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Key points in training skills for coaches

- Determine the goals of every procedure and issue
- Determine what skills the athletes need to achieve the goals
- Organize educational issues for every step
- Every exercise session should start with proper warming up
- Reviewing the last trained exercises should be a part of every session
- Design the exercises for beginners from easy to difficult
- Athletes get an internal gift by doing easy exercises and will be encouraged for doing mixed exercises and stunt
- Organize the exercise session in a manner to prevent muscles bruise
- Use light equipment and exercises while the muscles are not ready and formed
- Sang giri (playing stone) training is preferred to be taught when muscles are ready and formed at the end of the course
- Make the exercises attractive by simplifying and organizing the skills through pre-exercises and diversity
- Be aware of these three important steps in training Zoorkhaneh sports skills

1- Introduce the skill

- Talk about it as short, brief and useful as possible
- Attract the whole attention of the team
- Arrange the team so that they can see and hear all

2- Demonstrate the skill and explain it briefly

- Ask the team people to exercise the skill
- Ask them who has learnt the skill to do it
- Then divide them into two or more people groups to exercise
- If the majority of them can not do the skill, repeat the exercise from the beginning

3- To correct the mistakes, give some more explanation to different groups

- Admire them who play correctly and attempt to do right
- Encourage them honestly and fairly
- Get sure that the athlete has understood the lesson
- Be patient and encourage the athlete to continue and promote the exercise
- When the athlete is murmuring, use the technique of Sandwich(encouragement, criticism. encouragement)

Entering the “Gowd” (Pit) :

In Zurkhaneh Sport , entering the Gowd (Pit) includes special ceremonies and rules . In this case , at first in Zurkhaneh athletes enter the Gowd (Pit) respectively and during the competitions firstly according to Coach’s opinion ,“Myandar” (Guide) and after that other athletes obtain permission from Morshed (Mentor) to enter the Gowd (Pit) using right leg , then kissing the floor of Gowd entering the Gowd in front of the Morshed which is the lowest part of Gowd and taking into consideration as the Door of Gowd .

After entering the Gowd , athletes turn around the Gowd running with Paye-Shateri rhythm until all other athletes arrive . After Jargeh-Zadan or rotating they will sit in the state of Kondeh or “Salam Bastani” /Ancient Greetings.

Rituals ,Ceremonies and skills required for entering the Gowd (Pit)

Zurkhaneh Gowd has an octagonal shape which is placed 70 cm beneath Zurkhaneh floor indicating humility and modesty of athletes .

To obtain permission before entering the Gowd (Pit) :

-Before entering the Gowd ,Athletes must obtain permission from Morshed by raising their hands and with a loud voice . (“Rokhsat” means :ask for permission) .



-Kissing the Ground :

When entering the Gowd , after asking for permission athletes should touch the ground with their fingers and then put them on their lip and kissing .

-This ritual and manner has been inherited and taken over from ancient Pahlevans or Heroes to respect the ground and soil enrooting in the culture and civilization of the East believing that human being created out of soil and will return to soil in the end .

-Athletes must enter the Zurkhaneh Gowd (Pit) in front of Morshed a place where is the lowest one in Zurkhaneh and after end of doing physical exercise and sport movements they should leave the Gowd opposite side of Sardam (Morshed's position) .



Entering the “Gowd” (Pit) :

-Entering the Gowd is performed with “Paye-Shateri” Rhythm . Paye-Shateri is a kind of slow and rhythmic running which is in harmony with Morshed’s Zarb or rhythm .

-In this movement and exercise , athlete throw his legs backward in a way that behind the shin forms an angle of 90 degrees with back of thigh , in this state hands are clenched and move in the opposite direction of the legs . Paye-Shateri with customary “Shirin Kari” or stunts are taken into consideration as “Narmesh” or limbering up in Zurkhaneh Sport .



Manner of placement and position in Gowd:

-Each part of Gowd has a position , the highest position of Gowd is located below Sardam and athletes stand in their position respectively from below Sardam to opposite to it which is the lowest part of Gowd and in coach’s opinion , athletes will be settled and positioned in their designated place .

-Taking “Takhte-Sheno” or Sheno board

-Taking or picking up “Takhte-Sheno” or Sheno board and reversing it begins by the most senior athlete and ends by the most youngest athlete and is being performed in accordance with the coach’s viewpoint in the course of competitions .



Jargeh-Zadan and Konde Zadan (Salam Bastani or Ancient greetings) :

By Obtaining permission from Morshed, athletes take Takhte Sheno with their right hand and settle all around the Gowd in a circular mode , Myandar or guide who is the most readiest athlete is positioned in the middle of Gowd facing the Sardam .

Way of putting Takhte-Sheno down on the ground and Konde Zadan (Salam Bastani or Ancient greetings) :

-While holding Takhte-Sheno in their hands , athletes are settled in their place ;Then they put Takhte-Sheno down on the ground in front of them and start doing Konde Zadan .Konde Zadan (Salam Bastani or Ancient greetings) is the state in which athlete make a pillar of his right leg knee on the floor (behind shin and back of right thigh together form an angle of 90 degrees laid the ground on the right leg) and simultaneously he bends the sole of left foot and left knee 90 degrees . In this mode , athlete stretches both hands and places left hand on left knee and puts right hand on the right knee or handgrip of his pants .

-In Team championships , one of the athletes recites some verses of Holy Quran or other Holy Books or the National anthem of the country is read or recited in group by the athletes .



Sheno Raftan or Performing Sheno :

Sheno Raftan or Performing Sheno is an endurance exercise . Sheno Sarnavazi and Sheno Pich are considered as exclusive movements in Zurkhaneh Sport which its similar movements can't be found in any other sports .Sheno Raftan or Performing Sheno strengthens and balances the upper limbs and chest of athlete .in Zurkhaneh Sport, all types of Sheno are carried out using Takhte-Sheno or Sheno board .

Takhte-Sheno or Sheno board :

- Takhte-Sheno or Sheno board is a rectangular sport tool or equipment.

-It has a width of 10 cm and with respect to athlete's stature and physical body , its length is approximately equal to 80 cm .

-Takhte-Sheno or Sheno board has two trapezoidal shape pedestals with approximate height of 5 cm .

Definition of all types of Sheno skills :

-Sheno is one of the strength and varied movements of Zurkhaneh Sport performed withTakhte-Sheno or Sheno board. In this exercise athlete bends his upper limb by leaning on the legs and opens his hands to the width of shoulder placing them onTakhte-Sheno. In Zurkhaneh Sport , Sheno includes Sheno Korsi Sarnavazi , Sheno Korsi Shalaghi , Single pair feet (1 YekShalaghi) , Double pair feet (2 Do-Shalaghi) , Triad pair feet (3 Se-Shalaghi) and Sheno Pich . It is worth pointing out that Sheno 1 Yek,2 Do & 3 Se- Shalaghi can be performed in the form of Korsi .

-When athlete's elbow bends and body moves toward Takhte-Sheno or Sheno board , arms have an approximate angle of 35 degrees with armpit (side) .

-At the time of doing performing Sheno ,athletes must avoid capturing or holding breath in their chest and inhale when approaching Takhte-Sheno and then exhale while coming up to let the lung breathe easily .

Sheno Korsi Sar Navazi :

Sheno Korsi Sar Navazi is the first type of performing Sheno in Zurkhaneh Sports which is used to warm up and get ready to do much heavier movements and exercises . In Sheno Korsi Sar Navazi, legs are approximately twice as wide as shoulder width and the distance between hands and legs should be extent which athlete would be able to stand up easily from Takhte Sheno to perform Shirin Kari or stunts . This type of Sheno is performed by counting four numbers along with Morshed's rhythm and Zarb .

In the beginning athlete moves toward Takhte Sheno and touches Takhte or board with his chest (with rhythm and number 1) which is called Sheno Start .

1. At the same time with rhythm and number 2, hands become erect and straight and head & chest return to Korsi mode and body is pulled backwards so that tension or stretching is felt in the inguinal regions and then chest and hands are completely stretched .

2. With rhythm and number 3, head starts moving towards right hand from up to down.

3. With rhythm and number 4, head starts moving towards left hand from up to down. These stages are repeated in coordination and harmony with Morshed's Zarb in the desired number .

4. After rhythm and number 4 , body moves towards Takhte Sheno and touches it . This movement is performed successively within 4 numbers in coordination and harmony with Morshed's Zarb in the desired number



Sheno Korsi Shalaghi :

-After Sheno Sarnavazi, Sheno Korsi Shalaghi is being carried out .

- Sheno Korsi Shalaghi is the similar to Sheno Korsi Sarnavazi without countable movements three and four of head and neck , this type of Sheno is performed in two numbers .

-With the rhythm number 1, body is gets out of the “Korsi” or sitting position , elbows are bent and then head and chest approach Takhte Sheno and chest touches the Takhte or board .

-With rhythm and number 2 , hands are erect and straight and then head and chest get back to the “Korsi” or sitting position , head is pulled between two scapula and body is stretched backwards so that tension is felt in the inguinal regions .

-These steps are repeated in coordination and harmony with Morshed's Zarb in desired numbers.



Single pair feet or (1 Shalaghi):

-Position of athlete in this type of Sheno is such that legs are paired and stretched with an approximate distance of 5 cm in the back and hands are placed on Takhte Sheno .

-In the placement or positioning mode ,Morshed recites a hemistich of a poem and athlete listens to his tune .

-while Morshed starts playing Zarb ,elbows are bent and then chest touches Takhte Sheno .

-In the next movement , elbows become erect immediately with Morshed's rhythm and athlete bent down his back while his chest is between two hands and gets back to the initial state .

-After Morshed stops plying the Zarb ,athlete again will return to placement and positioning and Morshed resumes reciting the poem and then Sheno Yek Shalaghi is recurred .

-These steps are repeated in coordination and harmony with Morshed's Zarb rhythm& tune in desired numbers.



Double pair feet (2 -Shalaghi):

It is being done the same as Sheno Yek Shalaghi , with the difference that after end of poem hemstitch recited by Morshed , instead of doing one Sheno , athlete performs two consecutive Sheno in coordination with Morshed's Zarb . This movement is repeated several times in the form of 2 Do-Shalaghi .

Note :After the first Sheno , athlete pulls his body backwards in return mode and then performs the 2nd Sheno .

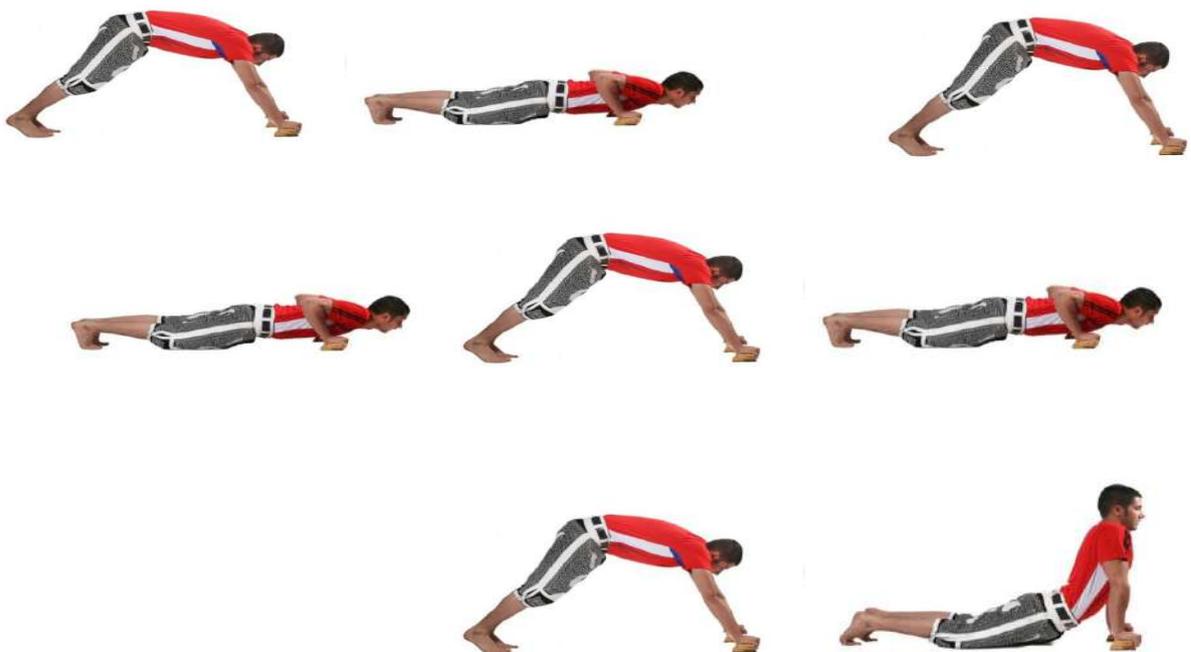
--In the second movement , elbows become erect immediately with Morshed's rhythm and athlete bent down his back while his chest is between two hands and gets back to the initial state .



Triad pair feet (3 -Shalaghi):

It is being conducted the same as Sheno 2 Do-Shalaghi , with the difference that after end of poem hemstitch recited by Morshed , instead of doing two Sheno , athlete performs three consecutive Sheno in coordination and harmony with Morshed's Zarb .

-In the third movement , elbows become erect immediately with Morshed's rhythm and athlete bent down his back while his chest is between two hands and gets back to the initial state .



Sheno Pich :

Sheno Pich is performed with Morshed's Zarb rhythm and counting. In this type of Sheno ,athlete is placed in the opposite direction so that hands are placed on Takhte Sheno and toes are positioned on the ground with an approximate distance of 10 cm from each other .

-At first ,Elbows are bent with Zarb rhythm and number 1 and then chest touches the Takhte Sheno .

-Afterwards , head is bent under the left armpit and body rotates round the spinal column or spine .

-With Zarb rhythm and number2 , chest touches Takhte Sheno (chest becomes in tangent with Takhte Sheno) .

-Again this time head is bent under the right armpit and body turns round the spinal column or spine .

-In Sheno Pich , counting is performed upon the rhythm of 1 Yek Ta , 2Do-Ta , 3 Se-Ta and 4 Chahar Ta

-This movement is repeated until athlete obtains the required and enough skill .

-At the end of Sheno Pich , athlete gets up from Takhte Sheno and starts doing Narmesh or limbering up exercises behind the Takhte or board .



Narmesh or limbering up exercises behind the Takhte or board:

After Sheno ends , Takhte Sheno remains on the ground in its place and athletes start doing Narmesh or limbering up exercises while standing behind it in coordination with Myandar or guide . There are different types of Narmesh or

limbering up exercises in Zurkhaneh which should be performed at the same level and extent with Morshed's rhythm and tune . In this part all athletes follow him like the other sections and parts .

There are wide variety of Narmesh or limbering up exercises performed behind the Takhte or board which usually comprises "Paye Poshte Takhte" or Leg behind the board (Paye Jangali) , Paye Chap va Rast (left & right leg) , prevalent Narmesh or limbering up exercises in Zurkhaneh (includes more than 10 types) , "Kham Giri" , "Narmesh Gardan" or (Neck Limbering up exercises) and Neshastan va Barkhstan (Sitting & Rising) .

"Paye Poshte Takhte" or Leg behind the board (Jangali Dar Ja) :

It is kind of Narmesh or limbering up exercise performed on toes along with hand movements in coordination with Morshed's Zarb rhythm , this exercise is considered as a recovery to remove body fatigue and boredom after doing Sheno .

1.A short jump is performed by left leg upward and hands move upward simultaneously .

2.Athlete returns to his place with pair of feet and hands are thrown downward and toward sides .

3.After that bodyweight falls on right leg and left leg slightly raised from the ground .

Note: These movements are performed continuously many times and regularly coordinated with the Morshed's Zarb rhythm.



Paye Chap va Rast (left & right leg) :

Paye Chap va Rast (left & right leg) includes four parts :

- 1.SimplePaye Chap va Rast (left & right leg)
2. Paye Chap va Rast (left & right leg) Yek / one
3. Paye Chap va Rast (left & right leg) Do /two
4. Paye Chap va Rast (left & right leg) Se/ three

1.Simple Paye Chap va Rast (left & right leg)

1.In this exercise , left leg is motionless and tolerates the bodyweight and right leg is thrown to left side in stretched form in front of left leg and returns to its place .

2. And vice versa athlete right leg stands bodyweight and his left leg is thrown in front of right leg in the stretched from and gets back to its position .

This exercises are repeated several times successively in coordination with Morshed's zarb in desired numbers .



2.Paye Chap va Rast (left & right leg with one myankoob)

After several times of repeating Simple Paye Chap va Rast (left & right leg) Myandar or guide point to Morshed while :

1.Tolerates the bodyweight on his left leg , throws his right leg towards left direction in stretched form and then returns his right leg in its place .

2.Tolerates the bodyweight on his right leg and performs a Myankoob (like leg behind board) ; In this mode hands are approximately contracted on the chest .

4-Athlete descends on the ground or floor with both legs (paired legs) , in this mode hands come down and move towards sides of the body . This exercises are recurred successively in coordination with Morshed's zarb in desired numbers .



3-Paye Chap va Rast (left & right leg with two myankoob)

After many times of repeating Paye Chap va Rast (left & right leg) , Myandar or guide points to Morshed to perform another Myankoob after Myankoob (Jump in place) .

1.Tolerates the bodyweight on the left leg , throws his right leg towards left direction in stretched form and then returns his right leg in its place .

2.Puts the bodyweight on the right leg , , throws his left leg towards right direction in stretched form and then returns in its place .

3.Puts the bodyweight on the left leg and performs one Myankoob (like leg behind board) ; In this mode hands are approximately contracted on the chest .

4.Moves down on the ground or floor with both legs (paired legs) , in this mode hands come down and move towards sides of the body .

5.Once again Puts the bodyweight on the left leg and performs one Myankoob (like leg behind board) , in this mode hands are approximately contracted on the chest .

6.Moves down on the ground or floor with both legs (paired legs) , in this mode hands come down and move towards sides of the body .

These exercises are recurred successively in coordination with Morshed's zarb in desired numbers .



4-Paye Chap va Rast (left & right leg with three myankoob)

After many times of repeating Paye Chap va Rast (left & right leg) , Myandar or guide points to Morshed to perform another Myankoob after Myankoob (Jump in place) .

1-Puts the bodyweight on the left leg , throws his right leg towards left direction in stretched form and then returns it in its place .

2-Puts the bodyweight on the right leg , throws his left leg towards right direction in stretched form and then returns in its place .

3-Puts the bodyweight on the left leg performs one Myankoob (like leg behind board) , in this mode hands are approximately contracted on the chest .

4-Descends on the ground with both legs (paired legs) , in this mode hands come down and move towards sides of the body .

5-Puts the bodyweight on the left leg and performs one Myankoob (like leg behind board) , in this mode hands are approximately contracted on the chest .

6-Descends on the ground with both legs (paired legs) , in this mode hands come down and move towards sides of the body .

7-Once again puts the bodyweight on the left leg and performs one Myankoob (like leg behind board) , in this mode hands are approximately contracted on the chest .

8-Climb down on the ground with both legs (paired legs) , in this mode hands come down and move towards sides of the body .

These exercises are recurred successively in coordination with Morshed's zarb in desired numbers .



Paye Jangali with one hand up

1. In this Narmesh or limbering up exercise, at first right hand is placed up in stretched form and left hand is positioned down and vice versa.

2. This exercise is concluded by doing leg behind Takhte or board on the same rhythm and measure.

This exercise is repeated many times in coordination with Morshed's zarb and tune.



Paye Jangali with two hands up

Narmesh or limbering up exercise consists of the following parts:

1. In the beginning, hands are stretched upwards concurrently.

2. Forearms are bent on arms simultaneously.

3. Hands are placed parallel to the ground on both sides.

4. Hands fall down and stand next to the body.

-This exercise is concluded by performing leg behind Takhte or board on the same rhythm and tune with 1-4 numbers.

These exercises are recurred several times in coordination with Morshed's zarb in desired numbers.



Kaman keshi (pulling bow)

1- In this Narmesh or limbering up exercise, hands are placed in stretched form in front of chest parallel to ground with a very short pause.

2-Right hand is bent over arm from forearm area in the form of dragging the bow and then left hand is placed in the stretched form .

3-Hands are placed in front of chest in stretched form parallel to ground with a very short pause .

4-Left hand is bent over arm from forearm area in the form of dragging or pulling the bow and then right hand is placed in the stretched form .

These exercises are repeated successively in coordination with Morshed's zarb and tune in desired numbers .



Salib (Cross mode)

1-In this Narmesh or limbering up exercise, at first athlete moves his right hand parallel to ground to the front with the torso shifting from waist to left and at the same time moves his left hand like his right hand to the back , likewise while bust or torso inclines to left direction from waist and rotates , left leg is placed on toes and knee is slightly bent .

2- In return mode , forearm of hands is bent on arms in front of chest with a very short pause and body turns toward another direction .

3-With the torso shifting from waist to right , we move left hand parallel to ground to the front and simultaneously move right hand like left hand backward and in the same way while torso tends to right direction from waist and twists , right leg is placed on toes and knee is slightly bent .

Note : Torso twists in the left and right directions .

This exercise or movement is repeated several times in coordination with Morshed's zarb and tune .



Narmesh or limbering up exercise (two hands up to both direction)

1-In this Narmesh or limbering up exercise both hands along with body rotation moves upward and to the right direction .

2-Vice versa , with body rotation to the left direction , both hands move upward .

This exercise is repeated several times in coordination with Morshed's zarb and tune .



Parvaneh(butterfly)

1- In this Narmesh or limbering up exercise hands are stretched and move upward , in this mode back of hands are placed facing each other .

2- Then while hands coming down and shoulders rotating , once again hands start moving upward , while palm of hands are facing upside down .

This exercise is repeated several times in coordination with Morshed's zarb and tune .



Narmesh or limbering up exercise (Kham Giri)

Narmesh or limbering up exercise of Kham Giri consists of the following items :

Narmesh or limbering up exercise of Kham Giri with number 1-2

1-In the beginning both hands are placed parallel to the ground while torso and lower part of body form an angle of 90 degrees together and move downward close to ground along with the body .

2-When the stature is straightening up , hands are opened parallel to the ground by rotation of shoulders and simultaneously stand beside each other parallel to top of the head .

This exercise is repeated several times in coordination with Morshed's zarb.

Narmesh or limbering up exercise of Kham Giri with number 1-4

1-Legs are opened to width of shoulder or a little more . At first both hands are placed parallel to the ground while torso and lower part of body form an angle of 90 degrees together and move downward close to ground along with the body .

2-At the same mode that hands are down and torso and lower part of body form an angle of 90 degrees , hands are opened parallel to the ground moving downward close to ground along with the body .

3-Exercise No.2 is being done once again .

4-When the stature is straightening up , hands are opened parallel to the ground by rotation of shoulders and simultaneously stand beside each other parallel to top of the head .

This exercise is repeated several times in coordination with Morshed's zarb.

Ye dast bala(one hand up)

- 1- In the standing position, with Morshed's rhythm with number 1, right hand is straightened and upright and left hand is down along the body
- 2- With Morshed's rhythm with number 2, left hand up and the right hand is down along the body

This exercise is repeated several times in coordination with Morshed's zarb.



Gardan / Neck :

1-In this exercise stature is straightened and upright and hands are placed on waist .

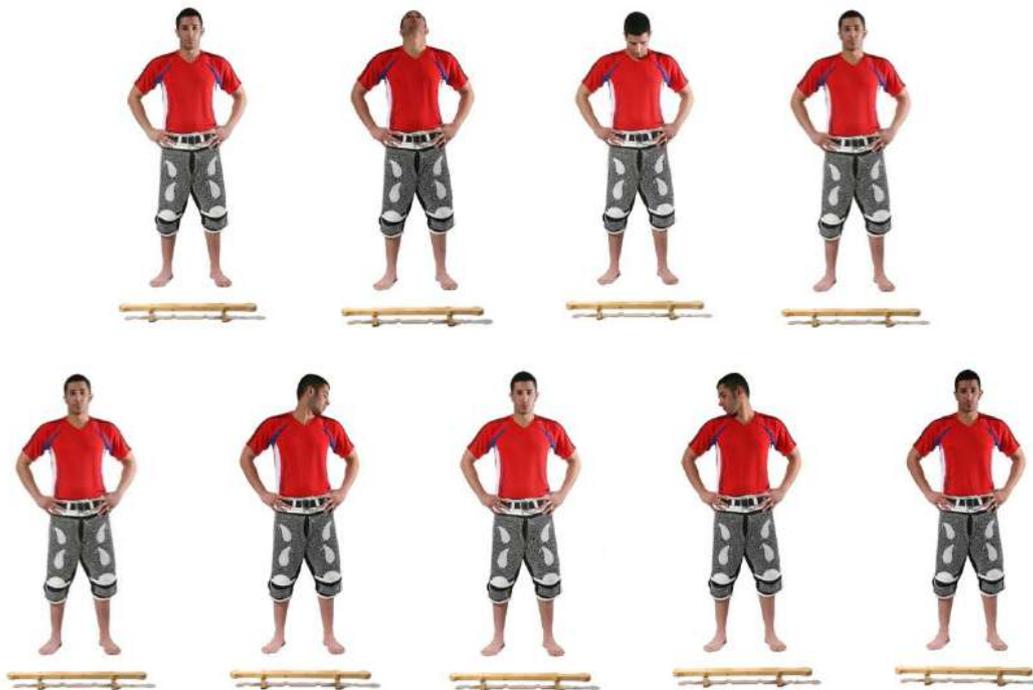
2-In this exercise head and neck move upward .

3-After raising your head , again move it down so that your chin gets close to chest .

4-In another limbering up exercise , head and neck both move to left .

5-and Vice versa

This exercise is repeated several times in coordination with Morshed's zarb and counting .



Neshastan& Barkhastan /Rising & Sitting:

-Neshastan& Barkhastan /Rising & Sitting is performed in four parts .

- Neshastan& Barkhastan /Rising & Sitting Yek /one , Do/ two , Seh/ three , successive or Shalaghi .

Neshastan& Barkhastan /Rising & Sitting Yek /one :

1-Inthis exercise , athletes sits and gets up .

2-Athlete stops for a very short time .

3-By counting one , two and three athlete takes step on his left , right leg and then left leg in place with hand movements and gentle body rotation and again he sits .

This exercise is repeated several times in coordination with Morshed's zarb and tune.



Neshastan& Bakhastan /Rising & Sitting Do /Two :

1-Inthis exercise , athletes sits and gets up .

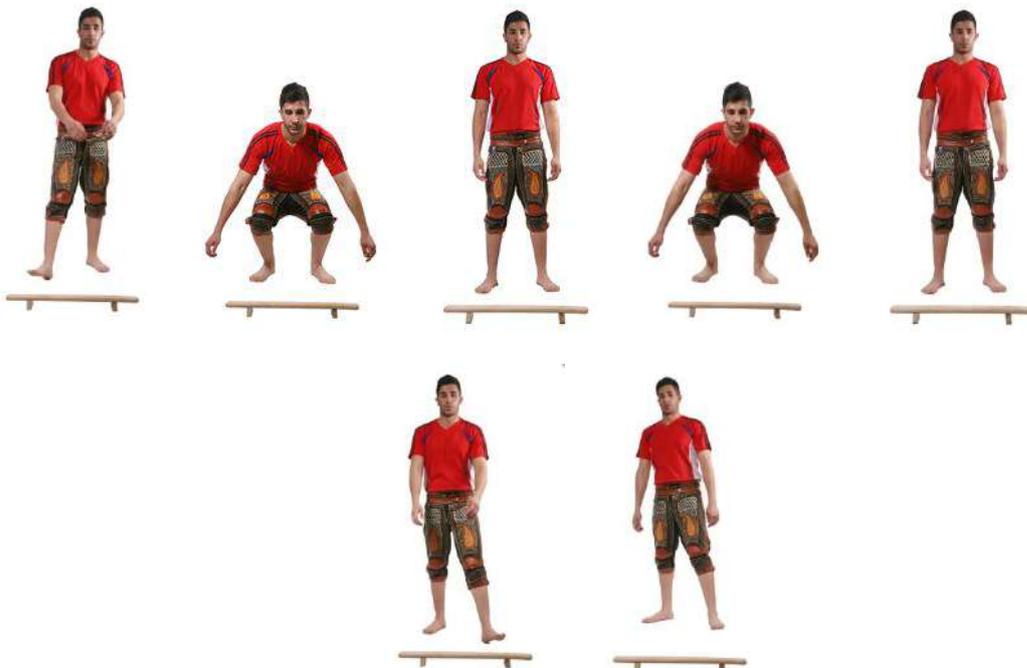
2-Athlete pauses for a very short time .

3-athlete again sits and then gets up .

4-He pauses for a very short time .

5-By counting one , two and three athlete takes step on his left , right leg and then left leg in place with hand movements and gentle body rotation and again he sits .

This exercise is repeated several times in coordination with Morshed's zarb and tune.



Neshastan& Bakhastan /Rising & Sitting /Three :

1-In this exercise , athletes sits and gets up .

2-Athlete pauses for a very short time .

3-Athlete again sits and then gets up .

4-He pauses for a very short time .

5-Athlete again sits and then gets up .

6-Athlete pauses for a very short time .

7-By counting one , two and three athlete takes step on his left , right leg and then left leg in place with hand movements and gentle body rotation and again he sits .

This exercise is repeated several times in coordination with Morshed's zarb and tune.



Neshastan& Bakhastan Shalaghi / Shalaghi Rising & Sitting:

1-Athlete sits and gets up continuously with Morshed's Zarb rhythm.

2-After getting up, athlete pauses for a short time and again sits; this is repeated several times successively.



Note: At the time of sitting and rising, athlete pauses for a short time to coordinate everything with Morshed.

This exercise is repeated several times in coordination with Morshed's zarb and tune.

Notification : In order to prevent the knee from injury and harm , athlete doesn't sit completely . Proper performance of Neshastan& Bakhastan /Rising & Sitting is this way that back of shin and behind the thighs together form approximately an angle of 90 degrees .

-After performing Neshastan& BakhastanShalaghi , athletes should take Takhte Sheno or board and put it in its place during the competitions respectively or according to the viewpoint of coach .

Meel Giri or Taking Meel

Meel Giri is one of the most attractive and strength exercises of Zurkhaneh Sport which is performed in the form of slow Meel Giri or Sar Moch / wrist head and quick Meel Giri or Shalaghi .

Training and exercising movement of Meel Giri (Saye Zadan or Shading)

Lifting the Meels :

Firstly athlete lifts the Meel from the ground so that handle of Meels is downward and placed in front of chest perpendicular to the ground .



Interlocutory and Elementary education of slow Meel Giri or Sar Moch / wrist head

In elementary education and training , athlete puts the Meel in tangent with chest and then by counting number one Meel takes right hand straight from the side of head to back.

By counting number two , athlete puts the Meel in its initial position .

He does the exercise with left hand same as right hand . This exercise is performed until the novice athlete gets enough skill, accuracy and exactness .



Slow Meel Giri or Sar Moch / wrist head:

-In this stage, with Morshed's Zarb and counting number 1 , Meel takes the right hand straight with shoulder movement without contacting with body by the head to back as much as possible .

By counting two , at the time of putting the Meel in its place , torso is bent slightly from waist to left direction , left knee is bent a bit and toe is separated from the ground .Without any pause and with a little rotation of wrist and forearm to right ,athlete returns the Meel upward and to the initial state without contacting with body .

-The same exercise is repeated using left hand ; vice versa .



Meel Giri Shalaghi :

The difference between Meel Giri Shalaghi and Meel Giri Sar Moch / wrist head is in the speed of taking the Meel .

Pa Zadan / Stepping :

Pa Zadan / Stepping in Zurkhaneh Sports is the component of aerobic exercises and increases the respiratory endurance of athletes .Therefore , proper quality and speed in performing the movements is very important to achieve this objective and matter .

Basic Skills Training and Education as well as Pa Zadan / Stepping Techniques

1-Paye Dar ja (stable stepping) :

-Paye Aval is performed slowly and distinctly .

-In this step , with Morshed's Zarb or counting number 1 , while standing on toe of left foot athlete raises his right foot and bends it from knee and simultaneously both hands move along with the body in the opposite direction of left foot .

-These movements are repeated consecutively until athlete gets enough skill .



2-Paye Zarbdary /Crosswise Foot

-Athlete performs the rhythm of Paye Aval /First Foot a little faster , stronger and with more mobility .

1-Inthis exercise , athlete stands on his left toe , right foot moves upward at the same time with hands and then simultaneously with right foot , the hands move down in front left of the left foot .

2-Vice versa

-This exercise can be performed in place quickly and consecutively and back and forth .



3-Paye Shateri

Paye Shateri includes four parts : Simple Shateri , Shateri Yek/one , Shateri Do /Two , Shateri Seh/Three .

- Paye Shateri is a type of slow and rhythmic running , coordinated with Morshed's Zarb rhythm .

-In this exercise , athlete throws his feet backward in a way that back of shin with back of thigh form an angle of 90 degrees , in this state hands are clenched and move in the opposite direction of feet .



Paye Shateri 1/one Myankoob:

-At the same state of Paye Shateri , pointing to Morshed athlete announces PayeShateri Yek/one with signal and proclamation and performs a Myankoob to the front with paired feet . In this part (PayeShateri Yek/one) has four 4 numbers .

Number one is Myankoob and next three numbers will be performed on toe and by throwing feet in Shateri mode backward . Movement of hands in three numbers before Myankoob is in the opposite direction of feet .

-This exercise comprises 4 steps performed in Shateri form :

1-Right foot is raised

2-Left foot is raised

3-Right foot is raised

4-Then one Myankoob is performed to the front and at the same time hands move downward .



Paye Shateri 2 /Two Myankoob :

While on his toes , athlete throws his feet in the form of Shateri to back 3 times and announces Paye Shateri Do 2 /Two by pointing to Morshed .

1-Right foot is raised

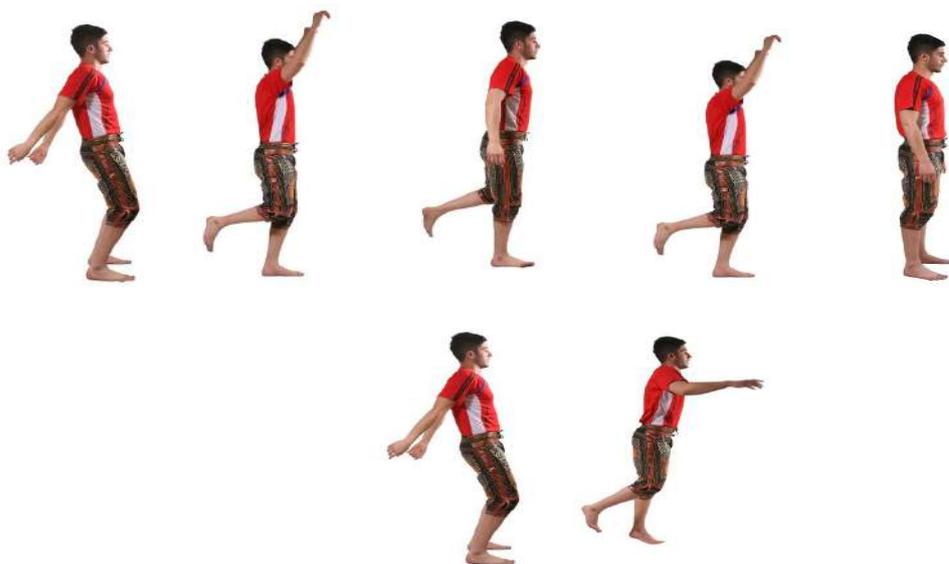
2-Left foot is raised

3-Right foot is raised

4-Then one Myankoob is performed to the front and simultaneously hands move downward while the angle between arm and forearm is approximately 90 degrees and finally return to the initial state .

5-After performing the first Myankoob , one foot is thrown as Shateri backward and then second Miankoob is conducted .

This Pa /foot is performed this way several times . This part consist of 5 numbers .



Paye Shateri 3/Three Myankoob :

-While on his toes ,athlete throws his feet in the form of Shateri to back 3 times and announces Paye Shateri Seh 3 /Three by pointing to Morshed .

1-Right foot is raised

2-Left foot is raised

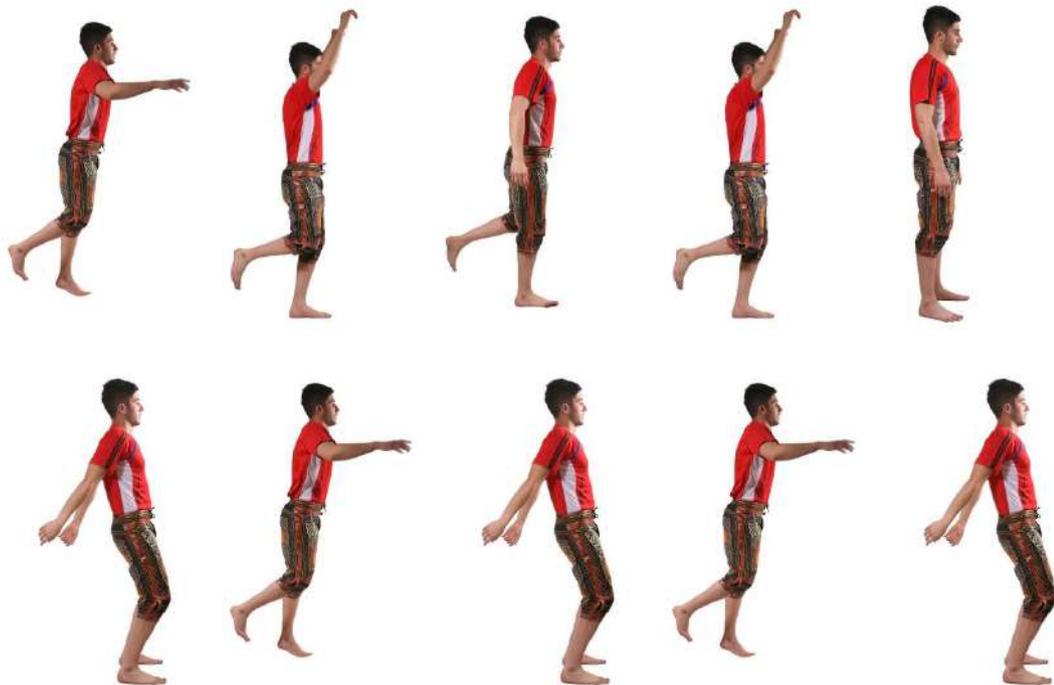
3-Right foot is raised

4-After that one Myankoob is performed to the front and simultaneously hands move downward while the angle between arm and forearm is approximately 90 degrees and finally return to the initial state .

5-After performing the first Myankoob , one foot is thrown as Shateri backward and then second Miankoob is performed .

6-After performing the second Myankoob , one foot is thrown as Shateri backward and then third Miankoob is performed .

-This Pa /foot is performed this way several times . This part consist of 6 numbers . Number one , two and three are Myankoob and the next three numbers are preformed while athlete standing on toes and then throw his feet backward in the form of Shateri .



Paye Jofti /Pair of Feet :

-After finishing Paye Shateri , athlete jumps up and being separated from the ground in the form of pair of feet consecutively with the an approximate height of 5 cm and then returns to initial place .In this exercise hands move downward when descending in the state angle between arm and forearm is approximately 90 degrees and gets back to initial state at the time of jumping .



Paye Tabrizi :

Paye Tabrizi (includes 4 parts)

1-Consecutive Tabrizi

2-Tabrizi Yek /One

3-Tabrizi Do/ Two

4- Tabrizi Seh/Three

Consecutive Paye Tabrizi

- 1- -Athlete stands on his toe and puts the heavy burden of bodyweight on left toe after hearing Morshed's zarb leaning on it and then throw his right foot in stretched form to the front without bending it from knee . In this state , angle between stretched foot and pillar foot is approximately 90 degrees . Hands move slowly back and forth in the opposite direction of feet movement ,while the angle formed between forearm and arm is more than 90 degrees .
- 2- Athlete stands on his toe and throws left foot in stretched form to the front without bending it from knee , in this state the angle between stretched foot and pillar foot is approximately 90 degrees . Hands move slowly back and forth in the opposite direction of feet movement ,while the angle formed between forearm and arm is more than 90 degrees .



Paye Tabrizi 1/First Paye Tabrizi

-This exercise is performed in 4 stages and numbers .After pointing to Morshed , while standing on his toe 3 times ,athlete removes his feet from the ground one by one , in this state he moves all parts of body smoothly .

1-Right foot

2-Left foot

3-Right foot

4-Athlete throws his left foot to the front once .

-In Paye Yek /first foot exercise hands are clenched and the angle between forearm and arm reaches more than 90 degrees . When foot is thrown to the front ,at the same time hands move downward and backward .

-In the next step of Paye Yek , after left foot lands and comes down , in the beginning :

1-Left foot

2-Right foot

3-Left foot

4-Athlete throws his right foot as stretched to the front once .



Paye Tabrizi 2/Two :

After performing Paye Tabrizi Yek 1 /one , Myandar or guide points to Morshed by hand and reminds him of Paye Tabrizi 2Do/Two while removing toe of feet one by one and then Morshed immediately adjusts the tune and music of Zarb to this part of Pa/foot ; Myandar or guide performs Paye Dovom /second foot as follows :

1-Throws right foot as stretched to the front and then makes a pillar of left foot .

2-Throws left foot as stretched to the front and then makes a pillar of right foot .

3-Right foot

4-Left foot

5-Right foot

While standing on toes , removes his feet from the ground one by one and then puts them on ground and in this state moves his body smoothly . This exercise is carried out several time as mentioned above .

Paye Dovom /second foot is comprised of 5 steps and numbers .In this Pa /foot exercise , hands are clenched and the angle between forearm and arm reaches more than 90 degrees . When foot is thrown to the front ,at the same time hands move downward and backward .



Paye Tabrizi 3/Three:

After Paye Tabrizi 2Do/Two , Myandar or guide points to Morshed by hand and reminds him of Paye Tabrizi Do2/Two while removing toe of feet one by one from the ground and then Morshed immediately adjusts the tune and music of Zarb to this part of Pa/foot ; Myandar or guide performs Paye Sevom /Third foot as follows :

- 1-Throws right foot as stretched to the front and then makes a pillar of left foot .
- 2-Throws left foot as stretched to the front and then makes a pillar of right foot .
- 3-Throws right foot as stretched to the front and then makes a pillar of left foot
- 4-Right foot
- 5-Left Foot
- 6-Right foot

While standing on toes , removes his feet from the ground one by one and then puts them on ground and in this state moves his body smoothly . This exercise is carried out several time as mentioned above .

Paye Dovom /second foot is comprised of 6 steps and numbers.

In this Pa /foot exercise , hands are clenched and the angle between forearm and arm reaches more than 90 degrees . When foot is thrown to the front ,at the same time hands move downward and backward .

Note :In Paye Tabrizi Seh3/Three in throwing feet as stretched to the front , since Paye Tabrizi Seh3/Three is odd , throwing the feet starts from right foot one time and in repeating this Pa/Foot , throwing begins from left foot .



Paye Ya Fattah (Ya Allah)

Paye Ya Fattahis associated and connected with Paye Tabrizi and includes 3 parts .

1-Paye Ya Fattah(Ya Allah) Yek 1/One

2-Paye Ya Fattah (Ya Allah) Do2/Two

3-Paye Ya Fattah (Ya Allah) Seh3/Two

Paye Ya Fattah (Ya Allah) 1/One

Continuing Paye Tabrizi Seh3/Three , while feet are thrown to the front in 3 numbers , the word “Ya Fattah “ (Ya Allah) is mentioned at the same time with throwing feet in group (1-Ya) (2-Fa) (Tah) .

1-In this exercise when Morshed plays Zarb , by counting number one athlete throws his right foot as stretched to the front by mentioning (Ya) and makes pillar of left foot and simultaneously hands are moved toward back and side of body in front of chest and again they stand beside each other in front of the chest .

2-When Morshed plays Zarb , by counting number two athlete throws his left foot as stretched to the front by mentioning (Fa) and makes pillar of right foot and simultaneously hands are moved toward back and side of body in front of chest and again they stand beside each other in front of the chest .

3-When Morshed plays Zarb , by counting number three athlete throws his left foot as stretched to the front by mentioning (Tah) and makes pillar of left foot and simultaneously hands are moved toward back and side of body in front of chest and again they stand beside each other in front of the chest .

-When Morshed plays Zarb , by counting number one , two and three ,athlete jumps up and down three consecutive times in the form of pair of feet with an approximate height of 5 cm from the ground .

-In this exercise hands move downward when descending in the state which angle between arm and forearm approximately form 90 degrees and they return to initial mode at the time of jumping.

-This exercise is repeated until the athlete gets enough skill .



Paye Ya Fattah (Ya Allah) 2/Two :

After doing Paye Ya Fattah (Ya Allah) Yek 1/One, by pointing to Morshed athlete performs Paye Ya Fattah (Ya Allah) Do2/Two .

- 1-** In this exercise when Morshed plays Zarb , by counting number one athlete throws his left foot as stretched to the front by mentioning (Ya) and makes pillar of right foot and simultaneously hands are moved toward back and side

of body in front of chest and again they stand beside each other in front of the chest .

- 2- When Morshed plays Zarb , by counting number two athlete throws right foot as stretched to the front by mentioning (Fa) and makes pillar of left foot and simultaneously hands are moved toward back and side of body in front of chest and again they stand beside each other in front of the chest .
- 3- When Morshed plays Zarb , by counting number three athlete throws his left foot as stretched to the front by mentioning (Tah) and makes pillar of right foot and simultaneously hands are moved toward back and side of body in front of chest and again they stand beside each other in front of the chest .

When Morshed plays Zarb , by counting number one , two and three ,athlete jumps up and down three consecutive times in the form of pair of feet with an approximate height of 5 cm from the ground .

In order to match and harmonize and coordinate with Zarb rhythm , there is a 1 second pause between these two exercises .

-Then once again by Morshed plays Zarb and counting number one , two and three ,athlete jumps up and down three consecutive times in the form of pair of feet with an approximate height of 5 cm from the ground .

-In this exercise hands move downward when descending in the state which angle between arm and forearm approximately form 90 degrees and they return to initial mode at the time of jumping.

-This exercise is repeated until the athlete gets enough skill .



Paye Ya Fattah (Ya Allah) 3/Three :

After doing Paye Ya Fattah (Ya Allah)Do 2/Two , by pointing to Morshed athlete performs Paye Ya Fattah (Ya Allah) Seh3/Three .

1-In this exercise when Morshed plays Zarb , by counting number one athlete throws his right foot as stretched to the front by mentioning (Ya) and makes pillar of left foot and simultaneously hands are moved toward back and side of body in front of chest and again they stand beside each other in front of the chest .

2-When Morshed plays Zarb , by counting number two athlete throws left foot as stretched to the front by mentioning (Fa) and makes pillar of right foot and simultaneously hands are moved toward back and side of body in front of chest and again they stand beside each other in front of the chest .

3-When Morshed plays Zarb , by counting number three athlete throws his right foot as stretched to the front by mentioning (Tah) and makes pillar of left foot and simultaneously hands are moved toward back and side of body in front of chest and again they stand beside each other in front of the chest .

-When Morshed plays Zarb , by counting number one , two and three ,athlete jumps up and down three consecutive times in the form of pair of feet with an approximate height of 5 cm from the ground .

-order to match and harmonize and coordinate with Zarb rhythm , there is a 1 second pause between these two exercises .

-Then once again by Morshed plays Zarb and counting number one , two and three ,athlete jumps up and down three consecutive times in the form of pair of feet with an approximate height of 5 cm from the ground .

-I order to match and harmonize and coordinate with Zarb rhythm , there is a 1 second pause between these two exercises .

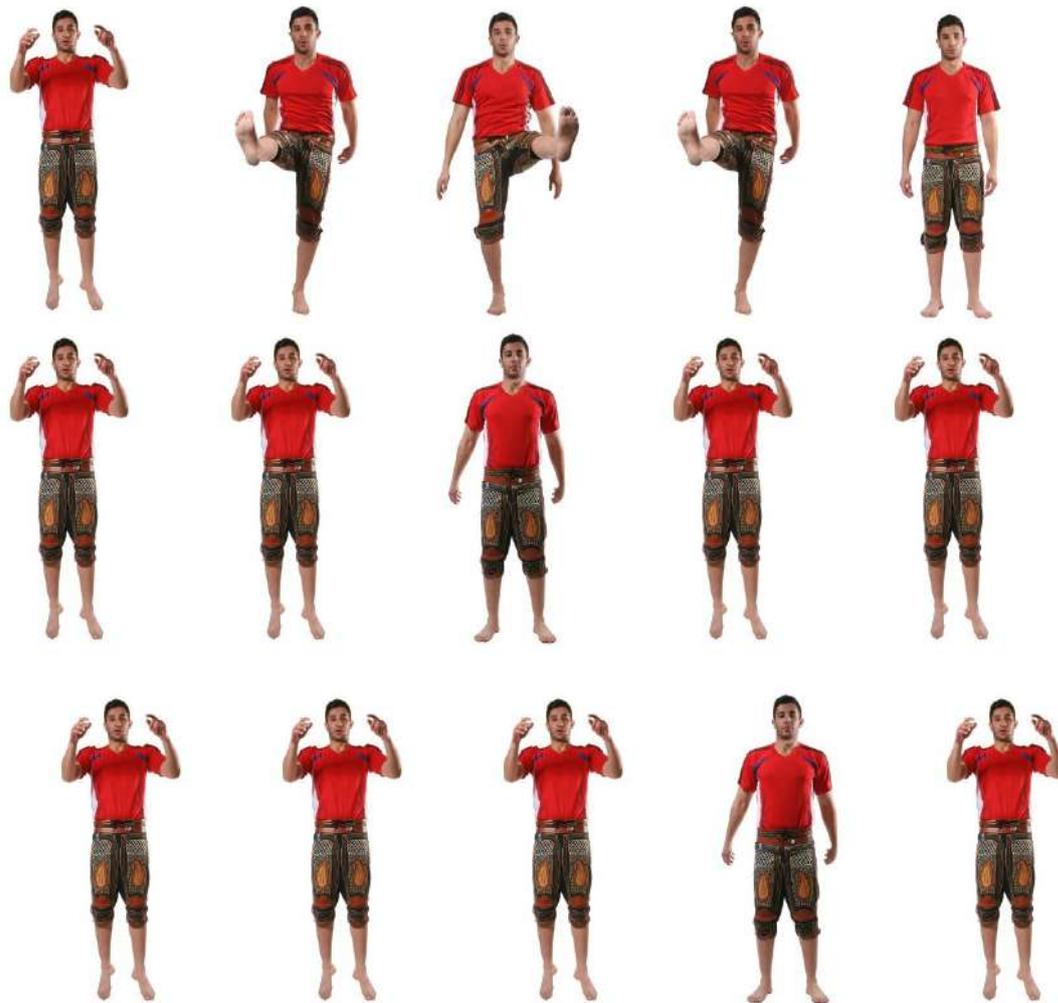
-When Morshed plays Zarb , by counting number one , two and three ,athlete jumps up and down three consecutive times in the form of pair of feet with an approximate height of 5 cm from the ground .

-In this exercise hands move downward when descending in the state which angle between arm and forearm approximately form 90 degrees and they return to initial mode at the time of jumping.

-This exercise is repeated until the athlete gets enough skill .

-With the last jump of Paye Ya Fattah ,athlete can perform Kondeh or “Salam Bastani “ /Ancient Greetings .

Doing this exercise and movement , Pa Zadan /Stepping will end .



Paye Akhar /Last Foot

This section of Pa Zadan /Stepping has 2 steps and is performed after athlete finishes turning and twisting in Gowd /Pit .Paye Akhar /Last Foot includes two 2 steps and stages and each step consists of different parts .

-Paye Owj / PeakFoot : Paye Owj / Peak Foot1 , Paye Owj / Peak Foot2 and Paye Owj / Peak Foot 3 .

Paye Tiz /Sharp Foot :Paye Tiz /Sharp Foot 1, Paye Tiz /Sharp Foot 2 , Paye Tiz /Sharp Foot 3 and Consecutive Paye Tiz /Sharp Foot .

-Doing exercises and movements consecutively and non-stop is very important in reciting and playing Zarb by the Morshed .

Paye Owj 1/ Peak Foot 1:

-In this exercise ,with Morshed's Zarb and counting number one , at first a long Myankoob is performed in place .

- With Morshed's Zarb and counting number two , athlete takes a step back using his left foot .

-With Morshed's Zarb and counting number three , athlete takes one more step back with his right foot .

-With Morshed's Zarb and counting number four, athlete takes a step forward using his left foot .

-Then with Morshed's Zarb , next movements and exercise will be repeated by reciting next numbers .

-These exercises are repeated until the athletes get enough skill .

-As soon as toes come up and body rise to conduct Myankoob , hands are clenched and contracted on the chest and hands go down at the time of jumping on the ground . When taking step , hands move back and forth in the opposite direction of feet movement .

-In this stage , Morshed starts reciting with the rhythm and melody of Paye Akhar /Last Foot .



Paye Owj 2/ Peak Foot2 :

In this exercise ,with Morshed's Zarb and counting number one , at first a long Myankoob is performed in place .

- With Morshed's Zarb and counting number two , athlete performs the second long Myankoob in place .

-With Morshed's Zarb and counting number three , athlete takes one step back with his left foot .

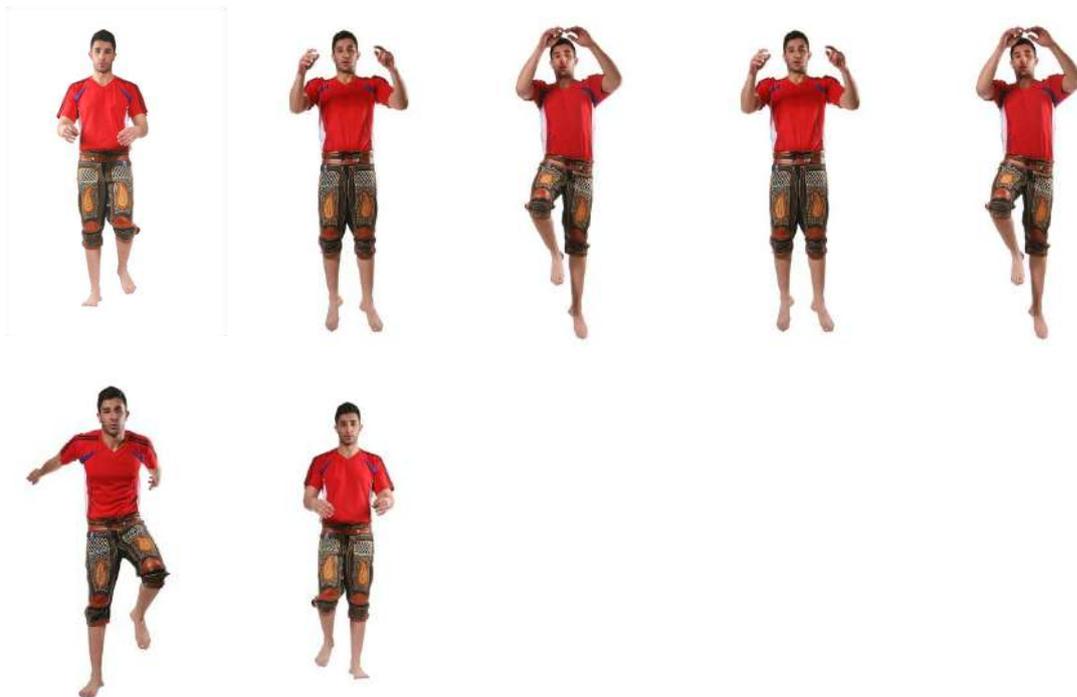
-With Morshed's Zarb and counting number four , athlete takes one step back with his right foot .

-With Morshed's Zarb and counting number five, athlete takes a step forward using his left foot .

-Then with Morshed's Zarb and counting next numbers , the above-mentioned movements and exercises are repeated .

--These exercises and movements are repeated until the athletes get enough skill .

-As soon as toes come up and body rise to conduct Myankoob , hands are clenched and contracted on the chest and hands go down at the time of jumping on the ground . When taking step , hands move back and forth in the opposite direction of feet movement .



Paye Owj 3/ Peak Foot 3:

In this exercise ,with Morshed's Zarb and counting number one , at first a long Myankoob is performed in place .

- With Morshed's Zarb and counting number two , athlete performs the second long Myankoob in place .

- With Morshed's Zarb and counting number three , athlete performs the third long Myankoob in place .

-With Morshed's Zarb and counting number four , athlete takes one step back with his left foot .

-With Morshed's Zarb and counting number five, athlete takes one step back with his right foot .

-With Morshed's Zarb and counting number six, athlete takes one step forward with his left foot .

-Then with Morshed's Zarb and counting next numbers , the above-mentioned movements and exercises are repeated .

--These exercises and movements are repeated until the athletes get enough skill .

-As soon as toes come up and body rise to conduct Myankoob , hands are clenched and contracted on the chest and hands go down at the time of jumping on the ground . When taking step , hands move back and forth in the opposite direction of feet movement .

-After performing Paye Owj / Peak Foot , by pointing to Morshed athlete reminds him of Paye Tiz /Sharp Foot .



Paye Tiz1 /Sharp Foot 1 :

In the next stage athlete starts jogging in place in the form of running with sharp and rapid rhythm. This part has 3 stages as well .

-With the same speed and acceleration running , athlete throws his feet to back one by one . By pointing to Morshed , he gives a short pause to right foot which is throwing behind and at this time angle between shin and back of thigh of right foot approximately reaches 90 degrees .

-With 3 numbers athlete throws his feet backward as running .(1-Left foot 2-Right foot 3-Left foot) , this time a short pause is given to left foot in number 3 that the angle between shin and back of thigh of left foot approximately reaches 90 degrees and right foot is being made pillar .

--These exercise and movement is repeated until the athlete obtains enough skill .



Paye Tiz 2 /Sharp Foot 2:

After Paye Tiz /Sharp Foot 1 is carried out , Myandar or guide points to Morshed immediately to begin with Paye Tiz /Sharp Foot 2.

-With 3 numbers athlete throws his feet backward as running . 1-Left foot 2-Right foot 3-Left foot , this time a short pause is given to right foot in number 3 that the angle between shin and back of thigh of left foot approximately reaches 90 degrees and left foot is being made pillar . After that right foot is made pillar and a short pause is given to left foot so that angle between shin and back of thigh of left foot approximately reaches 90 degrees .

--These exercise and movement is repeated until the athlete obtains enough skill .



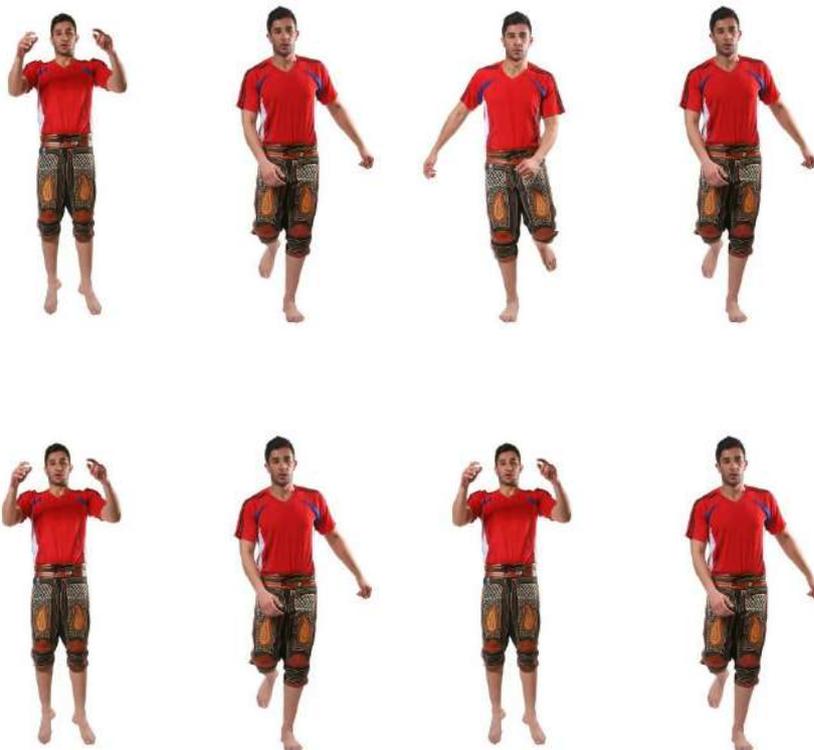
Paye Tiz 3/Sharp Foot 3:

After Paye Tiz /Sharp Foot 2 is carried out , Myandar or guide points to Morshed immediately to star Paye Tiz /Sharp Foot 3 .

-With 3 numbers athlete throws his feet backward as running . 1-Left foot 2-Right foot 3-Left foot , this time a short pause is given to left foot in number 3 that the angle between shin and back of thigh of left foot approximately reaches 90 degrees and right foot is being made pillar . Then left foot is made pillar and a short pause is given to right foot so that angle between shin and back of thigh of left foot approximately reaches 90 degrees .

-Once again right foot is made pillar and a short pause is given to left foot so that angle between shin and back of thigh of left foot approximately reaches 90 degrees .

--These exercise and movement is repeated until the athlete obtains enough skill .



Consecutive Paye Tiz /Sharp Foot :

After Paye Tiz /Sharp Foot 3 is carried out and Myandar or guide announcement to Morshed and with Morshed Zarb ,feet are thrown backward continuously and non-stop . This exercise and movement is repeated several times and finally Paye Tiz /Sharp Foot ends .

-In these exercises and movements Morshed plays Zarb quickly and rapidly .

---These exercises and movements are repeated until the athletes obtain enough skill .

Prayer &Praise :

-In the end athletes stand in their place .

-Myandar or guide stands in the center or middle of Gowd /Pit facing to Morshed .

-Prayer must start with the phrase “ First and last of men in the world end in good and blessing “ .

-After that some optional phrases are recited and mentioned for payer and the athletes say Amen in response .

Wish the first and last of all men in the world be blessed and have a happy ending:
Amen

Dear Morshed ,Well done ! Bravo ! : Amen

Right of the mentor and guide : Amen

Master’s remuneration and reward : Amen

Wish Good health for the audience and participants : Amen

Wish all the patients be healed and cured : Amen

Wish an eternal peace among all nations : Amen

Going and getting out of Gowd /Pit :

After prayer finishes in Zurkhaneh , according to coach’s viewpoint and during competitions , by Shateri running and obtaining permission from Morshed ,athletes respectively (in accordance with their rank and position) put their right hand fingers on the ground from the same entrance opposite to Sardam , going out of the Gowd/Pit after kissing the floor or ground .

Individual Arts

Meel Bazi :

Introduction and preliminary step of Meel Giri /taking Meel is Meel Bazi which is performed individually by one of the athletes .

In order to Meel Bazi , in the beginning athlete gets familiar with the way of taking Meel , then training and education of Cheshmeh /Throwsof one Pich /Turn from the front starts .

All types of throws are called “Cheshmeh” in Meel Bazi .

When Meel falls down from hand of player “Meel Baz” in Meel Bazi , it is called drop .

One of the reasons that Zurkhaneh ceiling is high in Zurkhaneh is that Meel Baz player could easily throw the Meel up more than 10 meters.After performing each “Cheshmeh” Meel Baz player starts another “Cheshmeh” .

Meel Bazi Championships is organized in discipline and class of 2 , 3 and 4 Meel and a large number of Meel Bazi players who have the ability to play Meel Bazi with 3 Meel in one hand usually perform 5 and 6 Meel Bazi that result in obtaining specific point and score . It is worth pointing out that it is a very hard to learn and perform this art and athlete needs to train and practice continuously .

Designated area and zone of Meel Bazi at Competitions is the circle of “Charkhe Tiz” and “Chamani” . Cheshmeh of Meel Bazi includes all types of different throws . Throws performed from front side are called (A) and throws performed from behind are called (B) . One simultaneous Cheshmeh by both hands called (Jofti or a pair of hands) and different Cheshmeh by both hands is called (Talfighi or Combined) .

Combined Cheshmeh from front and back called (A& B) .

In order to train and instruct Meel Bazi , under any circumstances and conditions athletes use light Meel .

Correct way and method of throwing and taking Meel is taught by coach . In every throw the Meel angle is 90 degree in accordance with standard .

90 Degree comprises various parts of Cheshmeh Pichdar or twirled Chesmeh or (A) from front in throw {An angle of 90 degrees is formed between forearm and arm of hand }.

In Cheshmeh Safi throw , in the form of hand as it is stretched forms an angle of 90 degree with torso of body .

In Cheshmeh (B) , hand is perpendicular to ground while it is parallel to body and wrist makes an angel of 90 degrees with forearm .

It is worth mentioning that if in throws , hand angle is more than 90 degrees , Meel will get out standard direction and route and will be thrown toward back and vice versa ,if hand angle is less than 90 degrees , then Meel will get out of standard direction and route and will be thrown to front that might cause athlete's inability to take or drop the Meel .

In some of Cheshmeh in addition to observing angle of 90 degrees , wrist is bent and twisted so that Cheshmeh is performed properly and correctly , for example (cheshmeh B & Cheshmeh Zir Payi or Under the Foot Cheshmeh) .

In the next stage , as the athlete's basic skills increase and enhance , with the coach and instructors' discretion , Meel Baz player will learn how to use and perform 2 Pich Cheshmeh or two-twirled Cheshmeh .

It is to be said that the way and method of throwing and taking Meel in every Cheshmeh is different which will be taught by coach to Meel Baz players .

Cheshmeh B is the Cheshmeh applied a lot in disciplines 1,2,3,4,5 and 6 of Meel Bazi . Basic Cheshmeh includes Cheshmeh Pichdar or Twirled , Safi /Straight , Baghal Zani (performed from side of athlete) , Sar Mochi / Wrist Head and Cheshmeh B .

Combined Cheshmeh : is a type of Cheshmeh which is performed in pairs and non-identical . Cheshmeh like Cheshmeh Safi and Pichdar /Simultaneous Twirled, Saf Baghal Zani , Saf Sar Mochi and Joft Zir Payi / pair under the foot .

Cheshmeh A &B : is the Cheshmeh which is carried out in pairs (One hand for Cheshmeh A and another hand for Cheshmeh B) .

In order to teach and instruct Cheshmeh A and B , instructor should use one-Twirled cheshmeh such as Saf Kootah /Short Straight , Tah Meel /End of Meel , Sar Mochi /Wrist Head , Pichdar / Twirled and all types of Cheshmeh B .

A Meel Baz players should be taught and practices in a way that he would be able to perform the Cheshmeh by two hands .

Two Meel with one hand : In order to train and instruct , at first the practice of twirled throws should be done individually and consecutively . After gaining full control and domination , this exercise and movement is converted into Two Meel with one hand .

Two Meel with one hand could be performed using both hands .



Kabbadeh Zadan /Performing Kabbadeh :

How to take and lift Kabbadeh(Bow shaped Iron):

-Athlete takes the Kabbadeh bow with right hand and takes hold of the front end of the bow with left hand .

-By moving back to front , athlete throws Kabbadeh upward .

-After throwing, left hand which used to hold the end of bow is separated and then takes the chain handle or hilt .

-Kabbadeh is placed above the head in a way that both hands are placed straight and parallel to each other .

-These exercise and movements are repeated until the athlete gains enough skill to lift the Kabbadeh .



Kabbadeh(Bow shaped Iron) Zadan /Performing Kabbadeh :

-Kabbadeh is placed above the head in a way that both hands are placed straight and parallel to each other .

With Morshed's Zarb and number one ,right hand which holds the bow is bent from elbow but it doesn't pass the imaginary or assumed line crossing the center of head and doesn't touch the head at all , in the same state left hand that holds chain slightly moves to side without bending the elbow and wrist so as to form an angle about 70 degrees with head and neck .

-In this state ,right foot is remained straight and upright and left foot is placed on toe and knee is bent a little .

-With Morshed's Zarb and number two , left hand which holds chain turns toward head and in bent from elbow, but it doesn't pass the imaginary or assumed line crossing the center of head and doesn't touch the head at all ; at the same state right hand which holds the bow is opened without bending the left elbow and wrist moving to side and edge a bit so as to make an angle about 70 degrees with head and neck.

-In this state , right foot is remained straight and upright and left foot is placed on toe and knee is bent a little . -When left hand which throws chain by dancing and wrist holding the chain handle or hilt reaches the imaginary line , a pair is counted by Morshed for the athlete performing Kabbadeh /Kabbadeh Zan .

-These movements are repeated until the athlete gains enough skill.



Types of Charkh /Turn

-All types of Charkh /Turn includes Charkhe Tiz /Sharp Turn and Charkhe Chamani /Chamani Turn .

Charkhe Chamani /Chamani Turn

-Basic principles to teach and instruct Charkhe Chamani /Chamani Turn :

-Prerequisite and requirement for Charkhe Chamani is learning basic turn or simple turn in a way that at first a novice athlete should be familiar with simple turn which is neither in the form of Chamani nor in the form of Tiz or sharp .

Elementary Education of Charkh /Turn :

-Hands are placed parallel to the ground as they are opened and stretched .Head , neck and stature are upright so that athlete looks at the front .

-In the beginning athlete stands on one foot that under these conditions left foot is made pillar and right foot is separated from the ground and is placed over left foot ankle without any extra movement because additional movement of this foot might cause the athlete to lose his balance .

-It is worth mentioning that at the time of performing one-foot jump , left foot which is the pillar foot should conduct the balance and descending of turn jump completely so that in doing each jump ,areas of toe to heel of foot must be observed respectively in contact with the ground .

-Athletes should pay attention that at the time of jumping , stature should be straight and upright and hands must not flutter or move up and down .

-It is recommend and proposed that exercise , training and instructing Charkh /Turn should be in a way that one foot be in front of mirror so that athlete could be acquainted with the general style of Charkh /Turn in every stage of training and education .

-Doing exercise with using one foot is a very useful activity for making up ,fortifying and strengthening the left foot or pillar foot .

-This movements repeated until the athlete gains enough skill.

-Next step of instructing and training is turn jump with the assistance and help of both feet . In this step the athlete should hit his right foot approximately 5 cm beside heel of left foot . It is recommended to train and instruct this stage in front of mirror as well .

-In the beginning athlete performs jumping with the height of 5 cm in place without jump turn that in this state left foot is fixed and stable (pillar) and right foot hits the ground like hammer . After obtaining enough skill , athlete starts turning slowly in the opposite direction of clock direction . This method continues until the time athlete can turn around himself 360 degrees in every jumping and descending .

-In this stage , athlete needs to practice a lot to dominate and gain control of turning skill .



Charkhe Tiz /Sharp Turn

-In this exercise athlete turns with maximum speed and minimum jump .

-In Charkhe Tiz /Sharp Turn athlete should not get out of central circumference of Gowd/Pit with a radius of 125 cm .

-Athlete uses his non-pillar foot to help increase the speed of turn .

-In Charkhe Tiz /Sharp Turn , due to rapidity movement athlete should use short and fast jumps in each round of turn and twist .

-Morshed coordinates his Zarb with the speed of Charkhe Tiz /Sharp Turn .

-One Fer twirl is performed in the last turn .

Sang Gereftan /Taking Sang (Metal Shield) :

Kondeh Zadan (Performing Kondeh) while Morshed reciting Gole-Sang

-By obtaining permission from Morshed ,“Sang Gir” Athlete taking the Sang (Metal Shield) performs Kondeh or “Salam Bastani” / Ancient Greetings while staying between two Sang .

-In this state , the other athlete holds Sang (Metal Shields) on both sides .

-In this state Morshed starts reciting Gole-Sang poem or song .



Prostration or Bowing down

-In order to show thanksgiving , gratitude , humility and modesty towards the Creator or God , athlete puts his forehead and palm of both hands on the ground .



-Before starting the movement ,Sang Gir or athlete taking the Sang /Metal Shield obtains permission from Morshed .

Lying on the ground and lifting the Sang Metal Shield

-In this state athlete lies on his back ,while his feet placed toward Sardam , he takes hold of handle of Sang .

-The other athlete releases the Sang and returns to his initial place .

-By erecting elbows , athlete Sangs /Metal Shields go up and placed parallel to each other , while hands are upright and parallel to each other and at the same time perpendicular to body , Sangs Metal Shields are placed in tangent with back of forearms and arms of Sang Gir /Athlete taking hold of Sang .



Paired or Double Press Movement

-With Morshed's Zarb and counting each number , athlete puts the Sang down so that his arms and forearms together form an angle of 90 degrees , arms are placed on the ground perpendicular to body and Sangs /Metal Shields are positioned on the ground parallel to each other .

- By erecting elbows , athlete Sangs /Metal Shields go up and placed parallel to each other , while hands are upright and parallel to each other and at the same time perpendicular to body , Sangs Metal Shields are placed in tangent with back of forearms and arms of Sang Gir /Athlete taking hold of Sang .

-Athlete should pay attention to place his feet as stretched and paired beside each other .

-Raising and lowering Sang together taken into consideration as one movement .



Rolling movement with Counting :

After finishing paired Sang or Press , in a state which Sang /Metal Shields are placed in tangent with back of arms and forearms of athlete parallel to each other , first of all feet are contracted inside abdomen and by turning the body to left , right hand remains in the same state perpendicular to the ground and left hand takes the form of press and left elbow is bent 90 degrees and consequently left arm which is on the ground forms an angle of 90 degrees with forearm and feet move to left and become upright so that torso makes an angle of 90 degrees .

-In this movement ,no contact should be between body and Sang / Metal Shield.

- By turning the body to right , right elbow slowly takes the form of press and is bent 90 degrees and then right arm is on the ground and Sang on the right hand is placed parallel to ground and simultaneously feet are contracted inside abdomen and left hand becomes perpendicular to ground and then as stretched feet will be placed under right hand and become upright so that form an angle of 90 degrees with torso .

-In this movement ,no contact should be between body and Sang / Metal Shield.

-Each pair of right and left movement will be counted by Morshed as a pair .

-These movements should be repeated until athlete obtains enough skill.



Meel Giri or taking Meel with Heavy Meel

Meel Giri is one of the most attractive individual skills of Zurkhaneh Sports which is not carried out in team sports .

- Meel Giri is performed in the form of slow Meel Giri or Sar Moch / wrist head and quick Meel Giri or Shalaghi .

-Way and method of Meel Giri with heavy Meel is the same as Slow Meel Giri or Sar Moch /Wrist Head and Shalaghi and is used by the athletes who have enough skill and high body strength .

-Weight of heavy Meel is higher than the ordinary one and each Meel used at the Junior championships is equal to 10 Kg and weight of the Meel used during Senior Championships is 15 Kg .

3-Pa Zadan /Three Stepping : After obtaining permission from Morshed and the audience , athlete begins to step on his left foot .

1.Athlete begins to step on the left foot .

2.He takes the second step with right foot .

3.While taking the third step, with the same left foot athlete completely returns toward left side in the form of about turn , like before he again begins to step with left foot .

This practice is being repeated until the athlete obtains enough skill . Movement of hands in performing Seh-Pa Zadan /Three Stepping is in the opposite direction of legs and with a specific rhythm . Seh-Pa Zadan /Three Stepping should be implemented with slowness , steady steps and straight stature ; At the time of moving and performing , head must not be downward and stature must not be curved .