2025 - 2028

BOYS GYMNASTICS

Policies & Procedures

Endorsed by
National Federation of State
High School Associations

nfhs.org

2025-28 NFHS

BOYS GYMNASTICS

Policies and Procedures
State of Illinois

This version of the Boys Gymnastics Policies, Procedures and Rules has been prepared specifically for the State of Illinois

ROBERT B. GARDNER, Publisher
BECKY OAKES, Editor
KATHY KREBS, NFHS Gymnastics Consultant
USA GYMNASTICS, Competition Rules Manual
NFHS Publications

To maintain the sound traditions of this sport, preserve the balance between offense and defense, encourage sportsmanship and minimize the inherent risk of injury, the National Federation of State High School Associations writes playing rules for varsity competition among student-athletes of high school age. High school coaches, officials and administrators who have knowledge and experience regarding this particular sport and age group volunteer their time to serve on the rules committee. Member associations of the NFHS independently make decisions regarding compliance with or modification of these playing rules for the student-athletes in their respective states.

NFHS rules are used by education-based and non-education-based organizations serving children of varying skill levels who are of high school age and younger. In order to make NFHS rules skill-level and age-level appropriate, the rules may be modified by any organization that chooses to use them. Except as may be specifically noted in this rules book, the NFHS makes no recommendation about the nature or extent of the modifications that may be appropriate for children who are younger or less skilled than high school varsity athletes.

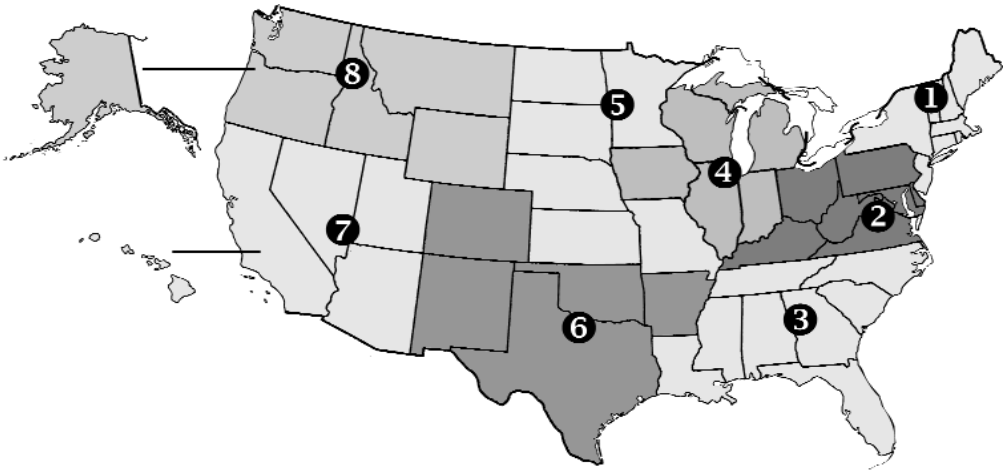
Every individual using these rules is responsible for prudent judgment with respect to each contest, athlete and facility, and each athlete is responsible for exercising caution and good sportsmanship. These rules should be interpreted and applied so as to make reasonable accommodations for athletes, officials and coaches with disabilities.

Rule modifications made by the State of Illinois are specific to that state and are not the responsibility of USA Gymnastics or the NFHS.

© 2016, This rules book has been copyrighted by the National Federation of State High School Associations with the United States Copyright Office. No one may republish any material contained herein without the prior written consent of the NFHS.

Republication of all or any portion of this rules book on the Internet is expressly prohibited. Portions of this publication are copyrighted by USA Gymnastics Publications.

Published by the NATIONAL FEDERATION OF STATE HIGH SCHOOL ASSOCIATIONS
PO Box 690, Indianapolis, Indiana 46206; Phone: 317-972-6900, Fax: 317.822.5700
www.nfhs.org.



MISSION STATEMENT

The National Federation of State High School Associations serves its members, related professional organizations and students by providing leadership for the administration of education-based interscholastic activities, which support academic achievement, good citizenship and equitable opportunities.

All rights reserved. No part of this publication may be reproduced, translated, or transmitted in any form or by any means without written permission from USA Gymnastics.

All requests for permission should be made to:
Jason Woodnick, Vice President of Men's Program
USA Gymnastics
1099 N. Meridian St., Suite 800
Indianapolis, IN 46204

Illinois High School Gymnastics Coaches Association
Rules Committee

TABLE OF CONTENTS

I. Policies and Procedures --- Competition 6
- Section 1 --- Uniforms
- Section 2 --- Warm-up and Personnel
- Section 3 --- Entries and Team Scoring
- Section 4 --- Conduct

II. Policies and Procedures --- Officials 9
- Section 1 --- Designated Officials and Responsibilities
- Section 2 --- Duties of the Head Judge
- Section 3 --- Duties of Acting Judges
- Section 4 --- Meet Director
- Section 5 --- Scoring

III. General Guidelines for Sports Hygiene 13

IV. Suggested Guidelines for Management of Concussion 14

V. Equipment Guidelines 15

VI. Coaches Code of Ethics 16

VII. Officials Code of Ethics 17

VIII. Definitions 18

IX. Competition Rules Table of Contents 21

Requests for boys gymnastics rule interpretations or explanations should be directed to the state association responsible for the high school boys gymnastics program in your state. The NFHS and USA Gymnastics will assist in answering rules questions from state associations whenever called upon.

Parts of this manual have been prepared and will be maintained by USA Gymnastics, as a collaborative effort with the NFHS on behalf of boys high school gymnastics and in support of the NFHS policies and procedures.

DISCLAIMER – NFHS Position Statements and Guidelines

The NFHS regularly distributes position statements and guidelines to promote public awareness of certain health and safety-related issues. Such information is neither exhaustive nor necessarily applicable to all circumstances or individuals, and is no substitute for consultation with appropriate health-care professionals. Statutes, codes of environmental conditions may be relevant. NFHS position statements or guidelines should be considered in conjunction with other pertinent materials when taking action or planning care. The NFHS reserves the right to rescind or modify any such document at any time.

NOTE: Each state association may, in keeping with applicable laws, authorize exceptions to NFHS playing rules to provide reasonable accommodations to individual participants with disabilities and/or special needs, as well as those individuals with unique and extenuating circumstances. The accommodations should not fundamentally alter the sport, allow an otherwise illegal piece of equipment, create risk to the athlete/others or place opponents at a disadvantage.

I. POLICIES AND PROCEDURES

COMPETITION

SECTION I.1 UNIFORMS

ART. 1 . . . During team competition, gymnasts on the same team shall wear uniforms of like color and design. Minimum uniform consists of a competition top, solid-colored long pants and footwear (socks or gymnastics shoes and socks). Shorts with/without footwear are acceptable for floor exercise and vaulting. Gymnasts shall wear uniforms properly and as designed by the manufacturer.

ART. 2 . . . One American flag, not to exceed 2 inches by 3 inches, may be worn or occupy space on each item of the uniform apparel. By state association adoption, to allow for special occasions, commemorative or memorial patches, not to exceed 4 square inches, may be worn on the uniform without compromising its integrity. Neither the flag nor the patch shall interfere with the visibility of any competitor's number.

ART. 3 . . . A single partial/whole manufacturer's logo/trademark/reference, no more than 2 ¼ square inches with no dimension more than 2 ¼ inches, is permitted on each piece of the uniform.

~~**ART. 4** . . . During team competition, the uniform of the first competitor for a team shall establish the color and design to be worn by that team.~~

ART. 5 . . . Jewelry shall not be worn nor taped over in competition.
- **a.** Medical alert medals are not considered jewelry and shall be taped to the body and the alert should be visible.
- **b.** Religious medals are not considered jewelry and shall be taped to the body.

ART. 6 . . . Casts or splints on any body part(s) are prohibited.

ART. 7 . . . Hand, wrist, elbow, knee and ankle braces, which are unaltered from the manufacturer's original design/production, do not require any additional padding.

ART. 8 . . . Athletic equipment shall not be modified from its original manufactured state and worn in the manner the manufacturer intended it to be worn.

ART. 9 . . . Compression sleeves may only be worn for joint support or in the bicep area for parallel bars.

(Uniform violations are a medium deduction.)

SECTION I.2 WARM-UP TIME AND FLOOR PERSONNEL

ART. 1 . . . Prior to the scheduled meet starting time, the host team shall provide at least 45 minutes of warm-up time on meet apparatus for eligible competitors only.

ART. 2 . . . Only coaches, competitors and officials are permitted in the competition area.

ART. 3 . . . In the event the visiting team arrives late, but before the scheduled starting time of the meet, the Superior Judge shall determine an adequate extension of the warm-up time which shall not extend beyond 20 minutes past the original starting time for the meet. In the event the visiting team arrives late, but after the scheduled starting time of the meet, the Superior Judge shall grant a warm-up period not to exceed 20 minutes.

ART. 4 . . . Host teams are to schedule march-ins and introductions so that competition begins at the scheduled starting time.

SECTION I.3 ENTRIES AND TEAM SCORING

ART. 1 . . . A team shall be limited to a maximum of five entries per event.

~~**NOTES:**~~
~~**1:** By state association adoption, a team may have more than five entries per event.~~

~~**2:** By state association adoption, one or more all-around competitors may be required for a team to compete five gymnasts per event.~~

~~**3:** Age determination and competition level does not apply.~~

ART. 2 . . . Gymnasts shall compete block style for all events. The order of team competition shall be alternated so the host team shall compete last in the final event. Two events are run concurrently.

a. By state association adoption, gymnasts may compete alternate style.

ART. 3 . . . Changes in the lineup shall be permitted in any event, provided the changes are made before the start of an individual event for that team.

ART. 4 . . . When it is discovered that a gymnast is bleeding, has an open wound or excessive blood on his uniform, he may complete his current event performance. However, he shall not return to competition until he has received proper treatment. (Please see Section III for Communicable Disease Procedures.)

ART. 5 . . . Any gymnast who exhibits signs, symptoms, or behaviors consistent with a concussion (such as loss of consciousness, headache, dizziness, confusion or balance problems) shall be immediately removed from the contest and shall not return to play until cleared by an appropriate health-care professional.
(Please see Section IV for further details.)

ART. 6 . . . An all-around competitor's score shall be the sum of his scores in the six events. He must compete on all six events to qualify for the all-around.

ART. 7 . . . The top three scores for each team in each individual event are added to determine the team's score for that event.

NOTE: By state association adoption, the top four scores for each team in each event may be used to determine the team score for that event.

ART. 8 . . . The total team score is determined by adding the team's event scores for all six events.

SECTION I.4 CONDUCT (See competition rules section IX.2.I.H)

NOTE: No official or game personnel shall use any form of alcohol, tobacco, e-cigarette, vaporizer or similar items beginning with arrival at the competition site until departure following the completion of the meet.

ART. 1 . . .Unsporting conduct includes actions which are unbecoming to an ethical, fair and honorable individual. It consists of acts of deceit, disrespect, or vulgarity and includes taunting.
NOTE: The IHSA disapproves of any form of taunting which is intended or designed to embarrass, ridicule, or demean others under any circumstances.

ART. 2 . . . Coaches and/or competitors during the meet shall not approach the judges at any time without authorization, show overt signs of displeasure and/or unsportsmanlike conduct, or delay the meet.

ART. 3 . . . The gymnast shall acknowledge the head judge by raising his hand at the start of the exercise, after he has been recognized with a green flag, and shall acknowledge a judge at the end of his routine.

ART. 4 . . .If there is not a team score from which to take a behavior deduction, it is taken from the gymnast's event score.
(Subsequent occurrence may lead to disqualification from the meet.)

> **NOTE:** If a coach is disqualified and no qualified school personnel is available, the coach's team shall be disqualified from the meet.

II. POLICIES AND PROCEDURES

OFFICIALS

SECTION II.1 DESIGNATED OFFICIALS AND RESPONSIBILITIES

ART. 1 . . . It is recommended that either one, two or four judges, one of whom shall be the head judge, evaluate all routines.

ART. 2 . . . All teams shall be evaluated by the same judge(s) on the same event(s). A scorekeeper shall be assigned by the host school.

ART. 3 . . . The meet officials maintain administrative responsibilities for the contest through the completion of any required reports or correspondence in response to any action occurring while the officials have jurisdiction. State associations may intercede in the event of unusual incidents after the officials' jurisdiction has ended or in the event that a contest is terminated prior to the conclusion of regulation competition.

ART. 4 . . . If an official does not show up within 15 minutes of the official starting time, the meet must begin.

a. If no officials show up, the schools involved must designate a coach that is a registered AAU official to act as an official. If an official shows up after the meet has started, the events in progress will finish. The assigned official will then assume their responsibility.

b. If only one official shows up, the teams involved must do one of the following: i. Use the official present, plus a coach or other official that is in attendance. This must be unanimously agreed upon by the coaches of all schools involved. ii. Use one official only. This must be unanimously agreed upon by the coaches of all schools involved. iii. Use one official plus two coaches.

ART. 5. . . Meet officials or meet personnel shall not use any form of alcohol, tobacco product, e-cigarette, vaporizer or similar items beginning with arrival at the competition site until departure following the completion of the meet.

ART. 6. . . Meet officials shall not use cell phones or other electronic devices in the competitive area except those designated for meet administration.

ART. 7. . . Electronic video devices shall not be used for any review or determination of a judge's decision.

SECTION II.2 DUTIES OF THE HEAD JUDGE

ART. 1 . . . Before the meet:

a. Arrive at the meet site 20 minutes prior to the scheduled competition, and enforce all rules of competition;

b. Ensure that the meet begins on time unless there are extenuating circumstances;

c. Measure equipment and check floor markings for vaulting to verify specifications;

d. Inquire about any unusual facility problems with meet director;

e. Conduct a premeet conference with judges;

f. Review responsibilities of scorers and flashers.

ART. 2 . . . During the meet:

a. Judge every performance and record the score;

b. In meets where inquiries are permitted, the head judge shall post the start value of the routine. The judges shall agree on the start value. It is the Superior Judge's responsibility to verify the start value is displayed correctly.

c. Supervise the group of judges, control the scores when they are out of range and gather the judges together for consultation and corrections when it is noticed a judgment is contrary to the rules;

d. Be responsible for the smooth running of the judging and the enforcement of the rules of competition and shall be responsible for all decisions throughout the meet;

e. Has the right to consult with the other judges when scores drift from normal;

f. All conferences should be as brief as possible;

g. Determine the acting judges are ready and then give the signal for the gymnast to begin the exercise;

h. Time falls from apparatus or routine interruptions, notifying gymnast when he has 30, 20, 10 and 5 seconds remaining;

j. Verify the scores at the conclusion of the meet, and sign the official scoresheet, if available.

SECTION II.3 DUTIES OF ACTING JUDGES

ART. 1 . . . Before the meet:

a. Arrive at the meet site 20 minutes prior to the scheduled competition;

b. Participate in the premeet conference with the head judge;

c. Be familiar with the rules, difficulty ratings and specific deductions;

d. Follow the directions of the head judge.

ART. 2 . . . During the meet:

a. Score each exercise of each event separately, without consultation;

b. Call for a consultation of judges if anything is noticed contrary to the rules.

SECTION II.4 MEET DIRECTOR

ART. 1 . . . The meet director shall obtain the facilities, equipment and personnel necessary for the conduct of a successful meet.

ART. 2 . . . Prior to warm-ups, the meet director shall see that all equipment is measured and meets rule specifications.

ART. 3 . . . Prior to the meet, the meet director shall designate areas where gymnasts may stretch just prior to competing, and areas where they may warm up skills during the meet, when available.

ART. 4 . . . The meet director may order the floor cleared whenever necessary.

SECTION II.5 SCORING

ART. 1 . . . Scoring shall be done by the judges immediately after the performance of each exercise. The closed method of scoring shall be used.

a. It is recommended scores be posted within 30 seconds;

b. If the scores that count are not within range, the superior judge shall call a conference until agreement within the proper range is reached.

ART. 2 . . . When two judges are used per event, the scorer shall note on scoresheets the marks of each judge and then average the marks for the evaluation of the performance. When four judges are used per event, the scorer shall note on scoresheets the marks of each judge and then eliminate the highest and lowest marks, using the average of the two intermediate marks for the evaluation of the performance.

a. Example: **10.0 scoring**

9.0	If the two scores are identical, the identical score is the evaluation
9.0	of the performance - 9.0 in this case.

ART. 3 . . . The judges' written and personal scoresheet is the official score.

ART. 4 . . . Any change in the official score of a judge shall be made before the next gymnast's performance.

ART. 5 . . . A computational error at the scoring table may be corrected in context with the official score of the judge at any time during or within 30 minutes after the meet. The superior judge for each event shall verify the scores for their event and sign the scoresheet (if available) making the score official.

III. General Guidelines for Sports Hygiene, Skin Infections and Communicable Disease

Proper precautions are needed to minimize the potential risk of the spread of communicable disease and skin infections during athletic competition. These conditions include skin infections that occur due to skin contact with competitors and equipment. The transmission of infections such as Methicillin-Resistant Staphylococcus aureus (MRSA) and Herpes Gladiatorum, blood-borne pathogens such as HIV and Hepatitis B, and other infectious diseases such as Influenza can often be greatly reduced through proper hygiene. The NFHS Sports Medicine Advisory Committee has outlined and listed below some general guidelines for the prevention of the spread of these diseases.

Universal Hygiene Protocol for All Sports
- Shower immediately after every competition and practice, using liquid soap and not a shared bar soap.
- Wash all workout clothing after each practice, washing in hot water and drying on a high heat setting.
- Clean and/or wash all personal gear (knee pads, head gear, braces etc.) weekly.
- Do not share towels or personal hygiene products (razors) with others.
- Refrain from full body and/or cosmetic shaving of head, chest, arms, abdomen and groin.

Infectious Skin Diseases

Strategies for reducing the potential exposure to these infectious agents include:
- Athletes must be told to notify a parent or guardian, athletic trainer and coach of any skin lesion prior to any competition or practice. An appropriate health-care professional should evaluate any skin lesion before returning to competition.
- If an outbreak occurs on a team, especially in a contact sport, all team members should be evaluated to help prevent the potential spread of the infection. All shared equipment shall be properly cleaned/disinfected prior to use.
- Coaches, officials, and appropriate health-care professionals must follow NFHS or state/local guidelines on “time until return to competition.” Participation with a covered lesion may be considered if in accordance with NFHS, state or local guidelines and the lesion is no longer contagious.

Blood-Borne Infectious Diseases

Strategies for reducing the potential exposure to these agents include following Universal Precautions such as:
- An athlete who is bleeding, has an open wound, has any amount of blood on his/her uniform, or has blood on his/her person, shall be directed to leave the activity (game or practice) until the bleeding is stopped, the wound is covered, the uniform and/or body is appropriately cleaned, and/or the uniform is changed before returning to activity.
- Athletic trainers or other caregivers need to wear gloves and use Universal Precautions to prevent blood or body fluid-splash from contaminating themselves or others.
- In the event of a blood or body fluid-splash, immediately wash contaminated skin or mucous membranes with soap and water.
- Clean all contaminated surfaces and equipment with disinfectant before returning to competition. Be sure to use gloves when cleaning.
- Any blood exposure or bites to the skin that break the surface must be reported and immediately evaluated by an appropriate health-care professional.

Other Communicable Diseases

Means of reducing the potential exposure to these agents include:
- Appropriate vaccination of athletes, coaches and staff as recommended by the Centers for Disease Control (CDC).
- During times of outbreaks, follow the guidelines set forth by the CDC as well as State and local Health Departments.

For more detailed information, refer to the "Blood-borne Pathogens," “Infectious Mononucleosis” and “Skin Conditions in Infections” sections contained in the NFHS Sports Medicine Handbook.

IV. Suggested Guidelines for Management of Concussion

A concussion is a traumatic brain injury that interferes with normal brain function. An athlete does not have to have suffered a direct blow to the head or lose consciousness (be "knocked out") to have suffered a concussion.

Common Signs and Symptoms of Concussion Include:

- Appears dazed or stunned
- Is confused about assignment or position
- Forgets an instruction
- Is unsure of game, score or opponent
- Moves clumsily
- Answers questions slowly
- Loses consciousness (even briefly)
- Shows mood, behavior or personality changes
- Can't recall events prior to hit or fall
- Can't recall events after hit or fall
- Headaches or "pressure" in head
- Nausea or vomiting
- Balance problems or dizziness
- Double or blurry vision
- Sensitivity to light
- Sensitivity to noise
- Feeling sluggish, hazy, foggy or groggy
- Concentration or memory problems
- Confusion
- Does not "feel right" or is "feeling down"

Suggested Concussion Management:

1. No athlete should return to play (RTP) or practice on the same day of a concussion.
2. Any athlete suspected of having a concussion should be evaluated by an appropriate health-care professional that day.
3. Any athlete with a concussion should be medically cleared by an appropriate health-care professional prior to resuming participation in any practice or competition.
4. After medical clearance, RTP should follow a step-wise protocol with provisions for delayed RTP based upon return of any signs or symptoms at rest, while doing school work or with physical activity.

For further details please see the "NFHS Suggested Guidelines for Management of Concussion in Sports" at www.nfhs.org

NFHS does not perform scientific tests on any specific items of equipment to determine if the equipment poses undue risks to student-athletes, coaches, officials or spectators. Such determinations are the responsibility of equipment manufacturers.

V. Equipment Guidelines

1. Each NFHS sports rules committee is responsible for recommending the official playing rules to the NFHS Board of Directors for adoption. The committee is not responsible for testing or approving playing equipment for use in interscholastic sports. Equipment manufacturers have undertaken the responsibility for the development of playing equipment that meets the specifications established by the committee. The NFHS urges manufacturers to work with the various independent testing agencies to ensure the production of safe products. Neither the NFHS nor the applicable NFHS sport rules committee certifies the safety of any sport equipment. Only equipment that meets the dimensions and specifications in the NFHS sport rules may be used in interscholastic competition. While the committee does not regulate the development of new equipment and does not set technical or scientific standards for testing equipment, the committee may, from time to time, provide manufacturers with guidance as to the equipment-performance levels it considers consistent with the integrity of the game. The committee reserves the right to intercede to protect and maintain that integrity.

2. Each NFHS sport rules committee suggests that manufacturers planning innovative changes in sports equipment submit the equipment to the applicable NFHS sport rules committee for review before production.

VI. Coaches Code of Ethics

The function of a coach is to educate students through participation in interscholastic competition. An interscholastic program should be designed to enhance academic achievement and should never interfere with opportunities for academic success. Each student should be treated with the utmost respect and his or her welfare should be considered in decisions by the coach at all times. Accordingly, the NFHS Board of Directors has adopted the following guidelines for coaches.

The coach shall be aware that he or she has a tremendous influence, for either good or ill, on the education of the student and, thus, shall never place the value of winning above the value of instilling the highest ideals of character.

The coach shall uphold the honor and dignity of the profession. In all personal contact with students, officials, athletic directors, school administrators, the state high school athletic association, the media, and the public, the coach shall strive to set an example of the highest ethical and moral conduct.

The coach shall take an active role in the prevention of drug, alcohol and tobacco abuse.

The coach shall avoid the use of alcohol and tobacco products when in contact with players.

The coach shall promote the entire interscholastic program of the school and direct the program in harmony with the total school program.

The coach shall master the contest rules and shall teach them to his or her team members. The coach shall not seek an advantage by circumvention of the spirit or letter of the rules.

The coach shall exert his or her influence to enhance sportsmanship by spectators, both directly and by working closely with cheerleaders, pep club sponsors, booster clubs, and administrators.

The coach shall respect and support contest officials. The coach shall not indulge in conduct which would incite players or spectators against the officials. Public criticism of officials or players is unethical.

The coach should meet and exchange cordial greetings with the opposing coach to set the correct tone for the event before and after the contest.

The coach shall not exert pressure on faculty members to give students special consideration.

The coach shall not scout opponents by any means other than those adopted by the league and/or state high school athletic association.

VII. Officials Code of Ethics

Officials at an interscholastic athletic event are participants in the educational development of high school students. As such, they must exercise a high level of self-discipline, independence and responsibility. The purpose of this Code is to establish guidelines for ethical standards of conduct for all interscholastic officials.

Officials shall master both the rules of the game and the mechanics necessary to enforce the rules, and shall exercise authority in an impartial, firm and controlled manner.

Officials shall work with each other and their state associations in a constructive and cooperative manner.

Officials shall uphold the honor and dignity of the profession in all interaction with student-athletes, coaches, athletic directors, school administrators, colleagues, and the public.

Officials shall prepare themselves both physically and mentally, shall dress neatly and appropriately, and shall comport themselves in a manner consistent with the high standards of the profession.

Officials shall be punctual and professional in the fulfillment of all contractual obligations.

Officials shall remain mindful that their conduct influences the respect that student-athletes, coaches and the public hold for the profession.

Officials shall, while enforcing the rules of play, remain aware of the inherent risk of injury that competition poses to student-athletes. Where appropriate, they shall inform event management of conditions or situations that appear unreasonably hazardous.

Officials shall take reasonable steps to educate themselves in the recognition of emergency conditions that might arise during the course of competition.

Officials shall maintain an ethical approach while participating in forums, chat rooms and all forms of social media.

VIII. Definitions

NOTE: The verb "shall" denotes mandatory.

Alternate Style - That system of competition in which members of competing teams shall alternate turns in each event is permitted by state association adoption.

Apparatus Specifications - Those limitations indicating size, width, thickness, height, stress and other pertinent information relative to apparatus.

Assist - The act of touching to give physical or psychological assistance to a gymnast performing a skill, which results in a deduction from the gymnast's score.

Average Score - The score that results when the scores that count are added together and divided by two.

Balk - Any forward motion towards the vault table that is either stopped or backed up, and does not result in contact with the vaulting board or table.

Block Style - That system of competition in which all members of one team participate in succession in each event.

Coach - Any individual designated by the school with the responsibility of directing its team.

Content Structure - How skills are combined in the exercise.

Difficulty - A predetermined value of a particular gymnastic skill.

Dismount - The final skill of value used by a gymnast which completes an exercise.

Event - The name of a particular piece of apparatus which is contested in a gymnastics meet.

Exercise (Routine) - The complete set of skills or exercise performed by a gymnast.

Form - The body appearance and control a gymnast exhibits when performing.

Head Judge - An official at a gymnastics meet who is responsible for scoring the competitors and for the proper interpretation of all gymnastics rules.

Landing Mat - Any mat at least 4 inches (± ½ inch) in thickness, which is designed to provide a cushioning effect upon dismounting the apparatus. (When purchasing new landing mats, it is recommended they be 4¾ inches thick.)

Mat - A protective and resilient covering on the floor.

Mount - The first skill performed in an exercise.

Presentation - The manner in which a gymnast expresses himself before and after his exercise.

Safety Collar- A manufactured safety collar is required around the vaulting board for all round-off entry vaults.

Scorer - The person responsible for recording individual gymnast's scores and computing team scores.

Skill - A gymnastic movement with difficulty value.

Spotter - A coach who is in position to aid the gymnast during his exercise.

Stand - The position obtained by the gymnast before and after his routine in which he is in a balanced position upon his feet.

Sting Mat - A manufactured mat (1 ½"thick, ± ¼ ") containing a core of rebound foam.

The following boys high school competition rules manual was prepared in collaboration with USA Gymnastics for the NFHS with specific modifications for the State of Illinois.

Rule modifications made by the State of Illinois are specific to that state and are not the responsibility of USA Gymnastics or the NFHS.
www.usagym.org

Questions regarding any portion of the rules manual may be addressed directly to the Illinois High School Gymnastics Coaches Association Rules Committee.

Copyright by USA Gymnastics Publications

All rights reserved. No part of the following publication may be reproduced, translated, or transmitted in any form or by any means without written permission from USA Gymnastics.

All requests for permission should be made to:
Jason Woodnick, Men's Program VP
USA Gymnastics
1099 N. Meridian St., Suite 800
Indianapolis, IN 46204

Illinois High School Gymnastics Coaches Association
Rules Committee

IX. COMPETITION RULES TABLE OF CONTENTS

Cover

Chapter 1 - General Competition Program Information……22

I. General Rules and Regulations
   A. Uniforms
   B. Coach's Professional Attire
   C. Coach's Spotting Responsibilities

II. Equipment and Mat Specifications
   A. FIG
   B. General
   C. Additional Matting

Chapter 2 - Judging Guidelines……25

I. General Judging Guidelines
   A. Document Precedence
   B. Judging Duties
   C. Minimum Score
   D. Range of Allowable Scores
   E. Routine Repetition Rule
   F. Spotting Deductions
   G. Videotape Review
   H. General Apparatus and Behavioral Deductions
   I. Landing Deductions
   J. Inquiries
   K. Competitive Overview

II. Optional Level 9 Judging & Rules Guidelines
   A. Routine Construction Table for Level 9
      - 10.0 Maximum Score Format
   B. General Bonus
   C. Event Specific Bonus
   D. General Exceptions to the FIG Code of Points
   E. Event Specific Exceptions to the FIG Code of Points
   F. Event Specific Restrictions to the FIG Code of Points

Compulsory Addendum – Illinois Freshmen Compulsory Routines

Chapter 1 – General Competition Program Information

I. General Rules and Regulations

A. Uniforms:

1. On Pommel Horse, Still Rings, Parallel Bars, and Horizontal Bar, all gymnasts must wear long, solid-colored competition pants and footwear (socks and/or gymnastics shoes). Dark colored competition pants are allowed. On Floor Exercise and Vaulting, gymnasts may compete in short pants with or without footwear. A competition top must be worn on all events.
2. All gymnasts are required to wear a shirt or competition top on all events during warm-ups.
3. For safety reasons, jewelry of any kind is NOT allowed during warm-up or competition. This includes piercings of any type in the body. This is a medium deduction taken from the gymnast's "E" score.
4. Uniform violations will result in a medium deduction taken from the individual's score on each event in which the infraction occurs.

B. **Coach's Professional Attire –** (***Violators will be asked to leave the field of play)***
The following coach's professional attire is required at all competitive sessions, scheduled warm-up sessions and event training sessions. These regulations are intended for the safety of coaches and gymnasts alike, especially when a coach is in the spotting position.

1. Closed toe shoes; no sandals.
2. Slacks, warm-up pants or hemmed dress shorts (No denim or cargo style, which is defined as having large pockets with or without a closure on the front and/or side of the thigh).
3. Collared shirts with slacks or dress shorts, a collared shirt with warm up pants. Note: a team T-shirt will be allowed at meets prior to conference and championship meets.
4. No hats.
5. No backpacks while spotting.
6. Comparable attire for female coaches is acceptable.

C. Coach's Spotting Responsibilities:

1. A spotter is required to be in position to safely spot the entire performance on the Still Rings, Vault, and Horizontal Bar.
2. A spotter is allowed on Parallel Bars.
3. If a spotter is present in the area of the Floor Exercise or Pommel Horse event, it is a large apparatus deduction from the final score of the gymnast's routine.
4. The gymnast should not be allowed to begin the routine on Still Rings, Vault, or Horizontal Bar without the presence of the required spotter.
5. An additional spotter is permitted on Still Rings, Vault, Parallel Bars, and Horizontal Bar without deduction**.**
6. Assistance at any apparatus, whether general or as the required spotter, must be provided by an official coach as defined by the IHSA.

II. Equipment and Mat Specifications

The NFHS does not perform scientific tests on any specific items of equipment to determine if the equipment poses undue risks to student-athletes, coaches, officials or spectators. Such determinations are the responsibility of equipment manufacturers.

A. The equipment for all competitions must be from an equipment manufacturer and meet the following apparatus specifications.

Floor Exercise: Schools may provide either a 40'x40', or a strip floor exercise competitive area that shall be 6-10 feet wide by 60-68 feet in length. The entire width of the floor area shall be a level surface. This area should be over a padded spring floor. The floor exercise competitive area shall be lined on the ends, or on all 4 sides if using a 40x40 or if the carpet or foam overhang the boards, there must be a line indicating out of bounds.

Pommel Horse: 115cm (45 ¼ inches) shall be from the floor to the top of the horse body. The mat shall provide a level, flat surface at least 10cm (4") thick. An additional mat up to 20cm (8") thick may be used for mounting or remounting. However, the mat must be removed after the gymnast leaves the mat surface.
~~Mushroom: From the surface of the mat to the top of the mushroom the height will range from 16-30 inches. The top diameter is 24" minimum (across dome side to side). The dome is 3-6 inches from dome base to apex. The minimum matted area under the mushroom shall be 10" X 10" X 1 ¼ ".~~

Still Rings: From the floor to bottom of the ring shall be at least 265cm (104") up to the suggested height of 280cm (110"). The landing surface shall be a minimum of 20cm (8"). If a gymnast demonstrates that his feet touch the mat while hanging from the rings, then the minimum requirement will be 12cm (4.7").

Vaulting: Height of the vaulting table from the floor to center top of the vaulting table is 135cm (53"). The landing surface shall be at least 30cm (4" + 8"). A minimum landing distance of 15.5 feet from the end of the vault table to any structure will be provided. A minimum distance of 60 feet shall be provided for the run up, up to the suggested maximum of 82 feet. The FIG landing zone will be used. Vaulting lines are to start at the width of 0.95 meters and extend to 1.5 meters wide at a distance of 15.5 feet from the edge of the vaulting table where the landing mats begin. There will be an apparatus deduction taken from the home school team if vaulting lines are not marked on the designated vaulting surface before the start of team introductions. This is a large (0.3) apparatus deduction, taken from the team score. This is applied to each level of competition held by the host team at that particular meet. All mats provided by the host school at vault must be lined. For the state series, tape must be used for lines. ~~The required landing surface of 30cm (4" + 8") can be increased to a maximum of 50cm (20").~~ One manufactured hand placement mat may be placed on the run-up strip (not on the board) for a round-off entry vault. It is the responsibility of the team of the gymnast performing the round-off entry vault to provide the safety collar and/or hand placement mat.

Parallel Bars: Maximum height from the floor to top of bars shall be 200cm (78 ¾"). The landing surface shall be 20cm (8"). The mat surface between the bars and uprights must be a minimum of 10cm (4").

Horizontal Bar: Height of the horizontal bar from the floor to top of the bar shall be 265cm (104”) to the suggested height of 280cm (110”). The matted surface area shall be 7.5’W X 30’L X 10cm (4”) H. The landing area on both sides of the uprights shall be 30cm (4” + 8”).

B. General:

1. A panel mat may be used to mount pommel horse or parallel bars.
2. The spring board may only be used to mount the Parallel Bars and for Vault. If a spring board is used inside the uprights to mount Parallel Bars, it must be removed as soon as the mount is completed (for the safety of the gymnast).
3. It is the responsibility of the coach to determine if ceiling mounted rings provided are acceptable for their gymnast’s use. If a ring tower will not be available for competition, the coach should be notified in the premeet information packet so that the coach may choose if he wishes to have their gymnasts participate.
4. A school may not host a Sectional meet or the state meet if the school cannot provide a 6’x60’ (minimum) strip floor and a ring tower for competition.

C. Additional Matting:

1. Additional matting is permissible at all levels to ensure athlete safety.
2. **Floor Exercise:** A landing mat up to 10cm (4”) may be used once for landings of any value skill. The mat must be removed at a safe time after that skill. The mat may only be used for one skill per routine. If the person placing or removing the mat steps into the competitive area during a gymnast’s performance or a 4 inch mat is placed in more than one location there shall be a large apparatus violation deduction taken from the gymnast’s score.
3. ~~**Still Rings:** The landing surface may be raised to a height of 30cm (12”).~~
4. ~~**Parallel Bars:** An additional safety cushion of up to 20cm (8”) may be used.~~
5. ~~**Horizontal Bar:** An additional safety cushion of up to 10cm (4”) may be used.~~

Chapter 2 – Judging Guidelines

I. General Judging Guidelines:

A. Document Precedence:

1. The International Gymnastics Federation (Fédération Internationale de Gymnastique, FIG) 2017-2020 *Code of Points* will be used except where superseded by rules found in this High School Competition Program Manual and approved updates. Therefore, the order of precedence when determining which rules to use in the event of conflict is:
   a. Illinois High School Gymnastics Coaches Association approved updates found at www.ihsgca.org.
   b. Illinois High School Association Boy's Program Manual with Rules Updates published by USAG and the IHSGCA Rules Committee.

B. Judging Duties:

1. The judges in all boys competitions will perform the duties of both the "D" (Difficulty) and "E" (Execution) Jury Panels as listed in the FIG *Code of Points*.
2. On Floor Exercise and Vault, the judges will have the additional responsibility of Line Judge.
3. There is no time limit on Floor Exercise.

C. Minimum Score:

The minimum score for any boys gymnastics routine, including vault, is 1.0. If the gymnast mounts the event and attempts a routine by showing movement towards a gymnastics skill, the lowest possible score he can earn is 1.0.

D. Range of Allowable Scores:

When using two judges or a four or more judge panel, the point difference between both, or the middle scores, may not be greater than:

E Panel Score Additive Scoring Format	D + E Panel Score 10.0 Maximum Scoring Format	Allowable Deviation
9.50 - 10.00	9.50 - 10.00	0.10
9.00 - 9.45	9.00 - 9.45	0.20
8.00 - 8.95	8.00 - 8.95	0.30
6.00 - 7.95	6.00 - 7.95	0.50
<6.0	<6.00	0.80

E. Routine Repetition Rule:

1. No element may be repeated for Difficulty credit.
2. Should circumstances occur that are beyond the control of the gymnast which interrupt his attempt at a routine, the gymnast may be given the opportunity to repeat his routine, at the discretion of the head judge.
3. Should a handguard (grip) significantly tear during the routine, the gymnast will be allowed to repeat his performance, at the discretion of the head judge. The time allotted for the gymnast to restart will also be determined by the head judge.

F. Spotting Deductions:

1. If there is no spotter when required, the routine may not begin. If the spotter walks away prior to the completion of the routine a medium deduction will be applied with a warning to the coach that a second infraction will result in their remaining gymnasts not being allowed to compete on that event that day. The spotting deduction(s) will be taken from the final team score. If there is no team affiliation in the competition, the deduction will be taken from the individual's score on that event.
2. A coach may not spot an athlete from a surface that is higher than the allowable competition surface. The head judge will not allow the athlete to compete if this rule is violated.
3. If, during the exercise, an incidental brush or touch occurs between the spotter and the gymnast, without interrupting or assisting in the skill, there is no deduction.
4. An assist is defined as the act of touching to give physical or psychological assistance to a gymnast performing a skill, which results in a deduction from the gymnast's score. Therefore, if a coach spots a gymnast in any way during the execution of a skill, the gymnast will receive a 0.5 deduction and no value for the skill. However, the official will use discretion to determine if and how the skill would have been completed, regardless of the assistance, and award value for the skill including potential deductions.

G. Videotape Review:

There is no videotape review of routine performance for any score evaluation.

H. General Apparatus and Behavioral Deductions: General spotting, apparatus, and behavior deductions should be taken from the "E" score.

1. Behavior violations are a medium deduction for the gymnast and include uniform violations, not acknowledging the official at the beginning or the end of a routine, speaking during a routine, delay of meet by an individual gymnast, or other undisciplined behavior. Apparatus violations are a large deduction for the gymnast and include the presence of a spotter on FX or PH and improper mat usage. Gymnasts competing out of order is a team violation with a 1.0 deduction from the team score.
2. If a coach speaks to the gymnast during his performance, a medium behavioral deduction of 0.2 should be taken from the gymnast's score. This deduction will be taken only once during a routine. It is not a deduction for a coach to speak to their gymnast during the 30 second time between a fall and a re-mount of the apparatus for the continuation of his routine.
3. Unsportsmanlike conduct by a coach, which includes delay of meet and speaking to active judges, is a team violation with a large deduction from the team score. Speaking aggressively to active judges or other undisciplined behavior is a team violation with a 1.0 deduction from the team score.
4. Falls**:**
   a. A fall onto or off the apparatus will be deducted 0.5 in addition to any other execution errors.
   b. If the gymnast falls off of the apparatus, the judge will announce that the gymnast has 30 seconds to remount the apparatus, once the gymnast is on his feet. Blatant stalling will result in a delay of meet penalty.
   c. The coach may ask the head judge if the gymnast received credit for the skill on which he fell. The head judge will answer the coach with a "yes" or "no" response. There will be no other discussion.

I. **Landings and Dismounts on the Feet without Deduction**: For safety reasons, a gymnast may land or dismount with their feet apart (enough to properly join their heels together) upon landing from any salto. A stick is defined as a landing in which the feet do not move. All FIG execution deductions (those while in the flight phase and lack of extension before landing) must always be considered in addition to the landing requirements. The feet are allowed to be the width of a fist apart for no deduction. Deductions for the feet apart, lateral, or astride in any direction are: Less than the width of the shoulders is a small deduction, wider than the width of the shoulders is a medium deduction. The gymnast must complete the landing by bringing his heels together without lifting and moving the front of his feet. This is done by raising the heels off the mat and joining them together without lifting the front of the feet. The arms must also be in complete control with no unnecessary swings.
   1. A stuck dismount by definition will be given regardless of how far the feet are apart sideways or astride. Proper bonus value (0.1 or 0.2) will be awarded.
   2. After landing a Floor Exercise pass or a dismount, the gymnast must demonstrate complete control and move the heels together by pivoting on balls of the feet. If the gymnast does not close the feet together, it will result in a small (0.1) deduction. If a gymnast lands with feet wider than a hand-width apart, deduct accordingly. Do not deduct additionally for lifting the foot to close the heels. Lifting a foot to close the heels when the feet are within a hand-width apart would result in a small (0.1) deduction. If steps or hops are taken without showing the control described, appropriate deductions will be taken by rule, up to 0.5.

J. **Inquires:** At championship meets, two written inquiries are permitted. A third inquiry is permitted if one of the first two inquiries is upheld. A second inquiry is permitted for the same skill/routine. It will be applied toward a coach's total inquiries.
   a. The inquiry may only pertain to difficulty, element group requirements, and bonus. A major deduction (0.5) shall be taken for any illegal inquiry.
   b. The inquiry shall be submitted no later than seven minutes after all scores are flashed for that team.
   c. The inquiry shall be given to the meet director/meet referee, who will give all legal inquiries to the event judges for review. The judges may consult with the meet referee, however, there shall be no video review.
   d. Decision of the judges at the conclusion of the inquiry is final.
   e. When more than one inquiry is submitted on a given event, the coach shall receive the outcome of the first inquiry and must then inform the official whether to proceed or withdraw the subsequent inquiry.
   f. If a procedural error occurs and the incorrect start value is flashed that results in an inquiry, the correction will be noted and the inquiry will be marked "void". This void inquiry will not count toward the two permitted inquiries.

K. **Illinois High School Gymnastics Optional Competitive Overview:**
   1. Illinois High School Gymnastics will use the 2021-24 USA Gymnastics Men's Development Program Competition Manual Level 9 rules with Illinois modifications.
   2. Optional rules are based on the FIG Code of Points with Development Program and Illinois modified exceptions listed in the Optional rules sections.
   3. Optional score calculation:
      a. Dismount must count for Element Group requirement.
      b. Count the highest value part for each required Element Group credit first.
      c. Count the highest remaining skills for maximum numbered parts.
      d. Less than 6 recognized skills results in a 1.0 deduction from the "E" score for each missing part. For championship meets (where start values are flashed), deductions will be taken prior to flashing the start value for a routine that is short parts.

4. Exercise Presentation Rules:
   a. Small = 0.1, Medium = 0.2, Large = 0.3, Fall = 0.5, ½ extra swing = 0.2, full extra swing = 0.3.
   b. Because of the 10.0 maximum score and the corresponding reduction assigned to the Exercise Presentation ("E" score, 5.8), it is important that the judge become familiar with the reduced values of each medium and large deduction. Almost all "EP" errors in the FIG Code of Points are listed as small, medium, large and fall deductions and can easily be converted to the appropriate reduced High School "EP". In general, when the FIG Code of Points or the USA Gymnastics Development Program book uses a numeric value for a deduction instead of the written small, medium, large or fall references, it should be converted to the appropriate "EP" deductions for high school. Some deductions will be kept the same and are identified in the text.

   Example: Short routine stays at 1.0 per missing part.

Error	Angular Deviation	Deduction
Slight bend	>0° - 45°	-0.1 (small)
Strong bend	>45° - 90°	-0.2 (medium)
Extreme bend	>90°	-0.3 (large)

5. All General Judging and Rule Guidelines will be deducted from the "E" score. Technical directives governing the "E" score can be found in the FIG *Code of Points*, Section 9.

II. Optional Judging & Rules Guidelines:

A. Routine Construction Table:

Note that unless otherwise stated, all rules will be as per the FIG Code of Points. Please refer to the document precedence statement in Chapter 2 – Section I – Paragraph A, for further clarification.
* See Chart Below

10.0 Maximum Score Format

Routine Construction Table – 10.0 Maximum Score	
Exercise Presentation Start Value ("E" Score)	**5.8**
Floor Exercise, Pommel Horse, Still Rings, Parallel Bars, & Horizontal Bar	
Number of Skills Counted for Difficulty (Part of "D" Score)	10 (9 + dismount)
Maximum Difficulty ("D" Score) **Difficulty Values for individual skills**	**2.2** **A=0.1, B=0.3, C=0.4, D=0.5, E=0.6, F=0.7**
Maximum Element Group Start Value	**2.0** (0.5 for Element Groups I, II, III) (0.3 or 0.5 for Element Group IV)
Dismount Skill Value Required for Full Element Group IV Credit (0.5)	B or higher value dismount
Dismount Skill Value Required for Partial Element Group IV Credit (0.3)	"A" value FIG dismount exceptions noted in II.E - 3g, 5g, 6n
Vault	
Number of Vaults Allowed	1

B. General Bonus:

1. **Execution Bonus:**
   - **a.** Routines that have 6-10 parts with execution deductions of 0.8 or less will be awarded 0.1 in bonus if all Element Group requirements are met.
   - **b.** For any two-panel judge competition, the average total in deductions must be 0.8 or less to award 0.1 bonus.

2. **Stick bonus:**
   - **a.** Stick bonus of 0.1 for a B value dismount, 0.2 for a C or higher value dismount.
   - **b.** There is no stick bonus on Pommel Horse.
   - **c.** Stick bonus of 0.1 for non-salto vaults. Stick bonus of 0.2 for salto vaults.

3. All bonus will be added to the "D" score. The "D" score plus bonus can never exceed 2.2 (maximum "D" score). Bonus cannot be awarded if there is a single large deduction or fall while executing the skill.

C. Event Specific Bonus:
One skill or combination may fulfill one bonus requirement. The higher value bonus will be awarded.

1. **Floor Exercise:**
   - **a.** ~~Multiple salto skills will receive 0.1 bonus.~~ All multiple (more than one) flipping and/or twisting skills will receive 0.1 bonus if performed without a single large deduction.
   - **b.** Any C+B or B+C skill acrobatic connection will receive 0.1 bonus if performed without a single large execution error. Bonus will not be awarded for counter salto. Example: Double back salto stretched (D), plus front salto layout (B).
   - **c.** Bonus is allowed on both sides of a floor exercise combination (B+C+B could be awarded 0.2 bonus).
   - **d.** No connection bonus will be awarded if there is a large deduction in the combination. This includes the 0.5 jump to prone deduction.

2. **Pommel Horse:**
   - **a.** Any circling FIG skill that includes at least a 180° or more turn (spindle, Russian, Schwabenflank, etc.) will receive 0.1 bonus. This does not include dismounts.

3. **Still Rings:**
   - **a.** All Element Group II and III "B" value or higher skills performed without a single large deduction will receive 0.1 bonus (except uprise fwd to L-sit).
   - **b.** All Element Group II and III "C" value or higher skills performed without a single large deduction will receive 0.2 bonus.
   - **c.** Any FIG skill done to a handstand by swing or strength will receive 0.2 bonus once for Element Group I and once for Element Group II.
   - **d.** All multiple flipping ~~and/or single or more twisting~~ dismounts will receive a ~~0.1~~ 0.2 bonus if performed without a single large deduction.
   - **e.** All single or more twisting dismounts will receive a 0.1 bonus if performed without a single large deduction.

4. **Vault:**

5. **Parallel Bars:**
   - **a.** Any swinging "B" value or higher skill performed without a single large deduction will receive 0.1 bonus. This does not include dismounts.
   - **b.** Any skill performed to or through handstand without a single large deduction will receive 0.1 bonus.
   - **c.** All multiple (more than one) flipping and/or twisting dismounts will receive 0.1 bonus if performed without a single large deduction.

6. **Horizontal Bar:**
   - **a.** Any "C" value Jam to handstand will receive 0.1 bonus.
   - **b.** Any turning skill into or out of giants will receive a 0.1 bonus if performed without a single large deduction.
   - **c.** Any FIG "A" dismount preceded by a FIG "A" skill on Horizontal Bar will receive 0.1 bonus.
   - **d.** Any multiple flipping and/or single or more twisting dismounts will receive 0.1 bonus if performed without a single large deduction.

Bonus Table - Optional Level	
Execution Bonus	0.1 is awarded if routine contains 6-10 parts, execution deductions are 0.8 or less, and all Element Group requirements are met.
Stick Bonus All Events Except Vault and Pommel Horse	No Stick Bonus for “A” value dismounts 0.1 for “B” value dismount 0.2 for “C” or higher level dismount
Stick Bonus for Vault	0.1 for non-salto vaults 0.2 for salto vaults
Floor Exercise	
Any “B”+“C” or “C”+“B” acrobatic connection	0.1
All multiple (more than one) flipping and/or twisting skills performed without a single large deduction	0.1
Pommel Horse	
Any circling FIG skill that includes at least a 180° or more turn (spindle, Russian, Czechkehre, Schwabenflank, etc.); this does not include dismounts	0.1
Still Rings	
Element Group II and III “B” or higher value skills performed without a single large deduction (except uprise fwd to L-sit) Element Group II and III “C” or higher value skills performed without a single large deduction	0.1 0.2
Any FIG skill done to a handstand by swing or strength will receive 0.2 bonus once for Element Group I and once for Element Group II	0.2 max for EG I 0.2 max for EG II
All multiple flipping or single or more twisting dismounts performed without a single large deduction	0.2 0.1
Vault	
Parallel Bars	
Any swinging “B” value or higher skill performed without a single large deduction will receive 0.1 in bonus; this does not include dismounts	0.1
Any skill performed to or through handstand without a single large deduction	0.1
All multiple (more than one) flipping and/or twisting dismounts performed without a single large deduction	0.1
Horizontal Bar	
Any “C” value Jam to handstand	0.1
Any turning skill into or out of giants	0.1
Any FIG "A" dismount preceded by a FIG "A" skill	0.1
All multiple flipping and/or single or more twisting dismounts performed without a single large deduction	0.1

D. General Exceptions to the FIG Code of Points:

1. **Dismount Exceptions:**
   - **a.** Gymnasts will receive full Element Group IV credit for a “B” or higher value dismount. An “A” value dismount will receive 0.3 in Element Group IV Credit.
   - **b.** Only a skill which has been designated as a dismount in either the Development Program or FIG rules may receive Element Group IV credit.
   - **c.** Large deduction if a routine does not receive any Element Group IV credit.

2. **Recognizable Gymnastics Skills:**
   - **a.** Only skills appearing in the non-diagrammed skills list are recognized for “A” value and receive no element group credit. Skills not on the list and not found in the FIG Code of Points will not receive value (see 2.II.G, pg 38).
   - **b.** When a fall occurs in an exercise, judges must give value for the completed part of the element prior to the fall. Give value for the skill that is seen.

3. **Value as Seen:**
   - **a.** If two or more skills are combined for one value part but are performed independently, they may receive their individual values. Always consider the benefit of the gymnast.
   - **b.** For example:
     PH: 360° Russian to immediate fall: no value; 720° Russian to fall part way through 2nd Russian (anywhere 450° or more): “B” value.
     SR: Uprise bwd to cross, where the uprise bwd is performed at an angle that is too high to be considered a connection. The uprise bwd could receive an “A” skill and the cross a “B” skill. This would not receive a “C” skill in EG III. Potential deductions for a poorly done back up rise would apply.
     PB: Fwd uprise and straddle cut bwd where the legs stop on the bars. The fwd uprise could receive an “A” skill and the straddle cut bwd an “A” skill. This would not receive a “B” skill in EG II. Potential deductions for a poorly done straddle cut would apply, including possible non-recognition.

4. **Twisting Skills:**
   - **a.** Twisting skills executed with too much or too little twist will be valued as seen. Officials may award the higher level skill value with appropriate deduction for being short on the twist or award a lesser value skill when short more than 90° and take appropriate deductions for over-twisting.
   - **b.** Any half or single twisting salto performed with bent legs will be valued as a layout with appropriate deductions taken for body position. *Exception: designated FX skills, listed in FIG.
   - **c.** Twisting skills executed with the aid of the event apparatus (i.e. - salto bwd with ½ t, FIG pg. 96, Box 26) will not be recognized for value. Officials will award the lesser value skill and apply a large deduction.

5. **Holds:**
   - **a.** Static and swing to strength elements must be held for 2 seconds after arriving at the end position. A medium deduction is applied if the skill is held for less than 2 seconds. A hold less than one second is a large deduction and non-recognition of the skill.

6. **Short Routine:**
   a. The deduction for performing an exercise containing less than six parts (skills or elements) is 1.0 for each skill or element less than six. This deduction is taken from the "E" score. For example, 5 parts: deduct 1.0; 4 parts: deduct 2.0; etc.

7. **Element Group Requirements:**
   a. There is no restriction on the number of skills that can be performed from an Element Group for value.

8. **Skill Exceptions and Repetition:**
   a. A skill which has a letter value assigned should be evaluated as if it has its own "code box".
   b. Parallel Bars has two skills which may be performed for a "B" value to lower than 45° above horizontal: a Stützkehr fwd and a salto bwd to handstand. However, both of these skills may only be done for credit once in a routine regardless of angle caught. *Example #1:* A gymnast performs both a FIG "C" Stützkehre fwd to handstand and the excepted "B" Stützkehre fwd to 45° above horizontal in the same routine, only the FIG "C" Stützkehre fwd to handstand would be recognized because of its higher value.
   c. The one exception to this repetition rule is on Parallel Bars for the basket (peach) skills. Both FIG value basket (peach) to handstand and the excepted "B" value basket (peach) with straight arms to support lower than 45° above horizontal may be used in a routine with each counting for difficulty.

E. **Event Specific Exceptions to the FIG Code of Points:**

1. **Floor Exercise:**
   a. One landing mat of up to 10 cm (4") may be used once for any value skill for landings only. Using the landing mat to rebound or punch from is an apparatus deduction. The mat should be removed at a safe time after completion of the skill.
   b. A whipback salto (tempo salto) is not allowed as a single floor exercise skill/pass. If a whipback is done without being in a bounding connection, it is evaluated as a poorly executed layout with appropriate execution deductions.
   c. Control after a press handstand must be demonstrated. If a gymnast takes steps with the hands but then stops and holds the handstand for a period of one second or greater, give value with appropriate deductions. If a gymnast holds the handstand for less than one second and then pirouettes, credit is not given for the press, since the gymnast moved on to the next skill.
   d. A Japanese handstand must be low enough where the head nearly touches the ground to receive no deduction. This distance is measured as a vertical fist between the floor and head. It is possible to receive a large deduction and non-recognition due to height.
   e. Endo forward roll to wide arm press to handstand, hold 2 seconds: "C" value, Element Group I.

2. **Pommel Horse:**
   a. For Pommel Horse FIG skills to receive value they must be followed by an attempt to execute a double leg circle or circling skill, except scissor-type skills and dismounts.
   b. A gymnast may perform a travel fwd (FIG pg. 71, Box 1) without a circle afterward and receive EG III credit. The travel must finish in front support to receive credit.
   c. If the athlete uses his feet or legs to push off of the horse, neither Difficulty nor Element Group credit will be given.
   d. Any circle or flair to handstand dismount will receive a minimum of "C" value with no limit on execution deductions.
   e. A Russian wendeswing is done within a 270°/360° circle with four hand placements. This can also be done as a dismount from an uphill circle or loop position and receive "B" value.

f. When mounting the event, it is allowable to step side to side. It is also allowable to take one hop in addition to a step. If a gymnast hops more than once (with both feet leaving the floor), a medium deduction applies.

g. Skills that can be used to mount pommel horse, such as jumping into a moore (Czechkehre) or a Russian wendeswing, will receive full value and EG credit. Performance criteria (beginning and ending in front support, circling out of the skill) still apply.

h. For all “C” or higher longitudinal travels in cross support, a global skewing deduction will be applied (once per skill) rather than the FIG skewing deduction taken per each section of the pommel horse, except where specified in the Development Program.

i. In order to receive 3/3 travel credit (“D” or “C” value) for a Sivado that starts from side support, the gymnast must first show that both hands are in front support on the end in cross support before starting the Sivado. Without showing both hands in front support on the end before starting the Sivado, the gymnast will be only awarded a “B” value for 2/3 travel.

3. Still Rings:

a. No swing to handstand is a large deduction.

b. No more than three Element Group II & III skills can be performed in direct succession on Still Rings without being broken up by an "A" (or higher) swing element that has not already been done in the routine. The "A" (or higher) swing element can either be a FIG Element Group I or a bail recognized by Illinois rules.

c. Any swing to strength skill is not recognized for entry higher than 45°. Skills can be broken apart into separate individual skills for the benefit of the gymnast.

d. A Felge (shoot handstand) upward with bent arms to handstand or giant swing to handstand will receive “B” value in Element Group I.

e. An uprise backward to handstand with bent arms or giant swing to handstand will receive “B” value in Element Group I.

f. The ring dismount back uprise and salto backward (Köste) is subject to angle deductions if support of the trunk (torso) on top of the rings is past a vertical body position.

g. A tuck salto dismount forward or backward (FIG pg 95, Box 1; FIG pg 96, Box 25) receives “A” value in Element Group IV. (partial credit, 0.3)

4. Vault:

a. All vaults used for Illinois High School Gymnastics will have adjusted values to reflect the 10.0 maximum score. See the Optional Vault Values Chart.

b. The gymnast shall perform only one vault.

c. If the gymnast balks on his first attempt, a second attempt will be allowed with a 1.0 deduction taken from his vault value. No other rule violations will permit a second vault. No third attempt will be allowed.

d. Assistance by a spotter in the completion of an element is a 1.0 deduction and non-recognition. Since vault is just one skill, the whole vault becomes unrecognizable. Thus, the vault score would be recorded as 1.0.

e. Yurchenko style vaults will have similar value to regular entry vaults as follows

1. Vaults with rearward entry to the table will have a start value similar to Tsukahara vaults.
2. Vaults with ½ turn and forward entry to the table will have a start value similar to handspring vaults.
3. The start value for Yurchenko vaults will be determined by the guidelines for the number of rotations and twists.
4. Yurchenko vaults for Level 9 are identified in IX.2.II.F.4.a on pg. 37.

5. All Yurchenko vaults must be performed with a safety collar around the board or the vault shall receive a zero. It is the responsibility of the vaulter's school to provide the safety collar.

Illinois High School Association
2022-2024 Optional Vault Values

Non-Flipping Vaults:

Straddle/stoop/hecht	6.0
Front Handspring	7.0
Front Handspring ½ twist	7.2
Front Handspring 1/1 twist	7.4
Front Handspring 3/2 twist	7.9
Front Handspring 2/1 twist	8.5
¼ turn on - ¼ turn off, round-off, or ½ turn on	6.7
¼ turn on - ¾ turn off	7.2
¼ turn on - 5/4 turn off	7.4

Back-Flipping Vaults:

Tsukahara Tuck	9.0
Tsukahara Tuck ½ twist	9.2
Tsukahara Tuck 1/1 or Kasamasu	9.6
Tsukahara Tuck 3/2 or more twist	9.9
Tsukahara Pike	9.2
Tsukahara Pike 1/1 twist	9.9
Tsukahara Stretch	9.6
Tsukahara Stretch ½ or more twist	9.9

Front-Flipping Vaults:

Handspring, Tuck Front	9.3
Handspring, Tuck Front ½	9.6
Handspring, Tuck Front 1/1 or more	9.9
Handspring, Pike Front	9.6
Handspring, Pike Front ½ or more	9.9
Handspring, Stretch Front	9.9
¼ Turn On, ¼ off to Tuck Front	9.3
¼ Turn On, ¼ off to Pike Front	9.6
¼ Turn On, ¼ off to Stretch Front	9.9

5. Parallel Bars:

a. Allow empty (½) swing prior to performing Element Group III skills (or the approved non-FIG value counterpart) using an early- or late-drop technique. (Examples: Glide kip to swing backwards, bail to Moy support (or Moy to upper arm); swing backwards to horizontal, drop to peach support (or peach to upper arm)). An intermediate (full) swing is not allowed.

b. PB skills to support, such as, stutz (stützkehr), peach (basket), giant, and salto backward have no height or angle requirement when caught. These skills receive "B" value.

c. Forward uprise may not finish in an immediate L-sit. If done to an "L", deduct 0.2 for height plus appropriate angle deductions.

d. Only two of the following static skills can be used in a Parallel Bar routine. They will receive Element Group I credit: a legs together planche or “V” will receive “B” value; a legs together planche on one bar and any Manna or swallow/maltese will receive “C” value.
e. A giant swing with straight arms to any support position lower than nominal handstand will receive “B” value in Element Group III.
f. Only one of the following skill combinations can be used in a Parallel Bars routine. A kip reverse straddle cut will receive “B” difficulty value and Element Group III credit. A front uprise reverse straddle cut will receive “B” difficulty value and Element Group II credit.
g. A tuck salto dismount forward or backward (FIG pg 132, Box 1; FIG pg 132, Box 19) receives an “A” value in Element Group IV (partial credit, 0.3).

6. Horizontal Bar:

a. There is no deduction for a change of direction on Horizontal Bar. For example: Back uprise to support, free hip: No deduction.
b. Mount: A maximum of up to five forward and backward body movements, of which the 5th movement must be a skill (free hip circle, Stalder, etc.), will be allowed without deduction. Inclusion of a “back uprise” action, even to partial support up to or on the 4th movement, will either be allowed without deduction as a non-skill or it may be counted for credit if it is to the benefit of the gymnast.
c. An undershoot swing from support on top of the high bar is not considered a free swing. This can be seen as one of the four swings allowed to start a routine or done in the middle of a routine as a transition to another skill.
d. There is no requirement for entry from a handstand on Endo or Stalder.
e. A kip cast to handstand with a ½ turn (pirouette) in any grip will be eligible for bonus. A gymnast may still perform an additional pirouette in their routine for value and bonus.
f. A ½ Higgins is considered the same code box as a blind change (FIG pg. 141, Box 37) and therefore a gymnast can only receive credit and applicable bonus for one of these within a routine.
g. Drop kip to handstand is allowable for EG III credit.
h. Any “C” or higher Element Group II may be repeated once in direct connection to itself or another “C” or higher Element Group II. If not performed in direct connection, normal repetition rules apply.
i. Adler skills:
1. A "C" value jam to handstand will receive 0.1 bonus.

Jam to handstand	FIG “C” value	No angle deduction
Jam from 15° to 45° below vertical	DP “B” value	No angle deduction
Jam from 44° down to Horizontal	DP “A” value	No angle deduction
Jam below Horizontal	DP “A” value	Angle deduction 0.3

j. Stoop in straddle leg cut from any swing will receive “A” value and Element Group III (Inbar).
k. Any free hip or toe on front salto dismount will receive “A” value and Element Group IV.
l. Hop or double roll to eagle grip will receive “B” value and Element Group I.
m. A back or front sole circle to handstand will receive “A” value and Element Group III.
n. A tuck salto dismount forward or backward (FIG pg 154, Box 1; FIG pg 155, Box 25) receives “A” value and Element Group IV (partial credit, 0.3).

F. Event Specific Restrictions to the FIG Code of Points:

1. **Floor Exercise:**
   No restrictions on this event.

2. **Pommel Horse:**
   No restrictions on this event.

3. **Still Rings:**
   a. All red dot skills listed in FIG are prohibited.
   b. Gymnasts are allowed to perform only one Honma skill from Element Group I. An additional Honma skill may be performed from Element Group III.

4. **Vault:**
   a. Gymnasts are restricted to performing only the following round-off entry vault (Group V), Yurchenko in tucked, piked or stretched position with only one salto in the second (post) flight and up to one full (1/1) twist in the second (post) flight to include FIG Group V, Code box #'s (7, 8, 9, 13, 15, 19, 20, 21).
   b. Gymnasts may not perform vaults with multiple flips.

5. **Parallel Bars**:
   a. All red dot skills listed in FIG are prohibited.

6. **Horizontal Bar:**
   No restrictions on this event.

G. Approved Non-FIG Value Skills:

Floor Exercise	Pommel Horse
Cartwheel or aerial cartwheel	False scissor
Any backward roll	Single leg travel
Headspring	Single leg Stockli
Press to headstand	Flair in any position
Round-off	Any flank off dismount
Any skill to prone *may only perform one (Swedish fall, jump pike/straddle {shushunova})	Loop w/ ¼ turn to leg cut (must begin in side support)
	1 double leg circle (if only circle in routine)
	Single leg circle
Still Rings	**Vault**
Tuck planche	No exceptions to the FIG Code
Shoulder stand or ~~giant~~ swing to shoulder stand	
Hanging "L" hold	
German hang	
Muscle up to support unassisted	
Bail (from any skill, once in each direction)	
Parallel Bars	**Horizontal Bar**
Moy to upper arm (from any position) w/ or w/o ½ turn	Kip or drop kip to support
Flank, Stutz, or Wende dismount	Toe-on Toe-off, either direction
Drop kip	Front or back hip circle
Back uprise to support	Pullover to support
Shoulder stand or forward roll	¾ giant, either direction
Peach to upper arm	Swing ½ turn
From hang on end, salto bwd. tucked	(From above the bar) hop from u/g to o/g
	Back uprise to support

Note: Where two skills or directions are listed, both may count for value

Compulsory Addendum

2025-2028
Men's Development Program

ILLINOIS HIGH SCHOOL FRESHMEN COMPULSORY ROUTINES

Compulsory Judging Guidelines

A. Philosophy of Structural Elements of Scoring:

The compulsory routines have been designed with a dual purpose because not all gymnasts should be asked to meet the same advanced development goals at any given competition level. Therefore, the scoring framework was created to provide basic routines for everyone and gradually increase the opportunity for bonus as an athlete's development progresses. The first purpose is to provide basic routines that are constructed to encourage participation, promote growth, and provide opportunity for the recreational gymnast to be successful and continue to progress. At the same time, the second purpose is to include in the routines the opportunity for the talented gymnast to challenge his development and mastery at each level with additional benchmarks which are rewarded with bonus. With this dual purpose in mind, the scoring format which utilizes a base score and bonus opportunities was developed. The specifics of each of the scoring components are addressed in detail below, but the philosophy behind the system of bonuses is expressed here. Specified Bonus was added to the basic routines to provide the perfect tool for having basic fundamental compulsory routines suitable and achievable for the recreational athlete, and at the same time, providing developmental goals and challenges for the more talented athlete. The end result of these variable scoring elements is to create a range of scoring that will adequately separate a diverse field of gymnasts and meet the needs of the wide range of ability levels within the program.

B. Base Score:

1. The "base score" or "E" score for execution is 4.8 for all compulsory routines.
2. In a compulsory routine, the "base score" is an arbitrary number from which execution deductions are taken during the performance of the routine. The basic routines are designed so that they are achievable and should not result in falls or excessive deductions for the average recreational participant.

C. Specified Bonus:

1. The use of Specified Bonus has proven to be a very successful addition to the Men's Development Program.
2. At each level of competition we provide a set of basic skills that provides the foundation of fundamental ability and fitness. When the compulsory skills at that level reach an acceptable degree of mastery, the gymnast can matriculate to the next level that offers new challenges.
3. To create growth and challenge within each level we offer options for achieving a specified performance bonus. This bonus rewards athletes for aspiring to a higher standard based upon achieving different benchmarks of skill mastery that are appropriate for that level.
4. The routines have been designed in such a way that at least one of the specified bonus skills is a little easier to achieve than the others in order to encourage each athlete's development.

5. The value of the specified bonus skills is +0.4 each.
6. Specified bonus cannot be rewarded if there is a single "large error" (0.3) in the execution of the skill.
7. There should be a purposeful balance between encouraging a talented athlete's development and clean execution of basics. If a gymnast can successfully perform a specified bonus skill with a "medium" (0.2) or less deduction, he would be rewarded slightly for his higher level of achievement. Poor execution will negate the advantage. Officials are encouraged to take appropriate and fair execution deductions for the performance of the skill. Therefore, this program is designed to encourage an athlete's skill development and provide opportunities for specified bonus in each routine while maintaining a standard of "risk vs. reward" that is equitable within the overall context of the program.
8. A gymnast may repeat the skill to earn its value (including the dismount).

D. Routine Error and Deduction Table:

Table of Routine Errors and Deductions	
Error	Deduction
Missing part	0.5
Non-Recognized part	Element not recognized + execution errors
Routine Composition Error (added part or incorrect sequence)	0.3 (to be taken once per routine)
Fall	0.5
Large Error	0.3
Medium Error	0.2
Small Error	0.1
Empty and Intermediate swings	Empty (½) - 0.2, Intermediate (Full) - 0.3
Max total deductions per ~~skill~~ box without a fall (excludes Vault)	~~0.3~~ 0.4

E. Specific Judging Guidelines:

1. Explanation of "Part" & Routine Composition Error:

a. A "part" is defined as a "numbered skill or sequence" in the routine.
b. A "part" is a "missing part" if it has been omitted or is performed in such a way as to be unrecognizable.
c. If the "part" is partially completed (more than 50%) it should receive credit and the appropriate FIG deductions (small, medium, large, or fall).
d. Added "parts", such as extra pendulum swings on pommel horse, should be judged for execution error, not treated as routine composition error.

e. When a compulsory part is a "sequence" of gymnastics skills, the major gymnastics skill will receive a higher weighted value. For example, in floor exercise a handstand, forward roll is a sequence part. Missing the handstand would be a 0.3 deduction because it is the major skill in the sequence. Partial credit, 0.2 will be given for the forward roll. Likewise, when the sequence is composed of two identical skills, missing the second part will be a 0.3 deduction. For example, missing the second half of a full pendulum swing on pommel horse is a 0.3 deduction. Only doing one half a pendulum swing and missing 1 1/2 pendulum swings will be a 0.5 deduction.

2. Deductions:

For all events except Vault, the maximum total deduction on a skill at the freshman level is ~~0.3~~ 0.4, unless there is a fall. If there is a fall, the maximum total deduction is 0.5 for that skill.

3. Handstands:

A nominal handstand is shown at plus or minus 15° from vertical. The development program will use FIG rules concerning swings to or through handstand or to strength holds.

4. Swing and Position Criteria:

All swing and position required criteria are defined as one of the following:

a. Horizontal
b. 45°
c. Vertical

5. Added swings:

For routines that contain swings as elements, there will be no deduction for additional swings added (for example, completing 3 swings instead of 2 prior to the dismount for the base routine on Still Rings). Added swings in other parts of a routine will be treated, per FIG, as empty (½) swing medium deduction, or intermediate (full) swing large deduction, not as an added part or with the Routine Composition Error.

6. Required holds:

a. Holds are two seconds, unless noted.
b. Momentary holds are defined as holds which show a definite stop and are held up to one second. Momentary holds that do not show a definite stop receive a large deduction for no hold.

7. Added Holds:

a. Added holds are to be deducted as rhythm errors and not as added parts.
b. Multiple added holds will be treated as a Routine Composition Error and will be subject to a one-time large deduction.

8. Floor Exercise Steps:

a. There is no requirement specifying the number of steps in the run prior to tumbling sequences in floor exercise routines.
b. If a run is specified, then at least one step must be taken prior to the hurdle; otherwise, a small deduction will be taken.
c. A gymnast may take as many or as few steps as is necessary to execute the routine within the defined limits of the floor exercise mat.

9. Floor Exercise, Pommel Horse, Still Rings, Parallel Bars, & Horizontal Bar Bonus:

a. Specified Bonus:
   i. Award +0.4 per specified bonus skill or sequence for performance as indicated in the compulsory routine text described.
   ii. Bonus will not be awarded for a skill with a single large deduction.
b. Stick Bonus: Award +0.2 for stuck dismounts.

10. Vault Bonus:

a. Award +0.4 for vaulting at 135cm (Varsity height).
b. Stick Bonus: Award +0.2 for stuck landings to the feet.

11. Somersault Height:

All somersault heights (Floor Exercise and dismounts) are measured from the center of mass. Center of mass is defined as the point around which the body is rotating in space during the execution of the somersault.

12. Pommel Horse:

a. On all single leg cuts, the top leg (cutting leg) should be at minimum horizontal with the hips fully extended.
b. On all pendulum swings, and false scissors, the top leg should be at minimum horizontal with the hips fully extended.
c. Unless otherwise specified, all elements — compulsory or optional — begin and end in front support as per FIG.

13. Still Rings:

Unless otherwise specified, all basic swings on Still Rings should show a "turnover" action. See "Still Rings-Overview and Explanations, Basic Technique: Basic Swing" for a full description.

14. Vault:

a. The development program will not give a zero score for any vault, with the exception of failure to attempt the vault at all (a scratch).
b. A balked attempt vault may be repeated once with a deduction of 1.0 from the score of the second attempt.
c. No third attempt of the same vault will be allowed. The minimum score for any attempted vault will be 1.0.
d. The following specific errors and deductions will be applied to vault:

Table of Specific Errors and Deductions for Vault			
Error	Small	Medium	Large
Run Deductions:			
Run slows down before hurdle, insufficient velocity or acceleration	0.1	0.2	N/A
Improper arm swing action complementary to run	0.1	0.2	N/A
Rhythm break during run (stutter-steps) or insufficient stride	0.1	0.2	N/A
Hurdle Deductions:			
Hurdle does not stay on level plane as knees lift, insufficient knee lift	0.1	0.2	N/A
Feet not clearly in front of hips upon impact with the springboard	0.1	0.2	N/A
Arm circle or reach insufficient	0.1	0.2	N/A
First (Pre) Flight Deductions:			
Diving or insufficient rotation to the blocking surface	0.1	0.2	0.3
Body position too arched or piked	0.1	0.2	0.3
All other deductions per FIG	0.1	0.2	0.3
Second (Post) Flight Deductions:			
Repulsion not within 0° - 15° of vertical	0.1	0.2	0.3
Lack of distinct lift or rise from blocking surface	0.1	0.2	0.3
Body position too arched or piked	0.1	0.2	0.3
Landing Deductions:			
All landing deductions per Illinois High School Gymnastics varsity rules			
Spotting Deductions:			
If a gymnast is spotted and would not have completed the vault on their own, the minimum score is 2.0			

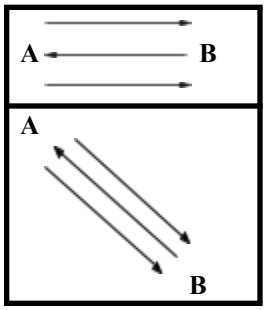
15. Horizontal Bar:

Unless otherwise specified, all swings forward on Horizontal Bar should be tap swings.

See "Horizontal Bar-Overview and Explanations, Basic Technique: Tap Swing" for a full description.

2025-2028
Illinois High School Freshmen Compulsory Routines

FLOOR EXERCISE



Stand at point A
Facing point B
pattern:
A to B
B to A
A to B
Top diagram: Strip floor
Bottom diagram: 40x40

Base Score	4.8
Specified Bonus	2.0
Stick Bonus	0.2
Maximum Score	7.0

Note: All arm positions are optional, unless otherwise indicated.

Skills	Description	Performance Criteria
1. Forward handspring	Show good presentation and posture while lifting arms upward. Run, hurdle, forward handspring to stand	Rebound allowed. Hurdle should show full extension reaching through the lunge position.
2. Handstand, forward roll	With either leg, step forward through lunge and kick to momentary handstand	Continuous rhythm must be shown throughout.
Specified Bonus #1: In #2, Hold handstand with straight arms (2 second hold required).		
SB#1. Handstand (2 second hold)	Kick to handstand, straddle press handstand with straight arms, or endo roll press to handstand with straight arms allowed.	2 second hold of handstand required.
3. Front scale	Lift back leg at 45° minimum below horizontal to front scale, return to stand with good presentation	2 second hold of front scale required.
4. 180° turn	Gymnast may choose the style of transition used. Step forward to 180° turn (½ turn) rearward facing (A)	Continuous rhythm must be shown throughout.
5. Dive roll	Run, punch straight body dive roll to stand	Roll smoothly with support on hands to stand. Hollow or tight arch is allowed.
Specified Bonus #2: In #5, Run to punch, salto forward tucked, forward roll to stand (+0.4)		
SB#2. Salto forward tucked	Run to punch, salto forward tucked, forward roll to stand	Lift arms upward through vertical. Head neutral and chest up on takeoff.

FLOOR EXERCISE (Continued):

Skills	Description	Performance Criteria
6. Jump ½ turn, backward roll to stand	Jump ½ turn to backward roll to stand	There is no height requirement for backward roll. Show continuous rhythm.
Specified Bonus #3: In #6, back extension roll through handstand(+0.4)		
SB#3. Back extension roll	Back extension roll through handstand may be done with bent or straight arms, lower piked to stand	Back extension roll must pass through handstand to receive value. Show continuous rhythm. Show turnover position to vertical with tight body.
7. Cartwheel, 180° turn (if necessary)	Lift leg rearward with ¼ turn (90°) either direction to cartwheel or ½ turn (180°) to cartwheel, choice of transition with a ½ turn to corner facing (B)	The cartwheel may begin from either a sideward or forward facing position and the sequence should show continuous rhythm with no stop.
8. Round-off, rebound	Run, hurdle, round-off, rebound to stand	Show turnover position and rotation to vertical with tight body on rebound. Control landing.
Specified Bonus #4: In #8, Run, hurdle, round-off, back handspring, rebound to stand (+0.4)		
SB#4. Round-off, back handspring, rebound	Run, hurdle, round-off, back handspring, rebound to stand	Show turnover position and rotation to vertical with tight body on rebound. Control landing.
Specified Bonus #5: Following the round-off, back handspring in Specified Bonus #4, complete a tucked backward salto. (+0.4) A gymnast must complete Specified Bonus #4 to perform Specified Bonus #5.		
SB#5. Salto backward Tucked	Out of the back handspring complete a tucked back salto	Turnover past vertical on round-off and back handspring. Vertical takeoff into salto with head neutral.

2025-2028
Illinois High School Freshmen Compulsory Routines

POMMEL HORSE

1. **The routine can be performed in either direction; "left" and "right" are just for illustrative purposes.**
2. **Extra ½ front or rear delta swings can be added to set up the next skill's preferred direction as needed.**
3. **Change of direction movements are medium deductions.**

Base Score	4.8
Specified Bonus	2.0
Stick Bonus	0.2
Maximum Score	7.0

Skills	Description	Performance Criteria
1. From uphill position, jump to leg cut	From uphill position (left hand on leather, right hand on the left pommel), jump while cutting left leg forward to stride support	Arms straight, body straight, continuous movement.
2. Simple leg travel to middle and reverse leg cut to front support	Bring right leg forward around the pommel, into the center, move left hand to pommel, move right hand to right pommel as left leg swings back, then leg cut right leg back to front support.	Continuous movement, legs lifting to horizontal with each movement.
3. One full pendulum swing	From right leg cut back in #2, immediately initiate full pendulum swings with the legs straddled 45° - 90° apart.	Shoulders and weight must shift from side to side. Top leg must be at or above horizontal on the 2nd pendulum swing.
4. One full pendulum swing	Continue with an additional full pendulum swing with the legs straddled 45° - 90° apart.	Shoulders and weight must shift from side to side. Top leg must be at or above horizontal on the 1st and 2nd pendulum swing. Extra half pendulum swing allowed to set up scissor sequence for opposite direction.
5. Leg cut forward, false scissor	Cut right leg forward to stride support, continue stride support swing to right leg undercut returning to straddled front support swing (false scissor)	The top leg should be at least horizontal with the hips extended.
Specified Bonus #1: After #5, scissor forward (+0.4)		
SB#1. Scissor forward	From false scissor, directly connect swing in straddled front support (½ delta swing), cut right leg forward to scissor, cut right leg forward to rear support and skip #6	The top leg should be at least horizontal with the hips extended.
6. Leg cut forward, Leg cut forward	Right leg cut forward, left leg cut forward	Straddled position should be maintained with top leg at or above horizontal and the hips extended.
7. Leg cut backward, Leg cut backward	Right leg cut backward, left leg cut backward	Straddled position should be maintained with top leg at or above horizontal and the hips extended.

POMMEL HORSE (Continued):

Skills	Description	Performance Criteria
Specified Bonus #2: After #7, single leg circle (+0.4)		
SB#2. Single leg circle	After second leg cut backwards, directly connect swing to single leg circle, ending in front support.	Mostly continuous motion and leg roughly horizontal throughout. Add ½ delta swing before or after #7 if opposite direction needed.
Specified Bonus #3: After #7 or SB #2, ½ circle to rear support (+0.4)		
SB#3. ½ circle to rear support	From leg cut (#7) or single leg circle (SB #2), ½ circle to rear support. Leg cuts backwards to front support or continue swing to SB #4.	Show lean and post over the pommel. Catch in clear rear support. Add ½ delta swing before or after #7 if opposite direction needed. Gymnast would ideally directly connect SB #2 but may add an extra ½ single leg circle to set up a leg cut backward into their ½ circle.
Specified Bonus #4: From SB #3, continuous swing to complete circle (+0.4)		
SB#4. Complete circle	Continue swing from SB #3 and complete the circle to front support.	Requires continuous swing throughout; cannot be a ½ circle to rear support, pause, ½ circle back. Normal circling deductions apply.
8. Leg cut forward, Leg cut forward, Dismount	Right leg cut forward, left leg cut forward and dismount to stand in front of the pommel horse	Straddled position should be maintained with top leg at or above horizontal and the hips extended.
Specified Bonus #5: After #7 or SB #2 or SB #3 or SB #4, wende dismount (+0.4)		
SB#5. Wende dismount	After second leg cut backwards (#7, SB #3) or single leg circle (SB #2) or completed circle (SB #4) directly connect swing to bring both legs over right pommel and ¼ turn to stand	Maintain stretched body while rising above horse. Add ½ delta before or after #7 if opposite direction needed.

2025-2028
Illinois High School Freshmen Compulsory Routines

STILL RINGS

Base Score	4.8
Specified Bonus	2.0
Stick Bonus	0.2
Maximum Score	7.0

Skills	Description	Performance Criteria
1. Muscle-up	From a hang with false grip with arms extended and as straight as possible, muscle up to support	Spotter assistance is allowed. Cables must remain taut (no slack). Slight pike in hips permitted.
Specified Bonus #1: From a hang with false grip, muscle up to support with no spotter assistance. (+0.4)		
SB#1. Muscle-up unassisted	From a hang with false grip, muscle up to support with no spotter assistance	Arms extended and as straight as possible. Slight pike in hips permitted.
2. Support	Straight body, straight arm support with the rings turned out	2 second hold, arms free of straps.
3. L-sit	From support in #2, lift legs to "L" position (L-sit)	2 second hold
4. Backward roll, piked inverted hang	From "L" position, roll backward and down to a momentary piked inverted hang	Bent arms allowed during roll. Show continuous rhythm.
5. German hang	Lower and extend to German hang position	2 second hold
6. Piked inverted hang, swing backward	Pull out to momentary piked inverted hang and immediately cast forward to swing backward	Turnover swing shown. Feet at 45° below horizontal minimum.
7. Swing forward, swing backward	Swing forward, swing backward	Turnover swing shown. Feet at ring level.
Specified Bonus #2: From forward swing in #7, swing backward to uprise backward to support. (+0.4)		
SB#2. Swing backward to uprise bwd, roll backward, swing backward	From forward swing, swing backward to uprise backward toward "L" position, roll backward and down to piked inverted hang, then swing backward	Straight or bent arms during uprise. Bent arms allowed during roll. Show continuous rhythm.
8. Swing forward, swing backward	Swing forward, swing backward to immediate	Turnover swing shown. Feet at ring level.

STILL RINGS: (Continued)

Specified Bonus #3: Inlocate stretched to swing backward. (+0.4)		
SB#3. Inlocate stretched, swing backward	Inlocate stretched to swing backward	Stretched body during inlocate
Specified Bonus #4: After #8 or from SB#3, swing forward to piked inverted hang, dislocate. (+0.4)		
SB#4. Swing forward, piked inverted hang, dislocate	Swing forward then immediately compress to tight pike and shoot to dislocate backward piked	Head neutral with straight body and pressure downward and forward on rings
9. Swing forward, salto backward tucked dismount	Swing forward to salto backward tucked dismount	Showing turnover at ring level before release. Salto at ring level.
Specified Bonus #5: In place of #9, swing forward, salto backward layout dismount		
SB#5. Swing forward, salto backward layout dismount	Swing forward to salto backward layout dismount	Showing turnover at ring level before release. Hips at ring level.

2025-2028
Illinois High School Freshmen Compulsory Routines

VAULT

Base Score	6.4
Specified Bonus	0.4
Stick Bonus	0.2
Maximum Score	7.0

1. If the gymnasts balks on his first attempt, a 1.00 deduction will be taken from the final score of the second attempt. No third attempts will be allowed.
2. The minimum score for any vault will be 1.00.
3. The minimum required matting for landing is 12" (30 cm).
4. The vaulting table may be set at the lowest manufacturer setting that allows the vault to lock in (105cm) and any intermediate lockable position, up to and including 135cm (Varsity height)

Handspring

Components	Description	Performance Criteria
1. Run	Run from less than 82" (25m).	Run must show an increase in velocity to sprinting speed and maintenance of that velocity through the hurdle. Distinct lift of the front leg and extension of the back leg in the stride. Rhythmical movement with the arms flexed or bent during the run.
2. Hurdle	Hurdle by lifting the knees forward while the body's center of gravity remains level and the feet extend forward to contact the springboard well in front of the body.	Feet must be well in front of hips on contact with springboard. Arm swing must begin from behind the shoulders and circle distinctly forward to an extended position through the hurdle. Arms may be bent or straight during the under arm swing.
3. First flight (pre-flight)	Body transitions from hollowed to straight or tightly arched to fully extended before vertical.	From the springboard, the gymnast must rotate forward or turnover very quickly with fully extended body position as he contacts the vaulting table.
4. Second flight (post-flight)	Body should show significant rise in post-flight. Nominal straight body position is maintained during post-flight.	Straight arms and fully extended body should be shown at the completion of blocking action. Body should show rise and leave the vault table upon reaching vertical. Maintain nominal straight body position throughout second flight. Body should show significant rise during second flight.
5. Landing	Maintain straight body position until landing.	Demonstrate control by showing extension in preparation of landing.
Specified Bonus: Vault at 135cm (Varsity height) (+0.4)		

2025-2028
Illinois High School Freshmen Compulsory Routines

PARALLEL BARS

Base Score	4.8
Specified Bonus	2.0
Stick Bonus	0.2
Maximum Score	7.0

Skills	Description	Performance Criteria
1. Jump to long hang swing forward	From stand or short run, jump to long hang swing forward (tap swing, not glide swing)	Long hang swing forward to 45° below horizontal (bent knees allowed)
2. Long hang swing backward, long hang swing forward	Long hang swing backward. long hang swing forward	Tap swing, not glide swing. Straight legs required at peak of swing backward. Long hang swing forward to 45° below horizontal (bent knees allowed)
Specified Bonus #1: In place of #1 & 2, Jump to glide kip, swing backward, bail to long hang swing forward. (+0.4)		
SB#1. Jump to glide kip	From stand or short run, jump to glide kip to support, bale to long hang swing forward	Full extension on glide. Bent legs allowed on bail to long hang swing forward.
3. Long hang swing backward, upper arm hang (back uprise to upper arm)	Long hang swing backward to upper arm hang (back uprise to upper arm)	Long hang swing backward to 45° below horizontal. Straight legs at top of back swing.
Specified Bonus #2: After #3 swing forward, swing backward, bail, Moy to upper arm (+0.4)		
SB#2. Swing forward, swing backward, bail, moy to upper arm support, upper arm swing back	Swing forward, swing backward and bail to Moy catching in upper arm support, to upper arm swing backwards; skip #4	Swing forward. Swing backward. Hips at bar height at catch of the Moy. An open or pike position can be shown at the catch of the Moy. Hand-on-hand spot allowed on bail.
4. Upper arm swing forward, upper arm swing backward	Upper arm swing forward, upper arm swing backward	Shoulders even with elbows in upper arm support.
5. Upper arm swing forward, straddled support	Upper arm swing forward to straddled support on bars	Legs should be straight as arms push up to the straight arm support with hips extended.
Specified Bonus #3: In #5, upper arm swing forward to forward uprise to support. (+0.4)		
SB#3. Upper arm swing forward, forward uprise	Upper arm swing forward to forward uprise to support	Full extension on forward uprise with feet at bar height.

PARALLEL BARS: (Continued)

Skills	Description	Performance Criteria
6. Push off bars, swing backward	Push off bars to swing backward	Legs straight with continuous rhythm. Swing backward to feet at bar height.
7. Swing forward, "L" sit	Swing forward to "L" sit	2 second hold. Chest up and hips even with hands.
8. Cast forward, swing backward	Extend forward and swing backward	Swing backward to feet at bar height.
9. Swing forward, swing backward	Swing forward, swing backward	Swing forward and backward to horizontal.
10. Swing forward, Swing backward to handstand, dismount to side	Swing forward, swing backward to nominal handstand and push off either side to dismount landing	Swing forward to horizontal. Hand change to one bar during push off.
Specified Bonus #4: In #10, swing backward to hold handstand prior to dismount. (+0.4)		
SB#4. Hold handstand	Swing forward, swing backward to hold handstand and push off either side to dismount landing	2 second hold
Specified Bonus #5: Swing forward to back salto tuck dismount.		
SB#5. Salto backward tucked dismount	Following #10 or SB #4, swing through support to salto backward tucked dismount	Salto backward should lift off the bars at shoulder level to dismount landing.

2025-2028
Illinois High School Freshmen Compulsory Routines
HORIZONTAL BAR

Base Score	4.8
Specified Bonus	2.0
Stick Bonus	0.2
Maximum Score	7.0

Note: Unless otherwise indicated, all swings forward are tap swings and are to be a minimum of 45° below horizontal. Failure to show tap swings with proper body positions will result in a deduction per occurrence. Unless otherwise indicated, all swings backward are to be a minimum of 45° below horizontal with a hollowed body shape at the peak of the swing

Skills	Description	Performance Criteria
1. Pullover, cast	From hang position in overgrip, pullover to support, then pike and cast	Momentary stop in support allowed. Cast to horizontal.
Specified Bonus #1: After #1, Cast forward to ¾ giant swing backward (overgrip baby giant) (+0.4)		
SB#1. ¾ giant swing backward	¾ giant swing backward to (baby giant)	Shift wrists prior to support.
2. Back hip circle, undershoot	Straight body back hip circle to undershoot forward	
Specified Bonus #2: In #2, replace back hip circle with free hip circle to support free of bar (+0.4)		
SB#2. Free hip circle	Pike and cast to free hip circle to undershoot forward	Straight or hollow body position on free hip circle. Hips clear of the bar throughout the free hip circle, support and undershoot.
3. Swing backward, tap swing forward, ½ turn	Swing backward, tap swing forward to ½ turn to mixed grip	Head neutral, toes leading on turn, hollow body shape.
4. Tap swing forward, swing backward, grip change	Tap swing forward, swing backward, change to overgrip	Rise in shoulders to hollow position on grip change.
5. Swing forward, kip	Extended swing forward and kip to support	Swing forward with chest and hips leading through the bottom prior to kip.
	If a coach assists the gymnast in the successful performance of the kip, the maximum deduction will be 0.3. If the kip is attempted and missed, the maximum execution deduction for the entire skill including the coach's spot to help the athlete to a support position will NOT exceed 0.3. Exception will be if the gymnast falls off the bar, then a 0.5 deduction will be taken.	
Specified Bonus #3: In #5 & #6, kip to immediate cast with continuous rhythm. (+0.4)		
SB#3. Kip, cast	Extended swing forward and kip to immediate cast to undershoot forward, swing backward	Swing forward with chest and hips leading through the bottom prior to kip. Cast to any height.
6. Cast, undershoot, swing backward	Cast to undershoot forward, swing backward	Cast to horizontal.

HORIZONTAL BAR: (Continued)

Skills	Description	Performance Criteria
Specified Bonus #4: In #6, swing backward to back uprise to undershoot forward. (+0.4)		
SB#4. Back uprise to undershoot forward	Uprise in hollow position and undershoot forward	Uprise to support with feet 45° below horizontal.
7. Tap swing forward, swing backward	Tap swing forward, swing backward	
8. Tap swing forward, swing backward, uprise, dismount	Tap swing forward, swing backward to uprise in hollow position and release bar dismounting to stand	Uprise with shoulders to bar height.
Specified Bonus #5: In # 8, replace dismount to stand with salto backward (flyaway) tucked, piked, or hollow layout. For safety reasons, the spotter must follow, but not assist, the gymnast during the execution of this skill. (+0.4)		
SB#5. Salto backward tucked, piked, or hollow layout dismount	Tap swing forward, swing backward, swing forward to salto backward tucked, piked, or hollow layout dismount	Show hollow body candlestick position with head neutral on release and stretched body before landing. Must show lift.

FLOOR EXERCISE-Overview and Explanations
Illinois High School Freshmen Compulsory Routine

A. General:

1. The compulsory floor routine is designed so it can be done on a 40'x40' or a tumbling strip 60 to 68 feet in length.
2. The routine on Floor Exercise emphasizes the gymnast working rhythmically and continuously throughout the exercise. A "hold" such as a designated handstand or a scale, may be the only allowed stops. There should be no other stops in the routines. The designated hold elements in the routines should be shown for only as long as indicated in the performance criteria or a rhythm deduction will be assessed. The tumbling and corner sequences are designed to encourage rhythm and have been developed to promote a variety of different transitional movements. As a result, the routine should be successfully executed in 45 to 60 seconds and must show continuous rhythm.
3. Unless otherwise specified, all transitional lunges should be executed with the back leg straight, front knee bent, heels down and the toes turned slightly outward. Only a momentary pause is allowed to show the position. Holding the lunge position more than momentarily will result in a deduction for rhythm.
4. The basic exercises are designed to help the recreational level participant successfully execute the routine.
5. Specified bonus elements tend to be skills that will be included or required in routines at the next level and follow a pattern of consistent progression.
6. Forward handsprings should be slightly over-rotated. A forward rebound is allowed.
7. On forward and backward saltos, the minimum center of mass should be chest high.
8. All hurdles should be executed with a full extension of the arms and shoulders and the forward leg should bend in plié as the arms reach to contact the floor. The back leg should kick straight over the top as the forward leg thrusts from the floor and the hands push through the wrists and fingertips simultaneously to create maximum force and turnover.

B. Definitions:

1. The term "plié" is defined as a bending of the knees as the feet contact the floor and is used to cushion the landing and promote control and/or rhythm. All jumps should land in "plié" to assist control, balance, and rhythm on landings.
2. A "salto" is defined as a flipping or somersaulting skill performed in the air and can be performed forward, backward or sideward.

C. Basic Technique: Forward Handspring

The forward handsprings should show a straight-arm blocking action with full extension of the shoulders and a visible lift or rise from the floor. The forward leg should bend through the lunge position with the arms and shoulders fully extended upon contact with the ground.

It should also show turnover past vertical to the rebound with a fully extended position.

D. Basic Technique: Round-off and Back Handspring

1. The round-off and back handspring should turnover past vertical to a hollow body position with the hips rounded under, knees behind the toes, and the arms extended at horizontal or above in preparation for the take off backward to the handstand blocking position. The takeoff phase of the back handspring should fully extend backward in a linear horizontal direction.
2. The snap down phase of the back handspring, in preparation for a rebound, should be shorter and rotate up quickly to a standing position with the arms next to the ears, the head neutral, and at a blocking angle short of vertical for the rebound.
3. The snap down phase of the back handspring prior to the salto backward tucked should be shorter and rotate up quickly to a standing position with the arms next to the ears, head neutral, and at a blocking angle short of vertical.

E. Notes:

1. A tucked backward roll is intended as a progression toward a back extension roll to handstand. There is no height requirement on the backward roll.
2. The front scale should be done with chest and head up, arms to side with palms down, and the back leg at a 45° minimum angle below horizontal with the foot turned out on the standing leg. The back leg should be straight with the foot pointed and clear of the floor.
3. Cartwheels should show continuous rhythm. The landing leg should bend into plié and move smoothly through the lunge position with arms extended overhead into the next skill.
4. The height of the dive roll should be consistent with the gymnast's center of mass. There is no distance requirement. The body position should be straight (a slight hollow or tight arch is allowed) and care should be taken to ensure that there is proper pressure exerted by the arms and hands upon arrival to the floor to ensure a smooth roll. In a properly executed dive roll, the body will roll through somewhat of a "candlestick" position and continue on through the tuck to the feet without stop, hesitation, or bounce.
5. The salto backward tucked takeoff position leaving the floor should be vertical. The hips and knees should lift upward in front while the arms extend upward and the head is neutral.

6. The rotation for the salto backward tucked should be initiated by lifting the lower body upward to the tuck position very quickly. The rotation is sustained by continuing to lift the upper body as the somersault turns over while extending the legs and hips quickly through the vertical position.

POMMEL HORSE-Overview and Explanations
Illinois High School Freshmen Compulsory Routine

A. General:

1. Single leg swings will continue to emphasize rhythm and pendulum swing mechanics. An effort has been made to limit unnecessary repetition that can result in excessive execution deductions. It is understood that the apparatus is generally too large for the young gymnast to swing on effectively. With this in mind, the two full pendulum swings will be judged for execution.
2. The basic format of the mushroom exercises is intended to keep the routines geared to the average recreational participant. The emphasis is on good circle technique.

B. Definitions:

1. A "front support position" is defined as one hand on either pommel with the pommel horse in front of the body. Arms straight, body straight and legs may be straddled.
2. A "rear support position" is defined as one hand on either pommel with the pommel horse behind the body. Arms straight, body straight and legs may be straddled.
3. A "full pendulum swing" is defined as one complete swing on each side of the pommel horse.
4. A "double leg circle" should start and finish in a front support position.

C. Basic Technique: Pendulum Swing

1. The pendulum swing performed on the pommel horse is intended to teach the gymnast to develop a rhythmical shifting of the body weight to the support arm on each side with as much lean as possible while initiating the swing from the shoulders.
2. The legs should remain apart in a straddle position throughout the pendulum swings and leg cuts to promote a single body unit while swinging. It is important for the gymnast to develop the idea of initiating the pendulum swing from the shoulders while feeling the whole body moving as a single unit
3. The straddled position of the legs on each side is in addition to the swinging action of the torso from side to side. The amplitude of the swing by achieving a greater lean with the shoulders and extending the hips to a higher position on each side is the main goal in this development. Releasing the hand from the pommel on each side also encourages the athlete to shift his weight effectively, although it is not required for evaluation of the skill.

D. Basic Technique: Mushroom Circle

1. The proper technique for the basic mushroom circle should show a complete extension of the hips with an open chest at the ¼ and ¾ circle positions. Squeezing the hips and gluteus muscles tight will enable him to maintain a straight body position throughout the circle.
2. There should be a slight counter rotation and opening of the hips and chest at the ¼ circle position to prevent "rolling the hips over" as the circle travels around the front of the mushroom. This "rolling the hips over" will cause the gymnast to pike or over-hollow in an effort to square up his hips to the mushroom at the completion of the full circle. Properly executed, the counter-rotation on the first ¼ circle will allow the hips to square up as the gymnast reaches the ½ circle in the rear support position.
3. Reaching the ½ circle in the rear support position with his hips squared or slightly counter turned will enable him to "lead" with his heels into the ¾ circle position as he transfers his weight to his second arm. The greater the shoulder lean, the greater the circle speed and extension the gymnast will be able to achieve. The gymnast may use this lean and "heel drive" action to accelerate his circle through the ¾ circle position throughout the second half of the circle.
4. The gymnast should keep his shoulders erect as he completes the full circle so that his body remains straight and extended, and he can effectively initiate the counter rotation into the next circle as he transfers his weight back to the first arm.
5. The goal is to educate the gymnast to correct circle technique. Training devices such as the floor mushroom can be used effectively to break down the various positions to achieve a proper circle technique.

E. Basic Technique: Czechkehre (Moore)

1. The Czechkehre is a circle skill that allows the gymnast to turn 180° in the same direction as the circle. The Czechkehre should start at the ¾ position (second half of the circle) as the weight is shifted to the support arm.
2. During the second half of the circle the gymnast should execute a 90° turn rearward finishing in FRONT support on both hands (¼ reverse stockli action). Note: The hands should be slightly behind the vertical line in front support.
3. From the front support the gymnast shifts his weight to the opposite arm in support completing the circle with a 90° turn forward(¼ kehre action) to rear support. The circle continues from the rear support as the gymnast executes another ½ circle to the front support position to complete the Czechkehre.
4. Using the vertical center-line of the mushroom in the front support, the gymnast should imagine pommels on either side of the line and the hand placements to be made on the turns by placing the hands on these imaginary pommels with respect to the circle and each turn.
5. Basic description: ¼ reverse stockli action to front support followed by a ¼ kehre action to rear support continuing with another ½ circle to front support.

6. Definitions: A reverse stockli is a 90° turn rearward to front support. A kehre is a 90° turn forward to rear support.

F. Notes:

1. Education of the circle technique and pendulum swing technique with an understanding of good body position is the goal at this level. The basic routine is designed to be achievable for the recreational gymnast while allowing him time to develop the strength to perform multiple circles.
2. Gymnasts who can progress more rapidly without compromising their proper circle technique are rewarded with specified bonus for performing multiple circles.
3. The pendulum swing, including the weight-shifting rhythm and swinging from the shoulders with extended hips will transfer to the double leg circles on mushroom and facilitate their success.
4. On the mushroom, the gymnast should continue to refine his circle. As this technique develops, the circle should become higher in elevation from support, faster in speed, and the lean should become stronger or more acute on each side. Developing the quality of this circle will be an important component in being able to transfer a double leg circle from the mushroom to the pommel horse.
5. As the gymnast performs the spindle or czechkehre actions he should maintain full extension with his body position throughout the skill. Developing the quality of the double leg circle with chest and hip extension, speed, weight shift and shoulder lean will facilitate the ability to perform the spindle and czechkehre elements without deduction.

STILL RINGS-Overview and Explanations
Illinois High School Freshmen Compulsory Routine

A. General:

1. The inlocate should only be attempted by gymnasts who are able to execute an excellent basic swing at this level. The dislocate is introduced in this routine from the inverted pike position. The gymnast can focus on downward pressure and proper body position in the learning stages. The goal is to make sure the gymnast can execute the inlocate and dislocate safely while developing the strength and understanding of proper technique.

B. Definitions:

1. "Turnover" refers to the rotation of the basic ring swing to the inverted position. See a more detailed definition under Basic Technique: Basic Swing below.

C. Basic Technique: Basic Swing

1. Basic swings in these routines should show a "turnover" action. "Turnover" is defined as follows for forward and backward swings:
   a. Forward – At the completion of the front swing, the body is in a candlestick position - shoulders down and toes up with a hollow body position, tight hips and gluteus muscles, and head forward. Backward and downward pressure on the rings must be applied as the body approaches the completion of the swing. The gymnast may perform this phase of the swing with arms straight or bent, but must forcibly apply pressure downward and backward on the rings to keep the center of gravity positioned correctly between the uprights and to maintain the proper body shape.
   b. Backward – During the execution of the back swing, the body is in a tight arch with shoulders down, rings spread as the body is approaching vertical (reverse candlestick position). Arms may be wide to facilitate keeping the shoulders down and maintaining downward pressure on the rings. Forward and downward pressure on the rings can be applied as the body approaches the completion of the swing.
2. It takes many years to develop an effective ring swing. Patience and deliberate focus during the early years on the properly executed turnover swing is one of the key components to further development.
3. Care should be taken to stress proper body shape and rotation in the swing first, rather than the height of the swing.

4. The fully developed ring swing can be executed to handstand in either direction with the proper body shape and technique. As an athlete increases his turnover angle and quickness, downward pressure can be applied to the rings to facilitate the lifting of the shoulders from their position between the rings and toward the handstand in each direction. This pressure should only be applied at the very completion of the turnover as the body is approaching the vertical in each direction.
5. It is a common mistake for an athlete to apply this pressure prematurely during the swings. This inhibits the rotation of the body to vertical. This mistake will retard the development of a good ring swing.

D. Basic Technique: Inlocate

1. The inlocate should be an extension of a well-executed turnover swing. The body will transition from the tight arch (reverse candlestick) in the back swing through straight body as the body passes vertical and then to a hollowed position with pressure downward and backward on the rings during the downswing. The minimum amplitude for a properly executed inlocate should be with shoulders at ring level and directly between the uprights with the body at the vertical position during the swing.
2. On inlocates, "ring level" is defined as the bottom of the rings or the hands.

E. Basic Technique: Dislocate

1. To perform the piked dislocate, the gymnast should first learn to keep pressure downward on the rings while keeping his body in a tight hollow position with the head neutral as he opens backwards at or above horizontal to the dislocate.
2. From the tight hollow position the gymnast should push the rings forward while leading with his chest through the bottom of the swing. This forward pressure on the rings will result in the gymnast's ability to keep his center of gravity (hips) between or even with the uprights. Pushing the chest through the bottom while maintaining the tight arch promotes a late kick with the legs and hips to accelerate the rotation of the gymnast's turnover to the hollow candlestick position in the front swing.
3. It is important to learn this technique before the gymnast attempts the larger stretched dislocate or giant swing.
4. Spotting or holding the gymnast in the correct body positions while learning the skill can help the gymnast to understand how to apply pressure to the rings and keep his body position strong throughout the skill. It is best to perform this skill at horizontal for proper execution.

F. Notes:

1. The primary emphasis in this routine should be to develop the basic swing in the manner described in the overview above. The forward swing can be executed with straight or bent arms. There is no height requirement on the front swing.
2. It is not necessary to rise or lift the body horizontally in the backward swing. Instead, emphasis should be on a tight-arch quick turnover with the shoulders down and the rings spread while keeping pressure forward and downward on the rings.
3. Emphasis on developing strength in the core and upper body with the pull-up and lifting legs to the "L" position as well as the lower to German hang elements is balanced in this routine with the emphasis on the basic swing.
4. Elements identified as momentary holds should not be held longer than required. The focus should be on good rhythm in execution and precision in the positions held…Show, stop, and go.
5. The muscle-up can be done with spotter assistance. The athlete should perform as much of it as possible, but there is no deduction for the spot. As the athlete is lifted to position, he should work his hands into a false grip (with wrists bent and on top of the lower curve of the rings). We understand that it is difficult to keep the arms completely straight and keep the wrists up high enough to facilitate the muscle-up. The arms should, however, be as extended and straight as possible before the muscle-up is executed. It is not appropriate to start the routine with bent arms. The muscle-up should be continuous. As the gymnast reaches the support position and the arms extend into full support, the body should be tight and straight once more with the rings turned out and arms free of the straps.
6. If the bonus option to perform the inlocate is attempted, it should conform to the Basic Technique for an inlocate as listed above. The skill will be judged strictly by these standards in order to emphasize the importance of maximizing the basic swing. It is the intent of this routine to continue to refine the basic swing until it can be performed with the correct turnover technique at ring level or higher.
7. Deductions on the inlocate can be taken for piking, insufficient pressure on the rings, lack of turnover, and other obvious technical errors.
8. The intent of the dismount is to encourage the gymnast to keep pressure on the rings while executing the turnover technique until his body has reached at least ring level. The dismount should also rise and show a full opening and extension prior to landing.

VAULT-Overview and Explanations
Illinois High School Freshmen Compulsory Routine

A. General:

1. Opinions regarding the development of vaulting skills vary greatly. The reason behind selection of our entry level vault is to focus on the very important skills of the run, the hurdle, and proper board technique and developing a meaningful progression to the handspring blocking technique on the vault table.
2. In order to promote further development, Specified Bonus for vaulting at 135cm and the +0.2 for Stick Bonus are available.

B. Definitions:

1. "First flight" (pre-flight) is defined as from the moment that the gymnast's feet touch the springboard up to the support with one or two hands on the vaulting table.
2. "Second flight" (post-flight) is defined as including the pushing off from the table up to the landing in a standing position.

C. Basic Technique: Run

1. A good run technique will be comprised of the following components:
   a. Run should accelerate in velocity to sprinting speed and that velocity should be maintained through the hurdle.
   b. Arms should be bent at the elbow and swing forward and backward rhythmically in a parallel and complementary movement to the run.
   c. The legs should show a distinct lifting of the front knee and a full extension of the back leg in long quick strides as the gymnast leans forward into the run.

D. Basic Technique: Hurdle

1. The arms should circle or move from back to front in preparation for the takeoff from the springboard. The arms may be bent or straight.
2. The knees should lift up and forward, and the gymnast should bend slightly at the hips while the body's center of gravity remains level during the hurdle. The legs and feet then extend forward to contact and fully depress the springboard well in front of the body. At this point of contact, the arms should be at shoulder level or above and almost fully extended in preparation for the contact with the blocking surface.
3. From a full depression of the springboard with the feet well in front of the hips and the arms extended forward, the gymnast must rotate quickly with a straight body, shoulders extended, tight body position as he rebounds and leaves the springboard surface. This rotation increases the velocity into the blocking surface.

E. Basic Technique: Block

1. Blocking mechanics demand that the gymnast should rotate and extend fully to a tight hollow or straight body position into the blocking surface.
2. The gymnast can then block with an extended shoulder angle pushing down through the fingers and leaving the surface at vertical with a rise of the center of gravity. A straight-arm, quick blocking action should result in a distinct and powerful repulsion as the gymnast leaves the blocking surface and rises vertically with his body fully extended.

F. Notes:

1. The Flyspring (Bounder Handspring) over the panel mat surface is used to both lead up to the Forward Handspring and promote and complement the blocking technique that is used in the forward handspring in basic tumbling.
2. The technique to accomplish this execution would be to set the springboard back from the blocking surface far enough to allow the gymnast to rotate and extend directly to a tight hollow or straight body position into the blocking surface.
3. The gymnast should prepare with the basic hurdle technique as he approaches the springboard so that the completion of the arm circle results in a full extension of the arms and shoulders as he contacts the springboard.
4. The gymnast can then block with an extended shoulder angle pushing down through the fingers and leaving the surface at vertical with a rise of the center of gravity. When the run, hurdle, and block are executed properly, the gymnast will create sufficient power to continue to rotate to a stand on the landing mat.
5. If performed efficiently, the post-flight should not result in or require an excessive arch or pike in order for the gymnast to rotate to the landing position. A straight body, vertical repulsion from the panel-mat blocking surface should promote a tight body position as well as an extended shoulder angle as the gymnast leaves the blocking surface. A tight arch or tight hollow position is allowed without deduction during the post flight.
6. During the forward handspring, the run, hurdle and blocking mechanics become extremely important.
7. The most important concept to learn at this level is to become efficient with the proper run, hurdle and blocking technique in order to create the power and velocity which will convert to height and rotation from the vault table.
8. The gymnast should promote maximum depression of the springboard. From the springboard, the gymnast must rotate forward or turnover very quickly to a fully extended body position as he contacts the vault table.
9. A common flaw is to hit the springboard standing too straight up. This makes it difficult to create rotational velocity. “Diving” onto the horse provides insufficient time to block and leave the vault table before passing vertical and starting to rise. This inefficient approach can result in a much less powerful post-flight.
10. Efficient execution of these essential techniques will allow the gymnast to progress toward somersault and twisting vaults.

PARALLEL BARS-Overview and Explanations
Illinois High School Freshmen Compulsory Routine

A. General:

1. There is emphasis on basic swing mechanics.
2. Obviously, the support swing to handstand is one of the most important elements on parallel bars. The program emphasizes the basic swing technique and avoids encouraging gymnasts to get to the handstand with excessive use of strength. This philosophy will also make the routines more achievable for the recreational participant.
3. A "hand-on-hand" spot is allowed without deduction on any compulsory skill that originates from support and bails into a long hang swing. There should be no evidence of facilitation of the element other than to ensure a secure grip.

B. Definition:

The "proper grip" of the hands on the bar in a long hang is with wrists fully extended so that the fingers are the only part of the hand on the top of the bar. Care should be taken to rotate the hands inward to this grip as the shoulders extend from the beginning of the bail swing.

C. Basic Technique: Support Swing

1. The development of a good support swing on parallel bars is essential to learning more advanced skills, so ample time should be devoted to develop the correct technique.
2. The ability of a young athlete to relax in the shoulders and lead with the chest through the forward downswing should be approached in small increments at first. When this position becomes stronger and more stable, the gymnast can exert more force and achieve higher amplitude with the swing.
3. The shoulders should stay over the hands in support for both the forward and backward swing.
4. Fluid movement and flexibility in the shoulders will allow for greater freedom and a smoother swing action. At the bottom of the swing, in both directions, the bars will flex downward. The gymnast should feel a downward push on the bars both to further depress the bars and to maintain pressure against the bars to promote control of the swing. As the flex of the bars returns in the upward direction, after the bottom of the swing, the gymnast will continue to push and extend to the straight body or tight hollow position at the peak of both the forward and backward swing.

D. Basic Technique: Long Hang Swing

1. The long hang swing should be executed as a tap swing showing the following components: The body should have a distinct straight knee hollow shape at the peak of the back swing; relax to a fully extended hang at the lower vertical position; and kick once again to a tight hollow in the front swing.
2. Bent knees are allowed through the lower vertical position and on the front swing, but legs must be straight at the peak of the back swing.
3. The gymnast should fully extend in the shoulders on the downswing with the head neutral through the bottom of the swing.

E. Basic Technique: Upper Arm Support

1. In the correct upper arm support, the shoulders will be even with or behind the elbows (if the body is viewed from the side).
2. This position is conducive to the development of the necessary strength for any upper arm swing or skill acquisition. Although this strength takes time to develop, the gymnast should take care not to compromise the proper position of the arms in support during this swing.
3. Supplementing training with holds or upper arm dips in the correct position will help to build this strength.

F. Notes:

1. An additional long hang tap swing has been added before the backward uprise to upper arm support to allow the athlete to show a correct stretched hollow position on the back swing. The goal in adding this swing is to require the athlete to show a well-developed tap swing that has a distance straight knee hollow shape at the peak of the backswing.
2. The front swing should exhibit the same tap as a front swing on horizontal bar with the exception of perhaps a bending of the knees (if it is necessary). The gymnast should learn to fully extend in the shoulders on the downswing with the head neutral through the bottom of the swing.
3. The concept for developing the forward uprise involves providing a longer progressive learning period for the development of this strength. To facilitate this, we have included in the basic routine the use of the legs pressing down on the bars to both assist the arms pushing up to a straight arm support position more quickly and to help extend the hips forward to the straight body position at the completion of the movement. When done correctly the legs should remain extended as this action is completed. As the gymnast builds more strength and quickness into this movement, he will be able to "bounce" his legs off the bars as he extends to the forward uprise position. When he is ready, he can use a forward uprise as a specified bonus skill.
4. On the dismount, shifting of the opposite hand to the dismount rail is allowed.

HORIZONTAL BAR-Overview and Explanations
Illinois High School Freshmen Compulsory Routine

A. General:

1. The most important focus on the horizontal bar is the continued development of the basic giant swing technique. The more effective the body position is in the downward and upward phases of the swing the easier it is to perform the skills required on this event. Close attention should be paid to precise execution in this area in order to ensure the safety of the gymnast as he progresses through each level.
2. The salto backward dismounts (flyaway) requires mastery of the hang position, the "tap swing" action, control of proper body position and timing of the lift.
3. In addition, turning skills such as the "blind turn" and the pirouette cannot be executed without mastery of proper swing technique, body position, timing of the wrist shift, and control of the proper body position.
4. Of particular importance in executing the "in-bar" skills that are included in the specified bonus options is the understanding of the importance of an early wrist shift to control the support position. The gymnast's future development on this event is in large part dependent upon the ability to control the handstand position. Shifting the wrists early and freely in both the forward and backward direction to gain early support as well as an efficient hang position are the most important skills a young gymnast can develop.

B. Definitions:

1. The "hollow" position is defined as body position with a hollow or rounded position in the chest and hips. This position is the start position in the back and finish position in the front of the basic tap swing.
2. The "tap swing" is defined as basic swing which starts and finishes in a hollow position, passing through a tight arch position at the bottom.

C. Basic Technique: Uprise

1. An "uprise" should be performed by pulling down on the bar as the gymnast rises toward the peak of the backward swing in the hollow tight body position.

D. Basic Technique: Tap Swing

1. The execution of the basic tap swing should start in the back and finish in the front in the "hollow" position as defined above.
2. The gymnast should relax fully, pushing his chest and hips down through the bottom past vertical in the "tight arch position" while letting his feet drag behind before initiating the piking action or kick to the hollow position on the upward phase of the forward swing.
3. It is critical that this swing be refined so that the timing of the tap produces a powerful lift and acceleration in the vertical direction. The hang position in the backward giant is a critical element to develop for future control of release skills and dismounts.

E. Notes:

1. The committee wants athletes to attempt the kip. Every effort has been made to write the text to encourage athletes and coaches to "go for it". The goal is to make it worth the attempt and to be somewhat forgiving of execution during this skill-acquisition process.
2. To encourage those gymnasts that are being successful with the kip, specified bonus will be given to a kip to an immediate cast to any height.
3. The development of the swing ½ turn is extremely important and should be a priority. The criteria for proper execution of a "blind" turn are consistent through the routines and emphasize proper body position rather than extreme amplitude.
4. The option for a salto backward tucked or piked (flyaway) is included as a specified bonus skill. However, as with all specified bonus skills, the technical execution of the tap swing and the salto backward (flyaway) must be correct in order for the gymnast to gain the advantage of the points. Improper execution may actually result in a loss of points even though this skill is "fun to do."

   Note:
   The spotter is required to "follow the gymnast" through this skill for safety without deduction. If the gymnast is actually assisted in the skill rather than simply followed, the judge will take appropriate execution deductions and no specified bonus points will be awarded.

International Gymnastics Federation

FONDÉE EN 1881

January 2018 version

CODE DE POINTAGE 2017
GYMNASTIQUE ARTISTIQUE MASCULINE

Pour les competitions de gymnastique artistique masculine aux

Championnats du monde
Jeux Olympiques
Championnats régionaux et intercontinentaux
Manifestations avec participation internationale

Dans les compétitions entre fédérations d'un niveau moins développé, ainsi que pour les compétitions juniors, des règles modifiées devraient être fixées par les autorités techniques continentales ou régionales, en fonction de l'âge et du niveau de développement (voir Programme de Développement des Groupes d'âge FIG)

Le Code de Pointage est la propriété de la FIG. La traduction et la multiplication sont interdites sans l'approbation écrite de la FIG. En cas de conflit entre les précisions du Code de Pointage et le Règlement Technique, le Règlement Technique fait foi. En cas de différence entre les langues, la version Anglaise sert de référence.

2017 CODE OF POINTS
MEN'S ARTISTIC GYMNASTICS

For men's artistic gymnastics competitions at

World Championships
Olympic Games
Regional and Intercontinental Competitions
Events with international participants

In competitions for nations with lower level of gymnastics development, as well as for Junior Competitions, modified competition rules should be appropriately designed by continental or regional technical authorities, as indicated by the age and level of development (see the FIG Age Group Development Program)

The Code of Points is the property of the FIG. Translation and copying are prohibited without prior written approval by FIG. In case any statement contained herein is in conflict with the Technical Regulations, the Technical Regulations shall take precedence. Where there is a difference among the languages, the English text shall be considered correct.

CÓDIGO DE PUNTUACIÓN 2017
GIMNASIA ARTÍSTICA MASCULINA

Para las competiciones de gimnasia artística masculina en los

Campeonatos del Mundo
Juegos Olímpicos
Campeonatos regionales e intercontinentales
Manifestaciones con participación internacional

En las competiciones de federaciones de un nivel inferior, así como las competiciones júnior, las autoridades técnicas continentales o regionales deben fijar reglas modificadas, en función de la edad y del nivel de desarrollo (ver programa de desarrollo de los Grupos de edad de la FIG)

Este código de puntuación es propiedad de la FIG. La traducción y copia está prohibida sin permiso escrito de la FIG. En el caso de que algún artículo de este código esté en contradicción con el Reglamento Técnico, se tomará en consideración el del Reglamento Técnico. Cuando exista diferencia entre las traducciones, se considerará correcto el texto inglés.

ACKNOWLEDGEMENTS

President	Steve Butcher USA
1st Vice-president	Huang Liping CHN
2nd Vice-president	Hiroyuki Tomita JPN
Member	Yoon Soo Han KOR
Member	Julio Marcos Felipe ESP
Member	Holger Albrecht GER
Member	Arturs Mickevics LAT
Athletes' Representative	Jani Tanskanen FIN
Illustrations	Koichi Endo JPN
	Tomomasa Makita JPN
Symbols	Andrew Tombs GBR
English version	Adrian Stoica ROU
	Hardy Fink CAN
	Steve Butcher USA
French version	Adrian Stoica ROU
	Jean Francois Blanquino FRA
	Yves Bertinchamps BEL
	Bruno Martin CAN
Spanish translation and text	Julio Marcos ESP
Elaboration and layout	Julio Marcos ESP

ABBREVIATIONS

MTC	-	Men's Technical Committee
OG	-	Olympic Games
WC	-	World Championships
TR	-	Technical Regulations
COP	-	Code of Points
FX	-	Floor Exercise
PH	-	Pommel Horse
SR	-	Rings
VT	-	Vault
PB	-	Parallel Bars
HB	-	Horizontal Bar
DV	-	Difficulty Value(s) A, B, C, D, E, F, G, H, etc...
CV	-	Connection Value
EG	-	Element Group Requirements

TABLE OF CONTENTS

PART I - REGULATIONS GOVERNING COMPETITION PARTICIPANTS

Section 1 - Purpose
Section 2 - Regulations governing Gymnasts
Article 2.1 - Rights of Gymnasts
Article 2.2 - Responsibilities of the Gymnast
Article 2.3 - Duties of the Gymnast
Article 2.4 - Penalties
Article 2.5 - Gymnast Oath
Section 3 - Regulations for coaches
Article 3.1 - Rights of the Coaches
Article 3.2 - Responsibilities of the Coaches
Article 3.3 - Penalties
Article 3.4 - Inquiries
Article 3.5 - Coaches' Oath
Section 4 - Regulations for Technical Committee
Article 4.1 - The President of the MTC
Article 4.2 - MTC Members
Section 5 - Regulations and structure of apparatus juries
Article 5.1 - Responsibilities
Article 5.2 - Rights
Article 5.3 - Composition of the Apparatus Jury
Article 5.4 - Functions of the Apparatus Jury
Article 5.5 - Functions of Timers, Line judges, and Secretaries

Article 5.6 - Seating Arrangements
Article 5.7 - Judges' Oath
Article 5.8 - Naming of New elements

PART II - EVALUATION OF THE EXERCISES

Section 6 - Evaluation of the Competition Exercises
Article 6.1 - General Rules
Article 6.2 - Determination of the Final Score
Section 7 - Regulations governing the D Score
Article 7.1 - Difficulty
Article 7.2 - Element Groups and Dismount Requirements
Article 7.3 - Connection Points
Article 7.4 - Evaluation by the D Jury
Article 7.5 - Repetition
Article 7.6 - D jury evaluation table
Section 8 - Regulations governing the E Score
Article 8.1 - Description of exercise presentation
Article 8.2 - Calculation of E Jury deductions
Article 8.3 - Instructions for the gymnasts

Section 9 - Technical Directives
Article 9.1 - Evaluation by the E jury
Article 9.2 - Determination of execution and technical errors
Article 9.3 - Expectations for exercise construction
Article 9.4 - E jury deductions

PART III - Apparatus
Section 10 - Floor Exercise
Article 10.1 - Exercise description
Article 10.2 - Content and Construction
Article 10.3 - Specific Apparatus deductions
Article 10.4 - Table of Elements
Section 11 - Pommel Horse
Article 11.1 - Exercise description
Article 11.2 - Content and Construction
Article 11.3 - Specific Apparatus deductions
Article 11.4 - Table of Elements
Section 12 - Rings
Article 12.1 - Exercise description
Article 12.2 - Content and Construction
Article 12.3 - Specific Apparatus deductions
Article 12.4 - Table of Elements
Section 13 - Vault
Article 13.1 - Exercise description
Article 13.2 - Content and Construction
Article 13.3 - Specific Apparatus deductions
Article 13.4 - Table of Elements
Section 14 - Parallel Bars
Article 14.1 - Exercise description
Article 14.2 - Content and Construction
Article 14.3 - Specific Apparatus deductions
Article 14.4 - Table of Elements
Section 15 - Horizontal Bar
Article 15.1 - Exercise description
Article 15.2 - Content and Construction
Article 15.3 - Specific Apparatus deductions
Article 15.4 - Table of Elements

PART IV - Appendices
A. Additional Explanations and interpretations

Code MAG 2017

PART I
Regulations Governing Competition Participants

Section 1
Purpose

Article 1

The primary purpose of the Code of Points is to:

1. Provide an objective means of evaluating gymnastics exercises at all levels of regional, national, and international competitions.

2. Standardize the judging of the four phases of FIG official competitions: Qualification Team Finals, All Around and Apparatus Finals.
3. Assure the identification of the best gymnast in any competition.
4. Guide coaches and gymnasts in the composition of competition exercises.
5. Provide information about the source of other technical information and regulations frequently needed at competitions by judges, coaches, and gymnasts.

Section 2
Regulations governing gymnasts

Article 2.1 Rights of gymnasts

General

The gymnast is guaranteed the right to:

a) Have their performance judged correctly, fairly, and in accordance with the stipulations of the Code of Points.
b) Receive in writing the evaluation of the difficulty rating for a submitted new vault or element within a reasonable time prior to the start of the competition.
c) Have their score publicly displayed immediately following his performance or in accordance with the specific regulations governing that competition.
d) Repeat their entire exercise, if the exercise has been interrupted for reasons beyond his control or responsibility with permission of the Superior Jury.
e) Briefly leave the competition hall for personal reasons and that such a request not be unreasonably denied with permission from the Chair of the Superior Jury.

NOTE: The competition may not be delayed through his absence.

f) Receive through their delegation leader the correct result output, showing all his scores received in the competition.

Apparatus

The gymnast is guaranteed the right to:

a) Have identical apparatus and mats in the training halls, warm-up hall and on the competition podium that conforms to the specifications and norms for FIG official competitions.

b) Use of mandatory additional 10 cm soft mats on top of the existing basic landing mats (20 cm) for Vault and Horizontal Bar.

c) Be assisted to the hanging position by a coach or gymnast for the start of their exercise on Rings and Horizontal Bar.
d) Have one spotter present at Rings and Horizontal Bar.

e) Rest or recuperate in the allowable time following a fall from the apparatus.
f) Confer with their coach during the allowable time available to him following a fall from the apparatus and between the first and second vaults.
g) Request permission to raise the Horizontal Bar and/or Rings to accommodate their height.
h) Repeat the entire exercise (Rings or Horizontal Bar only) without deduction at the end of the rotation with approval by the D-jury, if the gymnast shows a significantly torn handguard (grip) causing a fall or exercise interruption.

Warm-up

In Qualifying, All Around Final and Team Final·

– Each competing gymnast (including substitute of injured gymnast) is entitled to a touch warm-up period immediately prior to the competition on the podium on all apparatus in accordance with the Technical Regulations that govern that competition:
  - 30 sec. on all apparatus except Parallel Bar
  - 50 sec. on Parallel Bars, including bar preparation

NOTE:

- *In Qualifying and Team Final the entire warm-up time belongs to the team. The team must pay attention to the time elapsed so that the last gymnast receives a warm-up.*
- *In mixed-groups the warm-up time belongs personally to the gymnast. The order of warm up should be the same as the order of competition.*

– The end of the warm-up period is signaled by an audible signal. If a gymnast is mentally and physically prepared to vault or is still on the apparatus at that time, they may complete the element or sequence started. Following the warm-up period or during the "competition pause", the apparatus may be prepared, but not used.
– There will be a conspicuous signal from the D1 judge (at official FIG competitions, a green light) 30 seconds before their exercise is expected to begin.

Article 2.2 Responsibilities of the gymnast

a) To know the Code of Points and conduct himself accordingly.

b) To submit, or have their coach submit, a written request at least 24 hours before podium training to the Chair of the Superior Jury to assess the difficulty of a new element.

c) To submit, or have their coach submit, a written request at least 24 hours before podium training to the Chair of the Superior Jury to raise the Horizontal Bar and/or Rings; or to submit such requests in accordance with the Technical Regulations that govern that competition.

Article 2.3 Duties of the gymnast

General

a) To present himself raising 1 or 2 arms and thereby acknowledge the D1 judge at the commencement of his exercise and to acknowledge the same judge at the conclusion of his exercise.
b) To begin the exercise within 30 seconds of the green light or signal from D1 *(on all apparatus)*.
c) To remount within 30 seconds after a fall (the timing starts when the gymnast is on his feet after the fall). In this time the gymnast can recuperate, re - chalk, confer with his coach and remount.

d) To leave the podium immediately after the conclusion of their exercise.
e) To refrain from changing the height of any apparatus, unless permission has been granted.
f) To refrain from speaking with active judges during the competition.
g) To refrain from delaying the competition, remaining on the podium for too long, remounting the podium on completion of his exercise, and from otherwise abusing his rights or infringing on those of any other participant.
h) To refrain from any other undisciplined or abusive behavior or infringing on those of any other participant (i.e. marking the floor carpet with magnesium, damaging any apparatus surface or parts during preparation for his exercise or removing springs from the spring board. These violations will be treated as apparatus related violations, and will be deducted as large errors with 0.5 points).
i) To notify the Superior Jury, if a necessity arises to leave the competition hall. The Competition may not be delayed through his absence.
j) To leave the supplementary mats in position (for landing) during the entire exercise.
k) To participate in the respective Award Ceremony dressed in competition attire according to FIG Protocol.

Competition Attire

a) They must wear long gymnastics pants and socks on Pommel Horse, Rings, Parallel Bars, and Horizontal Bar. Long gymnastics pants, socks and/or slippers that are black or the darker shades of blue, brown or green are not permitted.
b) They have the option of wearing short pants with or without socks or long gymnastics pants with socks on Floor Exercise and Vault.
c) The wearing of a gymnastics singlet on all apparatus is compulsory.
d) They have the option of wearing of gymnastic footwear and / or socks.
e) They must wear the bib number supplied by the organizing committee.
f) They must wear a national identification or emblem on their singlet in accordance with the most recent FIG Publicity Rules.

g) They must wear only those logos, advertising and sponsorship identifiers that are permitted in the most recent FIG Publicity Rules.
h) The competition attire must be identical for members from the same federation in the Qualification and Team Final Competitions. In the Qualification individual gymnasts from the same federation (without a team) may wear different competition attire.
i) Handguards, body bandages, and wrist wraps are permitted; they must be securely fastened, in good repair and should not detract from the aesthetics of the performance. Skin-colored bandages are recommended.

Articles 2.4 Penalties

a) The normal penalty for a violation of the rules and expectations presented in Article 2 and Article 3 are considered medium errors of 0.30 points for behavioral violations and large errors of 0.50 points for apparatus related violations.

b) A few other possibilities for penalties also exist and these are outlined below.
c) Unless otherwise indicated these penalties are always applied by the D1 judge to the Final Score for that exercise.
d) In extreme cases, the gymnast or coach may be expelled from the competition hall in addition to suffering the specified penalty.
e) Violations and the associated penalties are:

Violation	Penalty
Behaviour Related Violations	
Any attire violations (Art. 2.3).	0.30 from the Final Score (once for a competition session) Applied by the Chair of the Superior Jury.
Non respect of the official warm up time.	0.30 from the Final Score by the D1 judge.
Not acknowledging the D1 judge before or after the exercise.	0.30 for each time from the Final Score by the D1 judge.
Exceeding 30 sec. before commencing exercise.	0.30 from the Final Score by the D1 judge.
Exceeding 60 sec. before commencing exercise.	Exercise is terminated.
Exceeding 30 sec. before continuing after a fall.	0.30 from the Final Score by the D1 judge.
Exceeding 60 sec. before continuing after a fall.	Exercise is terminated at the fall
Remounting podium after the exercise.	0.30 from the Final Score by the D1 judge.
Other undisciplined or abusive behaviour.	0.30 from the Final Score by the D1 judge.
Apparatus Related Violations	
Non-permitted presence of spotter.	0.50 from the Final Score by the D1 judge.
Incorrect use of magnesium and/or damaging apparatus.	0.50 from the Final Score by the D1 judge.
Illegal use of supplementary mats or non-use where required.	0.50 from the Final Score by the D1 judge.
Coach moving supplementary mats during the exercise.	0.50 from the Final Score by the D1 judge.
Changing the height of the apparatus without permission.	0.50 from the Final Score by the D1 judge.
Re-arrangement or removal of springs from the springboard.	0.50 from the Final Score by the D1 judge.
Other Individual Violations	
Absent from the competition area without permission failure to return and complete the competition.	Disqualification from remainder of competition (By the Chair of the Superior Jury).
Absent from Victory Ceremony.	Result and Final Score is annulled for team and individual purposes (By Superior Jury).
Performing without signal or green light.	Final Score = 0 points.

Team Violations	
Team gymnast(s) compete in wrong order on an apparatus.	1,0 from the Total Team Score on the applicable apparatus (By Chair of the Superior Jury).
Non respect of the official warm up time.	1.00 from team score each time (By Chair of the Superior Jury
Violations of attire regulations that apply to Team Competition.	1,0 from the Total Team Score, once per competition, applied by the Chair of the Superior Jury.

Article 2.5 Gymnasts' Oath

"In the name of all gymnasts, I promise that we shall take part in this World Championships (or any other official FIG Event) respecting and abiding by the rules which govern them, committing ourselves to a sport without doping and without drugs, in the true spirit of sportsmanship, for the glory of sport and the honour of the gymnasts."

Section 3
Regulations for coaches

Article 3.1 Rights of the Coaches

The coach is guaranteed the right to:

a) Assist the gymnast or team under his care in submitting written requests related to the raising of apparatus and the rating of a new vault or element.
b) Assist the gymnast or team under their care on the podium during the warm up period on all apparatus.
c) Help the gymnast or team prepare the apparatus for competition. Preparation of any apparatus may be performed by coaches for the upcoming rotation upon completion of the final exercise in the current rotation and publication of the last gymnast's score.
d) Lift the gymnast to a hanging position on the Rings and Horizontal Bar.
e) Be present on the podium after the green light is lit to remove the springboard on - Parallel Bars.
f) Be present at Rings and Horizontal Bar during the gymnast's exercise for reasons of safety.

g) Assist or advise the gymnast during the thirty seconds after a fall on all apparatus and between the first and second vault.

h) Have their gymnast's score publicly displayed immediately following their performance or in accordance with the specific regulations governing that competition.
i) Be present at all apparatus to help in case of injuries or defects of the apparatus.
j) Inquire to Superior Jury concerning the evaluation of the content of the exercise of the gymnast (see Art. 3.4).

k) Request to Superior Jury a review of the Time and Line deductions.

Code MAG 2017
Code MAG 2017

Article 3.2 Responsibilities of the Coaches to:

a) Know the Code of Points and conduct himself accordingly.

b) Submit the competition order and other information required in accordance with the Code of Points and/or the FIG Technical Regulations that govern that competition.
c) Refrain from changing the height of any apparatus or adding, rearranging or removing springs from the springboard.
d) Refrain from delaying the competition, obstructing the view of the judges and from otherwise abusing or interfering with the rights of any other participant.
e) Refrain from speaking to the gymnast or from assisting in any other way (give signals, shouts, cheers or similar) during his performance.
f) Refrain from engaging in discussions with active judges and/or other persons outside of the inner arena circle during the competition (exception: team doctor, delegation leader).

g) Refrain from any other undisciplined or abusive behavior.
h) Conduct themselves in a fair and sportsmanlike manner at all times during the competition.
i) Participate in a sportsmanlike manner in any applicable Award Ceremony.

NOTE: See Deductions for Violations and Unsportsmanlike Behavior.

Number of Coaches Permitted in the Inner Circle:	
Qualifying and Team Final Competitions	
- Complete teams - Nations with individuals	1 or 2 coaches 1 coach
All - Around Competition and Apparatus Finals Competition for	
- Each gymnast	1 coach

Article 3.3 Penalties

Behavior of coach

By Chair of Superior Jury (In Consultation with Superior Jury)	For FIG Official and Registered Competitions
Behavior of Coach with no direct impact on the result/performance of the gymnast/team	
Unsportsmanlike conduct (valid for all phases of the competition).	1st time –Yellow card for coach (warning).
	2nd time –Red card for coach and removal of coach from the competition.*
Other flagrant, undisciplined and abusive behaviour (valid for all phases of the competition).	Immediate Red card for coach and removal of coach from the competition.*

Behaviour of Coach with direct impact on the result/performance of the gymnast/team	
Unsportsmanlike conduct, i.e. unexcused delay or interruption of competition, speaking to active judges during the competition except to D1 - Judge (inquiry only permitted), speaking directly to the gymnast, by giving signals, shouts (cheers) or similar during the exercise, etc.	1st time – 0.50 (from gymnast/team at event) and Yellow card for coach (warning) if coach speaks to active judges.
	1st time – 1.00 (from gymnast/team at event) and Yellow card for coach (warning) if coach speaks aggressively to active judges.
	2nd time – 1.00 (from gymnast/team at event), Red card for coach and removal of coach from the competition floor.*
Other flagrant, undisciplined and abusive behaviour, i.e. incorrect presence of unauthorized persons in inner circle during competition, etc.	– 1.00 (from gymnast/team at event), immediate Red card for coach and removal of coach from the competition floor.*

Note: If one of two coaches from a team is dismissed from the competition inner circle, it is possible to replace that coach with another coach **one time** during the entire competition.

1st offense = yellow card.
2nd offense = red card, at which time the coach is excluded from the rest of the competition phases.

* if there is only one coach, then the coach would remain in the competition but would not be eligible for accreditation at the next World Championships, Olympic Games.

Article 3.4 Inquiries

Please refer to TR (Technical Regulations).

Article 3.5 Coaches' Oath

"In the name of all Coaches and other members of the athlete's entourage, I promise that we shall commit ourselves to ensuring that the spirit of sportsmanship and ethics is fully adhered to and upheld in accordance with the fundamental principles of Olympism. We shall commit ourselves to educating the gymnasts to adhere to fair play and drug free sport and to respect all FIG Rules governing the World Championships."

Section 4
Regulations for the Technical Committee

Article 4.1 The President of the MTC

The **President of the Men's Technical Committee** or his representative will serve as Chair of the Superior Jury. Their responsibilities and those of the Superior Jury include:

a) The overall Technical Direction of the competition as outlined in the Technical Regulations.
b) To call and chair all judges' meetings and instruction sessions.

c) To apply the stipulations of the Judges' Regulations applying to that competition.
d) To deal with requests for evaluation of new elements, raising the Horizontal Bar and/or Rings, leaving the competition area, and other issues that may arise. Such decisions are normally made by the Men's Technical Committee.

e) To make sure that the time schedule published in the Work plan is respected.
f) To control the work of the Apparatus Supervisors and intervene if deemed necessary. Except in case of an inquiry, time or line errors, generally no change of score is allowed after the score has been flashed on the score board.
g) To deal with inquiries as outlined herein.
h) In cooperation with the members of the Superior Jury, to issue warnings to or replace any person acting in any judging capacity who is considered to be unsatisfactory or to have broken their oath.
i) To conduct a global video analysis (post competition) with the TC to determine errors in judgment and to submit the results of the Judges evaluation to the FIG Disciplinary Commission.

j) To supervise the checking of the apparatus measurement specifications according to the FIG Apparatus Norms.
k) In unusual or special circumstances may nominate a judge to the competition.
l) To submit a report to the FIG Executive Committee, which must be sent to the FIG Secretary General as soon as possible, but no later than 30 days after the event, which contains the following:
   - General remarks about the competition including special occurrences and conclusions for the future.
   - Detailed analyses of the judges' performance including proposals for rewarding the best judges and sanctions against the judges who fail to meet expectations within 3 months.
   - Detailed list of all interventions (score changes before and after publication).
   - Technical analyses of the D-judges' scores.

Article 4.2 The MTC Members

During each phase of the competition, the members of the Men's Technical Committee or their representatives will serve as members of the Superior Jury and Apparatus Supervisors for each apparatus. Their responsibilities include:

a) To participate in the direction of the judges' meetings and instruction sessions and guide the judges to perform the correct work on their respective apparatus.
b) To apply the Judges' Regulations control with fairness, consistency and completely in accordance with the currently valid regulations and criteria.
c) To record the entire exercise content in symbol notation.
d) To calculate the D and E Score (control scores) for the purpose of evaluation of the D, R and E Panels.
e) To control the total evaluation and the final score for each exercise.
f) To assure that the gymnast is given the correct score for their performance or intervene as ruled herein.

g) To check the apparatus used at training, warm-up and competition with the FIG Apparatus Norms.

Section 5
Regulations and Structure of apparatus Juries

Article 5.1 Responsibilities

Every judge is fully and solely responsible for their own scores. All members of the Apparatus Juries have the responsibility to:

a) Have thorough knowledge of:
   - the FIG Technical Regulations,
   - the Code of Points,
   - the FIG Judges' Rules,
   - any other technical information necessary to carry out their duties during a competition.
b) Be in possession of the international Judge's Brevet valid for the current Cycle and produce the Judge's Log Book.
c) Possess the Category necessary for the level of competition they are judging.
d) Have extensive knowledge in contemporary gymnastics and to understand the intent, purpose, interpretation, and application of each rule.
e) Attend all scheduled instruction sessions and meetings of judges before the respective Competition (extraordinary exceptions, which were unavoidable, will actually be decided by the FIG MTC).
f) Adhere to any special organisational or judging related instruction given by the governing authorities (i.e. Scoring system instructions).

g) Participation in podium training is mandatory for all judges.
h) Be prepared thoroughly on all apparatus
i) Be capable of fulfilling the various necessary mechanical duties, which include:
   - Correctly completing any required score sheets.
   - Using any necessary computer or mechanical equipment.
   - Facilitating the efficient running of the competition.
   - Communicating effectively with other judges
j) Be well prepared, rested, vigilant, and punctually present at least one hour before the start of competition or according to the instructions from the Work plan.
k) Wear the FIG prescribed competition uniform (dark blue jacket, grey trousers, light coloured shirt with tie), except at the OG, where the uniform is supplied by the Organizing Committee.

During the competition judges must:

a) Behave at all times in a professional manner and exemplify non-partisan ethical behaviour.
b) Fulfill the functions outlined as specified in Article 5.4
c) Evaluate each exercise accurately, consistently, quickly, objectively and fairly; when in doubt, give the benefit of that doubt to the gymnast.
d) Maintain a record of their personal scores.
e) Remain in own assigned seat (except with the consent of D1 Judge) and refrain from having contact or discussions with gymnasts, coaches, delegation leaders or other judges.

Penalties for inappropriate evaluation and behaviour by judges will be in accordance with the current version of the FIG Judges' Rules and/or the TR that apply to that competition.

Article 5.2 Rights

In case of an intervention by the Superior Jury, the Judge has the right to explain their score and to agree (or not) to a change. In case of disagreement the Judge may be overruled by the Superior Jury and shall be informed accordingly.

In case of arbitrary action taken against a judge, they have the right to file an appeal:

a) to the Superior Jury, if the action was initiated by the Apparatus Supervisor or
b) to the Jury of Appeal, if the action was initiated by the Superior Jury.

Article 5.3 Composition of the Apparatus Jury

The Apparatus Jury (Judges' Panels)

For the official FIG Competitions, World Championships and Olympic Games, the Apparatus Jury will consist of a D-Panel and an E-Panel.

- The D Judges are drawn and appointed by the FIG Technical Committee in accordance with the most current FIG Technical Regulations
- E- Judging Panels and supplementary positions will be drawn under the authority of the TC in accordance with the current Technical Regulations or Judges' Rules that govern that competition.
- R-Judges are appointed by the FIG Presidential commission.

The structure of the Apparatus Jury for the various types of competitions should be as follows:

WC and OG	International Invitational
9 Judge Panel 2 D - Panel Judges 5 E - Panel Judges 2 R - Panel Judges	Minimum 6 Judge Panel 2 D - Panel Judges 4 E - Panel Judges (Recommended)

Line and Time judges:

- 2 line judges for Floor Exercise,
- 1 line judge for Vault,
- 1 time keeper for Floor Exercise,
- 1 time keeper Parallel Bars warm up time.

Modifications to the Judges' Panels are possible for other international competitions and for national and local competitions.

Article 5.4 Function of the Apparatus Jury

Article 5.4.1 Functions of the D - Panel

a) D- Panel Judges record the entire exercise content in symbol notation, evaluate independently, without bias and then jointly determine the D score content. Discussion is allowed.
b) The D-Panel enters the D- score into the computer.
c) The D-score content includes:
   - The value of elements (difficulty value) according to the table of elements.
   - The connections value, based on special rules for each apparatus.
   - The number and the value of Element Group Requirements executed.

Function of The D1 judge:

a) To serve as liaison between the Apparatus Jury and the Apparatus Supervisor. The Apparatus Supervisor will then consult when necessary with the Superior Jury.
b) To coordinate the work of the Time Judges, Line Judges and Secretaries.
c) To ensure the efficient running of the apparatus including the control of warm up time.
d) To display the green light or other conspicuous signal to notify the gymnasts they must begin their exercise within thirty seconds.
e) To ensure that neutral deductions for time, line, behaviour faults are taken from the Final Score before being flashed.

Code MAG 2017
Code MAG 2017

f) To ensure the correct penalties for a short exercise are applied.

g) To ensure the following deductions are applied for:
- Failure to present before and after the exercise.
- Performance of an invalid "0" vault.
- Assistance during the: Vault, Exercise and Dismounts.

Function the D- Panel After the Competition:

Will submit a written competition report, as directed by the TC President with the following information:

- Forms listing violations, ambiguities and questionable decisions with the number and name of the gymnast.

- The content of all exercises to the President of the Men's Technical Committee and the Apparatus Supervisor in the Superior Jury in one of the official FIG languages within 2 months of the competition.

Article 5.4.2 Functions of the E - Panel

a) They must observe the exercises attentively, evaluate the faults and apply the corresponding deductions correctly, independently and without consulting the other judges.

b) They must record the deductions for:
- General Faults.
- Technical compositional errors.
- Positional Errors.

c) They must complete the score slip with a legible signature or enter their deductions into the computer.

d) They must be able to provide a personal written record of their evaluation of all exercises.

Article 5.4.3 Function of the Reference Judges

The Reference Judges (2 by apparatus) for Olympic Games and World Championships were introduced to have an automatic and time saving correction system in case of problems with Execution scores. Other competitions may use Reference judges but are not obliged.

Article 5.5 Functions of the Timers, Line Judges and Secretaries

Article 5.5.1 The Timers and Line Judges

The Timers and Line Judges are drawn from among the Brevet judges to serve as:

Line judges to:

- Determine on Floor and VT stepping outside of the border marking and to acknowledge the fault by raising a red flag.

- Inform the D1 judge of any violation and deduction and sign and submit the appropriate written record.

Time judges are required to:

- Time the duration of the exercise (FX).
- Ensure adherence to the warm-up time on PB.
- On FX give an audible signal to the gymnast at completion of 60 and 70 seconds.
- Inform the D1 judge of any violation and deduction and sign and submit the appropriate written record.
- For time violations where there is no computer input, the time judge must record the exact amount of time over the time limit.

Article 5.5.2 Functions of the Secretaries

The Secretaries need to have COP and computer knowledge. They are usually appointed by the Organizing Committee. Under the supervision of the D1 Judge, they are responsible for the accuracy of all entries into the computers:

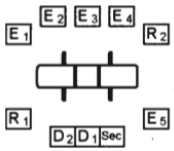
- Adherence to the correct order of the teams and gymnasts.
- Operating the green and red lights.
- Correct flashing of the Final Score.
- Time the duration of the fall period.
- Control the start of the exercise after the green light is lit.

Article 5.6 Seating Arrangements

The judges will be seated at a location and distance from the apparatus which permits an unobstructed view of the total performance and which permits them to fulfill all of their evaluation duties.

- D- Panel Judges must be in line with the centre of the apparatus.
- The timer sits by the Apparatus Jury (either side).
- The line judges at FX must sit at opposite corners and observe the 2 lines closest to them.

- The line judge at Vault must sit at the far end of the landing area.
- The placement of the E- jury will be clockwise around the apparatus beginning from the left of the D- Panel.



Variations in the seating arrangement are possible depending on the conditions available in the competition hall.

Article 5.7 Judge's Oath (TR 7.12)

At the World Championships, and other important international events, juries and judges pledge to respect the terms of the Judges' Oath:

"In the name of all the judges and officials, I promise that we shall officiate in these World Championships (or any other official FIG Event) with complete impartiality, respecting and abiding by the rules which govern them, in the true spirit of sportsmanship."

Article 5.8 MAG Naming of New Elements

Any new element performed at an FIG registered competition with an official FIG TD or FIG MTC member participating, in an accredited role and in attendance during the performance, is eligible for new element recognition in the Code of Points. A video of the completed element must be given to the TC member in attendance for later review and evaluation at the following MTC meeting.

PART II
Evaluation of exercises

Section 6
The Evaluation of Competition Exercises

Article 6.1 General Rules

1. Two separates scores, "D" and "E", will be calculated on all apparatus.
   - The D-jury determine the "D" score, the content of an exercise, and the E-jury the "E" score, i.e. the exercise presentation related to compositional requirements, technique and body position.
   - "D" score content will include by addition:
     - The additional difficulty value of 10 elements (8 for juniors), the best 9 (7 for juniors), but maximum 5 elements for the same Element Group, inside the best counting plus the value of the dismount. If the judge needs to choose the counting 9 (7 for juniors) elements from elements which have the same value but belong to different Element Groups, he must determine them to the benefit of the gymnast. Once the 9 (7 for juniors) best counting elements plus the dismount of the exercise are determined, the judge must count among them not more than 5 elements from the same element group (for FX, the Element Group of the dismount will count first).

Example 1:

I	III	I	II	III	III	III	III	I	II	IV
A	B	B	B	B	B	B	C	C	C	D
	B	***B***	***B***	***B***	***B***	***B***	***C***	***C***	***C***	***D***

Example 2:

III	III	I	II	II	II	III	III	III	III	I	IV
B	B	B	B	B	B	B	D	D	D	D	D
B		***B***	***B***	***B***	***B***		***D***	***D***	***D***	***D***	***D***

In bold letters counting elements.

   - The connections value, based on special rules on different apparatus.
   - Element Group Requirements Value, performed among the 10 counting elements (8 for juniors).
   - "E" score, will start from 10 points and will evaluate by deductions applied in tenths of a point:
     - The total deductions for aesthetic and execution errors.
     - The total deductions for technical and compositional errors.
   - The highest and the lowest sums of total deductions applied in tenths of a point for execution, aesthetic, technical and compositional errors are eliminated. The average remaining sums is subtracted from the 10 points in order to determine the Final "E" Score.

Article 6.2 - Determination of the Final Score

1. The Final Score of an exercise will be established by the addition of the "D" and final "E" scores.
2. The rules governing the evaluation of the exercises and the determination of the Final Score are identical for all sessions of optional competition (Qualification, Team Final, All Around Final, Apparatus Finals) except for Vault, where special rules in Qualification and in Apparatus Finals apply (see Section 13).
3. The All-Around Score is the sum of the Final Scores obtained on the six exercises.
4. The Team Score is calculated in accordance with the current Technical Regulations that govern that competition.
5. Qualification for, and participation in, the Team Final, the All Around Final, and the Apparatus Finals will occur in accordance with the current Technical Regulations that govern that competition.
6. The Final Score is normally calculated by the competition scoring personnel but must be confirmed by the Apparatus Supervisor before it is displayed.
7. At official FIG competitions, the single "D" score from the D-jury and the "E" score (the average of exercise presentation deductions subtracted from 10 from each judge of the E-jury) will be displayed. Each individual score of the E-jury will appear on the main results form. At all other competitions, the "D" score, "E" score and the Final Score must be displayed.

Article 6.3 - Short exercise

For exercise presentation, the gymnast may earn a maximum E- Score of 10.00 points.
The D -Panel will take the appropriate neutral deduction (penalty) for a short exercise from the Final Score.

- 7 or more elements - 0.0 points
- 5 - 6 elements - 4.0 points
- 3 - 4 elements - 6.0 points
- 1 to 2 elements - 8.0 points
- No elements - 10.0 points

Section 7
Regulations Governing the D score (DV)

Article 7.1 Difficulty

1. On Floor Exercise, Pommel Horse, Rings, Parallel Bars, and Horizontal Bar, the following difficulty values will count in all competitions:

Values parts	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**
Value	**0.10**	**0.20**	**0.30**	**0.40**	**0.50**	**0.60**	**0.70**	**0.80**	**0.90**

2. To the extent possible, only single elements are included in the Difficulty Tables. Each element is given a unique difficulty value and a unique Code Identification Number.
3. Elements that are not listed in the Difficulty Tables must be submitted for a difficulty rating to the Chair of the Superior Jury 24 hours in advance of podium training at official FIG Competitions. Provisional difficulty ratings may be given by Technical Authorities at other international, national, and local competitions.
4. An element (or element with the same Code Identification Number) may be repeated but such repeated element may not contribute towards the "D" score. See additional regulations restricting repetition for Pommel Horse and Rings in Section 11 and 12.
5. Elements that no longer appear in the Code are usually not permitted or fall below the value of an A.
6. Elements in same box with different values may be performed in the same exercise with both elements contributing to the "D" Score.

Article 7.2 Element Group and Dismount Requirements

1. With this evaluation category, the judge evaluates those required movement patterns which, in addition to the gymnast's personal inclinations and technical abilities, are intended to enhance the variety of movement in the construction of an exercise.
2. Each apparatus has three Element Groups designated as I, II, III, and, except for Floor Exercise, a Dismount Group designated as IV.
3. In his exercise, the gymnast must include at least one element from each of the three Element Groups.
4. An element may meet the Element Group requirement only for the Element Group under which it is located in the Difficulty Tables.
5. Each Element Group requirement fulfillment (inside the 10 counting elements) is awarded with 0.5 points by the D-jury.
6. Every exercise must end with a legitimate dismount listed under the Dismount Element Group. (see Section 10 and 13 for specific regulations for Floor Exercise and Vault). Non-legitimate dismounts include:
   i. A dismount that pushes off the feet (except on Floor Exercise).
   ii. An exercise finished with a partially shown or incomplete dismount.
   iii. A dismount that does not land on the feet (including rollout elements on Floor Exercise).
   iv. A dismount that intentionally lands sideways.

   NB. Such elements always lead to non-recognition by the D-jury of the element and the Element Group.

Code MAG 2017
Code MAG 2017

7. Regarding Dismount element group requirements, the following rule will be applied:
   - A or B value dismount 0.00 p. (does not fulfill requirement).
   - C value dismount +0.30 p. (partial requirement value).
   - D or higher value +0.50 p. (full requirement value).
   For juniors:
   - A value dismount 0.00 p. (does not fulfill requirement).
   - B value dismount +0.30 p. (partial requirement value).
   - C or higher value +0.50 p. (full requirement value).

Article 7.3 Connection Points

1. This evaluation factor provides the D-jury with the possibility of awarding special connections. Thereby, these Connection Points serve to better differentiate the exercises which contain special connections between elements, as particularly described on each apparatus.
2. Connection Points may be awarded only for directly connected recognized high valued elements performed without a large error.

Article 7.4 Evaluation by the D-jury

1. The D-jury is responsible for evaluating the content of the exercise and determining the correct "D" score on each apparatus as defined in Sections 10 to 15. Except in the circumstances defined in Article 7.4 the D-jury is obligated to recognize and credit each legal element that is correctly performed.
2. The gymnast is expected to include in his exercise only elements that he can perform with complete safety and with a high degree of aesthetic and technical mastery. Very poorly performed elements will not be recognized by the D-jury and will be deducted by the E-jury.
3. Each element is defined to the perfect end position or as being performed with perfection.
4. An element that is not recognized by the D-jury will receive no value.
5. An element will not be recognized by the D-jury if it deviates significantly from the prescribed execution. An element will not be recognized or credited for reasons including, but not necessarily restricted to, the following:
   a) If, on Floor Exercise, the element is performed beginning outside of the floor area (see Section 10 Art. 10.2.1.3a).
   b) If, on Vault, the gymnast performs an invalid Vault as defined in Section 13.
   c) If on Horizontal Bar, an element is performed with or from feet on the bar (see Section 15).
   d) If a hold or strength element with straddled legs not listed in the difficulty tables is performed on any apparatus.

   e) If the element is so altered in performance that it can no longer lay any claim to its identification number or value (see also Appendix A.3.i), for example:
      i. A strength element performed almost entirely with swing.
      ii. A swing element performed almost entirely with strength.
      iii. A stretched position element performed with a distinct tuck or pike or vice versa. In such cases an element is normally given the value of the element as performed.

      iv. A strength element normally performed with legs together is performed with legs straddled.
      v. A strength hold element performed with significantly bent arms.
      vi. An element in or to handstand on Rings that is controlled with the legs or feet against the cables.

   f) If the element has been completed with the assistance of a spotter.
   g) If the gymnast falls on or from the apparatus during an element, or alters, or interrupts it in some other manner.

   h) If the gymnast falls on or from the apparatus during an element without having reached an end position that permits continuation with at least a swing.
   i) If a strength hold element or a simple hold element is not held.

   j) If a press or pull out comes from a strength hold element which has not been recognized or credited for any reason.

   k) If a twisting element on most apparatus is performed with an over- or under-rotation of 90° or greater or if a swinging element is performed with a deviation from the perfect end position of 45° or greater (see also Appendix A.3.i). In some circumstances, especially on Vault, an over- or under-rotation of 90° may result in the recognition of different value for the vault by the D-jury.

   l) If, on Pommel Horse, elements in cross support or in side support deviate from the correct support orientation by 45° or greater for the greater portion of the element.
   m) If strength hold positions or simple hold positions on any apparatus deviate from the correct horizontal body, arm, or leg position by 45° or greater. This means, for example:

      i. Inverted cross with the head of the gymnast entirely above the circle of the rings. (This is usually >45°).

      ii. Cross with the arm pits entirely above the circle of the rings. (This is usually >45°).

      iii. (see also Article 9.2.8).
6. In all cases, the D-jury is to make decisions based on gymnastics sense and to decide in the interests of the sport of gymnastics. In cases of doubt, the benefit of that doubt must be given to the gymnast.
7. Elements performed so poorly that they are not recognized by the D-jury will normally be severely deducted by the E-jury as well.
8. The elements with the highest difficulty values will be counted first in cases of Special Repetition.
9. For recognition of difficulty on Pommel Horse and Floor Exercise, the dismount is always counted first.

Article 7.5 Repetition

1. An exercise may not be repeated unless the gymnast has to interrupt his exercise for reasons outside of his control.
2. If the gymnast falls on or from the apparatus, he may choose to continue with his exercise from the fall or to repeat the missed element for credit and continue from there. (See Article 9.2.5).
3. No element (same Code Identification Number) may be repeated for difficulty credit or for Connection Points. This applies also to elements repeated in connections (exceptions: certain Pommel Horse elements and circles that increase in value if performed twice in special combinations, and Rings - see Section 11 and 12).

4. If the difficulty of an element is not recognized for any reason, then that element can also not meet an Element Group Requirement.

Article 7.6 D - Jury Evaluation

Gymnast's Actions	D-jury evaluation
Fulfilling of Element Group Requirements	Adding 0.5 for each
Dismount Element Group Requirement	A or B value dismount = + 0.0
	C value dismount = + 0.3
	D value or higher dismount = + 0.5
Juniors	A value dismount = + 0.0
	B value dismount = + 0.3
	C value dismount or higher = + 0.5
Errors leading to non-recognition (see Article 7.4 and 9.4)	Non-recognition of the Difficulty
Assistance by spotter in completion of element	Non-recognition of the Difficulty
Not holding	Non-recognition of the Difficulty
Repeated element	Permitted but given no value
Pushing with feet for dismount or other non-legitimate dismount	Non-recognition of the element and dismount element group requirement
Straddled strength hold or other prohibited elements	No recognition of the element

Code MAG 2017
Code MAG 2017

Section 8
Regulations Governing E score

Article 8.1 Description of Exercise Presentation

1. The Exercise Presentation consists of only those factors that constitute the essence of a contemporary gymnastics performance and the absence of which results in deductions by the E-jury. These factors are:
   a) The technical, compositional (general expectations for exercise construction) aesthetic and execution.

2. The Exercise Presentation has a maximum value of 10.0 points.

Article 8.2 Calculation of E-jury deductions

1. The judges of the E-jury, will judge an exercise and determine the deductions independently and do so within 20 seconds of the completion of the exercise.
2. Each performance is evaluated with reference to expectations of perfect performance. All deviations from this expectation are deducted.
   a) Deductions for errors in aesthetic and execution, technique and composition are summed to a maximum of 10.0 points for Exercise Presentation.

Article 8.3 Instructions for the Gymnast

1. The gymnast must include in his exercise only elements that he can perform with complete safety and with a high degree of aesthetic and technical mastery. The responsibility for his safety rests entirely with him. The E jury is required to deduct very rigorously for any aesthetic, execution, composition and technical errors.
2. The gymnast must never attempt to increase the difficulty or the "D" score at the expense of aesthetic and technical execution.
3. All mounts must commence from the basic stand position, from a short run (only Parallel Bars and Horizontal Bar), or from a still hang. Pre-elements or intermediate elements may not precede the mount. This rule does not apply to Vault where the specific rules stated for that apparatus apply.
4. Dismounts from all apparatus as well as the conclusion on Floor Exercise and Vault must end in a standing position with the legs together. With the exception of Floor Exercise, pushing from the apparatus with the feet in order to execute the dismount is not permitted.

Section 9
Technical Directives

Article 9.1 Evaluation by the E - jury

1. The E-Jury is responsible for evaluating all of the aesthetic, execution and technical performance aspects of an exercise as well as its compliance with the composition (exercise construction expectations) for that apparatus. In each case the E -Jury is to demand that elements be performed with perfection and to perfect end positions (see also Appendix A.2).

2. The gymnast is expected to include in his exercise only elements that he can perform with complete safety and with a high degree of aesthetic and technical mastery. All deviations from that expectation will be deducted rigorously by the E-jury.
3. The E-jury is not to concern at all with the difficulty of an exercise. He is obligated to deduct equally severely for any error of the same magnitude regardless of the difficulty of the element or the connection.
4. Judges of the E-Jury (and the D-jury) must remain up-to-date with contemporary gymnastics, must know at all times what the most contemporary performance expectation for an element should be, and must know how standards are changing as the sport evolves. In this context they must also know what is possible, what is reasonable to expect, what is an exception, and what is a special effect (see also Appendix A.3).

5. The E-Jury must understand to refrain from deducting when some elements, which otherwise have no errors, are performed for a special effect or a special purpose. For example:

   i. On Parallel Bars, a basket or a giant swing deliberately performed with flight and travel, and with a late re-grasp has a special effect and purpose and should not be deducted for not ending in handstand. However the onus is on the gymnast to show the effect or purpose in an unmistakable and conspicuous manner.

   ii. On Horizontal Bar, a giant swing is often modified in preparation for release elements and dismounts. These should not be deducted for not passing through a handstand unless they are unnecessary or so extreme as to violate aesthetic, execution and technical expectations.

6. If for any reason a judge of the E-Jury cannot reach a decision, he must give the benefit of the doubt to the gymnast.
7. The E-jury is obligated to deduct twice for two distinctly different errors in an element, i.e. if the element has both a technical and an aesthetic execution error. For example a Stützkehre on Parallel Bars may receive both deductions for insufficient amplitude and for bent knees.

Article 9.2 Determination of Execution and Technical Errors

1. Each element is defined to the perfect end position or as being performed with perfection. (See also Part IV).
2. All deviations from correct performance are considered execution or technical errors and must be evaluated accordingly by the judges. The amount of the deduction for small, medium, or large errors is determined by the degree of deviation from the correct performance. The same deduction is applied each time for the same severity of bending, whether it be the arms, legs, or the body.

3. The following deductions will apply for each and every discernible aesthetic or technical deviation from the expected perfect performance. These deductions must be taken regardless of the difficulty of the element or exercise.

Small Error	0.1 p.
Medium Error	0.3 p.
Large Error	0.5 p.
Fall	1.0 p.

   a) Small errors: (deduction = 0.1)
      i. Any minor or slight deviation from the perfect end position and from perfect technical execution.
      ii. Any minor adjustments to hand, foot, or body position.
      iii. Any other minor violations against aesthetic and technical performance expectations.

   b) Medium errors: (deduction = 0.3)
      i. Any distinct or significant deviation from the perfect end position and from perfect technical execution.
      ii. Any distinct or significant adjustments to hand, foot, or body position.
      iii. Any other distinct or significant violation against aesthetic and technical performance expectations.

   c) Large errors: (deduction = 0.5)
      i. Any major or severe deviation from the perfect end position and from perfect technical execution.
      ii. Any major or severe adjustments to hand, foot, or body position.
      iii. Any full intermediate swing.
      iv. Any other major or severe violations against aesthetic and technical performance expectations.

   d) Falls and spotter assistance: (deduction = 1.0 p.)
      i. Any fall on or from the apparatus during an element without having reached an end position that permits continuation with at least a swing (i.e. a distinct hang phase on Horizontal Bar or a distinct support phase on Pommel Horse after the element in question) or that otherwise fails to display a momentary control of the element during landing or re-grasp.

      ii. -1.0 is the maximum deduction for an element with a fall, and including all steps, touches, or support on the floor or mat leading up to the fall. Other execution deductions incurred for the element (height, landing extension, insufficient twist) still apply.

      iii. Any assistance by a spotter that contributes to the completion of an element.

4. On all apparatus at the end of the exercise, if a gymnast does not perform a dismount, but lands intentionally on the feet, no deduction for a fall will be considered.

5. After a fall on or from the apparatus, the exercise may be continued within 30 seconds and the gymnast may use a necessary number of elements or movements to return to his starting position but all of these elements and movements must be performed with perfect execution. He is permitted to repeat the missed element for credit, except if the fall occurred during a dismount (except Pommel Horse) or a Vault.

6. Execution errors such as bent knees, bent arms, bad posture or body position, poor rhythm, poor amplitude, etc. are listed in Articles 9.2 and 9.3 and are always deducted according to the degree of error or deviation from what is considered perfect performance.

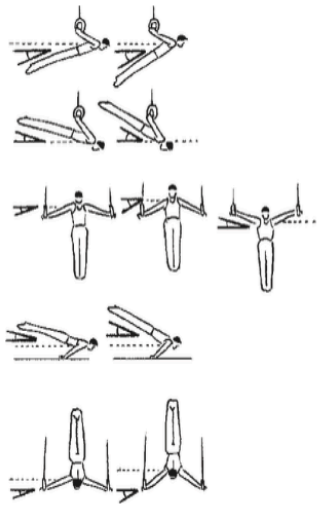
7. Execution errors such as bending the arms, legs or body are categorized as follows:

Small Error:	slight bending.
Medium Error:	strong bending.
Large Error:	extreme bending.

8. For strength hold or simple hold positions on any apparatus, angular deviations from the perfect hold position define the magnitude of the technical error and the corresponding technical deduction:

Small error	**Medium error**	**Large error**	**Non-recognition** D-jury
up to 15°	16° - 30°	> 30°	> 45°

Examples:



a) Deviations in hold positions of 30° and greater will receive a large deduction from the E-jury. In addition, deviations of 45° and greater will lead to the non recognition of the element by the D-jury.

9. A press from a static strength element that did not have its difficulty recognized for any reason will also not have its difficulty recognized.

10. If the preceding strength hold element has received a deduction for incorrect position, then the same deduction up to a maximum of 0.30 points applies again to a press from that strength hold element if it is determined that the press has been simplified thereby. This interpretation is intended only for circumstances where a high position or a technically poor hold makes the subsequent press easier (i.e. not for presses from faulty L sits, false grips, or for time of hold positions). This deduction only applies to a high angle deduction being applied to both elements connected by strength..

11. Technical deductions for angular deviation from the perfect end position can also apply to swinging skills. In most cases the perfect end position is defined as a perfect handstand, or during Pommel Horse circles, as a perfect cross support or perfect side support position. For swinging elements the following applies:

a) On Floor Exercise, Pommel Horse, Rings, Parallel Bars and Horizontal Bar, swing elements are often expected to be performed through rather than to an exact handstand otherwise the rhythm of an exercise might be interrupted. For that reason a small angular deviation of up to 15° from an exact handstand is permitted up to the conclusion of the element. A small deduction is taken if the deviation from the handstand is between 16° and 30°.

b) On Pommel Horse, circles and most elements must be performed in, from, or to within 15° of a perfect cross or side support position. The appropriate angular deviation deduction is taken each time the error occurs during an exercise. This means that the E - Jury would deduct for each skewed circle, whereas the D - Jury would not recognize the element if it deviates from the correct support orientation more than 45° for the greater portion of the element.

12. During swing elements which pass through or end in handstand (see additional rule Art. 15.2 for Horizontal Bar), deviations from the correct position will be penalized as follows:

up to 15º	No deduction.
16° to 30º	Small error.
31° to 45º	Medium error.
> 45º	Large error and non-recognition (D jury).

Note: Deviations in end positions for swinging elements of 45° and greater (or for twisting elements, of 90° and greater) will receive a large deduction from the E - Jury and will not be recognized by the D-jury. However, in some cases, it may be possible for an element with incomplete twist to be recognized as a lower value element in accordance with the amount of twist correctly completed.

13. On Rings, during swings to a hold position or strength presses, the shoulders may not rise above the final hold position. If the shoulders rise above the final hold position, the deduction is:

Small error	up to 15º.
Medium error	16° to 30º.
Large error	over 30°.
Non-recognition	over 45º (D-jury).

14. All hold elements must be held for a minimum of 2 seconds measured from the moment that a complete stop position has been reached. Elements that are not held will receive large deduction and will not be recognized by the D-jury.

2 seconds	no deduction.
Less 2 seconds	medium error.
No stop	large error and non-recognition.

15. Deductions for poor landings are listed in Article 9.4. A correct landing is a prepared landing, not one which happens by luck to end in a standing position. An element should be performed with such excellent technique that the gymnast has fully completed it and has had time to reduce rotation and/or extend the body prior to landing.

16. Landings & Dismounts on the Feet without Deduction.
For safety reasons a gymnast may land or dismount with their feet apart (enough to properly join their heels together) upon landing from any salto. The gymnast must complete the landing by bringing his heels together without lifting and moving the front of his feet. This is done by raising the heels off the mat and joining them together without lifting the front of the feet. The arms must also be in complete control with no unnecessary swings.

Action (Without steps, hops, or arm swings)	**Result**
Landing with feet slightly apart and gymnast lifts heels and joins both heels together without lifting and moving the front of his feet	No deduction
Landing with feet slightly apart or less than shoulder width apart and gymnast picks up a foot moving both feet together, OR does not join both feet together by lifting only the heels	0.1 deduction for landing with feet apart
Landing with feet more than shoulder width apart, AND gymnast picks up one foot moving both feet together, OR does not join both feet together	0.3 deduction for landing with feet apart

Code MAG 2017
Code MAG 2017

Note:
- All other execution deductions (those while in the flight phase of a salto or for lack of extension before landing) must always be considered in addition to the landing requirements noted above.

17. During landings a small step is defined as a maximum of 'one foot' distance between the feet or distance of the hop. Any greater distance than this would be a large step or hop and attract a medium deduction.
18. Additional technical deductions are listed in Article 9.4 and specifically for each apparatus in the appropriate Chapter.

Article 9.3 Expectations for Compositional Exercise Construction

1. The expectations for Compositional exercise construction are those aspects of an exercise that define the essence of our expectations and understanding of a gymnastics performance on each apparatus; such things as using the full floor area; swinging without stops; no repetition; etc. These are specifically defined for each apparatus in the appropriate chapter.

2. Exercise construction errors include, but are not restricted to, the following:
   a) Gratuitous separation of legs (medium error = 0.3 p. E-jury):
      i. The gymnast may not perform elements with a separation of legs that serves no useful purpose or that detracts from the aesthetics of a performance. For example, on Parallel Bars a Stützkehre or a pirouette may not be performed with legs apart; on Horizontal Bar and Rings, elements may not be performed with a back-forward separation of the legs; on Rings, crosses, swallows, and handstands may not be performed with a separation of the legs; etc. Most elements permitted or required to be performed with separated legs are listed in the Difficulty Tables.

   b) Repetition of elements
      i. Repeating of elements is permitted but they cannot receive credit for difficulty or connection points. However, they are evaluated normally by the E-jury.

   c) Layaways, empty and intermediate swings (medium or large error = 0,3 or 0,5 by the E-jury):

      i. An empty swing is a swing at the end of which no element is performed or no new support or hang position or grip is achieved (medium error by the E-jury).

      ii. An intermediate swing is two successive empty swings (large error by the E-jury).
      iii. Layaways are back swings in support or in upper arm support that simply reverse direction and swing back down in or to a lower hang or support position (also if accompanied by a grip change) (medium error by the E-jury).

   d) Lowering of Legs on Swings to Handstands.
      The table below shows the actions to be taken for lowering of the legs during swings to handstand:

Action		Angle Deviation from original position
E-Jury	D-Jury	
-0.1 small	-	0-15°
-0.3 medium	-	16°-30°
-0.5 large	-	31°-45°
-0.5 large	non-recognition	>45°

3. Exercise Construction stipulations and deductions that apply specifically to each apparatus are listed in the appropriate Chapters.

Article 9.4 E - Jury deductions

These deductions are to be applied on all apparatus and Floor Exercise by the E-jury when the corresponding error is made. See Sections 10 to 15 for additional errors and deductions specific to each apparatus.

Error	Small 0.10	Medium 0.30	Large 0.50
Deductions for aesthetic and execution errors			
Non-distinct positions (tuck, pike, straight).	+	+	+
Adjust or correct hand or grip position each time.	+		
Walking in handstand or hopping (each step or hop).	+		
Touching apparatus or floor with legs or feet.	+		
Hitting apparatus or floor.			+
Gymnast touched but not assisted by spotter during an exercise.		+	
Interruption of exercise without fall.			+
Bent arms, bent legs, legs apart.	+	+	+
Poor posture or body position or postural corrections in end positions.	+	+	+
Saltos with knees or legs apart.	≤ shoulder width	> shoulder width	
Legs apart on landing.	≤ shoulder width	> shoulder width	
Unsteadiness, minor adjustment of feet, or excessive arm swings on landing.	+		
Loss of balance during any landing with no fall or hand support. (Maximum -1.0 total for steps and hops).	Slight imbalance, small step or hop, 0.1 per step	Large step or hop or touching the mat with 1 or 2 hands	
Fall or support with 1 or 2 hands during any landing.			1.0
Fall during any landing without feet contacting mat first.			1.0 and non –recognition by the "D" Jury
Atypical straddle.		+	
Other aesthetic errors.	+	+	+

Code MAG 2017
Code MAG 2017

Error	Small 0.10	Medium 0.30	Large 0.50
Deductions for Technical errors			
Deviations in swings to or through handstand or in circle elements.	15° - 30°	31° - 45°	>45° and non-recognition
Angular deviations from perfect hold positions.	up to 15°	16° - 30°	31° - 45° >45°and non recognition
Press from poorly held positions.	deductions equivalent to those for the hold position are repeated (max. 0,3)		
Incomplete twists.	up to 30°	31° - 60°	61° - 90° >90°and non recognition
Lack of height or amplitude on salto and flight elements.	+	+	
Additional or intermediate hand support.	+		
Strength with swing and vice versa.	+	+	+
Duration of hold parts (2 sec.).		less 2 sec.	non stop and non- recogni-tion
Interruption in upward movement.	+	+	+
Lowering of legs on ele-ments to a handstand (from original position)	0 - 15°	16°-30°	31° - 45° >45° no-recog.
Two or more attempts at a hold or strength part.		+	+
Unsteadiness in or fall from handstand.	+	swing or big distur-bance	
Fall from or onto apparatus.			1,0
Intermediate swing or layaway.		half or layaway	whole
Assistance by spotter in the completion of an element.			1.0 and non – recognition by the “D” Jury
Lack of extension in prepa-ration for landing.	+	+	
Other technical errors.	+	+	+

PART III
Apparatus

- Floor Exercise
- Pommel Horse
- Rings
- Vault
- Parallel Bars
- Horizontal Bar

Section 10: Floor Exercise

Dimensions: 12 m. x 12 m.

Article 10.1 Exercise description

A Floor Exercise is composed predominantly of acrobatic elements combined with other gymnastic elements such as strength and balance parts, elements of flexibility, handstands, and choreographic combinations all forming a harmonious rhythmic exercise which is performed utilizing the entire floor exercise area (12 m x 12 m).

Article 10.2 Content and Construction

Article 10.2.1 Information about Exercise Presentation

1. The gymnast must begin his Exercise within the floor area, from a still stand legs together. The exercise and evaluation begin with the first movement of the feet of the gymnast.
2. The gymnast must include only elements that he can perform with complete safety and with a high degree of aesthetic and technical mastery.
3. Additional execution and exercise construction expectations are:
   a) The exercise must occur entirely within the floor area. Elements initiated outside of the floor area will be evaluated in the normal fashion by the E-Jury but will not be recognized by the D-Jury.

      i. The space available for Floor Exercise is delineated by boundary lines or colour separations. Lines are considered to be a part of the floor area. The gymnast may step onto the line, but not over the line or on the outside colour.

      ii. Going outside of the marked floor area will be controlled by 2 line judges who sit diagonally opposite each other near the FX area. Each line judge observes the 2 boundary lines nearest him. When line violations occur, the line judge must advise the D1 judge in writing, using the following criteria:
         - Landing or touching with one foot or one hand outside the floor area = 0,10.
         - Touching with feet, hands, foot and hand or with any other part of the body outside of the floor area = 0,30.
         - Landing directly outside the floor area = 0,30.
         - Elements initiated outside the floor area have no value.

      The D1 judge will take the appropriate deduction from the final score.

      iii. If the gymnast has stepped outside of the floor area, steps required to return back into the area are not deducted.

   b) The duration of the Floor Exercise is a maximum of 70 seconds which will be verified by a timer. There is no minimum time. The Time Judge will give an audible warning signal at 60 seconds and again at 70 seconds to indicate the maximum time prescribed to the exercise. The time is measured from the first movement of the feet of the gymnast through to the dismount, which must end in a standing position with legs together. If the exercise does not comply with the prescribed time, the timer will signal the judge D1 who will take the corresponding deduction from the Final Score.
   c) The full floor are must be used. There is no limit to the number of times a diagonal may be used in succession for acrobatic elements. However, the gymnast must go to and/or from each corner. If the final tumbling pass takes the gymnasts towards an unused corner, this will fulfil the requirement for that corner having been utilized. Failure to go to and/or from each corner, as defined, will result in a 0.3 neutral deduction taken by the D-jury once during an exercise.
   d) Pauses of two seconds or longer before acrobatic series or elements are not permitted.
   e) Each acrobatic element or series must end in a visibly controlled landing before continuing to a non-acrobatic element. Uncontrolled momentary landings during such transitions are not permitted.
   f) Dive rolls must show a momentary support of both hands; that is, these may not be performed without hand support or with contact only on the back of the hands.

   g) The exercise must end with an acrobatic element that lands with both feet together.

   h) A gymnast must not use simple steps to arrive in the corner. Simple steps occur when a gymnast repositions himself on the floor area without any choreography (turning ≥180 degree, jumping, lifting leg above horizontal during step, etc.).

   i) The deduction for aesthetic and execution errors in the saltos is per element not for every salto included in the element.

4. For a full list of errors and deductions governing Exercise Presentation, see Section 9 and the summary of deductions in Articles 9.4 and 10.3.

Article 10.2.2 Information about the D score

1. The Element Groups (EG) are:
   I. Non-acrobatic elements.
   II. Acrobatic elements forward (saltos and handsprings) and fwd. rollout elements (no salto).
   III. Acrobatic elements backward (saltos and handsprings), and Arabian elements.

2. The dismount cannot be from Element Group I.
3. For seniors, a double salto element is required in the exercise and must be inside the 10 counting elements.
4. Information about Difficulty and elements group:
   a) Acrobatic elements can be connected but retain their independent values.

   b) For floor exercise, one element can fulfill only one Element Group requirement. If one element is executed as dismount (Element Group II, or III), it can fulfill only the Dismount Group requirement, and the gymnast must include one more element from the same Element Group as the dismount inside the exercise in order to receive the respective Element Group points. The element used for the dismount is the first of five counted within a specific element group, except in the instance of basic repetition.

   c) All Arabian elements are in the group of acrobatic elements backward, Example Arabian double front ½ = same as double back 1/1 (D value). The following Arabian elements (Jump bwd. with ½ t. to double salto fwd.) have the same value and Code box as the bwd. double salto element with the same amount of twisting: Arabian dbl. str. ½ (Penev), Arabian dbl. str. (Tamayo), and Arabian dbl. str. 1/1 (Hypolito).
5. Information about connections (CV).
   - Connections can be awarded on both sides of one element and is not necessary to be inside 10 counting elements (but no repetition permitted).
   - D or higher + B or C = +0.1, D or higher + D or higher = +0.2
   - (No connection for Counter Saltos, example Double salto bwd. 1/1 to salto fwd. 1/1).
   - Limit of 2 connections total in an exercise.
   - If a gymnast completes two or more elements for connection bonus and receives a large deduction for an uncontrolled landing or jumping to prone, then no connection bonus will be awarded.

6. Additional information and regulations:
   a) 3/2 salto elements with reception by and then spring from the hands are not permitted.
   b) Saltos rollout and jumps to prone position are not permitted for value.
   c) All permitted elements that finish with a rollout or finish in front support position are listed in the Difficulty Tables. For safety reasons, no new such elements are permitted.

   d) Unless otherwise indicated in the Difficulty Tables, circle and flair elements have the same value and identification number. Wende swings with legs apart are not permitted.

   e) Unlisted strength holds with straddled legs are not permitted.

   f) Elements involving two strength parts for one Code value require a stop position in both strength parts to receive the listed value, a lower value WILL be awarded if a stop occurs for only one of the strength parts. Example: Manna (1 s.) and press handstand (no stop)= C value for the Manna.

   g) All circles/flairs begin and end in front support.

   h) No extra elements may be added before or after element I.94 (Flair to handstand hopping backward handstand pirouettes and back to flair) for an increase in value.

   Example: addition of a spindle before I.94 will NOT increase the value. The MTC has applied a principle where only acrobatic elements can be awarded more than a D value.
   i) All Japanese handstands require closing of the legs.

7. Special repetitions:
   a) A maximum of 2 strength elements (including strength handstands) may be performed in an exercise for content value.

   Elements I.1 to I.48 are considered to be strength elements, except:
      - Element I.19 - Handstand (2 sec).
      - Element I.31 - ½ or 1/1 turn in handstand or to handstand.
   b) A maximum of 2 circle, flair, or Russian value parts may be performed in an exercise for content value.

8. For a further list of regulations governing non-recognition of elements and other aspects of the "D score", see Section 7 and the summary of deductions in Article 7.6.

Article 10.3 Specific Deductions for Floor Exercise.

D Jury

Error	Small 0.10	Medium 0.30	Large 0.50
Exercise longer than 70 sec.	≤ 2 sec.	>2 - 5 sec.	> 5 sec.
Landing or touching with one foot or one hand outside the floor area.	+		
Touching with feet, hands, foot and hand or with any other part of the body outside of the floor area.		+	
Landing directly outside the floor area.		+	
No pass to and/or from each corner.		+	
No double salto element (for Seniors only)		+	
Elements initiated outside the floor area.	No value		

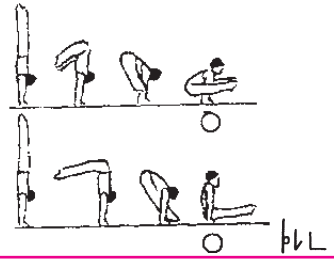
E Jury

Error	Small 0.10	Medium 0.30	Large 0.50
Insufficient height in acrobatic elements.	+	+	
Lack of flexibility during static elements.	+	+	
Roll-out elements without hand support.		On back of hands	Without support
Pause 2 sec. or more before element or acrobatic series.	+		
Uncontrolled momentary landings (also in transitions).	+	+	+
Simple steps or transitions to arrive to the corners.	+		
Jump to prone landing after salto			+

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

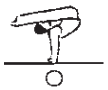
EG I: Elements non-acrobatiques - *Non-acrobatic Elements* - Elementos no acrobáticos

1. De l'appui renvs. s'abaisser à l'équerre ou à l'équerre écartée (2 s.).
From hdst. lower to L-sit or strad. L-sit (2 s.).
Desde ap. inv.., bajar a ángulo o ángulo p. ab. (2 s.).



2. Équerre, jambes levées à la vertical (2 s.).
V-sit (2 s.).
Ángulo, piernas verticales (2 s.).

3. Équerre, jambes à l'horizontal (2 s.).
V-sit with legs horiz. (2 s.).
Ángulo piernas horizontales (2 s.).
(Manna)

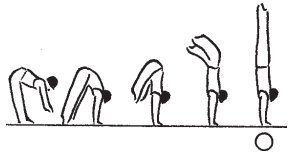


4.

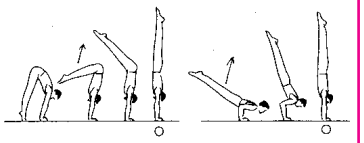
5.

6.

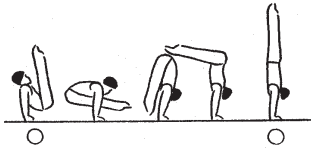
7. De la station, appui renv. suisse (2 s.).
From stand, Swiss press to hdst. (2 s.).
Desde el apoyo, apoyo invertido suizo (2 s.).



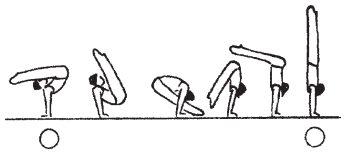
8. S'élever corps fléchi, bras tendus ou corps tendu, bras fléchi à l'appui renv. (2 s.).
Piked body, str. arm or str. body, bent arm press to hdst. with legs together (2 s.).
Elevarse cuerpo flex., brazos ext. o cuerpo ext., brazos flex. al apoyo invertido (2 s.).



9. l'Équerre jambes vert.(2 s.) et s'élever à l'appui renv. (2 s.) aussi jambes écartées.
V-sit (2 s) and press to hdst. (2 s.) also with strad. legs.
Ángulo piernas verticales (2 s.) y elevarse al apoyo invertido (2 s.) también con p. abiertas.



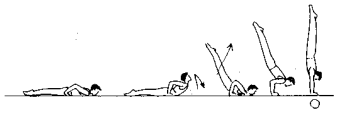
10. l'Équerre jambes horiz.(2 s.) et s'élever à l'appui renv. (2 s.) aussi jambes jambes écartées.
Manna (2 s.) and press to hdst. (2 s.) also with strad. legs.
Ángulo piernas horiz. (2 s.) y elevarse al apoyo inv. (2 s.), también con piernas abiertas.



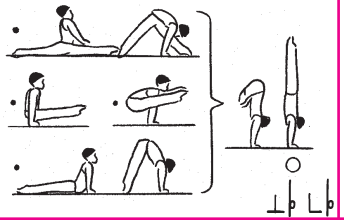
11.

12.

13. De la position couchée faciale, avec élan s'élever à l'appui renversé (2 s.).
Rock to hdst. from prone position (2 s.).
Desde la posición acostada facial, con impulso elevarse al apoyo invertido (2 s.).

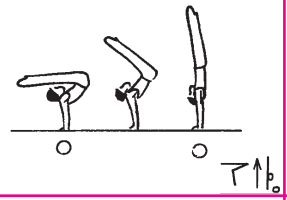


14. Appui renv. suisse du gr. écart. de l'éq. ou éq. écartée ou de couché facial (2 s.).
Swiss press from split, L-sit, strad. L-sit or front sup. (2 s.).
Apoyo invertido suizo desde Spagat, ángulo o ángulo piernas abiertas (2 s.).



15.

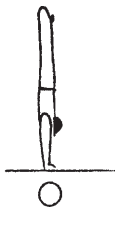
16. Du Manna (2 s.), renversement a l'appui renversé (2 s.).
From Manna (2 s.), turn over (dislocation) to handstand (2 s.).
Desde Manna (2 s.), dislocar al apoyo invertido (2 s.).



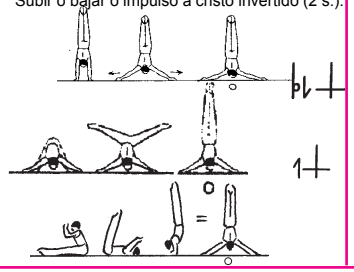
17.

18.

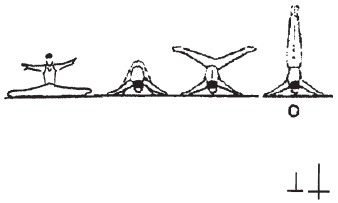
19. Appui renversé (2 s.).
Handstand (2 s.).
Apoyo invertido (2 s.).



20. S'élever lent. ou s'abaisser ou élan à la croix renv. (2 s.).
Press or lower or swing to Japanese hdst. (2 s.).
Subir o bajar o impulso a cristo invertido (2 s.).



21. Du gr. écart. s'élever lent. à la croix renversé (2 s.).
From split press to Japanese handstand (2 s.).
Desde spagat elevarse lentamente a cristo invertido (2 s.).



22.

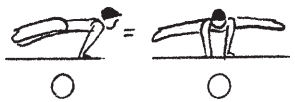
23.

24.

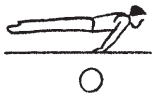
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG I: Elements non-acrobatiques - *Non-acrobatic Elements* - Elementos no acrobáticos

25. Appui facial horizontal jambes écartées (2 s.).
Support lever, legs straddle (2 s.).
Apoyo facial horizontal piernas abiertas (2 s.).



26. Appui facial horizontal. (2 s.).
Support lever (2 s.).
Apoyo facial horizontal (2 s.).



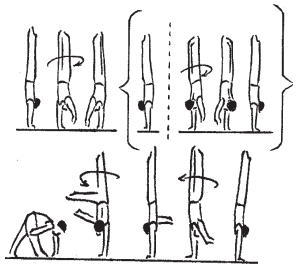
27. Hirondelle (2 s.).
Swallow (2 s.).
Hirondelle (2 s.).

28.

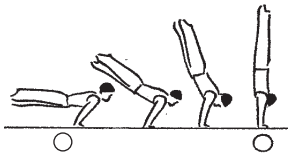
29.

30.

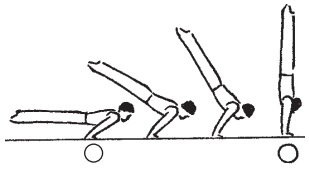
31. ½ ou 1/1 tour en app. renv. ou à l'app. renv.
½ or 1/1 turn in handstand or to handstand.
½ o 1/1 giro en apoyo inv. o al apoyo invertido.



32. De l'appui facial horizontal ec. (2 s.) s'élever à l'appui renversé (2 s.).
From straddled support lever (2 s.) press hdst. (2 s.).
Desde el ap. facial horizontal piernas abiertas, (2 s.) elevarse al apoyo invertido (2 s.).

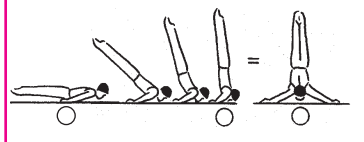


33. De l'appui facial horizontal 2 s. s'élever à l'appui renversé (2 s.).
From support lever 2 s. press handstand (2 s.).
Desde apoyo facial horizontal, 2 s. elevarse al ap. inv. (2 s.).



34. De l'hirondelle 2 s. s'élever lent. à la croix renversé. (2 s.).
From Swallow 2 s. press to Japanese hdst. (2 s.).
Desde hirondelle 2 s. elevarse a cristo inv. (2 s.).

(Alvariño)



35.

36.

37. De l'équerre, éc., tour arr. à la station.
From L-sit, etc., turn over bwd. to stand.
Desde ángulo piernas abiertas voltear a la posición.

38

39.

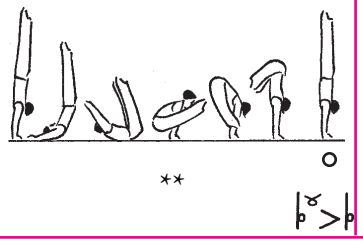
40.

41.

42.

43.

44. Roulé éc à l'appui renversé (2 s.).
Endo roll to handstand (2 s.).
Rodar piernas abiertas al apoyo invertido (2 s.).



45. Roulé carpé à l'appui renversé (2 s.). Aussi jambes écartées dans la phase finale.
Endo roll piked to handstand (2 s.). Also final phase with straddle.
Rodar en carpa al apoyo invertido (2 s.). También con la fase final con piernas abiertas.

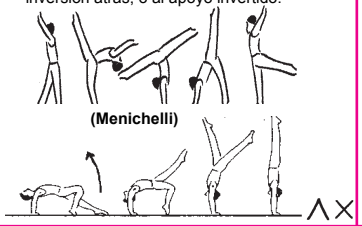
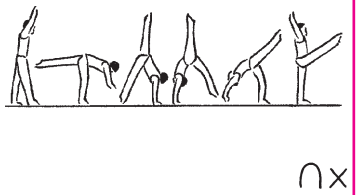
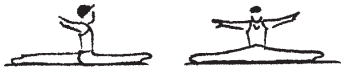
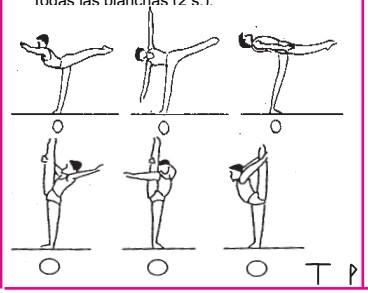
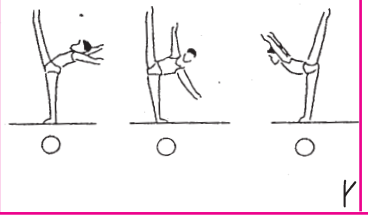
46.

- Peut être exécuté jambes écartées pour atteindre la position ATR dans la phase finale de l'élément, et ce, sans déduction.
* - *May straddle the legs without deduction to reach the handstand position in the final phase of the element.*
- Puede abrir las piernas sin deducción para llegar al apoyo invertido en la fase final del elemento.

- Ne doivent pas venir nécessairement depuis l'appui tendu renversé pour être reconnus.
** - *Does not need to come from handstand to be recognised.*
- No es necesario venir desde el apoyo invertido para ser reconocido.

47.

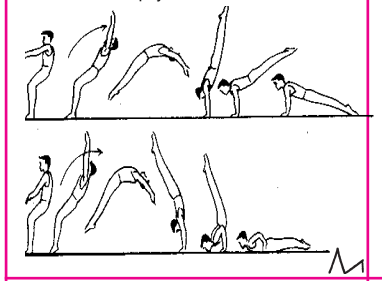
48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG I: Elements non-acrobatiques - *Non-acrobatic Elements* - Elementos no acrobáticos					
49. De la station ou de l'appui couché dorsal, 1 jambe fléchie, renv. arrière ou à l'appui renverse. *From stand or rear support, push off 1 foot through hdst. or back walkover.* Desde la pos. o el ap. acostado dorsal, 1 p. flex., inversión atrás, o al apoyo invertido.  **(Menichelli)**	50.	51.	52.	53.	54.
55. Renversement avant. *Forward walkover.* Paloma. 	56.	57.	58.	59.	60.
61. Grand écart transversal ou latéral (avec arrêt). *Cross or side split (stop required).* Spagat de frente o lat. (se necesita parar). 	62.	63.	64.	65.	66.
67. Toutes les balances (2 s.). *Any standing scale (2 s.).* Todas las planchas (2 s.). 	68. Toutes les balances éc. 180°, sans appui des mains (2 s.). *Any standing scale with 180° straddle, no hand hold (2 s.).* Todas las planchas piernas abiertas 180º, sin apoyo de manos (2 s.). 	69.	70.	71.	72.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

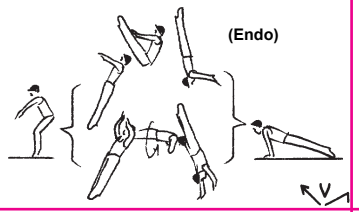
EG I: Elements non-acrobatiques - *Non-acrobatic Elements* - Elementos no acrobáticos

73. Saut en arrière à l'appui ou couché facial.
Jump bwd. to front support.
Salto atrás al apoyo acostado facial.



74. Saut en arrière avec carpé - tendu ou av. 1/1 t. à l'appui facial.
Jump bwd. with pike-stretch or with 1/1 turn to front support.
Salto atrás en carpa - extendido o adelante con 1/1 g al apoyo acostado facial.

(Endo)



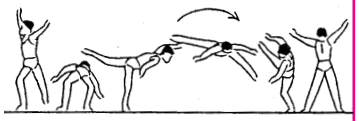
75.

76.

77.

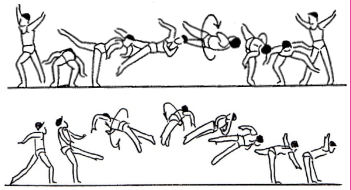
78.

79. Papillon.
Butterfly.
Papillon.

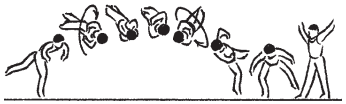


80. Papillon avec 1/1 tour avant ou arriéré.
Butterfly with 1/1 twist fwd. or bwd.
Papillon con 1/1 giro adelante o atrás.

(Tong Fei)



81. Papillon avec 2/1 tour.
Butterfly with 2/1 twist.
Papillon con 2/1 giros.



82.

83.

84.

85. Variantes de breakdance.
Breakdance variations.
Variantes de Breakdance.

86.

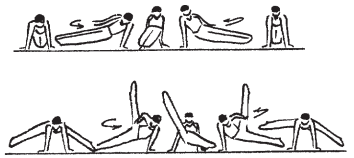
87.

88.

89.

90.

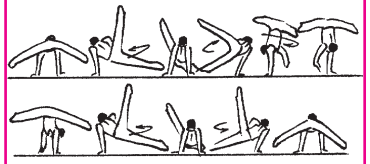
91. 2 cercles des jambes serrées ou écartés.
2 circles or flairs.
2 molinos o molinos piernas abiertas.



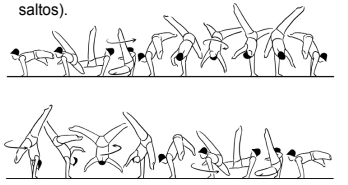
92. Cercles des jambes serrées ou écartées à l'appui renversé.
Circles or flair to handstand.
Molinos o molinos piernas abiertas al apoyo invertido.

93. Cercles d. jambes à l'appui renv. et s'abaisser en cercles des jambes éc. ou cercles d. jamb.
Flair or circle to hdst. continue to flair or circle.
Molinos o molinos piernas abiertas al apoyo invertido y bajar a molinos o molinos p. ab.

(Gogoladze)



94. Cercles d. jambes saut arr. à l'ap renv. avec 360° et s'abaisser cercles des jambes éc. (2 saut).
Flair hopping with 360° t. bwd. thr. hdst and back to flair (2 hops).
Molinos p. ab. salto atrás con 360° al apoyo invertido con giro y bajar a molino p. abiertas. (2 saltos).



95.

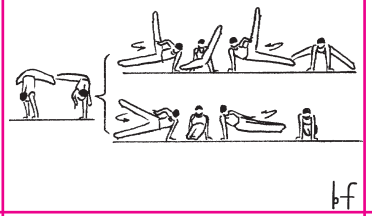
96.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG I: Elements non-acrobatiques - *Non-acrobatic Elements* - Elementos no acrobáticos

97.

98. De l'appui renversé s'abaisser en cercles des jambes écartées ou serrées.
Lower from hdst. to flair or circle.
Desde el apoyo invertido bajar a molinos o molinos piernas abiertas.



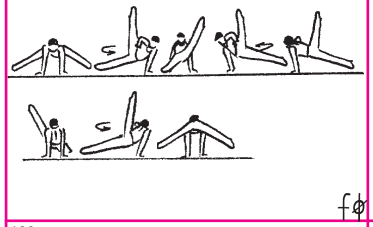
99.

100.

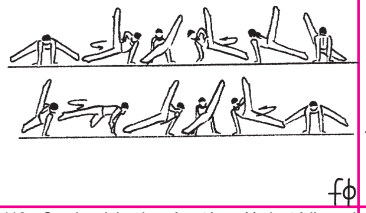
101.

102.

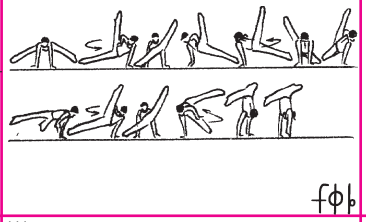
103. Cercles d. jambes écartés avec ½ pivot.
Flair with ½ spindle.
Molinos o molinos p. abiertas con ½ giro.



104. Cercles d. jambes écartés avec 1/1 pivot (dans 2 cercles).
Flair with 1/1 spindle (in 2 circles).
Molinos o m. piernas abiertas con 1/1 giro (en dos molinos).



105. Cercles d. jambes écartés a >270 pivot (dans 2 cercles) directement à l'appui renverse.
Flair with >270 spindle (in 2 circles) directly to handstand.
Molinos p. abiertas con giro >270 (en 2 molinos) directamente al ap. inv.



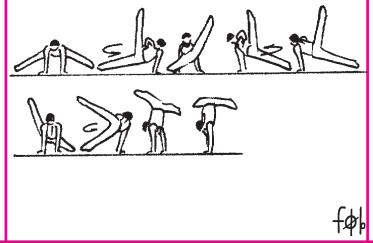
106.

107.

108

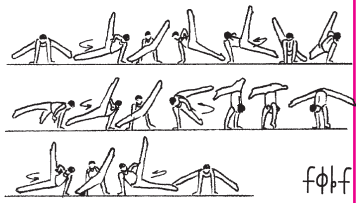
109.

110. Cercles d. jambes écartés. a ½ pivot à l'appui renv.
Flair with ½ spindle to handstand.
Molinos o molinos piernas abiertas con ½ giro al apoyo invertido.



111.

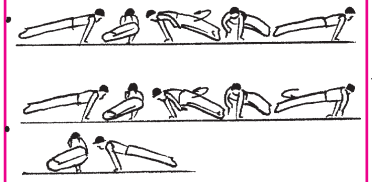
112. Cercles d. jamb. éc. a >270 pivot (dans 2 cercles) direct. à l'app. renv et s'abais. en cerc. des jamb. éc. ou cercl. d. jamb.
Flair with > 270º spindle (in 2 circles) directly to handstand and continue to circle or flair.
Molinos p. ab. con giro > 270º (en 2 molinos) direc. al ap. inv. y bajar a molino o molino p. ab.



113.

114.

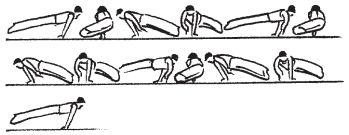
115. Facial russe avec 360° ou 540°.
Russian wendeswing with 360° or 540°.
Rusas con 360° o 540°.



116. Facial russe avec 720° ou 900°.
Russian wendeswing with 720° or 900°.
Rusas con 720° o 900°.

117. Facial russe avec 1080° ou plus.
Russian wendeswing with 1080° or more.
Rusas con 1080° o más.

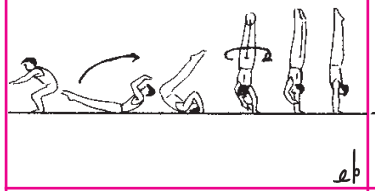
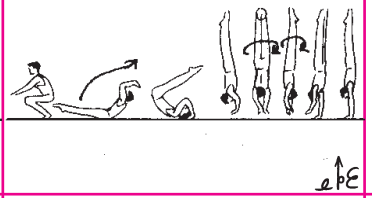
(Fedorchenko)



118.

119.

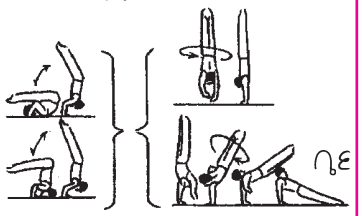
120.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG I: Elements non-acrobatiques - *Non-acrobatic Elements* - Elementos no acrobáticos					
121. Rouler en arrière à l'appui renv. avec ½ t. *Roll bwd. through hdst. with ½ t.* Rodar atrás al apoyo invertido con ½ g. 	122. Rouler en arrière avec 1/1 t. sauté à l'appui renversé. *Roll bwd. with hop 1/1 t. through hdst.* Rodar atrás con 1/1 g. saltado al ap. invertido. 	123.	124.	125.	126.
127.	128.	129.	130.	131.	132
133.	134.	135.	136.	137.	138.
139.	140.	141.	142.	143.	144.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Parties acrobatiques en avant (saltos et renversements) et éléments de roulés (sans salto)- *Acrobatic elements forward (saltos and handsprings) & fwd. rollout elements (no salto)* - Elementos acrobáticos ad. (mortales y palomas) y elementos a rodar ad. (sin mortal)

1. Bascule de nuque ou de tête avec ½ t. à l'appui renv. ou 1/1 t à l'appui dorsal.
Neck or head spring w. ½ t. to hdst. or 1/1 t. to rear support.
Báscula de nuca o cabeza con ½ g. al apoyo invertido o apoyo acostado facial.



2.

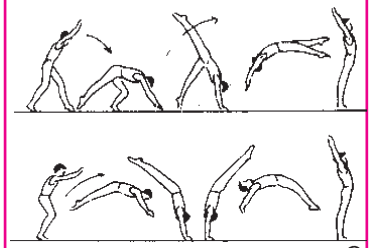
3.

4.

5.

6.

7. Renversement avant.
Forward handspring or flyspring.
Paloma adelante o flic flac adelante.

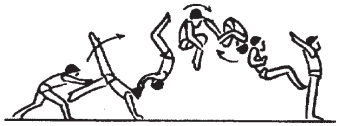


8.

9.

10. Renversement salto avant groupé (style Marinich) à station.
Handspring salto fwd. tuck (Marinich style).
Paloma mortal agrupado (estilo Marinich).

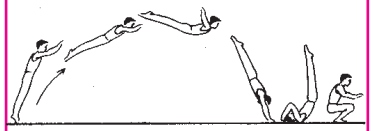
(Morandi)



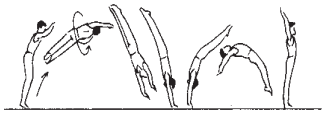
11.

12.

13. Saut de poisson.
Dive roll.
Tigre.



14. Saut avec 1/1 t. et renversement avant.
Jump with 1/1 twist to fwd. hdsp.
Salto con 1/1 y paloma.



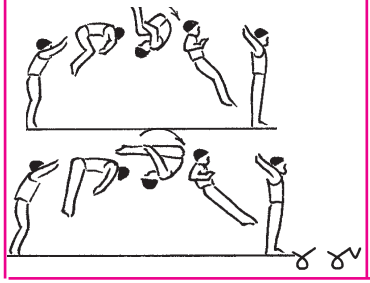
15.

16.

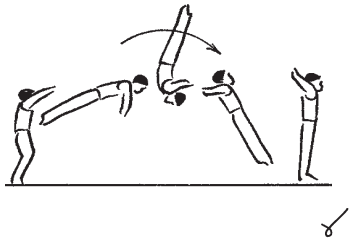
17.

18.

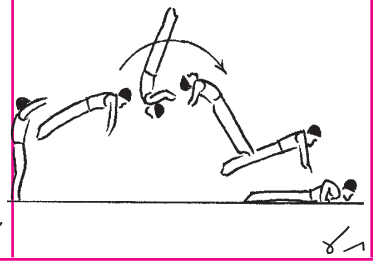
19. Salto avant groupé ou carpé.
Salto fwd. tucked or piked.
Mortal adelante agrupado o en carpa.



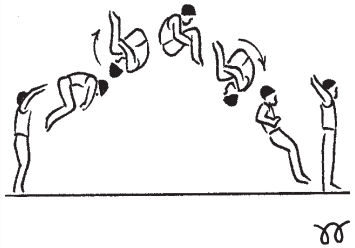
20. Salto avant tendu.
Salto fwd. stretched.
Mortal adelante extendido.



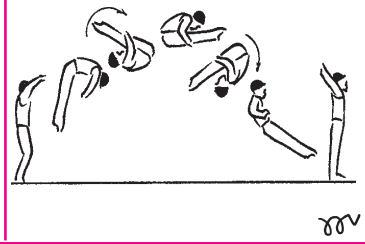
21. Salto avant tendu à l'appui facial.
Salto fwd. str. to front support.
Mortal adelante ext. al apoyo acostado facial.



22. Double salto avant groupé.
Double salto fwd. tucked.
Doble mortal adelante agrupado.



23. Double salto avant carpé.
Double salto fwd. piked.
Doble mortal adelante en carpa.

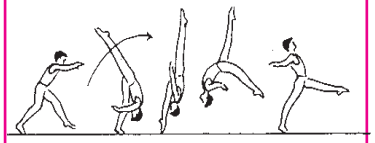


24.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Parties acrobatiques en avant (saltos et renversements) et éléments de roulés (sans salto)- *Acrobatic elements forward (saltos and handsprings) & fwd. rollout elements (no salto)* - Elementos acrobáticos ad. (mortales y palomas) y elementos a rodar ad. (sin mortal)

25. Salto avant sur 1 jambe écartée.
Aerial walkover fwd.
Mortal adelante sobre con 1 pierna.

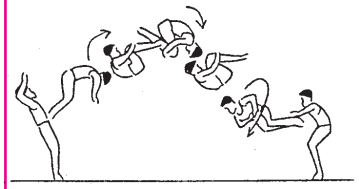


26.

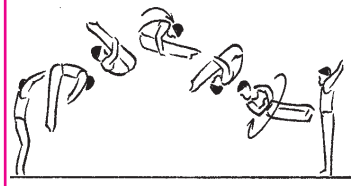
27.

28.

29. Double salto avant groupé avec ½ t.
Double salto fwd. tucked with ½ t.
Doble mortal adelante agrupado con ½ g.

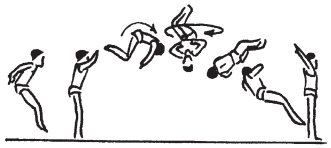


30. Double salto avant carpé avec ½ t.
Double salto fwd. piked with ½ t.
Doble mortal adelante en carpa con ½ g.



31. Salto avant groupé ou carpé, avec ½.
Salto tucked and piked ½ t.
Mortal adelante agr. o en carpa, con ½.

32. Salto avant groupé avec 1/1 t.
Salto tucked with 1/1 t.
Mortal adelante agr. con 1/1 g.



33.

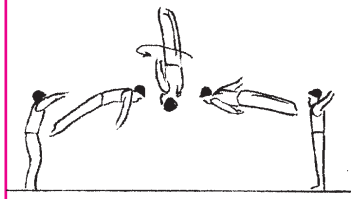
34.

35.

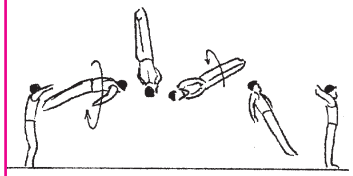
36.

37.

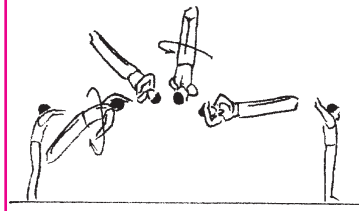
38. Salto av. tendu avec ½ t.
Salto fwd. str. with ½ t.
Mortal ad. ext. con ½ g.



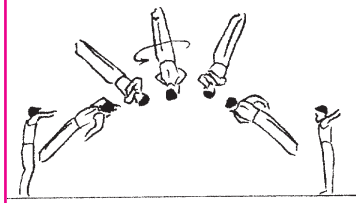
39. Salto av. tendu avec 1/1 t.
Salto fwd. str. with 1/1 t.
Mortal ad. ext. con 1/1 g.



40. Salto av. tendu avec 2/1 t.
Salto fwd. str. with 2/1 t.
Mortal ad. ext. con 2/1 g.

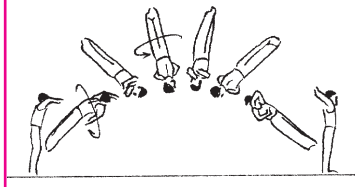


41. Salto av. tendu avec 5/2 t.
Salto fwd. str. with 5/2 t.
Mortal ad. ext. con 5/2 g.



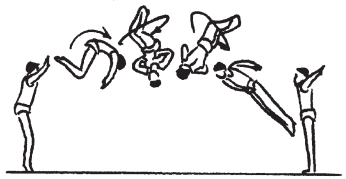
42. Salto av. tendu avec 3/1 t.
Salto fwd. str. with 3/1 t.
Mortal ad. ext. con 3/1 g.

(Shirai 2)

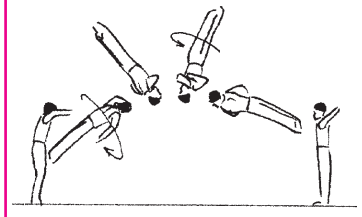


43.

44. Salto avant groupé avec 3/2 t.
Salto tucked 3/2 t.
Mortal adelante agr. con 3/2 g.



45. Salto av. tendu avec 3/2 t.
Salto fwd. str. with 3/2 t.
Mortal ad. ext. con 3/2 g.

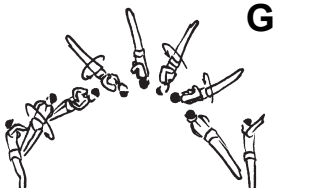


46.

47.

48. Salto av. tendu avec 7/2 t.
Salto fwd. str. with 7/2 t.
Mortal ad. ext. con 7/2 g.

(Goshima)

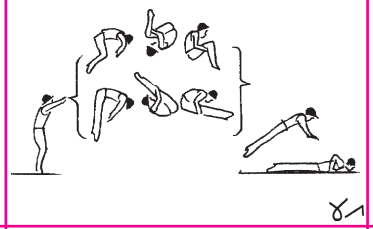


A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

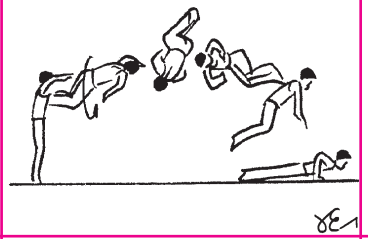
EG II: Parties acrobatiques en avant (saltos et renversements) et éléments de roulés (sans salto)- *Acrobatic elements forward (saltos and handsprings) & fwd. rollout elements (no salto)* - Elementos acrobáticos ad. (mortales y palomas) y elementos a rodar ad. (sin mortal)

49.

50. Salto av. gr. ou ca. à l'appui facial.
Salto fwd. t. or p. to front support.
Mortal adelante agrupado o en carpa al apoyo acostado facial.



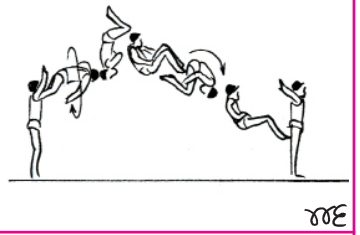
51. Salto av. gr., ca. ou tendu avec 1/1t. à l'appui fac.
Salto fwd. t., p or str. with 1/1 t. to front support.
Mortal adelante agrupado en carpa o ext. con 1/1 g. al apoyo acostado facial.



52.

53.

54. Double salto avant groupe avec 1/1 t.
Double salto fwd. tucked with 1/1 turn.
Doble mortal adelante agrupado con 1/1 giro.



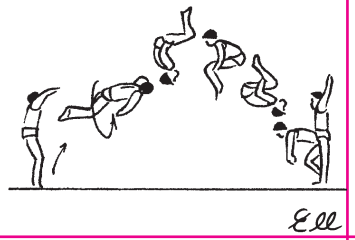
55.

56.

57.

58. Saut en av. ½ t. et double salto arr. gr. ou c.
Jump fwd. with ½ t. to dbl. salto bwd. t. or p.
Salto ad. con ½ g. y doble mortal at. ag. o carp.

(Deferr)

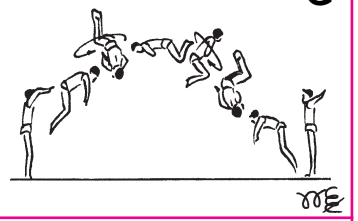


59.

60. Double salto avant groupé avec 3/2 t.
Double salto fwd. tucked with 3/2 turn.
Doble mortal adelante agrupado con 3/2 giro.

(Zapata)

G



61.

62.

63.

64.

65.

66.

67.

68.

69.

70.

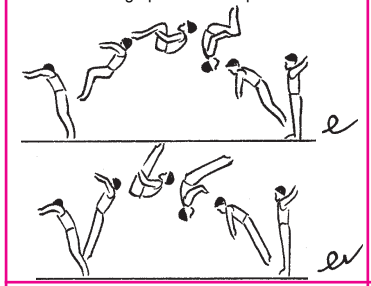
71.

72.

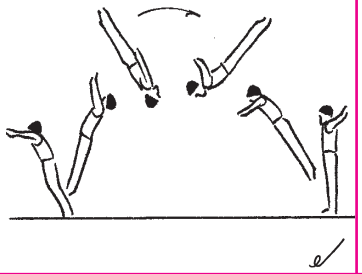
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Parties acrobatiques en arrière (saltos et renversements), et saltos en arrière avec demi tour - *Acrobatic elements backward (saltos and handsprings), & Arabian elements* - Elementos acrobáticos atrás (mortales y palomas)

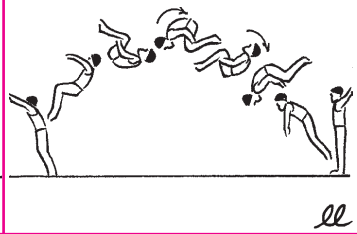
1. Salto arrière groupé ou carpé.
Salto backwards tucked or piked.
Mortal atrás agrupado o en carpa.



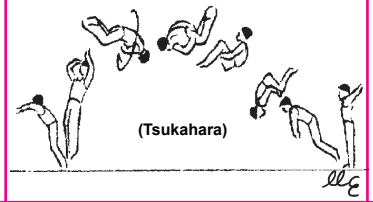
2. Salto arrière tendu.
Salto backwards stretched.
Mortal atrás extendido.



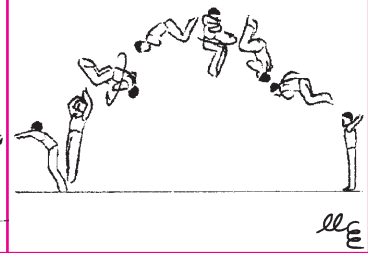
3. Double salto arrière groupé.
Double salto bwd. tucked.
Doble mortal atrás agrupado.



4. Double salto arrière gr. ou carpé avec 1/1 t. Aussi saut en arr. avec ½ t. et dbl. salto av. gr. ou carpé avec ½ t.
Double salto bwd. t. or piked with 1/1 t. Also Arabian double t. or p. with ½ t.
Doble mortal atrás ag. o en carpa con 1/1 g. También ½ g. doble ad. con ½ g.

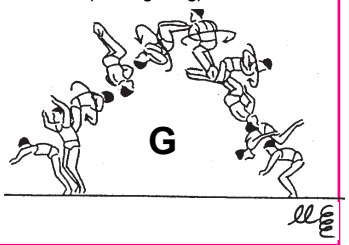


5. Double salto arrière groupe avec 2/1 t.
Double salto bwd. tucked with 2/1 t.
Doble mortal atrás agrupado con 2/1 g.

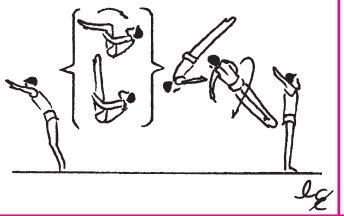


6. Double salto arrière groupé avec 3/1 t.
Double salto bwd. tucked with 3/1 t.
Doble mortal atrás agrupado con 3/1 g.

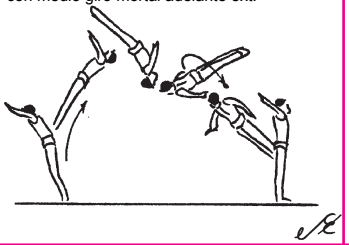
(Ri Jong Song)



7. Salto arrière groupé ou carpé avec ½ t. ou salto arr. gr. ou carpé avec ½ t.
Salto backwards tucked or piked w. ½ t. or Arabian tucked or piked.
Mortal atrás agrupado o en carpa con ½ g. o salto atrás con medio giro mortal adelante

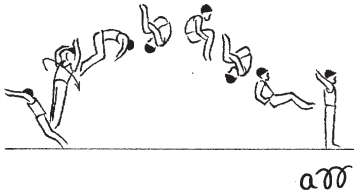


8. Salto arrière tendu avec ½ t. ou salto arr. tendu avec ½ t.
Salto backwards str. w. ½ t. or Arabian str.
Mortal atrás extendido con ½ g. o salto atrás con medio giro mortal adelante ext.

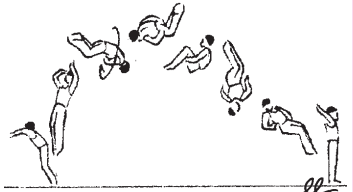


9.

10. Saut en arr. avec ½ t. et dbl. salto av. gr. ou carpé ou double salto arr. gr. ou carpé avec ½ t.
Arabian double tucked or piked or double salto bwd. t. or p. with ½ t.
Salto at. con ½ g. doble ad. agr. o en carpa o doble mortal atrás agr. o en carpa con ½ g.

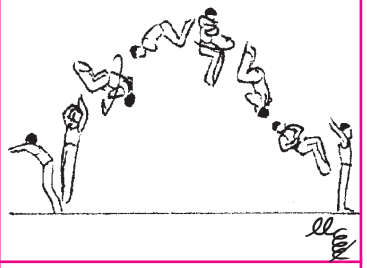


11. Double salto arrière groupé arr. avec 3/2 t. ou salto arr. tendu avec 3/2 t. et salto av. groupé.
Double salto bwd. t. with 3/2 t. or Salto bwd. str. 3/2 to fwd. salto tucked
Doble mortal atrás agr. con 3/2 g. o mortal atrás ext. con 3/2 g. mortal ad. agrupado

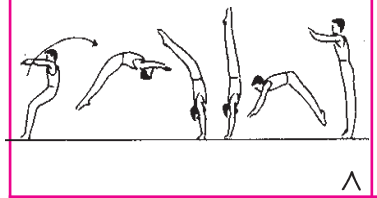


Aussi/*Also*/También **Korosteljev**

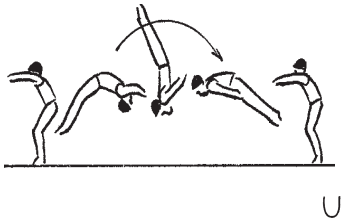
12. Double salto arrière groupé avec 5/2 t.
Double salto bwd. tucked with 5/2 t.
Doble mortal atrás agrupado con 5/2 g.



13. Renversement arrière.
Back handspring.
Flic flac.



14. Salto tempo arrière.
Tempo salto bwd.
Tempo.



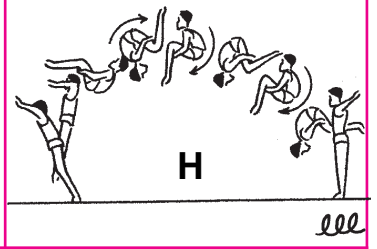
15. Double salto arrière carpé.
Double salto bwd. piked.
Doble mortal atrás en carpa.

16.

17.

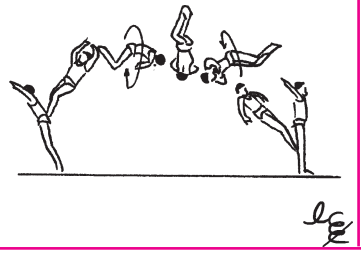
18. Triple salto arrière groupé.
Triple salto bwd. tucked.
Triple mortal agrupado.

(Liukin)

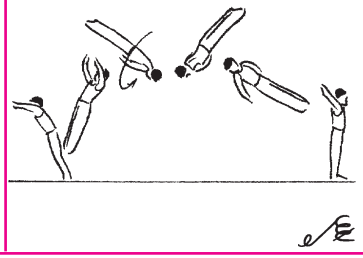


19.

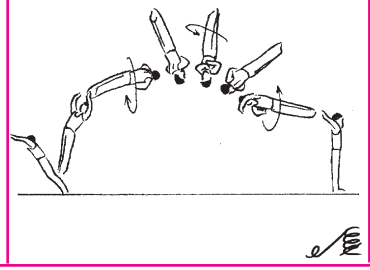
20. Salto arrière groupe avec 3/2 t.
Salto backwards tucked w. 3/2 t. .
Mortal atrás agr. con 3/2 g.



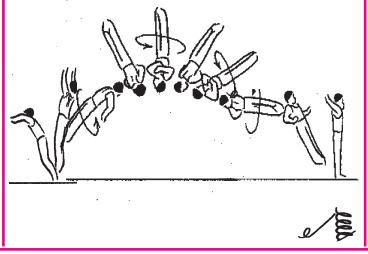
21. Salto arrière tendu avec 3/2 t.
Salto bwd. str. with 3/2 t.
Mortal atrás ext. con 3/2 g.



22. Salto arrière tendu avec 5/2 t.
Salto bwd. str. with 5/2 t.
Mortal atrás ext. con 5/2 g.



23. Salto arrière tendu avec 7/2 t.
Salto bwd. str. with 7/2 t.
Mortal atrás ext. con 7/2 g.



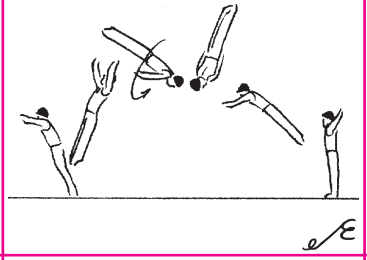
24.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

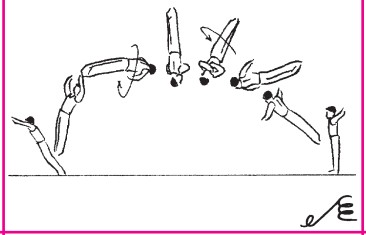
EG III: Parties acrobatiques en arrière (saltos et renversements), et saltos en arrière avec demi tour - *Acrobatic elements backward (saltos and handsprings), & Arabian elements* - Elementos acrobáticos atrás (mortales y palomas)

25.

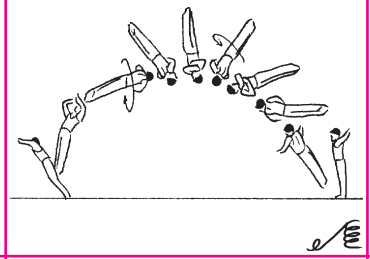
26. Salto arrière tendu avec 1/1 t.
Salto bwd. str. with 1/1 t.
Mortal atrás ext. con 1/1 g.



27. Salto arrière tendu avec 2/1 t.
Salto bwd. str. with 2/1 t.
Mortal atrás ext. con 2/1 g.



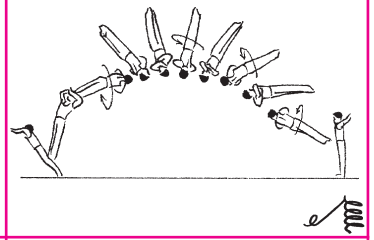
28. Salto arrière tendu avec 3/1 t.
Salto bwd. str. with 3/1 t.
Mortal atrás ext. con 3/1 g.



29.

30. Salto arrière tendu avec 4/1 t.
Salto bwd. str. with 4/1 t.
Mortal atrás ext. con 4/1 g.

(Shirai / Nguyen)



31.

32.

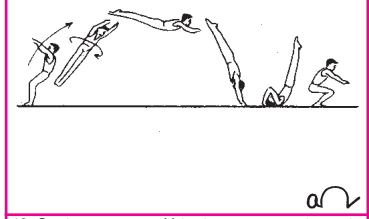
33.

34.

35.

36.

37. Saut en arrière avec ½ t. et saut de poisson.
Jump bwd. with ½ t. to roll fwd.
Salto atrás con ½ g. y tigre.



38.

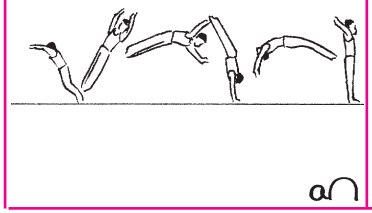
39.

40.

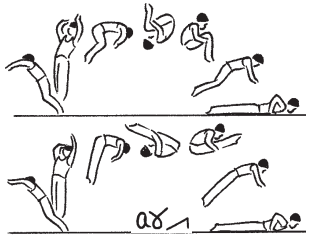
41.

42.

43. Saut en arr. avec ½ t. et renversement avant.
Jump bwd. with ½ t. to handspring forward.
Salto atrás con ½ g. y paloma.



44. Saut en arrière avec ½ t. et salto avant gr. ou carpé à l'appui ou couché facial.
Jump bwd. with ½ t. to salto fwd. t. or p. to f. sup.
Salto atrás con ½ g. y mortal adelante agrupado o en carpa al apoyo acostado facial.

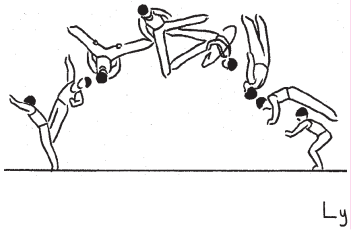


45.

46.

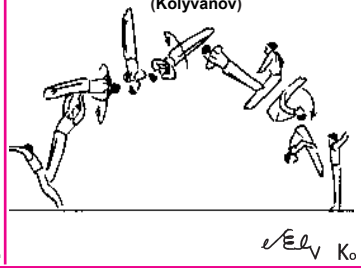
47. Double salto écarté avec 1/1 t.
Double salto straddled with 1/1 t.
Doble mortal lateral piernas ab. con 1/1 g.

(Lou Yun)



48. Salto arr. tendu avec 2/1 t. et salto arr. carpée.
Salto bwd. str. with 2/1 t and salto bwd piked.
Mortal atrás ext. con 2/1 g. y mortal at. en carpa.

(Kolyvanov)



A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

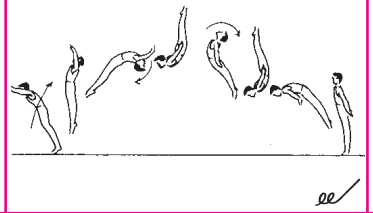
EG III: Parties acrobatiques en arrière (saltos et renversements), et saltos en arrière avec demi tour - *Acrobatic elements backward (saltos and handsprings), & Arabian elements* - Elementos acrobáticos atrás (mortales y palomas)

49.

50.

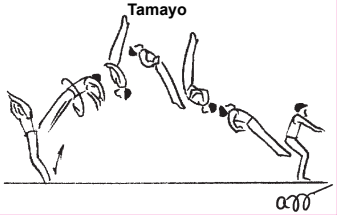
51.

52. Double salto arrière tendu.
Double salto bwd. stretched.
Doble mortal atrás extendido.

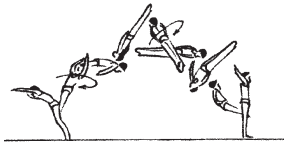


53. salto arr. avec ½ t. double salto av. ou double salto arrière tendu avec ½ t.
Arabian Jump bwd. to dbl. salto fwd. str. or double salto bwd. stretched with ½ t.
Salto ½ g. doble mortal ad. o doble mortal atrás extendido con ½ g.

Tamayo



54. Double salto arrière t. avec 3/2 t. ou salto arr. avec ½ t. double salto av. avec 1/1 t.
Double salto bwd. str. with 3/2 t. or arabian Jump bwd. to dbl. salto fwd. str. with 1/1 t.
Doble mortal atrás extendido con 3/2 g. o salto ½ g. doble mortal ad. con 1/1 g.



Aussi/*Also*/También **Hypolito**

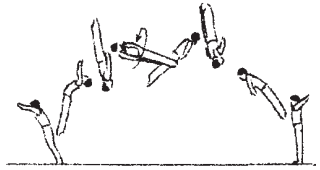
55.

56.

57.

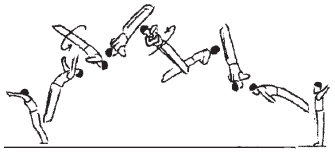
58.

59. Double salto arrière tendu avec 1/1 t. ou salto arr. avec ½ t. double salto av. avec ½ t.
Double salto bwd. stretched with 1/1 t. or arabian Jump bwd. to dbl. salto fwd. str. with ½ t.
Doble mortal atrás extendido con 1/1 g. o salto ½ g. doble mortal ad. con ½ g.



Aussi/*Also*/También **Penev**

60. Double salto arrière t. avec 2/1 t.
Double salto bwd. str. with 2/1 t.
Doble mortal atrás extendido con 2/1 g.



61.

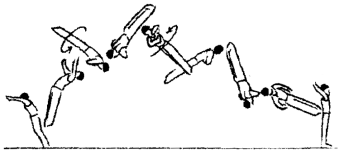
62.

63.

64.

65.

66. Double salto arrière t. avec 5/2 t.
Double salto bwd. str. with 5/2 t.
Doble mortal atrás ext. con 5/2 t.



G

67.

68.

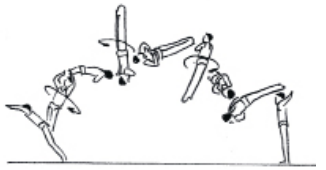
69.

70.

71.

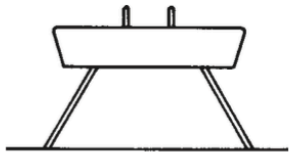
72. Double salto arrière t. avec 3/1 t.
Double salto bwd. str. with 3/1 t.
Doble mortal atrás ext. con 3/1 g.

(Shirai 3)



H

Section 11: Pommel Horse



Height: 105 cm from top of mat, 115 cm from the floor.

Article 11.1: Exercise description

A contemporary Pommel Horse exercise is characterized by a variety of support positions on all parts of the horse, permitting different types of circular swings with legs apart and together, single leg swings and/or scissors, and swings through the handstand position with or without turns. All elements must be executed with swing and without the slightest interruption of the exercise. Strength and hold elements are not permitted.

Article 11.2: Content and Construction

Article 11.2.1 Information about Exercise Presentation

1. The gymnast must start his exercise from a standing position. An approach step or hop is permitted. The evaluation begins the moment the gymnast's feet leave the floor.

2. The gymnast must include only elements that he can perform with complete safety and with a high degree of aesthetic and technical mastery.
3. Additional execution, technical and exercise construction expectations are:
   a) The exercise must consist exclusively of swings without visible pauses or visible use of strength.
   b) Oblique positions during flair and circle work are not permitted. Circles and flairs may be performed only in cross support or in side support positions. Furthermore, all turning elements must begin and end in either cross support or side support.

   c) Ideally circles and flairs must be performed with complete extension. Lack of amplitude in body position is deducted as an individual deduction on for each element. Circles with a slightly hollow position are permitted. Hip breaks during individual elements in an exercise should be deducted as separate technical errors on each circle or flair.

   d) Wendeswings must be performed with legs together. Straddled wendeswings are considered atypical and are deducted appropriately.
   e) During scissors and single leg swings, the gymnast must demonstrate a significant elevation of his hips and a large separation of the legs.
   f) Handstand elements must be achieved with completely straight arms and without any interruption of swing or obvious use of strength.
   g) In flair or circle to handstand dismounts and elements returning to flairs or circles (or support), execution deductions for hesitation, strength, bent arms, lowering of the hips, and unsteadiness must be considered on the rise to the handstand, within the pirouette, the lower from the handstand, and the extension of the flairs or circles upon completion of the element. There is no deduction for bending of the hips on the rise to handstand.

   h) A dismount must normally cross the body of the horse and land in cross stand facing along the long axis of the horse while landing adjacent to the last hand support position.
   i) A simple handstand dismount must cross the horse in order to be recognized. A handstand dismount does not have to cross the horse provided that It includes a turn of at least 270º from the side support or 360º from the cross support.

   j) Expectations for scissor to handstand elements:
      - The gymnast is expected to swing to handstand without strength or hesitation, with hips stretched throughout.
      - A scissor to handstand with pronounced hip bend and strength should receive these two separate deductions from the E jury.
      - Scissors to handstands demonstrating swing with strength and/or lowering of the hips or legs will be deducted by the E jury.
      - All scissors to handstand require the legs to close.

   k) Clarifications concerning evaluation for Li Ning Scissor to handstand performed with hand(s) stepping errors:

      - Step down off pommel with one hand with return to the single pommel = D value (D jury) and -0.3 + other execution errors (E jury) for uncontrolled handstand support.
      - Step down off pommel with one hand with no return to the single pommel= D value (D jury) and -0.5 + other execution errors (E jury) for uncontrolled handstand support.
      - Step down off pommel with two hands= no value (D jury) and -0.5 or -1.0 (dependent on continuance of exercise or fall) + other execution errors (E jury).

      Note: All other scissors to handstand with support of both hands on the leather = no value (D jury) and -0.5 or -1.0 (dependent on continuance of exercise or fall) + other execution errors (E jury).

   l) All dismounts other than handstand dismounts must be executed with the body at a minimum angle of 30º above the shoulder horizontal line before landing. For angles lower than 30º, deductions will be applied according to the specific errors and deductions table for pommel horse, Art. 11.3.
   m) If a gymnast believes he did not receive value for his dismount, he may repeat any dismount for value (one time only) within 30 seconds of completing the original attempt. If the original dismount received a large deduction, and the dismount is repeated, the large deduction must be increased to -1.0 by the E jury.
4. For a full list of errors and deductions governing Exercise Presentation, see Section 9 and the summary of deductions in Articles 9.4 and 11.3.

Article 11.2.2 Information about the "D score"

1. The Element Groups (EG) are:
   I. Single leg swings and scissors.
   II. Circle and flairs, with and/or without spindles and handstands, Kehrswings, Russian wendeswings, flops and combined elements.
   III. Travel type elements, including Krolls, Tong Fei, Wu Guonian, Roth and Traveling Spindles.
   IV. Dismounts.
2. Additional information and regulations:
   a) <u>General</u>
      a.1) Unless otherwise indicated elements on the leather have the same value as those performed on two pommels.

      a.2) Unless otherwise indicated all ½ turns (Czechkehres, Stöckli and reverse Stöckli, double Swiss), have the same value.
      a.3) Unless otherwise indicated, each element is defined as occurring within one structure and ending when a new structure is initiated, as follows (Exception: the combined series provision):

         i. A hop element ends at the completion of the hop or series of hops.
         ii. A circle or flair element ends when it changes to the other.

         iii. A spindle element ends when the spindle action stops.

         iv. A front support element (wendeswing) ends when the wende action stops.
         v. Travel elements in cross support end when the travel action or the cross support position is either interrupted by a circle or some other element or is ended in some other way.
         vi. For difficulty recognition purposes, travelling elements can be considered finished as soon as the travel is

Code MAG 2017
Code MAG 2017

completed, front support position with both hands on the applicable part of the horse.

vii. Magyar & Sivado may share a common circle connecting them and receive D+D difficulty. To receive credit for an A value circle between the two travels, the A value circle must be completed fully from front support to front support.

viii. In the Code of Points Belenki, Urzica, and Moguilny (EG III) may begin from cross support (also facing out) minus 90º on first turn AND final turn, with travel from one end to the other

a.4) From side sup. on 1 end, travel bwd. over both p. to side sup. on the other end (3/3) in 2 circles w.- must be completed with no pommels for D value.

a.5) From side sup. on 1 end, travel fwd. over both p. to side sup. on the other end (3/3) in 1 circle w.- must be completed with no pommels for D value.

a.6) In order to further simplify the rules regarding falls, all listed elements in EGII and EGIII, except elements through handstand and lower to support with straddle legs, require a listed CoP element afterwards for value. If a fall occurs, no partial difficulty can be awarded. In the case of a fall after starting the subsequent element, the previous element will receive credit.

a.7) All Sohn and Bezugo type elements from a stand (and not from a circle element) will be valued two letters lower than the value from the listed element in the Code of Points.

a.8) A Russian Wendeswing to a dismount beginning in cross support facing out must complete Russian(s) as listed before the Wende to receive full dismount value.

a.9) A Wu Guonian requires a minimum 360° of body turn to be completed with one or two hands between the pommels. After Wu Guonian the gymnast might add any listed elements in the CoP (R180, R360, etc).

a.10) No additional elements may be added to increase the value of these elements:

- Kehre fwd., rev. Stöckli, kehre fwd. (Element III.70, Moguilny).
- Kehre bwd., kehre fwd., kehre bwd. (Element III.76, Belenki).

b) Circles

b.1) Unless otherwise indicated, all circle elements begin and end in front support.

b.2) Unless otherwise indicated, the value and identification numbers of elements performed in circle or flair are identical. Such elements are illustrated at random in either the circle or the flair positions throughout the Difficulty Tables. This means Element II.28 can be performed several different ways:

- With legs together, side support 1/1 spindle inside max 2 circles
- With legs straddled, side support 1/1 spindle inside max 2 circles
- With legs straddled, side support 1/1 spindle inside max 2 circles with hands outside of one pommel

b.3) All basic circles in cross and side support (also on one pommel) may end with a ¼ turn without changing the structure or value of the element.

b.4) Step up to pommel, with or without ¼ turn, is B value Circle with or without ¼ turn on one pommel, and counts as start to flop sequence (Element II.14).

c) Handstand

c.1) There is no upgrade in value for turning within a handstand from scissors.

c.2) There is no upgrade in value for the performance of turning within a handstand (from circles or flairs) solely on the pommels. Turning within a handstand requires a majority use of the leather.

c.3) When performing a 3/3 travel during a handstand (within an exercise or dismount), "support" with one hand must be shown on both ends of the horse to receive the 3/3 upgrade in value.

c.4) Increases in Value for Handstands from circle or flairs:

1.Circle or flair handstand dismounts.

	Handstand		
	"B"	"C"	"D"
w/450° turn OR 3/3 travel*	C	D	E
w/450° turn AND 3/3 travel*	D	E	F

**3/3 travel requires minimum 270º turn.*

2. Circle or Flair Handstand and lower to leg swing.

	Handstand		
	"B"	"C"	"D"
w/360º turn OR 3/3 travel*	C	D	E
w/360º turn AND 3/3 travel*	D	E	F

**3/3 travel requires minimum 180º turn.*

3. Circle or Flair Handstand and lower to circle/flair.

	Handstand		
	"B"	"C"	"D"
Lower to circle/ flair	C	D	E
w/360º turn OR 3/3 travel*	D	E	F
w/360º turn AND 3/3 travel	E	F	G

**3/3 travel requires minimum 180º turn.*

c.5) Swing with strength and/or lowering of the hips or legs in achieving handstands from a scissor or from circles or flairs (including dismounts) will receive the value for the element and element group (D jury) with E-jury deductions. However, if there is a large error, no recognition will be given for the handstand or dismount. In the case of a large deduction, the gymnast will receive a -0.5 deduction and only deductions for aesthetic errors (legs, feet, bent arms, touch horse, etc.). No deductions for strength or angle will be applied.

c.6) All scissors through handstand on one pommel require a change of arm or pommel to receive value.

d) Combine elements

d.1) It is possible to combine certain elements on a single pommel. There are two types of such combined elements listed in the Element Group II:

i. Flop type elements may include combinations of any of the following on one pommel: circle in side support, circle in cross support (with or without ¼ turn), Direct Stöckli B, and/or Direct Stöckli A; the DSA may only appear at the end of the sequence. Such combined elements (flops) can only be of D or E value (i.e. 3 or 4 elements). As an exception a D flop performed in flair = E, and an E flop performed in flair = F. Only

one such flop sequence may be used in an exercise for value.
The following examples illustrate this rule:
- DSB + DSB + DSA = D value flop.
- Circle on one pommel + DSB + DSB + DSA = E value flop

ii. Combined sequences on one pommel of circle and/ or Stöckli A or B with Russian wendeswings. The circle and/or Stöckli B can either precede or follow the Russian wendeswings and must appear as 2 consecutive circle elements to be part of a two-flop Combined Sequence. The DSA may only appear at the end of the sequence. Only one of these combined sequences may be used during an exercise.

Russian		1 flop	2 flops
R18 or R27 (B)	+		D
R36 or R54 (C)	+	D	E
R72 or R90 (D)	+	E	F
R108 (E)	+	F	G

iii. In any case when a combined element is involved, the gymnast will not have the right to make use of the same element three times in direct succession.
iv. Flop and combined elements must be separated by minimum one circle with one hand off of the one pommel
v. A DSB is considered finished in side support frontways on one pommel.

d.2) No other double elements will be credited for higher value. For example: 2 circles or 2 DSB's in any position receive credit only for the first circle or DSB and no value or recognition for the second.

d.3) DSA requires ¼ turn in and ¼ out.

e) Spindles

e.1) Spindles in EG II in cross or side support with legs together or flair must be performed within a maximum 2 circles (3 front support positions after the original start position) for D value.

e.2) There are two D value 1/1 Spindles (EG II) in the Code of Points:
- Any side support 1/1 spindle w. legs strad. inside max. 2e circles- Element II.28.
- Any cross support 1/1 spindle within max. 2 circles. (also with 1/3, ½ or 2/3 travel) (Magyar)- Element II.34.

Both may be performed in the same exercise.

f) Dismounts

f.1) Pommel Horse is the only apparatus where a dismount may be repeated (one time only) if the gymnast determines he may not have received credit because of a fall or a large deduction. This must be done within the allowable time. If the gymnasts steps off the podium (this includes the stairs), the exercise is terminated.

f.2) In the case of a repeated dismount, the gymnast has 30 seconds to remount the horse and perform any type of dismount of his choice for value and EG IV.

f.3) Examples of repeating a PH dismount are:

Example 1

Action	Gymnast	D Jury evaluation	E Jury evaluation
Stöckli to Handstand 270° t. 3/3 dismount attempt	Falls while attempting the handstand	No value or EG IV	-1.0 and any deductions prior to the action of falling
Repeated Stöckli to Hdstd. 270° t. 3/3 dismount within the time permitted.	Successfully repeats St. Handstand 270° t. 3/3 with no deductions	D value (0.4) and +0.5 EG IV	-0.0

Example 2

Action	Gymnast	D Jury evaluation	E Jury evaluation
Stöckli to Handstand 450° t. 3/3 dismount attempt	Lowers legs with large deviation then completes dismount	No value or EG IV	-0.5 (lowering legs) and any aesthetic deductions
Repeated Stöckli to Hdstd. 450° t. 3/3 dismount within the time permitted.	Successfully repeats St. Handstand 450° t. 3/3 with -0.0 deduction	E value (0.5) and +0.5 EG IV	The -0.5 (lowering legs) must be changed to -1.0 for a fall plus any deductions viewed on the second attempt.

Example 3

Action	Gymnast	D Jury evaluation	E Jury evaluation
Russian 1080° Dismount attempt	Falls at 900°	No value	-1.0 and any deductions prior to the action of falling
Repeated Russian 1080° Dismount within the time permitted.	Successfully repeats Russian 1080° dismount with -0.1 leg separation	D value (0.4) and +0.5 EG IV	-0.1 for leg separation

In Example 3, the judge cannot always determine if the first Russians are a dismount attempt.

3. Special repetitions:

a) A maximum of two (3/3) cross support travels (forwards and/ or backwards) are permitted during the exercise. This rule applies to the following nine travels ONLY:
- III.41 3/3 cross support travel fwd. with hop (Driggs), E value
- III.45 Travel fwd.in cross support with support on leather, pommel, pommel, leather(3/3) (1-2-4-5), C value.
- III.46 Any other travel fwd. in cross support to other end (3/3) (Magyar), D value.
- III.51 Fr. cr. sup. on end, tr. fwd. in 2 circles to 1st p., to 2nd p., with ¼ turn to side sup. on other end (3/3) (Bilozerchev), C value.
- III.53 3/3 cross support travel fwd. in flairs.
- III.57 Travel bwd.in cross sup with support on leather, pommel, pommel, leather(3/3) (5-4-2-1), C value.
- III.58 Any other travel bwd. in cross support to other end (3/3) (Sivado), D value.
- III. 59 Travel backward in cross support over both pommels. (Kurbanov)
- III. 65 Any other travel bwd. in cross support to other end (3/3) in flairs.

i.e. Nin Reyes type elements (3/3 travel with spindle) are NOT considered with this rule.

b) A maximum of two Russian Wendeswings are permitted for value in an exercise, including the dismount. Excluded from the rule are flop/ Russian combinations on one pommel, Kroll (III.87), Roth (III.88), Wu Guonian (III.89), and Tong Fei type elements (III.81, 82, 94, 95) elements.

c) A maximum of 2 handstand elements are permitted for value in an exercise from circles, flairs, or scissors (not including the dismount).

4. For a further list of regulations governing non-recognition of elements and other aspects of the "D score", see Section 7 and the summary of deductions in Article 7.6.

Article 11.3 Specific Deductions for Pommel horse

D Jury

Error	Small 0.10	Medium 0.30	Large 0.50
Non utilization of all 3 parts of the horse.		+	

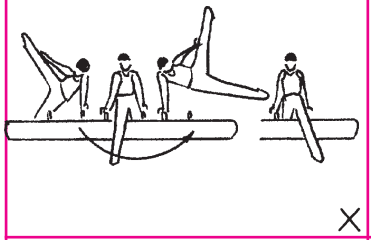
E Jury

Error	Small 0.10	Medium 0.30	Large 0.50
Lack of amplitude in scissors and single leg swings.	+	+	
Handstand with visible strength or bent arms.	+	+	+
Pausing or stopping in handstand.	+	+	+
Hip Breaks with circles.	+	+	
Lack of body extension in circles or flairs. Each element	+		
Bent or legs apart during elements.	+	+	+
Angular deviations in cross support circles and travels.	>15º- 30°	>30º- 45º	>45º no - recog.
Landing oblique or not facing out from the long axis of horse.	+ deviation >45	+ deviation 90º	
Non handstand dismounts, body position under 30º over shoulder horizontal line.		+	
Scissor to handstand with hip bend.	+	+	+ no - recog.
Scissors to handstand without closing the legs.	+	+	
Extra ½ swing on mount without a leg changing sides.		+	
Unsteadiness in the handstand dismount, turning problems.	+	+	
Lowering of legs on elements to a handstand (from original position)	0 - 15°	16°-30°	31° - 45° >45° no-recog.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG I: Élans d'une jambe et ciseaux - *Single leg swings and scissors* - Impulsos de una pierna y tijeras

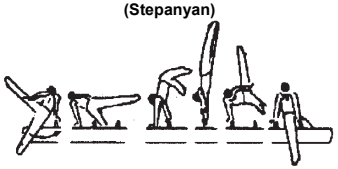
1. Ciseau avant.
Scissor forward.
Tijera adelante.



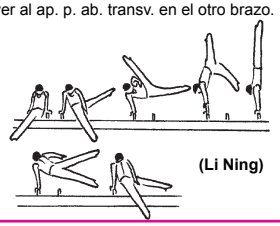
2.

3. Double ciseau avant avec transport latéral par l'ATR.
Double Scissor Fwd. with Travel Sideways through Handstand.
Tijera doble adelante con desplazamiento lateral a través del apoyo invertido.

(Stepanyan)



4. Ciseau av. avec ¼ t. par l'appui renverse sur 1 arçon, retour à l'appui jambes éc. transversal, dans l'autre bras.
Scissor fwd. w. ¼ t. through hstd. on 1 p., lower to sup. w. strad. legs on the other arm.
Tijera ad. con ¼ g. por el ap. inv. sobre 1 arco, volver al ap. p. ab. transv. en el otro brazo.

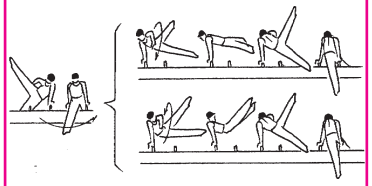


(Li Ning)

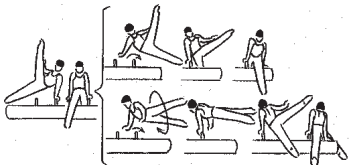
5.

6.

7. Ciseau avant avec ½ t.
Scissor forward with ½ t.
Tijera ad. con ½ g.



8. Ciseau avant avec saut latéral (aussi avec 1/2 t.).
Scissor forward with hop swd. (also with 1/2 t.).
Tijera ad. con salto lateral (también con 1/2 g.).



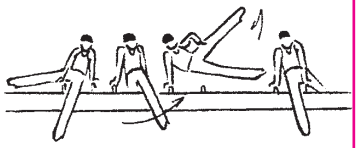
9. Ciseau av. avec saut latéral d'une extrême à l'autre (3/3).
Scissor fwd. with hop swd. from one end to the other (3/3).
Tijera adelante con salto lateral de un extremo al otro (3/3).

10.

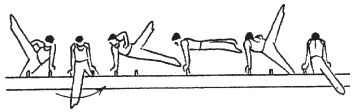
11.

12.

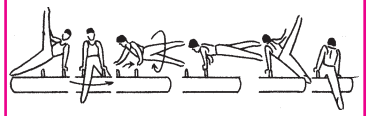
13. Ciseau arrière.
Scissor backward.
Tijera atrás.



14. Double ciseau avant (¼ t. av. et ¼ t. arr.).
Double scissor fwd.(¼ t. fwd. a. ¼ t. bwd.).
Doble tijera ad. (¼ g. ad. y ¼ g. at.).



15. Double ciseau av. (¼ t. av. et ¼ t. arr.) avec transport lateral.
Double scissor fwd. (¼ t. fwd. a. ¼ t. bwd.) with travel sdw.
Doble tijera ad. (¼ g. ad. y ¼ g. at.) con desplazamiento lateral.



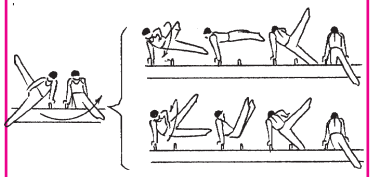
16. Double ciseau av. avec salto lateral d'une extr. à l'autre (3/3).
Double scissor forward with hop sideways from one end to the other (3/3).
Tijera doble con salto lat. desde un extremo al otro (3/3).

(Mikulak)

17.

18.

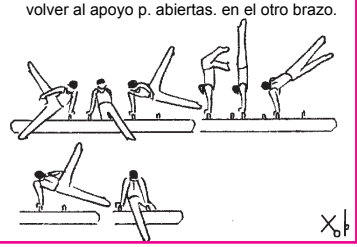
19. Ciseau arrière avec ½ t.
Scissor backward with ½ turn.
Tijera atrás con ½ g.



20.

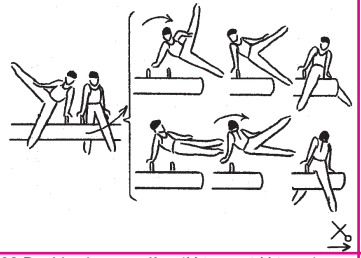
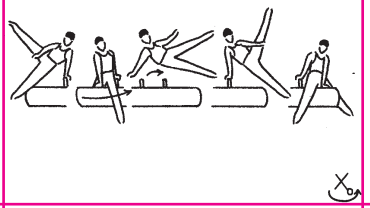
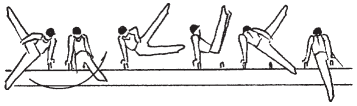
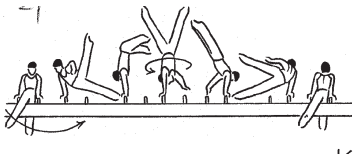
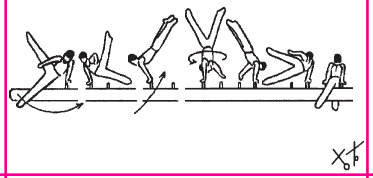
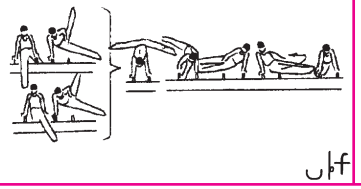
21.

22. Élan en arr. avec ¼ t. par l'app. renvs. sur 1 arç., retour à l'app. jamb. éc., dans l'autre bras.
Swing bwd. w. ¼ t. through hstd. on 1 p., lower to sup. w. strad. legs on the other arm.
Impulso at. con ¼ g. por el ap. inv. sobre 1 arco, volver al apoyo p. abiertas. en el otro brazo.



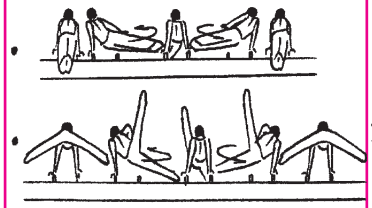
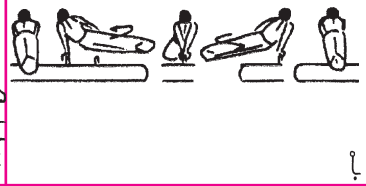
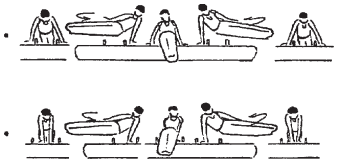
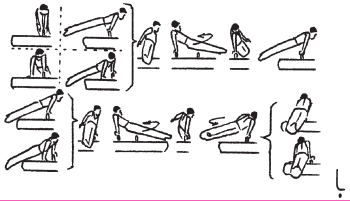
23.

24.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG I: Élans d'une jambe et ciseaux - *Single leg swings and scissors* - Impulsos de una pierna y tijeras					
25.	26. Ciseau arrière avec saut lat. (aussi avec ½ t.). *Scissor bwd.with hop swd.(also with ½ t.).* Tijera atrás con salto (también con ½ g.). 	27. Ciseau arrière avec saut latéral d'une extr. à l'autre (1-2 a 4-5). *Scissor bwd. with hop swd. from one end to the other* (1-2 to 4-5). Tijera atrás con salto lat. de un extremo al otro (1-2 a 4-5). 	28.	29.	30.
31.	32. Double ciseau arrière (¼ t. av. et ¼ t. arr.) *Double scissor bwd. (¼ t. fwd. a. ¼ t. bwd).* Doble tijera atrás (¼ g. ad. y ¼ g. atrás). 	33.	34. Ciseau av. avec 1/4 t. à l'app. renv., 1/4 t. et retour sur un bras, jambes écartés à l'autre arçon. *Scissor fwd. 1/4 t. to hdst., 1/4 t. and straddle down bwd on 1 arm on the other pommel.* Tijera ad. con 1/4 g. al ap. inv., 1/4 g. y descender sobre un brazo piernas abiertas al otro arco. **(Bryan)** 	35.	36.
37.	38.	39.	40. Ciseau arrière avec ¼ t. à l'appui renv., ¼ t. et retour sur un bras, jambes écartés à l'autre arçon. *Scissor bwd. ¼ t. to hdst., ¼ t. and straddle down bwd on 1 arm on the other pommel.* Tijera at. con ¼ g. al ap. inv., ¼ g. y descender sobre un brazo piernas abiertas al otro arco. 	41.	42.
43.	44. Mouvement éc. d. jamb. en arr. par l'app. renvs. et retour à l'app. jamb. éc. transv. *Leg cut or undercut bwd. through hdst. and lower to support w. strad. legs.* Movimiento p. abiertas atrás por el apoyo invertido y volver al ap. p. abiertas transversalmente. 	45. Mouvement éc. d. jamb. en arr. par l'app. renvs. et retour au cercle éc., cercle jambes serrées. *Leg cut or undercut bwd. through hdst. and lower to flair or circle.* Movim. piernas abiertas atrás por el apoyo invertido y volver a molino o molino piernas abiertas. 	46.	47.	48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

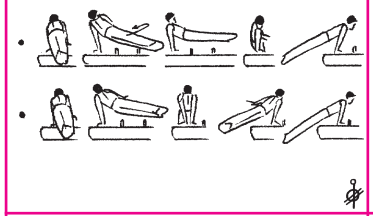
EG II: Cercles des jambes serrées et éc. avec ou sans pivots et appuis renversé, passés dorsaux, russes faciaux, flop et éléments combinés.- ***Circle and flairs, with and/or without spindles and handstands, Kehr-swings, Russian w., flops and combined elements*** **- Molinos, molinos p. abiertas, con o sin giros y apoyo invertido, Keres, Rusas, flops y elementos combinados**

1. Tout cercle des jambes ou cercle éc. (Thomas) en appui latéral. *Any circle or flair in side support.* Todo molino o molinos p. abierto.  **(Thomas)**	2. Cercle d. jambes en appui latéral sur 1 arçon. *Circle in side support on 1 pommel.* Molino en apoyo lateral sobre 1 arco. 	3.	4.	5.	6.
7.	8. Cercle avec app. sur chaque extrémité ou entre les arçons. *Circle with support outside pommels or between the pommels.* Molino con ap. sobre cada extr. o entre los arcos. 	9.	10.	11.	12.
13. Cercles d. jamb. en appui facial transv. sur l'extr. *Circles in cross support frontways on end.* Molinos en apoyo facial transv. sobre el extr. 	14. Cercles des jambes en appui transversal sur 1 arçon (de ou avec ¼ t. avant). *Circles in cross support on 1 pommel* (from or to ¼ t. fwd.). Molinos en apoyo transversal sobre un arco (desde o con ¼ g. ad.). 	15.	16.	17.	18.
19. Cercles des jambes en appui dorsal transversal sur l'extrémité. *Circles in cross support rearways on end.* Molinos en apoyo dorsal transversal sobre el extremo. 	20. Cercles des jambes en appui transversal entre les arçons. *Circles in cross support between the pommels.* Molinos en apoyo transversal entre los arcos. 	21.	22.	23.	24.

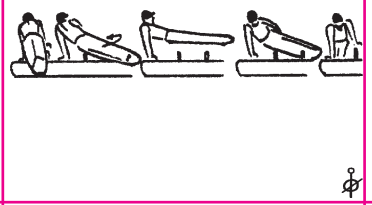
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Cercles des jambes serrées et éc. avec ou sans pivots et appuis renversé, passés dorsaux, russes faciaux, flop et éléments combinés.- ***Circle and flairs, with and/or without spindles and handstands, Kehr-swings, Russian w., flops and combined elements*** **- Molinos, molinos p. abiertas, con o sin giros y apoyo invertido, Keres, Rusas, flops y elementos combinados**

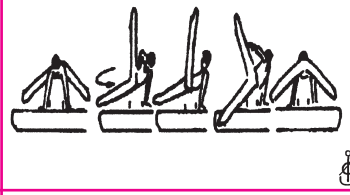
25. Cercles des jambes en appui latéral, ¼ pivot en appui transversal.
Circle in side sup., ¼ spindle to cross sup.
Molinos en ap. lat., ¼ pivot en apoyo transv.



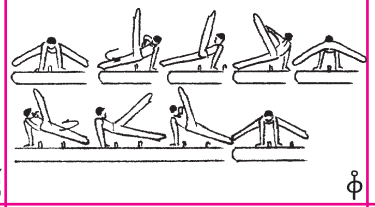
26. Appui latéral, ½ pivot.
Side support, ½ spindle.
Apoyo lateral en el final, ½ spindle.



27. Appui latéral, ½ pivot av. les ac. entre les mains (cercles d. jambes ec. ou cercles d. jambes).
Side support, ½ spindle with both pommels between the hands (flair or circle).
Apoyo lateral, ½ pivot adelante arcos entre las manos (molinos p. abiertas o molinos).
(Keikha 2)

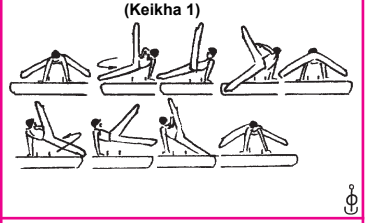


28. Tout 1/1 pivot en appui latéral dans max. 2 c. des jambes ec.
Any side support 1/1 spindle w. legs straddle inside max. 2 circles.
Cualquier ap. lat., 1/1 pivot máx. en 2 molinos piernas abiertas.

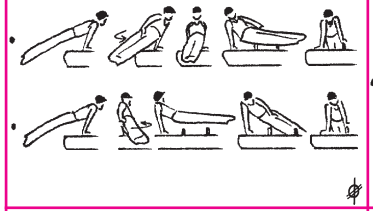


29. Tout app. lat, 1/1 pivot av. les arçons entre les mains (cercles d. jamb. ec. ou cerc. d. jamb).
Any side support 1/1 spindle with hand support to the other side and return (max. 2 flairs or circles).
Cualquier ap. lat. 1/1 pivot con apoyo de mano al otro lado y volver (máx. 2 molinos p. abiertas o molinos).
(Eichorn)

30. Appui latéral, 1/1 pivot av. les ac. entre les mains (cercles d. jambes ec. ou cercles d. jambes).
Side support, 1/1 spindle with both pommels between the hands (flair or circle).
Apoyo lateral, 1/1 pivot adelante arcos entre las manos (molinos p. abiertas o molinos).
(Keikha 1)



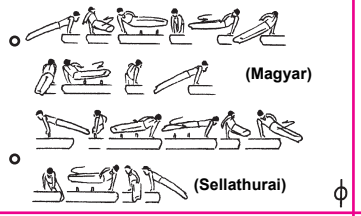
31. App. transv. sur l'extrém., cercles d. jamb.avec ¼ pivot en app. lat.
Cross support on end, circle with ¼ spindle to side support.
Apoyo transv. sobre el extr., molinos con ¼ pivot en apoyo lateral.



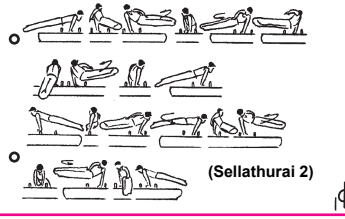
32. App. transv. sur l'extrém., ½ pivot.
Cross support on end, ½ spindle.
Apoyo transv. sobre un extr., ½ pivot.

33.

34. Tout appui transv. avec 1/1 pivot dans max. 2 cercles (aussi avec ⅓, ½ ou 2/3 transport).
Any cross support 1/1 spindle within max. 2 circles. (also with ⅓, ½ or 2/3 travel).
Cualquier apoyo transv. con 1/1 pivot en máx. 2 molinos. (también con ⅓, ½ o 2/3 despl.).



35. Appui facial transv., 1/1 pivot av. mains entre les arc. max. 2 cercles (aussi avec ⅓ transport).
Cross support, 1/1 spindle with hands between the pommels max. 2 circles. (also with ⅓ travel).
Apoyo facial transv., 1/1 pivot ad. manos entre los arcos (máx. 2 molinos). (también con ⅓ despl.).

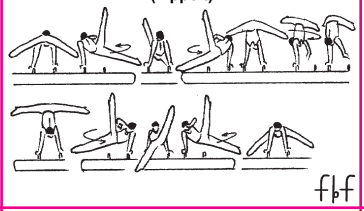


36.

37.

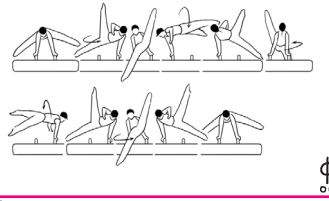
38. Cercle éc. ou cercles à l'app. renvs. et retour à l'appui jambes éc. transv.
Flair or circle through hdst. and lower to sup. w. strad. legs.
Molino o molinos p. ab. al ap. inv. y volver al apoyo piernas abiertas transversal.

39. Cercle éc. ou cercles à l'app. renvs. (avec ou sans ½ t.) et retour au cercle éc. ou cercle.
Flair or circle through hdst. (with or without ½ t.) and lower to flair or circle.
Molino o molino p. ab. (con o sin ½ g.) y volver a molino o molino p. abiertas.
(Tippelt)



40.

41. 1/1 pivot dans les arçons dans max. 2 cercles. de jambes serrées ou écartées.
1/1 spindle w. legs straddle or together on the pommels inside max. 2 circles.
1/1 pivot en los arcos máx. en 2 molinos piernas abiertas o cerradas.
(Berki)

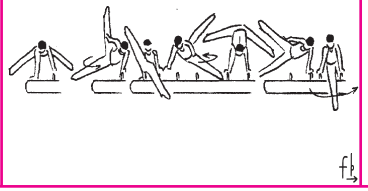


42.

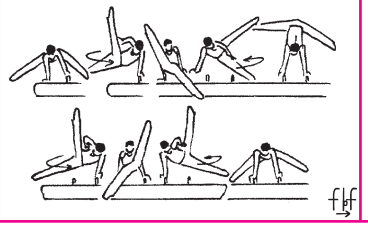
43.

44.

45. Cercle éc. avec transport sauté arr. à l'app. renvs. et retour à l'app. jambes éc. transv.
Flair with hop travel bwd. through hdst. and lower to sup. w. straddle legs.
Molino p. abiertas con desplaz. saltado at. al ap. invertido y volver al apoyo, piernas ab. transv.



46. Cercle éc. avec transport sauté arr. à l'app. renvs. et retour à cercle d. jambes ou cercle éc.
Flair with hop travel bwd. through hdst. and lower to circles or flairs.
Molino p. ab. con desplaz. saltado atrás al ap. inv. y volver a molino o molino p. abiertas.



47.

48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

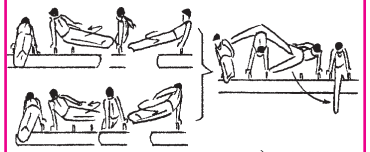
EG II: Cercles des jambes serrées et éc. avec ou sans pivots et appuis renversé, passés dorsaux, russes faciaux, flop et éléments combinés.- ***Circle and flairs, with and/or without spindles and handstands, Kehr-swings, Russian w., flops and combined elements*** **- Molinos, molinos p. abiertas, con o sin giros y apoyo invertido, Keres, Rusas, flops y elementos combinados**

49.

50. Stöckli directe A (SDA).
Direct Stöckli A (DSA).
Stöckli directa A (SDA).

Sa

51. Stöckli inv. ou SDA avec jamb. éc. à l'app. renvs. et retour à l'app. jamb. éc. transv.
Reverse Stöckli or DSA strad. through hdst. and lower to sup. w. strad. legs.
Stöckli invertida o SDA p. ab. al apoyo inv. y volver al ap. piernas ab. transv.



Sab

52.

53.

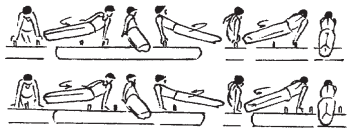
54. Stöckli inv., DSA ou cercles sur l'arçon jambes écartées a l'a.t.r. 3/3 transport (av.- arr.) avec 360 t. et s'abaisser aux cercles des jambes écartés.
Reverse Stöckli, DSA or pommel circle strad. through hdst., 3/3 travel (fwd.- bwd), 360º turn to flairs.
Stöckli inv., SDA o molino en un arco p. ab. al ap. inv., 3/3 (ad.- at.) desplaz., 360º g. a molino p. abiertas.

(Busnari)

Sabef

55.

56. Stöckli direct B (SDB).
Direct Stöckli B (DSB).
Stöckli directa B (SDB).



S

57.

58.

59.

60.

61. Passé dorsal avant avec ½ t. (double dorsal).
Double rear (kehr).
Pase dorsal adelante con ½ g. (doble dorsal).

k

62. Passé dorsal arrière avec ½ t. sauté sur les arçons.
Kehrswing bwd. hop with ½ t. on the pommels.
Pase dorsal con ½ g. saltado sobre los arcos.

k→

63.

64.

65. Passé dorsal avec 1/1 t. sur 1 arçon.
Kehr with 1/1 turn on 1 pommel.
Pase dorsal con 1/1 g. sobre 1 arco.

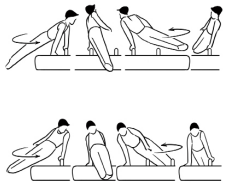
(Sohn)

k o

66.

67.

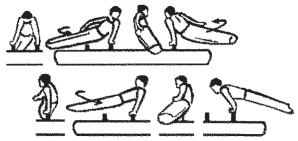
68. Passé dorsal avec 270º t. sur 1 arçon (technique Sohn) de l'appui transversal a latéral.
Kehr with 270º t. on 1 p. (Sohn technique) from cross to side support.
Pase dorsal con 270º g. en 1 arco (técnica Sohn) desde apoyo transversal a lateral.



k ø

69. Passé dorsal avec 270º t. sur 1 arçon (technique Sohn) de l'appui latéral a transversal.
Kehr with 270º t. on 1 p. (Sohn technique) from side to cross support.
Pase dorsal con 270º g. en 1 arco (técnica Sohn) desde apoyo lateral a transv.

(Bertoncelj)



k ø

70.

71.

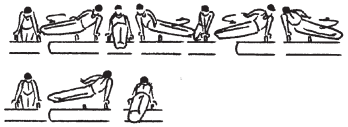
72.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Cercles des jambes serrées et éc. avec ou sans pivots et appuis renversé, passés dorsaux, russes faciaux, flop et éléments combinés.- ***Circle and flairs, with and/or without spindles and handstands, Kehr-swings, Russian w., flops and combined elements*** **- Molinos, molinos p. abiertas, con o sin giros y apoyo invertido, Keres, Rusas, flops y elementos combinados**

73.

74. Tramelote directe.
Direct Tramlot.
Tramelot directo.



k

75.

76.

77.

78.

79. Passé facial avant avec ½ t. à l'appui facial lat. sur l'extr., de l'appui latéral, en utilisant 1 ou 2 arçons.
Wendeswing fwd. w. ½ t. to sup. fw. on the end, from side support using 1 or 2 pommels.
Pase fac. ad. con ½ g. al ap. fac. lat. sobre el extr., desde apoyo lateral usando 1 o 2 arcos.

ω

80. Stöckli inversé, tour 180° ou 270° dans un cercle.
Reverse Stöckli, 180° or 270° turn in one circle.
Stöckli invertida, 180º o 270º de giro en un molino.

R

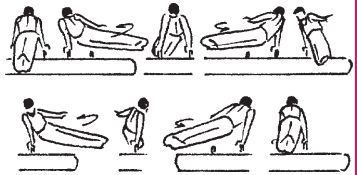
81. Stöckli inversé avec 270° t. a 1 arçon.
Reverse Stöckli with 270° t. to 1 pommel.
Stöckli invertida con 270° g. a un 1 arco.

R ø

82.

83. Stöckli inversé avec 360° t. sur 1 arçon.
Reverse Stöckli with 360° t. on 1 pommel.
Stöckli invertida con 360° g. sobre 1 arco.

(Bezugo)



R o

84.

85.

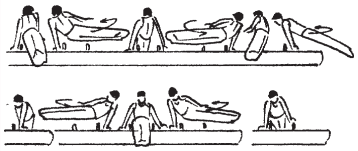
86. Suisse double.
Double Swiss.
Suiza doble.

Sw

87.

88. Tchèque dorsal, appui sur l'extrémité des arçons.
Czechkehre outside p.
Checa dorsal, ap. sobre el extremo de los arcos.

(Pinheiro)



C

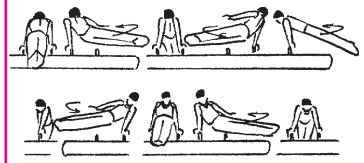
89.

90.

91. Costal allemand.
Schwabenflank.
Costal alemana.

Cs

92. Tchèque dorsal sans les arçons ou sur les arçons.
Czechkehre on the leather or pommels.
Checa dorsal sin los arcos o sobre los arcos.



C

93.

94.

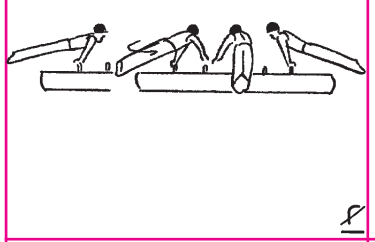
95.

96.

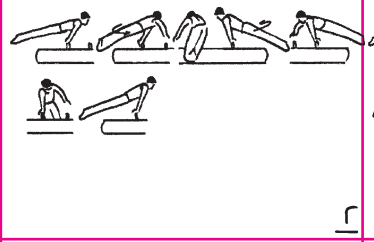
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Cercles des jambes serrées et éc. avec ou sans pivots et appuis renversé, passés dorsaux, russes faciaux, flop et éléments combinés.- ***Circle and flairs, with and/or without spindles and handstands, Kehr-swings, Russian w., flops and combined elements*** **- Molinos, molinos p. abiertas, con o sin giros y apoyo invertido, Keres, Rusas, flops y elementos combinados**

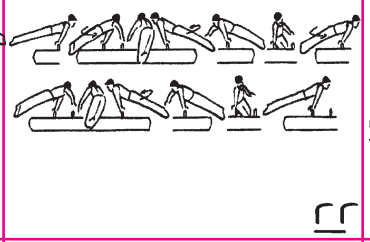
97. Facial russe avec 180° ou 270°.
Russian wendeswing with 180° or 270°.
Rusa facial con 180° o 270°.



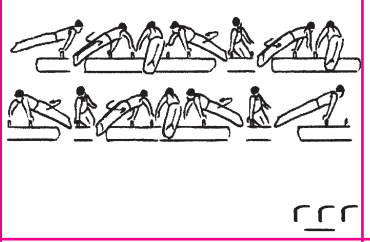
98. Facial russe avec 360° ou 540°.
Russian wendeswing with 360° or 540°.
Rusa facial con 360° o 540°.



99. Facial russe avec 720° ou 900°.
Russian wendeswing with 720° or 900°.
Rusa facial con 720° o 900°.



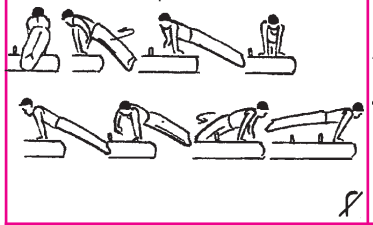
100. Facial russe avec 1080° et plus.
Russian wendeswing with 1080° or more.
Rusa facial con 1080° y más.



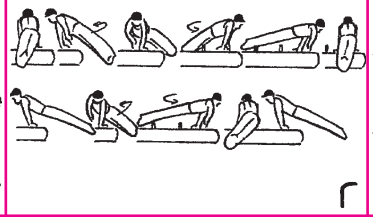
101.

102.

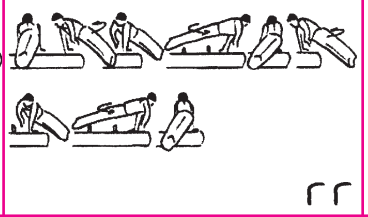
103. Sur le cheval ou, facial russe avec 180° ou 270°, aussi avec transport.
On the leather, Russian wendeswing with 180°, or 270° *also with travel.*
Sobre el caballo, rusa facial con 180° o 270°, también con desplazamiento.



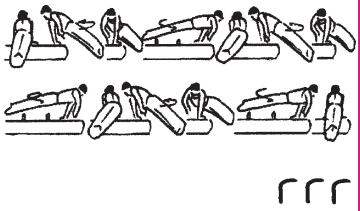
104. Sur le cheval, facial russe avec 360° ou 540°.
On the leather , Russian wendeswing with 360° or 540°.
Sobre el caballo, rusa facial con 360° o 540°.



105. Sur le cheval, facial russe avec 720° ou 900°.
On the leather, Russian wendeswing with 720° or 900°.
Sobre el caballo, rusa facial con 720° o 900°.



106. Sur le cheval, facial russe avec 1080° et plus.
On the leather, Russian wendeswing with 1080° or more.
Sobre el caballo, rusa facial con 1080° o más.

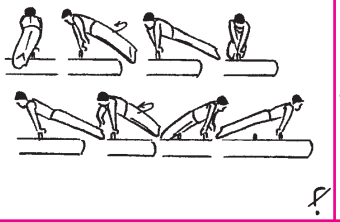


107.

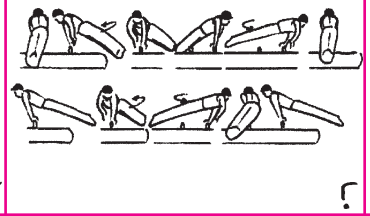
108.

109.

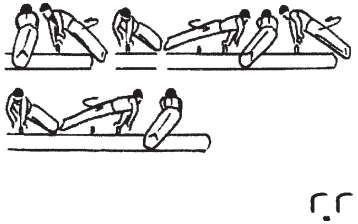
110. Facial russe avec 180° ou 270° sur 1 arçon ou entre les arçons.
Russian wendeswing with 180° or 270° on 1 p. or between the pommels.
Rusa facial con 180° o 270° sobre 1 arco o entre los arcos.



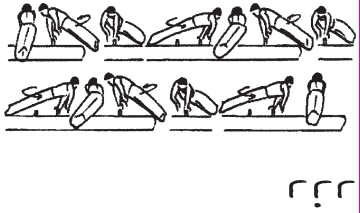
111. Facial russe avec 360° ou 540° sur 1 arçon ou entre les arçons.
Russian wendeswing with 360° or 540° *on 1 pommel or between the pommels.*
Rusa facial con 360° o 540° sobre 1 arco o entre los arcos.



112. Facial russe de 720° ou. 900° sur 1 arçon ou entre les arçons.
720° or 900° *Russian wendeswing on 1 pommel or between the pommels.*
Rusa facial con 720° o 900° sobre 1 arco o entre los arcos.



113. Facial russe de 1080° ou plus sur 1 arçon ou entre les arçons.
1080º Russian wendeswing or more on 1 pommel or between the pommels.
Rusa facial 1080º o más en 1 arco o entre los arcos.



114.

115.

116.

117.

118.

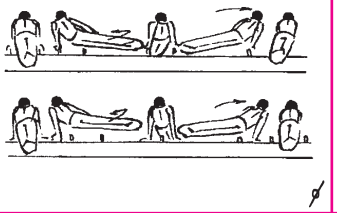
119.

120.

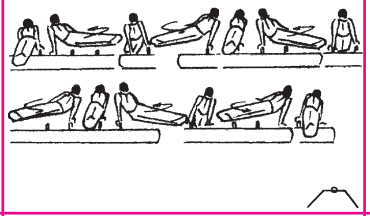
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Transports incluant Krolls, Tong Fei, Wu Guoniang, Roth et transport avec pivots. - *Travel type elements, including Krolls, Tong Fei, Wu Guonian, Roth and Traveling Spindles* - Desplazamientos, incluyendo Krolls, Tong Fei, wu Guonian, Roth desplazamientos con giro.

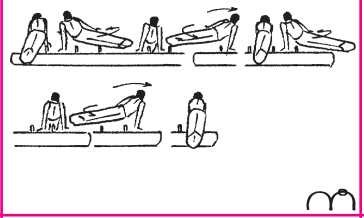
1. Cercles d. jambes avec transport av. à l'appui latéral (aussi avec ¼ tour).
Circles with travel fwd. in side support (also with ¼ t.).
Molino con desplazamiento adelante al apoyo lateral (también con ¼ g.).



2. Cercles des jambes avec transport avant à l'appui latéral (3/3).
Circles with travel fwd. in side support (3/3).
Molinos con desplazamiento adelante al apoyo lateral (3/3).



3. Cercles des jambes avec transport avant à l'appui latéral (3/3), mains entre les arçons.
Circles with travel fwd. in side support (3/3), hands between pommels.
Molinos con desplazamiento ad. al ap. lat. (3/3), manos entre los arcos.



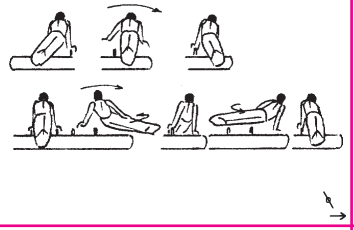
4. De l'appui facial latéral sur 1 extrém., transp. av. par-dessus les 2 arçons à l'appui latéral sur l'autre extrém. (3/3) entre 1 cercle d. jambes.
From side sup. on 1 end., travel fwd. over both p. to sup. on other end (3/3) in 1 circle.
De ap. facial lat. sobre 1 extremo, desplazamiento ad. por encima de los 2 arcos al apoyo lateral sobre el otro extremo (3/3) en un molino.

5.

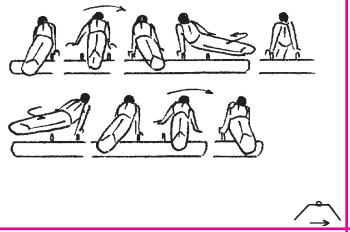
6.

7.

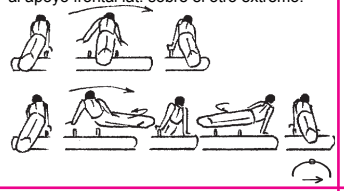
8. Cercles d. jambes avec transport avant sauté à l'appui latéral.
Circles with hop travel fwd. in side support.
Molinos con desplazamiento adelante de salto al apoyo lateral.



9. Cercles d. jambes avec transport av. sauté 2 x à l'appui latéral (3/3).
Circles with hop tr. fwd. 2x in side support (3/3).
Molinos con desplazamiento ad. de salto 2 veces al apoyo lateral (3/3).



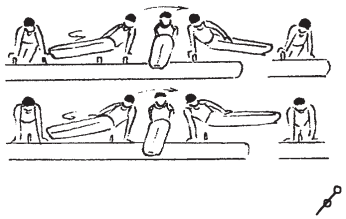
10. De l'appui facial latéral sur une extrém., transport latéral sauté par-dessus les 2 arçons à l'appui dors. latéral sur l'autre extrém.
From sup. frontways on one end, travel hop over both p. to sup. frontways on other end.
De ap. facial lat sobre un extremo, desplazamiento lat. saltado por encima de los 2 arcos al apoyo frontal lat. sobre el otro extremo.



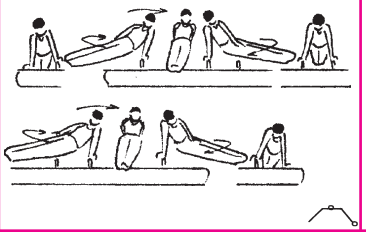
11.

12.

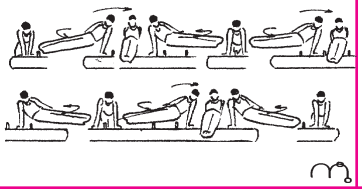
13. Cercles de jambes avec transport arrière à l'appui latéral.
Circles with travel bwd. in side support.
Molinos con desplazamiento atrás al apoyo lateral.



14. Cercles de jambes avec transport arrière à l'appui latéral (3/3).
Circles with travel bwd. in side support (3/3).
Molinos con desplazamientos atrás al apoyo lateral (3/3).



15. Cercles de jambes avec transport arrière à l'appui latéral (3/3), mains entre les arçons.
Circles with travel bwd. in side support (3/3), hands between pommels.
Molinos con desplazamiento atrás al apoyo lateral (3/3), manos entre los arcos.



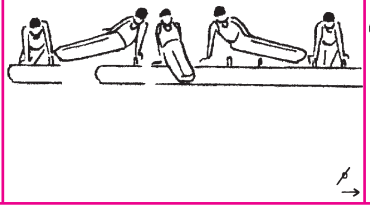
16. De l'appui latéral sur 1 extrême, transport arr. par-dessus les 2 arçons à l'appui lat. sur l'autre extrémité (3/3) entre 2 cercles de jambes.
From side sup. on 1 end., travel bwd. over both p. to side sup. on the other end (3/3) in 2 circles w.
Del apoyo lat. sobre 1 extremo, desplazamiento atrás por encima de los 2 arcos al apoyo lateral sobre el otro extremo (3/3) en 2 molinos.

17.

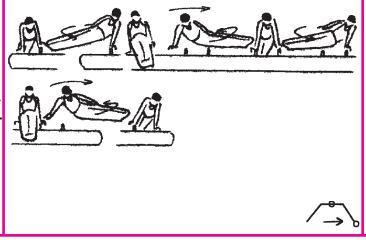
18.

19.

20. Cercles des jambes avec transport arrière sauté.
Circles with travel bwd. with hop.
Molino con desplazamiento atrás de salto.



21. Cercles des jambes avec transport arr sauté 2x.
Circles with travel bwd. with hop 2x.
Molinos con desplazamiento atrás de salto 2 veces.



22. De l'appui latéral sur une extr., transport lat. sauté par-dessus l. 2 arçons à l'appui facial latéral sur l'autre extrém. (1-2 a 4-5).
From side support on one end, travel hop over both p. to sup. frways on other end (1-2 to 4-5).
De apoyo facial lat. sobre un extremo, desplaz. lateral saltando por encima de los 2 arcos al apoyo facial lat. sobre el otro extremo (1-2 a 4-5).

23. De l'appui latéral à côté des arçons, transport lat. sauté par-dessus l. 2 arçons à l'appui fac. lat. à côté des arçons sur l'autre extrém. (1-1 a 5-5).
From side sup. beside the p., travel hop o. 2 p. to sup. fwd on other end (1-1 to 5-5).
De ap. lat. al lado del arco, desplaz. lat saltado por encima de los 2 arcos al ap. facial lat al lado del arco sobre el otro extremo (1-1 a 5-5).

(Yamawaki)

24.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Transports incluant Krolls, Tong Fei, Wu Guoniang, Roth et transport avec pivots. - *Travel type elements, including Krolls, Tong Fei, Wu Guonian, Roth and Traveling Spindles* - Desplazamientos, incluyendo Krolls, Tong Fei, wu Guonian, Roth desplazamientos con giro.

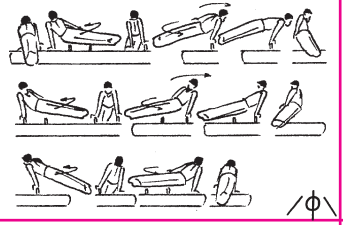
25.

26. Tout transport avec ½ pivot à l'appui transversal (1/3 transport).
All travels with ½ spindle in cross support (1/3 travel).
Todo desplazamiento con ½ pívot en apoyo transversal (desplazamiento 1/3).

27. Tout transport avec ½ pivot à l'appui transversal (½ ou 2/3 transport).
All travels with ½ spindle in cross support (½ or 2/3 travel).
Todo desplazamiento con ½ pívot en apoyo transversal (desplazamiento ½ o 2/3).

28.

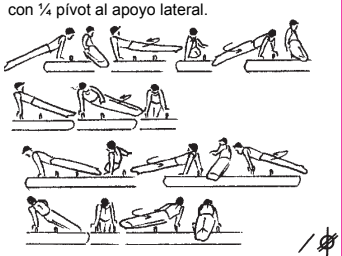
29. D'une extrémité, transport latéral avec 2 et ½ pivot sur l'autre extrémité.
From an end side travel with 2x ½ spindle to other end.
Desde un final, desplazamiento lateral con dos ½ pívot, al otro final.



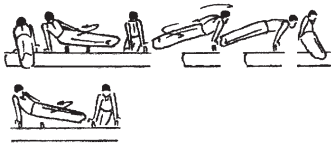
30.

31.

32. Cercles des jambes avec transport avant ou arrière avec ¼ pivot à l'appui latéral.
Travel fwd. or bwd. with ¼ spindle to side support.
Molinos con desplazamiento adelante o atrás con ¼ pívot al apoyo lateral.



33. Tout transport avec ½ pivot.
All travels with ½ spindle in side support.
Todo, desplazamiento con ½ pívot en apoyo lateral.



34. Transport transversal avant 3/3 avec ½ pivot sur un arçon par-dessus l'autre arçon.
Cross travel fwd. 3/3 with ½ Spindle from one pommel over the other pommel.
Desplazamiento ad. en apoyo transversal 3/3 con *½ pivot desde un arco sobre el otro arco.*

(Nin Reyes)

35. Transport 3/3 avec ½ pivot par-dessus les deux arçons.
Travel 3/3 over both pommels with ½ Spindle.
Desplazamiento 3/3 sobre los dos arcos con *½ pívot.*

(Nin Reyes 2)

36.

37.

38.

39.

40.

41. Transport av. (3/3) en appui transv. av. saut.
3/3 cross support travel fwd. with hop.
Desplazamiento ad. (3/3) en apoyo transversal adelante de salto.

(Driggs)

42.

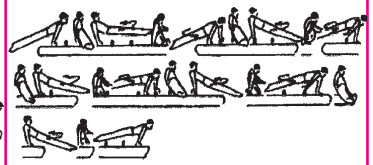
43.

44. Transport avant en appui transversal (½ ou 2/3).
Travel fwd. in cross support (½ or 2/3).
Desplazamiento ad. en ap. transversal (½ o 2/3).

45. Transport av. avec appui sur le cheval. sur chaque arc. et sur l'autre extrémité. (3/3) (1-2-4-5).
Travel fwd. in cross support with support on leather, pommel, pommel, leather(3/3) (1-2-4-5).
Desplazamiento adelante con apoyo sobre el caballo sobre cada arco y sobre el otro extremo (3/3) (1-2-4-5).

46. Tout autre transport av. sur l'autre extrém. (3/3).
Any other travel fwd. in cross support to other end (3/3).
Todo desplazamiento ad. sobre el otro extremo (3/3).

(Magyar)



47.

48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Transports incluant Krolls, Tong Fei, Wu Guoniang, Roth et transport avec pivots. - *Travel type elements, including Krolls, Tong Fei, Wu Guonian, Roth and Traveling Spindles* - Desplazamientos, incluyendo Krolls, Tong Fei, wu Guonian, Roth desplazamientos con giro.

49.

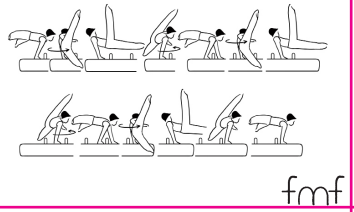
50.

51. De l'appui transv. sur 1 extr., transp. av. dans 2 cercles d. jambes sur le 1er. arçon, sur le 2e. arçon avec ¼ t. sur l'aut. extrém. à l'appui lat. (3/3).
Fr. cr. sup. on end, tr. fwd. in 2 circles to 1st p., to 2nd p., with ¼ turn to side sup. on other end (3/3).
Del apoyo transversal sobre 1 extremo, desplazar ad. en 2 molinos sobre el 1er arco, sobre el 2º arco con ¼ g. sobre el otro extremo. (3/3).

(Bilozerchev)

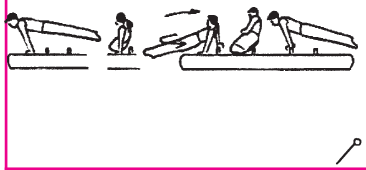
52.

53. Tout autre transport av. (3/3) en appui transv. av. avec les jambes écartées.
3/3 cross support travel fwd. in flairs.
Desplazamiento ad. (3/3) en apoyo transversal adelante con piernas abiertas.

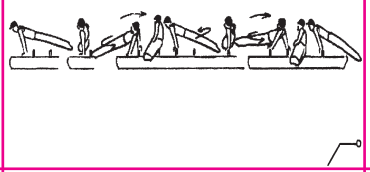


54.

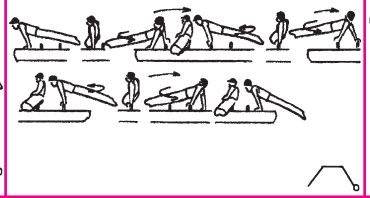
55. Cercle des jambes avec transport en arriéré en appui transversal d'une partie du cheval ou arçon à l'autre (⅓).
Travel bwd. in cross sup. from one horse part or pommel to another (⅓).
Molino con desplaz. atrás en ap. transversal de una parte del caballo u arco al otro (⅓).



56. Transport arriéré en appui transversal (½ ou 2/3).
Travel bwd. in cross support (½ or 2/3).
Desplazamiento atrás en apoyo transversal (½ o 2/3).

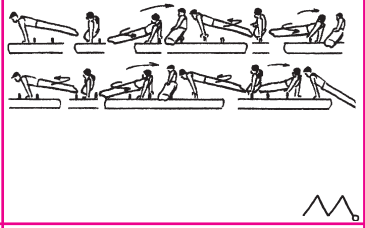


57. Transport arrière avec appui sur le cheval. sur chaque arc. et sur l'autre extr. (3/3) (5-4-2-1).
Travel bwd. in cross sup with support on leather, pommel, pommel, leather(3/3) (5-4-2-1).
Desplazamiento atrás con ap. sobre el caballo sobre cada arco y sobre el otro extremo (3/3) (5-4-2-1).



58. Tout autre transport ar. sur l'autre extrém. (3/3).
Any other travel bwd. in cross support to other end (3/3).
Todo desplazamiento atrás hacia el otro extremo (3/3.).

(Sivado)



59. Transport arr. en appui transv. av. saut au dessus des 2 arçons.
Travel backward in cross support over both pommels.
Desplazamiento at. en apoyo transversal sobre los dos arcos.

(Kurbanov)

60.

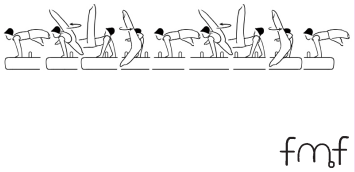
61.

62.

63.

64.

65. Tout autre transport ar. sur l'autre extrém. (3/3) cercles écartées.
Any other travel bwd. in cross support to other end (3/3) in flairs.
Todo desplazamiento atrás hacia el otro extremo (3/3.) molinos piernas abiertas.



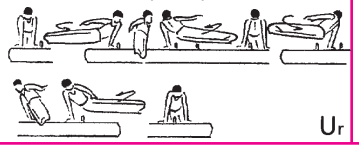
66.

67.

68.

69. De l'appui sur 1 extrême, double dors. par-dessus le 1er arçon Stöckli arr. par-dessus le 2e arçon à l'appui latéral, arçon entre les mains.
From support on end, kehr fwd. around 1st p., rev. Stöckli around 2nd p. to side sup., p. betw. hands.
Del apoyo sobre 1 extr., doble dorsal por encima del 1er arco, Stöckli invertida sobre el 2º en apoyo lat. arco entre las manos, desde apoyo lat. usando 1 o 2 manos.

(Urzica)



70. Passé dorsal av., Stöckli renv., passé dorsal av.
Kehre fwd., rev. Stöckli, kehre fwd.
Pase dorsal ad., Stöckli inv., pase dorsal ad.

(Moguilny)

71.

72.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Transports incluant Krolls, Tong Fei, Wu Guoniang, Roth et transport avec pivots. - *Travel type elements, including Krolls, Tong Fei, Wu Guonian, Roth and Traveling Spindles* - Desplazamientos, incluyendo Krolls, Tong Fei, wu Guonian, Roth desplazamientos con giro.

73.

74.

75.

76. Passé dorsal arrière, passé dorsal av., passé dorsal arrière.
Kehre bwd., kehre fwd., kehre bwd.
Pase dorsal atrás, pase dorsal adelante, pase dorsal atrás.

(Belenki)

Be

77.

78.

79.

80.

81. De l'appui sur 1 arçon, double fac. russe d'une extr. à l'autre sans appui sur et entre les arçons (ap. lat. au lat., transv. au lat.).
From sup. on 1 p., Russian wendeswing fwd. to other end without sup. on or btw. the p. (side to side support, side to cross support).
Del ap. en 1 arco., doble facial rusa de un extr. al otro sin apoyo sobre o entre los arcos (ap. lat a lat., transversal a lat. o lat. a transversal).

82. Depuis l'appui à l'extr., transport facial russe en avant jusqu'à l'autre extrémité sans appui sur ou autre les arçons (latéral. à lat., transv. à lat., lat. -à transv., transv. à transv.).
From sup. on end, Russian wendeswing fwd. to other end without sup. on or btw. the p. (side to side support, side to cross, cross to side, cross to cross).
Del apoyo en el extr., doble facial rusa de un extr. al otro sin apoyo sobre o entre los arcos (lat. - lat., lat. - transv., transv. - lateral, transv. - transv.).

(Tong Fei) Tf

83. .

84.

85.

86.

87. De l'appui lat. avec l'arçon entre les mains, facial russe 360° avec transp. à l'autre extrém.
From side support pommel between hand, russian wendeswing 360° with travel to the other end in side support.
Desde apoyo lat. arco entre manos, rusa 360° con despl. al otro extremo en apoyo lateral.

(Kroll)

Kr

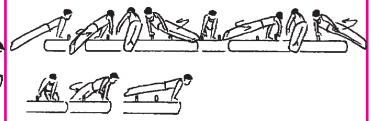
88. Tout facial russe avec 360° t. et transport 3/3.
Any Russian wend. with 360° t. and 3/3 travel.
Toda rusa facial con 360° g. y desplaz. 3/3.

(Roth)

Ro

89. Tout transport 3/3 dans Facial russe avec 720° ou plus tours.
Any 3/3 travel in Russian type wendeswing with 720° or more turning.
Todo desplazamiento 3/3 en rusa facial con 720° o más giros.

(Wu Guonian)



Wu

90.

91.

92.

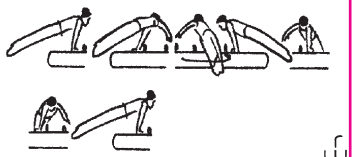
93.

94. Stöckli inversé de l'appui transversal dans une arçon a l'autre.
Reverse Stöckli from cross support on one end to the other.
Stöckli invertida desde apoyo longitudinal en un extremo al otro.

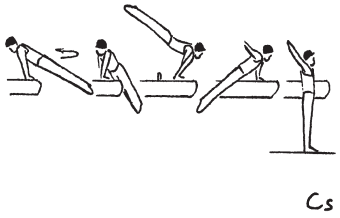
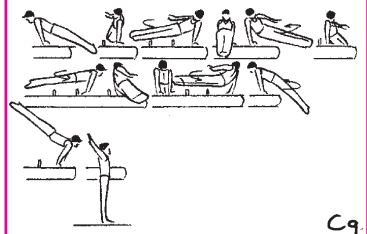
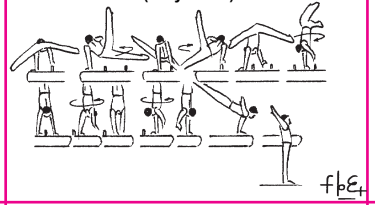
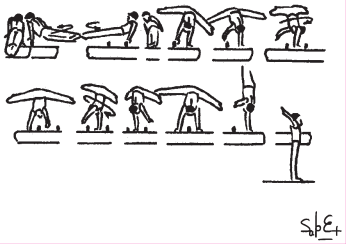
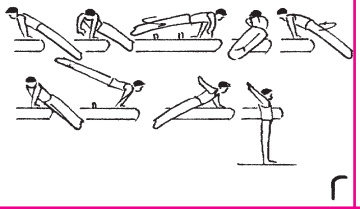
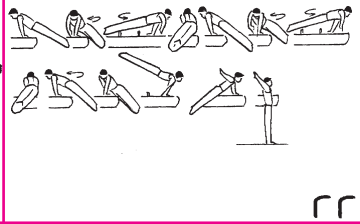
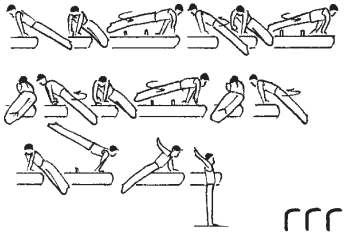
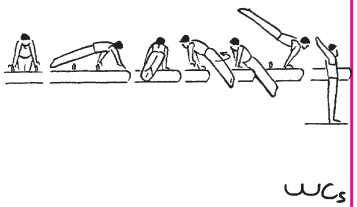
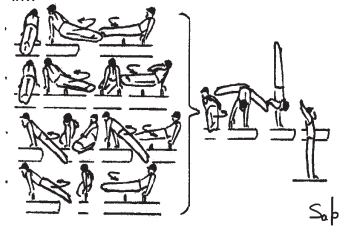
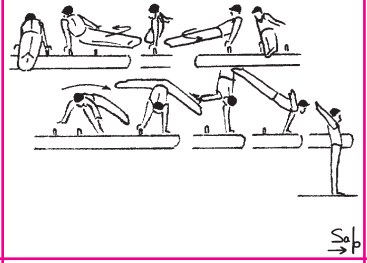
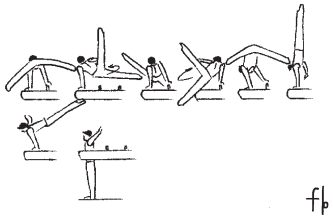
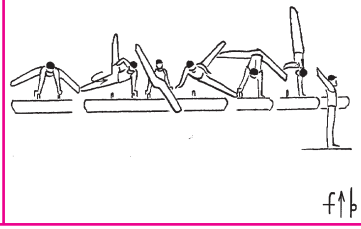
R

95. Sur le cheval, en appui transversal, facial russe avec 360° or 540° au - dessus les arçons.
On the leather, from cross support, Russian wendeswing with 360° or 540° over both pommels.
En el cuerpo, desde apoyo transversal, rusa facial con 360° o 540° por encima de los dos arcos.

(Vammen)



96.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG IV: Sorties - *Dismounts* - Salidas					
1. Facial allemand (du cercle ou cercle jambes écartées). *Wende (from circle or flair).* Alemana facial (desde Molino o Molino piernas abiertas). 	2. Chaguinian suivi de facial allemand. *Chaguinian to wende.* Chaguinian seguida de alemana facial. 	3.	4. Sur l'extrémité, cercles ou cercles écartées par l'appui renverse avec 3/3 transport et 450° ou plus t. *From side sup. on end, circle or flair to hdst. and travel 3/3 with 450° or more turn.* Sobre el extremo, molino o molino p. ab. por el ap. inv. con desplaz. 3/3 y 450° o más giros. **(Kolyvanov)** 	5. SDA a l'appui renversé 3/3 avec 450º ou plus. *DSA to hdst. 3/3 with 450º or more turn.* SDA al apoyo invertido 3/3 con 450º o más. 	6.
7.	8. Sur l'extr., double facial russe avec 360° ou 540°. *On the end, Russian wendeswing with 360°* or 540°. Sobre el extremo, rusa facial 360° o 540°. 	9. Sur l'extr., double fac. russe avec 720°ou 900°. *On the end, Russian wend. with 720°* or 900°. Sobre el extremo, rusa facial 720° o 900º. 	10. Sur l'extr., double facial russe avec 1080° ou plus. *On the end, Russian wendeswing with 1080º or more.* Sobre el extremo, rusa facial 1080° o más. 	11.	12.
13.	14. De l'appui facial latéral, passé facial av. avec ½ t. à l'appui facial latéral et facial allemand. *Fr. s. sup. fw., wendeswing fwd. w. ½ t. to sup. fw. followed by Schwabenflank a. wende off.* Del ap. facial lat., pase facial adelante con ½ g. al apoyo facial lateral y alemana facial. 	15. Stöckli inv. ou SDA o cercle dans une arçon par l'app. renverse. *DSA, rev. Stöckli or circle on one pommel through hdst.* Stöckli inv. o SDA o molino en un arco por el ap inv. 	16. SDA avec saut arr. par l'app. renvs. sur l'autre extr. *DSA with hop bwd. through hdst.* on other end. SDA con salto atrás por el apoyo invertido sobre el otro extremo. 	17.	18.
19.	20. Cercle d. jambes ou cercle éc. par l'appui renvs. (aussi avec ¾ t. avec ou sans transport). *Circle or flair through hdst. (also with ¾ t. with or without travel).* Molino o molino p. abierto por el apoyo invertido (también con ¾ g. con o sin desplazamiento). 	21. Cercle des jambes ou cercle écarté et transport sauté arrière par l'appui renversé. *Circle or flair with hop travel bwd. thr. hdst.* Molino o molino piernas abiertas y desplazamiento de salto atrás por el apoyo invertido. 	22.	23.	24.

Section 12: Rings

Height: 280 cm from the floor.

Article 12.1 Exercise description

An exercise on the Rings is composed of swing, strength and hold parts in approximately equal portions. These parts and combinations are executed in a hang position, to or through a support position, or to or through the handstand position, and execution with straight arms should be predominant. Contemporary gymnastic exercises are characterized by transitions between elements of swing and strength or the reverse. The swinging of the cables and the crossing of the cables are not permitted.

Article 12.2 Content and Construction

Article 12.2.1 Information about Exercise Presentation

1. From a still stand, the gymnast must jump or be assisted to a still hang on the Rings with legs together, and with good form. The evaluation begins with the first movement of the gymnast from the moment he leaves the floor. The coach is not permitted to give the gymnast an initial swing.
2. The gymnast must include only elements that he can perform with complete safety and a high degree of aesthetic and technical mastery.
3. All exercises should contain an approximately equal distribution of swing, hold and strength elements. Consequently, an exercise cannot include more than three elements from groups II and/or III in direct succession.
4. Back swings in support that do not lead to at least a value part but simply reverse direction and swing back down in or to a lower hang position are deducted by the E-jury. A typical example of such a layaway on rings is: from a kip to support, swing back to layaway to front uprise.
5. Additional Technical, aesthetic and execution aspects in the exercise construction expectations are:
   a) Hold positions must be reached directly, with straight arms, and without need for positional or postural corrections.
   b) All hold positions must be held for a minimum of 2 seconds.
   c) Upward swings must lead to or through a handstand, or directly to a strength hold element whenever the nature of the swing permits.
   d) During all swing to strength hold elements, the shoulders may not rise above the level of the final hold position. Any deviation will result in the appropriate deductions by the E-jury and, depending on the nature of the element, may lead to non-recognition by the D-jury.
   e) Swing elements that lead to strength hold elements which must reverse direction (i.e. front uprise to Swallow; front uprise to inverted cross and so on…) will be counted as two elements.

   f) A false grip (over grip) for strength holds is not permitted. A false grip is performed with the wrists bent in order to gain an advantage in performing a strength element, deduction -0.1 each time.
   No false grip: straight wrists with or without the fingers of the hands wrapped around the Rings.
   Note: The position of the rings in the hands (with straight wrists and open hands) does not change the evaluation (no false grip).

   g) Straight arms must be used whenever the nature of the element permits it.
   h) Composition errors with deductions of -0,30 points. Example: Honma to support then lift to L sit OR Straddle L sit to L sit OR Kip to support then L sit, etc.
   i) Only for strength elements to handstand with bent arms, where the necessary technique requires minimal touching of the straps with the lower arms, no deduction should be taken for contact with the straps (Elements II.25 and II.26).
6. Yamawaki/Jonasson elements showing a full support or pause will receive a 0.5 deduction for swing with strength (receiving non-recognition). These elements with less support shown will be recognized with small and medium deductions for swing with strength.
7. Gymnasts demonstrating very little change in body position after moving from one hold position to another are subject to execution deductions and possible non-recognition (i.e: Swallow to support scale and Hanging scale rearways to Swallow).

8. For a full list of errors and deductions governing Exercise Presentation, see Section 9 and the summary of deductions in Articles 9.4 and 12.3.

Article 12.2.2 Information about the "D score"

1. The Element Groups (EG) are:
   I. Kip and swing elements & swings through or to handstand (2 sec.).
   II. Strength elements and hold elements (2 sec.).
   III. Swing to Strength hold elements (2 sec.).
   IV. Dismounts.
2. Repeated elements (same Code Identification Number) cannot contribute to the "D" score. On Rings, this rule is extended so that not more than 3 elements from groups II and/or III can be presented in direct succession. The 4th and subsequent Elements from Group II and/or III of the same sequence will be considered as repetition, and not recognized by the D jury. However if the gymnast decides to execute more elements from Element Groups II and/or III, in order to be recognized by the "D" Jury, he must perform at least a B value swing element from elements Group I (except any kind of kip/back kip, or element in the same Code box) between the first sequence of maximum 3, and another element or sequence from Element Groups II and/or III. All elements performed from EGII or EGIII contribute to this rule whether they are inside the counting ten elements or not, even if the element is not recognised due to poor technical execution.
   This swing element of at least a B value must be among the 10 best counting element for recognition.

3. Special repetitions:
   a) Repeated elements (same Code Identification Number) cannot contribute to the "D" score. On Rings, this rule is extended so that a maximum of 1 final strength position in each EG may be recognized for difficulty. Thus, for example only two cross type elements (regular, L cross, or V cross) or support scale type elements (regular or straddled) are permitted in an exercise for difficulty value (one in Group II and one in Group III).

   b) A maximum of 2 Guczoghy and a maximum of 2 Li Ning type elements can be present in the exercise.
   c) Basic support positions, i.e. L sit and V sit are not included in the special repetition rule as they are deemed to be different strength elements. Therefore, a gymnast can perform uprise forward to L sit and uprise forward to V sit. They would not, however, be able to perform more than one final strength position in each element group, i.e. Kip to L sit and uprise to L sit would not be possible.

4. Additional information and regulations:
   a) All holds must be held for a minimum of 2 seconds. They will be not recognized by the "D" Jury for Difficulty and/or Elements Group requirements if no stop position is shown.
   b) Strength presses and lifts which follow a previous hold element and end in a 2 second hold position are recognized only if the preceding hold part has been recognized and if a stop position is shown.
   c) Elements with crossing of the cables are not permitted, being deducted as composition errors.
   d) For juniors, elements which include saltos backward in hang and Li Ning type elements are not permitted.
   e) Pineda type elements must be executed with straight body, straight arms, a momentary hold in the front lever and slowly to avoid deduction or classification as a swing to strength element.

Code MAG 2017
Code MAG 2017

f) Yamawaki/Jonasson elements showing a full support will not be recognized for difficulty. A Honma to support and fwd. swing out to hang will not be recognized as separate values because of the gymnast's intent.

g) Salto forward between Rings directly to cross with an entry position over 45º, will not be recognised for difficulty. No partial value may be given due to the gymnasts' intent.

h) All V hold positions (2 sec.) must be performed with legs vertical. This is the same as the requirement for Floor Exercise.

i) An exercise must start in a hang position with arms vertical and straight. The gymnast may NOT bend their arms in moving to the first position unless specifically needed for element completion. Example: Cast up and underswing backward may be started with bent arms any time during an exercise.

j) During an exercise, a gymnast may only bend their arms during a transition between elements when necessary to properly perform the next element.

k) For the hold of a non-listed part for 2 seconds or more, deduct -0.1 each time. Some elements typically featuring this problem (hold of 2 sec. or more) include: inverted hang, inverted pike, and dorsal hang.

l) Nakayama elements must pass through a complete hanging scale rearways to prevent execution deductions and potential non-recognition.

m) A dorsal hang to Cross or V Cross is not an acceptable entry position to elevate the value for either cross (or any other strength element). If either cross is performed directly from a dorsal hang, each will retain its independent Code of Points value (B and C respectively).

n) One Swing to handstand element (2 s. hold) is required in the exercise and must be inside 10 counting elements and inside the 8 counting elements for Juniors.

5. For a further list of regulations governing non-recognition of elements and other aspects of the "D score", see Section 7 and the summary of deductions in Article 7.6.

Article 12.3 Specific Deductions for Rings

D Jury

Error	Small 0.10	Medium 0.30	Large 0.50
No swing to handstand.		+	
More than 2 times element Guczoghy or 2 times element Li Ning.	+ and non-recognition by the D-jury		

E Jury

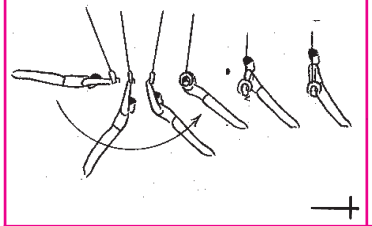
Error	Small 0.10	Medium 0.30	Large 0.50
Pre-swing before start of exercise.		+	
Coach gives gymnast an initial swing.	+		
Layaway on the back swing.		+	
Crossing cables during any element.		+	
Hold of a non-listed part for 2 s. or more.	each time		
Compositional errors.		+	
Legs apart or other poor execution during jump or lift to Rings.		+	
False grip (over grip) during strength holds (each time).	+		
Bent arms during swing to strength hold parts or to establish hold position.	+	+	+
Touching cables or straps with arms, feet or other parts of body		+	
Supporting or balancing with feet or legs on cables.			+ no-recog
Fall from handstand.			+ no-recog
Excessive swing of cables.	per element		
Preceding strength hold high angle- press to strength (also apply to 2nd element).	+	+	

Code MAG 2017

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG I: Bascules et éléments d'élan, élans pour ou à l'appui renversé (2 s.).- *Kip and swing elements & swings through or to handstand* - Básculas y elementos de impulso e impulsos al o por el apoyo invertido.

1. Établissement avant à l'appui.
Uprise fwd. to support.
Dominación adelante al apoyo.



2.

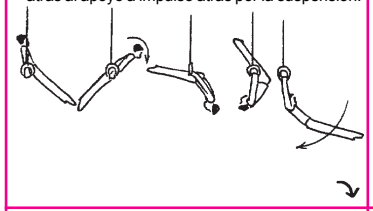
3.

4.

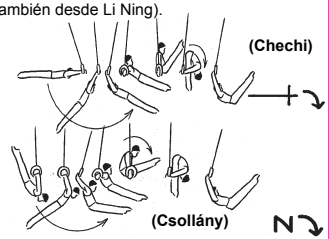
5.

6.

7. Depuis toute position en appui, de l'hirondelle ou d'élan arrière à l'appui, roulé en avant à la suspension.
From any support scale, swallow or *Swing bwd in support, fall to bwd swing in hang.*
Desde cualquier plancha hirondelle o impulso atrás al apoyo a impulso atrás por la suspensión.



8. #1 et contre-salto av. à l'élan en arrière par la susp. (aussi de Li Ning).
#1 and counter salto fwd. to bwd swing in hang. (also from Li Ning).
#1 y contra salto ad. a impulso atrás por la susp. (también desde Li Ning).



9.

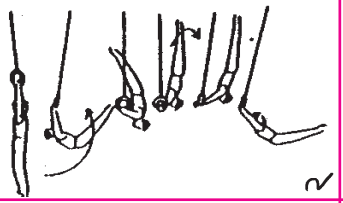
10.

11.

12.

13. De la suspension, élan avec épaules par-dessus l'anneaux.
From hang, underswing w. shoulders above rings.
Desde la suspensión, impulso con los hombros por encima de las anillas.

(Nakayama)



14.

15.

16.

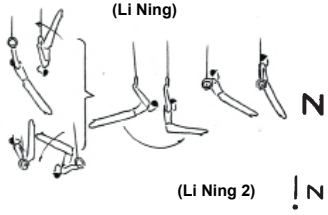
17.

18.

19.

20. De la susp., ou l'appui renversement arr. à la susp. dors., etablis. av. à l'appui.
From a hang or support, back toss to hang rw. to uprise fwd. to support.
De la suspensión invertida o el apoyo at. a la susp. dorsal.

(Li Ning)



21.

22.

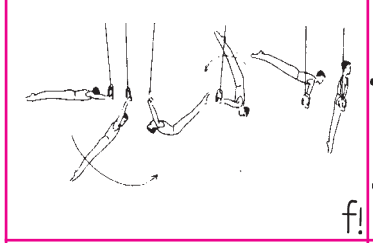
23.

24.

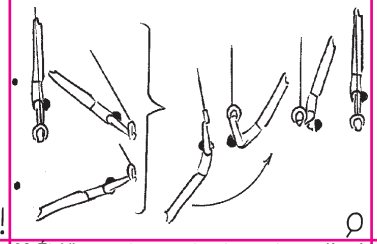
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG I: Bascules et éléments d'élan, élans pour ou à l'appui renversé (2 s.).- *Kip and swing elements & swings through or to handstand* - Básculas y elementos de impulso e impulsos al o por el apoyo invertido.

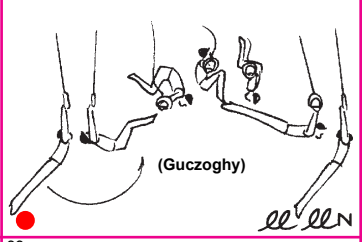
25. Établissement en avant en tournant en arrière à l'appui.
From hang, felge upward to support.
Dominación adelante volteando atrás al apoyo.



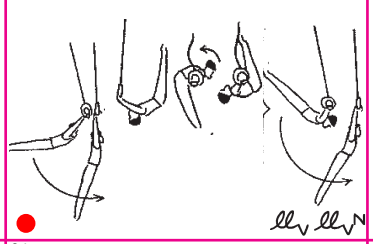
26. Établissement en avant en tournant en arrière bras tendu par l'appui renversé.
Swing fwd. with straight arms through hdst.
Dominación adelante volteando atrás al apoyo invertido.



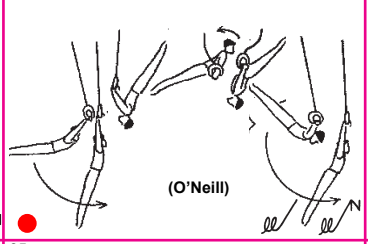
27. Double tour d'appui arrière groupé à la susp.
Tucked double felge bwd. to hang.
Doble giro de apoyo atrás ag. a la suspensión.



28. Double tour d'appui arrière carpé à la susp.
Piked double felge bwd. to hang.
Doble giro de apoyo atrás en carpa a la susp.

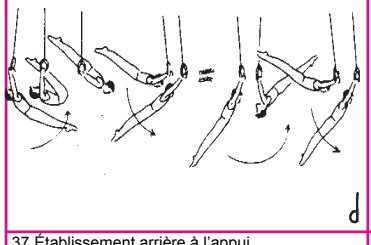


29. Double tour d'appui arrière tendu à la susp.
Stretched double felge bwd. to hang.
Doble giro de apoyo atrás extendido a la susp.



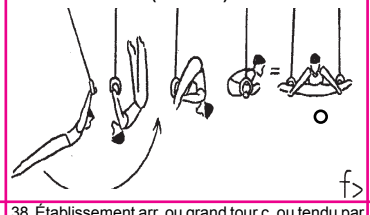
30.

31. Renversement arriéré carpé ou tendu.
Dislocate bwd. piked or stretched.
Dislocación atrás agrupada o en carpa.



32. Établissement en avant en tournant en arrière à l'appui jambes éc appuyées sur les poignets (2 s.).
Felge upward to support with straddled legs supported above the rings (2 s.).
Dominación adelante voltear atrás al apoyo p. abiertas apoyadas sobre las muñecas (2 s.).

(Deltchev)



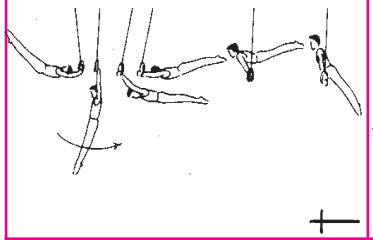
33.

34.

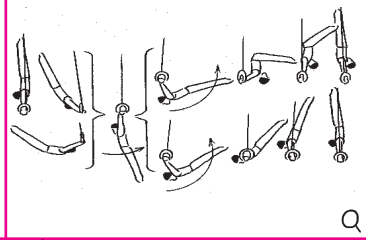
35.

36.

37. Établissement arrière à l'appui.
Uprise bwd. to support.
Dominación at. al apoyo.



38. Établissement arr. ou grand tour c. ou tendu par l'app. renvs.
Uprise bwd. or giant swing piked or str. through handstand.
Dom. at. o molino carp. o ext. por el ap. inv.



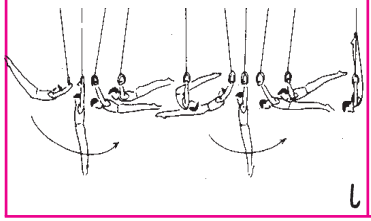
39.

40.

41.

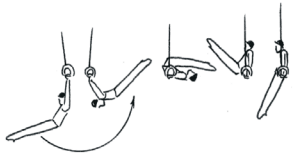
42.

43. Renversement avant carpé ou tendu.
Inlocate piked or stretched.
Dislocación adelante en carpa o extendido.

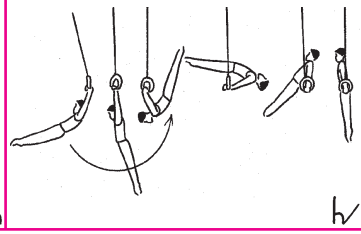


44. Élancer en suspension en arrière, renversement avant à l'appui.
Backward swing to salto fwd. p. to support.
Lanzarse en suspensión atrás dislocando ad. al apoyo.

(Honma)



45. Honma tendu.
Honma stretched.
Honma ext.



46.

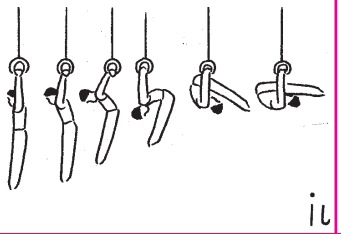
47.

48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

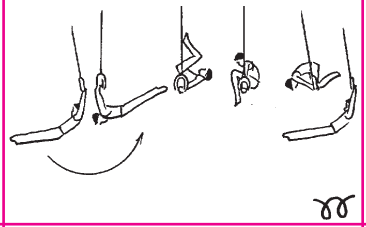
EG I: Bascules et éléments d'élan, élans pour ou à l'appui renversé (2 s.).- *Kip and swing elements & swings through or to handstand* - Básculas y elementos de impulso e impulsos al o por el apoyo invertido.

49. De la suspension, renversement avant lentement.
Slow inlocate from hang.
De la suspensión dislocación adelante.

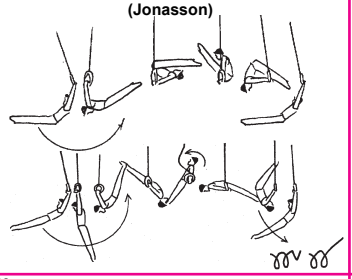


50.

51. Double salto d'appui avant gr. à la suspension.
Double salto fwd. tucked to hang.
Doble mortal de apoyo adelante agrupado a la suspensión.
(Yamawaki)



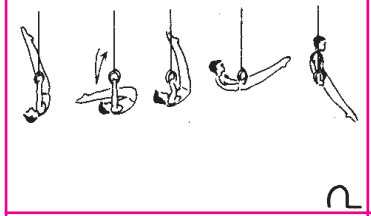
52. Double salto d'appui avant ca. ou tendu à la susp.
Double salto fwd. piked or stretched to hang.
Doble mortal de apoyo ad. en carpa o ext. a la susp.
(Jonasson)



53.

54.

55. Bascule à l'appui.
Kip to support.
Kippe al apoyo.



56.

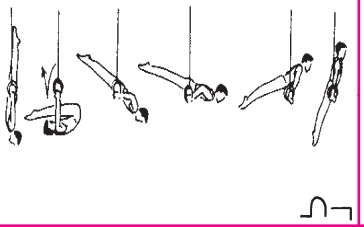
57.

58.

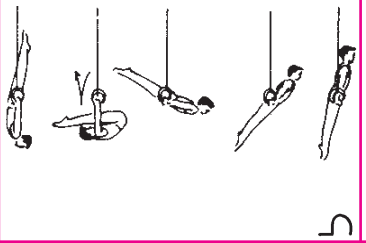
59.

60.

61. Bascule dorsale à l'appui.
Back kip to support.
Báscula dorsal al apoyo.



62. Bascule dorsale bras tendus à l'appui.
Back kip with straight arms to support.
Báscula dorsal brazos extendidos al apoyo.



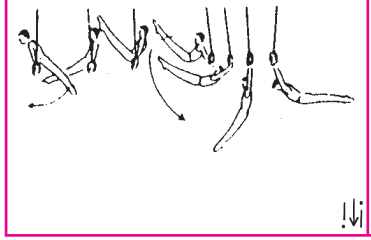
63.

64.

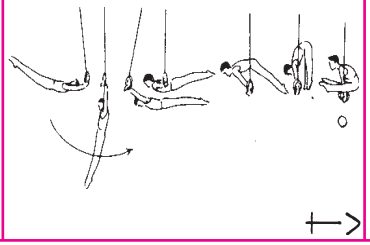
65.

66.

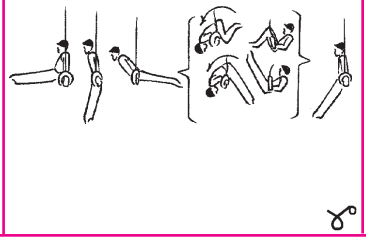
67. Élan av. à l'élan arrière en suspension.
Fwd. swing to swing bwd. in hang.
Impulso ad. a impulso atrás a la suspensión.



68. Établissement arrière à l'équerre écartée (2 s.).
Uprise bwd. to straddled L-sit (2 s.).
Dominación atrás a ángulo piernas abiertas (2 s.).



69. De l'appui, salto av. gr. ou carpé à l'appui.
Bwd. swing, salto fwd tuck or piked to support.
Del apoyo mortal ad. agr. o en carpa al apoyo.



70.

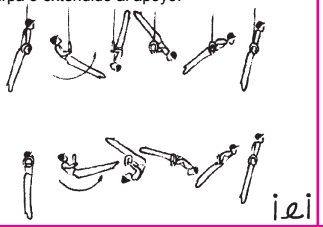
71.

72.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG I: Bascules et éléments d'élan, élans pour ou à l'appui renversé (2 s.).- *Kip and swing elements & swings through or to handstand* - Básculas y elementos de impulso e impulsos al o por el apoyo invertido.

73. De l'appui ou de la croix tour d'appui arrière carpé ou tendu à l'appui.
From support or cross, felge bwd. piked or stretched to support.
Desde el apoyo o cristo, giro de apoyo atrás en carpa o extendido al apoyo.



74.

75.

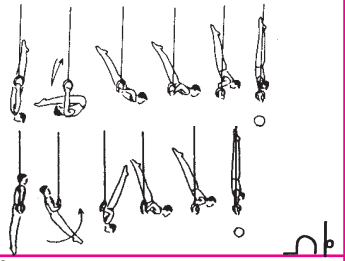
76.

77.

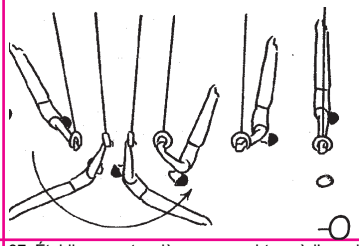
78.

79.

80. Bascule dorsale or tour d'appui arrière tendu à l'appui renversé. (2 s.).
Back kip or roll bwd str. to handstand (2 s.).
Báscula dorsal o giro de ap. at ext. al ap. inv. (2 s.).



81. Établissement en avant en tournant en arrière bras tendu à l'appui renversé (2 s.).
Swing fwd. with straight arms to hdst. (2 s.).
Dominación ad. volteando atrás b. ext. al ap. invertido (2 s.).



82.

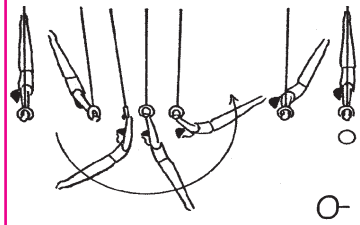
83.

84.

85.

86.

87. Établissement arrière ou grand tour à l'appui renversement avec bras tendu (2 s.).
Uprise bwd. or giant swing to handstand with straight arms (2 s.).
Molino adelante (2 s.).



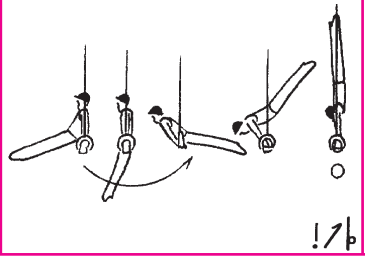
88.

89.

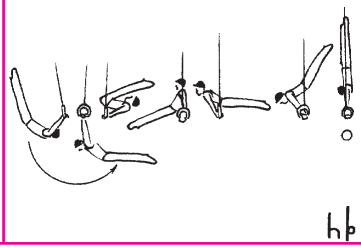
90.

91.

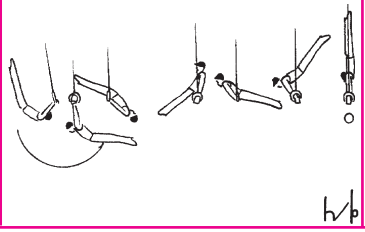
92. De l'appui élan à l'appui renversé (2 s.).
From support swing bwd. to handstand (2 s.).
Desde apoyo impulso al apoyo invertido (2 s.).



93. Honma et élan à l'appui renversé (2 s.).
Honma and swing bwd. to handstand (2 s.).
Honma e impulso al apoyo invertido (2 s.).



94. Honma tendu et élan à l'appui renversé (2 s.).
Honma str. and swing bwd. to handstand (2 s.).
Honma ext. e impulso al apoyo invertido (2 s.).



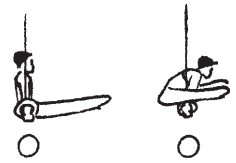
95.

96.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

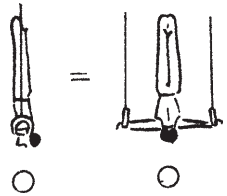
EG II: Éléments de force et maintien (2 s.) - *Strength elements and hold elements (2 sec.)* - Elementos de fuerza y mantenimiento (2 seg.)

1. Équerre (2 s.) ou équerre écartée (2 s.).
L-sit (2 s.) or straddled L-sit (2 s.).
Ángulo (2 s.) o ángulo piernas abiertas (2 s.).

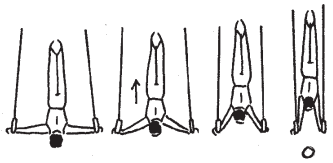


2. Équerre, jambes levées vert. (2 s.).
V-sit (2 s.).
Ángulo, piernas elevadas verticalmente (2 s.).

3. Croix renversée (2 s.).
Inverted cross (2 s.).
Cristo invertido (2 s.).



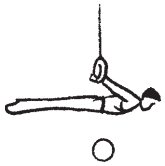
4. De la croix renvs., s'élev à l'appui renvs. (2 s.).
Press from inverted cross to handstand (2 s.).
De cristo inv., elev. al apoyo invertido (2 s.).



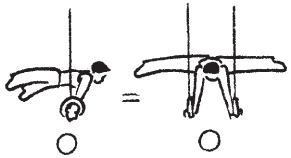
5.

6.

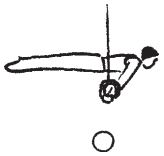
7. Suspension dorsale horizontale (2 s.).
Hanging scale rearways (back lever) (2 s.).
Suspensión dorsal horizontal (2 s.).



8. Appui facial horizontal éc. (2 s.).
Support scale straddled (2 s.).
Apoyo facial horizontal piernas abiertas (2 s.).

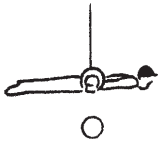


9. Appui facial horizontal (2 s.).
Support scale (planche)(2 s.).
Apoyo facial horizontal (2 s.).

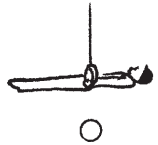


10. App. fac. horiz. entre les ann. (hirondelle) (2 s.).
Support scale at ring height (swallow or maltese cross) (2 s.).
Apoyo facial horizontal entre las anillas (2 s.).

(Hirondelle)

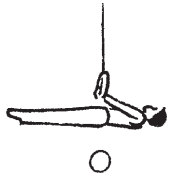


11. Hirondelle inversée (2 s.).
Inverted swallow (2 s.).
Hirondelle invertida (2 s.).

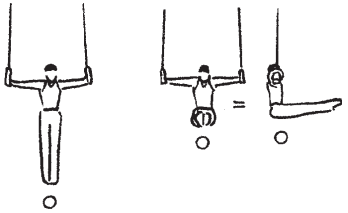


12.

13. Suspension faciale horizontale (2 s.).
Hanging scale frontways (front lever) (2 s.).
Suspensión facial horizontal (2 s.).



14. Toutes croix (2 s.).
Any cross (2 s.).
Cualquier cristo (2 s.).



15. Équerre, jambes levées vert. (2 s.).
V cross (2 s.).
Cristo en ángulo p. verticales (2 s.).

16.

17.

18.

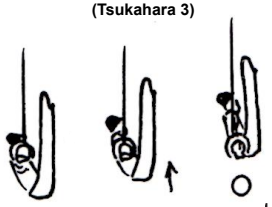
19.

20.

21.

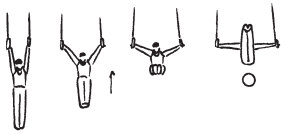
22. Équerre, jambes levées vert. à équerre, jambes levées vert. (2 s.).
V Cross, press to V-sit (2 sec.).
De cristo p. vert. subir a ángulo p. vert. (2 s.)

(Tsukahara 3)



23. Établissement en force, bras tendus équerre, jambes levées vert. (2 s.).
Vertical pull up with str. arms to V-cross (2 s.).
Subir vert. brazos ext. a ángulo p. vert. (2 s.)

(Colak)

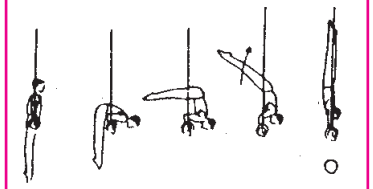


24.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

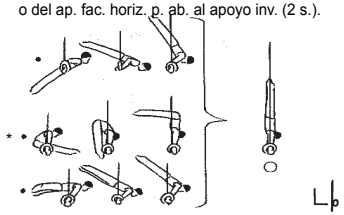
EG II: Éléments de force et maintien (2 s.) - *Strength elements and hold elements (2 sec.)* - Elementos de fuerza y mantenimiento (2 seg.)

25. S'élever corps et bras fléchis à l'appui renvs. (2 s).
Press to hdst. with bent body and bent arms (2 s).
Elevarse cuerpo y b. flex. al apoyo inv. (2 s).



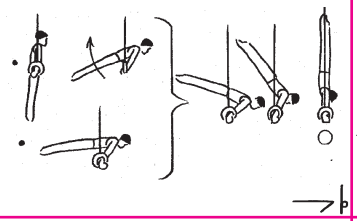
- Aussi jambes écartés
- *Also straddle legs.*
- También piernas abiertas

26. S'élev. corps t. et bras fl. ou corps fl. et bras t. ou de l'app. fac. horiz. éc. à l'app. renv. (2 s.).
Press to hdst. with str. body a. bent arms or b. body. a. str. arms, or fr. strad. sup. lever (2 s.).
Elev. cuerpo ext. y b. flex. o cuerpo ext. y b. flex. o del ap. fac. horiz. p. ab. al apoyo inv. (2 s.).

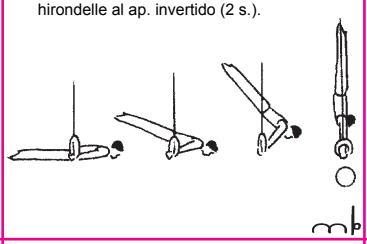


* Aussi jam. ec./ also strad. legs / También p. ab.

27. S'élev. corps tendu et bras tendus ou de l'appui fac. horiz. à l'appui renversé (2 s.).
Press to hdst. with str. body and str. arms or from sup. lever (2 s.).
Elevarse cuerpo y b. ext. al apoyo invertido o del apoyo facial horizontal (2 s.).

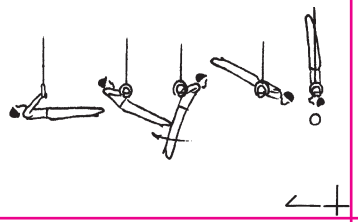


28. De l'hirondelle, s'élever corps tendu et bras t. a l'appui renversé (2 s.).
Press to hdst. with str. body and str. arms from swallow (2 s.).
Elevarse cuerpo ext. y brazos ext. desde hirondelle al ap. invertido (2 s.).



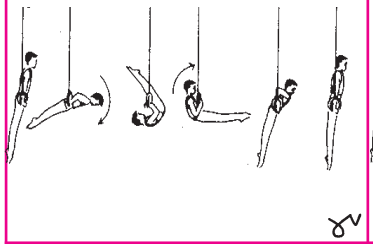
29. Pineda à la croix renverse (2 s.).
Pineda to inverted Cross (2 s.).
Pineda a cristo invertido (2 s.).

(Petrounias)

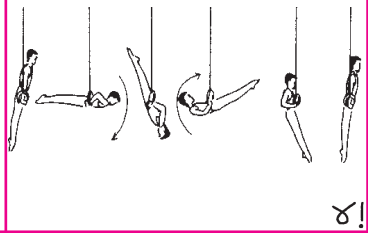


30.

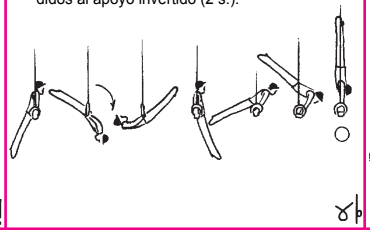
31. Tour d'appui av. lentement carpé à l'appui.
Slow roll fwd. piked to support.
Giro de apoyo ad. lentamente en carpa al apoyo.



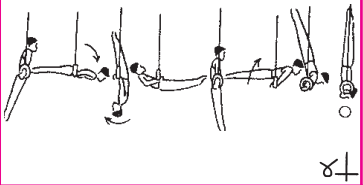
32. Tour d'appui av. lentement tendu à l'appui.
Slow roll fwd. stretched to support.
Giro de apoyo ad. lentamente ext. al apoyo.



33. Tour d'appui av. tendu lentement, bras tendus à l'appui renverse. (2 s.).
Slow roll fwd. stretched with straight arms to handstand (2 s.).
Giro de apoyo ad. ext lentamente, brazos extendidos al apoyo invertido (2 s.).



34. Tour d'appui av. tendu lentement, bras tendus à la croix renverse. (2 s.).
Slow roll fwd. stretched with straight arms to inverted cross (2 s.).
Giro de apoyo ad ext. brazos ext. lentamente a cristo invertido (2 s.).

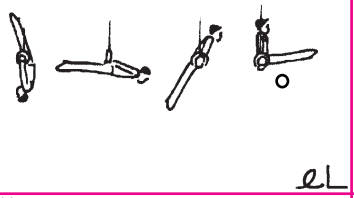


35.

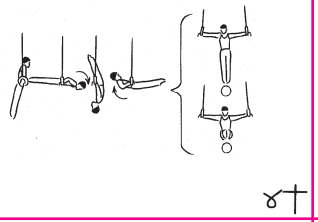
36.

37.

38. Abaissement arriéré en tournant lentement, bras et corps tendus,à équerre écarté (2 s.).
Slow roll bwd. slowly with str. arms and str. body to L sit (2 s.).
Giro lento de apoyo atrás con brazos y cuerpo extendido a ángulo (2 s.).

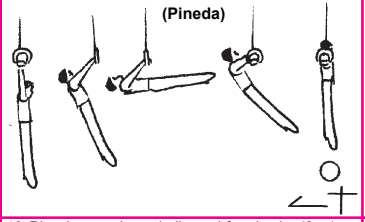


39. Tour d'appui av. tendu lentement (bras tendu ou fléchi), à la croix ou croix angle (2 s.).
Slow roll fwd. stretched (bent or straight arms) to cross or L-cross (2 s.).
Giro lento de apoyo adelante cuerpo (brazos ext. o doblados) y a cristo o cristo en ángulo (2 s.).



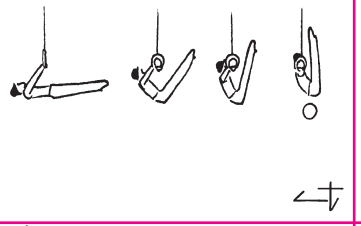
40. Etablis. en force bras et corps tendus en passant par la susp. fac. h. à la croix ou croix angle (2 s.).
Pull with straight arms and body through momentary front lever to cross or L-cross (2 s.).
Domin. a fuerza br. y c. ext. pasando por la susp. fac. horiz. mom. a cristo o cristo en ángulo (2 s.).

(Pineda)



41. Pineda à la croix jambes levées en V (2 s.).
Pineda to V cross (2 s.).
Pineda a cristo en V (2 s.)

(Tsukahara 2)



42.

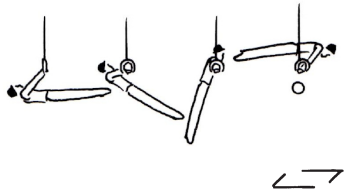
43.

44.

45.

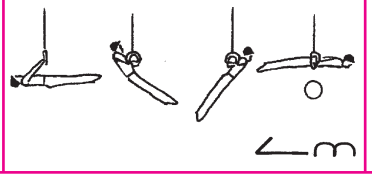
46. Pineda pour la croix l'appui fac. horiz. (2 s.).
Pineda through cross to support scale (2 s.).
Pineda a través de cristo a plancha (2 s.).

(Pham)



47. Établissement en force bras et corps tendus en passant par la susp. fac. horiz. à à l'appui fac. horiz. entre les anneaux (2 s.).
Pull with straight body and arms through moment. front lever to swallow (2 s.).
Dominación a fuerza br. y cuerpo ext. pasando por la susp. facial horizontal a hirondelle (2 s.).

(Bhavsar)



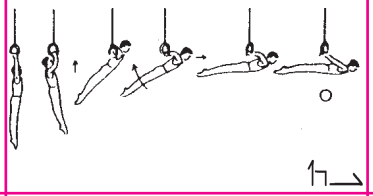
48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

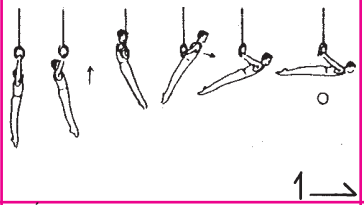
EG II: Éléments de force et maintien (2 s.) - *Strength elements and hold elements (2 sec.)* - Elementos de fuerza y mantenimiento (2 seg.)

49.

50. Établissement en force, bras fléchis à la suspension dorsal horizontal (2 s.).
Vertical pull up with bent arms to hanging scale rearways (2 s.).
Dominación a fuerza, b. flex. a la suspensión dorsal horizontal (2 s.).

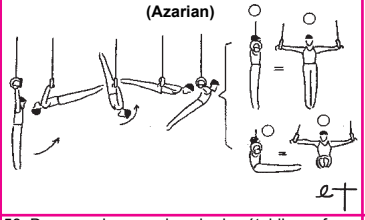


51. Établissement en force, bras tendus à la susp. dorsale horizontal (2 s.).
Vertical pull up with straight arms to hanging scale rearways (2 s.).
Dominación a fuerza, brazos extendidos a la suspensión dorsal horizontal (2 s.).



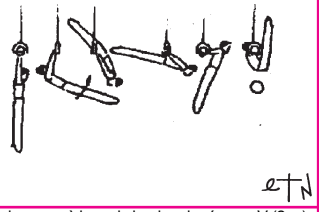
52. Tour en arrière lent. corps et bras tendus à la croix ou croix angle (2 s.).
Roll bwd. slowly with str. arms and body to cross or L-cross (2 s.).
Voltear atrás lentamente cuerpo y brazos ext a cristo o cristo en ángulo (2 s.).

(Azarian)



53. Azarian à la croix jambes levées en V (2 s.).
Azarian to V Cross (2 s.).
Azarian a cristo en V (2 s.).

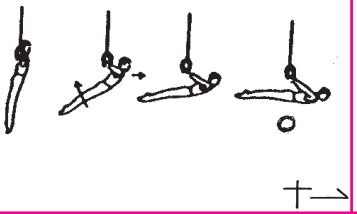
(Tay)



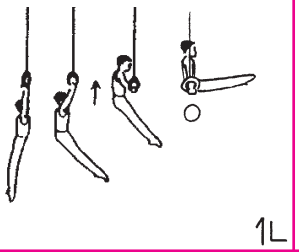
54.

55.

56. De la croix ou croix angle, tourner en av. à la suspension dorsal horizontal (2 s.).
Fr. cross or L-cr., turn fwd. to back lever (2 s.).
De cristo o cristo en ángulo, voltear atrás a la suspensión dorsal horizontal (2 s.).

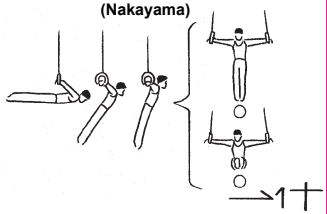


57. Établissement en force, bras tendus à équerre écarté (2 s.).
Vertical pull up with straight arms to L-sit (2 s.).
Dominación a fuerza, b. ext. a ángulo (2 s.).



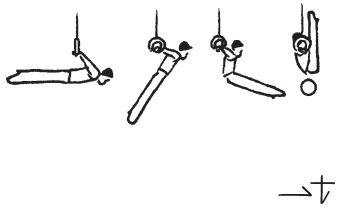
58. De ou par la susp. dors. horiz., établis. en force bras tendus à la croix ou croix angle (2 s.).
From or through hanging scale rearways, with straight arms pull to cross or L-cross (2 s.).
De o por la sus. dorsal horiz., dominación a fuerza b. ext. a cristo o cristo en ángulo (2 s.).

(Nakayama)



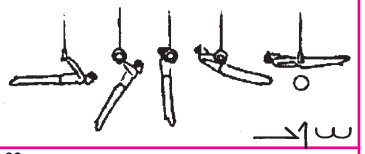
59. Nakayama à la croix jambes levées en V (2 s.).
Nakayama to V cross (2 s.).
Nakayama a cristo en V (2 s.).

(NG Kiu Chung)



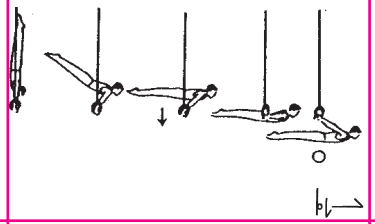
60. De la susp. dorsal horiz. (aucun maintien requis), monter corps tendu en passant par la croix à la position hirondel inversée (2 s.).
Through hanging scale rearways (no hold required) pull with str. body through cross to inv. swallow (2 s.).
Desde plancha dorsal (no se requiere parada) subir cuerpo ext. a través de cristo a hirondelle invertida (2 s.).

(Zahran)



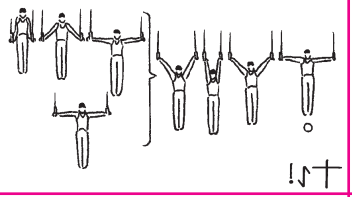
61.

62. De l'appui renverse, s'abaisser horizontal à la suspension dorsal horizontal (2 s.).
From hdst., lower horiz. to back lever (2 s.).
Del apoyo invertido bajar horizontal a la suspensión dorsal horizontal (2 s.).

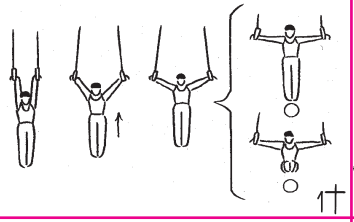


63. De l'appui ou la croix, s'abaisser lent. bras t. à la susp. et établis. en force, bras t. à la croix (2 s.).
From sup. or cross, lower slowly with str. arms to hang, and pull with str. arms to cross (2 s.).
Del apoyo o cristo, bajar lentam. b. ext. a la susp. y dominación a fuerza b. ext a cristo (2 s.).

(Li Xiaoshuang)

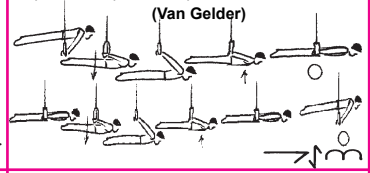


64. Établissement en force, bras tendus à la croix ou croix angle (2 s.).
Vertical pull up with straight arms to cross or L-cross (2 s.).
Dominación a fuerza, b. extendidos a cristo o cristo en ángulo (2 s.).



65. De la planche, s'abaisser horiz. lent. à la susp. dorsal horiz. et s'élever à l'hirondelle (2 s.) ou de l'hirondelle à la planche ou planche à planche.
From planche, lower horiz. and slowly to hanging scale rw. and press to swallow (2 s.) or from swallow same to planche or planche to planche.
De plancha, bajar horizont. lent. a la susp. dors. horiz. y subir a hirondelle (2 s.) o hirondelle a plancha. o plancha a plancha.

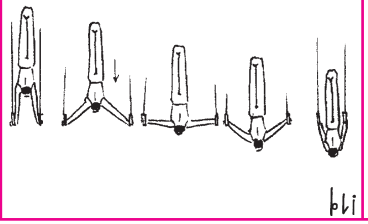
(Van Gelder)



66.

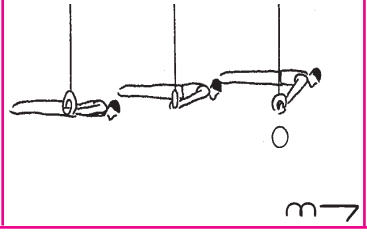
67.

68. De l'appui renverse, s'abaisser en passant par la croix renverse à la suspension renversée.
From handstand, lower slowly with straight arms through inverted cross to inverted hang.
Del apoyo invertido, bajar pasando por cristo invertido a la suspensión invertida.

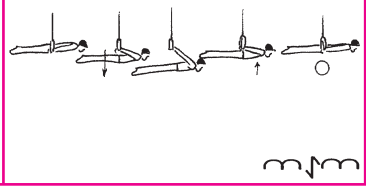


69.

70. De l'hirondelle, s'élever à l'appui fac. horiz. (2 s.).
From swallow, press to support scale (2 s.).
De hirondelle elevarse al apoyo fac. horiz. (2 s.).

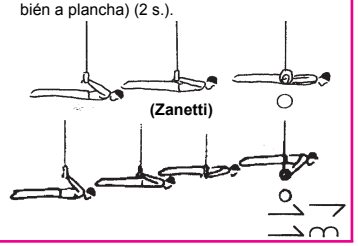


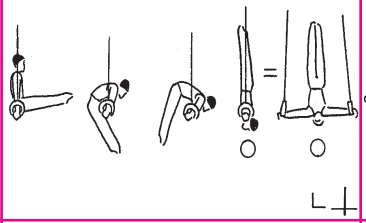
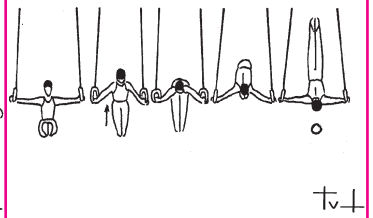
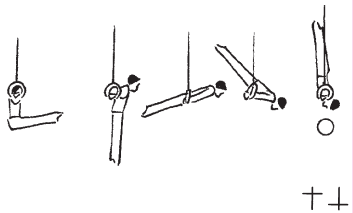
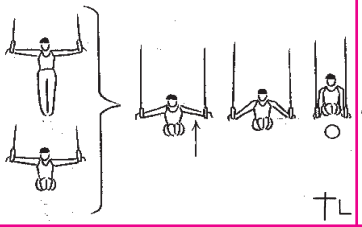
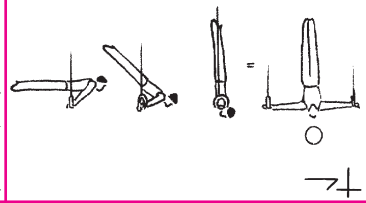
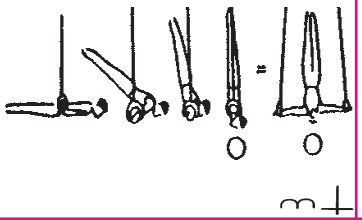
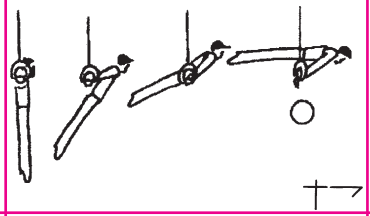
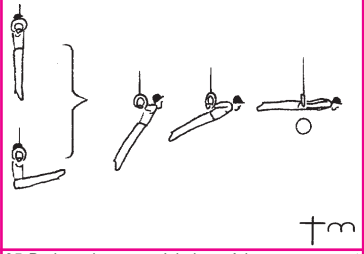
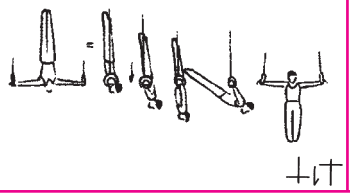
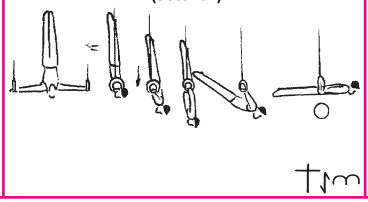
71. De Hirondelle, s'abaisser horiz. lent. á la susp. dors. horiz. et s'élever à la l'hirondelle. (2 s.).
From swallow , lower slowly to handing scale, press to swallow (2 s.).
Desde Hirondelle, bajar horiz. lentamente a plancha dorsal para subir a Hirondelle (2 s.).



72. De la susp. dors. horiz., s'élever à l'hirondelle (aussi à l'appui fac. horiz.) (2 s.).
From hanging scale rw. press to swallow (also to Support Scale) (2 s.).
De la susp. dors. horiz., elev. a hirondelle (también a plancha) (2 s.).

(Zanetti)



A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG II: Éléments de force et maintien (2 s.) - *Strength elements and hold elements (2 sec.)* - Elementos de fuerza y mantenimiento (2 seg.)					
73.	74.	75. De l'équerre, s'élever corps fléchi et bras tendus, à la croix renverse. (2 s.). *From L-sit, press to inverted cross (2 s.).* De ángulo, elevarse cuerpo flex. y brazos ext. a cristo invertido (2 s.). 	76. De la croix angle, s'élever à la croix renvs. (2 s.). *From L-cross, press to inverted cross (2 s.).* De cristo en ángulo, elevarse a cristo inv. (2 s.). 	77. De la croix s'élever corps tendu à la croix renvs (2 s.). *From cross, press with straight body to inverted cross (2 s.).* De cristo elevarse cuerpo ext. a cristo inv. (2 s.). 	78.
79.	80.	81. De la croix ou croix angle, établis. de force à l'équerre (2 s.). *From cross or L-cross, press to L-sit (2 s.).* De cristo o cristo en ángulo, dominación a fuerza a ángulo (2 s.). 	82. De l'appui facial horizontal, s'élever à la croix renverse (2 s.). *From support lever, press to inverted cross (2 s.).* Del apoyo facial horizontal, elevarse a cristo invertido (2 s.). 	83. De l'hirondelle, s'élever à la croix renvs. (2 s.). *From swallow, press to inverted cross (2 s.).* De Hirondelle, elevarse a cristo invertido (2 s.). 	84.
85.	86.	87.	88. De la croix, s'élever direct à l'appui facial horizontal (2 s.). *From cross, press to planche without first going to support (2 s.).* De cristo, elevarse directamente al apoyo facial horizontal (2 s.). 	89. De la croix, s'élever à l'hirondelle (2 s.). *From cross, press to swallow (2 s.).* De cristo, elevarse a Hirondelle (2 s.). 	90.
91.	92.	93.	94. De la croix renvs. s'abaisser à la susp. renvs. et etablis. lent. en tourn. en arrière à la croix. (2 s.). *From inverted cross lower slowly to inverted hang and felge bwd. slowly to cross (2 s.).* De cristo inv., bajar a la suspensión inv. y dominar lentamente volteando atrás a cristo (2 s.). **(Vorobiov))** 	95. De la croix renvs. s'abaisser à la susp. renvs.et etablis. lent. en tourn. en arr. à l'hirondelle. (2 s.). *From inverted cross lower slowly to inverted hang and felge bwd. slowly to swallow (2 s.).* De cristo invertido, bajar a la suspensión inv. y dominar lent. volteando atrás a hirondelle (2 s.). **(Jotchev)** 	96.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Éléments de force et maintien (2 s.) - *Strength elements and hold elements (2 sec.)* - Elementos de fuerza y mantenimiento (2 seg.)

97.

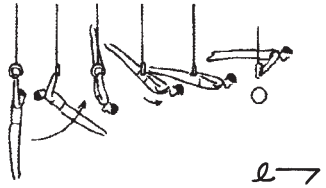
98.

99.

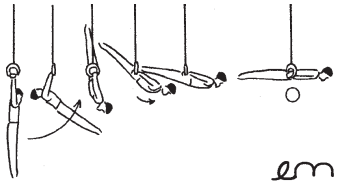
100.

101. Tour en arrière lent. corps et bras tendus à l'appui facial horizontal (2 s.).
Roll bwd. slowly with str. arms and body to free sup. scale (2 s.).
Voltear. atrás lentamente cuerpo y brazos ext al apoyo facial horizontal (2 s.).

(Yan Mijayoung)



102. Tour en arrière. lent. corps et bras tendus à l'appui facial horiz. entre les anneaux (2 s.).
Roll bwd. slowly with str. arms and body to swallow (2 s.).
Voltear atrás cuerpo y brazos ext. hirondelle (2 s.).



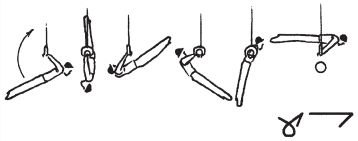
103.

104.

105.

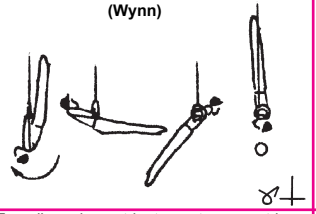
106. Tour d'appui avant lentement, bras tendus, passer par la croix pour terminer à l'appui facial horizontal (2 sec.).
Slowly roll fwd. str. w. str. arms through Cross and press to planche without first going to support (2 s.).
Rodar ad. lentam. cuerpo y br. ext. a través de cristo a plancha sin ir previamente al ap. (2 s.).

(Ng Kiu Chung 2)



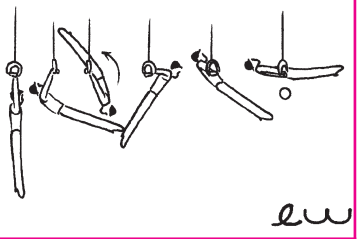
107 Tour d'appui avant lentement, corps et bras tendus, passer par la croix à la croix inversée (2 s.).
Slow roll fwd. with straight body and arms through cross to inverted cross (2 s.).
Rodar lentamente ad. con cuerpo y brazos ext. a través de cristo a cristo invertido (2 s.).

(Wynn)



108. Azarian à la croix renverse (2 s.).
Azarian to inverted Swallow (2 s.).
Azarian a hirondelle invertida (2 s.).

(Tulloch)



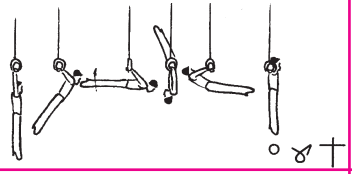
109.

110.

111.

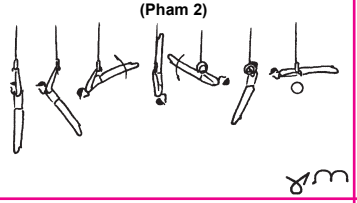
112. Tour d'appui avant lentement, corps et bras tendus, à la croix (2 sec.) ou à la croix en équerre (2 sec.), aussi de la suspension inversée.
Slow roll fwd. with str. body and arms to Cross or L-Cross (2 s.), also from inverted hang.
Rodar lent. ad. cuerpo y br. ext. a cristo o cristo en ángulo (2 s.), también desde susp. inv..

(Davtyan)



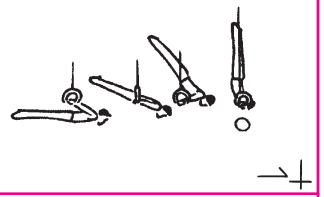
113. Tour d'appui avant lentement, corps et bras tendus, passer par la croix pour terminer à l'appui fac. horiz. entre les anneaux (2 s.).
Slow roll forward with straight body and arms through cross to swallow (2 sec).
Rodar lent. ad. cuerpo y brazos ext. a traves de cristo a hirondelle.

(Pham 2)



114. De la suspension dorsale établissement. en force, bras tendus à la croix renverse. (2 s.).
Through hang rearways press with straight arms and straight body to inverted cross (2 s.).
Desde plancha dorsal subir con brazos y cuerpo ext. a cristo invertido (2 s.).

(Carmona)



115.

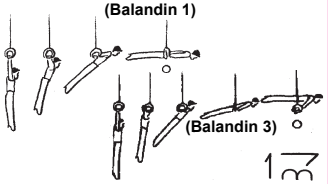
116.

117.

118.

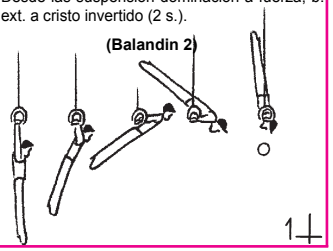
119. De la susp. établis. en force, bras t. à l'hirondelle ou pour l'hirondelle à la planche (2 s.).
From hang vertical pull up with straight arms to swallow or thr. swallow to sup. scale *(2 s.).*
Desde las susp. dom. a fuerza, b. ext. a hirondelle o a traves de hirondelle a plancha (2 s.)

(Balandin 1)



120. De la suspension établissement en force, bras tendus à la croix renverse. (2 s.).
From hang vertical pull up with straight arms to inv. cross *(2 s.).*
Desde las suspensión dominación a fuerza, b. ext. a cristo invertido (2 s.).

(Balandin 2)

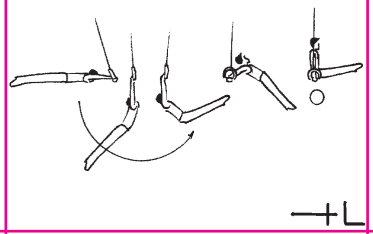


A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

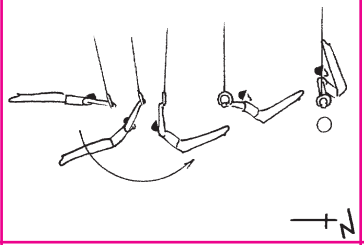
EG III: Élans menant à un élément de maintien en force (2 s.) - *Swing to Strength hold elements (2 sec.)* - Impulso a elementos de mantenimiento a fuerza (2 seg.)

1.

2. Établissement avant à l'équerre (2 s.).
Uprise fwd. to L-sit, (2 s.).
Dominación adelante. a ángulo (2 s.).



3. Établis. av. à l'équerre jambes levées vert (2 s.).
Uprise fwd. to V-sit (2 s.).
Dominación ad. a ángulo p. verticales (2 s.).



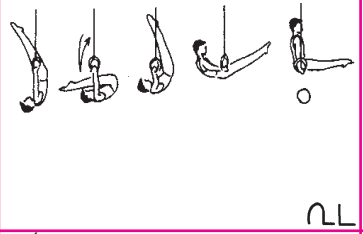
4.

5.

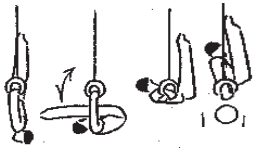
6.

7.

8. Bascule à l'équerre (2 s.).
Kip to L-sit (2 s.).
Kippe ángulo (2 s.).



9. Bascule à l'équerre jambes lev. vertical (2 s.).
Kip to V-sit (2 s.).
Kippe a ángulo p. verticales (2 s.).



10.

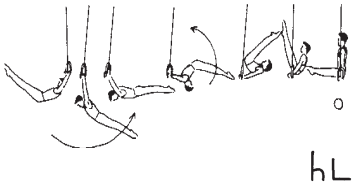
11.

12.

13.

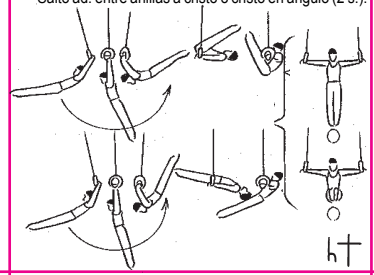
14. Élancer en suspension en arrière, renversement avant à l'équerre (2 s.).
Backward swing to salto fwd. p. to L-sit (2 s.).
Lanzarse en suspensión atrás dislocando ad. a ángulo (2 s.).

(Honma)



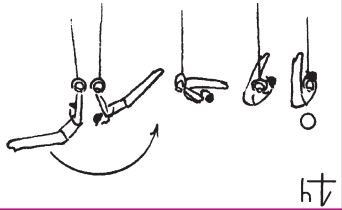
15.

16. Tour avant entre les anneaux direct. a croix ou croix angle (2 s.).
Salto fwd. betw. rings direc. to cross / L-cross (2 s.).
Salto ad. entre anillas a cristo o cristo en ángulo (2 s.).



17. Tour avant entre les anneaux direct. à la croix équerre jambes vertical (2 s.).
Salto fwd. between rings directly to V cross (2 s.).
Salto adelante entre las anillas directo a cristo en V (2 s.).

(Tanaka)



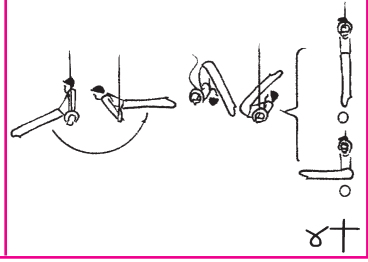
18.

19.

20.

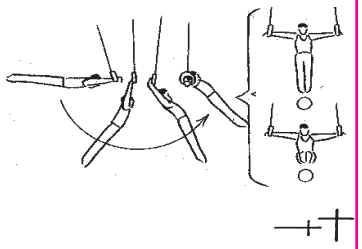
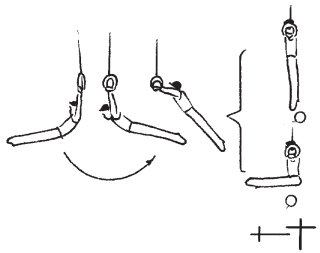
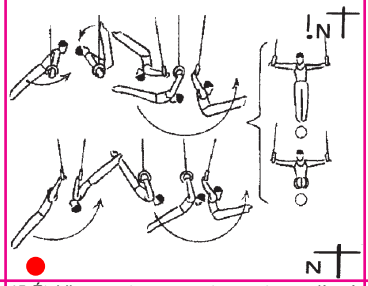
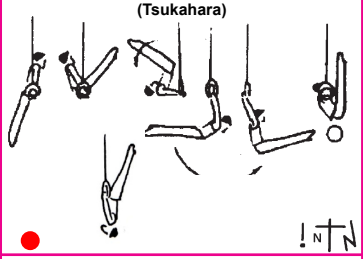
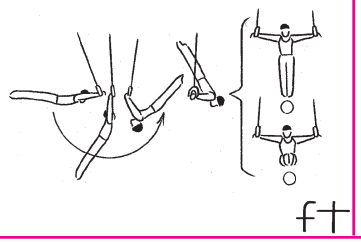
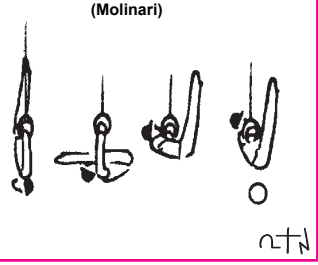
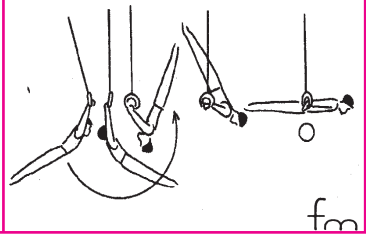
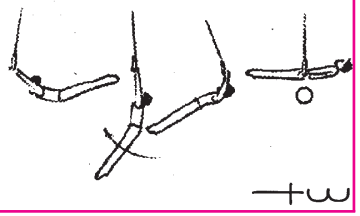
21.

22. De l'appui, salto av. c. à la croix ou croix angle (2 s.).
Bwd. swing, salto fwd p. to cross or L- cross (2 s.).
Del apoyo mortal c. a cristo o cristo en áng. (2 s.).



23.

24.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG III: Élans menant à un élément de maintien en force (2 s.) - *Swing to Strength hold elements (2 sec.)* - Impulso a elementos de mantenimiento a fuerza (2 seg.)					
25.	26.	27. Établissement. avant à la croix ou croix à l'équerre (2 s.). *Uprise fwd. to cross or L-cross (2 s.).* Dominación ad. a cristo o cristo en ángulo (2 s.). 	28.	29.	30.
31.	32.	33. Établissement. en arrière à la croix ou croix angle (2 s.). *Uprise bwd. to cross or L-cross (2 s.).* Dominación atrás a cristo o cristo en ángulo (2 s.). 	34.	35.	36.
37.	38.	39. Li Ning à la croix ou croix angle (2 s.). *Li Ning or Li Ning 2 to cross or L-cross (2 s.).* Li Ning a cristo o cristo en ángulo (2 s.). 	40. Li Ning ou Li Ning 2 à la croix jambes levées en V (2 s.). *Li Ning or Li Ning 2 to V Cross (2 s.).* Li Ning o Li Ning 2 a cristo en V (2 s.). **(Tsukahara)** 	41.	42.
43.	44.	45. Établissement en av. en tournant en arrière à la croix ou croix angle (2 s.). *Felge upward to cross or L-cross (2 s.).* Dominación adelante volteando atrás a cristo o cristo en ángulo (2 s.). 	46. Bascule à la croix équerre jambes I. vert. (2 s.). *Kip to V cross (2 s.).* Kippe cristo ángulo piernas verticales (2 s.). **(Molinari)** 	47. Établissement en av. en tournant en arrière à l'appui facial horizontal entre les anneaux (2 s.). *Felge upward to sup. scale at ring height (2 s.).* Dominación adelante volteando atrás al apoyo facial horizontal entre las anillas (2 s.). 	48. Etabliss. av. à Hirodelle inv. sans ph. d'appui (2 s.). *Uprise fwd. to inv. swallow w.o. supp. phase (2 s.).* Domin. ad. a hirondelle inv. sin fase de apoyo (2 s.). **(Rodrigues)** 

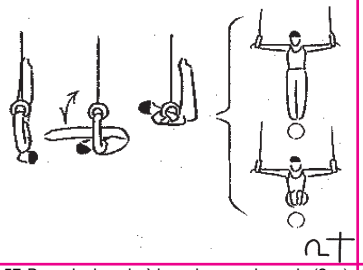
● Interdit pour junior / *Prohibited for junior* / Prohibido para junior

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Élans menant à un élément de maintien en force (2 s.) - *Swing to Strength hold elements (2 sec.)* - Impulso a elementos de mantenimiento a fuerza (2 seg.)

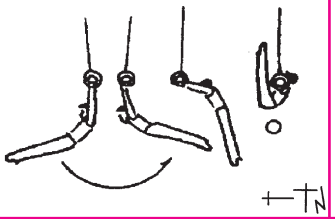
49.

51. Bascule à la croix ou croix angle (2 s.).
Kip to cross, or L-cross (2 s.).
Kippe cristo o cristo en ángulo (2 s.).

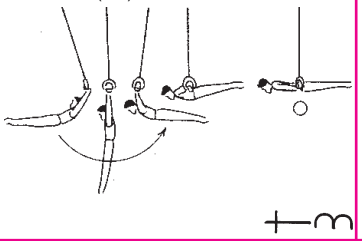


52. Établissement arrière à la croix jambes levées en V (2 s.).
Back Uprise to V Cross (2 s.).
Dominación atrás a cristo en V (2 s.).

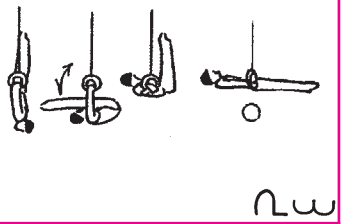
(Kato)



53. Établissement. en arrière à l'appui facial horizontal entre les anneaux. (2 s.).
Uprise bwd. to sup. scale at ring height (2 s.).
Dominación atrás al apoyo facial horizontal entre las anillas (2 s.).



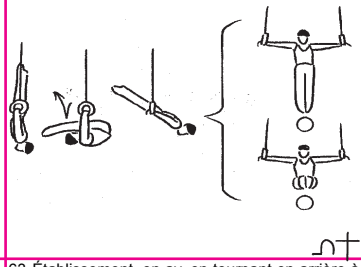
54. Bascule à hirondelle inversée. (2 s.).
Kip to inverted swallow (2 s.).
Kip a hirondelle inv. (2 s.).



55.

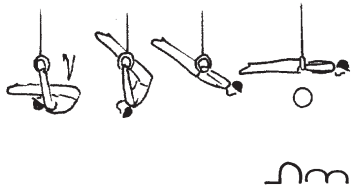
56.

57. Bascule dorsale à la croix ou croix angle (2 s.).
Back kip to cross or L-cross (2 s.).
Báscula dorsal a cristo o cristo en ángulo (2 s.).



58.

59. Bascule dorsale à l'appui facial horiz. entre les anneaux (2 s.).
Back kip to support scale at ring height (2 s.).
Báscula dorsal a hirondelle (2 s.).

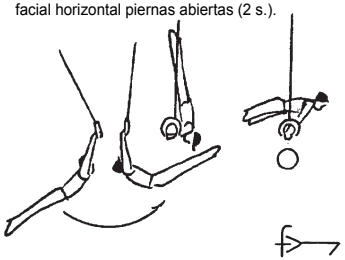


60.

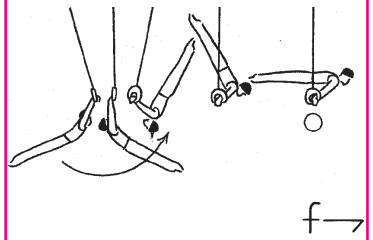
61.

62.

63. Établissement. en av. en tournant en arrière à l'appui facial horizontal écarté (2 s.).
Felge upward to support scale straddled (2 s.).
Dominación adelante volteando atrás al apoyo facial horizontal piernas abiertas (2 s.).



64. Établissement. en av. en tournant en arrière à l'appui facial horizontal. (2 s.).
Felge upward to support scale (2 s.).
Dominación adelante volteando atrás al apoyo facial horizontal. (2 s.).



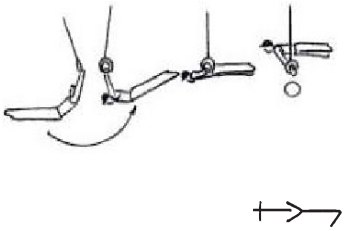
65.

66.

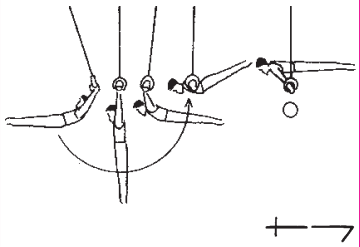
67.

68.

69. Établissement. en arrière à l'appui facial horizontal écarté (2 s.).
Uprise bwd. to support scale straddled (2 s.).
Dominación atrás al apoyo facial horizontal piernas abiertas (2 s.).

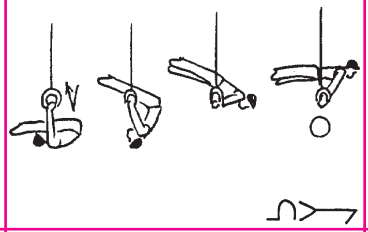
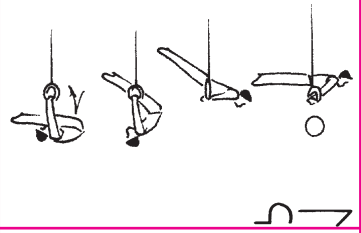
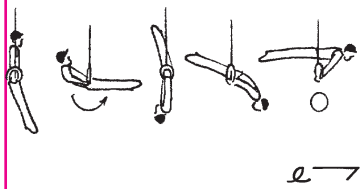
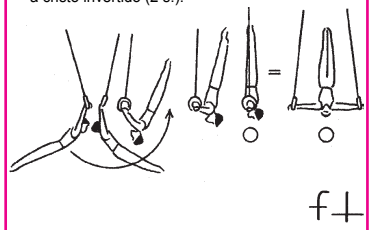
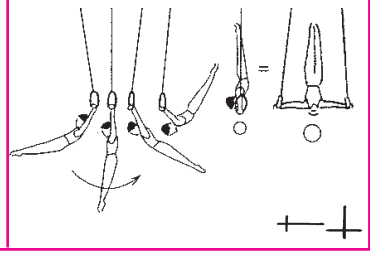


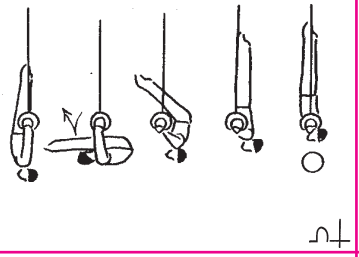
70. Établissement. en arrière à l'appui facial horizontal (2 s.).
Uprise bwd. to support scale (2 s.).
Dominación atrás al apoyo facial horiz. (2 s.).



71.

72.

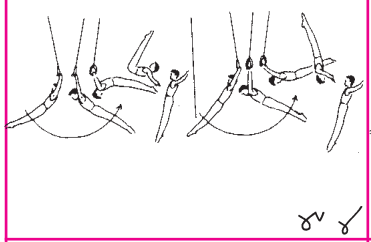
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG III: Élans menant à un élément de maintien en force (2 s.) - *Swing to Strength hold elements (2 sec.)* - Impulso a elementos de mantenimiento a fuerza (2 seg.)					
73.	74.	75. Bascule dorsale à l'appui facial horiz. éc. (2 s.). *Back kip to support scale straddled (2 s.).* Báscula dorsal al apoyo fac. hor. p. ab. (2 s.). 	76. Bascule dorsale à l'appui facial horiz. (2 s.). *Back kip to support scale (2 s.).* Báscula dorsal al apoyo fac. hor. (2 s.). 	77.	78.
79.	80.	81.	82. Tour d'appui arrière tendu à l'appui facial horizontal (2 s.). *Felge bwd. stretched to free sup. scale (2 s.).* Giro de apoyo atrás ext. al apoyo facial horizontal (2 s.). 	83.	84.
85.	86.	87.	88. Établissement en avant en tournant en arrière bras tendu à la croix renversée (2 s.). *Felge upward with straight arms to invert. cross (2 s.).* Dominación adelante volteando atrás brazos ext. a cristo invertido (2 s.). 	89.	90.
91.	92.	93.	94. Établissement. arrière à la croix renvs. (2 s.). *Uprise bwd. to inverted cross (2 s.).* Dominación atrás a cristo invertido (2 s.). 	95.	96.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG III: Élans menant à un élément de maintien en force (2 s.) - *Swing to Strength hold elements (2 sec.)* - Impulso a elementos de mantenimiento a fuerza (2 seg.)					
97.	98.	99.	100. Bascule dorsale à la croix renversé. (2 s.). *Back kip to inverted cross (2 s.).* Báscula dorsal a cristo invertido (2 s.). 	101.	102.
103.	104.	105.	106.	107.	108.
109.	110.	111.	112.	113.	114.
115.	116.	117.	118.	119.	120.

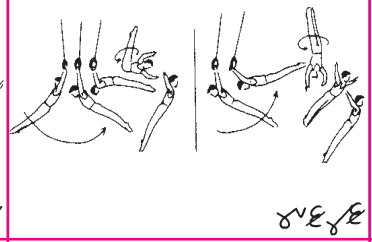
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG IV: Sorties - *Dismounts* - Salidas

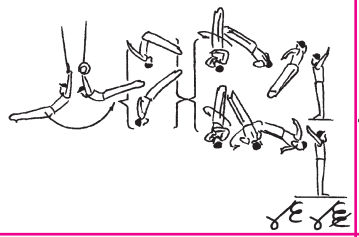
1. Salto avant carpé ou tendu.
Salto fwd. piked or stretched.
Mortal adelante en carpa o extendido.



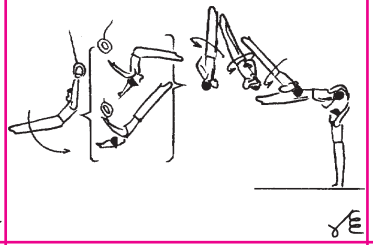
2. Salto avant carpé ou tendu avec ½ t.
Salto fwd. piked or stretched with ½ t.
Mortal adelante en carpa o extendido con ½ g.



3. Salto avant carpé ou tendu avec 1/1 ou 3/2 t.
Salto fwd. piked or stretched with 1/1 or 3/2 t.
Mortal ad. en carpa o extendido con 1/1 o. 3/2 g.



4. Salto avant carpé ou tendu avec 2/1 t.
Salto fwd. piked or stretched with 2/1 t.
Mortal adelante en carpa o extendida con 2/1 g.



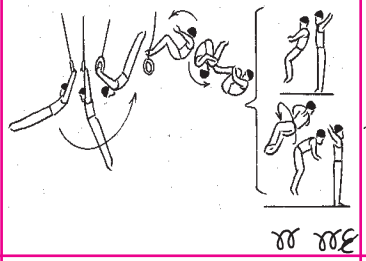
5.

6.

7.

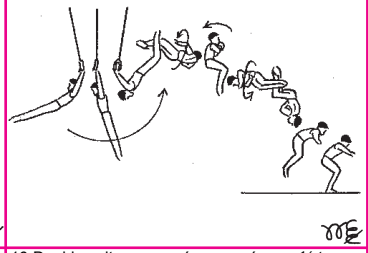
8.

9. Double salto av. groupé ou groupé avec ½ t.
Double salto fwd. tucked or tucked with ½ t.
Doble mortal adelante agrupado o agrupado con ½ g.



10. Double salto av. groupé avec 3/2 t. (aussi 1/1 t.).
Double salto fwd. tucked with 3/2 t (also 1/1 t.).
Doble mortal ad. agr. con 3/2 g. (tamb. 1/1 g.).

(Fischer)



11.

12.

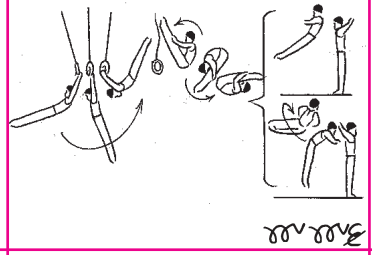
13.

14.

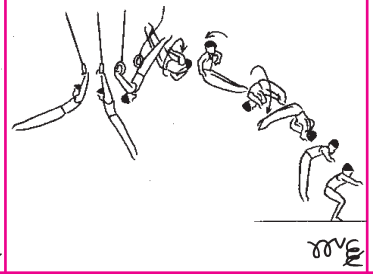
15.

16. Double salto av. carpé ou carpé avec ½ t.
Double salto fwd. piked or piked with ½ t.
Doble mortal adelante en carpa con ½ g.

(Balabanov)



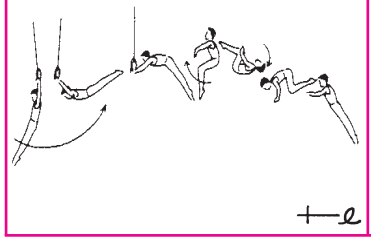
17. Double salto av. carpé avec 3/2 t. (aussi 1/1 t.).
Double salto fwd. piked with 3/2 t. (also 1/1 t.).
Doble mortal ad. en carpa con 3/2 g. (tamb. 1/1 g.).



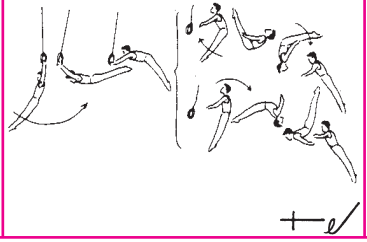
18.

19. Établissement arrière et salto arrière groupé.
Uprise bwd. and salto bwd t.
Dominación atrás y mortal atrás agrupado.

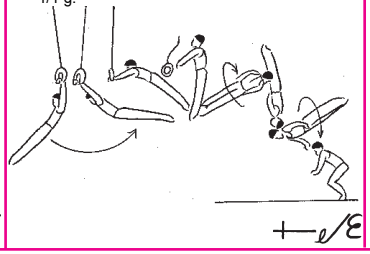
(Köste)



20. Établissement arr. et salto arrière ca. ou tendu.
Uprise bwd. and salto bwd p. or str.
Dominación atrás y mortal atrás en carpa o ext.



21. Établissement arrière et salto arrière tendu avec 1/1 t.
Uprise bwd. and salto bwd str. with 1/1 t.
Dominación at. y mortal at. en carpa o ext. con 1/1 g.



22.

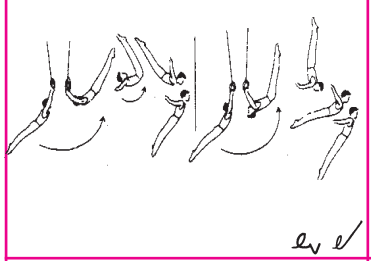
23.

24.

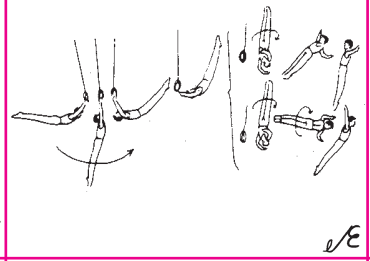
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG IV: Sorties - *Dismounts* - Salidas

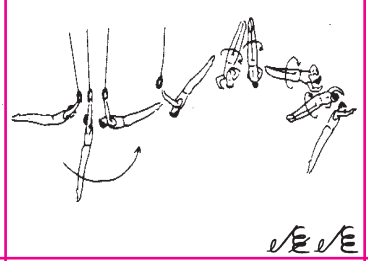
25. Salto arrière carpé ou tendu.
Salto bwd. piked or stretched.
Mortal atrás en carpa o extendido.



26. Salto arrière tendu avec ½ ou 1/1 t.
Salto bwd. stretched with ½ or 1/1 t.
Mortal atrás extendido con ½ o 1/1 g.

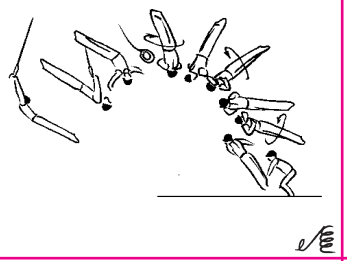


27. Salto arrière tendu avec 2/1 t. ou 3/2 t.
Salto bwd. stretched with 2/1 t. or 3/2 t.
Mortal atrás extendido con 2/1 g. o 3/2 g.



28.

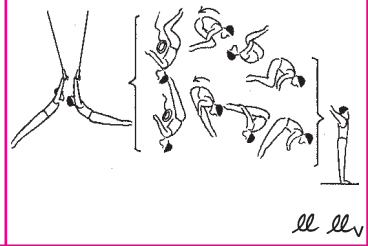
29. Salto arrière tendu avec 3/1 t.
Salto bwd. stretched with 3/1 t.
Mortal atrás extendido con 3/1 g.



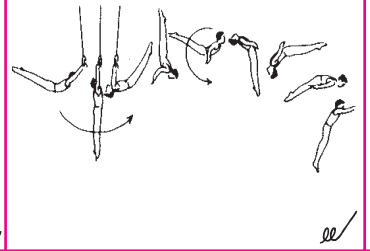
30.

31.

32. Double salto arrière groupé ou carpé.
Double salto bwd. tucked or piked.
Doble mortal atrás agrupado o en carpa.



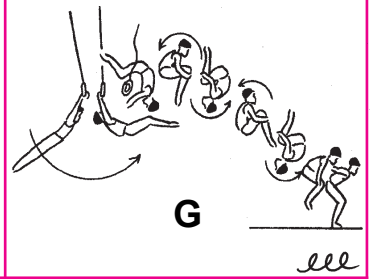
33. Double salto arrière tendu.
Double salto bwd. stretched.
Doble mortal extendido.



34.

35.

36. Triple salto arrière groupé.
Triple salto bwd. tucked.
Triple mortal atrás agrupado.



37.

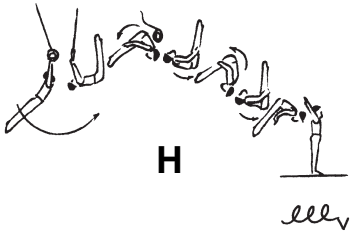
38.

39.

40.

41.

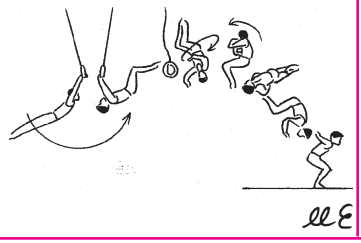
42. Triple salto arrière carpé.
Triple salto bwd. piked.
Triple mortal atrás en carpa.
(Whittemburg)



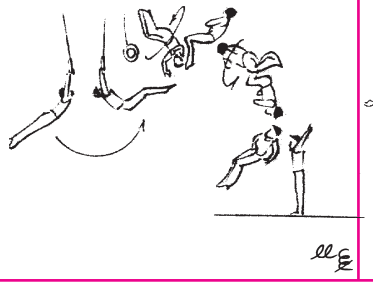
43.

44.

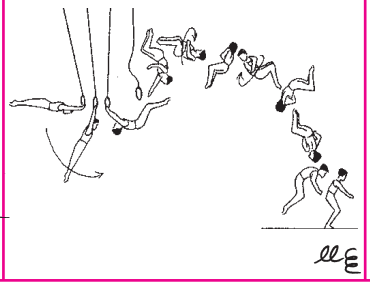
45. Double salto arrière groupé avec ½ *ou* 1/1 t.
Double salto bwd. t. with ½ or 1/1 t.
Doble mortal at. agr. con ½ o 1/1 g.



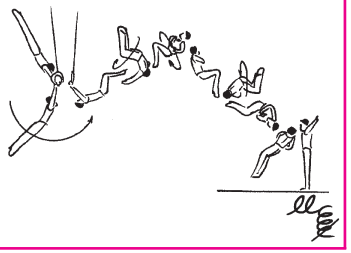
46. Double salto arrière groupé avec 3/2 t.
Double salto bwd. t. with 3/2 t.
Doble mortal atrás agrupado con 3/2 g.

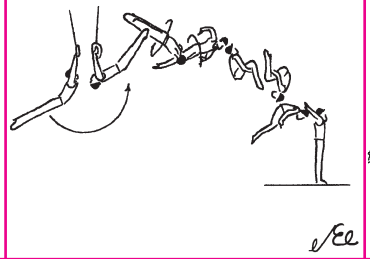
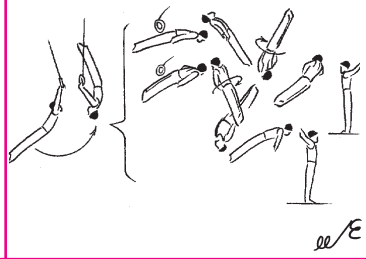
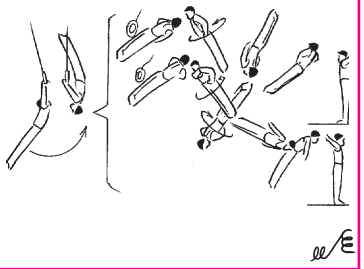


47. Double salto arrière groupe avec 2/1 t.
Double salto bwd. t. with 2/1 t.
Doble mortal atrás agrupado con 2/1 g.



48. Double salto arrière groupe avec 5/2 t.
Double salto bwd. t. with 5/2 t.
Doble mortal atrás agrupado con 5/2 g.
(Tuuha)



A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG IV: Sorties - *Dismounts* - Salidas					
49.	50.	51. Salto arrière tendu avec 1/1 t. et salto groupé. *Salto bwd. str. with 1/1 t. and salto t.* Mortal atrás extendido con 1/1 g. y mortal atrás agrupado. 	52. Double salto arrière tendu avec ½ ou 1/1 t. *Double salto bwd. stretched with ½ or 1/1 t.* Doble mortal extendido con ½ o 1/1 g. 	53.	54. Double salto arrière tendu avec 3/2 ou 2/1 t. *Double salto bwd. stretched with 3/2 or 2/1 t.* Doble mortal extendido con 3/2 o 2/1 g. 
55.	56.	57.	58.	59.	60.
61.	62.	63.	64.	65.	66.
67.	68.	69.	70.	71.	72.

Section 13: Vault

Height: 135 cm measured from the floor

Article 13.1 Description of a Vault Exercise

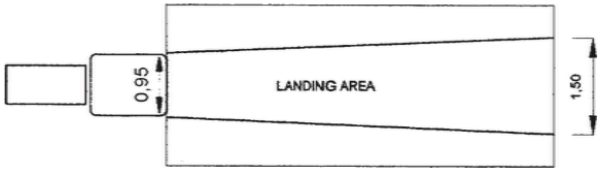
The gymnast must perform one vault except in Qualification for Vault Finals and in Vault Finals where he must show two vaults from different Vault Groups and with different 2nd flight phases (for higher difficulty vaults). For example: different direction - fwd./bwd and/or different position - tucked/piked (for simple saltos) or minimum ½ turn difference (for twisting saltos and simple flights). Each vault begins with a run and a takeoff from both feet (with or without a round off) to the vault board with legs together and is executed with a brief support phase on the table with two hands. The vault may contain single or multiple turns around the two axes of the body. After the first vault, the gymnast returns without delay to the starting position and, at the signal of the D1 Judge, performs his second vault.

Article 13.2 Content and construction

Article 13.2.1 Information about Exercise Presentation

1. The gymnast must begin vault from a still stand with legs together at a maximum distance or 25 meters, measured from the front edge of the table to the inner side of the block attached at the end of the vault run up mat. The vault begins with the first step or hop of the gymnast, but the evaluation begins the moment his feet contact the vaulting board. The length of the approach must be marked on or alongside the approach lane.
2. The vault ends with a landing behind the table in a standing position with legs together facing either towards or away from the table (frontways or rearways).
3. The gymnast must show only vaults that he can perform with complete safety and with a high degree of aesthetic and technical mastery. He is required to show the Identification Number of his intended vault before he vaults.
4. The gymnast may take-off only forwards or backwards and with legs together. The only element that may be performed before the vaulting board is a round off. For such vaults, the use of the vaulting board safety "collar" is mandatory and must be provided by the competition organizer. For round off entry vaults, the gymnast may use one official handy-mat provided only by the organizer.

5. Vaults with saltos during the first flight phase and vaults with straddled legs are neither listed nor permitted.
6. The gymnast must show the intended body position (tucked, piked, or stretched) in a distinct and unmistakable manner. Indistinct body positions are deducted by the E-Jury and may result in recognition as a lower value vault by the D-Jury.
7. Basis for the Evaluation by the E-Jury:
   a) First flight phase, up to the support with two hands.
   b) 2nd flight phase, including the pushing off from the table up to the landing in a standing position. The gymnast must demonstrate a distinct rise in the height of his body after push off from the table.
   c) Body position in the momentary support on the table.
   d) Deductions with regard to the deviation from the extended axis of the table.
   e) Technical execution during the entire vault.
   f) The landing.
8. Landing Rules:
   a) The gymnast must land with both feet within an area marked left and right of the extended centre line of the table as described in the following draw.



   These lines must be clearly marked on the landing mat. Stepping on the line, but not over the line, is permitted.
   The mat containing the marked landing zone for alignment must be securely fastened so that it cannot shift during competition.

   b) Twisting during vaults must be completed before landing. Incomplete twists result in the appropriate deduction, and if incomplete by 90° or more, will result in non-recognition by the D-jury and in recognition as a vault with a lower Difficulty Value.
9. In the 2nd flight phase, the gymnast must show a conspicuous rise in height of his center of gravity at the moment of hand push-off.

10. Salto vaults tucked or piked must display a distinct opening phase in preparation for landing. A landing that is not prepared is a sign of an error in technique and will usually result in a technical execution deduction as well as a landing deduction.

11. For a full list of errors and deductions governing Exercise Presentation see, Section 9 and the summary of deductions in Articles 9.4 and 13.3.

Article 13.2.2 Information about the D score

1. The gymnast must show one vault in Qualification, Team Final and the All-Around Final. In the Qualification for Vault Final and in Vault Finals he must show two vaults, which must be from different Vault Groups (for all vaults) and which may not have the same or similar 2nd flight phases (for the higher difficulty vaults).

Group I	Handspring .
Group II	1/4 or 1/2 tw in 1st flight.
Group III	Round off entry.
Group IV	Round off with 1/2 tw in 1st flight.
Group V	Scherbo entry in 1st flight

2. Each vault is listed, numbered, and given a value in the Difficulty Tables within its Group. The following general principles apply:

   a) Cuervo vaults have the same value as equivalent Handspring Salto vaults with twists.
   b) Kasamatsu vaults have the same value as the equivalent Tsukahara vaults.
   c) Yurchenko vaults have the same value as the analogous Tsukahara or Kasamatsu vaults.
   d) Unless otherwise indicated, round off entry vaults with ½ turn to the table have a value of 0.20 more than the analogous forward approach vaults.
   e) Unless otherwise indicated, round off entry vaults with ¾ or 1/1 turn to the table have a value of 0.60 more than the analogous Tsukahara vaults.
3. Each vault is given a unique Difficulty Value based on its complexity.
4. Prior to the execution of each vault, the appropriate vault number, as assigned in the Code of Points must be displayed for the D-jury. This function is performed by the gymnast, or an assistant, with the aid of a flashboard and is not penalized in the case of error.
   Example: #319 - The #3 designates the vault group; the #19 designates the vault number within that vault group.
5. The gymnast must show the intended body position (tucked, piked, or stretched) in a distinct and unmistakable manner. Non-distinct body positions may result in non-recognition by the D-Jury or recognition as a vault with a lower Difficulty Value. (see the body position definitions in Appendix A Section 3). The gymnast must display the vault number for the vault that he can do, not the one he hopes to do. This warning applies especially for the recognition of stretched and piked positions.

6. The placement mat may be used for round off entry vaults only, and is optional.
7. The vault is invalid (0.00 point from the D-Jury and the E-Jury)) when:
   a) The vault is executed without a support phase, i.e., neither hand touches the table.
   b) Failure to use the safety collar for round off entry vaults.
   c) The vault is so poorly executed that the intended vault cannot be recognized, or the gymnast pushes from the table with his/her feet.
   d) Spotting assistance during the vault.
   e) The gymnast does not land with his feet first. This means that at least one foot must contact the landing mat before any other part of the body.

Code MAG 2017
Code MAG 2017

f) The gymnast lands intentionally in a side stand.
g) The gymnast performs a prohibited vault (straddled legs, salto in first flight, prohibited pre-element before the vaulting board, etc.).
h) The first vault is repeated for the second vault in Qualification for Vault Final or in Vault Final.

A video review by D- panel and Apparatus supervisor will automatically occur for every vault receiving an Invalid "0 "Score. All E-Jury judges enter their deductions after every vault performed. The D jury will notify them in the case of a "0" vault and advise them of the method to present a "0" E-score.

8. In **Qualification**, **Team Final**, **and All-Around Final**:
   - One vault must be performed.
   - In Qualification, the 1st vault score counts toward the Team and/ or All-Around Total.

   For Qualification and in the **Apparatus Final**, each gymnast must perform two different vaults which must be from different Vault Groups (for pages 1 & 2 of Vault Value Table) and which may not have the same or similar 2nd flight phases (for page 2 of the Vault Value Table only).

   In Qualification and in the Apparatus Final, the average score of the 2 vaults will determine the final score for the gymnast.
9. Additional run approaches are permitted as follows, with deduction of 1.00 for empty run (if gymnasts has not touched the springboard or apparatus).
   - When 1 vault is required, a second run approach is permitted with deduction. Third approach not permitted.
   - When 2 vaults are required, a third run approach is permitted with deduction. Fourth approach not permitted.

Article 13.3 Table of Specific Errors and Deductions for Vault

D jury

Error	Small 0.10	Medium 0.30	Large 0.50
Landing or touching with one foot or one hand outside the landing area.	0.1 from the final score		
Touching with feet, hands, foot and hand or with any other part of the body outside of the landing area.	0.3 from the final score		
Landing directly outside the landing area.	0.3 from the final score		
Exceeding 25 meter run for Vault.	0,50 from the Final Score		
Illegal or invalid vaults.	Score of 0,00 for the vault		
Failure to use vault board safety collar for round off entry vaults.	Score of 0,00 for the vault		
Repeating 1st vault in Qualification or in Vault-Final.	Score of 0,00 for the vault		
Repeating 1st vault group in Qualification or in Vault-Final.	2,0 point deduction for the 2nd vault		
Same or similar 2nd flight phase for the two vaults in Qualification or in Vault-Final (Table page 2).	2,0 point deduction for the 2nd vault		
Additional run approach.	1,00 point deduction		

E Jury deductions

Error	Small 0.10	Medium 0.30	Large 0.50
Execution errors in 1st flight.	+	+	+
Technical errors in 1st flight.	+	+	+
Passing the handstand position not through the vertical.	+	+	+
Execution errors in 2nd flight.	+	+	+
Technical errors in 2nd flight.	+	+	+
Insufficient height, no conspicuous rise of the body.	+	+	+
Lack of extension in preparation for landing.	+	+	

Code MAG 2017

2017 - 2020
TABLEAU DE VALEUR POUR LE SAUT FIG GAM - *FIG MAG VAULT VALUE TABLE* - TABLA DE VALOR DE SALTOS FIG GAM

EG 1 Renversements avant *Handspring* Palomas		
101	Renversement avant. *Handspring.* Paloma.	1,6
102	Renversement avant avec ½ t. *Handspring ½ tw.* Paloma con ½ g.	1,8
103	Renversement avant avec 1/1 t. *Handspring 1/1 tw.* Paloma con 1/1 g.	2,0
104	Renversement avant avec 3/2 t. *Handspring 3/2 tw.* Paloma con 3/2 g.	2,2
105	Renversement avant avec 2/1 t. *Handspring 2/1 tw.* Paloma con 2/1 g.	2,4
106	Renversement avant avec 5/2 t. (Tsygankov) *Handspring 5/2 tw. (Tsygankov)* Paloma con 5/2 g. (Tsygankov)	2,6
107	Renversement avant et salto avant groupé. *Handspring salto forward tucked.* Paloma mortal agrupado	2,4
108	Renv. av. et salto av. groupé avec ½ t. (Cuervo groupé) *Handspring salto forward tucked ½ tw. (Cuervo tucked)* Paloma mortal agr. con ½ g. (Cuervo agrupado)	2,8
109	Renv. av. et salto av. gr. avec 1/1 t. (Cuervo gr. avec ½ t.) *Handspring salto fwd tucked 1/1 tw. (Cuervo tucked ½ tw)* Paloma mortal agr. con 1/1 g. (Cuervo agr. con ½ g.)	3,2
110	Renv. av. et salto av. gr. avec 3/2 t. (Kroll) ou Cuervo gr. avec 1/1 t.) *Handspring salto fwd t. 3/2 tw (Kroll) or Cuervo t 1/1 tw.* Paloma mortal agr. con 3/2 g. (Kroll) o Cuervo agr. 1/1 g.	3,6
111	Renv. av. et salto av. gr. avec 2/1 t. (Canbas) ou Cuervo gr. avec 3/2 t.) *Handspring salto fwd t. 2/1 tw (Canbas) (Cuervo t 3/2 tw)* Paloma mortal agr. con 2/1 g. (Canbas) (Cuervo 3/2 g.)	4,0
112	Renversement avant et salto avant carpé. *Handspring salto forward piked* Paloma mortal en carpa.	2,8
113	Renv. avant et salto avant carpé avec ½ t. (Cuervo carpé) *Handspring salto forward piked ½ tw (Cuervo piked)* Paloma mortal en carpa con ½ g. (Cuervo carpa.)	3,2
114	Renv. av. et salto av. carpé avec 1/1 t. (Cuervo carpé avec ½ t.) *Handspring salto fwd. piked 1/1 tw. (Cuervo piked ½ tw)* Paloma mortal en carpa con 1/1 g. (Cuervo carpa ½ g.)	3,6
115	Renv. av. et salto av. carpé avec 3/2 t. (Cuervo carpé avec 1/1 t.) *Handspring salto fwd. piked 3/2 tw. (Cuervo piked 1/1 tw.)* Paloma mortal en carpa con 3/2 g. (Cuervo carpa 1/1 g.)	4,0
116	Renversement av. 1/1 t et salto av. groupé (Behrend) *Handspring w 1/1 tw to salto forward tucked (Behrend)* Paloma con 1/1 g. mortal ad. agrupado (Behrend)	4,0
117	Renversement avant 1/1 t et salto avant carpé (Rehm) *Handspring w 1/1 tw to salto forward piked (Rehm)* Paloma con 1/1 g. mortal ad. en carpa (Rehm)	4,4
118	Renv. avant 1/1 t et salto avant carpé avec ½ t. (Arican) *Handspring w. 1/1 tw. to salto fwd. piked ½ tw. (Arican)* Paloma con 1/1 g. mortal ad. en carpa con ½ g. (Arican)	4,8

EG 2 Sauts avec ¼ ou ½ t. dans le phase d'envol *¼ or ½ tw in 1st flight* ¼ o ½ g. en la 1ª fase de vuelo		
220	Renversement latéral avec ¼ t. *Handspring sideways ¼ tw.* Rondada con ¼ g.	1,6
221	Renversement latéral avec 3/4 t. *Handspring sideways 3/4 tw* Rondada con 3/4 g.	1,8
222	Renversement latéral avec 5/4 t. *Handspring sideways 5/4 tw* Rondada con 5/4 g.	2,0
223	Renversement latéral avec ¼ t. et salto avant groupé. *Handspring sideways ¼ tw salto forward tucked* Rondada con ¼ g. mortal adelante agrupado	2,4
224	Renversement latéral avec ¼ t. et salto avant carpé. *Handspring sideways ¼ tw salto forward piked* Rondada con ¼ g. mortal adelante en carpa	2,8
225	Renv. lat. avec ¼ t. et salto arr. groupé (Tsukahara) *Handspring sideways ¼ tw salto bwd tucked (Tsukahara)* Rondada con ¼ g. mortal atrás agrupado (Tsukahara)	2,2
226	Tsukahara carpe *Tsukahara piked* Tsukahara en carpa	2,4
227	Tsukahara groupé avec *½ t.* *Tsukahara tucked ½ tw* Tsukahara agrupado con *½ g.*	2,4
228	Renv. lat. avec ¼ t. et salto av. gr. avec *½ t.* (Kasamatsu) ou Tsukahara groupé avec 1/1 *t.* *Handspring sideways ¼ tw. and salto fwd. tucked ½ tw. (Kasamatsu) or Tsukahara tucked 1/1 tw.* Rondada con ¼ g. mortal ad agr. con *½ g.* (Kasamatsu) o Tsukahara agrupado con *1/1 g*	2,8
229	Kasamatsu gr. avec *½ ou* Tsukahara groupé avec 3/2 t. *Kasamatsu tucked ½ tw or Tsukahara tucked 3/2 tw* Kasamatsu agr. con *½ g. o* Tsukahara agr. con 3/2 g.	3,2
230	Tsukahara gr. avec 2/1 t. (Barbieri) or Kasamatsu 1/1 gr. *Tsukahara t. 2/1 tw (Barbieri) or Kasamatsu 1/1 tucked* Tsukahara agr. con 2/1 g. (Barbieri) o Kasamatsu 1/1 agr.	3,6

EG 3 Sauts à partir de la rondade *Round off entry* Entradas de Rondada		
335	Rondade renversement arrière *Round off back handspring* Rondada inversión atrás	1,6
336	Rondade renversement arrière avec *½ t.* *Round off back handspring ½ tw* Rondada inversión atrás con ½ g.	1,8
337	Rondade renversement arrière avec 1/1 *t.* *Round off back handspring 1/1 tw* Rondada inversión atrás con 1/1 g.	2,0
338	Rondade renv. arrière et salto arrière gr. (Yurchenko) *Round off back handspring salto bwd tucked (Yurchenko)* Rondada inversión mortal atrás agrupado (Yurchenko)	2,2
339	Yurchenko avec ½ t. *Yurchenko tucked ½ tw* Yurchenko con ½ g.	2,4
340	Yurchenko avec 1/1 t. *Yurchenko tucked 1/1 tw* Yurchenko con 1/1 g.	2,8
341	Yurchenko avec 3/2 t. *Yurchenko tucked 3/2 tw* Yurchenko con 3/2 g.	3,2
342	Yurchenko avec 2/1 t. *Yurchenko tucked 2/1 tw* Yurchenko con 2/1 g.	3,6
343	Yurchenko carpé *Yurchenko piked* Yurchenko en carpa	2,4

EG 4 Sauts à partir de la rondade avec ½ t. dans la 1er phase d'envol *Round off w/ ½ tw in 1st flight* Rondadas con ½ g. en la 1ª fase de vuelo		
450	Rondade ½ t. et renversement avant. *Round off ½ tw handspring* Rondada ½ g paloma	1,8
451	Rondade ½ t. et renversement avant avec ½ t. *Round off ½ tw handspring ½ tw* Rondada ½ g. paloma con ½ g.	2,0
452	Rondade ½ t. et renversement avant avec 1/1 t. *Round off ½ tw handspring 1/1 tw* Rondada ½ g. paloma con 1/1 g.	2,2
453	Rondade ½ t. et renversement avant salto avant groupé. *Round off ½ tw handspring salto forward tucked.* Rondada ½ g. paloma mortal agrupado.	2,6
454	Rondade ½ t., renv. avant salto avant groupé avec ½ t. *Round off ½ tw handspring salto forward tucked ½ tw* Rondada ½ g. paloma mortal agrupado con ½ g.	3,0
455	Rondade ½ t. et renversement avant salto avant carpé. *Round off ½ tw handspring salto forward piked.* Rondada ½ g. paloma mortal en carpa.	3,0
456	Rondade ½ t. et renv. av. salto av. carpé ½ t. (Nemov) *Round off ½ tw handspring salto fwd piked ½ tw (Nemov)* Rondada ½ g. paloma mortal en carpa con ½ g. (Nemov)	3,4

EG 5 Entrée Scherbo dans la 1er phase d'envol *Scherbo entry in 1st flight* Entradas Scherbo en la 1ª fase		
560	Rondade, saut arrière avec 1/1 t et renversement arrière *Scherbo entry to back handspring* Entrada de Scherbo e inversión atrás	2,2
561	Rondade, saut arr. avec 1/1 t et renv. arr. avec ½ t. *Scherbo entry to back handspring ½ tw* Entrada de Scherbo e inversión atrás con ½ g.	2,4
562	Rondade, saut arr. avec 1/1 t et renv. arr. avec 1/1 t. *Scherbo entry to back handspring 1/1 tw* Entrada de Scherbo e inversión atrás con 1/1 g.	2,6
563	Rondade, saut arr. avec 1/1 t et salto arrière groupé. *Scherbo entry to salto backward tucked* Entrada de Scherbo y mortal atrás agrupado.	2,8
564	Rondade, saut arr. avec 1/1 t et salto arrière carpé. *Scherbo entry & to salto backward piked* Entrada de Scherbo y mortal atrás en carpa.	3,0
565	Rondade, saut arr. avec 1/1 t et salto arr. gr. avec ½ t. *Scherbo entry & to salto backward tucked ½ tw* Entrada de Scherbo y mortal atrás agrupado con ½ g.	3,0
566	Rondade, saut arr. avec 1/1 t et salto arr. gr. avec 1/1 t. *Scherbo entry & salto backward tucked 1/1 tw* Entrada de Scherbo y mortal atrás agrupado con 1/1 g.	3,4
567	Rondade, saut arr. avec 1/1 t et salto arr. gr. avec 3/2 t. *Scherbo entry & to salto backward tucked 3/2 tw* Entrada de Scherbo y mortal atrás agrupado con 3/2 g.	3,8

2017 - 2020
TABLEAU DE VALEUR POUR LE SAUT FIG GAM - *FIG MAG VAULT VALUE TABLE* - TABLA DE VALOR DE SALTOS FIG GAM

EG 1
Renversements avant
Handspring
Palomas

171	Renversement avant et salto avant tendu. *Handspring salto forward stretched.* Paloma Mortal adelante extendido. (2) (3)	3,6
172	Renv. av. et salto av. t. avec ½ t. (Cuervo t.) *Handspring salto fwd. str. ½ tw. (Cuervo str.)* Paloma mortal ad. ext. con ½ g. (Cuervo ext.) (2) (3)	4,0
173	Renv. et salto av. t. avec 1/1 t. (Cuervo t. ½ t.) *Handspring salto fwd. str. 1/1 tw. (Cuervo str ½ tw.)* Paloma mortal ad. ext con 1/1 g. (Cuervo ext. ½ g.) (2) (3)	4,4
174	Renv. et salto av. t. avec 3/2 t. (Cuervo t. 1/1 t.) *(Lou Yun)* *Hdst. salto fwd. str. 3/2 tw. (Cuervo str 1/1 tw.) (Lou Yun)* Paloma mortal ad. ext. 3/2 g. (cuervo ext. 1/1 g.) (Lou Yun) (2) (3)	4,8
175	Renv. et salto av. t. avec 2/1 t. (Cuervo t. 3/2 t) *Handspring salto fwd. str. 2/1 tw. (Cuervo str 3/2 tw).* Paloma mortal ad. ext. con 2/1 g. (Cuervo ext. 3/2 g) (2) (3)	5,2
176	Renv. et salto av. t. avec 5/2 t. (Cuervo t. 1/1 t.) *Handspring salto fwd. str. 5/2 tw. (Yeo 2)* Paloma mortal ad. ext. con 5/2 g. (Cuervo ext. 1/1 g.) (2) (3)	5,6
177	Renv. et salto av. tendu avec 3/1 t. (*Yang Hak Seon*) *Handspring salto fwd. str. 3/1 tw. (Yang Hak Seon)* Paloma mortal ad. ext. con 3/1 g. (*Yang Hak Seon*) (3)	6,0
178	Renv. av. et double salto av. gr. (Roche) *Handspring double salto fwd. tucked (Roche)* Paloma doble mortal adelante agr. (Roche) (1)	5,2
179	Roche ½ t. (Dragulescu) *Roche ½ tw. (Dragulescu)* Roche con ½ g. *(Dragulescu)*	5,6
190	*Renv. salto av. avec ½ t. et salto arr. (Zimmerman)* *Handspring salto fwd. ½ tw to salto bwd. (Zimmerman)* Paloma mortal ad. ½ g. mortal atrás *(Zimmerman)*	5,6
191	Renversement av. double salto av. carpé (Blanik) *Handspring double salto fwd. piked (Blanik)* Paloma doble mortal ad. en carpa (Blanik)	5,6
192	Renv. double salto av. carpé avec ½ t.(*RI Se Gwang 2*) *Hdst. double salto fwd. piked ½ tw. (RI Se Gwang 2)* Paloma doble mortal carpa ½ g.(*RI Se Gwang 2*)	6,0

EG 2
Sauts avec ¼ ou ½ t. dans le phase d'envol
¼ or ½ tw in 1st flight
¼ o ½ g. en la 1ª fase de vuelo

270	Tsukahara tendu. *Tsukahara str.* Tsukahara extendido. (1)	3,2
271	Renv. latéral avec ¼ g. salto av. t. ou Tsukahara t. avec *½ t.* *Hdast sideways ¼ tw salto fwd. str or Tsukahara str. ½ tw.* Rond. ¼ g. mortal ad. ext. o Tsukahara ext *½ g.* (1) (3)	3,6
272	Kasamatsu tendu ou Tsukahara tendu avec 1/1 t. *Kasamatsu str. or Tsukahara str. 1/1 tw.* Kasamatsu ext. o Tsukahara ext. con 1/1 g (1) (3)	4,0
273	Kasamatsu tendu avec ½ t. ou Tsukahara tendu 3/2 t. *Kasamatsu str. ½ tw or Tsukahara str. 3/2 tw* Kasamatsu ext. ½ g. o Tsukahara ext. 3/2 g (1) (3)	4,4
274	Kasamatsu tendu 1/1 t ou Tsukahara tendu 2/1 t. (Akopian) *Kasamatsu str. 1/1 tw. or Tsukahara str. 2/1 tw. (Akopian)* Kasam. ext. 1/1 g. o Tsukahara ext. 2/1 g. (Akopian) (1) (3)	4,8
275	Kasamatsu tendu avec 3/2 t. (Driggs) *Kasamatsu str. 3/2 tw. (Driggs)* Kasamatsu ext. con 3/2 g. (Driggs) (1) (3)	5,2
276	Kasamatsu tendu avec 2/1 t. (Lopez) *Kasamatsu str. 2/1 tw. (Lopez)* Kasamatsu ext. con 2/1 g. (López) (1) (3)	5,6
277	*Kasamatsu tendu 5/2 t.* *Kasamatsu str. 5/2 tw.* *Kasamatsu ext. 5/2 g.* (3)	6,0
285	Tsukahara avec salto av. groupe (Yeo) *Tsukahara with salto bwd tucked (Yeo)* Tsukahara mortal ad. agrupado (Yeo) (1)	5,2
286	Tsukahara avec salto av. carpé (Lu Yu Fu) *Tsukahara with salto bwd. piked (Lu Yu Fu)* Tsukahara mortal ad. en carpa (Lu Yu Fu) (1)	5,6
287	Tsukahara double salto gr. avec 1/1 t. (Ri Se Gwang) *Double Tsukahara tucked 1/1 tw. (Ri Se Gwang)* Doble Tsukahara agr. con 1/1 g. (Ri Se Gwang)	6,0

EG 3
Sauts à partir de la rondade
Round off entry
Entradas de Rondada

370	Yurchenko tendu. *Yurchenko str.* Yurchenko extendido. (1)	3,2
371	Yurchenko tendu avec ½ t *Yurchenko str. ½ tw.* Yurchenko ext. con ½ g. (1)	3,6
372	Yurchenko tendu avec 1/1 t. *Yurchenko str. 1/1 tw.* Yurchenko ext. con 1/1 g. (1)	4,0
373	Yurchenko tendu avec 3/2 t. *Yurchenko str. 3/2 tw.* Yurchenko ext con 3/2 g. (1)	4,4
374	Yurchenko tendu avec 2/1 t. *Yurchenko str. 2/1 tw.* Yurchenko ext. con 2/1 g. (1)	4,8
375	Yurchenko tendu avec 5/2 t. (Shewfelt) *Yurchenko str. 5/2 tw. (Shewfelt)* Yurchenko ext. con 5/2 g. (Shewfelt) (1)	5,2
376	Yurchenko tendu avec 3/1 t. (Shirai - Kim Hee Hoon) *Yurchenko str. 3/1 tw. (Shirai - Kim Hee Hoon)* Yurchenko ext. con 3/1 g. (Shirai - Kim Hee Hoon) (1)	5,6
385	Yurchenko et salto arr. groupé (Melissanidis) *Yurchenko and salto bwd. tucked (Melissanidis)* Yurchenko mortal at. agrupado (Melissanidis) (1)	5,2
386	Yurchenko et salto arr. carpé (Melissanidis carpé) *Yurchenko and salto bwd. piked (Melissanidis piked)* Yurchenko mortal at. carpa (Melissanidis carpa) (1)	5,6

EG 4
Sauts à partir de la rondade avec ½ t. dans la 1er phase d'envol
Round off w/ ½ tw in 1st flight
Rondadas con ½ g. en la 1ª fase de vuelo

471	Rondade avec ½ t. renversement arr. tendu. *Round off ½ tw handspring salto fwd str.* Rondada con ½ g. mortal atrás ext. (2) (3)	3,8
472	Rondade avec ½ t. renv. av. tendu avec ½ t. (Hutcheon) *Round off ½ tw. handspring salto fwd. str. ½ tw. (Hutcheon)* Rond. ½ g. mortal ad. ext con ½ g. (Hutcheon) (2) (3)	4,2
473	Rondade avec ½ t. renv. av. tendu. avec 1/1 t. *Round off ½ tw. handspring salto fwd. str. 1/1 tw.* Rondada con ½ g. mortal ad. ext. con 1/1 g. (2) (3)	4,6
474	Rondade avec ½ t. renv. av. ext. avec salto 3/2 t. *Round off ½ tw. handspring salto fwd. str. 3/2 tw.* Rondada con ½ g. mortal ad. ext. con 3/2 g. (2) (3)	5,0
475	Rondade avec ½ t. renv. av. tendu avec 2/1 t. *Round off ½ tw. handspring salto fwd. str, 2/1 tw.* Rondada con ½ g. paloma mortal ad. ext. 2/1 g. (2) (3)	5,4
476	Rondade avec ½ t. renv. av. tendu avec 5/2 t. (Li Xiao Peng) *Round off ½ tw. hdst. salto fwd. str 5/2 tw (Li Xiao Peng)* Rond. ½ g. mortal ad. ext. 5/2 g. (Li Xiao Peng) (2) (3)	5,8
478	Rondade avec ½ t. renv. et double salto av. gr. *Round off ½ tw. hdst. double salto fwd. tucked* Rondada con ½ g. paloma doble mortal ad. agr. (1)	5,4

EG 5
Entrée Scherbo dans la 1er phase d'envol
Scherbo entry in 1st flight
Entradas Scherbo en la 1ª fase

570	Rond. salto arr. avec 1/1 t et renv. arr. salto arr. carpé. (Scherbo) *Scherbo entry to salto bwd. stretched (Scherbo)* Entrada de Scherbo mortal at. ext. (Scherbo) (1)	3,8
571	Scherbo avec ½ t. *Scherbo ½ tw.* Scherbo con ½ g. (1)	4,2
572	Scherbo avec 1/1 t. *Scherbo 1/1 tw.* Scherbo con 1/1 g. (1)	4,6
573	Scherbo avec 3/2 t. *Scherbo 3/2 tw.* Scherbo con 3/2 g. (1)	5,0
574	Scherbo avec 2/1 t. (Shirai 3) *Scherbo 2/1 tw. (Shirai 3)* Scherbo con 2/1 g. (Shirai 3) (1)	5,4
575	Scherbo avec 5/2 t. *Scherbo 5/2 tw.* Scherbo con 5/2 g. (1)	5,8

Cette page montre aussi les sauts présentant une deuxième phase d'envol identique ou similaire répertoriés dans le tableau lorsque leurs numéros se terminent par les deux mêmes chiffres, et qu'un chiffre clé situé dans la case est également identique. Ces sauts avec une déduction potentielle de deux points pour les qualifications ou la finale, sont présentés sur la même ligne..

This page also shows vaults with same or similar 2nd flight phase, denoted with the same last two digits in the vault number and Key number in the table boxes. The vaults with a potential deduction of -2.0 for qualification to and in the apparatus final are located in the same row of this table.

Esta página muestra también los saltos con la 2ª fase de vuelo igual o similar, anotados en el cuadro con los dos últimos dígitos iguales del número de salto y la misma clave. Los saltos con una deducción potencial de - 2,0 para la clasificación y la final de aparatos, se colocan en la misma fila de la tabla

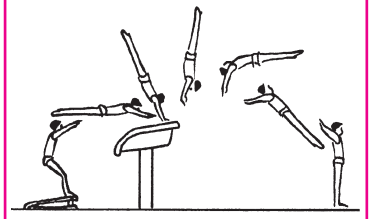
CLÉ
KEY
CLAVE

2ème phase d'envol identique *Same 2nd Flight Phase* *2ª fase de vuelo igual*	(1)
2ème phase d'envol identique *Same 2nd Flight Phase* *2ª fase de vuelo igual*	(2)
2ème phase d'envol similaire *Similar 2nd Flight Phase* *2ª fase de vuelo similar*	(3)

Le gymnaste ne peut pas exécuter deux sauts avec identiques ou avec la même deuxième phase d'envol
Gymnasts may not do vaults with the same or similar 2nd flight phase.
El gimnasta no puede realizar saltos con la 2ª fase de vuelo igual o similar

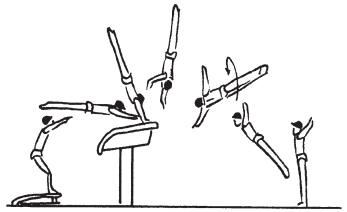
EG I: Renversements en avant - *Forward Handspring style vaults* - Palomas

101. Renversement avant.
Forward handspring.
Paloma.



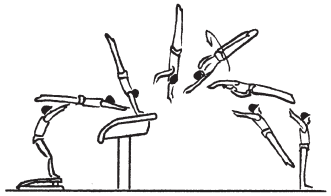
1.6

102. Renversement avant avec ½ t.
Forward handspring with ½ t.
Paloma con ½ g.



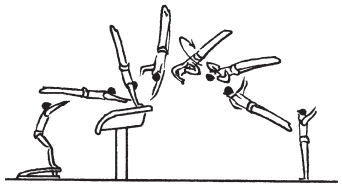
1.8

103. Renversement avant avec 1/1 t.
Forward handspring with 1/1 t.
Paloma con 1/1 g.



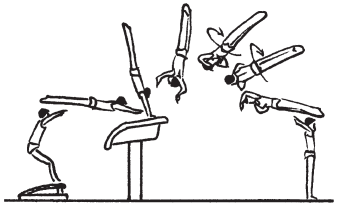
2.0

104. Renversement avant avec 3/2 t.
Forward handspring with 3/2 t.
Paloma con 3/2 g.



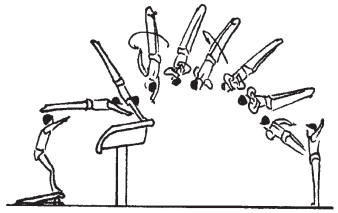
2.2

105. Renversement avant avec 2/1 t.
Forward handspring with 2/1 t.
Paloma con 2/1 g.



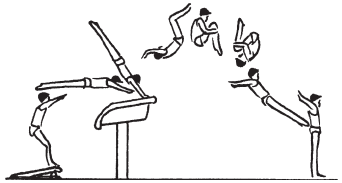
2.4

106. Renversement avant avec 5/2 t.
Forward handspring with 5/2 t.
Paloma con 5/2 g.
(Tsygankov)



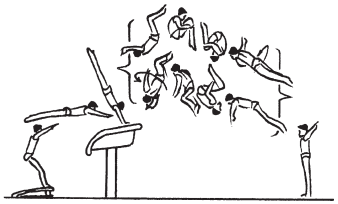
2.6

107. Renversement av. et salto av. gr.
Handspring fwd. and salto fwd. t.
Paloma mortal ad. agr.



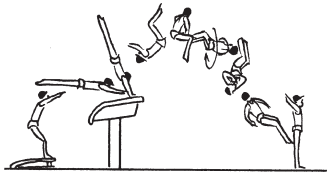
2.4

108. Renvs. av. et salto av. gr. avec ½ t. (ou Cuervo gr.).
Hdspr. fwd. and salto fwd. t. w. ½ t. (or Cuervo t.).
Paloma mortal ad. agr. con ½ (o. Cuervo agr.).



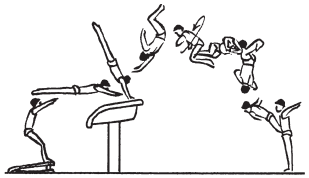
2.8

109. Renvs. av. et salto av. gr. avec 1/1 t. (Cuervo gr. a. ½ t.).
Hdspr. fwd. and salto fwd. t. w. 1/1 t. (Cuervo t. w. ½ t.).
Paloma mortal ad. agr. con 1/1 g. (Cuervo agr. con. ½ g.).



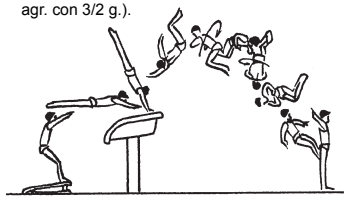
3.2

110. Renvs. av. et salto av. gr. avec 3/2 t. (Cuervo gr. a. 1/1 t.).
Hdspr. fwd. and salto fwd. t. w. 3/2 t. (Cuervo t. w. 1/1 t.).
Paloma mortal ad. agr. con 3/2 g. (Cuervo agr. con 1/1 g.).



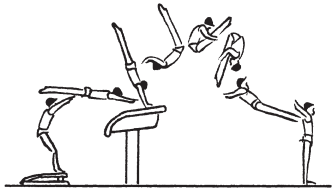
3.6 **(Kroll)**

111. Renvs. av. et salto av. gr. avec 2/1 t. (ou Cuervo gr. a. 3/2 t.).
Hdspr. fwd. and salto fwd. t. w. 2/1 t. (or Cuervo t. w. 3/2 t.).
Paloma mortal ad. agr. con. 2/1 g. (o. Cuervo agr. con 3/2 g.).



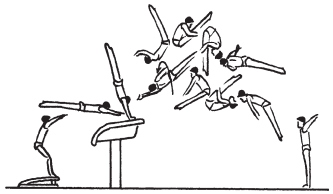
4.0 **(Canbas)**

112. Renversement av. et salto av. ca.
Handspring fwd. and salto fwd. piked.
Paloma mortal en carpa.



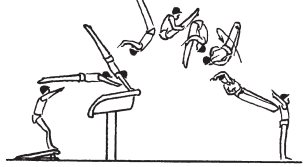
2.8

113. Renvs. av. et salto av. ca. avec ½ t. (Cuervo ca.).
Hdspr. fwd. and salto fwd. p. w. ½ t. (Cuervo p.).
Paloma mortal en carpa con ½ g. (Cuervo carp.).



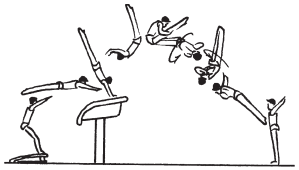
3.2

114. Renvs. av. et salto av. ca. avec 1/1 t. (Cuervo carpé a. ½ t.).
Hdspr. fwd. and salto fwd. p. w. 1/1 t. (Cuervo p. w. ½ t.).
Paloma mortal en carpa con 1/1 g. (Cuervo en carpa con ½ g.).



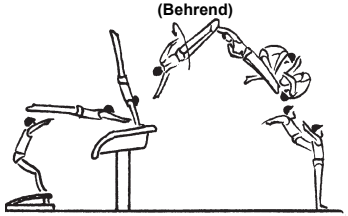
3.6

115. Renvs. av. et salto av. ca. avec 3/2 t. (Cuervo carpé a. 1/1 t.).
Hdspr. fwd. and salto fwd. p. w. 3/2 t. (Cuervo p. w. 1/1 t.).
Paloma mortal en carpa con 3/2 g. (Cuervo en carpa con 1/1 g.).



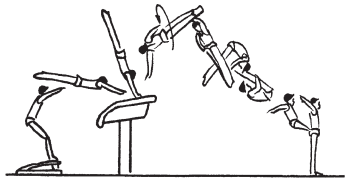
4.0

116. Renversement avant 1/1 t. et salto av. gr.
Hdspr. fwd. w. 1/1 t. a. salto fwd. t.
Paloma con 1/1 g. agrupado mortal ad. agr.
(Behrend)



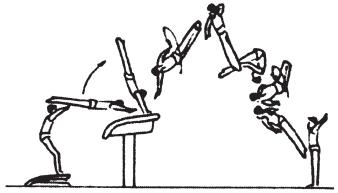
4.0

117. Renversement av. a. 1/1 t. et salto av. carpé.
Hdspr. fwd. w. 1/1 t. and salto fwd. p.
Paloma con 1/1 g. agrupado mortal ad. carp.
(Rehm)



4.4

118. Renvs. avant avec 1/1 t. et salto av. carpé ½ t.
Hdspr. fwd. 1/1 t. and Salto fwd piked ½ t.
Paloma con 1/1 g. y mortal ad. en carpa con *½ g.*
(Arican)



4.8

119.

120.

121.

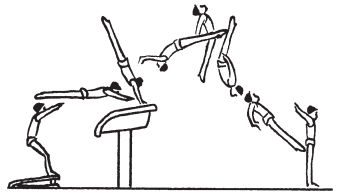
122.

123.

124.

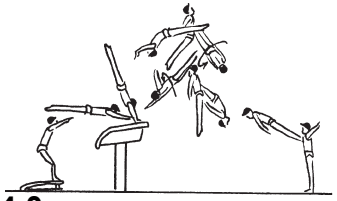
EG I: Renversements en avant - *Forward Handspring style vaults* - Palomas

171. Renversement avant et salto av. tendu.
Handspring fwd. and salto fwd. str.
Paloma mortal adelante extendido.



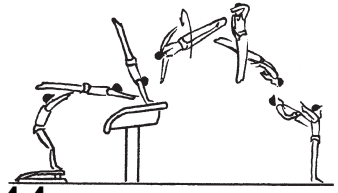
3.6

172. Renversement av. et salto avant tendu avec ½ t. (Cuervo tendu).
Hdspr. fwd. and salto fwd. str. w. ½ t. (Cuervo str.).
Paloma mortal ad. ext. con ½ g. (Cuervo ext.).



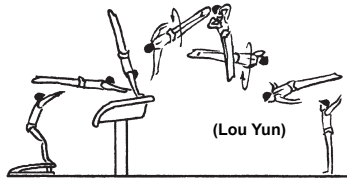
4.0

173. Renversement av. et salto av. tendu avec 1/1 t. (Cuervo tendu ½ t.).
Hdspr. fwd. and salto fwd. str. w. 1/1 t. (Cuervo str. ½ t.).
Paloma mortal ad. ext. con 1/1 g. (Cuervo ext. con ½ g.).



4.4

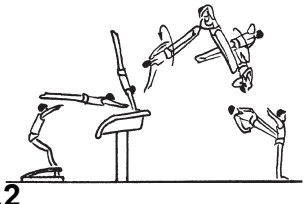
174. Renversement av. et salto av. tendu avec 3/2 t. (Cuervo tendu 1/1 t.).
Hdspr. fwd. and salto fwd. str. w. 3/2 t. (Cuervo str. w. 1/1 t.).
Paloma mortal ad. ext. con 3/2 g. (Cuervo ext. con 1/1 g.).



(Lou Yun)

4.8

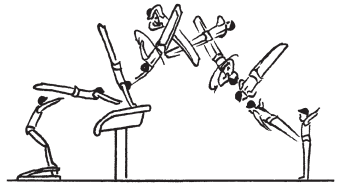
175. Renversement av. et salto av. tendu avec 2/1 t. (Cuervo tendu 3/2 t.).
Hdspr. fwd. and salto fwd. str. w. 2/1 t. (Cuervo str. 3/2 t.).
Paloma mortal ad. ext. con 2/1 g. (Cuervo ex. con 3/2 g.).



5,2

176. Renversement av. et salto av. tendu av. 5/2 t.
Handspring fwd. and salto fwd. str. w. 5/2 t.
Paloma mortal ad. ext. con 5/2 g.

(Yeo 2)



5.6

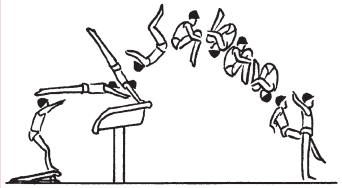
177. Renvs. av. et salto av. tendu av. 3/1 t.
Handspring fwd. and salto fwd. str. w. 3/1 t.
Paloma mortal ad. ext. con 3/1 g.

(Yang Hak Seon)

6.0

178. Renversement avant et double salto avant gr.
Handspring fwd. and dbl. salto fwd. t.
Paloma doble mortal agrupado.

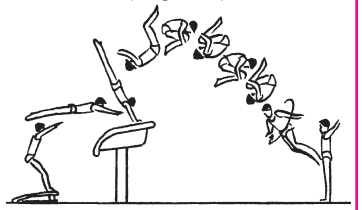
(Roche)



5.2

179. Roche avec ½ tour.
Roche with ½ turn.
Roche con ½ giro.

(Dragulescu)



5.6

180.

181.

182.

183.

184.

185.

186.

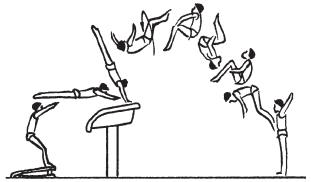
187.

188.

189.

190. Renv. av. et salto av. gr. avec ½ t. et salto arr. gr.
Handspring fwd. and salto fwd. t. w. ½ t. and salto bwd. t.
Paloma y mortal ad con ½ g. y mortal at. agr.

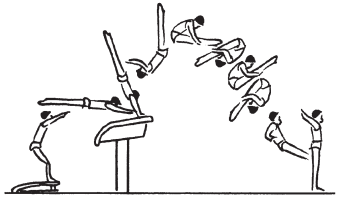
(Zimmerman)



5.6

191. Renversement av. et double salto av. carpé.
Handspring fwd. and dbl. salto fwd. piked.
Paloma doble mortal ad. en carpa.

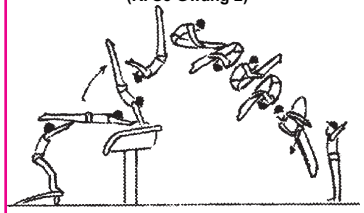
(Blanik)



5.6

192. Dragulescu carpé.
Dragulescu piked.
Dragulescu en carpa.

(RI Se Gwang 2)



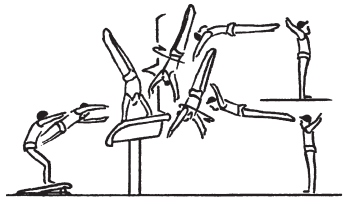
6.0

193.

194.

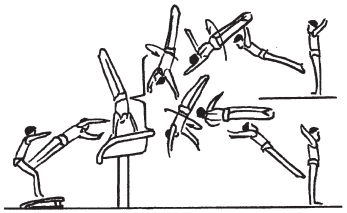
EG II: Sauts avec ¼ ou ½ tour dans la 1ère phase d'envol - *Handspring with ¼ or ½ turn in the 1st flight phase* - Saltos con ¼ o ½ g. en la fase de vuelo

220. Renversement latéral avec ¼ t.
Handspring sw. with ¼ t.
Rondada con ¼ g.



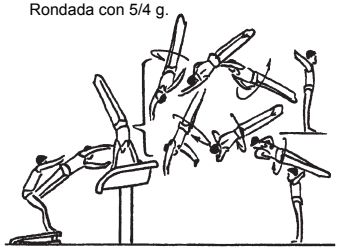
1.6

221. Renversement latéral avec 3/4 t.
Handspring sw. with 3/4 t.
Rondada con 3/4 g.



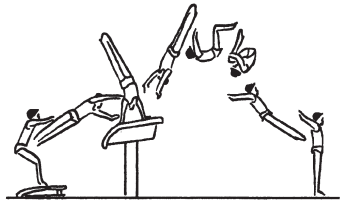
1.8

222. Renversement latéral avec 5/4 t.
Handspring sw. with 5/4 t.
Rondada con 5/4 g.



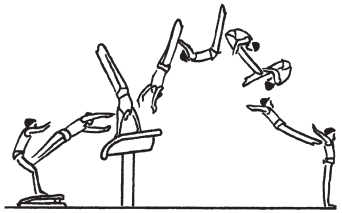
2.0

223. Renversement latéral avec ¼ t. et salto av. gr.
Hdspr. sw. with. ¼ t. a. salto fwd. t.
Rondada con ¼ g. y mortal adelante agrupado.



2.4

224. Renversement lat. avec ¼ t. et salto av. ca.
Handspring sw. w. ¼ t. a. salto fwd. p.
Rondada con ¼ g. y mortal adelante en carpa.

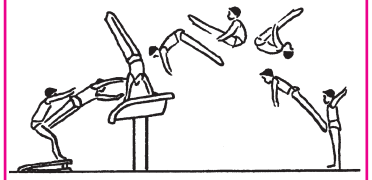


2.8

225. Renversement lat. avec ¼ t. et salto arr. gr.
Handspring sw. w. ¼ t. a. salto bwd. t.
Rondada con ¼ g. y mortal atrás agrupado.
(Tsukahara)

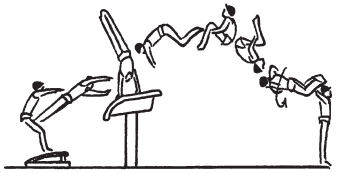
2.2

226. Tsukahara carpé.
Tsukahara piked.
Tsukahara en carpa.



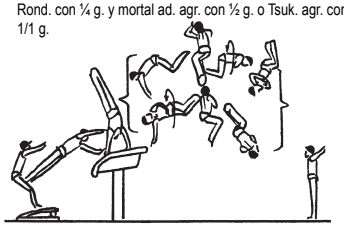
2.4

227. Tsukahara gr. avec ½ t.
Tsukahara t. with ½ t.
Tsukahara agrupado con ½ g.



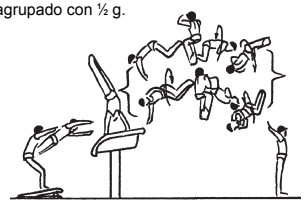
2.4

228. Renversement latéral avec ¼ t. et salto av. gr. avec ½ t. ou Tsukahara avec 1/1 t.
Hdspr. sw. w. ¼ t. a. salto fwd. t. w. ½ t. or Tsuk. t. w. 1/1 t.
Rond. con ¼ g. y mortal ad. agr. con ½ g. o Tsuk. agr. con 1/1 g.



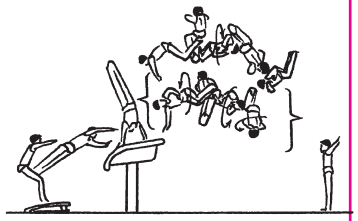
2.8 **(Kasamatsu)**

229. Tsukahara gr. avec 3/2 t. ou Kasamatsu gr. avec ½ t.
Tsukahara t. w. 3/2 t.or Kasamatsu t. ½ t
Tsukahara agrupado con. 3/2 g. o Kasamatsu agrupado con ½ g.



3.2

230. Tsukahara groupé avec 2/1 t.
Tsukahara t. with 2/1 t.
Tsukahara agrupado con 2/1 g.



3.6 **(Barbieri)**

231.

232. .

233.

234.

235.

236.

237.

238.

239.

240.

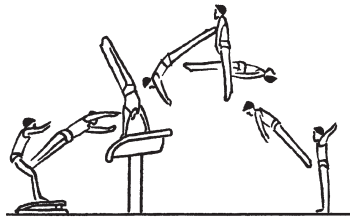
241.

242.

243.

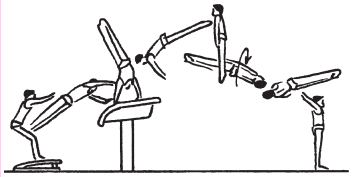
EG II: Sauts avec ¼ ou ½ tour dans la 1ère phase d'envol - *Handspring with ¼ or ½ turn in the 1st flight phase* - Saltos con ¼ o ½ g. en la fase de vuelo

270. Tsukahara tendu.
Tsukahara stretched.
Tsukahara extendido.



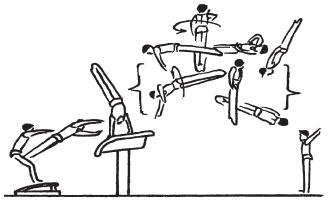
3.2

271. Tsukahara tendu avec ½ t.
Tsukahara str. with ½ t. or Hdspr. sw ¼ t. salto fwd str.
Tsukahara extendido con ½ g.



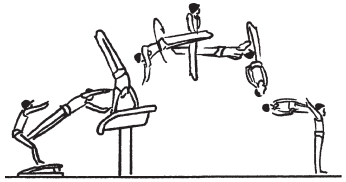
3.6

272. Tsukahara tendu a. 1/1 t. ou Kasamatsu t.
Tsukahara str. w. 1/1 t. or Kasamatsu str.
Tsukahara ext. con 1/1 g. o Kasamatsu ext.



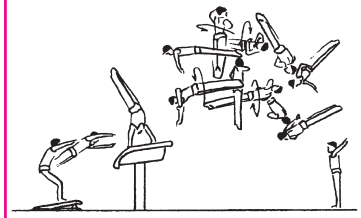
4.0

273. Kasamatsu tendu avec ½ t. ou Tsukahara tendu avec 3/2 t.
Kasamatsu str. with ½ t. or Tsukahara str. w. 3/2 t.
Kasamatsu extendido con ½ g. o. Tsukahara extendido con 3/2 g.



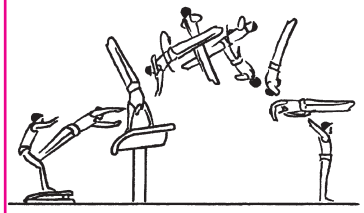
4.4

274. Kasamatsu t. avec 1/1 t. ou Tsukahara t. avec 2/1 t.
Kasamatsu str. w. 1/1 t. or Tsukahara str. w. 2/1 t.
Kasamatsu ext. con 1/1 g. o. Tsukahara ext. con 2/1 g.
(Akopian)



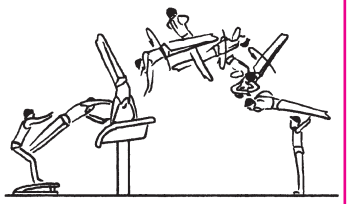
4.8

275. Kasamatsu tendu avec 3/2 t.
Kasamatsu str. with 3/2 t.
Kasamatsu extendido con 3/2 g.
(Driggs)



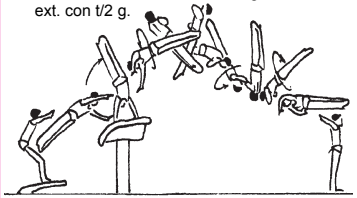
5.2

276. Kasamatsu tendu avec 2/1 t.
Kasamatsu str. with 2/1 t.
Kasamatsu extendido con 2/1 g.
(López)



5.6

277. Kasamatsu tendu avec 5/2 t. ou Tsukahara tendu avec 7/2 t.
Kasamatsu str. with 5/2 t. or Tsukahara st. with 7/2 t.
Kasamatsu extendido con 5/2 g. o Tsukahara ext. con t/2 g.



6.0

278.

279.

280.

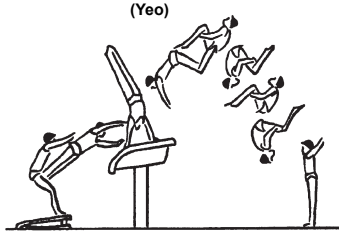
281.

282.

283.

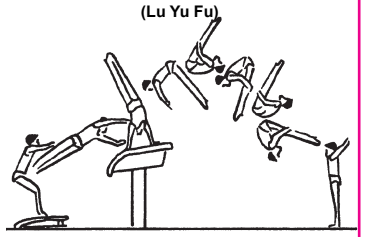
284.

285. Tsukahara avec salto arrière gr.
Tsukahara with salto bwd. t.
Tsukahara con mortal atrás agrupado.
(Yeo)



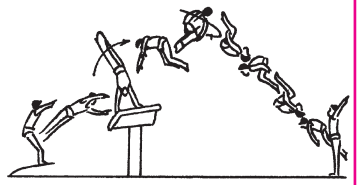
5.2

286. Tsukahara avec salto arrière carpe.
Tsukahara with salto bwd. piked.
Tsukahara con mortal atrás en carpa.
(Lu Yu Fu)



5.6

287. Tsukahara double salto arrière gr. avec 1/1 t.
Double Tsukahara with 1/1 twist.
Doble Tsukahara con 1/1 giro.
(Ri Se Gwang)



6.0

288.

289.

290.

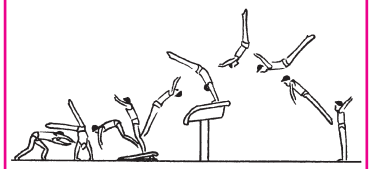
291.

292.

293.

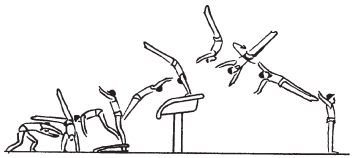
EG III: Sauts à partir de la rondade aussi ¼ t. - *Round off entry vaults also ¼ t. with bwd. 2nd. flight phase* - Saltos a partir de rondada tambien con ¼ g. con la 2ª fase at.

335. Rondade, renversement arrière.
Round off, handspring bwd.
Rondada, inversión atrás.



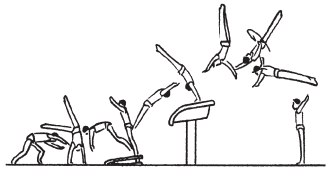
1.6

336. Rondade, renversement arrière avec ½ tour.
Round off, handspring bwd. with ½ turn.
Rondada, inversión atrás con ½ g.



1.8

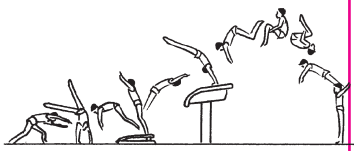
337. Rondade, renversement arrière avec 1/1 tour.
Round off, handspring bwd. with 1/1 turn.
Rondada, inversión atrás con 1/1 g.



2.0

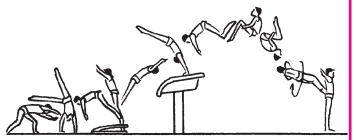
338. Rondade, renversement arrière et salto arr. gr.
Round off, hdspr. bwd. and salto bwd. t.
Rondada, inversión atrás y mortal atrás agr.

(Yurchenko)



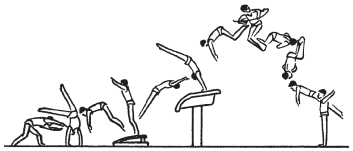
2.2

339. Yurchenko groupé avec ½ t.
Yurchenko t. with ½ t.
Yurchenko agrupado con ½ g.



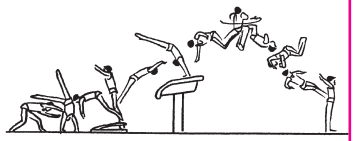
2.4

340. Yurchenko groupé avec 1/1 t.
Yurchenko t. with 1/1 t.
Yurchenko agrupado con 1/1 g.



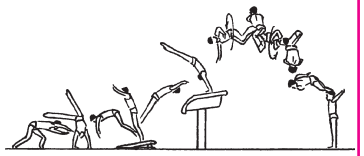
2.8

341. Yurchenko groupé avec 3/2 t.
Yurchenko t. with 3/2 t.
Yurchenko agrupado con 3/2 g.



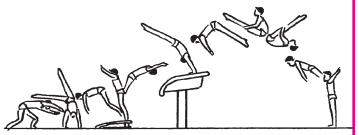
3.2

342. Yurchenko groupé avec 2/1 t.
Yurchenko t. with 2/1 t.
Yurchenko agrupado con 2/1 g.



3.6

343. Yurchenko carpé.
Yurchenko piked.
Yurchenko en carpa.



2.4

344.

345.

346.

347.

348.

349.

350.

351.

352.

352.

353.

354.

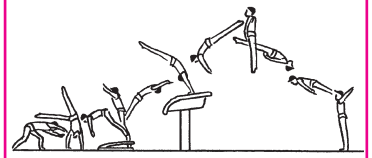
355.

356.

357.

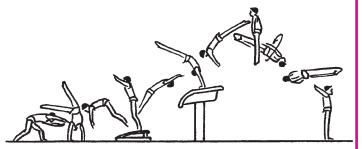
EG III: Sauts à partir de la rondade aussi ¼ t. - *Round off entry vaults also ¼ t. with bwd. 2nd. flight phase* - Saltos a partir de rondada tambien con ¼ g. con la 2ª fase at.

370. Yurchenko tendu.
Yurchenko stretched.
Yurchenko ext.



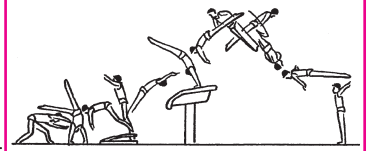
3.2

371. Yurchenko tendu avec ½ t.
Yurchenko stretched with ½ t.
Yurchenko ext. con ½ g.



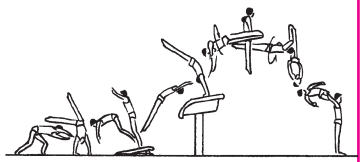
3.6

372. Yurchenko tendu avec 1/1 t.
Yurchenko stretched with 1/1 t.
Yurchenko extendido con 1/1 g.



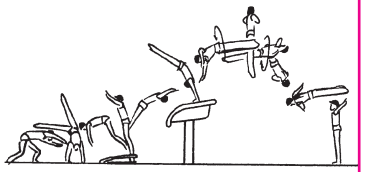
4.0

373. Yurchenko tendu avec 3/2 t.
Yurchenko stretched with 3/2 t.
Yurchenko extendido con 3/2 g.



4.4

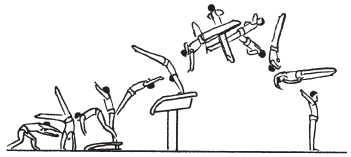
374. Yurchenko tendu avec 2/1 t.
Yurchenko stretched with 2/1 t.
Yurchenko extendido con 2/1 g.



4.8

375. Yurchenko tendu avec 5/2 t.
Yurchenko stretched with 5/2 t.
Yurchenko extendido con 5/2 g.

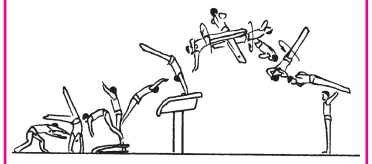
(Shewfelt)



5.2

376. Yurchenko tendu avec 3/1 t.
Yurchenko Stretched 3/1 t.
Yurchenko extendido con 3/1 g.

(Shirai - KIM Hee Hoon)



5.6

377.

378.

379.

380.

381.

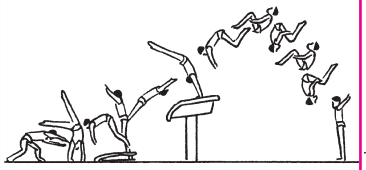
382.

383.

384.

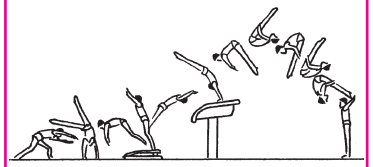
385. Yurchenko et salto arr. gr.
Yurchenko and salto bwd. t.
Yurchenko y mortal at. agr.

(Melissanidis)



5.2

386. Melissanidis carpé.
Melissanidis piked.
Melissanidis en carpa.



5.6

387.

388.

389.

390.

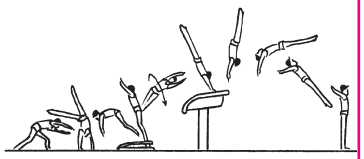
391.

392.

393.

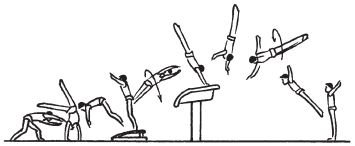
EG IV: Sauts à partir de la rondade avec ½ t. dans la 1ère. phase d'envol - *Round off entry vaults with ½ t. in the 1st. flight phase* - Saltos a partir de rondada con ½ g. en la 1ª fase de vuelo

450. Rondade, ½ t. et renversement avant.
Round off, ½ t. and handspring fwd.
Rondada, ½ g. paloma.



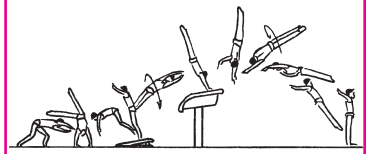
1.8

451. Rondade, ½ t. et renversement av. avec ½ t.
Round off, ½ t. and hdspr. fwd. with ½ t.
Rondada, ½ g. paloma con ½ g.



2.0

452. Rondade, ½ t. et renv. av. avec 1/1 t.
Round off, ½ t. and hdspr. fwd. with 1/1 t.
Rondada, ½ g. paloma con 1/1 g.

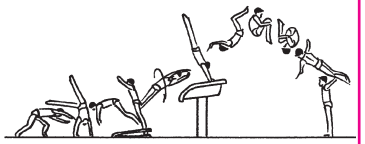


2.2

453. Rondade, ½ t. et renversement av. et salto avant groupé.
Round off, ½ t. and hdspr. fwd. and salto fwd. tucked.
Rondada, ½ g. paloma mortal agrupado.

2.6

454. Rondade, ½ t. et renversement avant et salto av. groupé avec ½ t.
Round off, ½ t. and hdspr. fwd. and salto fwd. tucked with ½ t.
Rondada, ½ g. paloma mortal agrupado con ½ g.



3.0

455. Rondade, ½ t. et renversement avant et salto avant carpè.
Round off, ½ t. a. hdspr. fwd. and salto fwd. p.
Rondada, ½ g. paloma doble mortal en carpa.

3.0

456. Rondade, ½ t. et renvs. av. et salto av. ca. avec ½ t.
Round off, ½ t. and hdspr. fwd. and salto fwd. p. with ½ t.
Rondada, ½ g. paloma mortal en carpa con ½ g.

(Nemov)

3.4

457.

458.

459.

460.

461.

462.

463.

464.

465.

466.

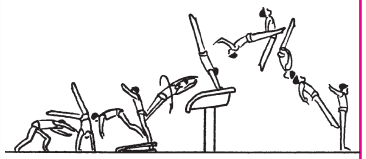
467

468.

469.

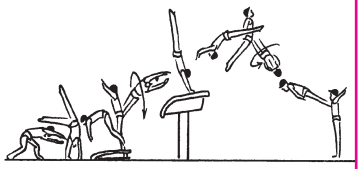
470.

471. Rondade, ½ t. et renversement avant et salto avant tendu.
Round off, ½ t. and hdspr. fwd. and salto fwd. str.
Rondada, ½ g. paloma mortal adelante ext.



3.8

472. Rondade, ½ t. et renversement avant et salto avant tendu a. ½ t.
Round off, ½ t. and hdspr. fwd. and salto fwd. str. with ½ t.
Rondada, ½ g. paloma mortal adelante ext. con ½ g.



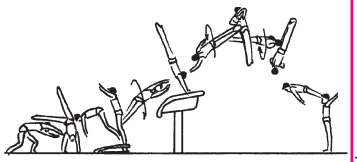
4.2 **(Hutcheon)**

473. Rondade, ½ t. et renversement avant et salto avant tendu a. 1/1 t.
Round off, ½ t. and hdspr. fwd. and salto fwd. str. with 1/1 t.
Rondada, ½ g. paloma mortal adelante extendido con 1/1 g.

4.6

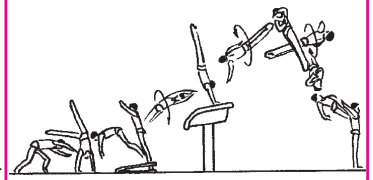
EG IV: Sauts à partir de la rondade avec ½ t. dans la 1ère. phase d'envol - *Round off entry vaults with ½ t. in the 1st. flight phase* - Saltos a partir de rondada con ½ g. en la 1ª fase de vuelo

474. Rondade, ½ t. et renversement avant et salto avant tendu a. 3/2 t.
Round off, ½ t. and hdspr. fwd. and salto fwd. stretched with 3/2 t.
Rondada, ½ g. paloma mortal ad. ext. con 3/2 g.



5.0

475. Rondade, ½ t. et renversement avant et salto avant tendu a. 2/1 t.
Round off, ½ t. and hdspr. fwd. and salto fwd. stretched with 2/1 t.
Rondada, ½ g. paloma mortal ad. ext. con 2/1 g.



5.4

476. Rondade, ½ t. et renversement avant et salto avant tendu avec 5/2 t.
Round off, ½ t. and hdspr. fwd. and salto fwd. str. with 5/2 t.
Rondada, ½ g. paloma mortal ad ext con 5/2 g.
(Li Xiao Peng)

5.8

477.

478. Rondade, ½ t. et renversement av. et double salto avant groupé.
Round off, ½ t. a. hdspr. fwd. and double salto fwd. tucked.
Rondada, ½ g. paloma doble mortal ad. agr.

5.4

479.

480.

481.

482.

483.

484.

485.

486.

487.

488.

489.

490.

491.

492.

493.

494.

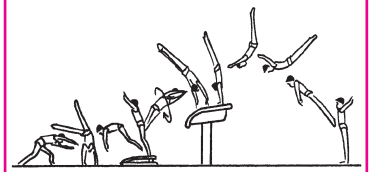
495.

496.

497.

EG V: Entrée Scherbo dans la 1ère. phase d'envol - *Scherbo entry in 1st flight* - Entrada Scherbo en la primera fase de vuelo

560. Rondade, saut arrière avec 1/1 t. et renversement arrière.
Scherbo entry to back handspring.
Entrada de Scherbo e inversión atrás.

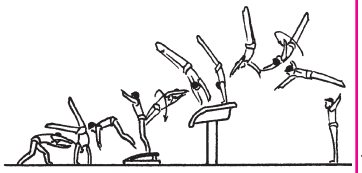


2.2

561. Rondade, saut arrière avec 1/1 t. et renversement arrière avec ½ tour.
Scherbo entry to back handspring with ½ turn.
Entrada de Scherbo e inversión atrás con ½ g.

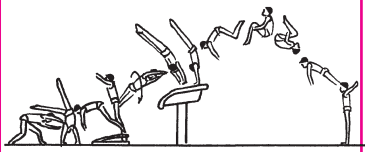
2.4

562. Rondade, saut arrière avec 1/1 t. et renversement arrière avec 1/1 tour.
Scherbo entry to back handspring with 1/1 turn.
Entrada de Scherbo e inversión atrás con 1/1 g.



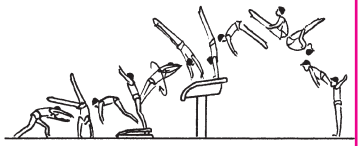
2.6

563. Rondade, saut arrière avec 1/1 t. et renversement arrière et salto arrière groupé.
Scherbo entry to salto bwd. tucked.
Entrada de Scherbo y mortal atrás agr.



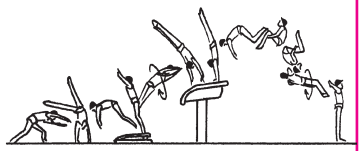
2.8

564. Rondade, saut arrière avec 1/1 t. et renversement arrière et salto arrière carpé.
Scherbo entry to salto bwd. piked.
Entrada de Scherbo y mortal atrás en carpa.



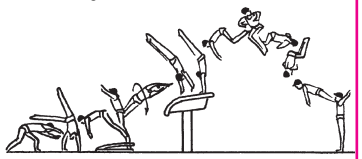
3.0

565. Rondade, saut arrière avec 1/1 t. et renversement arrière et salto arrière groupé avec ½ t.
Scherbo entry to salto bwd. tucked with ½ turn.
Entrada de Scherbo y mortal atrás agrupado con ½ g.



3.0

566. Rondade, saut arrière avec 1/1 t. et renversement arrière et salto arrière groupé avec 1/1 t.
Scherbo entry to salto bwd. tucked with 1/1 turn.
Entrada de Scherbo y mortal atrás agrupado con 1/1 g.



3.4

567. Rondade, saut arrière avec 1/1 t. et renversement arrière et salto arrière groupé avec 3/2 t.
Scherbo entry to salto bwd. tucked with 3/2 turn.
Entrada de Scherbo y mortal atrás agrupado con 3/2 g.

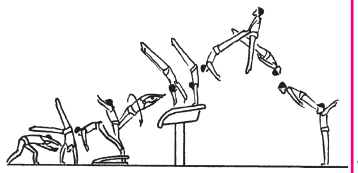
3.8

568.

569.

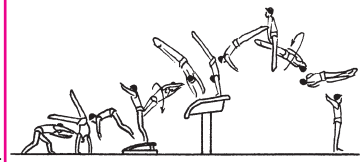
570. Rondade, saut arrière avec 1/1 t. et renversement arrière et salto arrière tendu.
Scherbo entry to salto bwd. stretched.
Entrada de Scherbo mortal at ext.

(Scherbo)



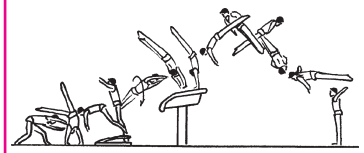
3.8

571. Scherbo avec ½ t.
Scherbo with ½ t.
Scherbo con ½ g.



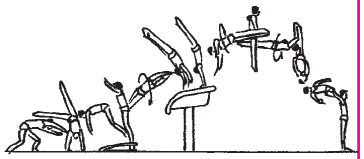
4.2

572. Scherbo avec 1/1 t.
Scherbo with 1/1 t.
Scherbo con 1/1 g.



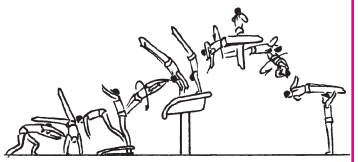
4.6

573. Scherbo avec 3/2 t.
Scherbo with 3/2 t.
Scherbo con 3/2 g.



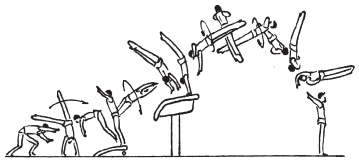
5.0

574. Scherbo avec 2/1 t.
Scherbo with 2/1 t.
Scherbo con 2/1 g.
(Shirai 3)



5.4

575. Scherbo avec 5/2 t.
Scherbo with 5/2 t.
Scherbo con 5/2 g.



5.8

576.

577.

578.

4.0

579.

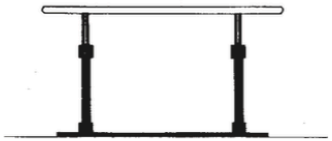
580.

581.

582.

583.

Section 14: Parallel Bars



Height: 180 cm from top of mat, 200 cm from floor.

Article 14.1 Exercise Description

A contemporary parallel bar exercise consists predominantly of swing and flight elements selected from all available Element Groups and performed with continuous transitions through various hang and support positions in such a way as to reflect the full potential of the apparatus.

Article 14.2 Content and Construction

Article 14.2.1 Information about Exercise Presentation

1. The gymnast must initiate his Parallel Bar mount or his run-up from a still stand with legs together. The exercise begins the moment the feet leave the ground. Swinging with one leg or stepping into the mount is not permitted. The feet must leave the ground simultaneously.
2. A vaulting board placed at the height of the regulation landing mats is permitted for the mount.
3. Pre-elements are not permitted. This means that any element that rotates more than 180º around any body axis may not be performed prior to grasping the rail or rails with the hands.
4. The gymnast must include only elements that he can perform with complete safety and a high degree of aesthetic and technical mastery.
5. Additional execution and exercise construction expectations are:

   a) Back swings in support or upper arm hang that do not lead to at least a value part but simply reverse direction and swing back down in or to a lower hang or support position are deducted, i.e:
      - Back swing in upper arm hang, layaway to glide kip.
      - Back swing in support, layaway to front uprise.
      - Back swing in support, layaway to hang.
      - Glide kip to upper arm hang or to momentary support and lay back to upper arm hang.
      - From handstand, lower to shoulder roll forward.

   b) No extra support is allowed during elements with turns on one arm support. Elements such as giant swing with turn, backward uprise with turn, forward uprise with full turn, Felge elements with turn, etc. will be considered finished where the extra support occurs.

   c) All elements in hang followed by kips must be executed with straight legs.

   d) The following elements or groups of elements are not permitted:
      - Strength and hold elements that are not listed in the difficulty tables.
      - Saltos and dismounts from side hang on one bar.
      - Saltos with reception in upper arms and/or bent arms support for juniors.

   e) Elements performed to one bar (Chiarlo, Piasecky, etc..) must be executed to a handstand with hands slightly apart. A slight deviation of the shoulders/body is permitted because of the unnatural hand position. Deductions will be taken for excessive hand separation and/or body deviation.

   f) On all Moy and Giant bwd. swings, legs may not bend until body is horizontal.

   g) The deduction for lack of extension before regrasping after saltos means the extension (opening) should be at horizontal (bar height).
6. For a full list of errors and deductions governing Exercise Presentation, see Section 9 and the summary of deductions in Articles 9.4 and 14.3.

Article 14.2.2 Information about the "D score"

1. The Element Groups (EG) are:
   I. Elements in support or through support on 2 bars.
   II. Elements starting in upper arm position.
   III. Long swings in hang on 1 or 2 bars and underswings.
   IV. Dismounts.

2. Information on difficulty value:

   a) For elements which include turns, the turns are not recognized as part of the element if the turn happens after the handstand position or after a hop to handstand. Examples: basket with inlocation and hop to handstand with turn or giant swing half turn with hop to handstand followed by turns.

   b) Unless otherwise indicated, elements that deliberately re-grasp in bent arm support are considered to have the same identification number and value as elements which re-grasp in upper arm hang. However, elements that are initiated from bent arm support are considered to have the same identification number and value as elements from or through support.

   c) Unless otherwise indicated in the difficulty tables, elements performed from or to unusual or rotated grip positions (supinated or pronated) have the same identification number and value as analogous elements performed from or to the usual grip position.

   d) Elements formed by combined independent elements must demonstrate no pause between elements, or they will receive their independent values.

   e) In the Qualifications or Team Finals, for preparation of the Parallel Bars prior to an exercise (during the one-touch warm-up and competition), any FOP accredited person from the federation of the gymnasts may assist. In the All-Around or Apparatus Finals, a maximum of three people (the competing gymnast, coach, and 1 other FOP accredited person may be on the podium to prepare the bars.

3. Additional information and regulations:

   a) Many swinging elements lead to or are defined to a handstand on one or two rails. The handstands from swing need not be held but the element must be performed in a manner that convincingly demonstrates that the handstand position could have been held if so desired.

   b) Special rule: Elements to one bar in cross support have the same value as done to two bars, except they increase by one value more when connected to Healy type elements (each Healy element also increases by one value)- hold is allowed in the one bar handstand.

   c) Elements to one bar upgrade the value if is connected to healy type elements, but only if the healy element is executed without large deduction.

   d) No straddle element to one bar can receive an increase in difficulty value, i.e. Tippelt, Arican, etc.

   e) How to evaluate Makuts type elements with a pause or stop during the first part of the element:

Performance	D-jury	E-jury
Pause after first part of element	Give value	-0.1 for Pausing or Stopping in Handstand
One second hold after first part of element (less than 2 seconds)	Give value	-0.3 for Pausing or Stopping in Handstand
Two second hold after first part of element	No value	-0.5 for Pausing or Stopping in Handstand

   For example: Makuts to handstand with less than a one second hold after the ¾ Diamidov and then ¾ Healy = E value and -0.1 for Pausing or Stopping in handstand.

   f) All Healys must have 360° or more turns to be recognized as a Healy type element.

Code MAG 2017
Code MAG 2017

i.e. From a swing element (minimum B value) to handstand on one bar sideways, requires a Healy (450° turn) to support for an E value.
Note: A ¾ Healy, from sideways position, is a B value and same box as Element I.50.

g) Performance expectation of Bhavsar. This element should be performed to regrasp with an open shoulder angle and straight body at horizontal. If the gymnast regrasps with a body position of more than 45° from horizontal and/or a 90° angle in the shoulder, no value will be given and a single large deduction will be taken.

4. Special repetitions:
   a) Elements with saltos: an exercise can not include more than one variation of the same element (within the same EG). In this case the element with the highest difficulty value will be counted for difficulty.
   Some examples:
   - Morisue tuck or Morisue pike.
   - Belle tuck or Belle pike.
   - 5/4 Salto fwd straddled to up. arm hang or to bent arm support or through support to hang/directly to hang.

   For clarification, the following elements collectively are included III.47, III.58, III.59, and III.65 in this rule.

   b) Maximum two Giant Swings to handstand (III. 21, 22, 28, 29 & 35).
   c) Maximum two Basket Swings to handstand (III. 106, 107, 108, 114, 119, 120, 123, 124, 130,136).

5. For a further list of regulations governing non-recognition of elements and other aspects of the D score, see Section 7 and the summary of deductions in Articles 9.4 and 14.3.

Article 14.3 Specific Deductions for Parallel Bars

D Jury

Error	Deduction
Non respect of the official warm up time (50'').	0.30 from the Final Score (D1 Judge) for individual competition or 1.00 from team score for team competition.

E Jury

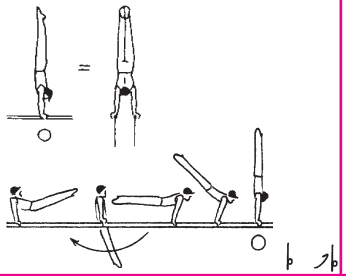
Error	Small 0.10	Medium 0.30	Large 0.50
One leg step or swing on mount.		+	
Layaway on the back swing.		+	
Not controlled momentary handstand positions on 1 or 2 rails.	+		
Elements Chiarlo type, excessive hand separation and/or body deviation (each).	+	+	+
Pre-element.			+
Stepping or hands adjustments in handstand.	+ each time		
Lack of extension at horizontal regrasping after saltos.	+	+	
Uncontrolled regrasping after saltos.		+	+
Moy and giants, bend legs before horizontal body.	+	+	
After Bhavsar or similar horizontal regrasping elements to hang glide kip with bend legs.		+	

Code MAG 2017

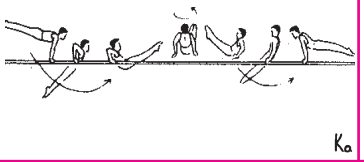
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG I: Éléments en appui ou par l'appui sur les 2 barres - *Elements in support or through support on 2 bars* - Elementos en apoyo o por el apoyo sobre dos bandas

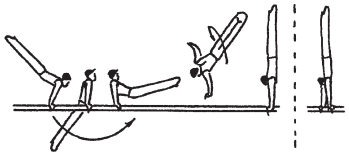
1. Tout appui renversé sur 1 ou 2 b.(2 s.).
Any handstand on 1 or 2 rails (2 s.).
Todo apoyo invertido en 1 o 2 bandas (2 s.).



2. De l'appui bras fléchis, établis. av. et sauté avec ½ t. à l'appui.
Bent arm swing fwd. to hop ½ t. to sup.
Del apoyo flex. dominación adelante y salto con ½ g. al apoyo.
(Kato)



3. Demi-tour en avant à l'appui renversé (sur 1 ou 2 barres).
Stützkehr fwd. to hdst.(to 1 or 2 bars).
Stützkehre adelante al apoyo invertido (en 1 o 2 bandas).

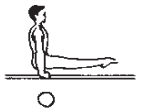


4.

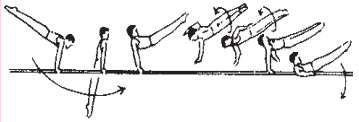
5.

6.

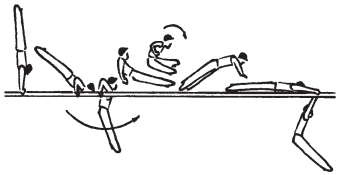
7. Toutes les équerres (2 s.).
Any L-sit on 1 or 2 rails (2 s.).
Cualquier ángulo (2 s.).



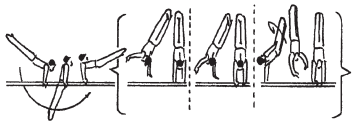
8. Élan en avant avec 1/1 t. à l'appui brachial.
Swing fwd. w. 1/1 t. to up. arm hang.
Impulso adelante con 1/1 g. al apoyo braquial.
(Carminucci)



9. Passer les jambes éc. en arr. directement à la suspension.
Straddle cut bwd. directly to hang
Pasar las p. ab. atrás directamente a la susp.
(Babos)



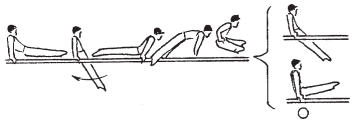
10. Demi-tour en av. ou salto en arr. à l'appui renvs. lat. sur 1 b. (aussi av. ¼ t. ou ¾ à l'appui renvs.).
Stützkehr fwd. or salto bwd. to hdst. sideways on 1 rail (also with additional ¼ or ¾ turn to hdst.).
Stützkehre ad. o mortal atrás al apoyo inv. lat. sobre 1 brazo (también con ¼ o ¾ g. al apoyo inv.).
(Bilozerchev - Peters) **(Dimic)**



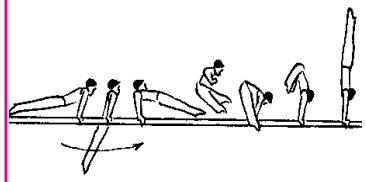
11.

12.

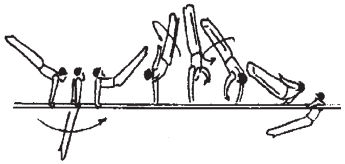
13. Passer les jambes écartées en avant à l'appui ou l'équerre (2 s.).
Straddle cut fwd. to support or L-sit (2 s.).
Pasar las p. ab. ad. al apoyo o a ángulo (2 s.).



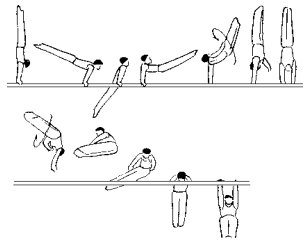
14. Passer jambes éc. en arr. à l'appui renversé.
Straddle cut bwd. to hdst.
Pasar las p. abiertas atrás al apoyo invertido.



15. Diamidov avec ½ tour à l'appui brachial.
Diamidov and ½ turn to upper arms.
Diamidov con ½ giro a braquial.
(Salazar)



16. ¾ Diamidov et sauté en app. dorsal à la susp. latérale
¾ Diamidov and rear vault to side hang on 1 bar.
¾ Diamidov y salto dorsal a la suspensión lat.
(De Freitas)



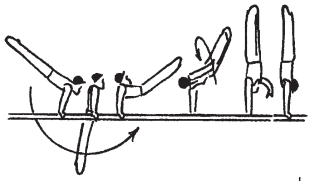
17.

18.

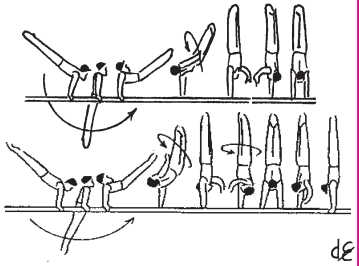
19. Passer jambes écartées en arrière à l'appui.
Straddle cut bwd. to support.
Pasar las piernas abiertas atrás al apoyo.

20. Passer jambes écartées en arrière et salto av. à l'appui brachial.
Strad. cut bwd. and salto fwd. to up. arm hang.
Pasar las piernas abiertas atrás y mortal ad. al apoyo braquial.

21. Élan en av. 1/1 t. avec appui sur 1 bras à l'appui renversé.
Swing fwd. w. 1/1 t. on 1 arm to hdst.
Impulso ad. 1/1 g. con apoyo sobre 1 brazo al apoyo invertido.
(Diamidov)



22. Diamidov avec ¼ ou ½ t. à l'appui renversé.
Diamidov with ¼ or ½ t. to hdst.
Diamidov con ¼ o ½ g. al apoyo invertido.



23.

24.

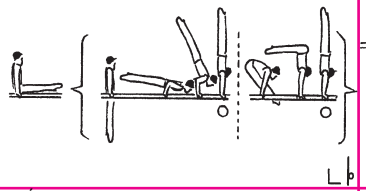
● Interdit pour junior / *Prohibited for junior* / Prohibido para junior

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

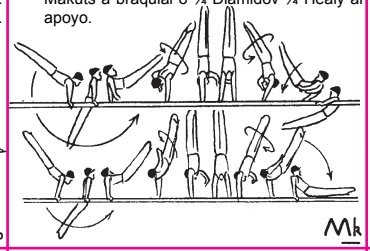
EG I: Éléments en appui ou par l'appui sur les 2 barres - *Elements in support or through support on 2 bars* - Elementos en apoyo o por el apoyo sobre dos bandas

25.

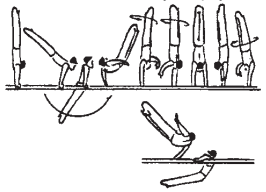
26. S'élever corps t., bras fl. ou corps fl., bras t. à l'appui renversé, sur 1 ou 2 barres (2 s.) aussi j. écartées.
Any press w. bent arm str. body, or str. arm bent body to hdst., on 1 or 2 rails (2 s.) also straddled.
Elev. cuer. y b. flex. o cuer. flex. b. ext. al ap. inv., en 1 o 2 bandas (2 s.) también piernas ab.



27. Makuts à l'appui brachial ou ¾ Diamidov ¼ Healy à l'appui.
Makuts to upper arm hang or ¾ Diamidov ¼ Healy to support.
Makuts a braquial o ¾ Diamidov ¼ Healy al apoyo.

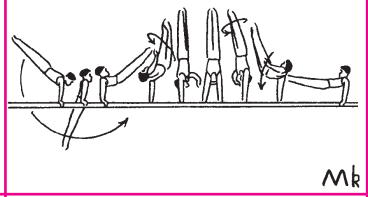


28. Demi-tour en avant avec 5/4 tour a l'a.t.r. sur un bras, et Healy à l'appui brachial.
Swing forward with 5/4 t. on one arm through-hdst. and healy to up. arm.
Impulso ad. con 5/4 g. al apoyo invertido en un brazo a través de healy al apoyo braquial.



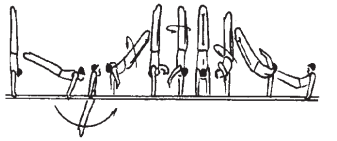
29. ¾ Diamidov et ¾ Healy sur l'autre main à l'appui.
¾ Diamidov & ¾ Healy on the other hand to supp.
¾ Diamidov y ¾ Healy en la otra mano al apoyo.

(Makuts)



30. Demi-tour en avant avec 5/4 tour a l'a.t.r. sur un bras, et Healy a l'appui.
Swing forward with 5/4 t. on one arm through hdst. and healy to support.
Impulso adelante con 5/4 g. al apoyo invertido en un brazo a través de healy al apoyo.

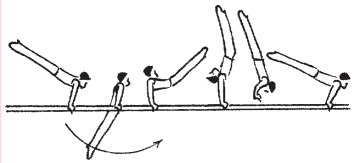
(Zonderland)



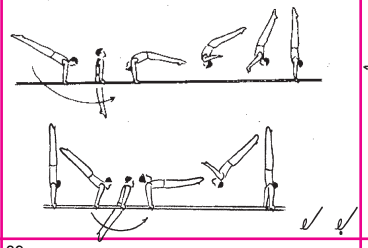
31.

32. Élan en av. à l'appui renversé et saut à l'appui.
Swing fwd. to hdst., hop to support.
Impulso ad. al apoyo invertido y salto al apoyo.

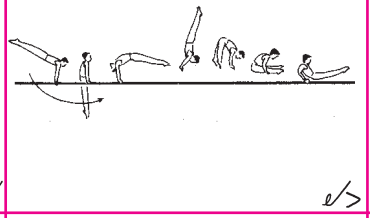
(Carballo)



33. Salto arr. à l'appui renversé. Aussi arrivée sur 1 barre.
Salto bwd to handstand. Also to one rail.
Mortal atrás al apoyo invertido. También a una banda.



34. Salto arrière avec passer les jambes écartées. en avant à l'appui.
Salto backward with straddle cut to support.
Mortal atrás con pase de piernas abiertas adelante al apoyo.



35.

36.

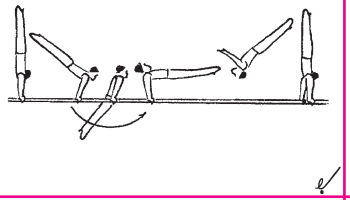
37.

38.

39.

40. Salto arrière à l'appui renversé sur 1 b. susp. (enchaîné avec des éléments de type Healy)
Salto bwd to handstand 1 rail (connected to Healy type element).
Mortal atrás al apoyo invertido sobre una banda (conectado con elementos del tipo Healy)

(Rumbutis)



41.

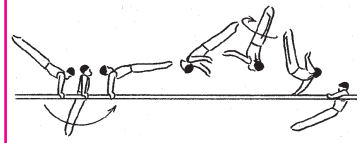
42.

43.

44.

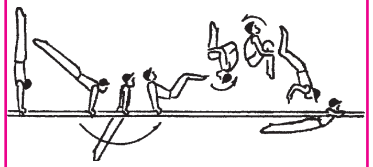
45. Salto arrière avec ½ t. à l'appui. brachial.
Salto bwd. with ½ t. to up. arm hang.
Mortal atrás con ½ g. al apoyo braquial.

(Toumilovich)



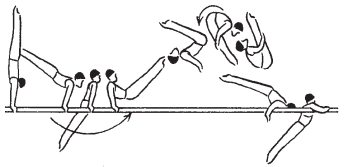
46. Double salto arrière gr. à l'appui brachial.
Double salto t. to up. arm hang.
Doble mortal agrupado al apoyo braquial.

(Morisue)



47. Double salto arrière carpé à l'appui brachial.
Double salto p. to up. arm hang.
Doble mortal en carpa al apoyo braquial.

(Huang Liping)



48.

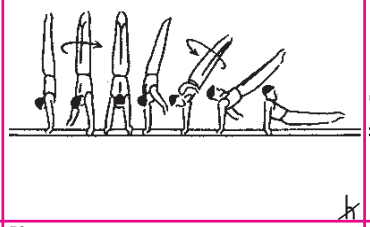
● Interdit pour junior / *Prohibited for junior* / Prohibido para junior

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

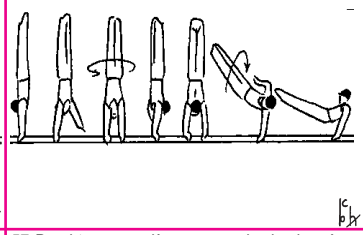
EG I: Éléments en appui ou par l'appui sur les 2 barres - *Elements in support or through support on 2 bars* - Elementos en apoyo o por el apoyo sobre dos bandas

49.

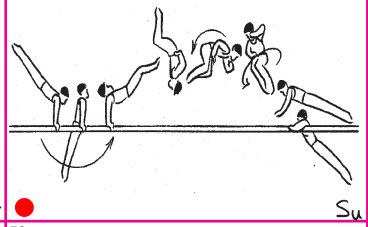
50. L'appui renversé ¼ t. et ¼ t. à l'appui.
Hdst. with ¼ t. and fall back to sup. with ¼ t.
Del apoyo invertido ¼ g. y ¼ g al apoyo.



51. L'appui renversé. ¾ t. et ¼ t. à l'appui.
Hdst. with ¾ t. and fall back to sup. with ¼ t.
Del apoyo invertido ¾ g. y ¼ g al apoyo.
(Brändström)



52. 3/2 salto arrière avec ½ t. à l'appui brachial.
3/2 salto bwd. with ½ t. to up. arm hang.
3/2 mortal atrás con ½ g. al apoyo braquial.
(Suarez)



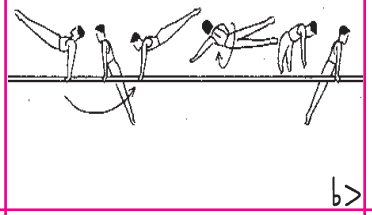
53.

54.

55.

56

57. Demi-tour en arrière en pass. les jambes écartées en arrière à l'appui.
Stützkehr bwd. with straddle cut bwd. to sup.
Stützkehre atrás pasando las piernas abiertas atrás al apoyo.



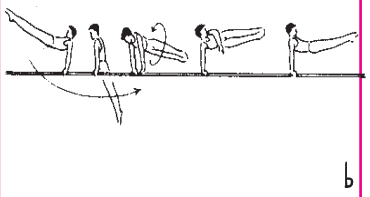
58.

59.

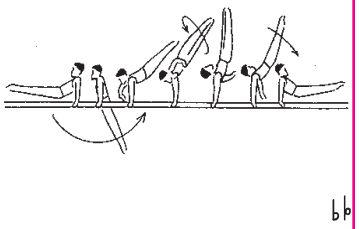
60.

61.

62. Demi-tour en arrière à l'appui.
Stützkehr bwd. to support.
Stützkehre atrás al apoyo.



63. Demi-tour en arrière par l'appui renverse à l'appui.
Stützkehr bwd. through hdst. to support.
Stützkehre atrás por el apoyo inv. al apoyo.
(Novikov)



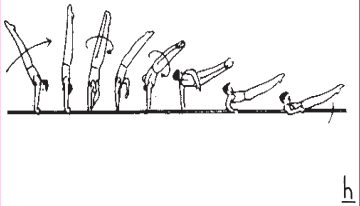
64.

65.

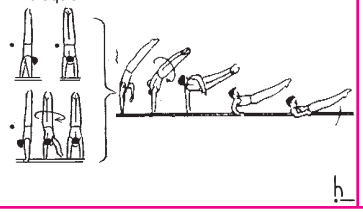
66.

67.

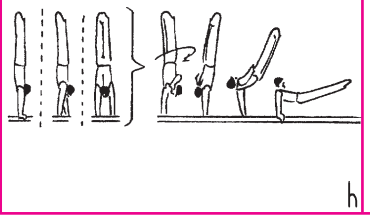
68. Healy à l'appui brachial (aussi de l'appui renverse sur 1 barre).
Healy to upper arm hang (also from hdst. on 1 rail).
Healy al apoyo braquial (también del apoyo invertido sobre 1 b.).



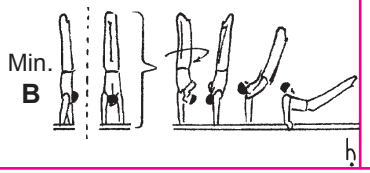
69. Depuis une élément d'élan (min. B) l'appui renverse sur 1 b., Healy à l'appui brachial.
Following a swing element (min. B) to hdst hdst. on 1 rail, Healy to upper arm hang.
Desde un elemento de impulso (mínimo B) al apoyo invertido sobre 1 banda, Healy al apoyo braquial.



70. Healy à l'appui (aussi de l'appui renversé sur 1 barre).
Healy to support (also from hdst. on 1 rail).
Healy al apoyo (también del apoyo invertido sobre 1 b.).
(Healy)



71. Depuis une élément d'élan (min. B) à l'appui renv. sur 1 barre, Healy (360° ou plus) à l'appui.
Following a swing element (min. B) to hdst on 1 rail, Healy (360° or more) to support.
Desde un elemento de impulso (mínimo B) al apoyo invertido sobre 1 banda, Healy (360° o más) al apoyo.
(Bejenaru)



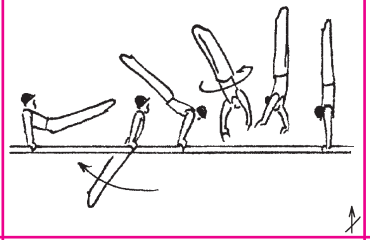
72.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

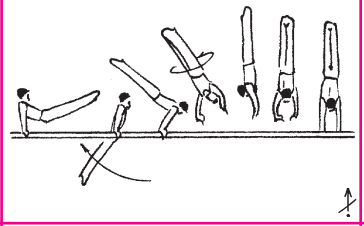
EG I: Éléments en appui ou par l'appui sur les 2 barres - *Elements in support or through support on 2 bars* - Elementos en apoyo o por el apoyo sobre dos bandas

73.

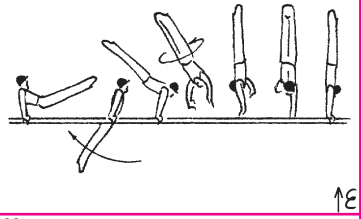
74. Élancé en arrière avec ½ t. sauté à l'appui renversé.
Swing bwd. with ½ t. hop to hdst.
Lanzarse atrás con ½ g. de salto al apoyo invertido.



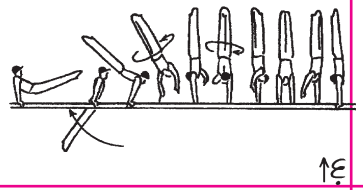
75. Élancé en arrière avec ¾ t. sauté à l'appui renversé.
Swing bwd. with ¾ t. hop to hdst.
Lanzarse atrás con ¾ g. de salto al apoyo invertido.



76. Élancé en arrière avec 1/1 t. sauté à l'appui renversé.
Swing bwd. with 1/1 t. hop to hdst.
Lanzarse atrás con 1/1 g. de salto al apoyo invertido.
(Gatson 1)

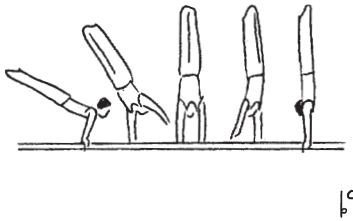


77. Gatson 1 avec ¼ t. à l'appui renversé. sur 1 b. et ¼ t. à l'appui renversé sur les 2 barres.
Gatson 1 with ¼ t to hdst. on 1 rail and ¼ t. hdst. on 2 rails.
Gatson 1 con ¼ g. al apoyo invertido sobre 1 b. y ¼ g. al apoyo invertido sobre 2 bandas.
(Gatson 2)

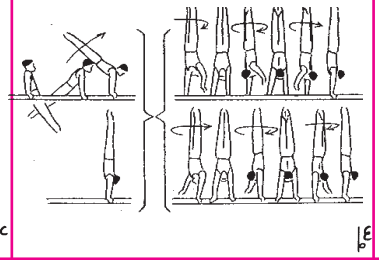


78.

79. Tout appui renversé avec ½ t. avant (aussi avec 2 s.).
Any hdst. with ½ turn fwd. (also with 2 s.).
Todo apoyo invertido con ½ g. (también con 2 s.).



80. Tout 1/1 t. en appui renversé sur 2 barres.
Any 1/1 pirouette in hdst. on 2 rails.
Todo 1/1 g. en apoyo invertido sobre 2 bandas.



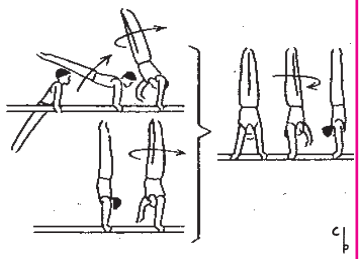
81.

82.

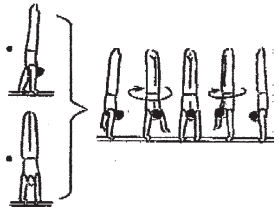
83.

84.

85. ½ t. arrière en appui renversé. (aussi avec 2 s.).
½ turn bwd. in handstand (also with 2 s.).
½ g. atrás en apoyo invertido (también con 2 s.).



86. De l'appui renversé sur 1. barre, ½ ou ¾ t. avant ou arrière en appui renversé.
From hdst. on 1 rail, ½ or ¾ pir. fwd. or bwd. in hdst.
Del apoyo invertido sobre 1 banda ½ o ¾ g. adelante o atrás en apoyo invertido.



87.

88.

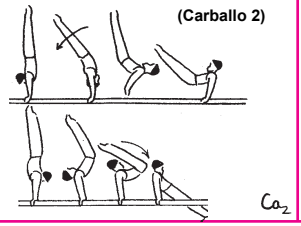
89.

90.

91

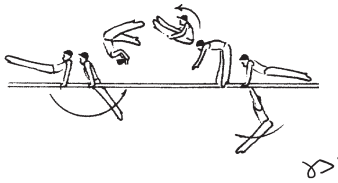
92.

93. De l'appui renversé, salto av. à l'appui ou de l'appui renvs. prises tourn.,disloquer à l'appui.
From hdst., salto fwd to support or from hdsd. with rotated grip, inlocate to support.
Del apoyo invertido, mortal adelante al apoyo invertido girando presa, bajando al apoyo.
(Carballo 2)



94.

95. 5/4 salto av. écarté par appui à la suspension ou directement à la suspension.
5/4 salto fwd. strad. through support to hang or directly to hang.
5/4 mortal ad. p. abiertas a través del apoyo a la suspensión o directamente a la suspensión.
(Lee Chul Hon/Sasaki)



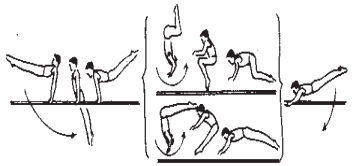
96.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

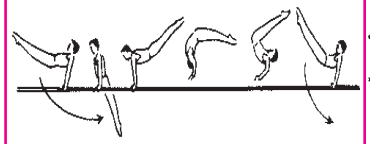
EG I: Éléments en appui ou par l'appui sur les 2 barres - *Elements in support or through support on 2 bars* - Elementos en apoyo o por el apoyo sobre dos bandas

97.

98. 5/4 salto av. groupé ou carpé à l'appui brachial.
5/4 salto fwd. t. or p. to upper arm hang.
5/4 mortal adelante agrupado o en carpa al apoyo braquial.

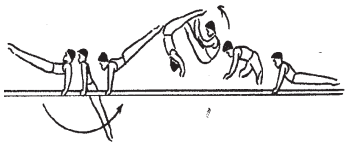


99. Salto avant à l'appui.
Salto fwd to support.
Mortal adelante al apoyo.



100. 5/4 salto avant écarté à l'appui brachial.
5/4 salto fwd. straddled to up. arm hang.
5/4 mortal adelante piernas abiertas al apoyo braquial.

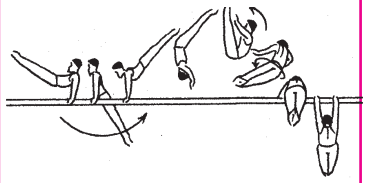
101. 5/4 salto avant écarté à l'appui bras fléchi.
5/4 salto fwd. strad. to bent arm sup.
5/4 mortal adelante piernas abiertas al apoyo brazos flexionados.



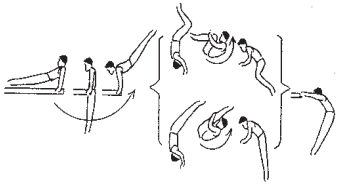
102.

103.

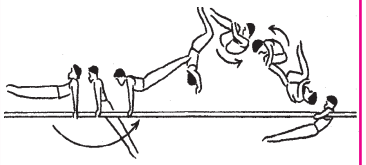
104. Salto avant groupé ou carpé avec ¼ t. à la suspension latérale sur 1 barre.
Salto fwd. t. or p. with ¼ t. to hang on 1 rail.
Mortal adelante agrupado o en carpa con ¼. a la suspensión lateral sobre 1 banda.



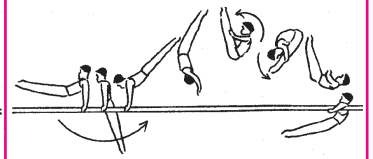
105. Salto avant groupé ou carpé à la suspension sur l'extrémité des barres.
Salto fwd. t. or p. to hang at the end of the bars.
Mortal adelante agrupado o en carpa a la suspensión sobre el extremo de las bandas.



106. Double salto groupé avant à l'appui brachial.
Double salto fwd. t. to up. arm hang.
Doble mortal adelante agrupado al apoyo braquial.



107. Double salto carpé avant à l'appui brachial.
Double salto fwd. p. to up. arm hang.
Doble mortal adelante en carpa al apoyo braquial.

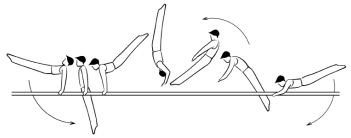


108.

109.

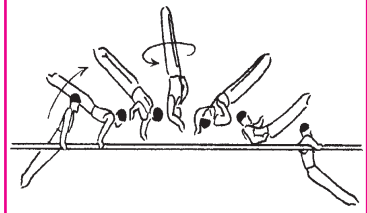
110.

111. 5/4 salto avant tendu à l'appui brachial.
5/4 salto forward str. to upper arm hang
5/4 mortal adelante extendido al apoyo braquial.



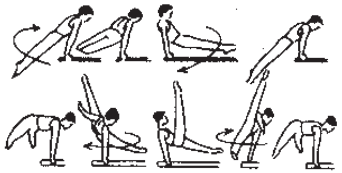
112.

113. Salto av. avec 1/1 t. à l'appui brachial.
Salto fwd. with 1/1 t. to up. arm hang.
Mortal con 1/1 g. al apoyo braquial.
(Urzica)

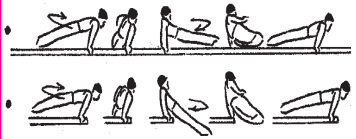


114.

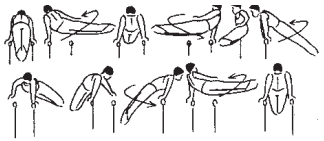
115. Sur l'extrémité des barres, 1 cercle de jambes serrées ou écartées.
On end, 1 circle or flair.
En el extr. de las bandas, 1 molino o molino piernas abiertas.



116. Au centre ou vers l'extrémité, 1 cercle de jambes serrées ou écartées.
In center or on end facing out, 1 circle or flair.
En el centro o hacia el exterior, 1 molino o molino piernas abiertas.



117. Sur l'extrémité des barres, double facial russe (360°).
On end, Russian wende swing (360°).
En el extremo de las bandas, doble rusa facial (360°).
(Delesalle)

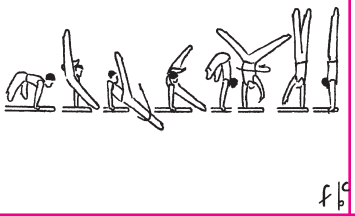


118.

119.

120.

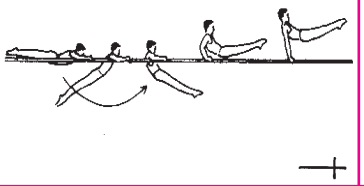
● Interdit pour junior / *Prohibited for junior* / Prohibido para junior

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG I: Éléments en appui ou par l'appui sur les 2 barres - *Elements in support or through support on 2 bars* - Elementos en apoyo o por el apoyo sobre dos bandas					
121.	122.	123. Tout cercle écarté à l'appui renversé. *Any flair to hdst.* Todo molino p. abiertas al apoyo invertido. 	124.	125.	102.
127.	128.	129. Tout cercle éc. avec ½ t. à l'appui renversé. *Any flair with ½ t. to hdst.* Todo molino piernas abiertas con ½ g. al apoyo invertido. 	130.	131.	132.
133.	134.	135.	136.	137.	138.
139.	140.	141.	142.	143.	144.

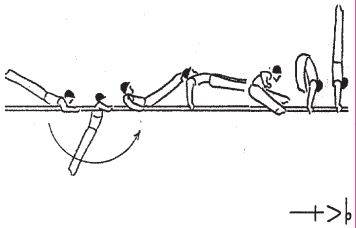
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Éléments qui commencent à l'appui brachial - *Elements starting in upper arm position*- Elementos que empiezan en posición braquial

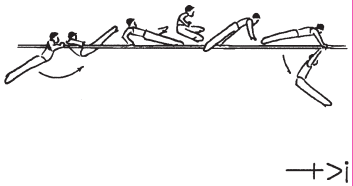
1. Établissement en avant à l'appui.
Forward uprise to support.
Dominación ad. al apoyo.



2. Établissement en avant et passer les jambes en arrière l'appui renversé.
Fwd. uprise and straddle cut bwd to handstand.
Dominación adelante pasando las piernas atrás al apoyo invertido.

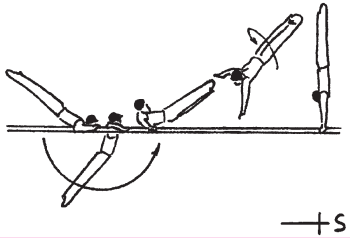


3. Établissement en avant et passer les jambes en arrière à la suspension.
Fwd. uprise and straddle cut bwd to hang.
Dominación adelante pasando las piernas atrás a la suspensión.
(Muntean)



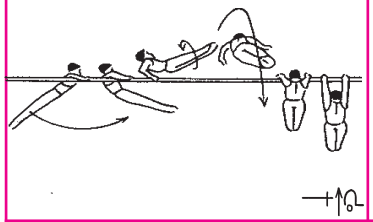
4.

5. Établissement en avant avec ½ t. à l'appui renversé.
Fwd. uprise with ½ t. to handstand.
Dominación adelante con ½ g. al apoyo invertido.

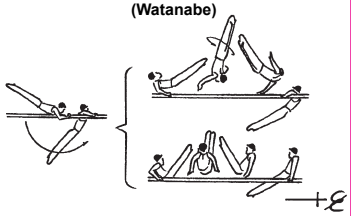


6.

7. Établissement en avant avec ¼ t. à la suspension latérale sur une barre
Fwd. uprise with ¼ t. to hang on 1 rail.
Dominación ad. con ¼ g. a la suspensión lateral al exterior.



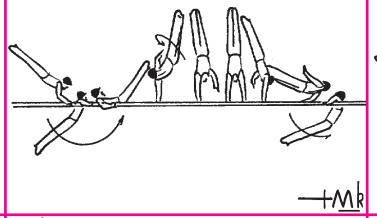
8. Rouler arrière avec ½ t. de l'appui brachial ou établis en avant et Kato sauté à l'appui.
Roll bwd. with ½ t. from up. arm. hang or *Fwd. uprise to Kato hop to sup.*
Rodar atrás con ½ g. desde el apoyo braquial o dominación ad. y Kato saltado al apoyo.
(Watanabe)



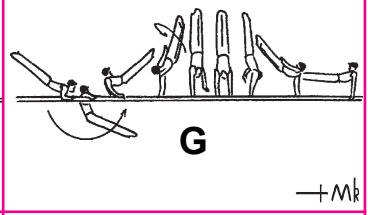
9.

10.

11. Établissement en avant avec Makuts à l'appui brachial.
Fwd. uprise to Makuts to upper arm.
Dominación adelante con Makuts a braquial.

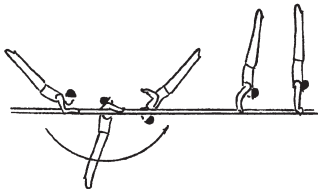


12. Établissement. en av. avec Makuts à l'appui.
Fwd. uprise to Makuts to support.
Dominación adelante con Makuts al apoyo.
(Tsolakidis 1)



13.

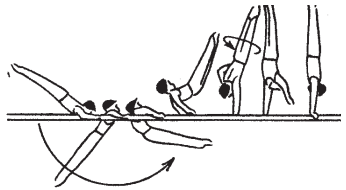
14. Rouler arrière à l'appui renversé avec bras tendus.
Roll bwd to handstand with straight arms.
Rodar atrás al apoyo invertido con brazos ext.



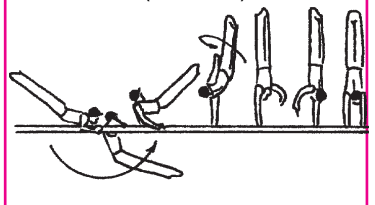
15.

16.

17. Établissement en avant avec 1/1 t. à l'appui renversé.
Fwd. uprise with 1/1 t. to handstand.
Dominación adelante con 1/1 g. al apoyo inv.
(Richards)

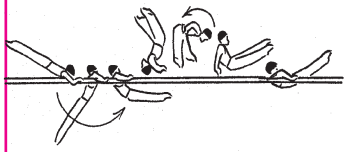


18. Établissement. en av. avec 3/2 t. à l'appui renvs.
Fwd. uprise with 3/2 t. to handstand.
Dominación adelante con 3/2 g. al apoyo inv.
(Tsolakidis 2)

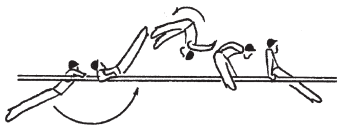


19.

20. Salto arrière et pass. les jambes avant à l'appui brachial.
Salto bwd. with strad. cut to up. arm hang.
Salto atrás pasando las piernas adelante al apoyo braquial.

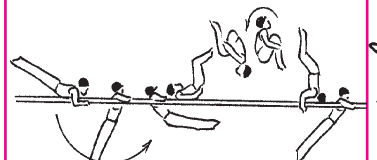


21. Rouler arrière et pass. les jambes av. à l'appui.
Roll bwd. with strad. cut to support.
Rodar atrás y pasar las piernas adelante al apoyo.

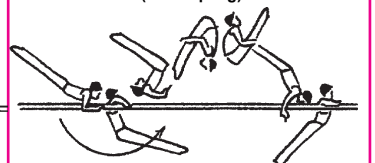


22.

23. Rouler arrière et salto arrière groupé à l'appui brachial.
Roll bwd with salto bwd tuck to upper arm hang.
Rodar atrás y mortal atrás agrupado al apoyo braquial.
(Dimitrenko)



24. Rouler arrière et salto arrière carpé à l'appui brachial.
Roll bwd with salto bwd piked to upper arm hang.
Rodar atrás y mortal atrás en carpa al apoyo braquial.
(Li Xiaopeng)



● Interdit pour junior / *Prohibited for junior* / Prohibido para junior

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Éléments qui commencent à l'appui brachial - *Elements starting in upper arm position*- Elementos que empiezan en posición braquial

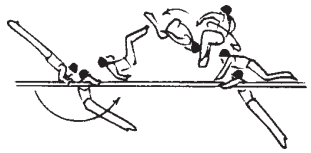
25.

26.

27.

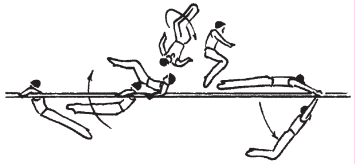
28. Rouler arrière avec ½ t. gr. à l'appui brachial.
Roll bwd. with ½ t. tuck to upper arm hang.
Rodar atrás con ½ g. *agrupado al apoyo braquial.*

(Harada)



29. Rouler arrière avec ½ t. gr. à la susp.
Roll bwd. with ½ t. tuck to hang.
Rodar atrás con ½ g. *agrupado a la suspensión.*

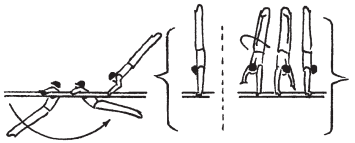
(Dalton)



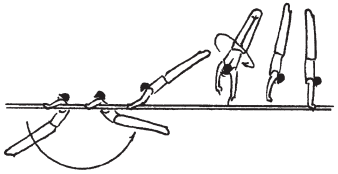
30.

31.

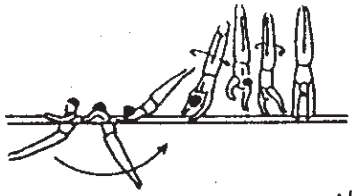
32. Établissement arrière à l'appui renversement (aussi avant ½ t).
Bwd. uprise to handstand (or w. ½ t).
Dominación atrás al apoyo invertido (también con ½ g.).



33. Établissement arrière avec ½ t. sauté à l'appui renversé.
Bwd. uprise with ½ t. hop to handstand.
Dominación atrás con ½ g. saltar al apoyo invertido.



34. Établissement arrière avec ¾ t. sauté à l'appui renversé sur 1 barre.
Bwd. uprise with ¾ t. hop to hdst. on 1 rail.
Dominación atrás con ¾ g. saltar al apoyo invertido sobre 1 banda.

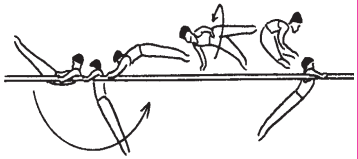


35.

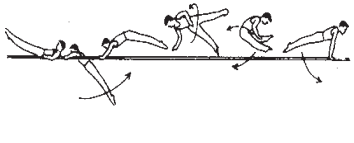
36.

37.

38. Établissement arrière avec ½ t. et passer les jambes en arrière à l'appui brachial.
Bwd. uprise with ½ t. and straddle cut bwd to upper arm hang.
Dominación atrás con ½ g. y pasar las p. atrás al apoyo braquial.



39. Établissement arrière avec ½ t. et passer les jambes en arrière à l'appui.
Bwd. uprise with ½ t. a. strad. cut bwd. to sup.
Dominación atrás con ½ g. y pasar las piernas atrás al apoyo.



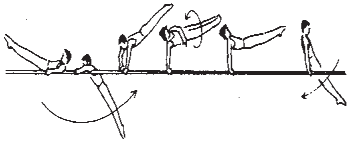
40.

41.

42.

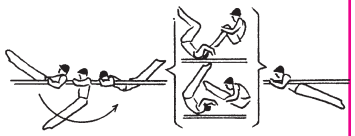
43.

44. Établissement. arrière avec ½ t. à l'appui.
Bwd. uprise with ½ t. to support.
Dominación atrás con ½ g. al apoyo.

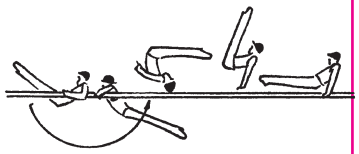


45. Établissement arrière et 5/4 salto avant groupé, carpé à l'appui brachial.
Bwd. uprise and 5/4 salto fwd. t. to up.arm hang.
Dominación atrás y 5/4 mortal adelante agrupado, en carpa al apoyo braquial.

(Yamawaki)



46. Établissement arrière et salto av. carpé à l'appui.
Bwd. uprise and salto fwd. p. to sup.
Dominación atrás y mortal adelante en carpa al apoyo.



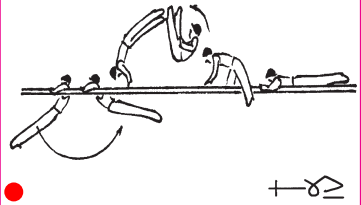
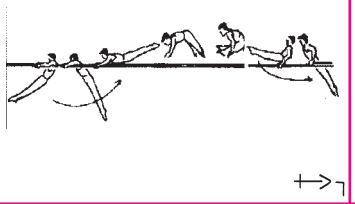
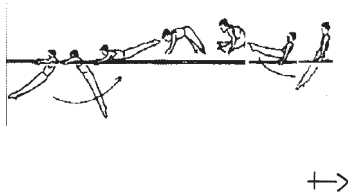
47. Établissement arrière et double salto av. groupè à l'appui brachial.
Bwd. uprise and double salto fwd. t. to up arm hang.
Dominación atrás y doble mortal adelante agrup. a braquial.

48.

● Interdit pour junior / *Prohibited for junior* / Prohibido para junior

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Éléments qui commencent à l'appui brachial - *Elements starting in upper arm position*- Elementos que empiezan en posición braquial

49.	50.	51.	52.	53. Établissement arrière et 5/4 salto av. écarté à l'appui brachial. Bwd. uprise and 5/4 salto fwd. straddled to up. arm hang. Dominación atrás y 5/4 mortal adelante piernas abiertas a braquial. 	54.
55. Établissement arrière et passer les jambes écartées en avant à l'appui bras fléchis. *Bwd. uprise and strad. cut or flank over to sup.* bent arm. Dominación atrás pasando las piernas adelante al apoyo brazos flexionados. 	56. Établissement arrière et passer les jambes écartées en av. à l'appui bras tendus. *Bwd. uprise and strad. cut or flank over to sup.* str. arm. Dominación atrás pasando las piernas adelante al apoyo brazos extendidos. 	57.	58.	59.	60.
61.	62.	63.	64.	65.	66.
67.	68.	69.	70.	71.	72.

Interdit pour junior / *Prohibited for junior* / Prohibido para junior

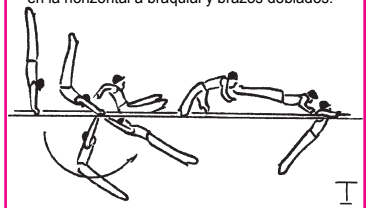
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Éléments d'élans par la suspension sur 1 ou 2 barres et établissements en avant en tournant en arrière. - *Long swings in hang en 1 or 2 bars and Underswings* - Elementos de impulso por la suspensión sobre 1 o 2 bandas y dominaciones adelante volteando atrás.

1.

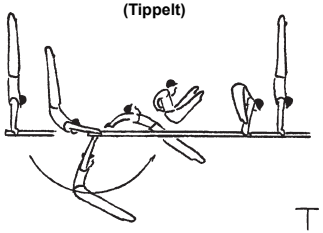
2.

3. Élan av. passer jambes écartées en arrière reprise a l'appui brachial corps tendu a l'horizontal ou bras fléchis.
Swing forward, straddle cut backward, and regrasp with straight body at horizontal to bent and upper arm.
Impulso adelante pase piernas atrás y agarre ext. en la horizontal a braquial y brazos doblados.



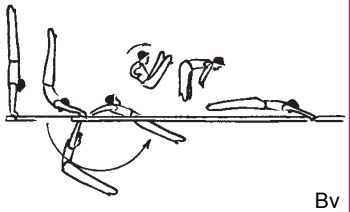
4. Moy carpé avec passer jambes écartées en arrière à l'appui renversé
Moy piked with straddle bwd to hdst.
Moy en carpa con pase de piernas abiertas atrás al ap. inv.

(Tippelt)



5. Élan av. passe jamb. éc. en arr. corps tendu a l'horiz.
Swing forward, straddle cut backward, and regrasp with straight body at horizontal.
Imp. ad. pase piernas atrás y agarre ext. en la horiz.

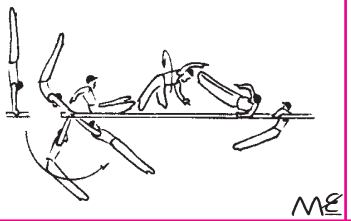
(Bhavsar)



6.

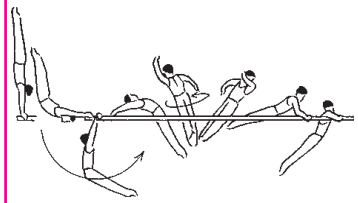
7.

8. Moy carpé en passant les jambes ec. en arrière avec ½ t. a l'appui brachial (aussi jambes serrées).
Moy piked with stradd. cut bwd. and ½ t. to up. arm hang (also legs together).
Moy en carpa con piernas abiertas ½ g., al apoyo braquial (también con piernas cerradas).

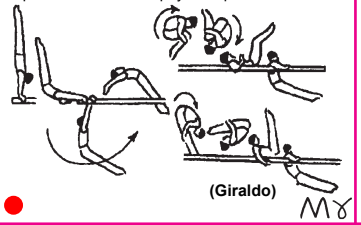


9. Moy carpé avec 1/1 t. à l'appui brachial.
Moy piked with 1/1 t. to up. arm hang.
Moy en carpa con 1/1 g. al apoyo braquial.

(Nolet)



10. Moy et salto av. groupé, carpé ou écarté a l'appui brachial.
Moy and salto fwd. t., p. or strad. to upper arm hang.
Moy y mortal adelante agrupado,en carpa o piernas abiertas al apoyo braquial.



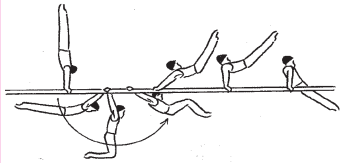
(Giraldo)

11.

12.

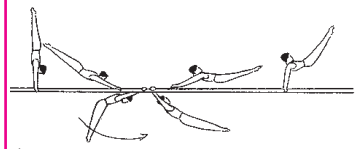
13.

14. Moy à l'appui jambes fléchies (aussi sans lâcher prises).
Moy to support bent legs (also without grip release).
Moy al apoyo piernas dobladas (también sin dejar las presas).



15. Moy à l'appui avec les jambes tendues (aussi sans lâcher prises).
Moy to support str. legs (also without grip release).
Moy al apoyo p. ext. (también sin dejar las presas).

(Moy)



16.

17.

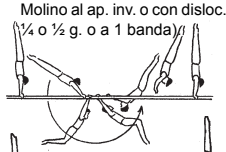
18.

19.

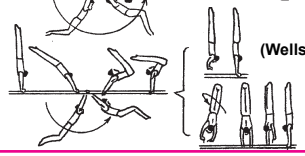
20.

21. Grand tour arr. à l'appui renv. ou avec dislocation avant (aussi av. ¼ t ou ½ t. et sur 1 barre).
Giant swing bwd. to hdst. or with inlocation fwd. (also with ¼ or ½ turn and to one rail).
Molino al ap. inv. o con disloc. ad. (también con ¼ o ½ g. o a 1 banda).

(Kenmotsu)

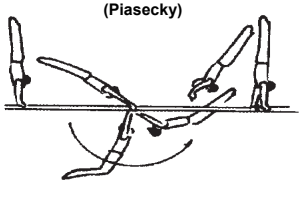


(Wells)



22. Grand tour arrière à l'a.t.r. sur une barre (enchaîné avec un élément de type Healy).
Giant swing bwd. to hdst. on one rail (connected to Healy type element).
Molino al apoyo invertido en una banda (conectado con un elemento del tipo Healy).

(Piasecky)



23.

24.

Interdit pour junior / *Prohibited for junior* / Prohibido para junior

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

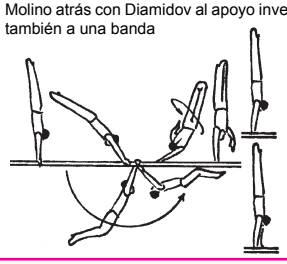
EG III: Éléments d'élans par la suspension sur 1 ou 2 barres et établissements en avant en tournant en arrière. - *Long swings in hang en 1 or 2 bars and Underswings* - Elementos de impulso por la suspensión sobre 1 o 2 bandas y dominaciones adelante volteando atrás.

25.

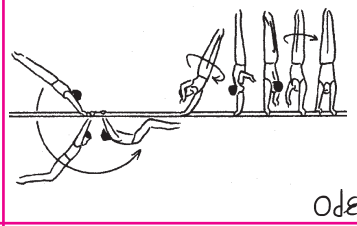
26.

27.

28. Grand tour arrière avec Diamidov à l'appui renversé, aussi sur 1 barre
Giant swg. bwd. with Diamidov to hdst., also to one rail.
Molino atrás con Diamidov al apoyo invertido., también a una banda



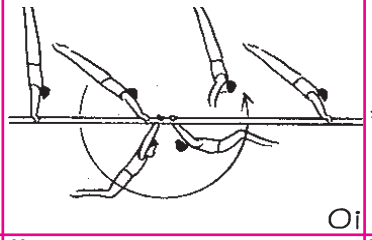
29. Grand tour Diamidov avec ¼ *or* ½ à l'app. renv.
Giant swg. Diamidov with ¼ or ½ t. to hdst.
Molino Diamidov con ¼ *or* ½ al apoyo invertido.



30.

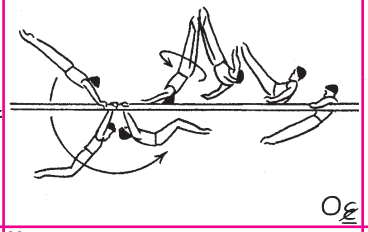
31.

32. S'abaisser avec salto arrière tendu à la suspension.
Swing down with salto bwd. str. to hang.
Bajarse con mortal atrás extensión a la suspensión.



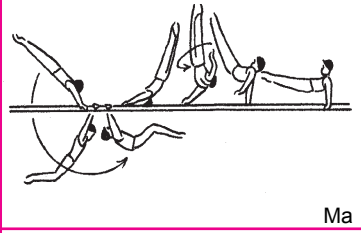
33. Grand tour arrière avec ½ t. à l'appui brachial.
Giant swing bwd. with ½ t. to up. arm hang.
Molino atrás con ½ g. al apoyo braquial.

(Gushiken)

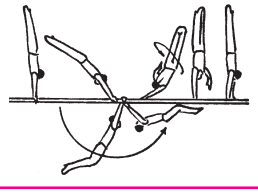


34. Grand tour arrière avec ½ t. à l'appui.
Giant swing bwd. with ½ t. to support.
Molino atrás con ½ g. al apoyo.

(Marinitch)

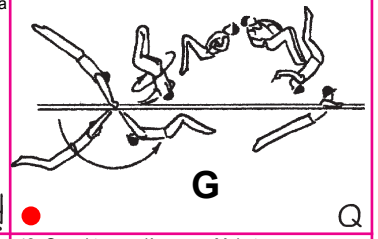


35. Grand tour arr. avec Diamidov à l'app. renv. dans 1 barre (enchaîné avec un élément de type Healy.
Giant swg. bwd. with Diamidov to hdst. one rail (connected to Healy type element).
Molino at. con Diamidov al ap. inv. a una banda (conectado con un elemento del tipo Healy).



36. Belle avec 1/1 tour.
Belle with 1/1 turn.
Belle con 1/1 giro.

(Quintero)



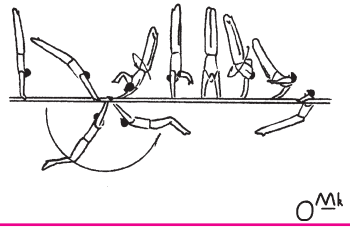
37.

38.

39.

40. Grand tour arrière avec Makuts à l'appui brachial.
Giant swing bwd. with Makuts to upper hang.
Molino atrás con Makuts a braquial.

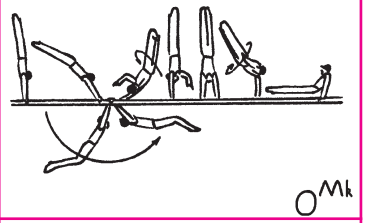
(Dauser)



41.

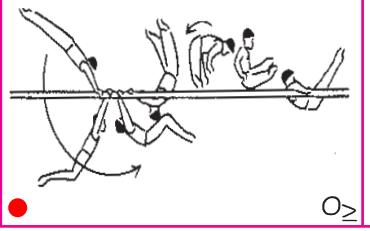
42. Grand tour arrière avec Makuts.
Giant swing bwd. with Makuts.
Molino atrás con Makutsl.

(Baumann)



43.

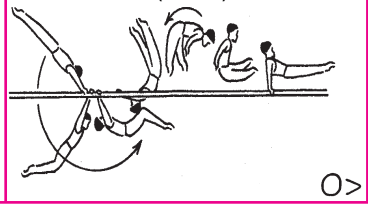
44. Grand tour arrière avec pass. i. jambes écartées à l'appui brachial.
Giant swing bwd. w. strad. cut to up. arm hang.
Molino atrás con pase de piernas abiertas al apoyo braquial.



45.

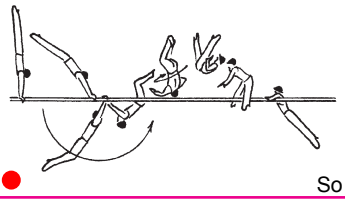
46. Grand tour arrière avec pass. i. jambes écartées à l'appui ou bras fléchis.
Giant swing bwd. with straddle cut to support or bent arms support.
Molino atrás con pase de piernas abiertas al apoyo o brazos flex.

(Korolev)



47. Grand tour arrière avec ½ pass. jambes écartées a l'appui brachial.
Giant swing bwd. with ½ t. and str. cut bwd. to up. arms.
Molino atrás con ½ g. y pasar piernas abiertas atrás a braquial.

(Sosa)



48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Éléments d'élans par la suspension sur 1 ou 2 barres et établissements en avant en tournant en arrière. - *Long swings in hang en 1 or 2 bars and Underswings* - Elementos de impulso por la suspensión sobre 1 o 2 bandas y dominaciones adelante volteando atrás.

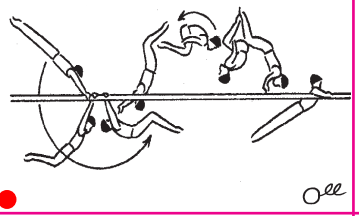
49.

50.

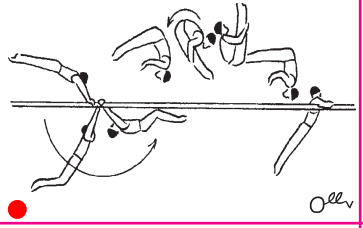
51.

52. Du grand tour arrière, double salto groupe à l'appui brachial.
Fr. giant. sw. bwd., dbl. salto t. to up. arm hang.
De molino atrás doble mortal agrupada al apoyo braquial.

(Belle)



53. Belle carpé.
Belle piked.
Belle en carpa.



54.

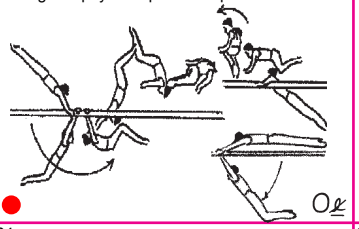
55.

56.

57. Grand tour arrière et salto carpé avec ½ t. à la suspension sur l'extrémité.
Giant swing bwd. and salto with ½ t to hang on the end.
Molino atrás y mortal en carpa con ½ g. a la suspensión sobre el extreme.

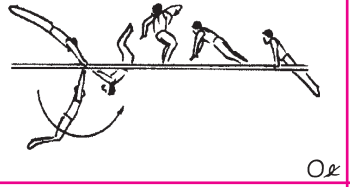
(Chartrand)

58 Grand tour arrière et salto groupé ou carpé avec ½ t. à l'appui brachial ou suspension.
Giant swing bwd. and salto with ½ t or p. to up. arm hang or hang.
Molino atrás y mortal agrupado o en carpa con ½ g. al apoyo braquial o suspensión.



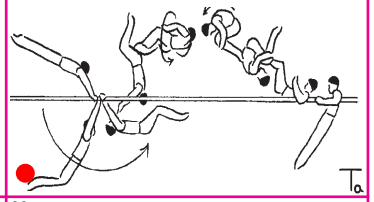
59. Grand tour arrière et salto groupé ou carpé avec ½ t. à l'appui.
Giant swing bwd. and salto with ½ t or p. to support.
Molino atrás y mortal agrupado o en carpa con ½ g. al apoyo.

(Torres)

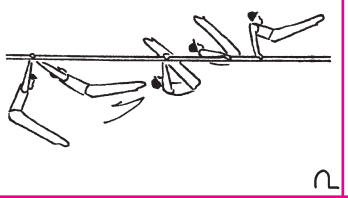


60. Grand tour arrière avec ½ t. et 3/2 salto avant à l'appui brachial.
Giant swing bwd. with ½ t. and 3/2 salto fwd to up arm hang.
Molino atrás con ½ g. y 3/2 mortal adelante a braquial.

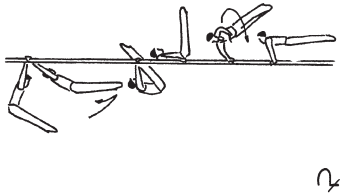
(Tanaka)



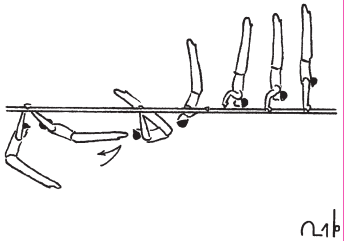
61. Bascule d'élan sur une ou deux barres.
Glide kip one or two rails.
Báscula de impulso una o dos bandas.



62. Bascule avec ½ t. à l'appui.
Glide kip. with 1/2 t. to support.
Báscula con ½ g. al apoyo invertido.



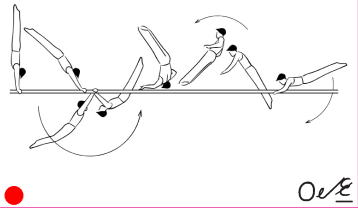
63. Bascule d'élan arrière à l'appui renversé.
Glide kip bwd. to hdst.
Báscula de impulso atrás al apoyo invertido.



64.

65. Grand tour arrière et salto tendu avec ½ t. à l'appui brachial.
Giant swing bwd. and salto with ½ str to up. arm hang.
Molino atrás y mortal ext. con ½ g. al apoyo braquial.

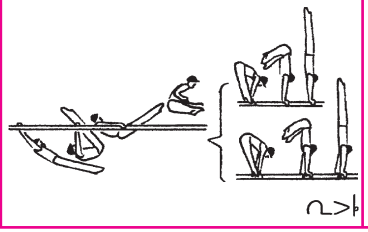
(Fokin)



66.

67.

68. Bascule en passant les jambes écartées en arrière à l'appui renversé sur 1 ou 2 barre.
Glide kip to strad. cut bwd. hdst. on 1 or 2 r.
Báscula pasando piernas abiertas al apoyo invertido sobre 1 o 2 bandas.



69.

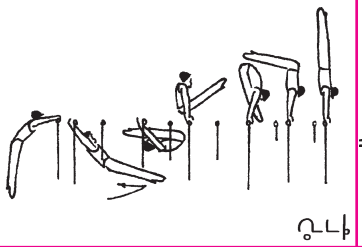
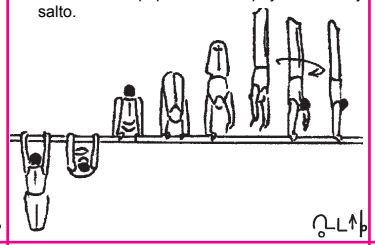
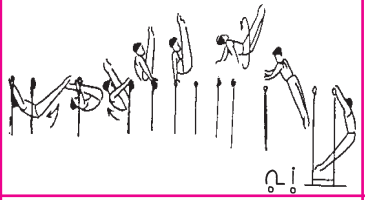
70.

71.

72.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

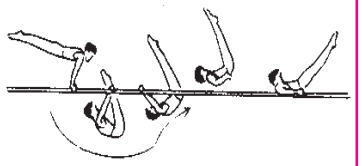
EG III: Éléments d'élans par la suspension sur 1 ou 2 barres et établissements en avant en tournant en arrière. - *Long swings in hang en 1 or 2 bars and Underswings* - Elementos de impulso por la suspensión sobre 1 o 2 bandas y dominaciones adelante volteando atrás.

73.	74. Bascule d'élan sur 1 barre par l'équerre jambes écartées à l'appui renversé. *Glide kip one rail through L-sit strad. to hdst.* Báscula de impulso en una banda piernas abiertas al apoyo invertido. 	75. Bascule d'élan par l'équerre jambes serrées à l'appui renversé *Glide kip through L-sit p. to hdst.* Báscula de impulso por el lat. al ap. invertido. 	76. Bascule d'élan par l'équerre jambes serrées à l'appui renversé et saut avec 3/4 t. ou plus. Glide kip through L-sit p.to hdst. and hop with 3/4 t or more. Báscula de imp. por el lat. al apoyo invertido y salto. 	77.	78.
79.	80. Bascule d'élan par l'équerre jambes lev. vert. et saut avec ½ t. à la suspension sur l'autre barre. Glide kip through V-sit and hop ½ turn to hang on other rail. Báscula de impulso por el lateral p. lev. vertical y salto con ½ g. a la susp. sobre la otra banda. **(Li Donghua)** 	81.	82.	83.	84.
85.	86.	87.	88.	89.	90.
91.	92.	93.	94.	95.	96.

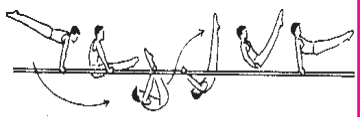
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Éléments d'élans par la suspension sur 1 ou 2 barres et établissements en avant en tournant en arrière. - *Long swings in hang en 1 or 2 bars and Underswings* - Elementos de impulso por la suspensión sobre 1 o 2 bandas y dominaciones adelante volteando atrás.

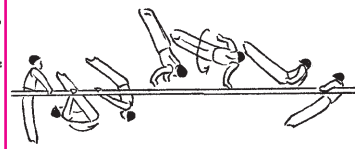
97. Bascule allemande à l'appui brachial.
Cast to upper arm hang.
Ballestón alemán a braquial.



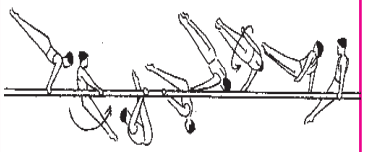
98. Bascule allemande à l'appui.
Cast to support.
Ballestón alemán al apoyo.



99. Établissement. avant en tournant en arrière avec ½ t. à l'appui brachial.
Felge with ½ t. to upper arm hang.
Dominación adelante volteando atrás con ½ g. a braquial.



100. Établissement avant en tournant en arrière avec ½ t. à l'appui.
Felge with ½ t. to rear support.
Felge con ½ g. al apoyo por detrás.

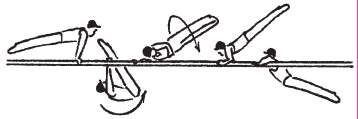


101.

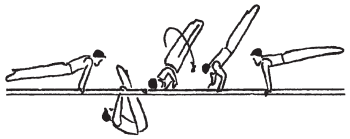
102.

103.

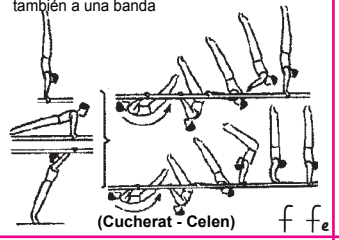
104. Bascule allemande avec ½ t. à l'appui brachial.
Cast with ½ t. to up. arm hang.
Ballestón alemán con ½ g al apoyo braquial.



105. Bascule allemande avec ½ t. à l'appui.
Cast with ½ t. to support.
Ballestón alemán con ½ g. al apoyo.

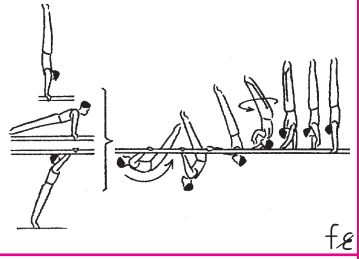


106. Établissement av. en tournant en arr. à l'appui renv. ou avec dislocation, aussi sur 1 barre.
Basket to handstand or with inlocation (el-grip) and hop to hdst. Also to one rail.
Felge al ap. inv. o con disloc. y salto al ap. inv. también a una banda



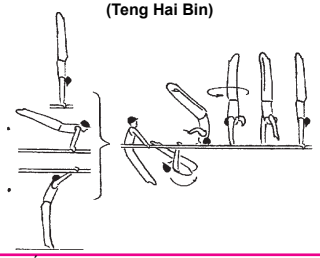
(Cucherat - Celen)

107. Établissement avant en tournant en arrière avec ¼, ½ ou ¾ t. à l'appui renversé.
Basket with ¼, ¾ or ½ t. to handstand.
Felge con ¼, ½ o ¾ g. al apoyo invertido.



108. Établissement avant en tournant en arrière avec 1/1 t. à l'appui renversé.
Basket with 1/1 t. to handstand.
Felge con 1/1 g. al apoyo invertido.

(Teng Hai Bin)

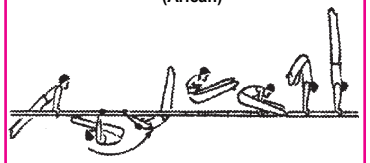


109.

110.

111. Bascule allemande avec pass. jambes écartées en arrière à l'appui renversé.
Cast to straddle cut backward to handstand.
Ballestón alemán pasando piernas abiertas atrás al apoyo invertido.

(Arican)

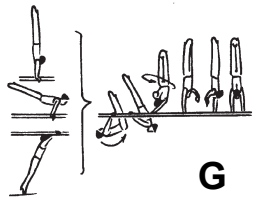


112.

113.

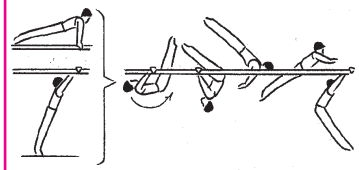
114. Établissement avant en tournant en arrière avec 5/4 t. à l'appui renversé.
Basket with 5/4 t. to handstand.
Felge con 5/4 g. al apoyo invertido.

(Zhou Shixiong)

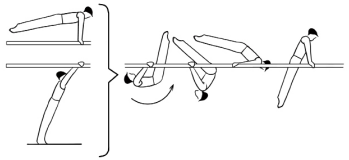


G

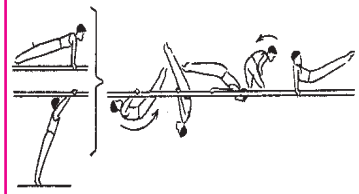
115. Établissement avant en tourn. avec transport à la suspension.
Basket with travel to hang
Felge con desplazamiento a la suspensión.



116. Établissement avant en tourn. à la appui.
Basket to support
Felge al apoyo.



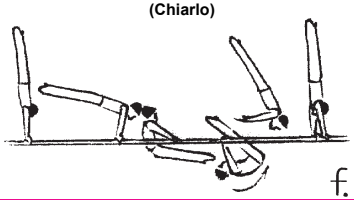
117. Tour d'appui en pass. les jambes écartées vers l'avant à l'appui.
Basket with immed. straddle cut to support.
Felge pasando las piernas abiertas adelante al apoyo.



118.

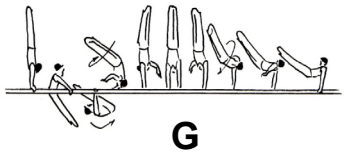
119. Étab. av. en tournant en arr. à l'appui renv. dans 1 barre.(enchaîné avec un élém. de type Healy).
Basket to one rail hdst. (connected to Healy type element).
Felge al ap. inv. en una banda (conectado a elemento del tipo Healy).

(Chiarlo)



120. Étab. av. en tournant en arr. à l'appui renv. a Makuts.
Basket through handstand to Makuts.
Felge a traves del apoyo invertido Makuts.

(Yamamuro)



G

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Éléments d'élans par la suspension sur 1 ou 2 barres et établissements en avant en tournant en arrière. - *Long swings in hang en 1 or 2 bars and Underswings* - Elementos de impulso por la suspensión sobre 1 o 2 bandas y dominaciones adelante volteando atrás.

121.

122.

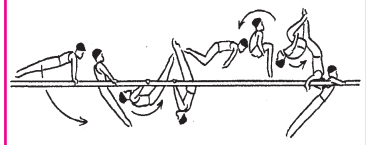
123. Etablissement av. en tournant en arrière avec salto groupé et 1⁄2 tour à l'appui brachial.
Basket roll backward with tuck salto ½ to upper arm hang.
Felge con salto agrupado salto y ½ giro al apoyo braquial.
(Gagnon)

Ga

124. Etablissement av. en tournant en arrière avec salto tendue et 1⁄2 tour à l'appui brachial.
Basket roll backward with str. salto ½ to upper arm hang.
Felge con salto ext. salto y ½ giro al apoyo braquial.
(Gagnon 2)

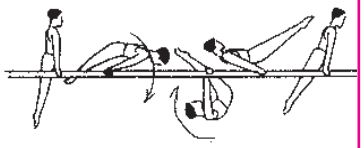
Ga 2

125. Établissement avant en tourn. en arrière avec salto arrière groupe à l'appui brachial.
Basket with salto bwd t. to up. arm hang.
Felge con mortal atrás agr. al apoyo braquial.
(Tejada)

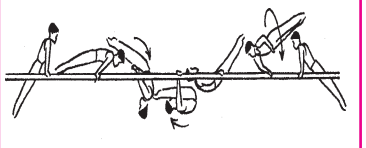


126.

127. Tour d'appui avant à l'appui.
Basket forward to support.
Felge ad. al apoyo.

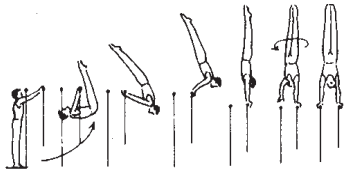


128. Tour d'appui avant avec ½ t. à l'appui.
Basket forward with ½ t. to support.
Felge ad. con ½ g. al apoyo.

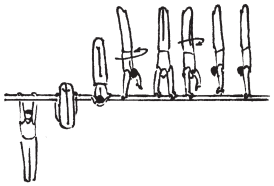


129.

130. Établissement avant en tourn. en arrière avec ¼ t. à l'appui renversé.
Shoot up with ¼ t. to hdst.
Felge en una banda con¼ g. al apoyo invertido.



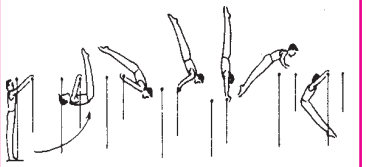
131. Établissement avant en tourn. en arrière avec 3/4 t. à l'appui renversé.
Shoot up with 3/4 t. to hdst.
Felge en una banda con 3/4 g. al apoyo invertido.
(Nguyen)



132.

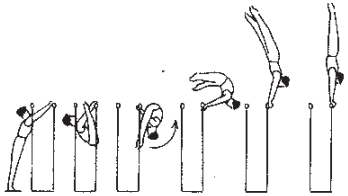
133.

134. Établissement avant en tourn. en arrière à l'appui renversé et saut sur l'autre barre.
Shoot up to hdst. and hop to other rail.
Felge en una banda saltando sobre la otra banda.



135.

136. Établissement avant en tourn. en arrière écarté à l'appui renversé sur 1 barre.
Straddled shoot to hdst on 1 rail.
Felge en 1 banda piernas abiertas al apoyo invertido sobre 1 banda.



137.

138.

139.

140

141.

142.

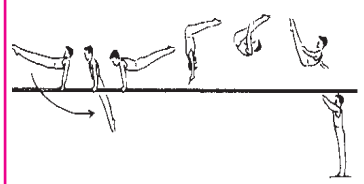
143.

144.

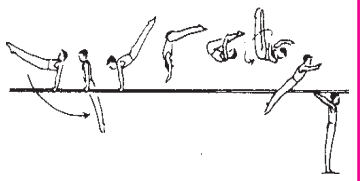
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG IV: Sorties - *Dismounts* - Salidas

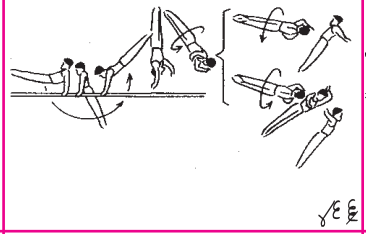
1. Salto avant carpé ou tendu.
Salto fwd. piked or stretched.
Mortal adelante en carpa o extendido.



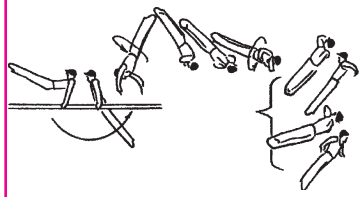
2. Salto avant carpé ou tendu avec ½ t.
Salto fwd. piked or str. with ½ t.
Mortal adelante en carpa o extendido con ½ g.



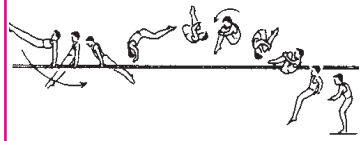
3. Salto avant carpé ou tendu avec 1/1 ou 3/2 t.
Salto fwd. piked or str. with 1/1 or 3/2 t.
Mortal adelante en carpa o extendido con 1/1 o 3/2 g.



4. Salto avant carpé ou tendu avec 2/1 ou 5/2 t.
Salto fwd. piked or str. with 2/1 or 5/2 t.
Mortal adelante en carpa o extendido con 2/1 o 5/2 g.

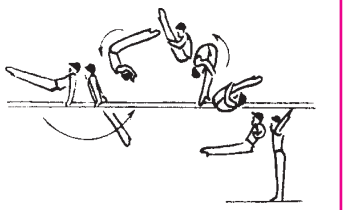


5. Double salto avant groupe.
Double salto fwd. t.
Doble mortal adelante agrupado.



6. Double salto avant carpé.
Double salto fwd. piked.
Doble mortal adelante en carpa.

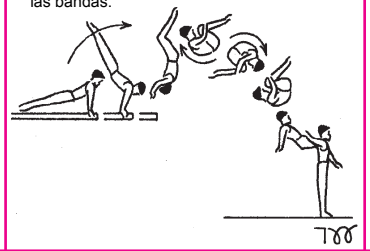
(Belyavskiy)



7.

8.

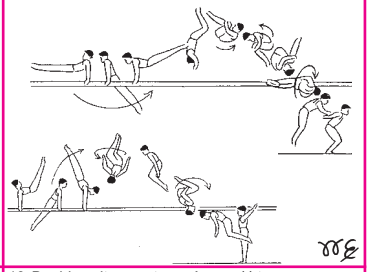
9. Double salto avant groupé de l'extrémité des barres.
Double salto fwd. t. from end.
Doble mortal ad. agrupado desde el extremo de las bandas.



10.

11.

12. Double salto av. gr. a. ½ t. ou ½ t. doub. salt. arr.
Double salto fwd. t. w. ½ t. or ½ t. doub. salt. bwd.
Doble mortal ad. ag. c. ½ g. o ½ g. dob. mort. at.



13.

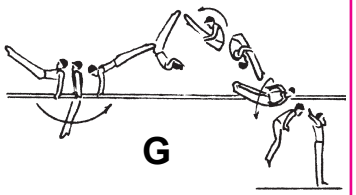
14.

15.

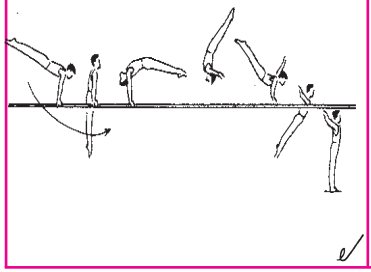
16.

17.

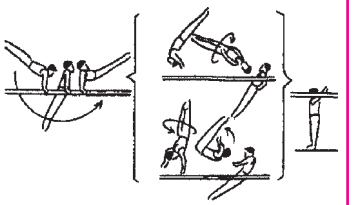
18. Double salto avant carpé avec ½ t.
Double salto fwd. piked with ½ t.
Doble mortal adelante en carpa con ½ g.



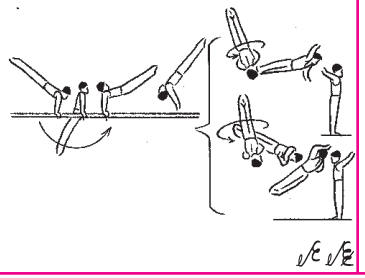
19. Salto arrière carpé ou tendu.
Salto bwd. piked or str.
Mortal atrás en carpa o extendido.



20. Salto arrière carpé ou tendu avec ½ t.
Salto bwd. piked or str. with ½ t.
Mortal atrás en carpa o extendido con ½ g.

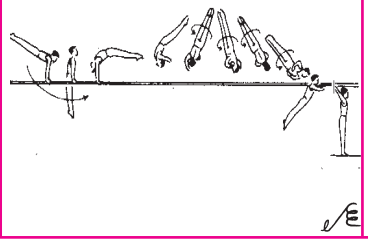


21. Salto arrière carpé ou tendu avec 1/1 ou 3/2 t.
Salto bwd. piked or str. with 1/1 or 3/2 t.
Mortal atrás en carpa o extendido con 1/1 o 3/2 g.



22. Salto arrière tendu avec 2/1 t.
Salto bwd. str. with 2/1 t.
Mortal atrás en carpa o extendido con 2/1 g.

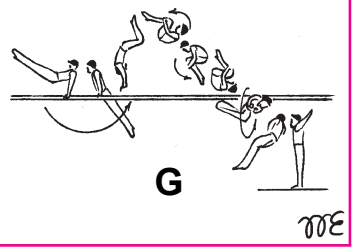
(Kan)



23.

24. Double salto avant groupé avec 1/1 t.
Double salto fwd. tucked with 1/1 t.
Doble mortal adelante agrupado con 1/1 g.

(Larduet)



A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

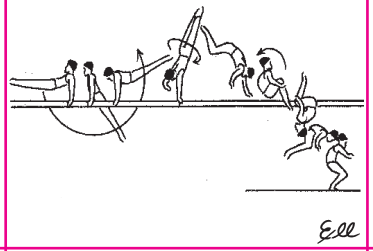
EG IV: Sorties - *Dismounts* - Salidas

25.

26.

27.

28. Facial et salto arrière groupé ou carpé.
High wende and salto bwd t.or p.
Facial y mortal atrás agrupado o en carpa.
(Roethlisberger)

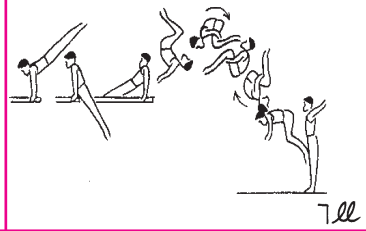


29.

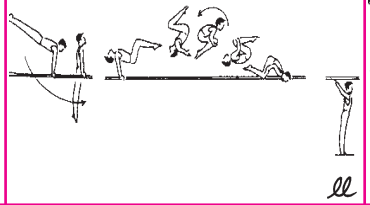
30.

31

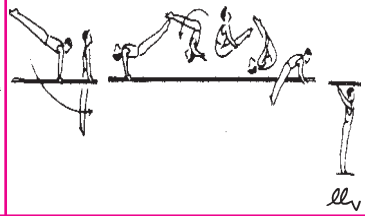
32. Double salto arrière groupé de l'extrémité des barres.
Double salto bwd. t. from end.
Doble mortal agrupado atrás desde el extremo de las bandas.



33. Double salto arrière groupé.
Double salto bwd. t.
Doble mortal atrás agrupado.

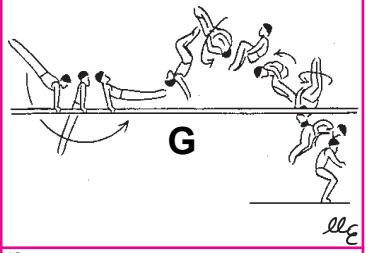


34. Double salto arrière carpé.
Double salto bwd. pike.
Doble mortal atrás en carpa.



35.

36. Double salto arrière groupé avec 1/1 t.
Double salto bwd. t. with 1/1 t.
Doble mortal atrás agrupado con 1/1 g.
(Hiroyuki Kato)

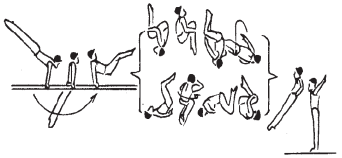


37.

38.

39.

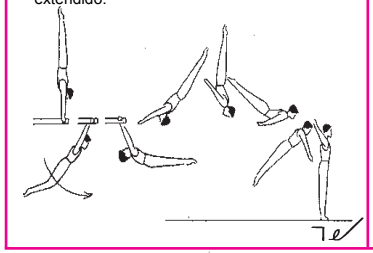
40. Double salto arrière groupé avec ½ t. ou salto arriéré ½ t. et salto avant groupé.
Double salto bwd. t. with ½ t. or salto bwd. ½ t. to salto fwd. tucked.
Doble mortal atrás agrupado con ½ g. o mortal atrás ½ g. y mortal adelante agrupado



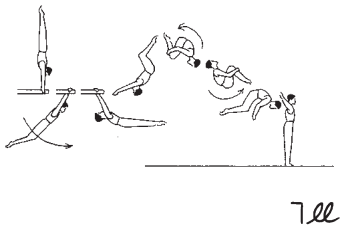
41.

42.

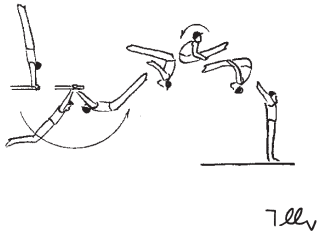
43. De la suspension sur l'extrêmité, salto arrière tendu.
From hang on end, salto bwd. stretched.
De la suspensión en el extremo, mortal atrás extendido.



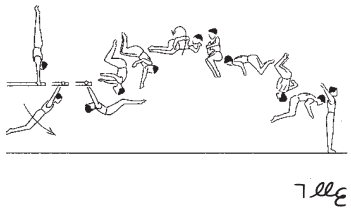
44. De la suspension sur l'extrémité, double salto arrière groupé.
From hang on end, double salto bwd. t.
De la suspensión en el extremo, doble mortal atrás agrupado.



45. De la suspension sur l'extrémité, double salto arrière carpé.
From hang on end, dbl. salto bwd. piked.
De la suspensión en el extremo, doble mortal atrás. en carpa.

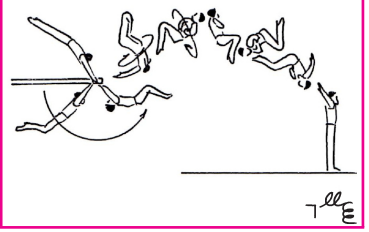


46. De la suspension sur l'extrémité, double salto arrière groupé avec 1/1 ou ½ t.
From hang on end, dbl. salto bwd. t. with 1/1 or ½ t.
De la suspensión en el extremo, doble mortal atrás agrupado con. 1/1 o ½ g.



47.

48. De la suspension sur l'extrémité, double salto arrière groupé avec 2/1 t.
From hang on end, dbl. salto bwd. t. with 2/1 t.
De la suspensión en el extremo, doble mortal atrás agrupado con. 2/1 g.



Section 15: Horizontal Bar

Height: 260 cm from top of mat, 280 cm from the floor.

Article 15.1 Exercise description

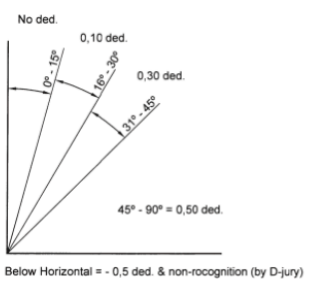
A contemporary Horizontal Bar Exercise must be a dynamic presentation that consists entirely of the fluid connection of swinging, turning, and flight elements alternating between elements performed near to and far from the bar in a variety of hand grips so as to demonstrate the full potential of the apparatus.

Article 15.2 Content and Construction

Article 15.2.1 Information about Exercise Presentation

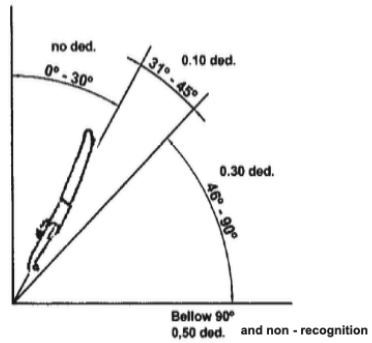
1. The gymnast must jump or be assisted to a still or swinging hang on the Horizontal Bar from a still stand with legs together or from a short run, but always with good form. The evaluation begins from the moment the gymnast leaves the floor.
2. The gymnast must include only elements that he can perform with complete safety and a high degree of aesthetic and technical mastery.
3. Other execution and exercise construction expectations are:
   a) The exercise must consist entirely of swings without stops or pauses.
   b) Deviations in swings to or through handstand, including turns.

0º - 15º = no deduction
16º - 30º = - 0.1
31º - 45º = - 0.3
46º - 90º = - 0.5
Below horizontal = - 0.5 ded. & non-recognition (by the D jury)



Turning Elements finishing in mixed elgrip and double elgrip are subject to the following deductions:

0° - 30° = no deduction
31° - 45° = - 0.1
46° - 90° = - 0.3
>90° = - 0.5 and non-recognition (by the D jury)



c) Flight elements must demonstrate a conspicuous rise of the body during the flight phase.

d) Backward swings to handstand that simply reverse direction and swing back down in the reverse direction are deducted (composition errors) each time with 0,30 points.

Specific examples of such layaways are:
- Following a kip cast or back uprise to handstand - layaway to giant swing bwd., Stalder, free hip, ½ turn to el-grip, etc.
- Following a backward uprise to handstand and hop to overgrip - swing forward to giant swing bwd., Stalder, free hip, etc.

(Also other angle deductions also need to be applied for missing the handstand position).

e) Any flight element with salto over the bar requires a giant swing afterward or -0.3 (E-jury deduction).
f) For all Adler elements it is not required to enter from a handstand position.

4. For a full list of errors and deductions governing Exercise Presentation, see Section 9 and the summary of deductions in Articles 9.4 and 15.3.

Article 15.2.2 Information about the D score

1. The Element Groups are (EG):
   I. Long hang swings with and without turns.
   II. Flight elements.
   III. In bar and Adler elements.
   IV. Dismounts.

2. Information about Connections (CV).
   Connection points can be awarded only in the following situations:

Flight		Flight		Connection points
C value	+	C or higher	=	0,10
or vice versa				
D or higher value	+	D or higher value	=	0,20

Does not have to be inside the counting elements.

3. Additional information and regulations:
   a) Unless otherwise indicated, the value and identification numbers of elements listed in the Difficulty Tables are the same if performed from handstand, from a back swing, or from some other position.
   b) Unless otherwise indicated, elements have the same difficulty value and identification number when performed with the "wrong grip" or atypical grip positions.
   c) Elements that end in a double elgrip have one letter superior value than the same elements ending in one arm elgrip.

   d) Unless listed in the Difficulty Tables, elements with or from feet on the bar are not permitted (exception: Piatti elements).

   e) Starting or re-grasping flight elements with one hand (or "wrong grip") has the same value and identification number as starting or re-grasping with two hands.
   f) Elements with turns must show the turns as an integral part of the element being performed and the turn must be initiated on the way up (exception Endo type elements).

   g) Elements with hops to handstand, which include turns, must initiate the turn during the hop and must re-grasp with the second hand only after the turn has been completed. A re-grasp may occur initially with one hand and then the second hand as the turn is completed. A hop element is considered finished at the moment that both hands re-grasp the bar.

   h) El-grip elements meet only the requirements for the Element Group in which they are listed.
      I. Flight elements from el-grip are considered to belong to Element Group II.
      II. Dismounts from el-grip are considered to belong to Element Group IV.
      III. Endo swings in el-grip are considered to belong to Element Group III.

Code MAG 2017
Code MAG 2017

i) Expectation for Rybalko:
- Prerequisite condition for Rybalko is both hands in el-grip in end position.
- Visible hop and fluid turn, not the turn on supporting arm.

j) Turning elements in one hand support position must be considered as finished at the moment the gymnast re-grasps the bar with the second hand.

k) Unless otherwise indicated, an element composed of two separate elements will result in divided values when a grip change occurs. (i.e. Endo in overgrip, change one hand to undergrip, and 1/1 turn to el-grip = B+C).

4. Unless otherwise indicated, for elements of Group I and III, the following principles are used for the determination of difficulty:
   a) Value of the base element has been given a certain value.
      - A ½ turn does not increase the difficulty.
      - A 1/1 turn increases the difficulty by one letter.
      - A1/1 turn or greater to both el-grip increases the difficulty by two letters.
      - A hop does not increase the difficulty.
      - Re-grasp in double el-grip increases the difficulty by one letter.
   b) The element has the same value and identification number whether it crosses the bar or not, as long as the amplitude stipulations have been met.
5. Flight elements from el-grip and dismounts from el-grip or dorsal hang have the same value as elements performed in regular grip.

6. Special repetitions:
   a) A maximum of two Stoop Circle Rearward forward through handstand elements (Adler type) are permitted. In this case the elements with the highest difficulty value will be counted.
   b) Elements with turns: an exercise cannot include more than one grip variation of the same element. In this case the elements with the highest difficulty value will be counted as consistent with the Special Repetition rules of the other apparatus.

   Some examples:
   - Rybalko in double el grip or Rybalko in mixed grip or Rybalko one hand grip.
   - Endo with 1/1 turn in double el grip or Endo with 1/1 turn in mixed grip.
   - Stalder ½ turn in double el grip or Stalder ½ turn in mixed grip.
7. Regrasping Tkatchev ½ or Yamawaki ½ elements without sufficient turning and continuing to handstand (or directly connecting to a release element) will receive the value for the identical element listed in the code of points without a ½.
8. For an el-grip or Russian giant to be recognized directly after an Adler or turn to el-grip, the el-grip or Russian giant requires a swing over the bar in el-grip in order to receive a value.

9. A Zou Li Min executed with insufficient turning (greater than 90° deviation on first full twist) will not be recognized by the D-jury and receive a -0.5 deduction by the E-jury. This element may not be devalued to a Giant Swing Fwd. with one arm in undergrip (B value).
10. The Yamawaki element must be stretched when passing through a vertical body position over the bar for no deductions. An excessive pike or a poor vertical position over the bar will be deducted and could also lead to recognition of a B value flight element.

11. Yamawaki ½ will need to have all turning continue in the same direction for the increase in letter value. If the element turns in two different directions, the element will not be recognized by the D jury. This element has the same twisting specification as all other elements in the Code of Points.
12. Flight elements always receive value when two hands regrasp the bar and a distinct hang phase is shown before the gymnast falls. If the catch is performed with one arm, the value is given to the gymnast when two hands have finally regrasped the bar or another element has been clearly initiated.

13. A Rybalko to one arm with additional ½ or 1/1 turn. Numerous variations of these elements have been proposed. The MTC will not permit any additional turning in order to raise the value of any Code of Points listed elements performed on one arm for the safety of all gymnasts.
14. Giant swing bwd. with hop 3/2 t. to one arm giant swing (Rybalko to one arm giant swing) is the same value and box as Rybalko to undergrip or mixed el-grip (Element I.51).
    Note: This rule also applies to all Stalder Rybalko type elements.

15. One arm giant swing fwd. with 1/1 t. to el-grip and 1/1 t. to undergrip (Zou Li Min, Element I.27) cannot be combined with any other element for an increase in value.
16. Endo in el-grip thr. hdst. (Element III.93): As long as the hands are in el-grip during the entry of the legs, a hop out to undergrip, mixed grip, or overgrip afterward is permitted without a loss of value.

17. How to determine evaluate el-grip combinations:
    An El-grip giant swing (Element I.68) and Giant swing rearways fwd. (Russian giant, Element I.69) only require going over the top of the bar in el-grip to receive their listed value. No specific amount of a giant swing in el-grip is required in order for the element to be recognized.

    Sequence examples:
    1. Adler to 50° from handstand, swing in-elgrip through the bottom and over the top, swing in elgrip through the bottom and hop out to undergrip= value for Adler (and -0.5 angle deduction) and B value el-grip giant.

    2. Adler to handstand, swing in el-grip through the bottom and over the top into el-grip Endo, swing through the bottom in el-grip Endo, swing in el-grip through the bottom and hop out to undergrip = C value Adler, B value el-grip giant, C value el-grip Endo.

18. Flights elements with ½ turns to mixed el-grip must have more than 50% of the turn completed upon catching the bar in order to receive no deduction while continuing to back uprise to handstand. E-jury deductions of small, medium, large should be applied for any insufficient turning upon catching the bar.

19. Stoop circle fwd. to straddle cut to hang or sup. (Element III.103)- Gymnast may enter at any angle from a giant swing or swing forward.

20. For a further list of regulations governing non-recognition of elements and other aspects of the “D score”, see Section 7 and the summary of deductions in Article 7.6.

Article 15.3 Specific Deductions for Horizontal Bar

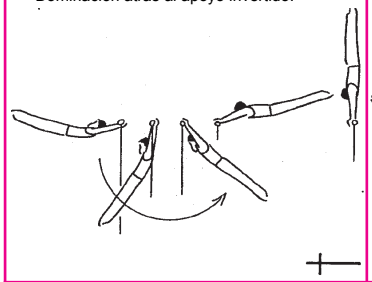
E Jury

Error	Small 0.10	Medium 0.30	Large 0.50
Legs apart or other poor execution during jump or lift to Horizontal Bar		+	
Lack of swing or pause in handstand or elsewhere	+	+	
Low amplitude on flight elements	+	+	
Deviation from plane of movement	≤ 15°	>15°	
Layaway on the back swing		+	
Illegal elements with or from feet on the bar		+	
Bent arms on regrasping following flight elements	+	+	
Bent knees during swing actions	+ each time	+ each time	
Elements not continuing in their intended direction (applied after element) Needed to show the element can receive value			+
Any flight element with salto over the bar without a giant swing afterward		+	
Entry angle deviation from handstand in Endos and Stalders	+	+	+ (with recognition)

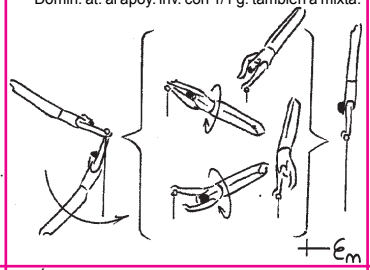
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG I: Longs élans en suspension et rotations - *Long hang swings and turns* - Grandes vuelos en suspensión y rotaciones

1. Établissement arrière à l'appui renversé.
Back uprise to handstand.
Dominación atrás al apoyo invertido.



2. Établissement arrière à l'appui renversé avec 1/1 t. aussi a. p. mixte.
Back uprise to hdst. with 1/1 turn also to mixt.
Domin. at. al apoyo. inv. con 1/1 g. también a mixta.



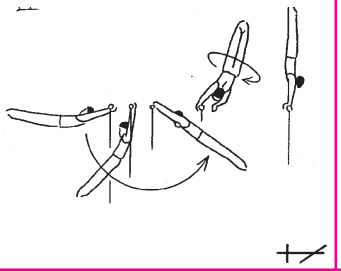
3.

4.

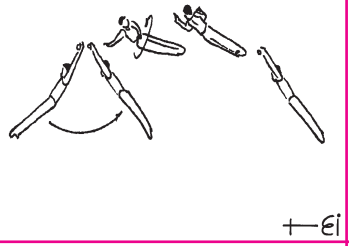
5.

6.

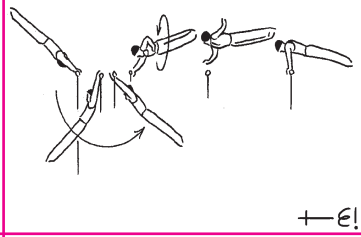
7. Établissement arrière à l'appui renversé. av. ½ t.
Back uprise to handstand with ½ turn.
Dominación atrás al ap. invertido con ½ g.



8. Élancé en arrière et pirouette à la suspension.
Swing bwd. and pirouette to hang.
Dominación atrás y pirueta a la suspensión.



9. Élancé en arrière et pirouette à l'appui.
Swing bwd. and pirouette to support.
Dominación atrás y pirueta al apoyo.

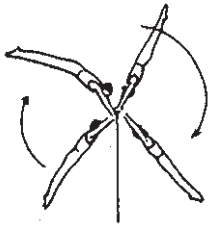


10.

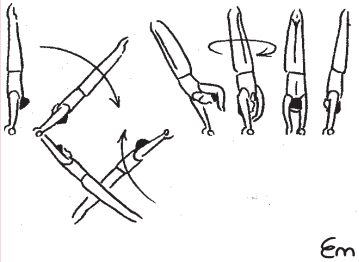
11.

12.

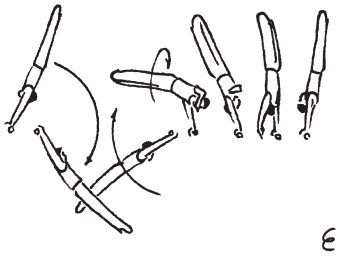
13. Grand tour avant.
Giant swing fwd.
Molino adelante.



14. Grand tour avant avec 1/1 tour prise mixte.
Giant swing fwd. with 1/1 turn in mixt grip.
Molino adelante con 1/1 g. en presa mixta.



15. Grand tour avant avec 1/1 tour en double cub.
Giant swing fwd. with 1/1 turn in double elgrip.
Molino adelante con 1/1 g. en cubital.

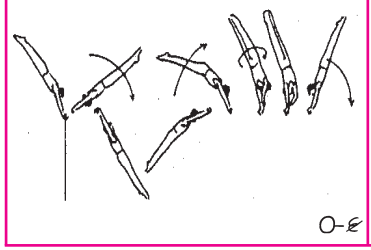


16.

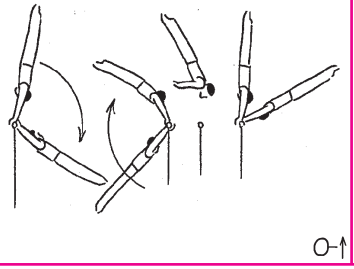
17.

18.

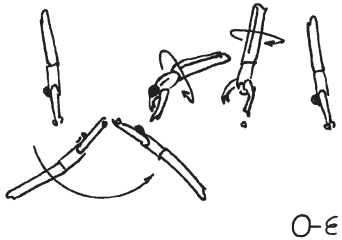
19. Grand tour avant avec ½ t. par l'appui renversé.
Giant swing fwd. with ½ t. thr. hdst.
Molino adelante con½ g. por el apoyo invertido.



20. Grand tour avant sauté (aussi avec ½ tour)
Flying giant swing fwd. or with½ turn.
Molino adelante con salto o con ½ g.



21. Grand tour avant avec 1/1 t. sauté.
Flying giant swing fwd. with 1/1 t.
Molino adelante con 1/1 g. de salto.



22.

23.

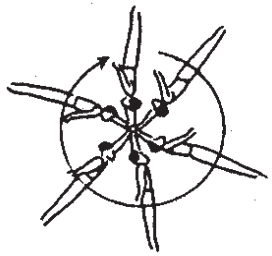
24.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

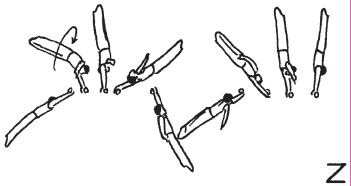
EG I: Longs élans en suspension et rotations - *Long hang swings and turns* - Grandes vuelos en suspensión y rotaciones

25.

26. Grand tour avant d'un bras prise palmaire (360°).
Giant swing fwd. with one arm in ungr. (360°).
Molino ad. de un brazo presa palmar (360°).



27. Sur 1 bras, grand tour av. avec 1/1 t. a prise cubitale et 1/1 t.
On one arm, giant swing fwd. w. 1/1 t. to el-grip and 1/1 t .
En un brazo, molino ad. con 1/1 g. a presa cubital y 1/1 g.
(Zou Li Min)

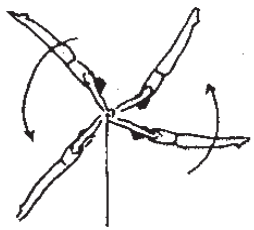


28.

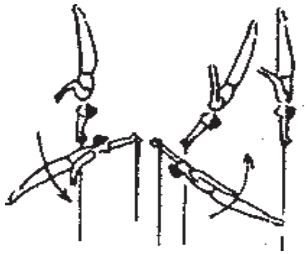
29.

30.

31. Grand tour arrière.
Giant swing bwd.
Molino atrás.



32. Grand tour arrière d'un bras (360°).
One arm giant swing bwd. (360°).
Molino atrás de un brazo (360°).



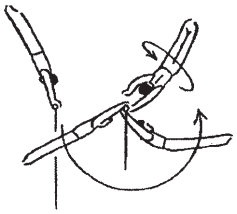
33.

34.

35.

36

37. Grand tour arrière avec ½ tour.
Giant swing bwd. with ½ turn.
Molino atrás con ½ g.



38.

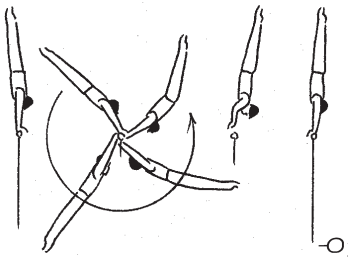
39.

40.

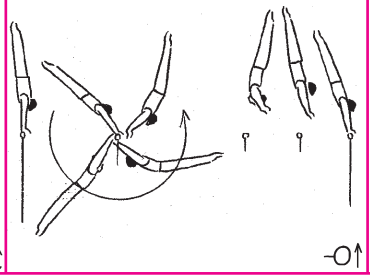
41.

42.

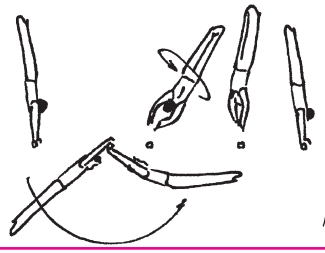
43. Grand tour arrière sauté prise palmaire.
Giant swing bwd. with hop to undergrip.
Molino atrás salto presa palmar.



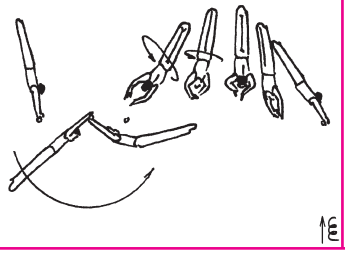
44. Grand tour arrière sauté.
Flying giant swing bwd.
Molino atrás con salto.



45. Grand tour arrière sauté avec 1/1 t.
Flying giant swing bwd. with 1/1 t.
Molino atrás con salto con 1/1 g.
(Quast)

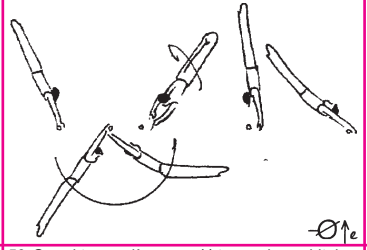
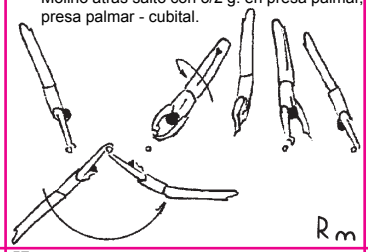
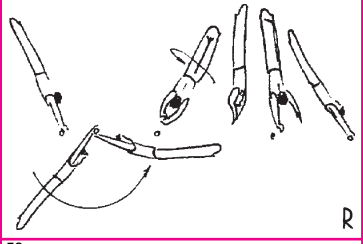
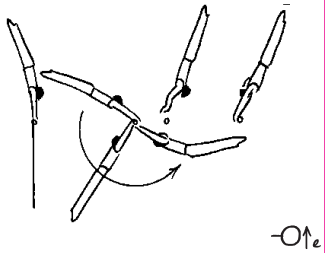
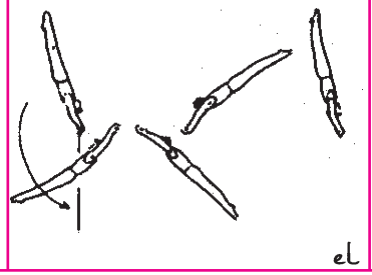
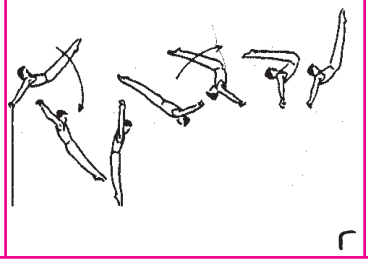
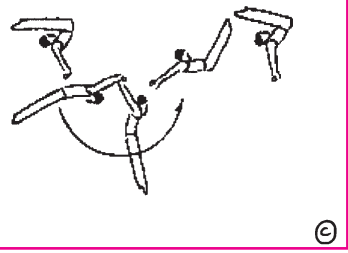


46. Grand tour arrière sauté avec 2/1 t.
Flying giant swing bwd. with 2/1 t.
Molino atrás con salto con 2/1 g.



47.

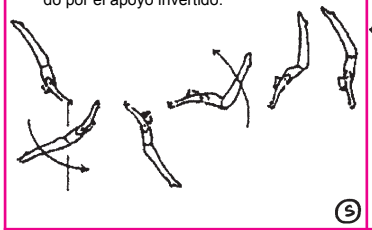
48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG I: Longs élans en suspension et rotations - *Long hang swings and turns* - Grandes vuelos en suspensión y rotaciones					
49.	50. Grand tour arrière sauté avec ½ t. en pr. cub. *Giant swing bwd. with hop ½ t. to el-grip.* Molino atrás con salto con ½ g. en presa cubital. 	51. Grand tour arrière sauté avec 3/2 t. en prise palmaire, prise palmaire - cubitale. *Giant swing bwd. with hop 3/2 t. to undergrip, mixed el-grip.* Molino atrás salto con 3/2 g. en presa palmar, presa palmar - cubital. 	52. Grand tour arr. sauté avec 3/2 t. en pr. cub. double. *Giant swing bwd. with hop 3/2 t. to double el- grip.* Molino atrás de salto con .3/2 g. en presa cub. **(Rybalko)** 	53.	54.
55.	56. Grand tour arrière avec ½ t. en prise cubitale. *Giant swing bwd. with ½ t. to el-grip.* Molino atrás con ½ g. en presa cubital. 	57.	58.	59.	60.
61.	62. Élan en avant sauté en prise cubitale. *Long swing fwd. with hop to el-grip.* Impulso adelante salto a presa cubital. 	63.	64.	65.	66.
67.	68. Grant tour en prise cubitale. *El-grip giant swing.* Molino en presa cubital. 	69. Grand tour dorsal avant (grand tour russe). Giant swing rearways fwd. (Russian giant). Molino dorsal adelante (molino Ruso). 	70. Grand tour dorsal arrière (grand tour tchèque). *Giant swing rw. bwd. (Czech giant swing).* Molino dorsal atrás (molino checo). 	71.	72.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

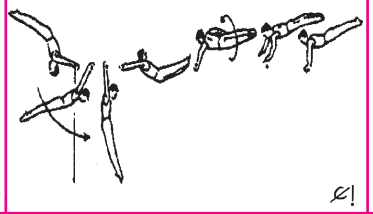
EG I: Longs élans en suspension et rotations - *Long hang swings and turns* - Grandes vuelos en suspensión y rotaciones

73. Grand tour arrière avec dislocation av. en montant et arrière par l'appui renversé.
Giant swing bwd. with inlocation during swing and dislocate to hdst.
Molino atrás con dislocación adelante subiendo por el apoyo invertido.

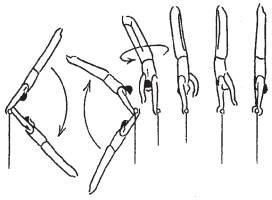


74. Établissement Steineman avec ½ t. à l'appui.
Steineman uprise w. ½ t. to support.
Steineman con ½ g. al apoyo.

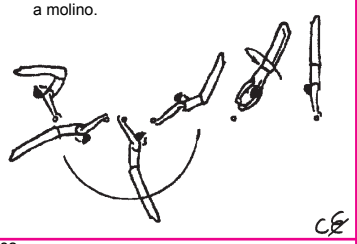
(Ono)



75. Grand tour cub. avec 1/1 t. par l'app. renvs. pr. mx.
Elgrip giant swg. with 1/1 t. thr. hdst. in mx. gr.
Molino cubital con 1/1 g. por el ap. inv. pr. mix.



76. Grand tour dorsal arrière (grand tour tchèque) avec ½ tour au grand tour avant
Giant swing rw. bwd. (Czech giant swing) with ½ turn to fwd giant swing.
Molino dorsal atrás (molino checo) con ½ giro a molino.



77.

78.

79.

80.

81.

82.

83.

84.

85.

86.

87.

88.

89.

90.

91.

92.

93.

94.

95.

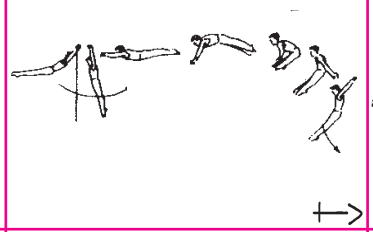
96.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

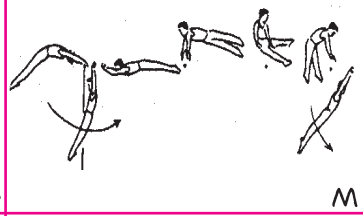
EG II: Éléments volants - *Flight elements* - Sueltas

1.

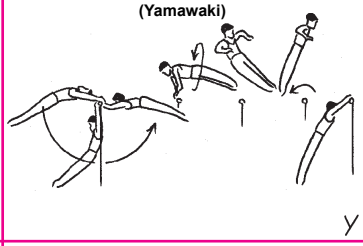
2. Établissement arrière en pass. les jambes écartées en avant à la suspension dorsale
Back uprise and straddle over to hang rw.
Dominación atrás pasando las piernas abiertas adelante a la suspensión dorsal.



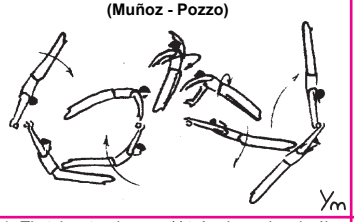
3. Établissement arrière et poisson écarté avec ½ t. à la suspension.
Back uprise and strad. hecht with ½ t. to hang.
Dominación atrás y tigre piernas abiertas con ½ g. a la suspensión.
(Markelov)



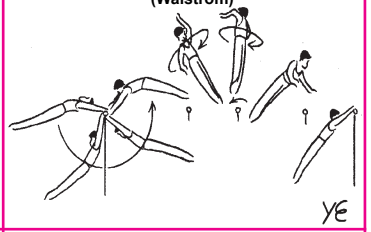
4. Markelov tendu avec jambes serrées
Markelov stretched with legs together.
Markelov extendido con piernas juntas.
(Yamawaki)



5. Yamawaki tendu avec ½ t. aux prise palmaire-cubitale, élan arrière à l'appui renverse.
Yamawaki ½ t. stretched to mixed grip into back uprise to hdst.
Yamawaki ½ g. ext. a presa mixta en agarre por detrás al apoyo invertido.
(Muñoz - Pozzo)



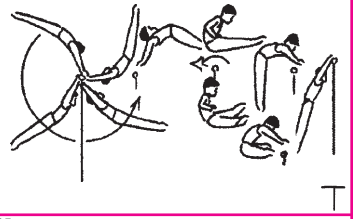
6. Établissement arrière et poisson tendu avec 3/2 t. à la suspension.
Back uprise and hecht stretched with 3/2 t. to hang.
Dominación atrás y tigre ext. con 3/2 g. a la susp.
(Walstrom)



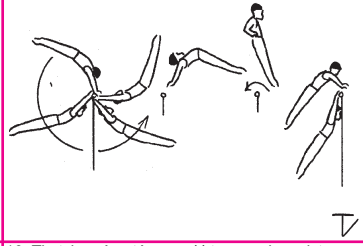
7.

8.

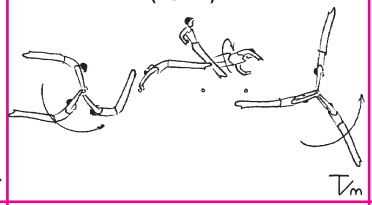
9. Elan en av. et sauté dorsal jamb. éc. ou c. à la susp.
Swing fwd. and vault bwd. strad. or piked to hang.
Impulso ad. y salto dorsal p. ab. o carp. a la susp.
(Tkatchev)



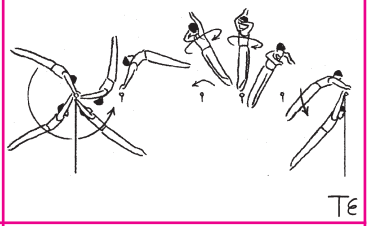
10. Tkatchev tendu.
Tkatchev stretched.
Tkatchev extendido.



11. Tkatchev tendu avec ½ t. à prise pal.-cub. élan arrière à l'appui renversé.
Tkatchev stretched with ½ t. to mix el-grip into back uprise to hdst.
Tkatchev extendido con ½ g. a presa mixta dominación atrás al apoyo invertido.
(Moznik)



12. Tkatchev tendu avec 1/1 t.
Tkatchev stretched with 1/1 t.
Tkatchev extendido con 1/1 g.
(Liukin)



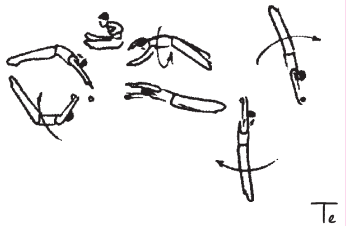
13.

14.

15.

16. Tkatchev écarté avec ½ t. aux prise mixte.
Tkatchev straddled with ½ t. to mix el-grip into back uprise to hdst.
Tkatchev con ½ giro a presa mixta.
(Lynch)

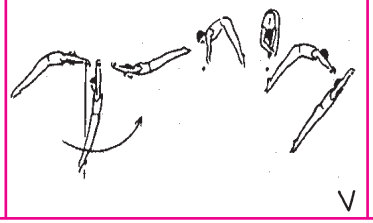
17. Tkatchev écarté avec ½ t. aux prise cubitale.
Tkatchev straddled ½ t. to double elgrip.
Tkatchev con ½ g. a presa cubital.
(Kulesza)



18.

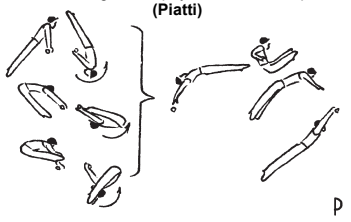
19.

20. Établissement arrière et sauté en position carpée avec ½ t. à la suspension.
Back uprise and piked vault with ½ t. to hang.
Dominación atrás y salto en carpa con ½ g. a la suspensión.
(Voronin)

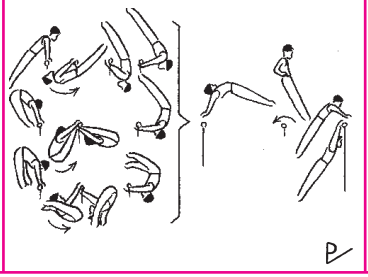


21.

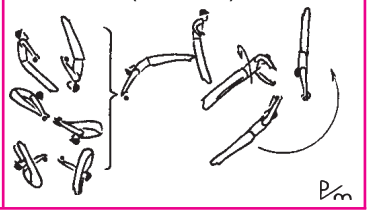
22. Élan circulaire libre en arrière ca. ou éc. ou tour d'appui avec Tkatchev écarté.
Stalder, stoop circle or free hip circle bwd to Tkatchev straddle.
Impulso circ. libre atrás en carpa, piernas abiertas o giro de apoyo con Tkatchev p. ab.
(Piatti)



23. Piatti tendu.
Piatti stretched.
Piatti extendido.



24. Piatti tendu avec ½ t. à prise palmaire-cubitale élan arrière à l'appui renversé.
Piatti stretched with ½ t. to mix el-grip into back uprise to hdst.
Piatti ext. con ½ g. a presa mixta domin. at. al apoyo inv.
(Kierzkowski)

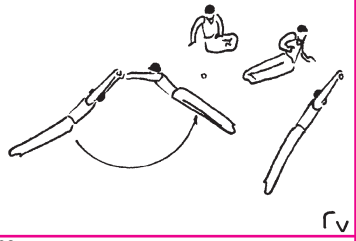


A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG II: Éléments volants - *Flight elements* - Sueltas

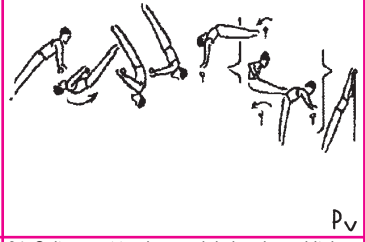
25.

26. Établissement arrière et sauté dorsal avec ¼ t. à la suspension.
Back uprise and rear vault with ¼ t. to hang.
Dominación atrás y salto dorsal con ¼ g. a la suspensión.

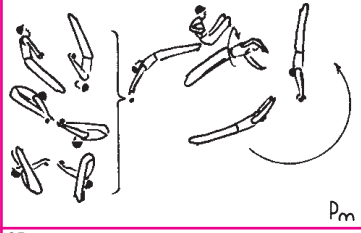


27.

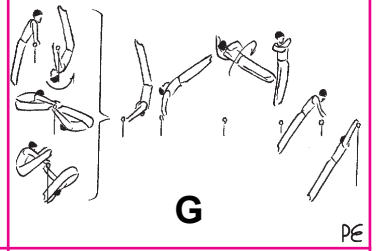
28. Piatti carpé.
Piatti piked.
Piatti en carpa.



29. Piatti avec ½ t. à prise palmaire-cubitale élan arrière à l'appui renversé.
Piatti with ½ t. to mix el-grip into back up. to hdst.
Piatti con ½ g. a presa mixta dominación atrás al apoyo invertido.



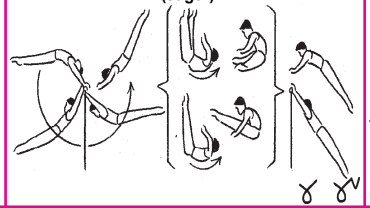
30. Piatti tendu avec 1/1 tour.
Piatti stretched with 1/1 turn.
Piatti extendido con 1/1 giro.
(Suarez)



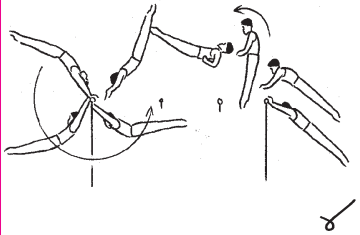
31.

32.

33. Élancé en arrière et salto av. gr., ca., ou éc. à la suspension, aussi de la prise cubitale.
Swing bwd. and salto fwd. t., p. or strad. to hg. also from el-grip.
Impulso atrás y mortal adelante agrupado, en carpa o p. ab. a la susp., también de cubital.
(Jäger)

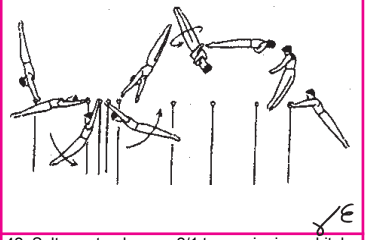


34. Salto avant tendu, aussi de la prise cubitale.
Salto fwd. stretched, also from el-grip.
Mortal adelante extendido, también de cubital.
(Balabanov)



35.

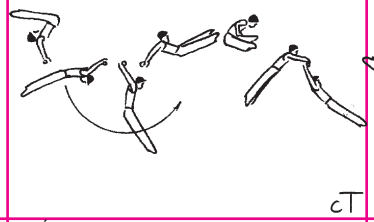
36. Salto avant tendu avec 1/1 t., aussi prise cubitale.
Salto fwd. stretched with 1/1 t. also from el grip.
Mortal ad. ext. con 1/1 g., también de cubital.
(Winkler - Pogorelev)



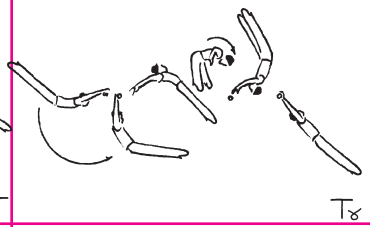
37.

38.

39. Grand tour tchèque et saut dorsal jambes écartées à la suspension
Czech giant and vault bwd. strad. to hang.
Molino Checo y salto dorsal piernas abiertas a la suspensión.

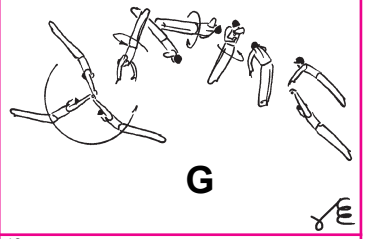


40. Élancé en av. et contre-salto av. éc. à la susp.
Swing fwd. and counter salto fwd. strad. to hg.
Impulso ad. y contrasalto ad. p. ab. a la susp.
(Xiao Ruizhi)



41.

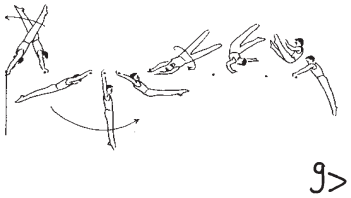
42. Salto av. tendu avec 2/1 t., aussi prise cubitale.
Salto fwd. stretched with 2/1 t. also from el grip.
Mortal ad. ext. con 2/1 g., también de cubital.



43.

44.

45. Élan en av. et salto arrière écarté avec ½ t. à la suspension.
Swing fwd. and salto bwd. strad. w. ½ t. to hg.
Lanzarse ad. y mortal atrás con ½ g. a la susp.
(Deltchev)



46.

47.

48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

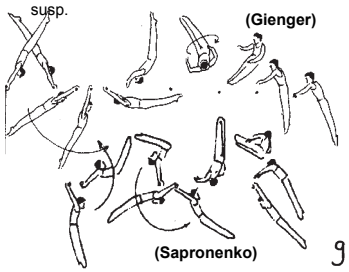
EG II: Éléments volants - *Flight elements* - Sueltas

49.

50.

51. Élancé en av. et salto arr. ca. avec ½ t. à la susp.
Swing fwd. and salto bwd. piked w. ½ t. to hang.
Lanzarse ad. y mortal at. carp. con ½ g. a la susp.

(Gienger)



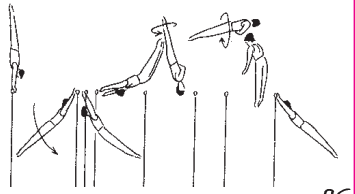
(Sapronenko)

52.

53.

54. Élancé en av. et salto arr. avec 3/2 t. à la susp.
Swing fwd. and salto bwd. w. 3/2 t. to hang.
Lanzarse ad. y mortal atrás con 3/2 t. a la susp.

(Deff)



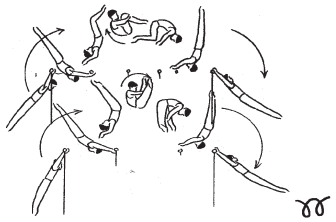
55.

56.

57.

58. Salto av. par-dessus la barre gr. ou écarté, aussi de la prise cubitale.
Salto fwd, tuck or strad. over the bar, also from el-grip.
Mortal ad. por encima de la b. agr. o p. ab., también desde cubital.

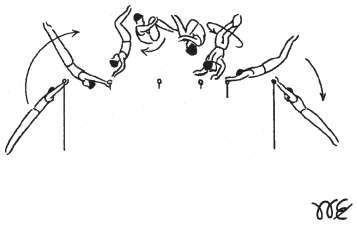
(Gaylord)



59.

60. Gaylord with ½ t.
Gaylord with ½ t.
Gaylord con ½ g.

(Pegan)



61.

62.

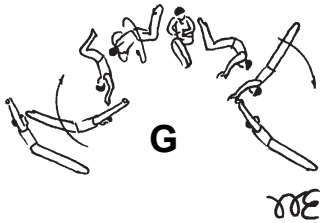
63.

64.

65.

66. Gaylord with 1/1 t.
Gaylord with 1/1 t.
Gaylord con 1/1 g.

(Koudinov)



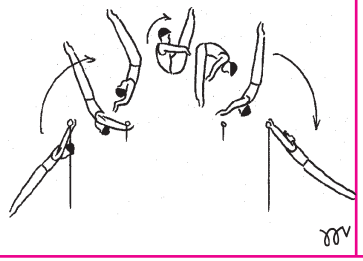
67.

68.

69.

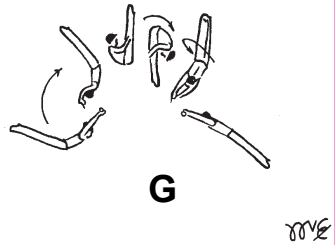
70.

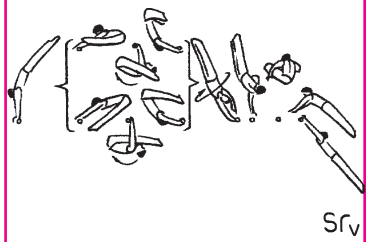
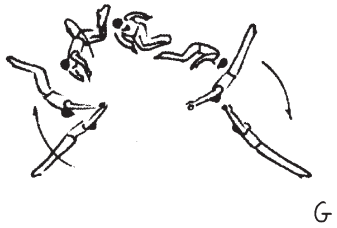
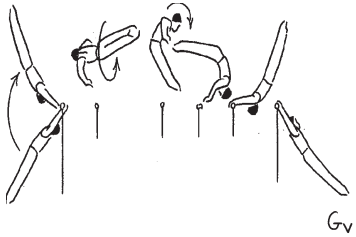
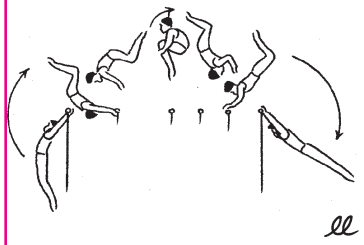
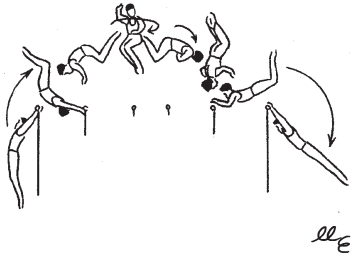
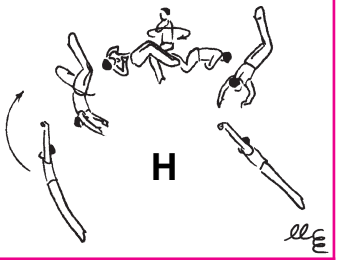
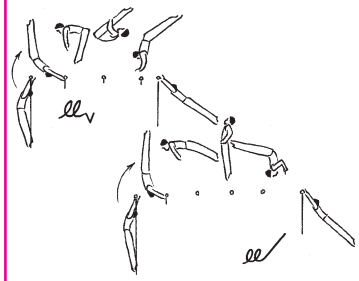
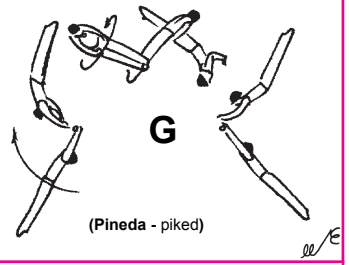
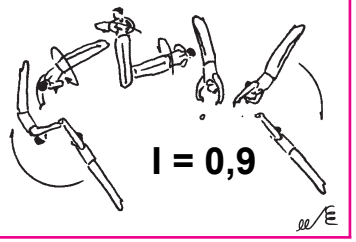
71. Gaylord carpe.
Gaylord piked.
Gaylord en carpa.

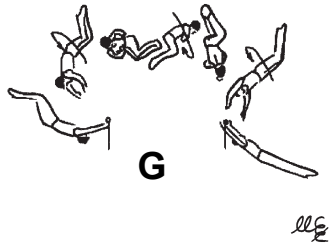


72. Pegan carpe.
Pegan Pike.
Pegan en carpa.

(Maras)



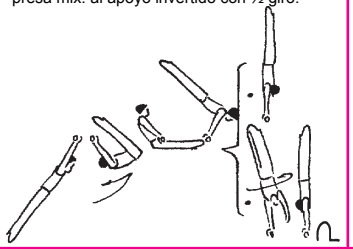
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG II: Éléments volants - *Flight elements* - Sueltas					
73.	74.	75. Stalder ½ t. et sauté dorsal avec ¼ t. à la susp. *Stalder ½ t. to rear vault with ¼ t. to hang.* Stalder con ½ g. y salto dorsal con ¼ g. a la susp. **(Jansen)** 	76. Salto arrière ½ t. groupe par-dessus la barre. *Salto bwd. ½ t. tucked over the bar.* Mortal atrás agrupado con ½ g. por encima de la barra. 	77. Salto arrière ½ t. carpe par-dessus la barre. *Salto bwd. ½ t. piked over the bar.* Mortal atrás en carpa con ½ g. por encima de la barra. **(Gaylord 2)** 	78.
79.	80.	81.	82. Double salto arrière gr. par-dessus la barre. *Double salto bwd. t. over the bar.* Doble mortal atrás agr. por encima de la barra. **(Kovacs)** 	83. Kovacs avec 1/1 t. *Kovacs with 1/1 t.* Kovacs con 1/1 g. **(Kolman)** 	84. Kovacs avec 2/1 t. *Kovacs with 2/1 t.* Kovacs con 2/1 g. **(Bretschneider)** 
85.	86.	87.	88.	89. Kovacs carpe ou tendu. *Kovacs piked or stretched.* Kovacs en carpa o extendido. 	90. Kovacs tendu ou carpe avec 1/1 tour. *Kovacs stretched or piked with 1/1 turn.* Kovacs extendido o en carpa con 1/1 giro. **(Cassina)**  **(Pineda** - piked)
91.	92.	93.	94.	95.	96. Kovacs tendu avec 2/1 tour. *Kovacs stretched with 2/1 turn.* Kovacs extendido con 2/1 giro. **(Miyachi)** 

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG II: Éléments volants - *Flight elements* - Sueltas					
97.	98.	99.	100.	101.	102. Kovacs avec 3/2 t. à prise mixte. *Kovacs with 3/2 t. to mix grip.* Kovacs con 3/2 g. a presa mixta. **(Shaham)** 
103.	104.	105.	106.	107	108.
109.	110.	111.	112.	113.	114
115.	116.	117.	118.	119.	120.

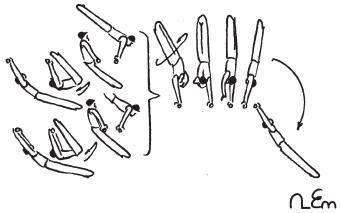
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Éléments près de la barre et éléments Adler - *In bar and Adler elements* - Elementos cerca de la barra y elementos Adler

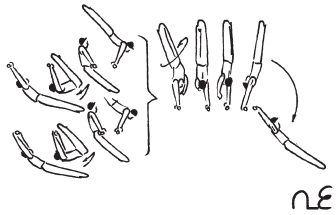
1. Bascule d'élan à l'appui renversé ou de la prise mixte bascule à l'appui renversé avec ½ t.
Kip to hdst. or from mixed grip to hdst w. ½ t.
Báscula de imp. al apoyo invertido o desde presa mix. al apoyo invertido con ½ giro.



2. Bascule d'élan à l'appui renversé de la prise palmaire ou mixte avec 1/1 t. à la prise mixte.
Kip to hdst. in under or mixed grip w. 1/1 t. to mixed grip.
Kipe al apoyo invertido en presa palmar o mixta con 1/1 a presa mixta.



3. Bascule d'élan à l'appui renversé de la prise palmaire ou mixte avec 1/1 t. à la prise cubitale.
Kip to hdst. in under or mixed grip w. 1/1 t. to el-grip.
Kipe al apoyo invertido en presa palmar o mixta con 1/1 a cubital.



4.

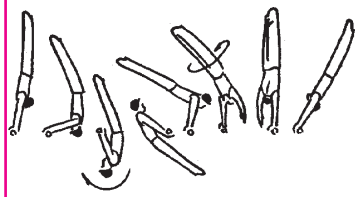
5.

6.

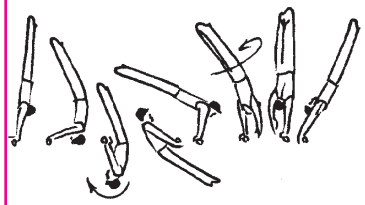
7.

8. De l'appui renversé, tour d'appui av. par l'appui renversé.
From hdst., free hip circle fwd. thr. hdst.
Del apoyo inv., giro de apoyo ad. por el ap. inv.
(Weiler)

9. Weiler avec 1/1 tour à prises palmaire - cubitale.
Weiler with 1/1 turn to mixed - grip.
Weiler con 1/1 giro a presa mixta.



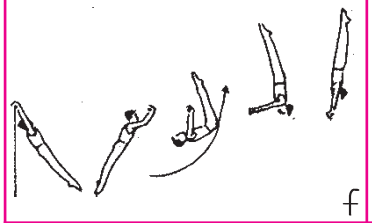
10. Weiler avec 1/1 tour à prises cubitales des 2 mains.
Weiler with 1/1 turn to double el - grip.
Weiler con 1/1 giro a cubital.



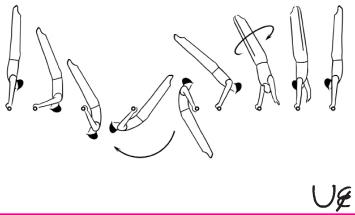
11.

12.

13. De la suspension ou de l'appui, élan par-dessus à l'appui renversé.
From hang or from support, free hip circle through handstand.
De la suspensión o del apoyo, impulso por debajo al apoyo invertido.



14. Weiler avec ½ *tour.*
Weiler with ½ turn.
Weiler con ½ *giro*



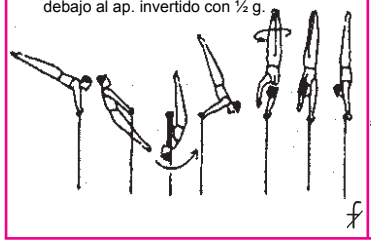
15.

16.

17.

18.

19. De la suspension ou de l'appui, d'élan par-dessus à l'appui renversé avec ½ tour.
From hang or from support, free hip circle through handstand with ½ turn.
De la suspensión o del apoyo, impulso por debajo al ap. invertido con ½ g.



20. De la suspension ou de l'appui, d'élan par-dessus à l'appui renversé avec ½ tour, pr. cubitale.
From hang or from support, free hip circle-through handstand with ½ turn to el grip.
De la suspensión o del apoyo, impulso por debajo al ap. invertido con ½ g. presa cubital.

21.

22.

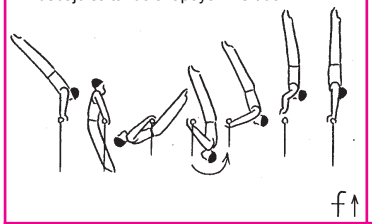
23.

24.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

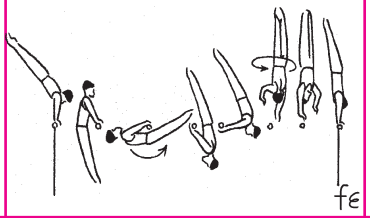
EG III: Éléments près de la barre et éléments Adler - *In bar and Adler elements* - Elementos cerca de la barra y elementos Adler

25. De la suspension ou de l'appui, d'élan par-dessus sauté à l'appui renversé.
From hang or from support, free hip circle hop to handstand.
De la suspensión o del apoyo, impulso por debajo saltando al apoyo invertido.



26.

27. De la suspension ou de l'appui, d'élan par-dessus sauté à l'appui renversé avec 1/1 tour.
From hang or from support, free hip circle hop through handstand with 1/1 turn.
De la suspensión o del apoyo, impulso por debajo saltando al ap. invertido con 1/1 g.



28.

29.

30.

31.

32. Élan circulaire carpé éc. ou carpé libre en av. par l'appui renversé.
Free circle fwd. straddled or legs together thr. hdst.
Impulso circ. carp. p. ab. o carp. ad. por el ap. inv.

(Endo)

33.

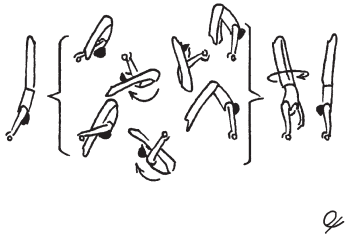
34.

35.

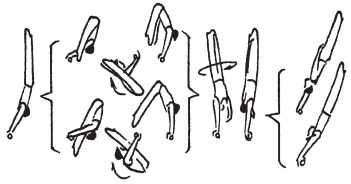
36.

37.

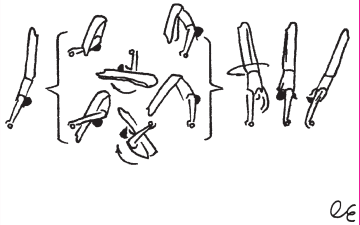
38. Endo avec ½ t. par l'appui renversé.
Endo with ½ t. thr. hdst.
Endo con ½ g. por el apoyo invertido.



39. Endo avec 1/1 t. par l'appui renversé en prise mixte.
Endo. with 1/1 t. thr. hdst. in mixt grip.
Endo con 1/1 g. por el apoyo invertido en presa mixta.



40. Endo avec 1/1 t. par l'appui renversé en pr. cub.
Endo with 1/1 t. thr. hdst. in el-grip.
Endo con 1/1 g. por el apoyo invertido en presa cubital.



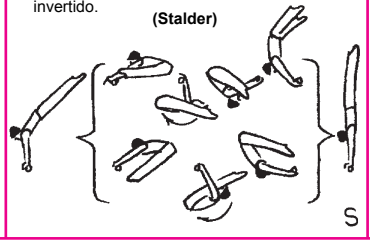
41.

42.

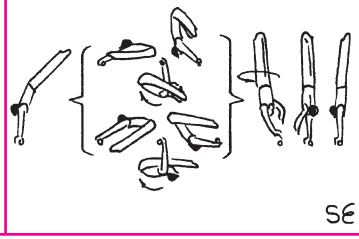
43.

44. Élan circulaire carpé écarté ou carpé libre arrière par l'appui renversé.
Free circle bwd. straddle or legs together thr. hdst.
Impulso circ. carp. p. ab. o carp. atrás por el ap. invertido.

(Stalder)

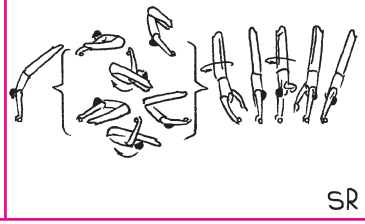


45. Stalder sauté avec 1/1 t. par l'appui renversé.
Stalder with hop 1/1 t. through hdst.
Stalder saltado con 1/1 g. por el apoyo invertido.



46. Stalder avec 3/2 tour saute par l'appui renversé prise mixte cubital.
Stalder with hop 3/2 turn through hdst. in mix el-grip.
Stalder con 3/2 g. *de salto por el apoyo invertido presa mixta cubital.*

47. Stalder avec 3/2 tour saute par l'appui renversé prise cub.
Stalder with hop 3/2 turn through hdst. in el-grip.
Stalder con 3/2 g. *de salto por el apoyo invertido presa cubital.*



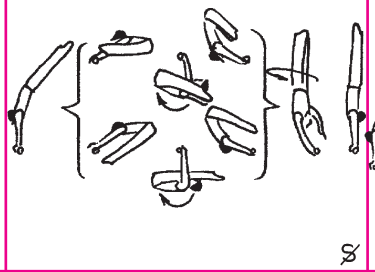
48.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

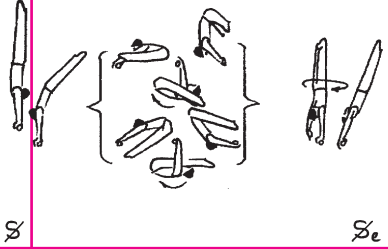
EG III: Éléments près de la barre et éléments Adler - *In bar and Adler elements* - Elementos cerca de la barra y elementos Adler

49.

50. Stalder avec ½ tour par l'appui renversé.
Stalder with ½ turn through hdst.
Stalder con ½ g. por el apoyo invertido.



51. Stalder avec ½ tour par l'appui renversé pr. cub.
Stalder with ½ turn through hdst. in el-grip.
Stalder con ½ g. por el apoyo inv. presa cubital.



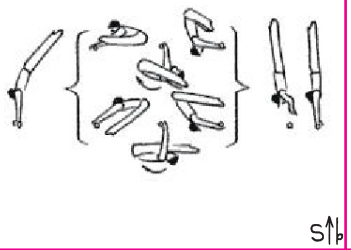
52.

53.

54.

55.

56. Stalder sauté par l'appui renversé.
Stalder with hop through hdst.
Stalder saltado por el apoyo invertido.



57.

58.

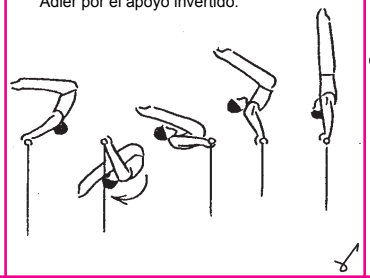
59.

60.

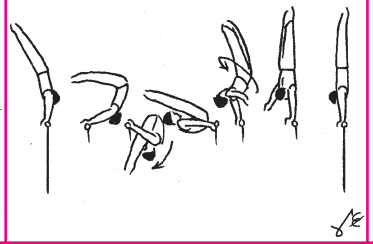
61.

62.

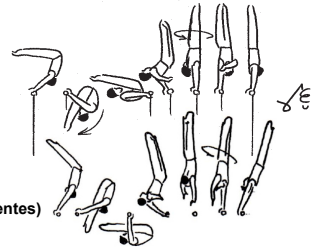
63. Élan circulaire Adler par l'appui renversé.
Stoop circle rearward fwd. through hdst. (Adler).
Adler por el apoyo invertido.



64. Élan circulaire Adler avec ½ t. par l'appui renversé avec prise dorsal.
Adler with ½ t. through hdst. in ovgr.
Adler con ½ g. por el ap. inv. con presa dorsal.



65. Élan circulaire Adler avec 1/1 t. par l'appui renversé avec prise palmaire.
Adler and 1/1 t. through hdst. in ungr.
Adler con 1/1 g. por el ap. inv. con presa palmar.



(Fuentes)

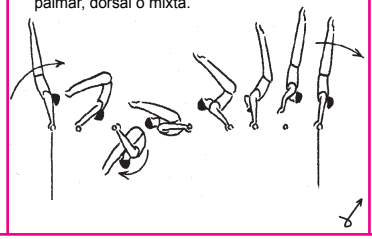
66.

67.

68.

69.

70. Élan circulaire Adler avec sauté par l'appui renversé prise palmaire ou prise dorsal ou prise mixte.
Adler hop to hdst. in ungr. or ovgr. or mixed grip.
Adler con salto por el apoyo invertido presa palmar, dorsal o mixta.



71.

72.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

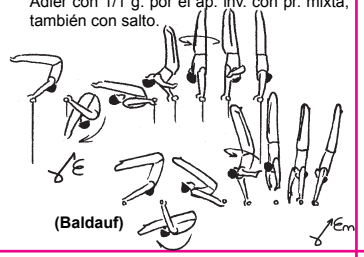
EG III: Éléments près de la barre et éléments Adler - *In bar and Adler elements* - Elementos cerca de la barra y elementos Adler

73.

74.

75.

76. Élan circulaire Adler avec 1/1 t. par l'appui renversé avec prise mixte aussi avec saut.
Adler and 1/1 t. thr. hdst. in mixed grip, also with hop.
Adler con 1/1 g. por el ap. inv. con pr. mixta, también con salto.

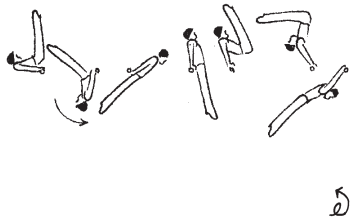


(Baldauf)

77.

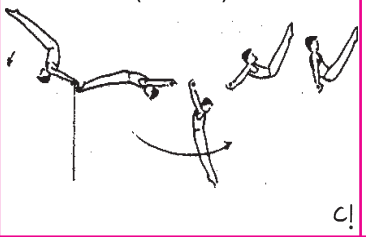
78.

79. Élan. en arrière à la suspension dorsale.
Back toss to dorsal hang.
Impulso atrás a la suspensión dorsal.

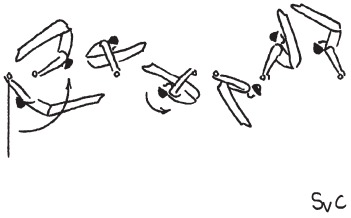


80. De la suspension dorsale, établissement av. à l'appui dorsal.
From dorsal hang, uprise fwd. to support rw.
De la susp. dorsal, dominación ad. al ap. dorsal.

(Steineman)



81. Élan en arrière à la suspension dorsale.
Stoop in and free back toss to dorsal hang.
Impulso atrás metiendo piernas ext. a la suspensión dorsal.



82.

83.

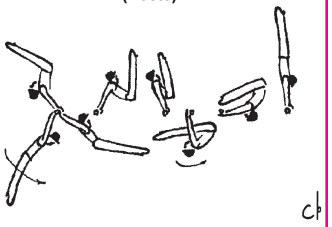
84.

85.

86.

87. Établissement Steineman avec passé carpé entre les prises à l'appui renversé.
Steineman uprise w. stoop or to hdst.
Steineman con pase en carpa entre las presas al apoyo invertido.

(Koste)



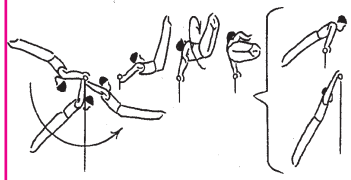
88.

89.

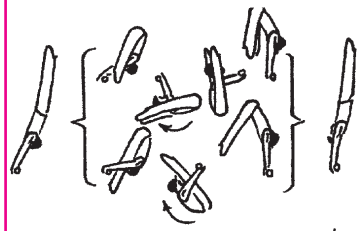
90.

91.

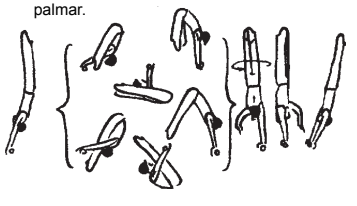
92. Établissement Steineman avec passé costal arrière à l'appui ou à la suspension.
Steineman uprise w. flank bwd. to sup. or hang.
Steineman con pase costal atrás al apoyo o la suspensión.



93. Endo prise cubitale par l'appui renversé.
Endo in el-grip thr. hdst.
Endo presa cubital por el apoyo invertido.



94. Endo prise cubitale et 1/1 en prise mixte ou palmaire.
Endo in el-grip and 1/1 t. to mixed grip or under-grip.
Endo presa cubital y 1/1 g. a presa mixta o palmar.



95.

96.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG III: Éléments près de la barre et éléments Adler - *In bar and Adler elements* - Elementos cerca de la barra y elementos Adler

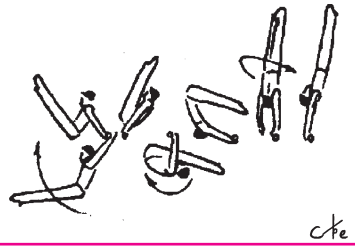
97.

98.

99.

100. Koste ½ tour terminé en prise cubitale.
Koste ½ turn to elgrip.
Koste con ½ giro a cubital.

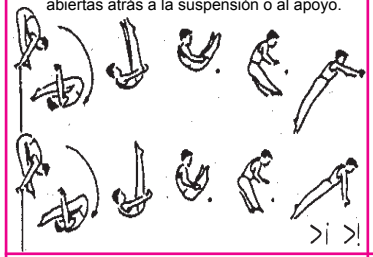
(Likhovitskiy)



101.

102.

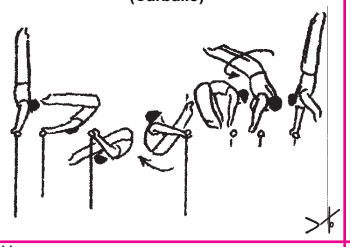
103. Élan circulaire carpé en avant et pass. éc. en arrière à la suspension ou à l'appui
Stoop circle fwd. to straddle cut to hang or sup.
Impulso circular en carpa ad. pasando piernas abiertas atrás a la suspensión o al apoyo.



104. Élan circ. carpé en av. et pass. éc. par l'appui renv.
Stoop circle fwd. to straddle cut through hdst.
Impulso circular en carpa ad. pasando piernas abiertas al apoyo invertido.

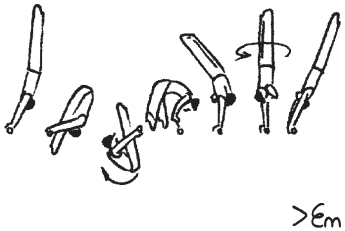
105. Élan circ. carpé en av. et pass. éc. avec ½ t.
Stoop circle fwd. to straddle cut with ½ t.
Impulso circular en carpa adelante pasando piernas abiertas atrás con ½ g.

(Carballo)

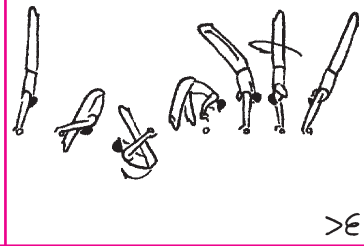


106. Carballo avec ½ t. aux prise palmaire -cubitale.
Carballo with ½ turn to mixed el-grip.
Carballo con ½ g. a presa palmar - cubital.

(Quintero)



107. Quintero en prise cubitale.
Quintero to el-grip.
Quintero en presa cubital.



108.

109.

110.

111.

112.

113.

114.

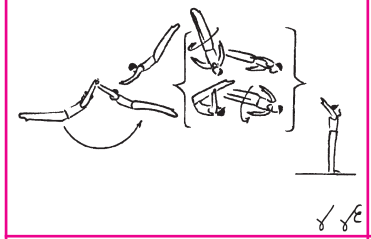
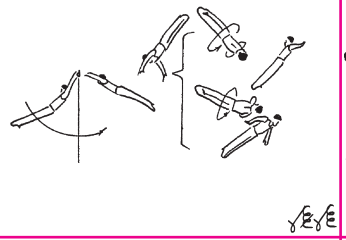
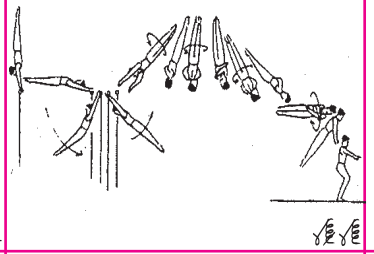
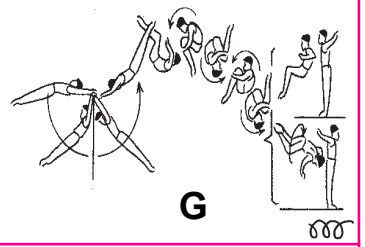
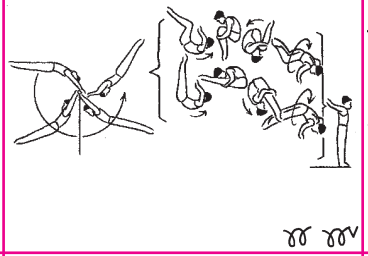
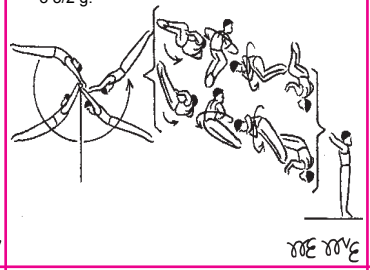
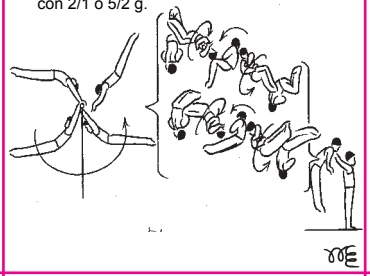
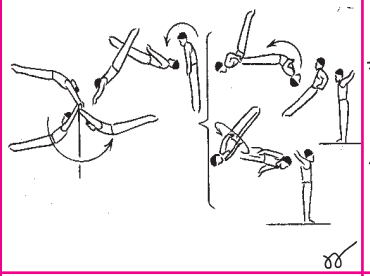
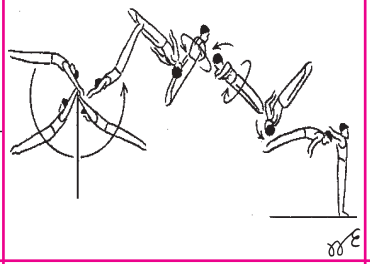
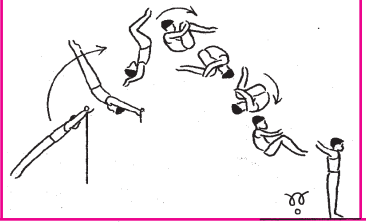
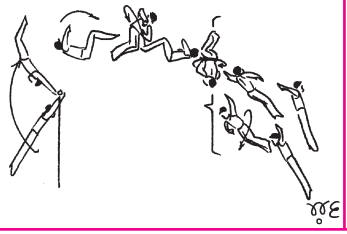
115.

116.

117.

119.

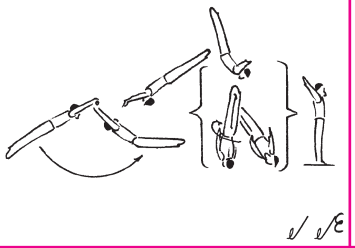
120.

A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8
EG IV: Sorties - *Dismounts* - Salidas					
1. Salto avant carpé ou tendu, aussi avec ½ t. *Salto fwd. piked or stretched, also with ½ t.* Mortal ad. en carpa o ext., también con ½ g. 	2. Salto avant tendu avec 1/1 ou 3/2 t. *Salto fwd. str. with 1/1 or 3/2 t.* Mortal ad. ext. con 1/1 o 3/2 g. 	3. Salto avant tendu avec 2/1 ou 5/2 t. *Salto fwd. str. with 2/1 or 5/2 t.* Mortal adelante extendido con 2/1 o. 5/2 g. 	4.	5.	6. Triple salto av. gr. *Triple salto fwd. t.* Triple mortal ad. agr. **(Rumbutis)** 
7.	8.	9. Double salto av. groupe ou carpé ou avec ½ tour. *Double salto fwd. t. or p.or with ½ turn.* Doble mortal ad. agr., en carpa o con ½ g. 	10. Double salto av. gr. ou carpé avec 1/1 ou 3/2 t. *Double salto fwd. t. or p. with 1/1 or 3/2 t.* Doble mortal ad. agrupado, en carpa o con 1/1 o 3/2 g. 	11. Double salto av. gr. ou carpé avec 2/1 ou 5/2 t. *Double salto fwd. t. or p. with 2/1 or 5/2 t.* Doble mortal adelante agrupado, en carpa o con 2/1 o 5/2 g. 	12.
13.	14.	15.	16. Double salto av. tendu ou avec ½ t. *Double salto fwd. str. or with ½ t.* Doble mortal extendido con ½ g. 	17. Double salto av. tendu avec 1/1 ou 3/2 t. *Double salto fwd. str. with 1/1 or 3/2 t.* Doble mortal extendido con 1/1 o 3/2 g. 	18.
19.	20.	21. Double salto av. gr. ou carpé ou avec ½ tour par-dessus la barre. *Double salto fwd. t. or p. or with ½ turn over the bar.* Doble mortal adelante agrupado, en carpa o con ½ g. por encima de la barra. 	22. Double salto av. groupé ou carpe avec 1/1 ou 3/2 t. par- dessus la barre. *Dbl. salto fwd. t. or p. w. 1/1 or 3/2 t. over the bar.* Doble mortal adelante agrupado, en carpa o con 1/1 o 3/2 g. por encima de la barra 	23.	24.

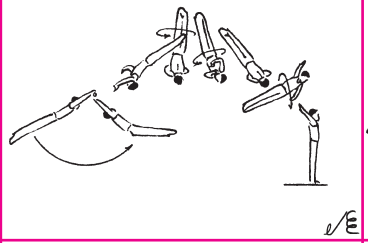
A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

EG IV: Sorties - *Dismounts* - Salidas

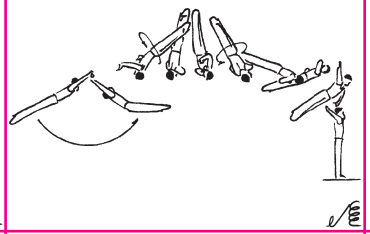
25. Salto arr. carpé ou tendu aussi avec ½ ou 1/1 t.
Salto bwd. piked or str. also with ½ or 1/1 t.
Mortal at. en carpa o ext. también con ½ o 1/1 g.



26. Salto arrière tendu avec 3/2 ou 2/1 t.
Salto bwd. str. with 3/2 or 2/1 t.
Mortal atrás extendido con 3/2 o. 2/1 g.



27. Salto arrière tendu avec 5/2 ou 3/1 t.
Salto bwd. str. with 5/2 or 3/1 t.
Mortal atrás extendido con 5/2 o. 3/1 g.



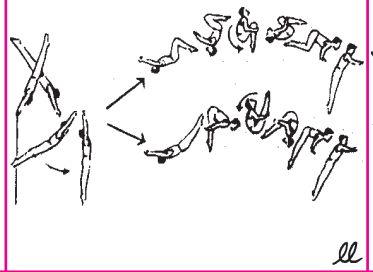
28.

29.

30.

31.

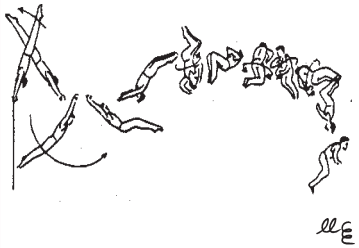
32. Double salto arrière groupé.
Double salto bwd. tuck.
Doble mortal atrás agrupado.



33. Double salto arrière groupé avec 1/1 t.
Double salto bwd. t. with 1/1 t.
Doble mortal atrás agrupado con 1/1 g.

(Tsukahara)

34. Double salto arrière gr. avec 2/1 t.
Double salto bwd. t. with 2/1 t.
Doble mortal atrás agrupado con 2/1 g.



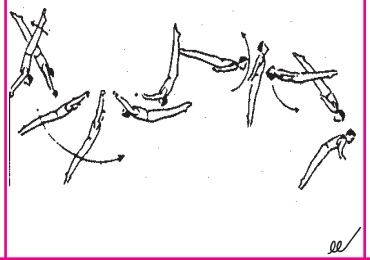
35.

36.

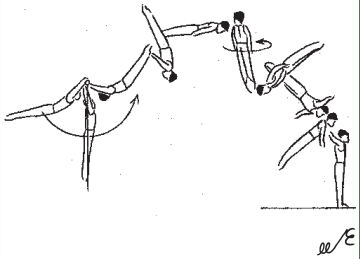
37.

38.

39. Double salto arrière tendu.
Double salto bwd. str.
Doble mortal extendido.

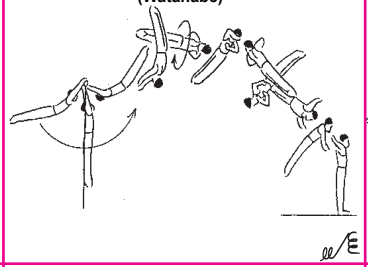


40. Double salto arrière tendu avec 1/1 t.
Double salto bwd. str. with 1/1 t.
Doble mortal atrás extendido con 1/1 g.



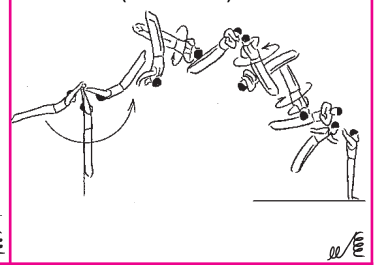
41. Double salto arrière tendu avec 2/1 t.
Double salto bwd. str. with 2/1 t.
Doble mortal atrás extendido con 2/1 g.

(Watanabe)



42. Double salto arrière tendu avec 3/1 t.
Double salto bwd. str. with 3/1 t.
Doble mortal atrás extendido con 3/1 g.

(Fedorchenko)



43.

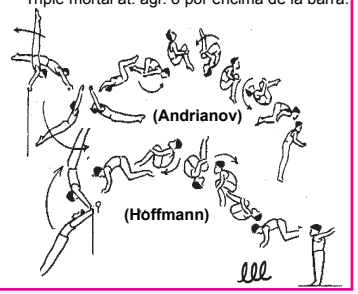
44.

45.

46.

47.

48. Triple salto arriéré gr. ou par-dessus la barre.
Triple salto bwd. t. or over the bar.
Triple mortal at. agr. o por encima de la barra.

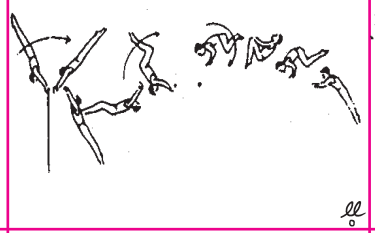


A = 0,1	B = 0,2	C = 0,3	D = 0,4	E = 0,5	F = 0,6 G = 0,7 H = 0,8

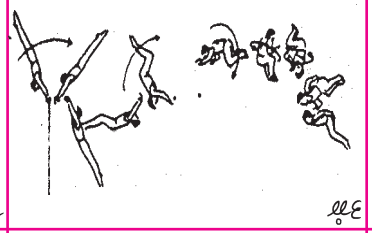
EG IV: Sorties - *Dismounts* - Salidas

49.

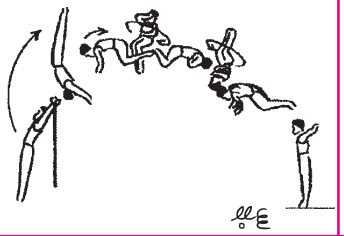
50. Double salto arrière gr. par-dessus de la barre.
Double salto bwd. t. over the bar.
Doble mortal atrás agr. por encima de la barra.



51. Double salto arrière gr. ou carpé avec 1/1 t. par- dessus la barre.
Dbl. salto bwd. t. with 1/1 t. over the bar.
Doble mortal atrás agr. con 1/1 g. por encima de la barra.

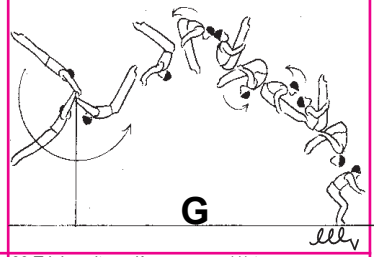


52. Double salto arrière gr. avec 2/1 t. par- dessus la barre.
Double salto bwd. t. with 2/1 t. over the bar
Doble mortal atrás agr. con 2/1 g. por encima de la barra.



53.

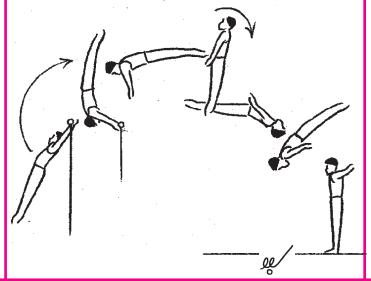
54. Triple salto arrière carpé.
Triple salto bwd. p.
Triple mortal atrás en carpa.
(Fardan)



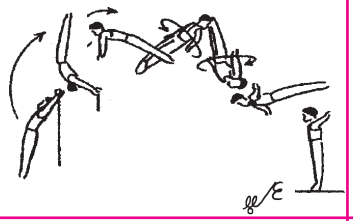
55.

56.

57. Double salto arrière tendu par-dessus la barre.
Double salto bwd. str over the bar.
Doble mortal ext. por encima de la barra.

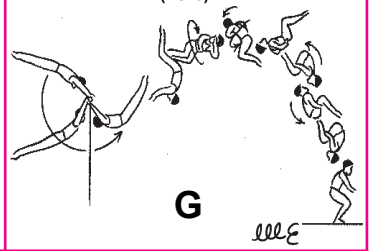


58. Double salto arrière tendu avec 1/1 t. par-dessus la barre.
Double salto bwd. str. w. 1/1 t. over the bar.
Doble mortal ext. con 1/1 g. por encima de la b.
(Hayden)

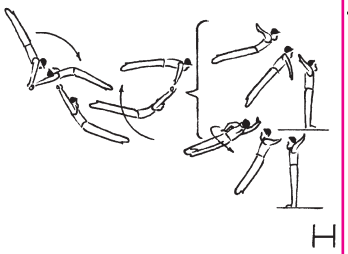


59.

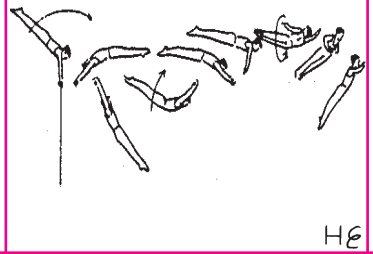
60. Triple salto arrière gr. avec 1/1 t.
Triple salto bwd. t. with 1/1 t.
Triple mortal agrupado con 1/1 g.
(Belle)



61. Poisson éc., ou poisson ou poisson avec ½ t.
Hecht strad., hecht or hecht w. ½ t.
Tigre p. abiertas, tigre o tigre con ½ g.

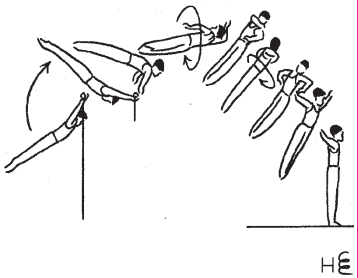


62. Poisson avec 1/1 ou 3/2 t.
Hecht w. 1/1 or 3/2 t.
Tigre con 1/1 o 3/2 g.



63.

64. Poisson avec 2/1 t.
Hecht w. 2/1 t.
Tigre con 2/1 g.



65.

66.

67.

68.

69.

70.

71.

72.

PART IV
Appendices

Appendix A
Additional Explanations & Interpretations

1. The text in the difficulty tables supersedes the illustrations.
2. (See Art. 7.4.m) This rule is interpreted, in part, as follows:
   a) Twisting elements on all six apparatus will not be recognized if they are performed with a 1/4 twist (90°) short of or beyond the specifications for the intended element

   b) Swinging elements on all appropriate apparatus will not be recognized if they are completed 45° or greater from the perfect or the prescribed end position. On the Horizontal Bar this means, for example, that a free hip circle can be performed up to 45° past a handstand and still be recognized by the D-Jury. On the Parallel Bars, for example, a Stützkehre must be performed to at least 45° above horizontal to be recognized by the D-Jury. A stretched position is considered piked if at any time during the element a pike of greater than 45° is shown.

3. (See Section 9.1.1) Being performed with perfection implies also that elements be performed with the specified body position. The following definitions will apply.
   a) A perfect stretched body position is one in which a line from the shoulders through the hips to the ankles is straight for static elements and straight or slightly bent forwards or backwards during dynamic elements. If the hip assumes a flexion of greater than 45° at any time during the element, it will be considered piked.

   b) A perfect piked body position is one in which the knees are straight and the hips are bent at least 90°. Errors include a pike of less than 90° from the extended position and/or an additional bending of the knees. If the knees assume a flexion of greater than 45° at any time during the element, it will be considered tucked.

   c) A perfect tuck position is one during which the hips are strongly bent and the bent knees are brought to the chest - a minimum 90° bend in each. Errors include a hip bend of less than 90° from the extended position and/or a knee bend of less than 90°.

   d) A stretched position with a knee flexion of 90° is considered to be stretched but with a large error. If this occurs during an element it will not be recognized by the D-jury.
   e) A straddled position must be shown with the maximum separation of the legs that the aesthetic and technical nature of the element allows.

   f) Each of the salto positions - tucked, piked, stretched, straddled - is expected to be demonstrated so distinctly and conspicuously as to leave no doubt about the intent.

   g) A regular handstand on all apparatus is one with the body perfectly aligned and without arch. A wide arm handstand on Floor Exercise requires the head to be within one hand width of the floor.
   h) Strength holds on all affected apparatus require, depending on the element, the arms to be perfectly horizontal, and/or the body to be perfectly horizontal, and/or the legs to be perfectly horizontal.
   i) Certain dynamic elements when poorly performed can be confused with other elements. Some typical examples include:
      i. Twisting elements on all apparatus that over- or under-turn by more than 90º.
      ii. On Pommel Horse; cross support travels which are oblique by more than 45º versus travels in side support.
      iii. On Vault; handspring forward with salto (Group I) versus ¼ turn in preflight and ¼ turn off with salto forward (Group II).

   In all such cases, the gymnast is obligated to demonstrate the element he wishes to show in a distinct and unmistakable manner. Failure to do so will always result in a large deduction from the E-jury and non-recognition by the D-jury (or on Vault, recognition as the element and Group with the lower value).

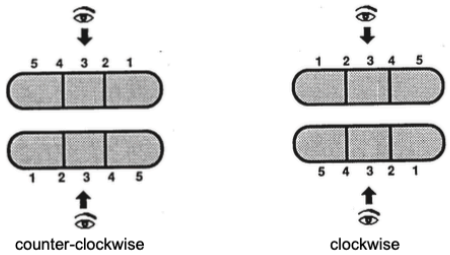
   j) Exceptions can be made if the correct technical execution of an element requires a modification of these definitions.
4. (See Section 9.1.4) This, along with Article 5.2.b is a most important directive for all judges especially with the stated expectation that all elements be performed to perfect end positions. The judge must at all times use his gymnastics knowledge and gymnastics sense. The following examples may be instructive.

   a) It is possible to perform elements such as a Tkatchev to a handstand on Horizontal Bar but it is not yet a reasonable, nor perhaps a desirable, expectation. It is reasonable, however, to expect in all cases that the element be performed with technique of such excellence that the gymnast has had time to prepare for the re-grasp, that it occur with straight arms, and that it permit continuation with a smooth full swing.
   b) It is possible to perform a dislocate to handstand from inverted hang on Rings, but it would certainly be an exception. The deduction for not completing this element in handstand would not apply.
   c) Some elements have a special purpose or effect and if such purpose is conspicuous and aesthetic it would be exempt from the usual amplitude requirements.
   d) It is possible to perform a reverse Stützkehre on Parallel Bars through a handstand but that is essentially a different element

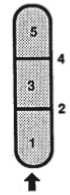
   (it is listed as such in the Difficulty Tables) and should not become the regular expectation for a reverse Stützkehre.

   e) There exist a small number of elements (bent arm vs. straight arm press on several apparatus; amplitude on scales on Floor Exercise; V-sits vs. high V-sits (Manna) on several apparatus; planche vs. swallow on Rings) where intermediate positions make recognition for the D-jury and evaluation difficult for the E-Jury. The gymnast is expected to show his intended position or performance so distinctly and conspicuously as to leave no doubt about the intent. Intermediate or non-distinct positions are always deducted by the E-Jury and may lead to non-recognition by the D-jury.

5) Parts of the pommel horse.
   To assist in the definition of circles and travels in side support or cross support, the parts of the horse are defined according to the following diagrams.



Elements in Side Support



Elements in Cross Support