

*Jim Brown, Indiana University*

# International Gymnastics Federation (FIG)

Men's Technical Committee



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## Code of Points

for artistic gymnastic competitions  
at World Championships,  
Olympic Games,  
European Championships,  
Intercontinental,  
Continental,  
Regional  
Competitions or Games,  
Events  
with International  
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## The Development of the Code of Points

The first actual Code of Points of the International Gymnastics Federation (FIG) was formulated in the year 1949. Before World War II the standards for judging were limited to a few statements of general character concerning technical principles; certain rules for deducting points and regulations were also determined within a limited scope by the technical commission before each competition. This had the effect that each judge evaluated performances more or less in the same manner as he had learned and practiced in his own country. This naturally led to marked differences in the scoring and to evaluations which were not favorable for the development of gymnastics.

A definite and comprehensive set of rules was created only after a stormy development in gymnastics during the post-war era and the origin of a better understanding of the techniques through instruction. Decisive for this was above all the competition at the first post-war Olympic Games held in London in 1948 where the differences between the scores awarded by the different judges were so great that inaccurate judging was unavoidable. This brought about in gymnastic circles and in the press severe criticism which forced the technical commission to create concrete guidelines for the evaluation of performances at the world championships to be held in Basel in 1950. For the realization of this necessary measure the commission, at that time, was able to make use of regulations already in effect in some of the individual nations.

Under the name "Code de pointage" the first judging regulations appeared in the year 1949. It was comprised of twelve printed pages and allowed for a separation of evaluation into three factors: difficulty, combination and execution, as had been the practice for several years in Czechoslovakia and Switzerland. At the same time, however, the guidelines took no special notice of the content in the difficulty of optional exercises. At the urging of the French representative of the Technical Commission (TC), Claude Lapalu, and of Pierre Hentges (Luxembourg), the organization of judges was so formed that for each apparatus four judges were under the supervision of a superior judge, and the final score calculated from the average of the two middle scores. This method has proven itself, and should be retained. At the world championships in 1950 in Basel, these first regulations stood up well; it was apparent, however, that progress had already surpassed these regulations—a situation which became even more evident with the initial entry of the Soviet gymnasts in the Olympic Games at Helsinki in 1952. The judging rules were thus necessarily in need of being revised in order to keep pace with the trend; and so, for the world championships of 1954 in Rome, a new edition was prepared which for the first time was comprehensively concerned with difficulty, and which treated the whole judging material in view of the new developments.

These regulations were constantly supplemented and improved before every important competition; and since the expansion of the material naturally resulted in new tasks for the judges, special instructions for the corps of judges were prepared before each meet of the FIG, and before the Olympic Games.

The introduction of the "finals" to declare a champion on each apparatus (1956 Olympic Games in Melbourne) brought about new aspects which had

to be taken into consideration. So came about the actual A-, B-, and C-parts as well as their concrete evaluations and a better understanding of the sector "combination" where above other things a certain mitigation in penalty for minor mistakes in the execution was provided for in exercises demonstrating risk, virtuosity and originality. The expansion of the scoring regulations brought about ever greater demands on the judges, trainers and gymnasts, and also necessitated further defining of these regulations as well as systematic instruction courses for the judges.

This situation as well as experience gained over the years formed the basis of the 1964 Code of Points, and the four year development cycle for judges began at the first Intercontinental course for judges in 1964 in Zurich. The Code of Points and the first education cycle have influenced the evaluation of exercises in a positive manner, kept pace with the development of gymnastics and contributed to bringing many diverging view points under one common denominator. Naturally their application has in time brought about innovations which to some extent have been adopted by mutual agreement. Under constant usage, valuable experience was also gained which together with the above mentioned decisions form the basis of this new edition. The present Code of Points has undergone basically no essential changes but is, however, structurally so formed, that the different paragraphs, and above all the judging factors, are organized in proper sequence of practice. Naturally the A-, B-, and C-tables have undergone a far reaching revision. The margin of deductions for combination and execution was changed where experience indicated need for such changes. A few rules for penalties, requested by different organizations, have been added, for example, spotting, assisting, or the question of uniforms, etc.

The new rules also state that: compulsory exercises may no longer be repeated; no longer may individual scores be flashed. At the beginning of the competition no consultation among the judges may take place, as long as the difference in marks is according to regulation; in final competition only neutral judges may serve and the evaluation of the vaults on the long-horse begins with the run of the gymnast, although the run is not to be considered in the evaluation.

A further innovation is the method of evaluation for the finals where the gymnast receives for a full value exercise 9.70 points, but the remaining 0.30 points, however, may now be earned through the presentation of risk, virtuosity and originality.

Over six hundred and fifty illustrations are included to make the A-, B-, and C-parts, the vaults on the long-horse as well as conventional terms more understandable, and several of the definitions and analyses have the purpose of giving the judge a deeper understanding of the material.

In a short report the delicate problem of "the total evaluation," i.e. the unitary evaluation for all age groups and ability, is treated according to the Code of Points.

We hope that the Code of Points will contribute to the acceptance of more just and technically, objective procedures, and that it will be accepted, understood and used in this sense by all judges, coaches, technicians and gymnasts.

Chiasso (Switzerland), February 15, 1968

Arthur Gander

President and Technical President of the FIG

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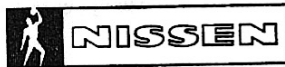
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## Code of Points of the FIG

### I. Purpose and goal

#### Article 1

1. The following Code of Points has the purpose of providing an objective and uniform body of rules for exercises in gymnastics at the International level, of promoting the knowledge and abilities of the judges as well as serving the gymnasts and trainers as helpful guidelines for precompetition training and for the formation of exercises.
2. These regulations are based in part on the dispositions of the technical regulations of the FIG, on the resolutions of the FIG congresses in basic matters and above all on the decisions of the technical committee in special instances. They also take into consideration to a large extent the development of gymnastics.
3. The judges are to adhere to these regulations without any deviation whatsoever. In the case of such deviations the judge may be relieved of his duties by the directors responsible for the competition.
4. These regulations should also be used in evaluating national competitions of member federations which make use of the total evaluation for all age groups and ability levels. References to the "total evaluation" are found on page 187.

### II. The jury and its organization

#### Article 2

For meets of the FIG, Olympic Games, intercontinental, continental or regional meets or games, the jury for each event consists of five men, namely: one superior judge, chosen by the technical committee, and four judges, from the list of International Judges, who are nominated by member organizations which take part in the competition.

#### Article 3

To be selected as an international judge in **World championships and Olympic Games**, the candidates must fulfill the following prerequisites:

1. **The superior judge** must be accredited by the FIG and must, if he is not a member of the technical committee of the FIG, be able to demonstrate to the satisfaction of the TC/FIG on the basis of superior test results outstanding knowledge as well as special abilities and indisputable objectivity in judging.
2. **The judges nominated by the federations** must be certified by the FIG.
3. Those eligible under 1 and 2 must also be entered in the list of internationally certified judges.
4. This rule becomes effective January 1, 1968.

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#### Article 4

To be selected as an **international judge for intercontinental, continental or regional games or competitions** those in question must fulfill the following prerequisites:

1. The superior judge must be certified by the FIG and must be able to demonstrate to the satisfaction of the TC/FIG, and on the basis of good test results, good knowledge as well as good abilities and indisputable objectivity in judging. **The organizers are advised here to add neutral persons.** Further, the superior judges to be considered must be entered on the list of internationally certified judges.
2. **The judges nominated by the participating federations** must be entered on the list of internationally certified judges, and those to be considered are to be certified by the FIG.
3. These regulations take effect January 1, 1969, and can be changed by the TC/FIG during the course of the education cycle for judges of the FIG, 1968-1971, according to Article 3.

#### Article 5

**For competitions between nations or other similar events** the dispositions of the special regulations for the control of international competitions and judges are to be followed.

#### Article 6

##### **Selection and announcing of the judges**

1. **The seeding of the judges** of the individual nations into judges groups is the responsibility of the Technical Committee of the FIG and the technical directors responsible for the intercontinental, continental and regional games or meets.
2. **The results are to be announced** to the participating federations at least 30 days before the competition through the "Work Plan."
3. **The personal nomination of the superior judges** is under the control of the TC/FIG and the technical directors of the intercontinental, continental and regional games or meets. Nomination of judges is the responsibility of the participating federations according to the above regulations.

#### Article 7

##### **Recruiting of the jury and representation rights of the federations**

1. The corps of judges is composed of **one** representative per participating nation. If the number of judges is insufficient, recruiting will be considered from those federations who in the previous competition of the FIG, or the last Olympic Games, finished among the first ten positions, providing these federations submit nominations. If there are no nominations or too few are present, the jury may be completed by selecting judges from other nations in attendance, as long as such judges fulfill the necessary requirements.
2. **For continental or regional games or meets** the same practice is to be employed whereby the order of placement in previous competition of an equal level is decisive for the addition of a second judge. If this

is not possible from experience or for practical reasons, the order of placement of the previous competition of the FIG or that of the last Olympic Games is decisive.

3. **For the purpose of completing a numerically insufficient corps of judges** an additional nomination is to be requested from each of the ten top federations as well as qualified individual representation.
4. Should deviations from these regulations arise, under special conditions, the Technical Committee of the FIG makes decisions in all cases.

### III. The operation of the jury

#### Article 8

##### **Tasks and responsibility of the superior judge**

1. **The superior judge** is completely responsible for the organization and the work of the group of judges at his apparatus.
2. He has the task of evaluating objectively and according to the regulations each exercise, of overseeing his four judges and of taking part in all phases of judging, objectively and according to the regulations.
3. He checks the differences in marks and calls the judge or judges for the purpose of consultation and an eventual change of the mark awarded, when the judging is contrary to the regulations and not objective.
4. He maintains relations with the president of the jury and the directors of competition, the scorers, as well as the group leader, and is responsible for the smooth running of his event.
5. To signal the start of an exercise—for the group leader, competitors and the jury—he raises a green flag. If special electrical installations are available for the transmission of the scores by the judges, the flag is replaced with a green light. The red light normally signals the end of the competition.

#### Article 9

##### **Competence and rights of the superior judge**

1. The superior judge is the **first** to lay his completed mark slip on the table, thereby signifying that his mark represents, according to the rules, the exercise without regard to the person or nationality, only the work presented.
2. **His mark** added to the average of the two middle marks of the four judges, divided by two is the valid basic score. It is used for possible intervention in consultations when needed.
3. If a difference exists between the two middle marks contrary to the rules, the superior judge has the right to make a change **on the basis of the basic score.** In such a case he calls only the judge or judges involved.
4. Should it happen that all four judges as a result of misinterpretation of the rules, through outside influences, etc., as well as from a technically false interpretation, present scores above or below that of the superior judge and thus above or below the basic score, the superior judge is to call the jury for the purpose of consultation and in a recon-

any manner attempt to bring about a suitable agreement—decisive is also the basic score.

5. If a judge repeatedly has scores out of line or if he favors or disfavors in his marking certain persons or nations, the superior judge is to intervene energetically and to hold the particular judge to objective evaluation. Should after a second such intervention no improvement take place, the superior judge is to report this to the director of the competition who, after further such occurrences on the part of the judge, can exclude the judge or judges involved.
6. In cases of judging which are against rules 3 and 4 or in cases of non-objective actions on the part of a judge where no agreement can be reached, the superior judge is likewise to inform the director of the competition, or the president of the jury, who will base his opinion in the first instance on the basic score and the statement of the superior judge. Only then will the judge or judges be heard in order to decide possible differences of opinion meaningfully.
7. Should the director of the competition not be able to bring about a satisfactory agreement, he will consult the jury of appeal whose decision is irrevocable.
8. **Consultation on a mark after the first exercise of the day of competition**, for the purpose of orienting evaluations, may **not** take place if the scores are within the framework provided in the regulations.

#### Article 10

##### Duties, rights and tasks of the judges

1. The judges serving at an apparatus are to adhere to all parts of the Code of Points, possible written instructions of the TC/FIG, instructions obtained at judges' courses and the instructions of the superior judge, and are completely responsible for the scores they award.
2. They have the duty to attend the judges' courses and all scheduled meetings for the competition for which they have been selected and seeded by the TC/FIG to participate, and are to arrive punctually according to the time and directions in the work plan.
3. Judges who do not take sufficient interest in such meetings, are absent, or appear late for courses and meetings, can be replaced by the directors of competition.
4. To discharge their duties, judges must possess the Code of Points, the technical regulations and the apparatus norms of the FIG as well as any special material issued by TC/FIG, otherwise they can be replaced by the directors of the competition. The officers of the federations involved assume full responsibility.
5. The judge has the right to file a written protest with the directors of competition in case of arbitrary action taken against him by the superior judge.

#### Article 11

##### Formalities of judging and general remarks

1. All exercises are scored with points ranging from 0 to 10 with deductions of whole points, half points and  $\frac{1}{10}$  of a point. The final score is the average of the two middle scores of the four judges.

2. The point difference between the two middle scores may not be greater than:

0.10 with an average of 9.60 and higher  
0.20 with an average of 9.00 to 9.55  
0.30 with an average of 8.00 to 8.95  
0.50 with an average of 6.50 to 7.95  
0.80 with an average of 4.00 to 6.45  
1.00 in all other cases

Decisive for the "average" score is the average of the two middle scores. As soon as the difference surpasses the limitation given above, the superior judge is to call a consultation according to article 9. This is also to be done in the final exercises.

3. For each exercise **only the final score will be flashed** at the completion of an event, however, each coach or group leader of a team is to receive a duplicate copy of the individual scores for each gymnast awarded by the four judges and the superior judge.
4. If within a group of judges a **language barrier** exists which makes necessary conversation impossible, the meet organizer is obliged to supply the necessary translating personnel. It is, however, desirable that in the case of larger meets such as world championships or Olympic Games, judges be chosen who, along with the necessary subject knowledge, also possess knowledge of one of the languages recognized by the FIG.
5. **If a judge or superior judge brings a translator** to assist him, the translator's work is limited to translating and he is forbidden to influence the superior judge or judge in any manner. Translators for superior judges are permitted to sit next to them, while translators for judges may not sit next to them but only in their proximity in such a manner that when needed they may be called to their work without loss of time.

#### IV. Competition attire

##### Article 12

Each competitor or each team wishing to take part in competitions of the FIG or Olympic Games or intercontinental, continental or regional games or contests must fulfill the following prerequisites for uniforms when competing.

1. The team or the individual gymnast of a nation must appear in uniform dress.
2. On the **side horse, the rings, parallel bars and horizontal bar** the contestants must compete in long pants with footwear (socks and gym shoes, or only socks).
3. In the **floor exercise and the long horse vault**, the gymnast can appear in **long pants and with footwear** (socks and shoes, or only socks), or in **short pants with or without footwear**. The wearing of long or short pants is, for these exercises, left to the discretion of the team, or the individual gymnast provided that the color of the uniform is the same.

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4. Wearing of a shirt (jersey) is compulsory in all cases.
5. Failure by the gymnast to adhere to articles 1 to 4 will be handled in the following manner: the team or the particular gymnast will first be warned by the superior judge of the infraction. If they, however, still appear in a uniform unacceptable under the rules, it will be considered as unsportsmanlike behavior and 0.30 points are to be deducted for each gymnast.

## V. Spotting and assistance

### Article 13

1. For the prevention of accidents and for moral support of the gymnast only **one assistant** is permitted in the area of the **horizontal bar, parallel bars, rings and the long horse**. Assistance, however, which contributes to the success of a part of the exercise or of a combination, will bring about a deduction in points.
2. Deductions of points for such assistance will be between 0.30 points for a minor aid up to 1 point when the aid can be compared with an interruption of an exercise, or an omitted part or combination.
3. For the **side horse and the floor exercise** no assistant is permitted. If, however, an assistant stands at the apparatus or appears during the exercise in the area or on the platform, the penalty shall be 0.30 points for the particular gymnast.

### Article 14

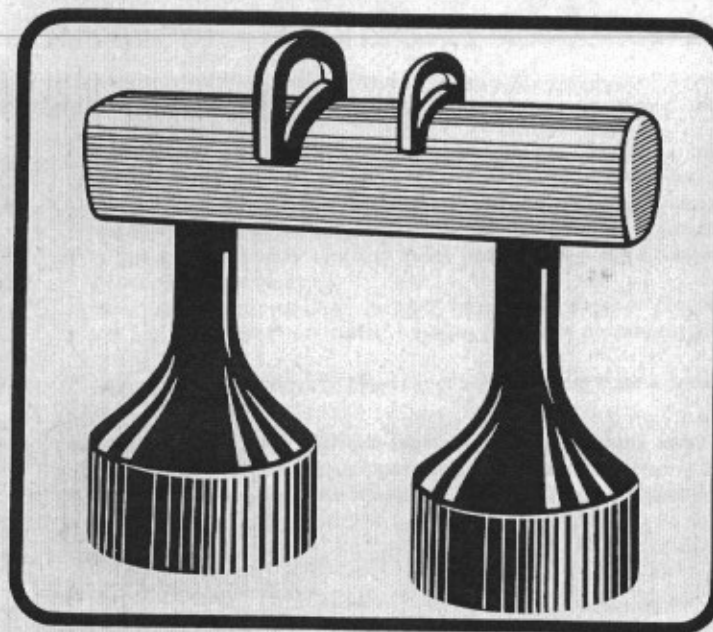
1. **The presence of an additional assistant in the area of the horizontal bar, parallel bars, rings or long horse** after he has been warned by the superior judge of the infraction, the gymnast will be penalized 0.30 points. *Revised* If a second assistant appears only at the conclusion of an exercise, by entering the area during the exercise, it may result in a deduction of 0.10 to 0.20 points depending upon the difficulty or risk of the dismount.

### Article 15

In no case will the team leader or any other official person speak with the gymnast during the performance of his exercise. If this, however, happens, the gymnast will be penalized from ~~0.10 to 0.30~~ 0.30 points depending upon the difficulty or risk involved, or the parts of the exercise or combinations influenced. The expression "official person" does not mean a contestant or a person who may happen to be in the area of competition.

### Article 16

On the **horizontal bar and the rings** a gymnast may be assisted into the hang position, but he must maintain the correct posture from the moment his feet leave the floor, i.e. the evaluation of the gymnast's exercise begins the moment he leaves the floor.



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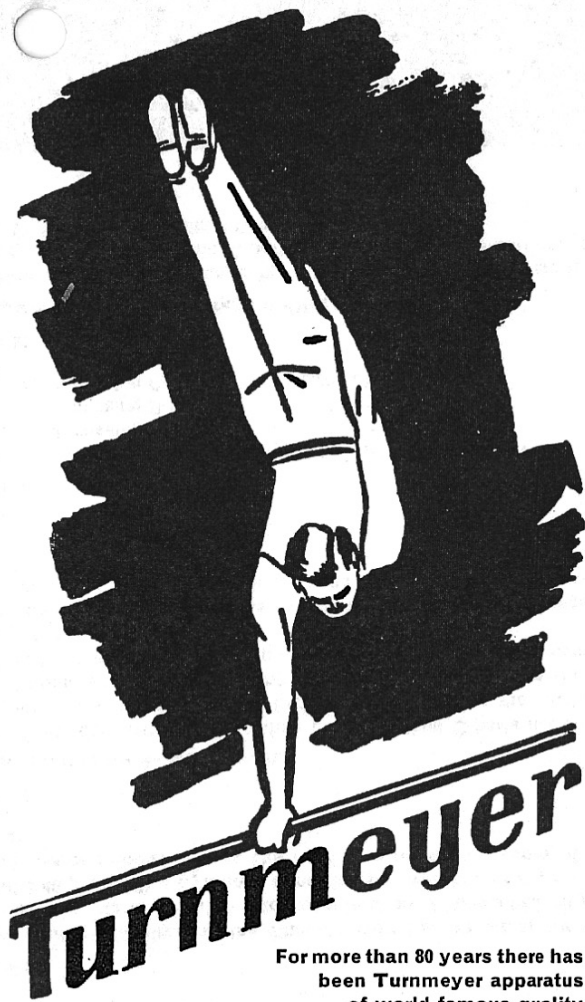
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## 1. The judging of optional exercises

### A. General remarks

#### Article 17

#### 1. The evaluation of optional exercises takes place on the basis of three evaluation factors:

- Difficulty
- Combination (formation of the exercise)
- Execution

2. Under factor 1 a), the judge examines the material value of an exercise; under 1 b), the manner of composition and formation of the exercise; and with 1 c) the correct form and technical execution of the selected exercise in regards to content.

3. The optional exercises on the four apparatus: side horse, rings, parallel bars and horizontal bar as well as floor exercise are to be evaluated with points ranging from 0 to 10 with deductions of whole, half or  $\frac{1}{10}$  points, and a score of 10 is composed in the following manner:

a) Difficulty	= 3.40 points	
b) Combination	= <u>1.60 points</u>	= 5.00 points
c) Execution	= 5.00 points	= <u>5.00 points</u>
Total:		<b>10.00 points Maximum for an exercise</b>

*Handwritten notes: 3.4, 2.6, 4.0*

*Text: The actual value of an exercise*

*Text: For correct form and technically correct execution*

4. For the evaluation of the long horse vaults see the special regulations on page 26, article 48 to 61.

#### Article 18

#### Repetition of exercises

The optional exercises may in no case be repeated ~~except~~ for the long horse where two attempts are permitted and the better score accepted. Repetitions may, however, only be permitted if a gymnast is forced to interrupt or has to conclude his exercise due to no fault of his own, i.e. through extraordinary circumstances, such as a defect in the apparatus or the platform, or other unforeseen mishaps. In such instances, only the superior judge or the directors of the competition can decide.

#### Article 19

#### The start of an exercise

On the parallel bars only one springboard is permitted to be used at the start of an exercise. The springboard may be placed on the lower supports of the parallel bars or on mats of this height.

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## B. Difficulty and its evaluation

### Article 20

To attain the highest possible score in the all around competition, the exercises on the four apparatus, the horizontal bar, parallel bars, horse, rings, and the floor exercise must contain the following number of individual parts:

4	6 main parts	=	A-parts
5	4 parts of difficulty	=	B-parts
1	part of superior difficulty	=	C-parts

20  
40  
3A  
9.7

30  
3B  
2A  
9.4

### Article 21

For the finals at the world championships, Olympic Games, intercontinental, continental or regional games or contests, to attain the highest possible score for difficulty, the exercise must contain at least the following number of parts:

2	6 main parts	=	A-parts
3	4 parts of difficulty	=	B-parts
3	2 parts of superior difficulty	=	C-parts

### Article 22

When scoring difficulty, only the difficulty itself, i.e. the actual raw value of an exercise, is to be taken into consideration. A deduction may not exceed 3.40 points. If a gymnast executes the number of A-, B-, and C-parts named above he has the right to a maximum score of 3.40 points.

### Article 23

#### Compensation for A- and B-parts

If a gymnast demonstrates more than the prescribed C-parts but on the other hand demonstrates too few B-parts in his exercise, the additional C-parts count automatically as B-parts or A-parts when the character of the C-parts permits. This may also apply to additional B-parts in favor of missing A-parts.

Examples of A-, B- and C-parts may be found beginning with page 50, their possible definitions and evaluations as well as further projections on page 43.

### Article 24

#### Deductions

The deduction for missing A-, B- and C-parts is as follows:

For each missing A-part	0.20 points
For each missing B-part	0.40 points
For each missing C-part	0.60 points

### Article 25

#### Examples for awarding scores for difficulty

1. When a C-part is replaced by a B-part only 0.20 points are to be deducted for the missing C-part, this means that a B-part can only partially replace an omitted C-part.

2. If for example in the all around competition no C-part but four B- and six A-parts are demonstrated, the score for difficulty can be at most 2.80 points and the total score at most 9.40.
3. If on the other hand in the all around competition an exercise contains five B- and six A- but no C-parts, the omitted C-part is partially replaced with 0.40 points and the score for difficulty can at most be 3.20 and the total score at most 9.80 points. Also, no higher scores than 3.20 and 9.80 points can result if no C-part but more than five B-parts are demonstrated.
4. If in the all around competition two C-parts and only three B-parts are demonstrated, the extra C-part automatically replaces the missing B-part; or if in a similar case only two B-parts are demonstrated the judge can divide the extra C-parts in favor of the missing B-parts into two B-parts, if the character of the particular C-part permits. Similarly, extra B-parts may possibly replace missing A-parts.
5. Extra A-parts can under no condition replace missing B-parts.
6. If a gymnast demonstrates more than six A-parts but no B- and C-parts the score for difficulty can at most be 1.20 points and the total score at most 7.80 points.
7. For points 1 to 6, further explanation is given in the tables on page 193.

### Article 26

#### Awarding scores for difficulty in the all around competition

In awarding scores for difficulty in the all around competition, the judge takes into consideration only the B- and C-parts since it can be presumed that in an exercise demonstrating full value for difficulty as well as one without the necessary C- and B-parts at least six A-parts were demonstrated. If the judge nevertheless has the feeling that the exercise in spite of the necessary number of C- and B-parts is too short, thus demonstrating not enough A-parts, he is to reconstruct the exercise mentally in order to be able to remember the number of A-parts. With exercises which demonstrate no C- or B-parts he is to reconstruct the number of A-parts mentally.

### Article 27

#### The awarding of scores for difficulty in the final exercises

For the awarding of scores for difficulty in the final exercises the above procedure is to be followed. If however one of the C-parts is replaced with a B-part the scores for difficulty can at most be 3.20 points and the highest score at most 9.80 points. If both of the required C-parts are replaced with B-parts the scores can at most be 3.00 and 9.60 points. See also the tables on page 194.

### Article 28

#### Selection of C-parts

1. In order to attain the requirements of content for difficulty, the C-parts in the all around competition, or if several are executed, at least one of these on the parallel bars must belong to the swinging parts.
2. In the final competition for floor exercises, the rings and the parallel bars one of the C-parts must belong to the swinging C-parts.

Art. 42-62

Art. 63-71

Article

**The factor of difficulty in the area of total scoring**

1. The difficulty of an exercise must never be escalated at the expense of correct form or technically correct execution. The exercises must, therefore, in regards to content be adapted to the ability of the gymnast, **for in gymnastics, the gymnast is to maintain complete control of his body, assurance and elegance are two chief characteristics.**
2. Taking this into consideration, a technically correct execution is expected for the recognition of definite C- and B-parts, or for combinations. Details concerning this may be found in article 65 on page 39.
3. **Special regulations for article 28 may be found under "combination."**

**C. The combination of the exercise (construction)**

**Article 30**

**Requirements for the contents of an exercise**

The exercise to be performed, along with the difficulty, must contain the following requirements:

**1. Side horse**

The exercises must be composed of clean swings, without stops. Circles of one and both legs must be performed as well as forward and reverse scissors of which at least one must be executed twice in succession. Double leg circles must be predominant and all three parts of the horse must be used. Clockwise and counterclockwise double leg circles must be taken into consideration for compulsory exercises.

**2. The rings**

The work on the rings must contain movements alternating between swing, strength and hold parts, without swinging of the rings. It must contain at least two handstands, one of which must be executed with strength and the other attained with swing from a hang, inverted hang or support. Furthermore the exercise should contain one strength part of at least B difficulty such as a free front hang lever, the cross, free front support lever, the inverted cross, etc. One of the C-parts in the finals must be a swinging part.

**3. Parallel bars**

The exercises must consist of swinging, flight, holding and strength. The swinging and flight parts should predominate. The exercise must contain at least one strength part, in addition one B-part, either above or below the bars, in which the grip of both hands is released simultaneously. There may not be more than three actual stops as given in article 37, 5. In the optional all around competition, the C-part or one of the C-parts must be a swinging part. In the finals one of the C-parts must be a swing part.

**4. Horizontal bar**

The exercises must consist exclusively of swinging without stops.

**5. Floor exercise**

The floor exercise must form a harmonious rhythmical whole alternating among movements of balance, hold parts, strength parts, leaps,

rips, handsprings and tumbling movements. The exercise must move around the available floor space in all directions to give the different movements personal and postural expression.

All elementary arm, trunk, leg, hand, foot and head movements must be performed in a technically correct manner. Too long a run before leaps, handsprings and Saltos should be avoided.

The duration of the floor exercise is one minute with an allowance of 10 seconds more or less. An audible signal shall be made at 50 seconds minimum time and again at 70 seconds maximum time limit. The available floor space measures 12x12 meters and the gymnast may not step out of this area.

6. The dismount of every exercise must be commensurate with the difficulty of the rest of the exercise.
7. In the finals, one of the C-parts in the floor exercise, parallel bars and on the rings must be a swinging part.
8. Long horse

Types of vaults, the difficulty and execution of long horse vaults may be found in a special chapter beginning on page 26.

**Article 31**

**Additional combination requirements**

1. The parts of an exercise must be connected in an elegant and fluent manner without superfluous movements, intermediate swings, repetitions of parts with the same succeeding or preceding connections, or parts which are too easy with regard to the rest of the exercise (parts without value).
2. In evaluating the combination it must be considered if the different required C- and B-parts are placed in the exercise in such a way as to serve the construction or whether one or more required C-parts are shown in the beginning, middle or at the end of an exercise.
3. The construction of the optional exercise must differ conspicuously from the construction of the compulsory exercise. It should not necessarily be considered as an error if parts or connections from the compulsory exercise are contained in the optional exercise, but in this case the preceding or succeeding connections must be different.

**Article 32**

**Possibilities for leniency**

Combination deductions for optional exercises with especially risky connections or parts, or parts which show special originality should be judged less severely than optional exercises without risk and originality. This is true in the all around competition and partly true in the finals (see art. 33).

**Article 33**

**Evaluation of the combination**

1. If the construction of an exercise does not meet the requirements as stated in article 30, a deduction will be made for each violation from..... ~~0.40~~ to 0.30
2. For every intermediate swing, the deduction will be ..... ~~0.30~~ to 0.50

3-5  
17

Art. 42-62

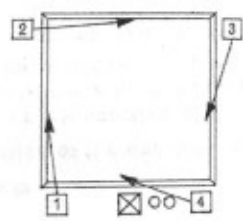
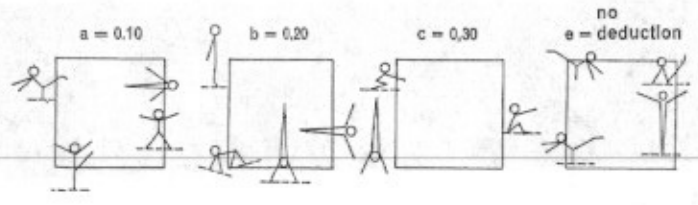
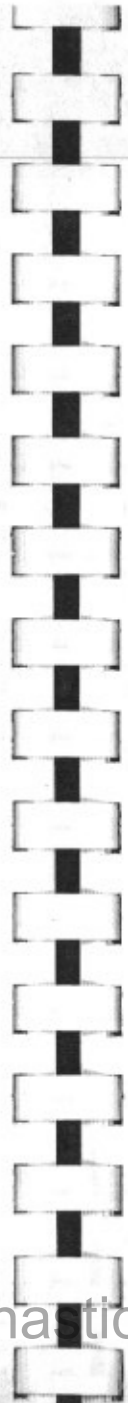
Art. 63-71



See Appendix 1

3. If the dismount is not commensurate with the difficulty of the rest of the exercise, the deduction is ..... *up* 0.10 to 0.30
4. If an exercise is not finished with a real dismount or if the dismount is only partly shown, the deduction is ..... 0.30 to 0.70
5. If one, or at least one of the selected C-parts on the parallel bars in the preliminaries or finals is not a swinging part, the deduction is ..... *up* 0.10 to 0.20
6. If in the finals one of the two required C-parts on the parallel bars, floor exercise and the rings is not a swinging part, or when more than two C-parts are executed, and the swing parts are not predominant, the deduction is ... *up* 0.10 to 0.20
7. If a part of an exercise is repeated more than once, even though the connections before and after may be different, the deduction is ..... *up 2-3* 0.10 to 0.20
8. For every connection or every part without value, this means that the part does not correspond to the general difficulty level of the exercise, the deduction is each time *up* 0.10 to 0.30
9. If the C- and B-parts are not constructed to serve the aim of the exercise, the deduction is ..... *up* 0.10 to 0.20
10. If the combination resembles the compulsory exercise too strongly and if the same connections before and after are performed, the deduction is ..... 0.10 to 0.50
11. If the exercise ends with the compulsory dismount and with the same preceding connection, the deduction is ... *up to* 0.20
12. If the optional exercise is performed exactly the same as the compulsory exercise, the gymnast will receive zero points.
13. **Going over or under the prescribed time limit in floor exercise will be handled as follows:**
  - a) up to 2 seconds ..... 0.10
  - b) up to 5 seconds ..... 0.20
  - c) up to 9 seconds ..... 0.30
  - d) over 9 seconds ..... 0.50
14. **Stepping out of the floor exercise area will be penalized as follows:**
  - a) Touching the floor outside of the area with one hand, one foot, the head, one knee, one elbow, etc., deduct each time ..... 0.10
  - b) Touching the floor outside of the area with both feet, with both hands, or both elbows, etc., each time ..... 0.20
  - c) Sitting, kneeling or lying, etc., outside the area, each time ..... 0.30
  - d) For each part performed outside the area, each time ... 0.10
  - e) If parts of the body reach out over the area limits, there is no reason for a deduction as long as the floor is not touched outside the area.

The inside edge of the line marking the floor area is the outer limit.



= Superior Judge  
 = Scorers  
 = Judges from 1 to 4

15. **Leniency** for risky exercises or those with special originality may at most be up to 0.20 points.

Article 34

**Total deductions for combination**

~~The total deductions for combination may not exceed 1.50 points.~~

D. Evaluation of execution

Deductions will be made for poor form and incorrect technical execution.

Article 35

1. Execution errors in form apply to poor foot, leg, head, arm, hands and body holding, stops, touching, etc.
2. In the group of technically incorrect execution belong among others the following errors: If the shoulders are too far forward upon regrasping the parallel bars in a forward Stützkehre, or if there is too much arch in the back; when the regrasp of the back Salto on the parallel bars is too late, or executed with the shoulders too far forward; unimpressive uprisers, lack of amplitude and executed too low; too little freedom in double leg circles or scissors in which only the legs but not the hips are raised high on the side horse; handstands not held vertically (shoulders too far forward); pirouette on parallel bars and on the floor in which the body is not in a vertical position; supporting, hanging and standing scales in which the body is not held in a level position; crosses with bent arms or not held with arms level, etc.

Article 36

**General execution errors and corresponding deductions**

1. **Poor** position of feet, legs, arms, hands, head and body; or open legs at instances where this is not required by the movement, everytime ..... 0.10 to 0.30

Art. 42-62

Art. 63-71

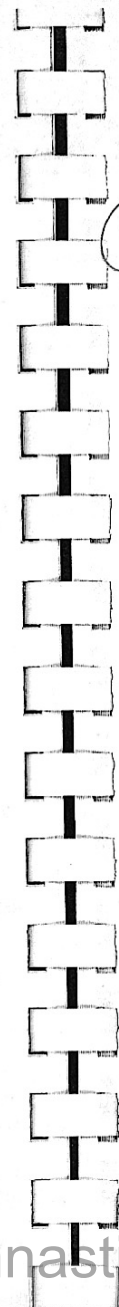
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2. **Touching** the body of the horse, the pommels, the rails, the supports for the parallel bars, the floor, or the base support of the parallel bars; the horizontal bar, the uprights of the horizontal bar; or the ropes of the rings: touching these with the feet, legs or with the seat or other parts of the body if the touching of these is not required by the execution of the movements, everytime..... 0.20 to 0.50
3. **Stops (or hesitations) of the exercise** will always be punished according to the extent of the error; however, taking into consideration the difficulty rating of the part or the connecting exercises which are the causing factor to the stop, everytime deduct ..... 0.20 to 0.50
4. **In the case of a definite sit down** on the apparatus, deduct everytime..... 0.50 to 0.70
5. **Falling on the apparatus** forward, sideward, or backward is identical to a definite sit down and should be treated the same way.

Article 37

**Deductions for technical insufficiency of the execution**

1. **Walking in handstand:** 0.10 per step, at the most deduct up to 0.50
2. **Interrupted motion in upward movements** ..... 0.40 to 0.30
3. **Two or more starts** to a hold part or to a strength part, or to any other upward movement..... 0.20 to 0.50
4. **Strength parts** that are executed with swing, or swing parts that are executed with strength, shall be penalized with ..... 0.40 to 0.30
5. **Duration of hold parts is set as follows:**  
 a) On parallel bars and floor: 2 seconds  
 b) On the rings: 3 seconds  
 (L support: only 2 seconds)
6. **If holds are not maintained for the above required time**, the following deductions will apply:  
 a) On the parallel bars, floor, and "L" support on the rings held only 1 second ..... 0.20  
 b) Holds on the rings of only 2 seconds ..... 0.20  
     of only 1 second ..... 0.40  
 c) Holding longer than the time stipulated above, provided these are not covered by the difficulty of the movement; deduct ..... 0.10 to 0.20
7. **On the rings:**  
 a) Handstands with bent arms or touching the ropes with the arms..... 0.20 to 0.30  
 b) Handstands with bent arms and touching the ropes with the arms..... 0.30 to 0.50  
 c) Cross or inverted cross, or free support scale with bent or not completely horizontal body, or not completely horizontal arms (applied particularly in the compulsory exercises) ..... 0.40 to 0.50



- a) Swinging of the ropes ..... 0.10 to 0.30  
 b) Falling over from handstand into the hang, provided it is an unwanted fall..... 0.10 to 0.50
8. **Floor exercise**  
 a) Faulty stand position during and at the end of the exercise according to article 11..... 0.10 to 0.50  
 b) Lack of harmony, rhythm and flexibility (suppleness), deduct everytime ..... up to 0.20  
 c) Lack of harmony, rhythm, and flexibility during the entire exercise ..... up to 1.00  
 d) For gymnastically objectionable movements, poor form and personal expression, too many running steps for handsprings and Salto; and for poor form before, during or after the exercise..... 0.10 to 0.30
9. **Side horse**  
 a) Lack of amplitude in double leg circles..... 0.10 to 0.30  
 b) Scissors without engaging hips, i.e. when the hips don't swing along..... 0.10 to 0.30
10. **General**  
 Support scales, hanging scales, "L" and straddle "L" supports which are not being held horizontally; technically incorrect standing scales; handstands that are not held vertically, or when the shoulders are pushed forward; delayed grasping of bars in the Stützkehre or Salto backward on the parallel bars; hasty transitions from one exercise part to another, etc., deduct everytime..... 0.10 to 0.30
11. **The posture and standing position before, during and after an exercise**  
 If the exercises on the apparatus are not started and ended with good standing position, or if there is a faulty standing position before, during or after the floor exercise, the deductions are as follows:  
 a) A small step or hop when reaching the floor, or incorrect posture before or after the exercise..... 0.10 to 0.20  
 b) Several steps or hops, or touching the floor with one or both hands **without support**, or poor posture before or after the exercise..... 0.20 to 0.30  
 c) **Support** of hands or one hand on the floor, kneeling, sitting or other falls, or very poor posture before or after the exercise..... 0.30 to 0.50  
 d) Incorrect, poor, or very poor posture of the competing gymnast when being elevated by an assistant on the horizontal bar and the rings, from the moment his feet leave the floor..... 0.10 to 0.30
- Article 38 (40m sup)  
 For undisciplined and unsportsmanlike behavior of the competing gymnast, deduct..... 0.10 to 0.30

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**Interruption of an exercise through falling or resting on the floor**

1. When falling from the apparatus or standing on the floor without releasing the grip, or interrupting the exercise for other reasons, the exercise may not be repeated, but continued immediately or at the latest within 30 seconds. A standardized deduction is prescribed.
2. During the 30 seconds, the gymnast is free to move about as he pleases. If the exercise is not continued at the end of these 30 seconds, it shall be considered completed, and the value of the exercise in this case will be limited to the work done up to the interruption.
3. The superior judge checks this time and informs the gymnast at the completion of 10, 20 and 30 seconds. He then calls "time" at the end of the 30 seconds.
4. When continuing the exercise, the gymnast must not repeat the last completed part of the exercise, but must start with the part that follows. Movements that are needed here in order to arrive at the proper starting position shall not be considered in the evaluation of the exercise, unless the gymnast uses more than one intermediary swing to arrive in the support position.

**5. The deductions are as follows:**

- a) Interrupting a routine on the side horse or parallel bars; by touching the floor with the feet or with some other part of body **without releasing the grip**..... 0.80
- b) Interrupting the exercise on the horizontal bar, parallel bars, rings, or on the side horse **with loss of grip**, or a fall from the platform in floor exercise and continuing the routine within 30 seconds..... 1.00
- c) In cases according to article 39, 4, the usual deductions are to be applied.
- d) Tearing of clothing or bandages (taping), bodily injuries, or tearing the handstraps for the horizontal bar, can in no way be taken into consideration when an exercise is interrupted.

Article 40 (39a supplement)

**Leniency for special virtuosity**

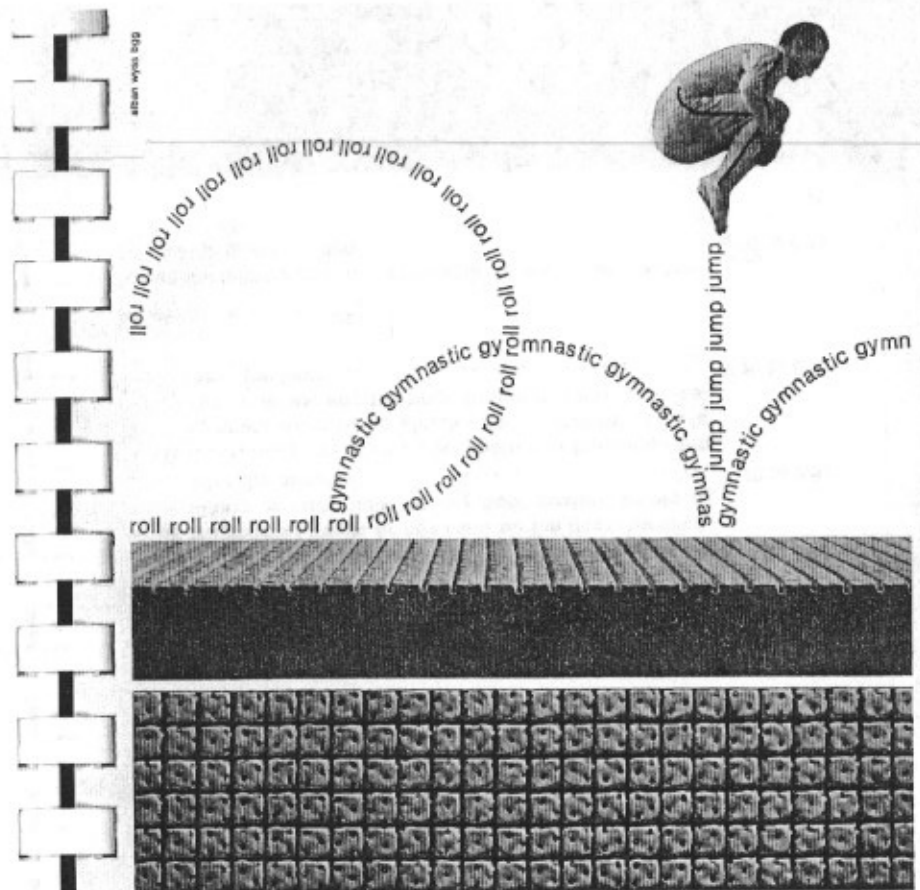
In connection with article 32 (risk and originality), some mitigation can be made in the deduction of faults in execution, if the gymnast shows special virtuosity. This leniency, in connection with risk and originality may not surpass the 0.30 limit.

**VII. The evaluation of compulsory exercises**

Article 41

**General**

1. **The evaluation of compulsory exercises results from the following factors in grading:**
  - a) Interpretation of the exercise according to the prescribed text
  - b) Execution—considering form and technique.



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- With factor 1 a) above, the judge determines if the exercise is being executed according to the prescribed text, while with factor 1 b) above, he evaluates the form and technical aspects of the execution of the exercise.
- In order to enable correct evaluation, every compulsory exercise is divided into different parts, which indicate a certain value in points corresponding to the difficulty rating of the various parts.
- Apart from the necessary A-parts, every compulsory exercise also contains 3 to 4 B-parts. The exercise, in relation to the optional exercises on the particular apparatus, has a content value of 9.20 to 9.60. For the judge, the exercise has, in regard to factor 1 a), a content value of 10.0: i.e., when the exercise is executed according to the prescribed text, the gymnast has a right to receive the maximal score.

#### Article 42

##### Repetitions of compulsory exercises

The compulsory exercises may, by principle, not be repeated, with the exception of the long horse vault, where 2 trials are allowed and where the better score counts.

Repetitions are allowed only when the gymnast, through no fault of his, has to interrupt an exercise, or finish due to exceptional circumstances, such as defects in the apparatus or other unforeseen deficiencies in the organization. Decisions on such repeats can only be made by the superior judge or the directors of competition.

#### Article 43

##### Deductions for errors in the interpretation of compulsory exercises

If the exercises are not executed according to the prescribed text, the deductions are as follows:

- For parts or connecting parts that are omitted, deduct the entire value of the particular part as provided in article 41, 3. In making these deductions, it is necessary to determine whether the omission of a particular part or connecting parts makes the previous or following parts easier. If this is the case, deduct an additional ~~0.20~~ <sup>0.40</sup> to 0.50.
- For added parts, the deduction (everytime) is 0.30 to 0.50. It is necessary here, also, to determine if the addition of this part made the previous or the following exercise easier. If this is the case, deduct an additional ~~0.10~~ <sup>0.40</sup> to 0.50.
- If a definite part or a definite connecting part of the compulsory exercise is to be performed on one particular side, but is performed by the gymnast on the wrong side, he loses one-half of the allotted value of the part or connecting part.

#### Article 44

##### Evaluation of execution of compulsory exercises

- In grading the execution and technical aspects of a compulsory exercise use the same standards as for the optional exercises, including intermediate swings, interruptions of exercises, etc. Exceptions

can only be made when the Technical Committee releases special rules for the compulsory exercises.

2. **When interrupting an exercise**, the same rules that are used for the optional exercises are valid (article 39, paragraph 4 on page 22).

### VIII. Evaluation of the six events in the finals for the title

#### Article 45

##### General

1. **The evaluation in the finals** for the championship in the different events follows basically the aforementioned rules for the grading of the optional exercises in all-around competition.
2. **With the exception of the additional C-part as opposed to the all-around exercises**, the exercises in the finals may have the same format as in the all-around, or may be different.
3. The six gymnasts (who rank among the first six) are admitted to compete in the individual finals for an event on the basis of the results obtained in the compulsory and the optional exercises. If one or more of the finalists renounces his participation in the finals on an apparatus in accordance with article 34 d) of the technical regulations, the gymnast(s) who is next in rank will be considered.
4. In addition to the six finalists in every event, the directors of competition will determine the next two following gymnasts on the list to be used as reserves. They must be ready to compete on the particular apparatus during the finals in order to take the place of one of the finalists in case of incapacitation. If these gymnasts are not ready, the consequence may lead to deductions for unsportsmanlike behavior in the individual or team results; or even elimination from the ranking list.

#### Article 46

##### Additional rules for the grading of exercises in the finals

1. Besides the possibility of making deductions on pure factors of difficulty, combination, and execution, the judges shall also use the following bonus factors when grading the "finals" exercises in order to make possible the selection of the absolute best performance on each apparatus:
  - a) Bonus points for risky performances
  - b) Bonus points for performances of exceptionally original character
  - c) Bonus points for exceptional virtuosity (artistic proficiency)
2. On the basis of the above, the gymnast will be given, for maximum difficulty, combination, execution and proper technique, a maximum score of 9.7 instead of 10.  
The partial score of 3.4 for difficulty, 1.6 for combination, and 5.0 for execution are therefore each reduced by 0.1 point and carry, then, the value of 3.3, 1.5, 4.9 points. The deductions in these three factors of scoring remain the same as in the optional exercises in the all-around.

3. Taking into consideration the deductions (from par. 2 above), the judge must, at the same time, determine if the gymnast's performance (considering the contents of the exercise and its composition) satisfies **more than the mere requirements** of the Code of Points: if he takes some risks when choosing the contents of the routine, or shows some degree of originality in its composition; or merely remains technically correct. At the same time, he must determine if the gymnast, from a technical standpoint, when executing his exercise, remains within the usual adequate limit, or whether he is able to exceed that boundary in the direction of virtuosity.
4. If he remains within the usual adequate limits of the three evaluation factors, he cannot receive more than 9.7 points for his performance. If he exceeds these limits in one, two or even three of the three evaluation factors, he is then entitled to the bonus point factors a), b) and c) under article 46, par. 1 as follows:
  - a) 0.1 to 0.2 in one of the three bonus point factors
  - b) 0.1 to 0.3 in two of the three bonus point factors
  - c) 0.1 bonus point in each of the three bonus point factors
5. The judge has to observe and determine if the risk, originality and/or virtuosity limits itself to one or two parts: if they influence half of the exercise or if the entire exercise is equally influenced by one, two or even all of the bonus point factors.
6. Under no circumstances can the gymnast receive bonus points **on the basis of merely increasing the difficulty**, if the increased difficulty shows no **real risk or real originality**.
7. The judge will find, on page 183, purposeful definitions of the terms, "risk," "originality," and "virtuosity;" and he must abide by these definitions in all respects.
8. **The following examples illustrate different possibilities of bonus points:**

Object	1	2	3	4	5	6	7
Maximum scores	9,7	9,7	9,7	9,7	9,7	9,7	9,7
Deductions	-0,2	-0,1	-0,0	-0,0	-0,3	-0,4	-0,2
Basic scores	9,5	9,5	9,7	9,7	9,4	9,3	9,5
Risk	+0,1	+0,0	+0,0	+0,0	+0,1	+0,2	+0,0
Originality	+0,0	+0,0	+0,0	+0,1	+0,1	+0,0	+0,2
Virtuosity	+0,0	+0,0	+0,0	+0,2	+0,1	+0,1	+0,1
Final scores	9,6	9,6	9,7	10,0	9,7	9,6	9,8

#### Article 47

##### The composition of the jury in the finals

1. The jury at each apparatus is composed of two referees and four judges.
2. One of the two referees must be of a nationality that is not represented in the particular finals (neutral).
3. The four judges must be of a nationality that is not represented in the particular finals (neutral).



4. The judges have, in addition to their other regular responsibilities, the obligation to award the most just score. They confer with each other, for this reason, but award only one score which is the average of their individual scores.

## IX. The long horse vault

### Article 48

#### General

1. The horse is placed lengthwise. The distance of the springboard may be chosen by the gymnast.
2. All jumps must be executed with support of one or both hands. The length of the running approach is optional: however, it must not be longer than 20 meters, including the springboard.
3. Compulsory and optional jumps may be executed twice; the better score counts. In the optional jumps, the gymnast may take the same jump twice or may choose two different jumps.
4. The compulsory jump may not be executed as an optional jump, neither in the all-around, nor in the finals.
5. Both jumps must be taken immediately and consecutively.
6. The evaluation starts with the gymnast's approach, without being included in the scoring. It ends with the first step after landing on the floor.
7. For jumps in the finals, see special rules on page 37.

### Article 49

#### Evaluation

The evaluation of the long horse vault is divided into four individual factors, as follows:

1. Difficulty of the optional jump, or interpretation of the compulsory jump.
2. The support of the hand or hands.
3. The preflight and flight of the body from a technical standpoint.
4. The form in execution of the jump.

### Article 50

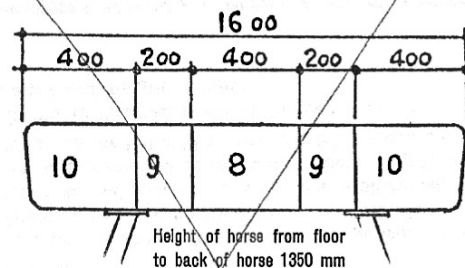
#### The difficulty and form of the different jumps

1. The drawings beginning on page 39 illustrate the form and the position of the different jumps. The technical execution must comply with these as well as with the following regulations, which include the distance from the end of the horse to the stand position of the gymnast at the completion of the vault.
2. The difficulty of jumps not listed in these regulations shall be compared with the listed jumps in their difficulty.
3. In order to promote other, more difficult jumps, there will be a mitigation in deductions for minor errors of execution.

### Article 51

#### Support of hand or hands and grip zones

1. The horse is divided into five different grip zones according to the following picture:

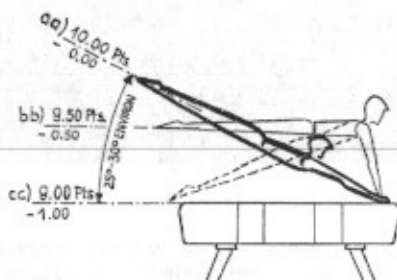


2. **First grip zone:** At each end of the horse, vertically from the end to the first white line: 400 mm exclusively.  
**Second grip zone:** Vertically, from each end of the horse to the second white line: 400 plus 200 mm, exclusively.  
**Third grip zone:** The rest of the length. The white lines must measure 10 mm in width.
3. **No zone deduction is made** when the hands or hand are placed within the 400 mm zone of the proximal or distal end of the horse without touching the white lines.  
**A deduction of one point** is made when the hands or one hand touches the first line or the 200 mm second zone.  
**A deduction of two points** is made when the hands or hand touches the second line or the middle zone.
4. To ascertain zone fouls, in world Championships, Olympic Games, and other larger meets, an electric recording device is available and entrusted to one of the grip judges. Two grip judges must be available in any case.

### Article 52

#### Preflight and flight of vaults with support on the far end of the horse

1. For the preflight to the support of hands or one hand the following sketch provides the necessary information:
  - a) **No deduction** is made when the body is at an angle of at least 25°-30° to the horse on the preflight (see sketch aa).
  - b) **A deduction of 0.5** is made when the preflight is only to the horizontal position of the body (see sketch bb).
  - c) **A deduction of 1.0** is made when the preflight is below the horizontal, and when the feet reach a maximal height of the height of the horse. This value will decrease further when the diagonal position of the body is more pronounced.
  - d) Of course, 1/10 of a point deduction can also be made between 10 and 9.5, and 9.5 and 9.0.

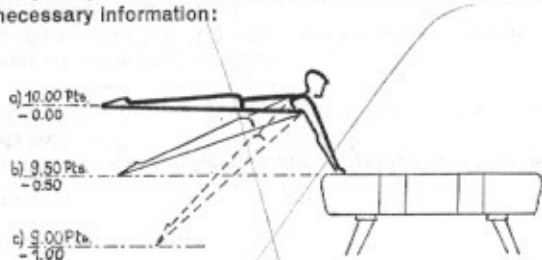


2. The technical execution and manner of the vaults must be such that impetus and flight are brought about in the second half of the vault (jump for height and distance, as the corresponding drawings illustrate).

Article 53

Preflight and flight of vaults with support on near end of the horse

1. For the preflight to the support of hands the following sketch provides the necessary information:



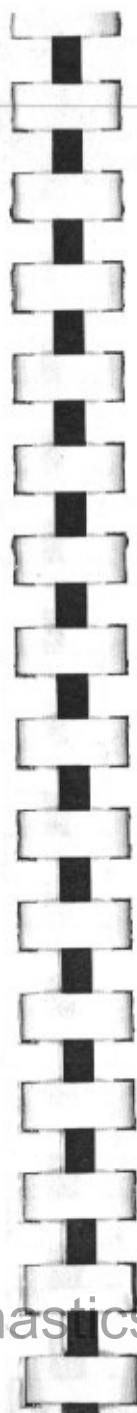
- a) No deduction is made when the body assumes at least a horizontal position. *when horse runs horse*
- b) A deduction of 0.5 is made when feet reach a position of not lower than the top of the horse.
- c) A deduction of 1.0 is made when the long axis of the body (shoulders/feet) is in a diagonal with the take off point.
- d) Of course, 1/10 of a point can also be used between 10 and 9.5, and between 9.5 and 9.0.

Article 54

The evaluation of long horse vaults in general

For practical reasons, the following paragraph includes all deductions except the difficulty evaluation.

- 1. The preflight to support, on the neck or croup, inasmuch as the errors are included in the framework of the rules... 0.10 to 1.00

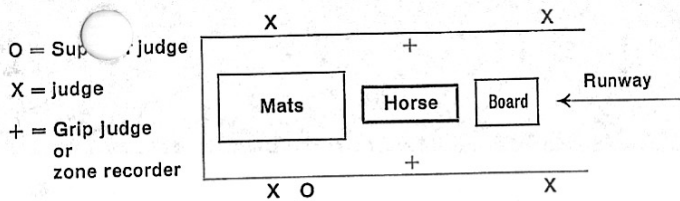


- 2. Insufficient height in the after-flight after the support of hands (also partly decisive here is the distance of the gymnast measured from the end of the horse: see applicable drawings)..... 0.10 to 1.00
- 3. Too pronounced bending forward or backward in hecht vaults and handsprings, provided bending is not indicated: 0.10 to 0.50
- 4. If during the jump and upon landing on the floor, the gymnast does not assume a position in the direction of the long axis of the horse:..... 0.10 to 0.50
- 5. Touching the second zone in front or behind:..... 1.00  
Touching the middle zone:..... 2.00
- 6. Poor position of feet, arms, legs, head or body; or parting of legs when the vault does not require it; each time..... 0.10 to 0.30
- 7. When the errors in 6. prevail during the entire vault:..... 0.40 to 1.00
- 8. Touching the back of horse with feet, legs, knees, and other parts of body:..... 0.20 to 0.50  
In the case of pronounced touching, sitting or lying:..... 0.60 to 1.00
- 9. Bent arms in handsprings or Yamashitas:..... 0.10 to 1.00
- 10. Bent legs in hecht vaults:..... 0.10 to 1.00
- 11. **Deductions for errors in stand after the vault**  
The stand after the jump is to be judged in the same manner as a stand after an exercise on an apparatus:
  - a) Small step or hop, or poor form:..... 0.10 to 0.20
  - b) Several steps or hops as in 11 a), or touching the floor with hands, or one hand **without support** on the floor, or poor form:..... 0.20 to 0.30
  - c) Kneeling or sitting, or other falls, or **support** with the hands or one hand on floor, or very poor form:..... 0.30 to 0.50
  - d) Undisciplinatory or unsportsmanlike behavior before or after the jump:..... 0.10 to 0.30
- 12. **Leniency for errors in stands**  
For exceptionally difficult vaults, provided these and other vaults are executed with great height and distance, reduce the deductions for faulty standing position up to 0.20 points.

Article 55

Placing of judges for the long horse vault

- 1. The four judges and the superior judge shall be positioned in such a way that they can, from each position, see every jump in an unobjectionable way.
- 2. The two **grip judges**, who must at least possess a national judge's certificate, are placed on the podium on both sides of the center of the horse, so that each can observe clearly all zones.  
If there is an electrical zone recorder (according to article 51, 4), the grip judge on the left side stands near this apparatus.
- 3. The following illustration shows the positions of the superior judge, the judges and the grip judges:



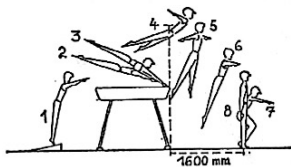
4. Inasmuch as the apparatus are mounted on a platform according to the technical regulations, the organizer shall provide chairs with arms for writing, of equal height, for the superior judge and judges in order that they may, at a glance, observe the area in a horizontal plane between the floor and the top of the horse (appr. 60-70 cm).

Article 56

Stick figures and manner of execution of vaults with support on the neck (far end of the horse)

1. Straddle ..... 7.00

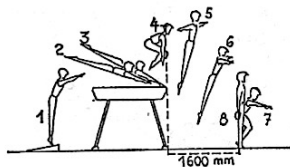
6.7 6.7 6.4



SK 1

2. Squat ..... 7.00

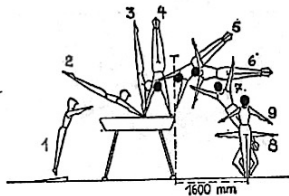
6.7 6.7 6.4



SK 1

3. Jump to handstand and 1/4 turn to turnover sideways (Simple Hollander) ..... \*9.00

8.2 8.2 8.5

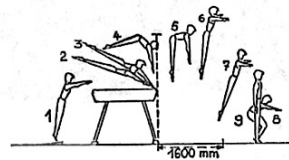


SK 11

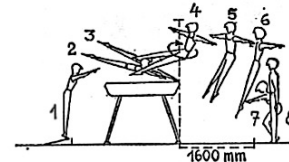
4. Stoop ..... 9.50

9.2 9.2 8.9

SK 1



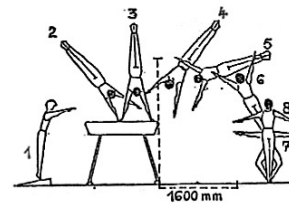
5. Scissors with 1/2 turn ..... 9.50



6. Jump with 1/4 turn to turnover sideways (Hollander) ..... +9.60

9.3 9.3 9.0  
1 2 3

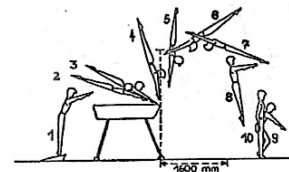
SK 11



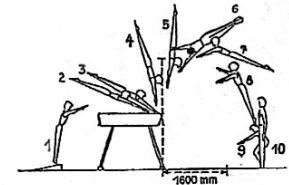
7. Handspring ..... \*10.00

9.7 9.7 9.4

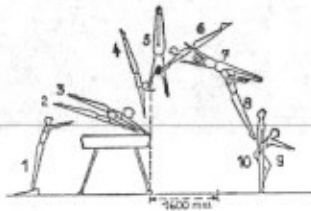
111



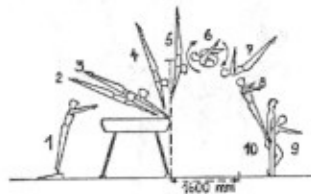
8. Handspring with 1/2 turn ... \*\*10.00



9. Handspring with 1/4 turn ...\*\*10.00



10. Handspring, followed by Salto forward tucked .....\*\*10.00



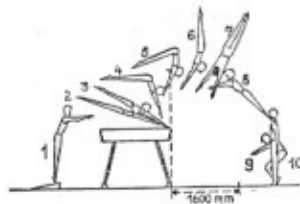
11. Yamashita ..... \*10.00

97 97 94  
1 2 3

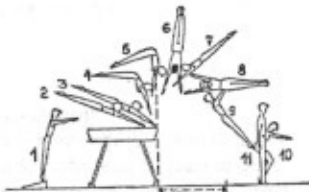


12. Yamashita with 1/2 turn .....\*\*10.00

97  
97  
94

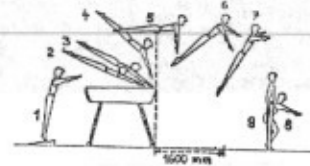


13. Yamashita with 1/4 turn .....\*\*10.00



14. Hecht vault ..... \*10.00

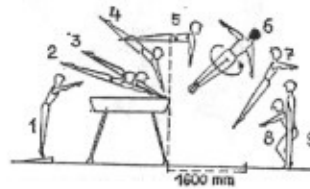
1 97  
2 97  
3 94  
SK IV



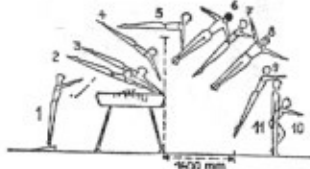
15. Hecht vault with 1/2 turn ....\*\*10.00

97  
97  
94

SK V



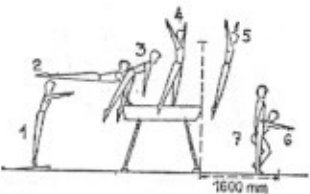
16. Hecht vault with 1/4 turn ....\*\*10.00



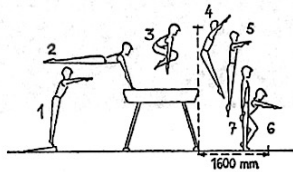
Article 57

Stick figures and manner of execution of vaults with support on the croup (near end of horse)

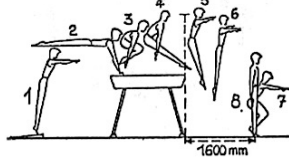
17. Straddle ..... 7.50



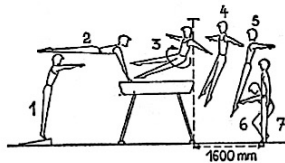
18. Squat ..... 7.50



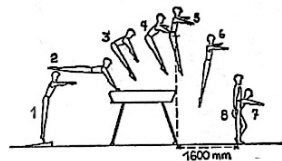
19. Squat with immediate stretching of knees after the squat-through ..... 9.00



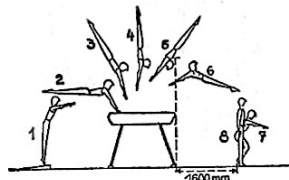
20. Scissors with 1/2 turn ..... 9.30



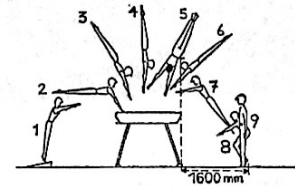
21. Stoop ..... 10.00



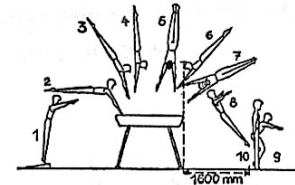
22. Handspring ..... \*10.00



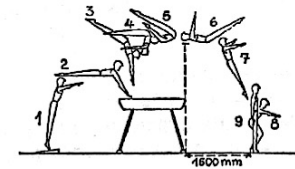
23. Handspring with 1/2 turn ...\*\*10.00



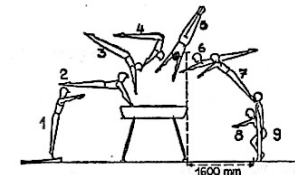
24. Handspring with 1/4 turn ...\*\*10.00



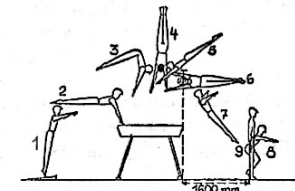
25. Yamashita ..... \*10.00



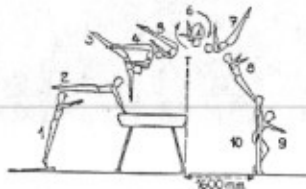
26. Yamashita with 1/2 turn .....\*\*10.00



27. Yamashita with 1/4 turn .....\*\*10.00



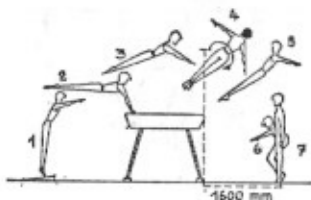
28. Yamashita, followed by Salto forward tucked .....\*\*10.00



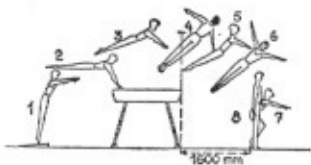
29. Hecht vault ..... \*10.00



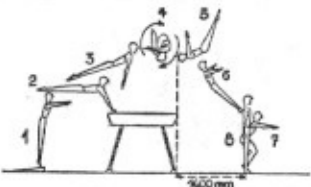
30. Hecht vault with 1/2 turn ....\*\*10.00



31. Hecht vault with 1/4 turn ....\*\*10.00



32. Hecht vault, followed by Salto forward tucked .....\*\*10.00



#### Article 58

#### Remarks concerning the vaults under article 56 and 57

1. For the vaults 1 to 16 under art. 56 the regulations of art. 52, paragraph 1 and 2 concerning the preflight and the after-flight as well as the technical execution of the vaults, are valid in all parts.
2. For the vaults 17 to 32 under art. 57 the regulations of art. 53, paragraph 1 a) to 1 e) concerning the preflight and the after-flight as well as the technical execution of the vaults, are valid in all parts.
3. Only the last hand will be considered for the zone support in the vaults indicated with a + (No. 3 and 6).
4. In the all-round competition some mitigation in the deduction of points, same as in other events, for minor mistakes in execution or stand, may be applied, if the vaults, indicated by one asterisk, have been especially well performed, with artistry and virtuosity. However, it is not allowed to go beyond the 2/10 limit.
5. In the all-round competition for vaults, indicated by two asterisks, same as in other events, there may be some mitigation in the deduction for minor mistakes in execution and stand, for risk if the performance is of special excellence and virtuosity. However, the performance must follow the regulations and the mitigation in deduction may not exceed the 2/10 limit.

#### X. Judging of horse vaulting in the finals

##### Article 59

1. For the judging of horse vaulting in the finals the same regulations as for the other events are valid.
2. The highest grade to be given for full difficulty and execution as far as body position and technical execution are concerned, is **9.7 points**. It includes the support of hands on the horse according to regulations. In recognition of risk, originality and virtuosity the judge may give bonus points to the gymnast as high as 0.30, see art. 46.
3. Besides the regulations, according to art. 58, which are to be used in a modified way also in the finals, the judge may give bonus points as high as 0.30 points as follows:
  - a) For the vaults, indicated by an asterisk, as high as 0.20 points at the most for some especially excellent performance and virtuosity.
  - b) For the vaults, indicated by two asterisks, as high as 0.30 points, for risk, originality and virtuosity.

##### Article 60

#### Regulations for execution for horse vaulting in the finals

1. The gymnast has to show **two different vaults** in the finals, the compulsory vault is excluded, however, one or both vaults, performed in the all-round competition, may be repeated.
2. For both vaults the gymnast is only allowed one attempt (one for each of them).

3. The vaults to be performed may not belong to the same category, not in the case when one of the vaults with support on the near end of the horse and the other one with support on the far end of the horse are chosen. For example, two handsprings, two hecht vaults or two Hollanders may not be performed.
4. **Two vaults of the same category may only be performed, if one is chosen with rotation around the longitudinal axis of the body, or if a free somersault forward is added to the vault, even if the support is executed both times on the same end of the horse.**
5. The two vaults must immediately follow one after the other.
6. If a gymnast performs two vaults of the same category and one of them without rotation, **he receives 0.50 points less for the second vault.**
7. If the **compulsory vault** is chosen or executed as one of the two vaults, the gymnast receives **0.00 points** for it.

Article 61

**Start of evaluation and announcing the vault in the all-round and in the finals**

1. The horse vault begins with the run of the gymnast, without paying attention to it in the evaluation. As soon as the gymnast has taken the first step, the vault is regarded as having begun.
2. In order to facilitate the evaluation by the judges each gymnast has to indicate either through his coach or by himself with the help of sketches placed at the take-off, whether he intends to perform a vault with support on the near or far end of the horse. This announcement takes place when the green flag is raised by the referee judge or when the green light shows, if there is an electric apparatus for flashing scores.

**XI. Explanations and remarks concerning the A-, B-, C-tables**

Article 62

**Abbreviations of gymnastic nomenclature**

To shorten the extent of the A-, B- and C-tables, the following abbreviations of gymnastic nomenclature may be used:

f. .... from	h. .... hand, hands
f. s. .... from stand	hg. .... hang
upwd. .... upward	hstnd. .... handstand
b. .... both	hsprng. .... handspring
L. .... leg, legs	supt. .... support
b. L. .... both legs	ugr. .... undergrip
d. L. .... double legs	rgr. .... reverse grip
trn. .... turn	inv. hg. .... inverted hang
inw. .... inward	cr. gr. .... cross grip
El. gr. .... Elgrip	l. .... left
fr. c. .... free circle	w. .... with
bnt. .... bent	w. h. .... with the hands
str. .... straight, stretched	wo. i. c. .... without intermediate circle



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Art. 63-71

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p.....	pommel(s)	"L" supt. ....	"L" support
r.....	right	frtws. ....	frontways
ogr. ....	ordinary or over grip	fwd. ....	forward
rws. ....	rearways	i.c. ....	intermediate circles
sec. ....	second(s)	i. ....	intermediate
sdws. ....	sideways	mgr. ....	mixed grip
obl. ....	obliquely	G. swg. ....	Giant swing

#### Article 63

##### Conventional terms

1. In order to save space and for better readability we have used certain terms, which have become accepted for certain parts of an exercise and its connecting parts. We have added a few new ones.
2. The exact definition of these expressions, inasmuch as they may not yet be familiar through long usage, are on page 169 under paragraph XII, illustrated by sketches.

#### Article 64

##### Repetitions of certain parts and combinations in the tables

1. In dividing the A-, B- and C-parts according to their origin or their names in three columns on the pages 50 to 167, we have not been able to eliminate repetitions of certain parts or combinations under different original names.
2. In these repetitions we refer "see also X Y" to a preceding or following reference to avoid misunderstandings.

#### Article 65

##### Exercise parts and combinations with prescribed technical execution

1. In the tables covering exercises of graded difficulty there are also certain B- and C-parts included, which, to be counted as such, are **required to be performed in a certain technical way**. Where this is the case, the necessary details follow the description such as: "2 seconds," in an angle of at least "30 degrees," "body horizontal and arms stretched", etc.
2. As long as such parts or combinations are not performed according to the regulations, they not only lose their B- or C-value, but also there may be some deduction for unsatisfactory technical execution in certain cases. If a gymnast, however, has shown the required number of B- and C-parts and if his performance contains additional parts or combinations according to 1., which do not display the proper execution required by the regulations mentioned above, but however, do not have any technical execution errors, they are, by all means not to be counted as faults. In this case the technical performance of these parts and combinations has to be otherwise correct and the performance as such may not be lacking in grace. Mainly strength and hold parts or connections are involved, in which the given time is exceeded, or hold parts are not respected, for example: Saito backwards into handstand on the parallel bars without holding, or cross without holding it for three seconds, but as far as movement and combination are concerned, well



performed; or the grip giants with a hop change of grip and one half turn with simultaneous change to giant backwards, in which, before the turn, at first both hands grasp undergrip and then execute the turn, etc.

Of course, other technical errors as the cross with bent arms or not held horizontally or Stützkehre with hunched shoulders, etc. are technical errors for which, according to the regulations, deductions are to be made.

#### Article 66

##### Duration of hold parts, execution of strength and swing parts

1. According to the rules in article 65, paragraph 1 and 2, the regulations for the length of certain hold parts and the corresponding deductions for the optional exercises has become more or less illusory, because either the value as such is not considered, or no deductions at all are made (see art. 65, 2), while they are applied in the compulsory ones. However there may be incidents in the optional exercises, when these rules have to be applied. This is especially the case in parts and combinations, performed in addition to the required number, where the prescribed length of time has been surpassed or the part in question or the exercise as such has been so disturbed in the aspect of movement, that the judge has to make deductions by way of these means.
2. In all cases, where "strength parts" are indicated or where "slow" or "raise" is mentioned, the gymnast is required to execute these parts slowly and with strength (exception: the arm movements in the floor exercise), while the swing parts or connecting parts have to be executed in a swinging way without any use of strength.

#### Article 67

##### Examples of exercises

1. Added to the tables of difficulties on the side horse an example of an exercise is given, which contains the exact number of A-, B- and C-parts. Among other things this example has the purpose to indicate to the judge ways for a new conception of the definition of B- and C-parts, that is, for a conception, that B- and C-parts are to be performed as such, and not any longer in combination with other parts.
2. The three examples of exercises on the rings illustrate the trend of what the distribution of strength, hold and swing parts in one exercise should consist of. These examples indicate to what extent the gymnast is allowed to execute his strength exercises and/or hold parts or swing exercises while still remaining in the realm of gymnastics on the rings and without working contrary to the results achieved in the development of artistic gymnastics.
3. For floor exercise, at the end of the tables, there is an example of an optional exercise, which pays attention to the above mentioned rules. It is to show the trend we visualize for the floor exercise, taking into consideration results of the development in world artistic gymnastics. We also want to put up our guard against too much acrobatics and too many repetitions of the same kind of somersaults. It is, however, not a pattern of choice and structure of exercises, but rather an example of how to select the different parts of an exercise.

Apart from their special purpose these examples are to indicate trends for the other gymnastic apparatus as far as the distribution of A-, B- and C-parts are concerned. They shall also be models in the language of gymnastics, and give direction. Besides this, they should inspire the interest of the judges to become further involved in this subject matter and to work on new examples.

#### Article 68

##### Repetitions of parts or connecting parts

1. The following rule says (art. 33, paragraph 7): "If in an exercise, a part is repeated more than once, even if the parts preceding and following are different, there is a deduction of 0.10 to 0.20." This means, that a part, already performed, may be repeated only once. The parts preceding and following must be different. If the repeated part has a different pre- and after-combination the gymnast suffers the necessary deduction. This new rule has been added, because there are gymnastic apparatus (parallel bars, rings) on which it is almost impossible not to have a single repetition (Stützkehre on the parallel bars and circle on the rings). On the other hand some restriction on exaggerating has become necessary corresponding to the development in artistic gymnastics. This is especially true with Stützkehre on the parallel bars and somersault backwards on the floor as well as with other parts on all gymnastic apparatus, which the gymnast is only using, because he is especially good at them.

#### Article 69

##### Classification of somersaults, handsprings, basket, free circles and Saltos

The classification of the above mentioned moves, for the sake of unity on the various apparatus, are the following:

##### Parallel bars

Terms like "somersault," "handspring," as long as they are performed over the bars, have been replaced by "Salto" forward or backward, regardless whether they lead to a combination or to a dismount. The term basket has been replaced by "Felge" as long as the swing begins in a support position. At the beginning of such movements from stand on the floor one speaks of "Felgaufschwung" or "Felgüberschwung."

##### Horizontal bar

All flyaways around the broad axis of the body emerging from forward swing or backward swing in hang, or from the regular or reverse giant swing are called "Saltos." This is even the case if such a "Salto" is followed by another one. For the sake of simplicity we also call this a double Salto.

#### Article 70

##### Explanations of the origin of the A-, B- and C-parts

##### 1. A-parts

Generally A-parts are the basic forms of an exercise part, like uprise, kips, circles, giant swings, scissors, turnovers, double leg circles, etc., i.e. the

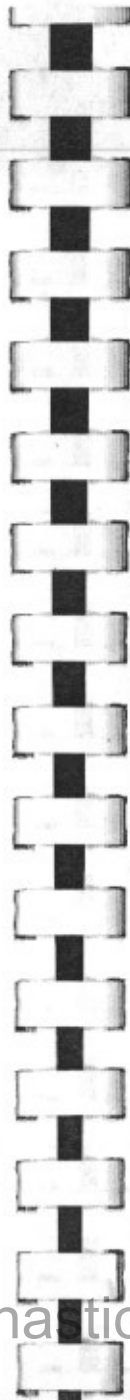
easiest value part of an element. If, however, one element appears too easy, they may also consist of a combination of two or more elements. For example on the side horse, where a simple leg undercut or single leg circle cannot reach the lowest limit of A-parts. In order to reach this limit, a combination of two to three undercut parts are required, which, in the execution of an exercise are linked together. In certain basic elements the A-part may become more difficult. Thus, for example, the Elgripstemme, the easiest value form of the elgrip giant swing, which we only find in the B-parts, is of considerable difficulty in the A-parts. The same is true for the front support  $\frac{1}{2}$  turn, or the back Salto leading to upper-arm support on the parallel bars, the back and front handspring on the floor, or the kip or back uprise on the rings.

## 2. B-parts

The B-part, being of medium difficulty, may consist of parts, having raised in difficulty as compared to the A-part like free front support scale on the parallel bars, the elgrip giant swing on the horizontal bar, Salto on the floor, Czechkehre on the side horse or front scale in hang on the rings. But it may also emerge from a combination of two A-parts like: shoot-up into handstand on rings, straddle cut over both bars to "L" support on the parallel bars, a Tramlot or a Stöckli on the side horse, stemme to double rear vault on the horizontal bar or back roll into the still handstand on the floor, etc. As a rule the more or less difficult way of connecting the two parts mentioned is the decisive factor as compared with the A-part, thus, for example the shoot up into handstand on the rings. In this case not so much the two A-parts, free circle and handstand, are of importance, but the linking together of the two i.e. the emerging from one movement and continuing into another one are determining their value. The B-parts are equally composed of a certain number of parts of which the difficulty surpasses the average due to the fact that in their final form they automatically become C-parts. Thus they are automatically dismissed: for example, the Czechstemme on the horizontal bar, the lay-out back Salto on the floor, the back Stöckli on the sidehorse or the cross on the rings. There are also B-parts, the origin of which are to be found in the B section. However, they cannot be incorporated in the C section, when they are compared in their level of difficulty with the A-part; they are too easy: hanging scale front ways on the rings, free front support scale and the Czechkehre on the parallel bars, Finnenstemme on the horizontal bar, etc.

## 3. C-parts

The C-part being of superior difficulty may also be composed of movements which are more difficult than B-parts such as: free front support scale on rings, compared with one on parallel bars, Czech giant swing on the horizontal bar which is an increase in difficulty from the Czechstemme, free front horizontal support scale on one rail on the parallel bars, compared with one in cross support; cross with legs raised to "L" position as compared to the simple cross, etc. In general the C-part, however, consists in combining A- and B- or B- and B-parts such as: straight body dislocate backward to forward swing in hang and shoot up to handstand on the rings, i.e. A+B; forward Stützkehre to still handstand on the parallel bars, i.e. B+A; Czechkehre followed without intermediate circling by a direct Tramlot, i.e. B+B, free hip circle into handstand with grip change, under grip with



release and hop on horizontal bar, i.e. B+B; back Salto in tuck position followed by a back Salto lay-out or viceversa on the floor, i.e. B+B, etc. Not the two parts on their own, but the way the two have been connected determine their rating as a C-part.

**The C-parts on the side horse** are the only ones of the 4 apparatus and the floor exercise, which can be defined according to a more or less valid principle: as a rule they have to consist of two B-parts of considerable difficulty without intermediate circling such as: **Czechkehre, direct Tramlot or the other way round, or reverse Stöckli, reverse Stöckli or direct Tramlot, etc.** As far as **less difficult B-parts are concerned**, beside the combinations of B-, or B- and A-parts there has to follow **another part without intermediate circling**. As a rule in this case an A-part is considered sufficient to reach the C-value, for example, **travel without intermediate circling followed by a double Tramlot without intermediate circling**.

In certain cases **double leg travel circles from one end of the horse across the pommels to the other end** are sufficient, as long as a **Schwabenflanke precedes or follows**. It results from the evolution of side horse work that in certain cases certain single parts from a C-value. For example the Russianwende, as long as it leads back to the original position, or presently, the circling of both legs in side support or cross support on one pommel, at least twice, etc. Attention has to be paid to the fact that in applying this principle, as mentioned above, that two B-parts of considerable difficulty, linked together without intermediate circling can only be credited with C-value, if the first movement of the following part leads into another direction, than the last one of the preceding part. Thus a combination Tramlot, Stöckli, Stöckli or Stöckli, Tramlot, Stöckli cannot be given C-value. The same is the case in direct Tramlot, followed by a Stöckli or in all similar cases.

## 4. Explanations of the degree of the definitions of the A-, B- and C-parts

Reading the tables of A-, B- and C-parts one will realize that by presenting the B- and C-values we restricted ourselves to the B- or to the C-part, instead of adding for example to a certain B- or C-part another B- or A-part, as it was the case in the 1964 edition. In a few parts there are, however, some exceptions to this practice. But this does not alter anything in the principle of restricting the examples to only B- or C-parts.

Thus in the future it will be the responsibility of the judges to take into consideration A-, B- or C-parts, performed in addition to the existing B- and C-parts, when judging the level of difficulty.

### Article 71

#### Analyses of the value of A-, B- and C-parts and how to define them

##### A. General

1. According to art. 20-24 the optional exercises have to consist of a certain number of parts and combinations to gain the highest score given for difficulty. They are divided into different levels of difficulty and called A-, B- and C-parts.

2. Examples of such graded parts are to be found in the tables beginning on page 50. These tables serve the judge, technician and gymnast as a reference-guide. They present guidelines for creating new possibilities for A-, B- and C-parts and their connecting parts.
3. This arrangement, into parts of different values, requires the judge to be able to discern, and when other parts and connecting parts which are not listed in the tables, can be given credit. His knowledge of gymnastics and his intuition combined with the following tables, explanations, analysis, and evaluations will assist him in judging exercises.
4. The A-, B- and C-parts in the first column, give the origin or name of the various kinds of parts and connecting parts. In the second column we have the A-parts as the easiest form, originating from them; in the third the B-parts, emerging from them and being of medium difficulty; the fourth the C-parts, emerging from the preceding ones as the most difficult part of the connecting parts, required for a C-part.
5. In reading and applying the A-, B- and C-tables one may notice:
  - a) The various listed parts and combinations within one category of values differ more or less from each other in their values.
  - b) The horizontal gradation between A-, B- and C-parts offers the possibility to define further parts.
  - c) The vertical gradation within one of the 3 levels may serve to open a further possibility for defining.
6. To make the judge more familiar with the subject matter these diversities and possibilities have been further defined.

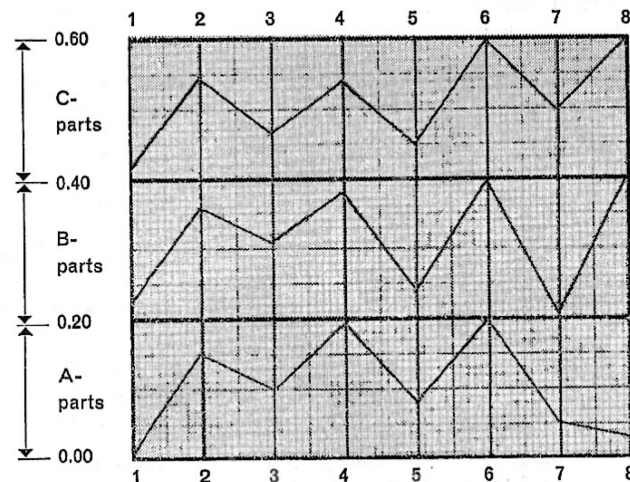
#### B. The diversity of values in one of the 3 value categories

1. Some diversity of value in the three value categories is not to be avoided, considering the given possibilities, because of understandable reasons there always has to be an adjustment to the development in world artistic gymnastics without neglecting the national associations, which are in the process of development.
2. Within one value-category there are value-parts, reaching from easy, over average, to value-parts of extreme difficulty, which should not go beyond the lowest limit of 0.01 or 0.21 or 0.41 and the highest limit of 0.20 or 0.40 or 0.60 for A- or B- or C-parts with their estimated value. The A-parts range from 0.01 to 0.02 points, the B-parts from 0.21 to 0.40 and the C-parts from 0.41 to 0.60 points. This equals the score of 0.60 points, set up for C-parts.
3. All those values, which fit into these value-categories, are to be considered and judged as the respective A-, B- or C-parts.
4. With the help of the following graphic presentation and explanations in figures and words, which in the 3 value columns on the parallel bars give 8 examples with their approximate estimated value, it shall be attempted to acquaint the judge, technician and gymnast better with this material.
5. On the left we have the 3 value categories, in the second column the numbers of the examples from 1 to 8, in the graphic presentation listed



- at the top and at the bottom of the diagram. The third column with Arabic and Roman numerals gives the numbers of the examples, selected from the table of exercises on the parallel bars, the fourth column contains the description of the examples and the fifth column has the approximate value for the exercises as determined by us.
6. To save space, we present examples on the parallel bars only. However, they should apply, in the same sense, to the other events.

Graphic presentation of approximate values of some A-, B- and C-parts in their respective range on the parallel bars



Value limit	Example No.	Table No.	Description of exercise	Approximate value
C- parts from 0.41 to 0.60	1	VII 3	Double rear vault and Czechwende to "L" support	0.41
	2	IV 3	Cast to "L" support	0.54
	3	I 3	Back uprise and handstand pivot backward	0.47
	4	XII 9	Basket to upper arm hang, front uprise to 1/2 turn	0.54
	5	VI 3	Double Stützkehre backward	0.45
	6	XII 15	Basket from support with straddle cut to "L" support	0.60
	7	XII 3	Basket to handstand	0.50
	8	XV 12	Press to handstand from "L" support sideways on one rail	0.60

Value limit	Example No.	Table No.	Description of exercise	Approximate value
B-parts from 0.21 to 0.40	1	I 5	Upper arm straddle cut to "L" support	0.22
	2	XII 14	Basket, straddle cut to rearward swing with bent arms	0.36
	3	III 2	Slide kip with 1/2 turn to forward swing in upper arm hang	0.31
	4	XIII 5	Salto forward to outer cross stand	0.38
	5	I 2	Uprise backward to handstand	0.24
	6	IV 2	Cast to rearward swing in support	0.40
	7	XV 2	Press handstand, straight arms, bent body	0.21
	8	XIV 8	Salto backward to Stützkehre, body horizontal	0.40
A-parts from 0.01 to 0.20	1	I 1	Back uprise to support	0.01
	2	I 4	Upper arm straddle cut to bent arm swing backward	0.15
	3	VI 1	Backward swing in upper arm hang, 1/2 turn to backward swing in upper arm hang	0.10
	4	V 1	Stützkehre from forward swing, body horizontal	0.19
	5	IX 1	Roll backward with regrasping	0.08
	6	IV 1	Cast to upper arm hang	0.20
	7	II 1	Uprise forward to support	0.05
	8	XVI 4	"L" support	0.03

### C. The possibility of a horizontal definition of A-, B- and C-values

1. A possibility for the horizontal definition automatically results from the way, in which the A-, B- and C-parts are divided into three value categories according to their origin. One has only to consider the degree of progression from the A- over the B- to the C-value.
2. To outline and better explain the possibility of definition, we give some typical examples on three apparatus and on the floor, which represent typical progressive escalation of difficulty.

Event	A-parts	B-parts	C-parts
Floor	a) Handspring forward	Salto forward tucked	Salto forward tucked with 1/2 turn
	b) Handspring backward (Flic-Flac)	Salto backward tucked, straight legs or stretched	Salto backward with 1/2 turn
	c) Press-handstand with bent body and bent arms	Press handstand with bent body and straight arms	Press handstand with straight body and straight arms from free front support scale

Event	A-parts	B-parts	C-parts
Side horse	a) Double leg circle	Stöckli	Stöckli, followed by Stöckli backward wo.i.c.
	b) Double leg circle travel	Tramlot	Tramlot, followed by direct Tramlot wo.i.c.
	c) Czechwende to support frontways	Czechkehre	Czechkehre followed by direct Tramlot wo.i.c.
	d) Straddled Czechkehre	Double Czechkehre wo.i.c. =B+B	Double Czechkehre, followed by double circle travel wo.i.c.
Rings	a) Hanging scale rearways	Hanging scale frontways	Free support scale
	b) Hip circle to support	Shoot up to handstand	Giant swing backward
	c) Flyaway backward dismount	Flyaway backward with 1/2 turn dismount	Flyaway backward with 1/4 turn dismount
Horizontal bar	a) From forward swing or from Giant swing backward: Salto with seat under the bar height	From forward swing or Giant swing backward: Salto with seat over the bar height	From forward swing or Giant swing backward: Salto with 1/4 turn
	b) Elgripstemme	Elgrip Giant swing	Elgrip Giant swing and 1/2 turn, hop with momentary support on one arm to Giant swing backward

#### D. The possibility of a vertical definition of A-, B- and C-values

1. The possibility of a **horizontal definition**, listed under C, is only based on comparison between A-, B- and C-parts of a certain element, but does not allow a possibility of differentiating within each of the 3 value ranges. We need such a method for defining as well.
2. The application of the A-, B- and C-tables offers a possibility of differentiating or defining. The most difficult part has to be used as the highest level and the easiest one as the lowest limit within the range of the A-, B- and C-parts. To include the parts and connecting parts, to be evaluated, but not listed in the tables, they can be placed in order of progression.
3. The following list is to illustrate such a possibility for floor exercises to the judge, technician and gymnast.

---

0.60	Double Salto backward tucked .....	= Highest value
	<b>C-parts</b>	
0.41	Prone position, press straight, body, arms bent to handstand .....	= Lowest value
0.40	Head kip with $\frac{1}{2}$ turn through momentary handstand to front leaning support.....	= Highest value
	<b>B-parts</b>	
0.21	Salto backward tucked .....	= Lowest value
0.20	Neck kip to stand .....	= Highest value
	<b>A-parts</b>	
0.01	"L" support .....	= Lowest value

---

4. All parts and connecting parts which at least do not reach the lowest score, as listed above, and which do not reach or go beyond the highest score, as listed above, are to be included in the appropriate value-category.
5. These examples may be extended and applied to all apparatus. These examples may also serve to give proper direction.







#### E. Conclusions

1. The possibilities for delineation, classification and definition, as shown under art. 71, should convey to the judge a knowledge of the generally accepted trends for the execution of his task of evaluating, even if they do not provide him with a concrete solution for everything.
2. It is not only a purely mathematical problem to define, estimate and classify value parts, but the judge must also possess the ability to perform in his mind the exercise to be judged. Only this will enable the judge to determine how much courage, strength, skill, control, sense of proportion, orientation, and persistence the gymnast needs. Only

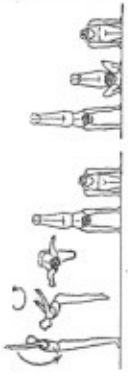




this will bring the judge close to a realistic evaluation. As mentioned in the beginning, the judge's own abilities and knowledge as a former gymnast, technical know-how and skill, continuous observation of the trends and development in artistic gymnastics, nationally and internationally, and unrestricted knowledge of the rules and regulations are necessary for conscientious judging.

3. The judge is to remain equal to his task by continuously studying the code of points, attending judges' courses, training of gymnasts, technical co-operation in the national association and by studying the publications of the FIG as well as other publications in his field.

# Floor exercise







Origin or name	A-parts	B-parts	C-parts
I. Jumps in place and forward	<p>1. Jump in place with raising joined or straddled legs forward</p> 	<p>2. Jump in place with raising joined legs forward and lowering body backward through momentary handstand to stand</p> 	<p>3. Jump in place with raising joined legs forward and lowering body backward to still handstand, 2 sec.</p> 
	<p>4. Jump forward to momentary handstand and roll forward</p> 	<p>5. Jump forward to momentary handstand followed by handspring forward with closed legs</p> 	<p>6. Hecht-jump forward followed by forward tuck Salto</p> 



<p>7. Lower arms forward and jump in place with 1/4 turn to front leaning support or to roll backward in prone position to front leaning support (Japanese jump)</p> 	<p>8. Lower arms forward and jump in place with 1/4 turn to still handstand (Japanese jump to still handstand), 2 sec.</p> 	<p>9.</p>
<p>10. Jump forward to roll forward to knee-bend, stretch knees and handspring backward (Flic-Flac): A + A (see also VIII 10)</p> 	<p>11. Jump forward to roll forward to knee bend, stretch knees and backward tuck Salto (see also VIII 11)</p> 	<p>12. Jump forward to roll forward to knee bend, stretch knees and handspring backward (Flic-Flac) followed by straight legs, bent body back Salto (see also VIII 12)</p> 


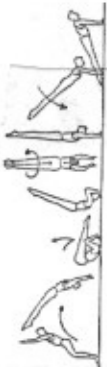
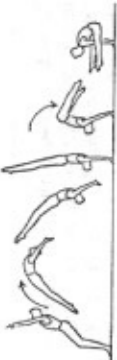




## Floor exercise

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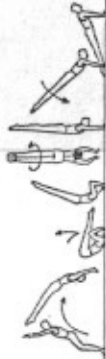


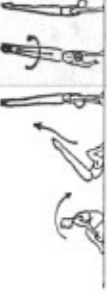
Origin or name	A-parts	B-parts	C-parts
I. Jumps in place and forward continued	13. Jump forward and roll forward to knee bend, stretch knees and jump backward with $\frac{1}{2}$ turn to forward roll: A + A 	14. Jump forward and roll forward to knee bend, stretch knees and jump backward with $\frac{1}{2}$ turn to handstand and roll forward 	15. Jump forward and roll forward to knee bend, stretch knees and jump backward with $\frac{1}{2}$ turn to still handstand, 2 sec. 
II. Jumps backward	1. Jump backward with $\frac{1}{2}$ turn to forward roll 	2. Jump backward with $\frac{1}{2}$ turn through momentary handstand to roll forward 	3. Jump backward with $\frac{1}{2}$ turn to still handstand, 2 sec. 

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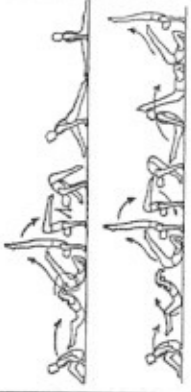

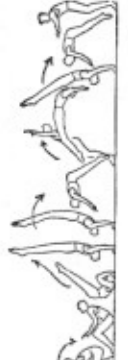
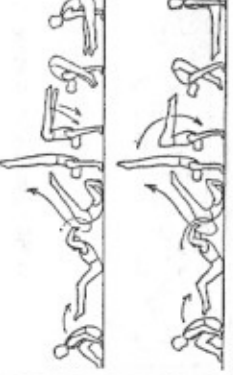

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	4.	5. Jump backward to neckstand and kip to stand (see also III 5) 	6. Jump backward to neckstand and kip with $\frac{1}{2}$ turn through momentary handstand to front leaning support (see also III 6) 
	7.	8. Jump backward through momentary handstand to straddled "L" support 	9. Jump backward to still handstand, 2 sec. (see also VIII 24) 
III. Kips	1. Neck or head kip to stand 	2. Neck or head kip with $\frac{1}{2}$ turn through momentary handstand to front leaning support 	3. Neck or head kip with $\frac{1}{2}$ turn to still handstand, 2 sec. 

### Floor exercise





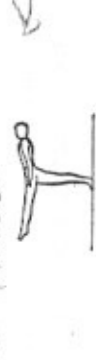




Origin or name	A-parts	B-parts	C-parts
III. Kips continued	4. Neck or head kip to straddle stand or to sitting position: A+A 	5. Jump backward to neck stand and kip to stand (see also II 5) 	6. Jump backward to neck stand and kip with 1/2 turn through momentary handstand to front leaning support (see also II 6) 
IV. Rolls backward	1. Roll backward through momentary handstand to stand 	2. Roll backward to still handstand, 2 sec. (Streull) 	3. Roll backward to momentary handstand and 1/2 turn to still handstand, 2 sec. 

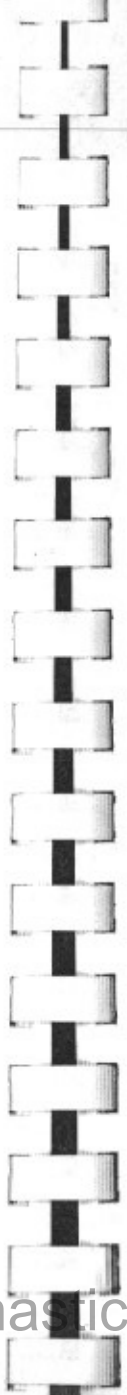




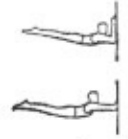
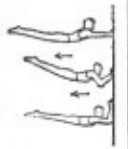






4. Roll backward through momentary handstand and squat to "L" support: A+A 	5. Roll backward through momentary handstand and thrust left or right leg between arms to split (Spagat) or stoop through to roll backward to momentary handstand 	6. Roll backward through momentary handstand and stoop through to pointed support, 2 sec. = B+C (see also VI 6) 
7. Roll backward through momentary handstand to stand and hand-spring backward (Flic-Flac) to stand: A+A 	8. Roll backward through momentary handstand to straddle "L" support or stoop to "L" support 	9. Roll backward through momentary handstand to stand followed by forward tuck Salto 






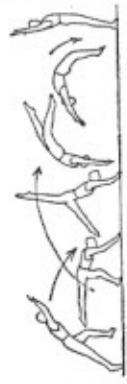

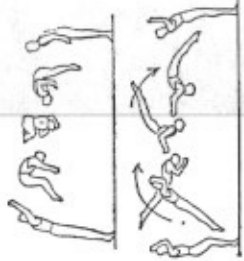
### Floor exercise

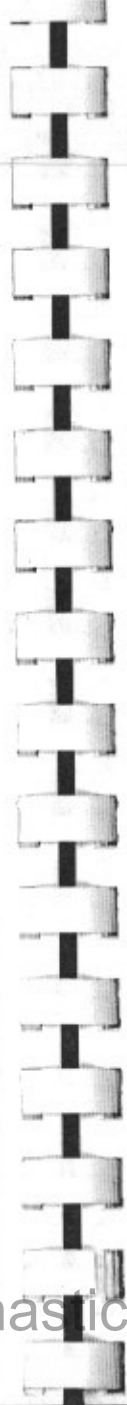
Origin or name	A-parts	B-parts	C-parts
V. Leg circles in leaning support	1. Circling of one leg with $\frac{1}{4}$ turn in front leaning support <b>or</b> in another position 	2. Circling of both legs at least twice 	3. Circling of both legs with $\frac{1}{4}$ and continued circling of both 
VI. Hold parts and static parts	1. Standing scale frontways <b>or</b> sideways 	2. Standing scale rearways <i>A row</i> 	3. Scale frontways, alternate leg swing forward and handspring backward (Flie-Flac) to scale front- ways <i>row</i> 
	4. "L" support <b>or</b> pointed angle sitting with legs pressed against forehead 	5. Free pointed angle support from <b>or</b> followed by stoop through 	6. Roll backward through momen- tary handstand stoop through to pointed angle support, 2 sec.: B+C (see IV 6) 








7. Straddle "L" support 	8. 	9.
10. Handstand or underarmstand 	11. Underarmstand and raising to handstand, 2 sec. 	12.
13. Cross- <b>or</b> side-split (Spagat) 	14. One arm handstand, 2 sec. 	15. From standing scale sideways: lower body and slowly rise to one arm handstand, 2 sec: C+B (see also X 18) 
16. Elbow support scale one arm 	17. 	18. Free front support scale, 2 sec. horizontally and with straight arms 









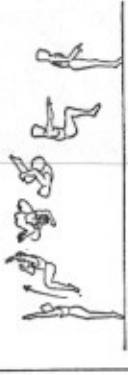
**Floor exercise**

Origin or name	A-parts	B-parts	C-parts
VI. Hold parts and static parts continued	19. Elbow support scale on one arm and 1/4 turn, body horizontal: A+A 	20. Elbow support scale and 1/4 turn, body horizontal and raise slowly to handstand, 2 sec. 	21. Elbow support scale and raise slowly with support on one arm to handstand, 2 sec. = B+C 
VII. Handsprings and Salto forward	1. Handspring forward to stand 	2. Salto forward tucked to stand 	3. Salto forward with minimum of 1/2 turn or Salto forward stretched 

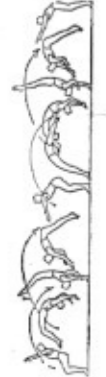
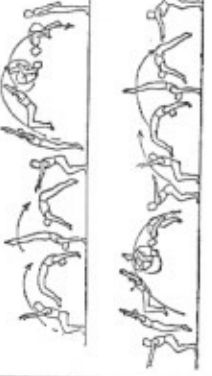


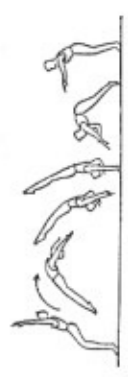





4. Handspring forward on one leg 	5. Salto forward tucked on one leg 	6. 1 1/2 Salto forward tucked to roll forward 
7. 	8. <i>'Big tucked 'C'ly piked</i>	9. Handspring forward followed by Salto forward tucked or Salto for- ward tucked, followed by hand- spring forward with closed legs 







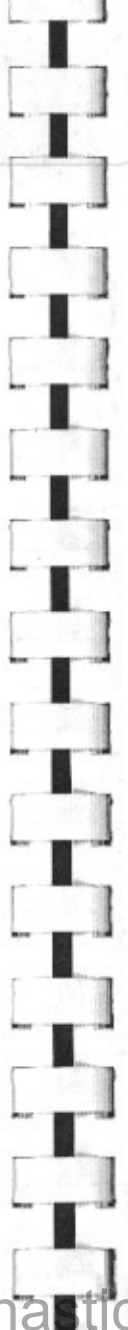






# Floor exercise

Origin or name	A-parts	B-parts	C-parts
<p>VII. Handsprings and Saltos forward continued</p>	<p>10.</p> 	<p>11.</p> 	<p>12. Salto forward tucked to 90° and Salto forward tucked to 180°</p> 
	<p>13.</p> 	<p>14.</p> 	<p>15. Double Salto forward tucked: C+B</p> 
<p>VIII. Handsprings and Saltos backward</p>	<p>1. Handspring backward (Flic-Flac)</p> 	<p>2. Salto backward tucked, with straight legs, or stretched body</p> 	<p>3. Salto backward tucked with minimum 1/4 turn</p> 


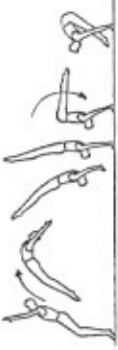



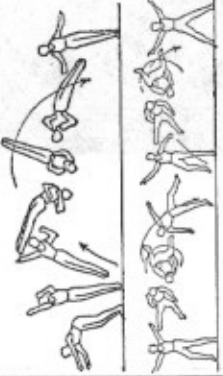
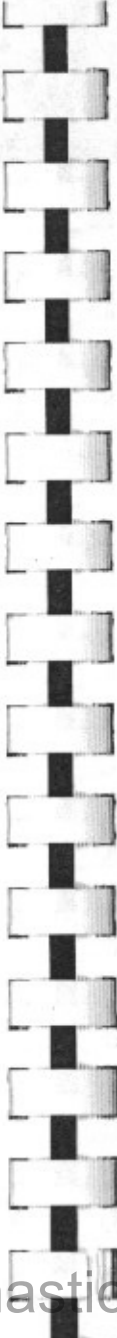




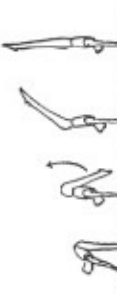



<p>4. 2 handsprings backward (double Flic-Flac): A+A</p> 	<p>5. Handspring backward (Flic-Flac) followed by Salto backward tucked or vice versa</p> 	<p>6. Salto backward tucked followed by Salto backward stretched—minimum—or vice versa</p> 	<p>9. Handspring backward with support of one arm, followed by handspring backward with support of other arm, followed by Salto backward tucked</p> 
<p>7. Handspring backward with support of one arm</p> 	<p>8. Handspring backward with support of one arm, followed by handspring backward with support of other arm</p> 	<p>9. Handspring backward with support of one arm, followed by handspring backward with support of other arm, followed by Salto backward tucked</p> 	<p>9. Handspring backward with support of one arm, followed by handspring backward with support of other arm, followed by Salto backward tucked</p> 


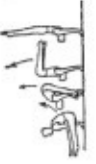


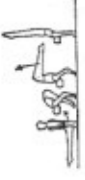





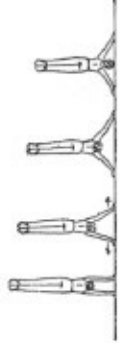
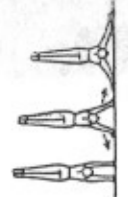
**Floor exercise**

Origin or name	A-parts	B-parts	C-parts
VIII. Handsprings and Salto backward continued	<p>10. Roll forward to knee-bending, stretch knees and handspring backward (Flic-Flac): A+A (see also I 10)</p> 	<p>11. Roll forward to knee bending, stretch knees and Salto backward tucked (see also I 11)</p> 	<p>12. Jump forward and roll forward to knee bending, stretch knees and handspring backward (Flic-Flac), followed by Salto backward with bent hips (legs straight) (see also I 12)</p> 
	<p>13.</p> 	<p>14. Salto backward with bending and stretching of body</p> 	<p>15. Salto backward stretched to split crossways or to standing scale frontways</p> 
			
16.		<p>17.</p> 	<p>18. Salto backward tucked, followed by Salto forward tucked</p> 
19.		<p>20.</p> 	<p>21. Double Salto backward: C+B</p> 
22.		<p>23. Handspring backward through momentary handstand to front leaning support</p> 	<p>24. Handspring backward to still handstand, 2 sec. (see also II 9)</p> 







## Floor exercise

Origin or name	A-parts	B-parts	C-parts
VIII. Handsprings and Salto backward continued	25. Handspring backward followed by squat to sitting position: A + A 	26. Handspring backward followed by stoop-through 	27. Handspring backward through momentary handstand to free front support scale, 2 sec., body held horizontally with straight arms: A + C 
IX. Handsprings sideways (Cartwheels)	1. Handspring sideways (Cartwheel) 	2. Salto sideways tucked 	3. Salto sideways, stretched body, or Salto sideways tucked, followed by Salto sideways tucked 
			
X. Strength parts and strength exercises	4. Handspring sideways with $\frac{1}{4}$ turn to stand (Round off) with $\frac{1}{4}$ turn inward or outward 	5. Arabian cartwheel 	6. Arabian cartwheel, followed by Salto sideways tucked 
	1. Raise bent body with bent arms to Handstand, 2 sec. 	2. Raise bent body with straight arms to handstand, 2 sec. 	3. Raise straight body with straight arms to handstand from free front support scale, 2 sec. 

# Floor exercise

Origin or name	A-parts	B-parts	C-parts
<p>X. Strength parts and strength exercises continued</p>	<p>4. From straddle "L" support: Raise bent body with bent arms to handstand, 2 sec.: A + A</p> 	<p>5. From straddle "L" support: Raise bent body with straight arms to handstand, 2 sec.</p> 	<p>6. From straddle "L" support: Raise straight body with straight arms to handstand, 2 sec.: A + A</p> 
	<p>7. From "L" support: Squat and raise bent body with bent arms to handstand, 2 sec.: A + A</p> 	<p>8. From "L" support: Raise bent body with bent arms to handstand, 2 sec.</p> 	<p>9. From "L" support: Raise bent body with straight arms to handstand, 2 sec.</p> 
			
	<p>10. From kneestand: Roll forward through prone position to handstand, 2 sec.</p> 	<p>11. From prone position: Raise straight body with bent arms, with a swinging start, to handstand</p> 	<p>12. From prone position: Raise straight body with bent arms to handstand, 2 sec.</p> 
<p>13.</p>		<p>14. From handstand: Lower slowly with spreading of arms to headstand</p> 	<p>15. From handstand: Lower slowly with spreading of arms to inverted-cross handstand, 2 sec.</p> 

## Floor exercise

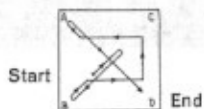
Origin or name	A-parts	B-parts	C-parts
X. Strength parts and strength exercises continued	16. 	17. 	18. Standing scale sideways: Lower trunk and raise slowly to one arm handstand, 2 sec.: C+B (see also VI 15) 
XI. Additional parts	1. Handstand: Lower forward to leaning support rearways 	2. From handstand: Fall over forward to leaning support rearways on one leg, bent knee and raise backward to momentary handstand 	3. 

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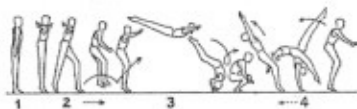
### Remarks concerning the technical execution of certain exercise parts

- In order to evaluate all Saltos, forward and backward, as technically correct, they must be executed in the following manner: the seat must be at least at head height; Saltos sideward must be executed at least at shoulder height.
- Explanation of various positions in executing Saltos:** "Stretched" means that the body must be fully stretched. "Bent Hips" means that only the hips are bent, and "Tucked" means that the body is bent in the hips and knees.
- There are two types of Flic-Flacs (in the foregoing text named "Handspring backward") as follows:**
  - The tempo Flic-Flac, to effect acceleration, and
  - The Flic-Flac executed with height as an exercise part, must be executed with the seat at least at shoulder height of the gymnast; the same applies to backward leaps with  $\frac{1}{4}$  turn or to a handstand.
- In case a Salto or a Flic-Flac is not executed sufficiently high from a technical point of view, there is no reason to devalue the particular A-, B- or C-part. Of course, the execution must at least resemble a Salto or a handspring; the deductions in such cases are to be made according to the sector "Execution."

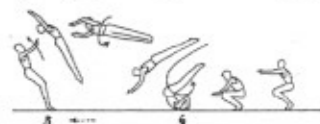
**Example:** optional floor exercise which satisfies the requirement of composition and also serves as a developmental plan for the selection of various groups of elements.



I. Rise on toes raising arms side-ward (1), step forward left (2) to hop and leap forward to roll forward to knee bend (3), stretch knees and Flic-Flac backward (4) and A+A



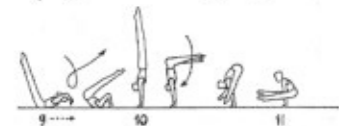
II. Leap backward with 1/4 turn to roll forward (5) to knee bend with arm raising forward (6), and A



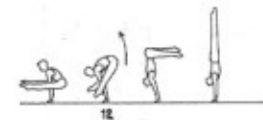
III. Head kip to stand, arms up-ward (7) and fall backward (8) to A



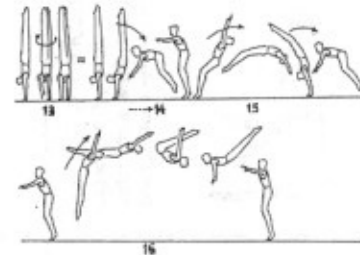
IV. Roll backward (9) through momentary handstand (10) to straddled support (11) — B



V. Raise bent body with straight arms and close legs to hand-stand (12) — B



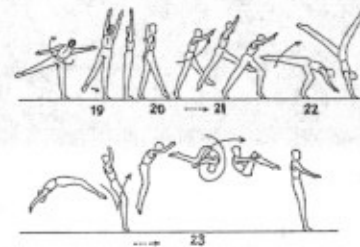
VI. 1/4 turn right and jump to stand (13/14), followed by accelerated Flic-Flac (15), followed by Salto backward with bent hips and then stretched to stand (16) and A+B



VII. Jump in place and execute (17) standing scale on right leg sideways lowering arms forward and raising left arm to body and the right arm up-ward (18) — A



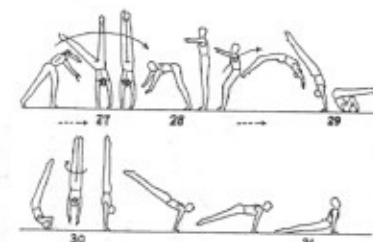
Raise trunk and lower left leg with 1/4 turn right and raise left arm foreupward (19), right step forward lowering arms sideward (20) and hop right forward with leg swing left forward and lean forward (21) to handspring forward (22) followed by Salto forward tucked to stand (23) and C



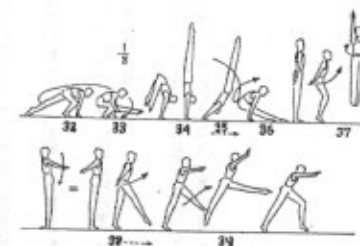
IX. Fall forward to bent support frontways with raising left leg backward (24), stretch arms and lower left leg to squat position, straighten left leg and 1/2 turn right (25) straight-ening body to stand on left leg (26) raise right leg sideward and A



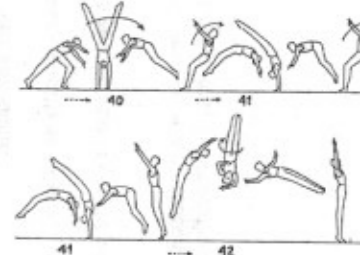
X. Cartwheel right sideward, close right leg (27) and 1/4 turn left to jump backward (28) to neckstand and kip with 1/2 turn right through momentary hand-stand (30) to leaning support frontways with whipping of hips (31) C



XI. Squat with right leg (32), circle left leg inward (33) and raise to handstand (34), fall forward (35) and roll forward with straight legs (36) to stand and jump in place, arms fore-upward with 1/2 turn right (37) lower arms backward to right step forward and hop on right with alt. leg swing, arms forward (38/39) and A+A


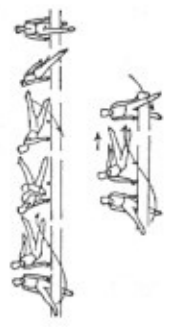






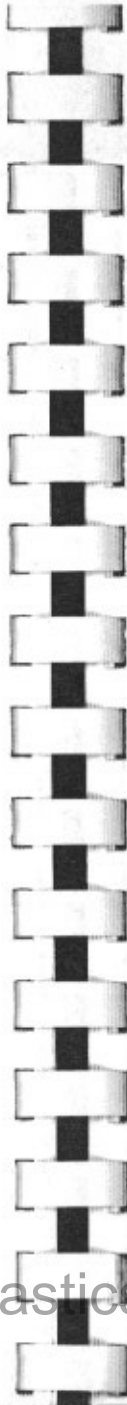
XII. Cartwheel roundoff (40) fol-lowed by two accelerated Flic-Flacs (41), followed by Salto backwards stretched with 1/2 turn to stand (42) A+C



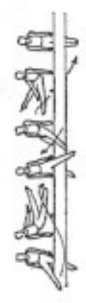
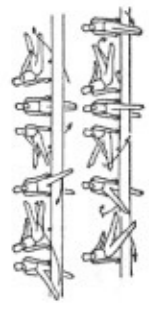
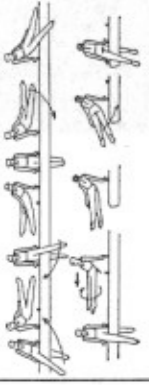


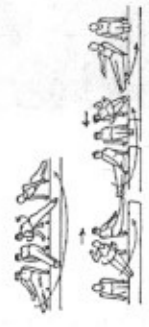




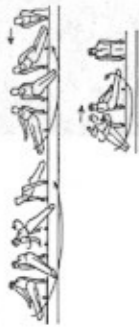


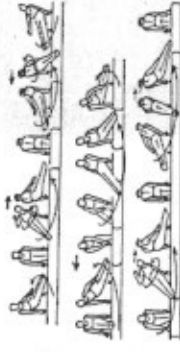
# Side horse

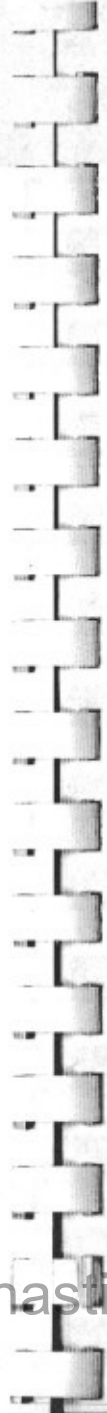
Origin or name	A-parts	B-parts	C-parts
I. Scissors outward and inward in connections	1. Scissors forward: A Double scissors forward: A+A 	2. Scissors forward with 1/4 turn or with Travel hop sideward 	3. Scissors forward with 1/2 turn and Travel hop sideward 
	4. Scissors backward: A Double scissors backward: A+A 	5. Scissors backward with 1/4 turn or Travel hop sideward 	6. Scissors backward with 1/2 turn and Travel hop sideward 







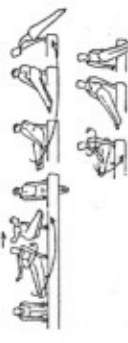
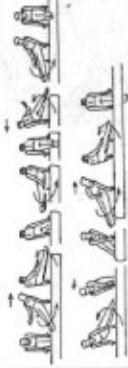

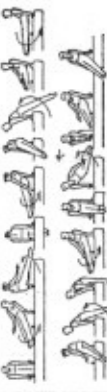

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	7. Scissors forward and leg undercut left inward to support frontways: A+A 	8. Scissors left forward and undercut left inward, undercut right inward to scissors right backward, undercut right inward to support rearways 	9. Scissors left forward and undercut left inward, undercut right inward to scissors right backward with 1/2 turn right and Travel hop right sideward 
II. Hop around from undercut or circles of both legs, simple Swiss or double Swiss	1. From support frontways: undercut right outward with 1/4 turn left and hop around with change of support: simple Swiss 	2. From double leg circles: 1/4 turn left with hop and change support to double leg circles: double Swiss 	3. From double leg circles: 1/2 turn left with hop and change support, followed by Stöckli wo l. c. 

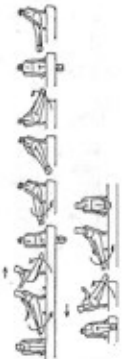



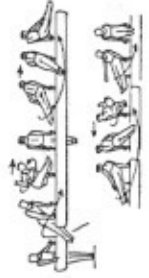
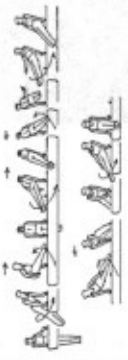
Origin or name	A-parts	B-parts	C-parts
II. Hop around from undercut or circles of both legs, simple Swiss or double Swiss continued	4. From support frontways: undercut right outward with 1/2 turn left and hop with change of support and undercut left inward to support frontways: A + A 	5. From support frontways: undercut right outward with 1/2 turn left and hop with change of support, undercut right outward, followed by Stöckli wo i. c. 	6. From double leg circles: 1/2 turn left with hop and change of support circle right forward, followed direct Tramlot 
III. Double rear (Kreiskehre) in connections Stöckli in connections	1. Double rear from pommels to end of horse (croup or neck) 	2. Stöckli 	3. Stöckli, followed by Tramlot wo i. c., followed by Travels 



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4. Double rear from end of horse to the pommels 	5. Stöckli, followed by double rear to end of horse (croup or neck) 	6. Stöckli, followed by double rear (Kreiskehre) on end of horse followed by Schwabenflanke wo i. c., followed by Travels wo i. c. 
7. Kreiskehre (double rear) on end of horse, followed by circling of both legs 	8. Kreiskehre on end of horse, followed by Schwabenflanke wo i. c. 	9. Stöckli, followed by direct Tramlot, wo i. c. 
10. Kreiskehre on end of horse followed by double leg circles in cross support frontways: A + A 	11. Kreiskehre on end of horse, followed by double leg circles in cross support frontways wo i. c., followed by Travels on the pommels 	12. Kreiskehre on end of horse, followed by Schwabenflanke wo i. c., followed by Stöckli backward 


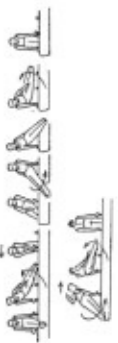



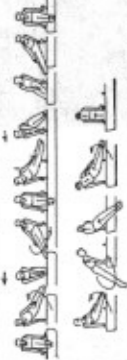



# Side horse

Origin or name	A-parts	B-parts	C-parts
III. Double rear (Kreiskehre) inconnections Stöckli in connections continued	13. Kreiskehre on end of horse to double leg circles, followed by Kreiskehre on the pommels: A+A 	14. Double Stöckli: B+B 	15. Stöckli followed by Czechkehre wo i. c. 
	16. Kreiskehre as start of an exercise to support rearways 	17. Kreiskehre as start of an exercise, followed by Tramlot wo i. c. 	18. Kreiskehre as start of an exercise, followed by direct Tramlot wo i. c., followed by Travels wo i. c. 

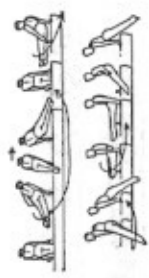
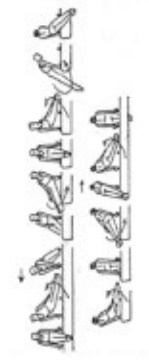

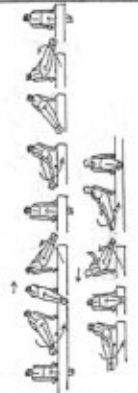
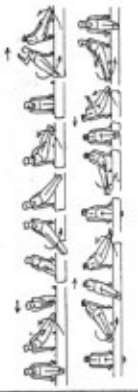
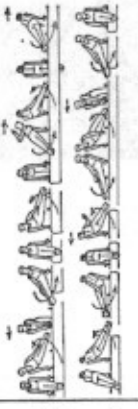
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# IV. Travels and Tramlots in connections










1. Double leg Travel circles on end of horse (neck or croup) 	2. Tramlot 	3. Tramlot, followed by direct Tramlot wo i. c. 
4. Double leg Travel circles from one end of horse to the pommels: A+A 	5. Travels from end of horse to pommels wo i. c., followed by Travel to other end of horse wo i. c.: B+B 	6. Travels from one end of horse to pommels wo i. c., followed by Travel to the other end of horse wo i. c., followed by Schwabenflanke wo i. c. 
19. Kreiskehre as start of an exercise to double leg circles 	20. Kreiskehre as start of an exercise, followed by Czechkehre wo i. c. 	21. Kreiskehre as start of an exercise, followed by Tramlot wo i. c., followed by Travels wo i. c. 

# Side horse

Origin or name	A-parts	B-parts	C-parts
IV. Travels and Tramlots in connections continued	<p>7. Travels on one end of horse to double leg circles in cross support frontways: A+A</p> 	<p>8. Travels on one end of horse, followed by Schwabenflanke wo i. c., followed by Travels on pommels wo i. c.</p> 	<p>9. Travels on one end of horse, followed by Schwabenflanke wo i. c., followed by Stöckli backw wo i. c.</p> 
10. Travels on one end of horse to double leg circles in side support and Kreiskehre on the pommels: A+A		<p>11. Double Tramlot: B+B</p> 	<p>12. Double Tramlot wo i. c., followed by Travels wo i. c.</p> 


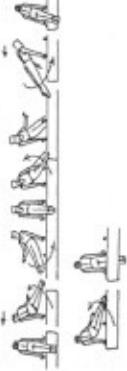
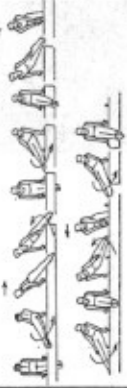

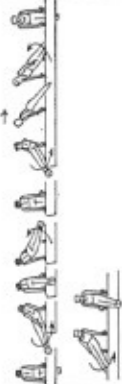

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V. Stöckli backward in connections	<p>13. From double leg circles in cross support frontways to the pommels: A+A</p> 	<p>14. From double leg circles in cross support frontways, Schwabenkehre with 1/4 turn inward to support frontways, followed by Kreiskehre on the pommels</p> 	<p>15. Travels from one end of the horse to pommels, followed by Stöckli backward wo i. c., follo by Travels wo i. c.</p> 
	<p>16.</p> 	<p>17. Direct Tramlot</p> 	<p>18. Direct Tramlot, followed by Czechkehre wo i. c.</p> 
	<p>1. From double led circles on the pommels, circle left backward with 1/2 turn around. right arm to side stand frontways</p> 	<p>2. Stöckli backward to support rearways on one end of the horse</p> 	<p>3. Stöckli backward, followed by Stöckli backward wo i. c. to support rearways on the pommels</p> 

## Side horse

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Origin or name	A-parts	B-parts	C-parts
V. Stöckli backward in connections continued	<p>4. From support frontways on the pommels: grip change left elgrip and circling left outward with <math>\frac{1}{2}</math> turn right around the left arm with change of support right on left pommel and undercut right outward to travel-scissors left backward</p> 	<p>5. Stöckli backward from Kreiskehre on the pommels in support rearways to the other end of the horse wo i. c.</p> 	<p>6. Stöckli backward, followed by Travel on the pommels wo i. c., followed by Travel wo i. c. to the other end of horse</p> 
	<p>7. Flank right forward with <math>\frac{1}{2}</math> turn left around the right arm and change of support left on right end of horse to dismount forward: A + A</p> 	<p>8. Stöckli backward from double leg circles to end of horse in support rearways on the pommels</p> 	<p>9. Stöckli backward from Schwabenflanke off end of horse wo i. c.</p> 


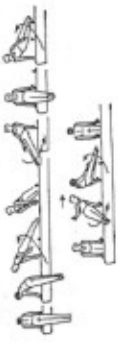




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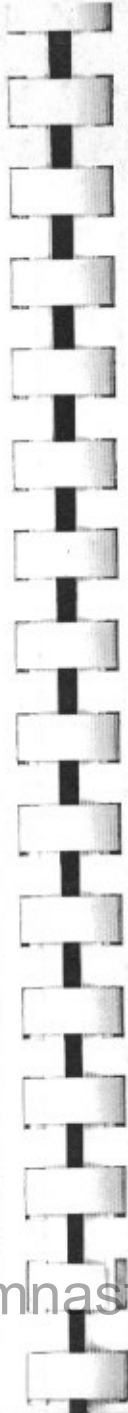
## VL Drehflanke in connections


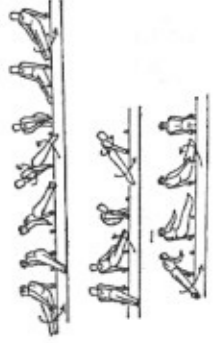

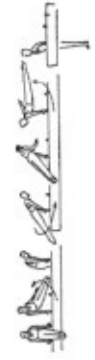
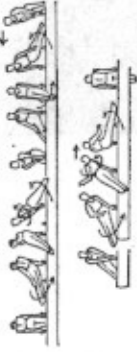
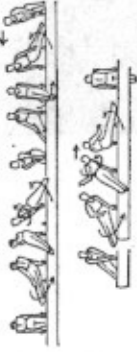
<p>1. Drehflanke to support frontways on the pommels</p> 	<p>2. Drehflanke, followed by Stöckli wo i. c.</p> 	<p>3. Drehflanke to support frontways, followed by Stöckli wo i. c., followed by direct Tramliot</p> 
<p>4. Drehflanke, followed by flank forward to support rearways</p> 	<p>5. Drehflanke, right with i. grip on left pommel, followed by Travel on end of horse</p> 	<p>6. Drehflanke right with i. grip on left pommel to direct Tramliot</p> 

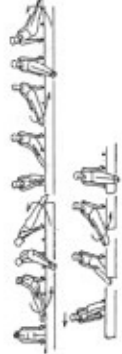



81

Origin or name	A-parts	B-parts	C-parts
VI. Drehflanke in connections continued	7. Drehflanke to support rearways and Travel wo i. c.: A+A 	8. Drehflanke right with l. grip on left pommel, followed by Tramiot wo i. c.: B+A 	9. Drehflanke right with l. grip on left pommel, undergrip to Czechkehre, followed by Travel wo i. c. 
VII. Czechswings inconnections	1. Czechkehre straddled 	2. Czechkehre 	3. Czechkehre, followed by Stöckill from support rearways wo i. c. 

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4. Czechwende from support rearways to support frontways 	5. Double Czechkehre: B+B 	6. Double Czechkehre, followed by a Travel wo i. c. 
7. 	8. Czechkreiswende and dismount to stand crossways (front vault dismount) 	9. Czechkehre, followed by direct Tramiot wo i. c. 





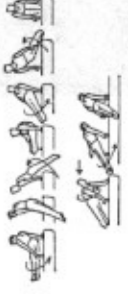
Origin or name	A-parts	B-parts	C-parts
VII. Czechswings inconnections continued	10.	11. Czechkehr, followed by Travel wo i. c. 	12. Czechkehr, followed by Stöckli backward wo i. c. 
13.	14. Czechkehr, followed by Flank backward and Stöckli wo i. c.: B+B 	15. Czechkehr, followed by Stöckli backward, wo i. c. followed by Stöckli backward wo i. c.: C+B 	

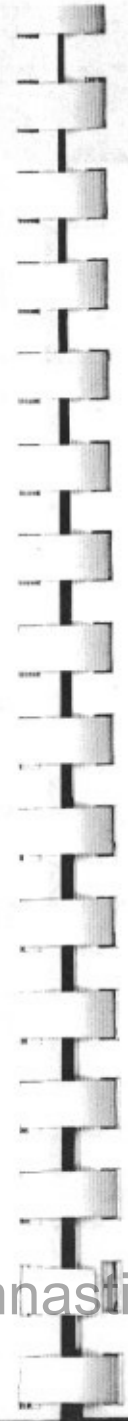
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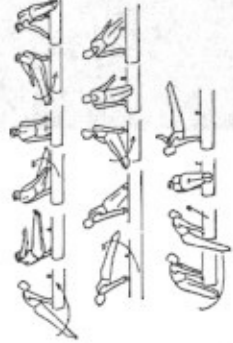


VIII. Schwaben-swings in connections

1. Schwabenkehr from double leg circles in cross support frontways: A+A 	2. Schwabenflanke or -wende (front-vault) from Travel from the pommels 	3. From double leg circles in side support on end of horse: Schwabenflanke followed by Travel wo i. c., followed by Travel on other end of horse wo i. c. 
4. Schwabenkehr from double leg circles in side support on end of horse: A+A 	5. Schwabenflanke or -wende from Travel and double leg circles in cross support frontways to dismount 	6. Schwabenflanke from double leg circles in side support on end of horse, followed by direct Tramlot wo i. c. 

Origin or name	A-parts	B-parts	C-parts
VIII. Schwaben- swings in connections continued	<p>7. Schwabenflanke from double leg circles in cross support frontways: A+A</p> 	<p>8. Schwabenwende to dismount from double leg circles in cross support frontways</p> 	<p>9. Schwabenkehre with 1/4 turn inward from double leg circles in side support on end of horse followed by Kreiskehre on pommels wo i. c. followed by Travel wo i. c.</p> 
10.		<p>11. Schwabenflanke from Travel and double leg circles in side support on end of horse, followed by Tramlot wo i. c.: B+B</p> 	<p>12. Schwabenflanke from double leg circles in side support on end of horse, followed by Stöckli backward wo i. c.</p> 

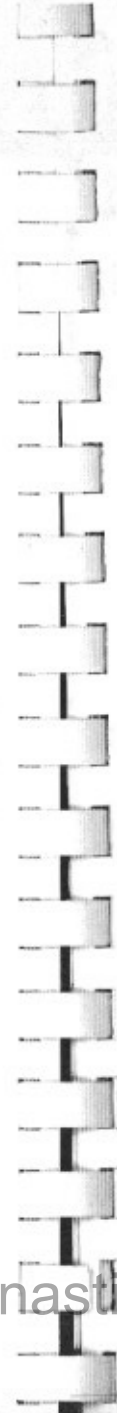


<p>13. Schwabenkehre with 1/4 turn inward from double leg circles in cross support frontways to dismount: A+A</p> 	<p>14. Schwabenflanke from circling in side support on end of horse, followed by Czechwende in support frontways on same end of horse</p> 	<p>15. Schwabenflanke from circling in side support on end of horse followed by Czechkehre wo i. c. followed by Schwabenflanke or -wende to dismount</p> 
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# Side horse





Origin or name	A-parts	B-parts	C-parts
VIII. Schwabenswings in connections continued	16. Schwabenflanke from double leg circles in side support on end of horse: A+A 	17. Schwabenflanke from circles in side support on end of horse wo i. c., followed by Schwabenflanke in support rearways on same end of horse: B+B 	18. Schwabenflanke from circles in side support on one end of horse wo i. c., followed by Schwabenflanke with support on same end of horse wo i. c., followed by Schwabenwende to dismount (Chaquinian) 
IX. Russian swing in connections	1. 	2. Russian wende from support frontways in support frontways on the opposite side 	3. Russian wende swing 



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X. Double leg circles in different support positions	4. 	5. 	6. Double Russian wende swing: C+C 
	1. Double leg circles on the pommels or on end of horse with support of one hand on one pommel and other hand on end of horse 	2. Double leg circles in side support on one pommel, at least once 	3. Double leg circles in side support on one pommel, at least twice 
	4. Double leg circles in cross support frontways on end of horse 	5. Double leg circles in cross support on one pommel, at least once 	6. Double leg circles in cross support on one pommel, at least twice 

# Side horse

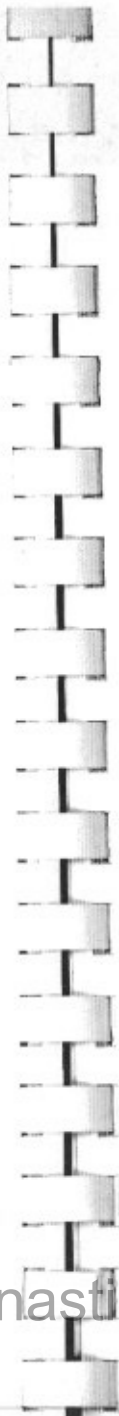
Origin or name	A-parts	B-parts	C-parts
X. Double leg circles in different support positions, continued	7.	8. Double leg circles in cross support rearways on end of horse, at least once 	9. Double leg circles in cross support rearways on one end of horse at least twice 
	10.	11. Travel circles, both legs in side support rearways, at least once 	12. Travel circles, both legs in side support rearways, at least twice 

## Explanation and illustrations for the exercise on page 91

In I we have to classify a combination, without Travel circles, but with two direct changes in the higher region of C-parts, which follow double leg Travel circle without intermediate circles, which, in consideration of the foregoing difficulty is to be judged as a B-part.

From II to VII the exercise is constructed with the necessary scissors and combinations which result in six A-parts.

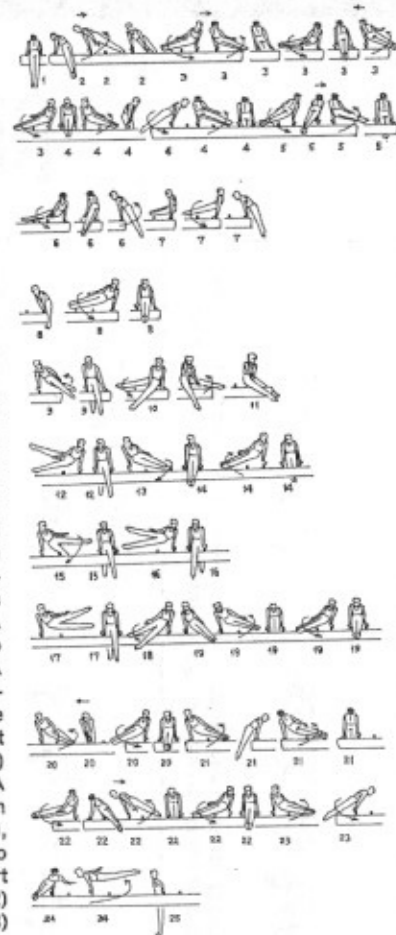
In VIII three changes follow again without intermediate circles, which with Czechwende followed by Wende swing to dismount, require exceptional dexterity and risk. Considering the fact that the finish of the exercise is presented with exceptional risk, it is entitled to two C-parts. Actually, this exercise would not meet the requirements of difficulty with three C-parts, one B-part and six A-parts, because of the missing B-part. Splitting up of one or even two executed C-parts will yield more than a sufficient number of required value parts.



## Example of a side horse exercise of full value with breakdown of A-, B- and C-parts

Sidestand frontways right hand on left pommel, Elgrip, left hand on left end of horse (1)


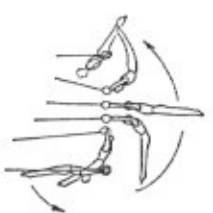
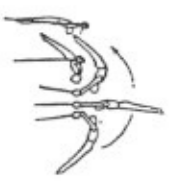
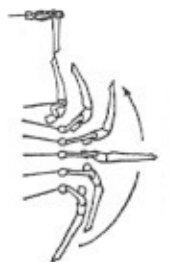
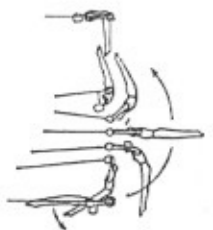
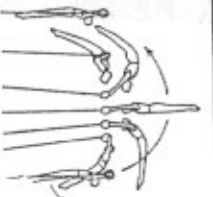
- I. Flank turn r. to support frontways (2) and wo i.c. Stöckli (3) and wo i.c., Czechkehre (4) and wo i.c., Travel circles b. l. to left to support rearways on end of horse (5) C+B
- II. Flank l. rwd. and ¼ turn l. (6) to circle right with both legs to cross support frontways on r. end of horse (7) A
- III. ½ turn and Flank r. to support rearways on r. end of horse (8) and A
- IV. Undercut right inward (9) and r. leg swing to momentary side feint support over r. pommel (10) undercut left outward with change of support l. on r.; pommel (11) to A
- V. Travel scissors r. backward (12), undercut r. inward (13) and Flank r. backw. to support frontways on pommels (14) A
- VI. Undercut l. outward (15) to scissors r. fwd. (16) A
- VII. Scissors l. fwd. (17), undercut r. outward, (18) to circle l. with both legs to support rws. on the pommel (19) and A
- VIII. Travel circles l. with both legs and wo i.c. (20), Schwabenflanke (21) and wo i.c. Stöckli rwd....to support rearways on pommels (22) and wo i.c. Czechkehre (23) and wo i.c. Wendeswing (24) to dismount to cross stand left (25) C+C



## Restriction in recognition of technically incorrectly executed value parts

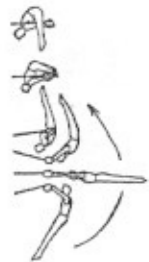
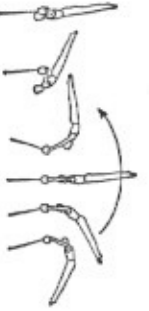

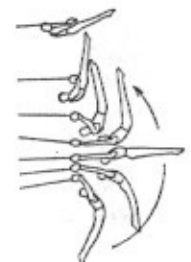
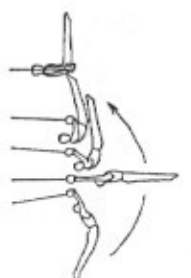
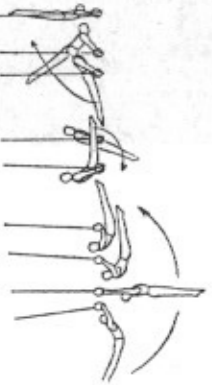
The restriction in recognition of designated B- and C-parts or combinations, because of a lack of technical execution, does not, as a rule, apply to the side horse. Here a B- or C-part loses its value only when a **marked halt or sit** occurs, which would certainly ruin the original value. The restriction is also applied when certain phases of transition are executed with strength instead of a suitable swing.

# Rings


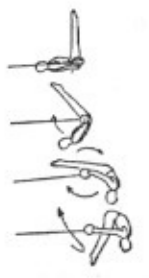
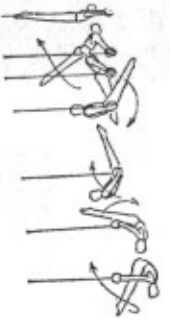
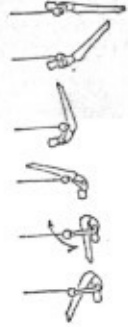
Origin or name	A-parts	B-parts	C-parts
I. Stemme backward in connections	1. Stemme backward to support 	2. Handstand: fall over forward to rearward swing in hang and Stemme to support 	3. Stemme backward to handstand, 3 sec. 
	4. Stemme backward to "L" support 	5. Handstand: fall over forward to rearward swing in hang and Stemme to "L" support 	6. Handstand: fall over forward to rearward swing in hang and Stemme backward to handstand (Giant swing forward), 3 sec. 



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II. Stemme forward	7. Stemme backward to straddle "L" support: A+A 	8. Stemme backward to cross, 3 sec., arms stretched and horizontal 	9. Stemme backward to free support scale, horizontal and straight arms, 3 sec. 
	1. Stemme forward to support 	2. Stemme forward to "L" support, 2 sec. 	3. Stemme forward to rearward swing to handstand, effective swing and hold, 3 sec. 

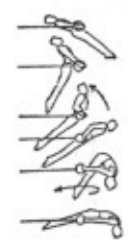
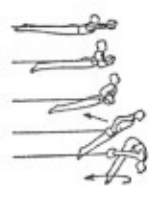
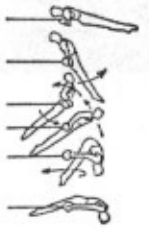

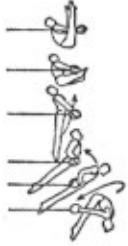

# Rings

Origin or name	A-parts	B-parts	C-parts
III. Kips	<p>1. Kip to support</p> 	<p>2. Kip to "L" support</p> 	<p>3. Kip to rearward swing to handstand, effective swing and held 3 sec.</p> 
	<p>4.</p>	<p>5.</p>	<p>6. Kip, cross: arms straight and horizontal, 3 sec.</p> 

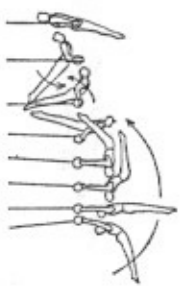
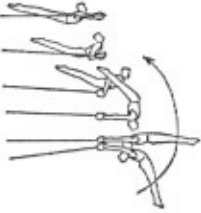
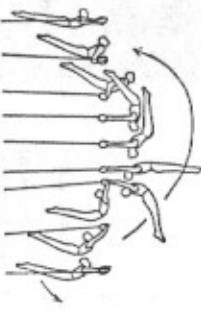
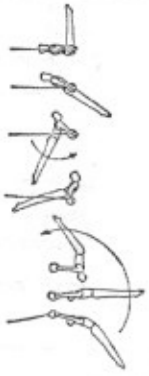
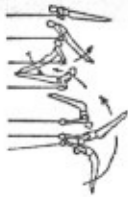
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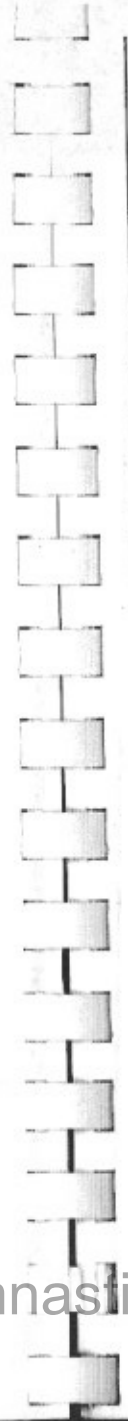
# IV. Back-Kips

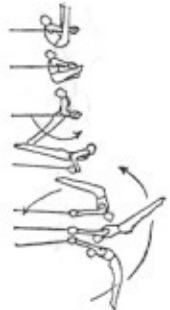
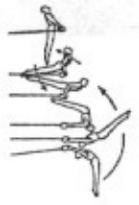
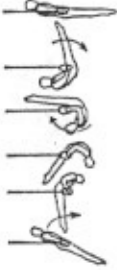
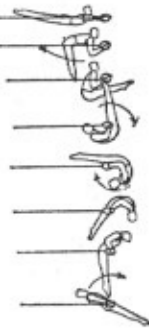
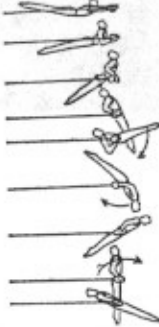
<p>1. Back-Kip to support</p> 	<p>2. Back-Kip to handstand</p> 	<p>3. Back-Kip to cross: arms horizontal and stretched, 3 sec.</p> 
<p>4. Back-Kip to "L" support, 2 sec.</p> 	<p>5. Back-Kip to straddle "L" support, 2 sec.</p> 	<p>6. Back-Kip to free support scale: horizontal and straight arms, 3 sec.</p> 

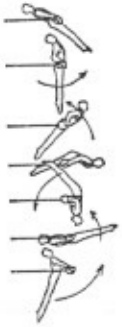
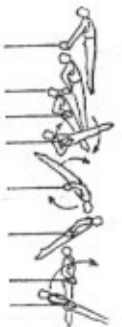
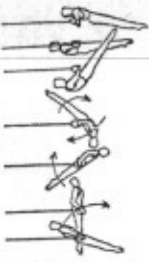
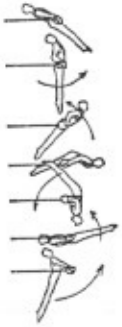
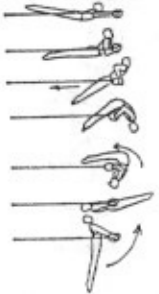
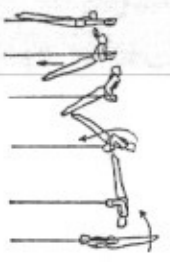
# Rings

Origin or name	A-parts	B-parts	C-parts
V. Felge upward swing (circling) backward,	1. Felge upward swing to support 	2. Felge upward swing to handstand 	3. Handstand, forward swing in hang and Felge upwards to handstand, effective swing (Giant swing backward), 3 sec. 
	4. Felge upward to "L" support, 2 sec. 	5. 	6. Felge upward swing to cross: arms horizontal and straight, 3 sec.

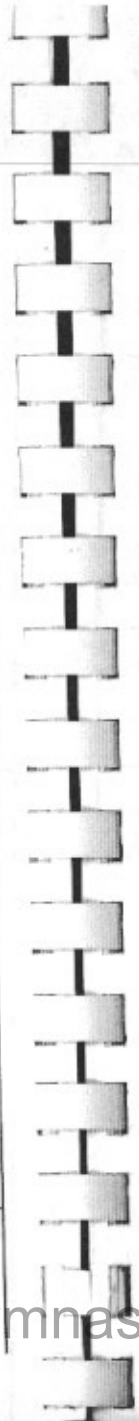
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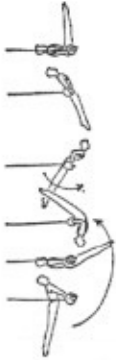

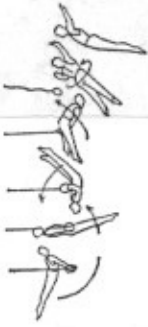
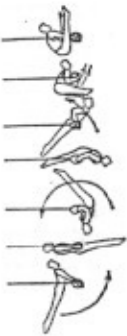




	7. Felge upward swing to straddled "L" support, 2 sec.: A+A 	8. 	9. Felge upward swing to free support scale: horizontal and stretched arms, 3 sec.
VI. Felge forward (circling forward or roll forward)	1. Felge forward to support 	2. Felge forward with bent body and slowly press to handstand, 3 sec. 	3. Felge forward with straight body and slowly press to handstand, 3 sec. 

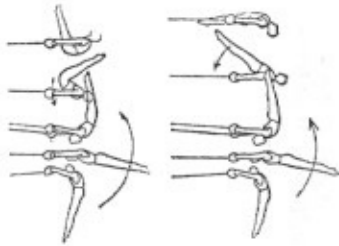
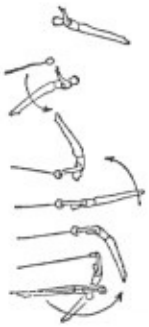
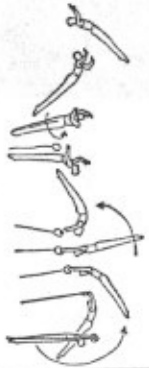
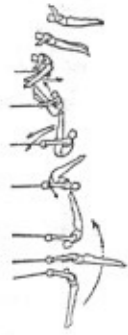
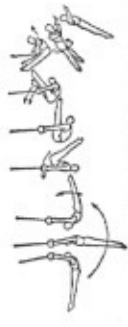
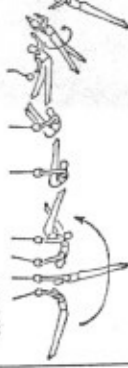
Origin or name	A-parts	B-parts	C-parts
VI. Felge forward (circling forward or roll forward) continued	4. 	5. Felge forward, stretched body and slowly 1/4 to hang-scale backward, 3 sec. horizontal 	6. Felge forward, stretched body and slowly to cross with horizontal and straight arms, 3 sec. 
VII. Felge backward (backward roll)	1. Felge backward to support 	2. Felge backward to handstand, 3 sec. 	3. Felge backward and slowly press to handstand, 3 sec. 

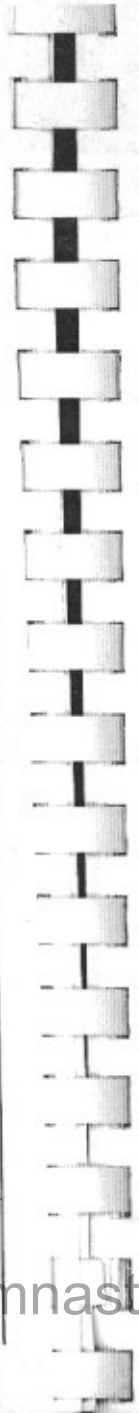
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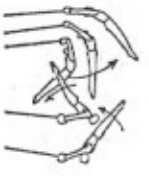
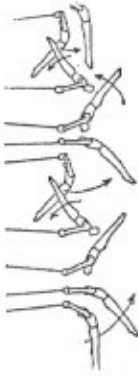
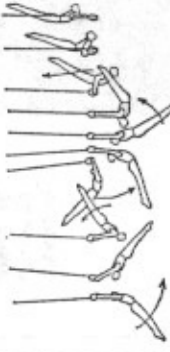
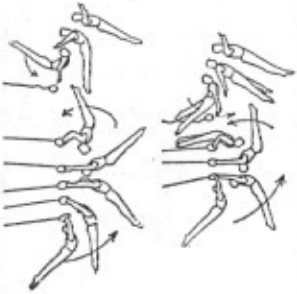
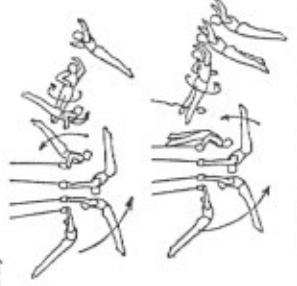
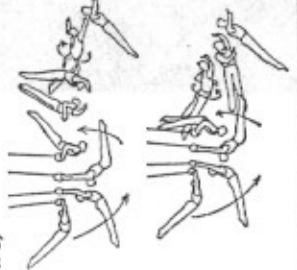
4. Felge backward to "L" support, 2 sec. 	5. Felge backward with straddle to dismount (see also XVII 14) 	6. Felge backward with straddle and 1/2 turn to dismount (see also XVII 15) 
7. Felge backward to straddled "L" support, 2 sec.: A + A 	8. Felge backward to cross with horizontal and straight arms, 3 sec. 	9. Felge backward to free support scale, horizontal and straight arms, 3 sec. 

# Rings

Origin or name	A-parts	B-parts	C-parts
VIII. Inlocate forward	<p>1. Inlocate forward with bent or straight body</p> 	<p>2. Handstand: fall forward to rearward swing and inlocate forward, straight to dismount</p> 	<p>3. Handstand: fall forward to rearward swing in hang and inlocate forward, stretched body, with 1/2 turn to dismount</p> 
	<p>4. Inlocate forward to inverted hang and straddle to dismount</p> 	<p>5. Inlocate forward to inverted hang and straddle with 1/2 turn to dismount</p> 	<p>6. Inlocate forward to inverted hang and straddle with 1/2 turn to dismount</p> 



# IX. Dislocate backward

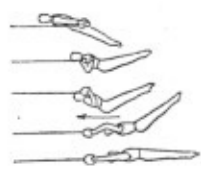
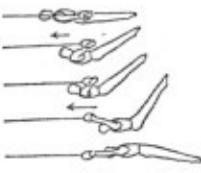
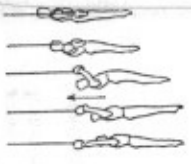
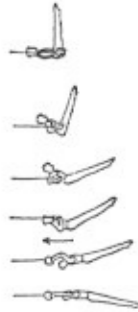
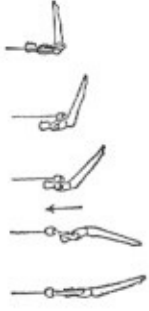
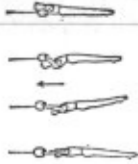
<p>1. Dislocate backward from inverted hang or from forward swing, stretched body to forward swing in hang</p> 	<p>2. Dislocate backward stretched body, followed by dislocate backward, stretched body to swing forward in hang</p> 	<p>3. Dislocate backward, body stretched to forward swing in hang and Felge-upward swing to handstand, 3 sec.</p> 
<p>4. Dismount backward from inverted hang or from forward swing, stretched body to forward swing in hang</p> 	<p>5. Dismount backward, straight body, with closed or straddled legs and 1/2 turn to dismount (see also XVII 2)</p> 	<p>6. Dismount backward, straight body, with closed or straddled legs and 1/2 turn to dismount (see also XVII 3)</p> 

# Rings

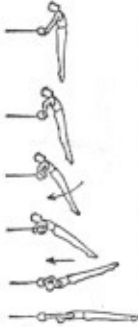
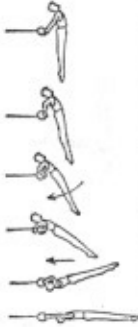

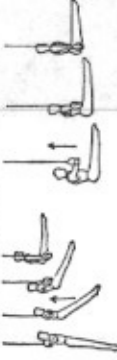
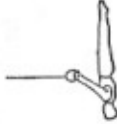
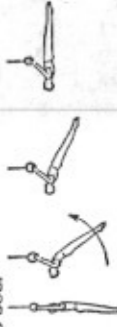
Origin or name	A-parts	B-parts	C-parts
IX. Dislocate backward continued	7.	8.	9. Double Salto backward
X. Press handstand	1. Press handstand with bent arms and bent body	2. Press handstand with straight body and bent arms, or vice versa	3. Press handstand with straight body and straight arms
XI. Felge with strength backward (elbow roll backward	1. Felge backward slowly to support	2. Felge backward slowly, bent body, to handstand	3. Felge backward slowly, straight body to handstand, 3 sec.
	4. Felge backward slowly to "L" support	5. Felge backward slowly to straddled "L" support	6. Felge backward slowly straight body to cross: arms horizontal and stretched, 3 sec.

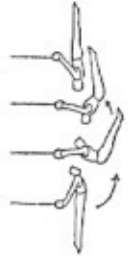
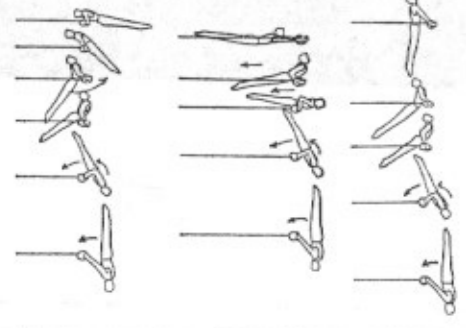
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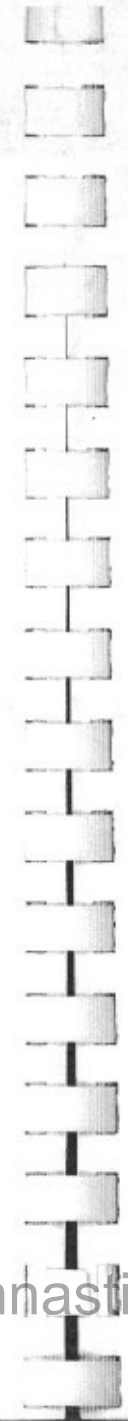
Origin or name	A-parts	B-parts	C-parts
XII. Vertical pull-up	<p>1. Vertical pull-up with bent arms to support</p> 	<p>2. Vertical fast pull-up, arms side-ward and straight, to support</p> 	<p>3. Vertical pull-up (press) with straight arms sideward to support</p> 
	<p>4. Vertical pull-up with bent arms to "L" support</p> 	<p>5. Vertical fast pull-up, arms side-ward and straight, to "L" support, 2 sec.</p> 	<p>6. Vertical pull-up (press) to cross, arms horizontal and straight, 3 sec.</p> 



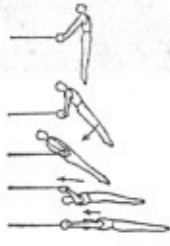
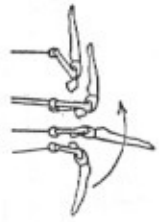
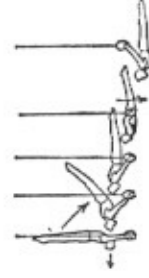
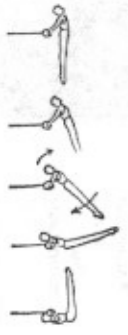
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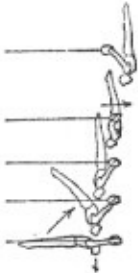

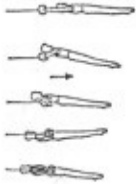
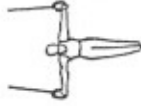
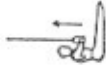
	<p>7.</p> 	<p>8. Vertical pull-up with bent arms to hanging scale rearways, horizontal and 3 sec. (see also XIV 2)</p> 	<p>9. Vertical pull-up, straight arms sideward, to hanging scale rearways horizontal and 3 sec. (see also XIV 3)</p> 
	<p>10.</p>	<p>11.</p>	<p>12. From cross or cross in "L" position: vertical pull-up with straight arms to "L" support</p> 
XIII. Horizontal hanging scale frontways	<p>1.</p>	<p>2. Hanging scale frontways, horizontal, 3 sec.</p> 	<p>3. Slowly raise straight body with scale frontways, horizontal and 3 sec.</p> 

Origin or name	A-parts	B-parts	C-parts
<p>XIII. Horizontal hanging scale frontways continued</p>	<p>4.</p>	<p>5. Hanging scale rearways and forward swing in hang with dislocation to hanging scale frontways, horizontal and 3 sec.</p> 	<p>6. Hanging scale frontways, horizontal and 3 sec. and slowly turn backward to handstand or to cross, arms horizontal and straight, 3 sec., or to free support scale horizontal with straight arms and 3 sec.</p> 

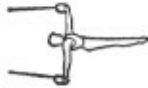
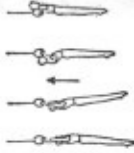

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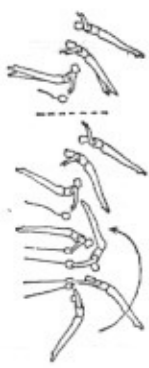
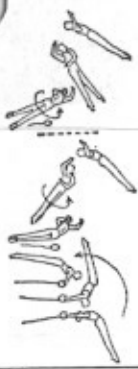
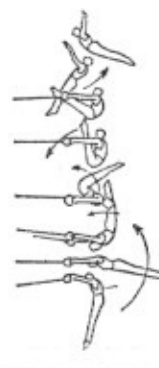

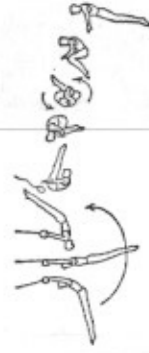


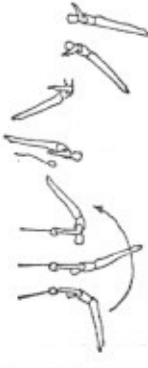
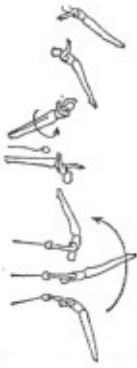

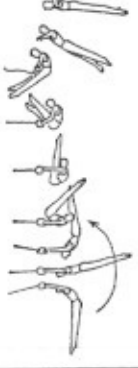
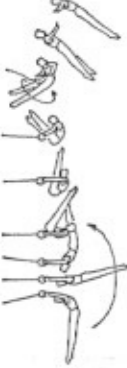
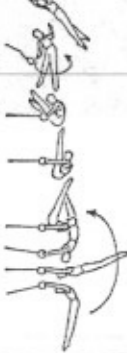
<p>XIV. Horizontal hanging scale rearways</p>	<p>1. Hanging scale rearways</p> 	<p>2. Hang: vertical pull-up with bent arms to hanging scale rearways, horizontal and 3 sec. (see also XII 8)</p> 	<p>3. Hang: Vertical pull-up with straight arms to hanging scale rearways, horizontal and 3 sec. (see also XII 9)</p> 
<p>4. Rearward swing in hang to scale rearways, horizontal and 3 sec.</p> 	<p>5. Handstand: lower through free support scale to hanging scale rearward, horizontal and 3 sec. (see also XV 2)</p> 	<p>6. From cross with legs raised forward: slowly turn forward to hanging scale rearways, horizontal and 3 sec.</p> 	

Origin or name	A-parts	B-parts	C-parts
XV. Free horizontal support scale	1.	2. Handstand: lower through free support scale to hanging scale rearways horizontal and 3 sec. (see also XIV 2) 	3. Free support scale: horizontal and straight arms and 3 sec. 
XVI. Cross and Inverted cross	1. From support: slowly lower with arms sideward to hang 	2. Cross: arms horizontal and straight, 3 sec. hold 	3. Cross with legs raised horizontally forward, arms and legs straight, 3 sec. hold 

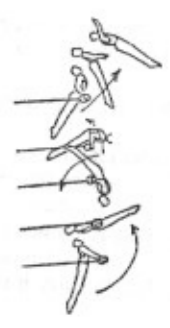
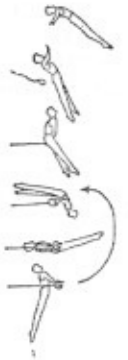


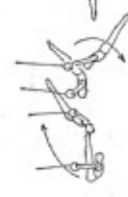

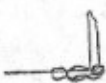
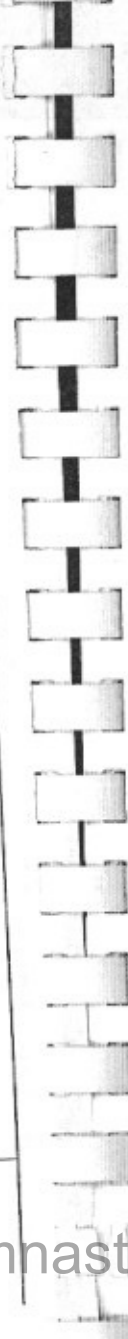


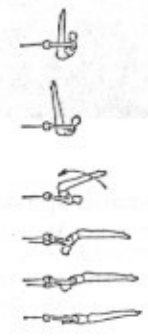
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4.		5. Cross with 1/4 turn left or right, arms horizontal and straight, 3 sec. 	6. Vertical pull-up with arms sideward, and stretched, to cross, arms horizontal and straight, 3 sec. 
7.		8.	9. Inverted cross, arms horizontal and straight, and 3 sec. hold 

Origin or name	A-parts	B-parts	C-parts
XVII. Dismounts	1. Forward swing and flyaway backward with straight body, legs closed or straddled (see also IX 4)		
	4. Rearward swing and inlocate forward to inverted hang and dismount forward		
			6. Rearward swing and inlocate forward to inverted hang and front Salto tucked to dismount
			

7. Rearward swing and flyaway forward, stretched to dismount			9. Rearward swing and flyaway forward, stretched with 1/4 turn to dismount
			
10. Rearward swing and inlocate forward to inverted hang and straddle cut to dismount (see also VIII 4)			12. Rearward swing and inlocate forward to inverted hang and straddle cut with 1/4 turn to dismount (see also VIII 6)
			

# Rings

Origin or name	A-parts	B-parts	C-parts
XVII. Dismounts continued	13. Felge (circle) backward to dismount 	14. Felge (circle) backward to dismount with straddled legs 	15. Felge backward with straddled legs and 1/2 turn to dismount (see also VII 6) 
XVIII. Additional A-parts	1. Handstand 	2. Dislocate and inlocate 	3. Forward swing in support and rearward swing to hang 
		4. "L" support 	
			
5. Straddled "L" support (partly also B-part, see tables) 		6. Hanging scale sideways 	
		7. Hang, inlocate and turn forward to inverted hang 	

## Remarks:

As a rule all strength and hold parts on the rings must be executed technically correct in order to be counted as B- and C-parts. This is not the case, however, in most swing parts. Nevertheless they must be shown in such a way that in normal execution no interruptions appear, or for lack of proper technical execution no strength is applied. For example, the execution of a shoot up to handstand, when the gymnast comes first to momentary bent arm support, and then in order to stretch the arms in harmony with the previous move, can neither be considered a technical error, nor should the B-part be devalued. If the gymnast, in a similar case, comes to a pronounced stop in bent arm support or bent arm handstand, and must in order to continue the exercise apply strength, it is not only a technical error, but also cause to devalue the particular B- or C-part.

The following examples of exercises indicate the ratio as well as the minimum and maximum how the swing-, hold- and strength parts of an optional exercise should be distributed:

**Normal exercise according to the requirements of combination and difficulty**

1. Hang, raise legs slowly forward to inverted hang and dislocate backward to swing forward and
2. Shoot to handstand—
3. Forward swing to support and circle backward to
4. Cross—
5. Turn backward with arms lightly bent and straight body to Inverted hand
6. Rearward swing to straight body inlocate, swing backward in hang
7. Back uprise to "L" support—
8. Raise straight body with bent arms to handstand—
9. Fall forward to rearward swing to a hanging scale rearways—
10. Raise straight body to straight inverted hang
11. Inverted hang and dislocate to forward swing in hang and
12. Back flyaway, straight body, with 1/4 turn to dismount

Value	Swing	Hold	Strength
A	4%	—	4%
B	10%	3%	—
A	3%	—	3%
B	—	5%	6%
A	—	—	3%
A	5%	—	—
A	6%	2%	—
B	—	3%	6%
B	7%	2%	3%
A	—	—	4%
A	6%	—	—
C	15%	—	—

$1 \times C - 4 \times B - 7 \times A$  | 56% | 15% | 29%

**Optional exercise with predominant swing parts**

1. Hang, inlocate and turn to inverted hang
2. Rear swing in hang, inlocate straight body
3. Back uprise to handstand—
4. Back giant swing to handstand—
5. Frwd. swing to support and back circle to
6. Cross—
7. Turn backward, light arm and body bending to inverted hang
8. Back uprise to "L" support—
9. Straight body press to H., arms bent—
10. Swing forw. in support and back in hang
11. Str. body flyaway forward with 1/2 turn

Value	Swing	Hold	Strength
A	3%	—	3%
A	5%	—	—
C	13%	3%	—
C	14%	3%	—
A	4%	—	3%
B	—	4%	7%
A	—	—	3%
A	4%	2%	—
B	—	3%	7%
A	5%	—	—
B	14%	—	—

$2 \times C - 3 \times B - 6 \times A$  | 62% | 15% | 23%

**Optional exercise with predominant strength parts**

1. Hang, back roll to cross—
2. Bend hips and slowly pull to "L" support—
3. Raise straight body, arms bent to handstand—
4. Swing forward in hang and dislocate, straight body to hang
5. Front uprise, swing in support to handstand—
6. Lower through free support scale to hanging scale rearways—
7. Dislocate to hanging scale frontways—
8. Straight body inlocate
9. Back uprise to support
10. Circle rearward with straddled legs and 1/4 turn to dismount

Value	Swing	Hold	Strength
C	—	4%	14%
C	—	2%	13%
B	—	3%	7%
B	10%	—	—
B	6%	2%	—
B	—	2%	6%
B	2%	4%	5%
A	5%	—	—
A	5%	—	—
C	10%	—	—

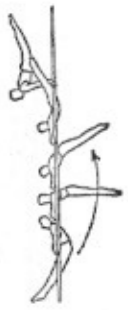
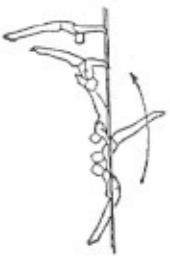
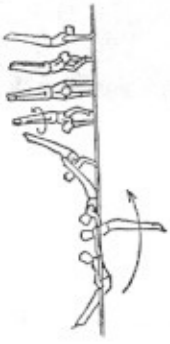



$3 \times C - 5 \times B - 2 \times A$  | 38% | 17% | 45%

**Summary and comparison**

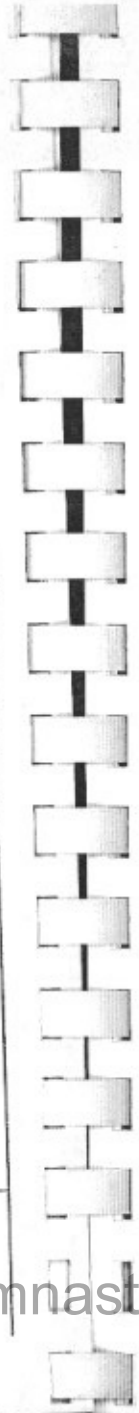
	Value	Swing	Hold	Strength
Normal exercise	$1 \times C - 4 \times B - 7 \times A$	56%	15%	29%
Swing gymnast	$2 \times C - 3 \times B - 6 \times A$	62%	15%	23%
Strength gymnast	$3 \times C - 5 \times B - 2 \times A$	38%	17%	45%



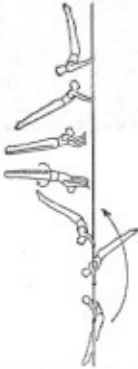


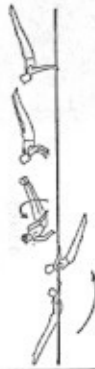
Article 30 regulates more or less the ratio of the requirements of swing parts and strength parts. As far as the measure of strength parts is concerned, the last example as above should give direction. This means that the gymnast must not, under any circumstance include more than 45% of strength parts in an exercise.

# Parallel bars

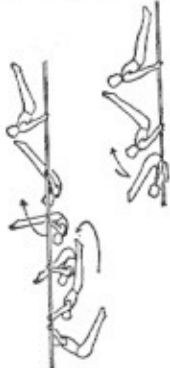

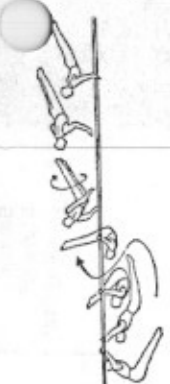


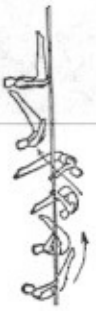
Origin or name	A-parts	B-parts	C-parts
I. Stemme backward (Back uprise)	1. Stemme backward to support 	2. Stemme backward to handstand 	3. Stemme backward to handstand and 1/4 turn backward in handstand 
	4. Stemme backward to support and forward swing to straddle cut: A + A (see also XVII 10) 	5. Stemme backward to support and forward swing to straddle cut and "L" support (see also XVII 11) 	6. Stemme backward to support and forward swing with straddle cut to backward swing with 1/4 turn (Stützkohre backward) 

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II. Stemme forward (Front uprise)	7. Stemme backward to straddled "L" support: A + A 	8. Stemme backward to free support scale 	9. Stemme backward to handstand and jump-turn to swing forward 
	1. Stemme forward to support or "L" support (to "L" support: A + A) 	2. Stemme forward with 1/2 turn (Stützkohre), feet at least at rail height (see also V 5) 	3. Stemme forward with 1/2 turn (Stützkohre), body at least horizontal (see also V 6) 

Parallel bars






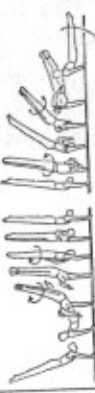
Origin or name	A-parts	B-parts	C-parts
III. Klips	1. Drop kip or slide kip or upper arm kip 	2. Drop or slide-kip with 1/4 turn to swing forward to upper arm hang 	3. Drop or slide kip with 1/4 turn to swing forward in support 
IV. Underswing kip Schwabens- kippe (cast)	1. Cast to rearward swing in upper arm hang 	2. Cast to rearward swing in support 	3. Cast to "L" support 

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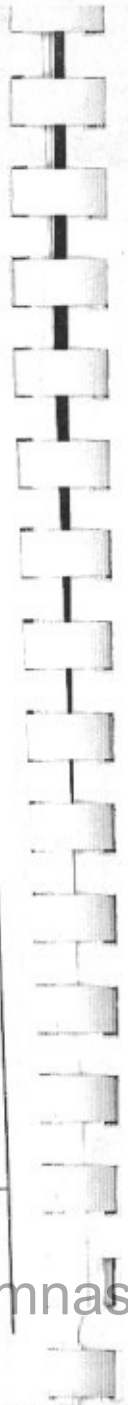
V. Stützkehre forward, Forward swing with 1/4 turn to forward swing	1. Stützkehre forward to forward swing in support. Body at least horizontal 	2. Stützkehre forward to forward swing in support, body at least 30 degrees above horizontal 	3. Stützkehre forward to handstand, 2 sec. 
	4. Cast to upper arm position on rails and kip to rearward swing: A+A 	5. Cast with 1/4 turn to forward swing in upper arm hang 	6. Cast to rearward swing in support and forward swing with straddle to "L" support 




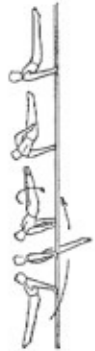
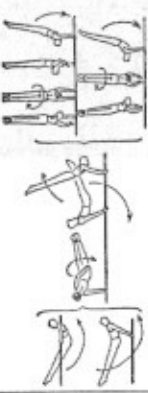


# Parallel bars



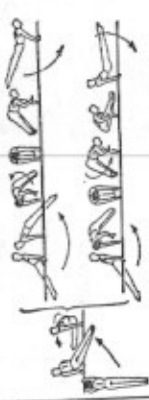

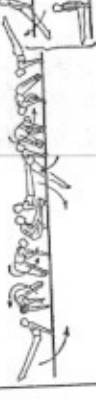
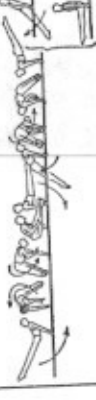
Origin or name	A-parts	B-parts	C-parts
V. Stützkehre forward Forward swing with $\frac{1}{4}$ turn to forward swing continued	4. 	5. Stützkehre from forward swing in upper arm hang. Feet at least at rail height (see also II 2) 	6. Stützkehre from forward swing in upper arm hang. Body at least horizontal (see also II 3) 
	7. Stützkehre forward to forward swing in upper arm hang. Body at least horizontal 	8. Stützkehre forward to forward swing in upper arm hang. Body at least 30 degrees above horizontal 	9. Diamidov turn or Healy-Twirl 

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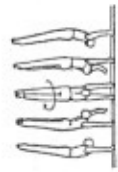
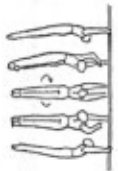
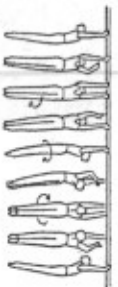
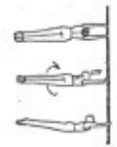
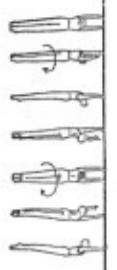
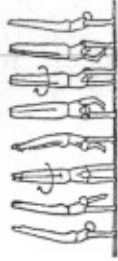
VI. Stützkehre backward, Rearward swing with $\frac{1}{4}$ turn to rearward swing	1. Rearward swing in upper arm hang and $\frac{1}{4}$ turn to rearward swing in upper arm hang 	2. Rearward swing in upper arm hang and $\frac{1}{4}$ turn to rearward swing in support 	3. Rearward swing in upper arm hang or support, and $\frac{1}{4}$ turn to rearward swing in support followed by Stützkehre backward to rearward swing 
4.		5. Rearward swing in support and $\frac{1}{4}$ turn to rearward swing in support 	6. Rearward swing in upper arm hang or support, and $\frac{1}{4}$ turn to rearward swing to handstand and pivot backward or $\frac{1}{4}$ hop turn in handstand to forward swing 

**Parallel bars**

Origin or name	A-parts	B-parts	C-parts
VII. Czechkehre	1. 	2. Czechwende to forward swing or to "L" support 	3. Double rear vault (Kreiskehre) as start of an exercise, followed by Czechwende or Czechkehre 
4.	5. Czechkehre to rearward swing or to "L" support 	5. Czechkehre to rearward swing followed by Czechwende to forward swing or to "L" support 	6. Czechkehre to rearward swing followed by Czechwende to forward swing or to "L" support 

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**VIII.  
Handstand  
Pivots  
(Walzer)**

1. Handstand pivot forward: A + A 	2. Handstand pivot backward 	3. Double handstand pivot backward without stopping 
4. Handstand with 1/4 turn to side-handstand on one rail 	5. Handstand pivot forward 1 1/2 to handstand sideways 	6. Handstand pivot forward, followed by handstand pivot backward without support of second hand at end of forward turn 

# Parallel bars

C-parts

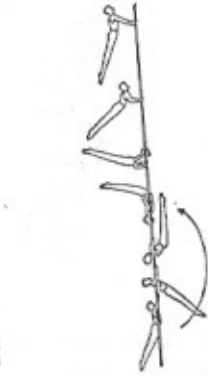
B-parts

A-parts

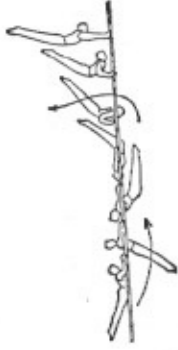
Origin or name

IX. Backward roll (Streull)

1. Roll backward with grasp to forward swing



2. Roll backward with grasp to handstand, 2 sec. (Streull)



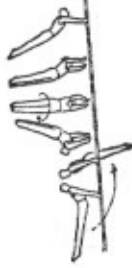
3. From stand or forward swing in support: feige backward to swing forward in upper arm support and roll backward with grasp to handstand, 2 sec.



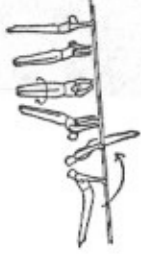
X. Hop jump from rearward swing in support

1.

2. Rearward swing to support and 1/2 hop jump turn to forward swing in support or upper arm hang



3. Rearward swing in support and 1/2 hop turn to still handstand, 2 sec.

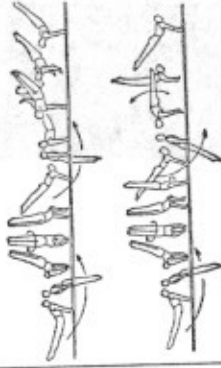


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4.

5.

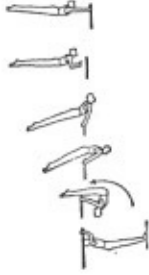
6. Rearward swing in support and 1/2 hop turn to forward swing, followed by Stützkahre at 30° above the horizontal or Salto backward to forward swing



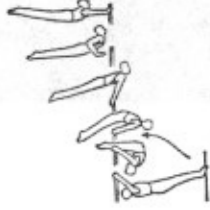
1. Shoot up (Feige) at end of bars to forward swing or "L" support





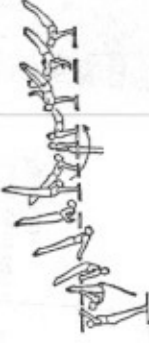
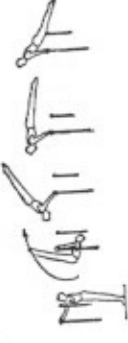
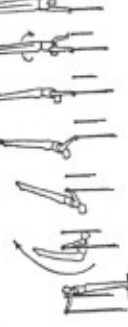
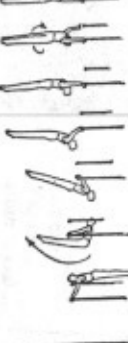
2. Shoot up (Feige) at end of bars to momentary handstand



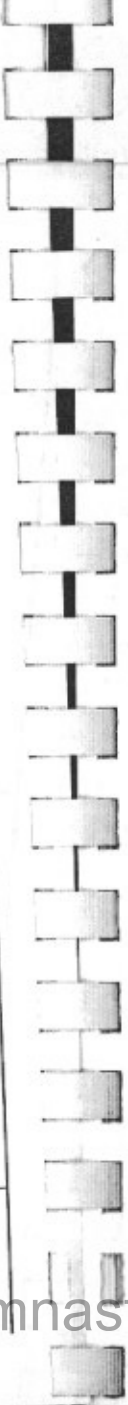
3. Shoot up (Feige) at end of bar to handstand, 2 sec.





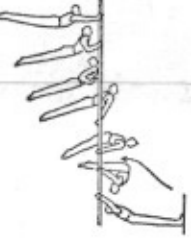



# Parallel bars

Origin or name	A-parts	B-parts	C-parts
XI. Shoot up (Felge upward swings) continued,	4. Shoot up (Felge) at end of bars to straddled "L" support: A+A 	5. Shoot up (Felge) at end of bars to forward swing and Stützkahre, at least 30° high 	6. Shoot up (Felge) at end of bars to momentary handstand, forward swing to Stützkahre, at least 30° high 
	7. Outer side stand frontways, grasp on far rail: shoot up to side leaning support on rails 	8. Outer side stand frontways, grasp on far rail: shoot up to momentary handstand, 1/4 turn to handstand crossways 	9. Outer side stand frontways, grasp on far rail: shoot up to handstand, 2 sec., and 1/4 turn to handstand crossways 







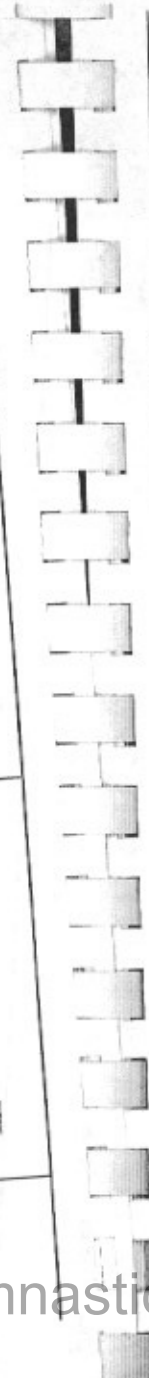









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XII.  
 Shoot up  
 backward  
 (Felge)  
 and Basket







1. From cross stand: basket to support 	2. From forward swing in support basket to support 	3. From cross stand: basket (shoot up) to handstand, 2 sec. 
4. From cross stand: basket to upper arm support 	5. From forward swing in support: basket to upper arm support 	6. From forward swing in support: basket shoot to handstand, 2 sec. 

# Parallel bars





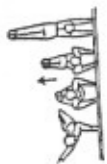


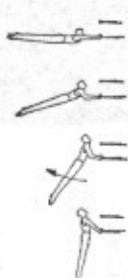

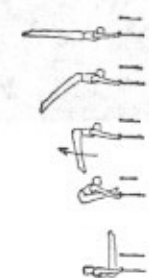
Origin or name	A-parts	B-parts	C-parts
XII. Shoot up backward (Felge) and Basket continued	7. From cross stand: basket to forward swing in hang 	8. From forward swing in support: basket to forward swing in hang 	9. From forward swing in support: basket to forward swing in upper arm hang and uprise (Stemme) with 1/2 turn to support, feet at least at height of rail 
	10. From cross stand: basket to "L" support 	11. From forward swing in support: basket to straddled "L" support 	12. From forward swing in support: basket to free support scale, 2 sec., and horizontal with straight arms 
			
XIII. Salto forward	13. 	14. From cross stand or forward swing in support: basket and straddle to bent arm support, swing backward 	15. From cross stand or forward swing in support: basket and straddle to "L" support 
XIV. Salto forward	1. Salto forward to upper arm hang 	2. 	3. Salto forward to rearward swing in support 
	4. 	5. Salto forward to outer cross stand (see also XIX 2) 	6. Salto forward with 1/4 turn to outer cross stand (see also XIX 3) 

# Parallel bars










Origin or name	A-parts	B-parts	C-parts
XIV. Saltos backward	1. Salto backward to forward swing In upper arm hang	2. Salto backward to support, body at least 45° above the horizontal at regrasp	3. Salto backward to handstand, 2 sec.
			
	4.	5. Salto backward to outer cross stand (see also XIX 2)	6. Salto backward with 1/2 turn to outer cross stand (see also XIX 3)
			

7.	8. Salto backward to forward swing and Stützkehre, body at least hori- zontal		9. Salto backward to forward swing and Stützkehre, body at least above horizontal
			
10.	11. Salto backward and salto back- ward to outer cross stand: B+B		12. Salto backward to forward swing, followed by double Salto to outer cross stand: B+C
			








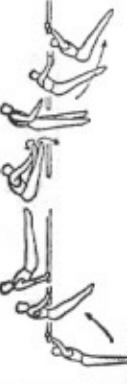

# Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>XV. Handstands with strength (Handstand Press)</p>	<p>1. Handstand, press with bent body and bent arms, 2 sec.</p> 	<p>2. Handstand, press with straight body and bent arms or vice versa, 2 sec.</p> 	<p>3. Handstand, press with straight body and straight arms, 2 sec.</p> 
	<p>4. Handstand, press with straight body and bent arms from elbow support scale: A + A</p> 	<p>5. Handstand, press with straight body and bent arms from elbow support scale in support sideways (on one rail)</p> 	<p>6. Handstand, press with bent body and straight arms from cross support on one rail</p> 
	<p>7. Handstand, press with bent body and bent arms in side support on one rail: A + A</p> 	<p>8. Handstand, press with straight body and bent arms from free front support scale crossways</p> 	<p>9. Handstand, press with straight body and bent arms from free support scale sideways on one rail</p> 
	<p>10. Handstand, press with bent body and bent arms from straddled support "L" crossways: A + A</p> 	<p>11. Handstand, press with bent body and straight arms from straddled support "L" sideways on one rail</p> 	<p>12. Handstand, press with bent body and straight arms from "L" support sideways on one rail</p> 

# Parallel bars

Origin or name	A-parts	B-parts	C-parts
XVI. Static parts Hold parts and scales	1. Handstand, 2 sec. or momentary 	2. Handstand crossways on one rail 	3. One arm handstand in side support, 2 sec. 
4. Cross support in "L" position, 2 sec.		5. One arm handstand in cross support, 2 sec. 	6. Pointed angle support in cross support, 2 sec. 
7. Straddled "L" support in cross support on both rails		8. Straddled "L" support crossways on one rail or in side support on one rail 	9. Free support scale sideways on one rail, ordinary or reverse grasp, 2 sec., body horizontal, arms straight 

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10. Elbow support scale, 2 sec.		11. Free support scale crossways on both rails, 2 sec., body horizontal, arms straight 	12. Free support scale crossways on one rail, 2 sec., body horizontal and arms straight 
11. Parts or connections with straddling and circling on both legs	1. From cross stand frontways at end of bars: jump and straddle to "L" support 	2. From outer cross stand frontways: jump and straddle followed by double leg circles, at least twice 	3. From outer cross stand frontways: jump to forward swing: backward swing with straddle to forward swing in support 
4. From outer cross stand frontways: jump and straddle to rearward swing to handstand: A+A		5. From outer cross stand frontways: forward swing, backward swing with straddle to forward swing in hang 	6. Double leg circles in cross support, middle of rails, at least twice 



**Parallel bars**

C-parts

B-parts

A-parts

Origin or name  
XVII.  
Parts or connections with straddling and circling of both legs continued

7. Slide kip at end of bars and rearward swing with leg cut left outward and forward swing in hang:  
A+A



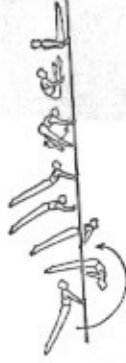
8. Slide kip at end of bars and rearward swing with straddle to forward swing in hang



9. Slide kip at end of bars and rearward swing with straddle to support



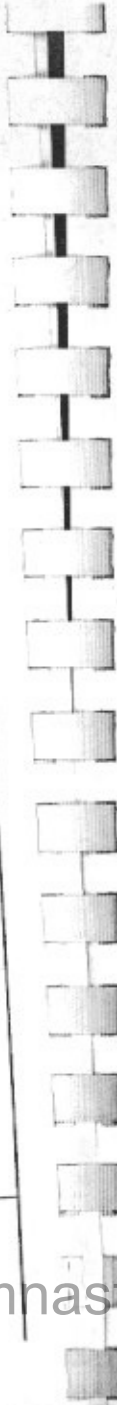
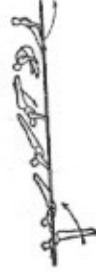
12. Basket and straddle to "L" support (see also XII 15)



11. Upper arm straddle to "L" support (see also 15)



10. Forward swing in support to straddle in "L" support or upper arm straddle to rearward swing in bent arm support or support (see also 14): A+A



XVIII  
Start of exercises

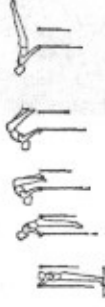
1. From outer sidestand frontways: front vault (Wende) to forward swing in support or forward swing to "L" support



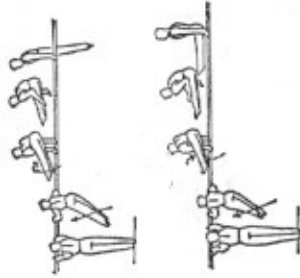
2. From outer sidestand frontways: front vault to free support scale, 2 sec., horizontal and arms straight



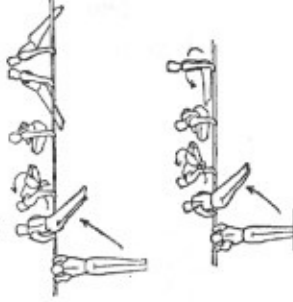
3. From inner sidestand: jump and straddle over the rear rail to free support scale in side support on one rail, 2 sec., body horizontal, arms straight



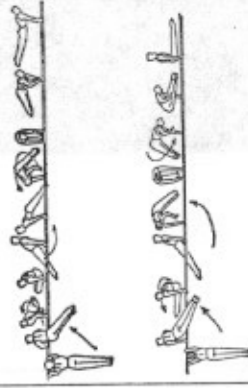
4. From outer sidestand frontways: rear vault (Kehre) to rearward swing or to "L" support



5. From outer sidestand frontways: mixed grasp: double rear vault (Kreiskehre) to rearward swing or to "L" support



6. From outer sidestand frontways: mixed grasp: double rear vault to rearward swing, followed by Czechwende to forward swing or followed by Czechkehre to "L" support



**Parallel bars**

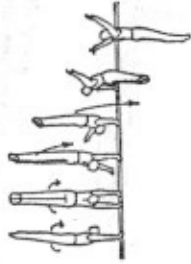
XIX.

Dismounts

1. Double rear vault forward or backward; high front vault or double high front vault, double flank vault or straddle dismount, both arms, from side handstand: A + A



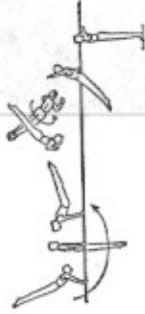
2. Straddle dismount, one arm from side handstand  
Holländer or double high front vault with 1/2 turn  
Salto forward or backward to outer cross stand



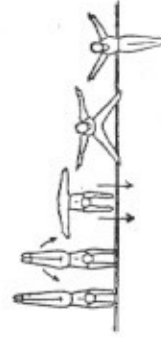
3. Salto forward or backward with 1/2 turn to outer cross stand  
Double Salto backward to outer cross stand



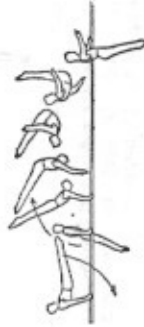
(see also XIII 6)



(see also XIV 6)



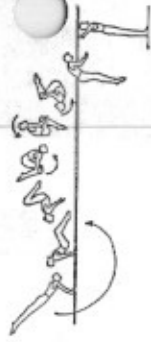
A + A



(see also XIII 5)



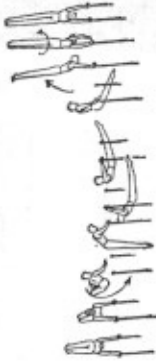
(see also XIV 5)



## Parallel bars

XX.

Additional parts and connections



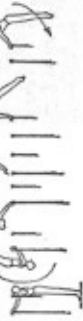
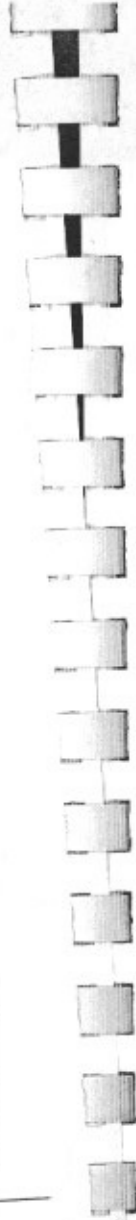
1. Forward swing in support and rear vault left with  $\frac{1}{4}$  turn right to swing forward in hang on one rail; Kip to handstand and  $\frac{1}{4}$  turn left to handstand in cross support on both rails: B



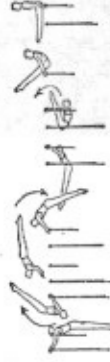
2. Forward swing in support and rear vault left with  $\frac{1}{4}$  turn right to swing forward in hang on one rail; Stoop through and hip swing rearways forward to "L" support sideways: B+A



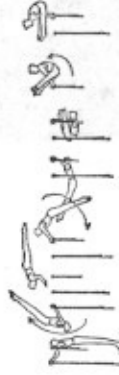
3. Forward swing in support and rear vault left with  $\frac{1}{4}$  turn right to swing forward in hang on one rail; rearward swing to straddled "L" support sideways on one rail: B+A



4. Outer side stand frontways with grasp on far rail: Hip swing backward with hop to support on back rail to swing forward in hang: B



5. Same as 4., followed by stoop through and hip swing rearways forward to "L" support sideways: C



6. Same as 4., followed by rearward swing with straddled "L" support sideways: C

# Horizontal bar

C-parts

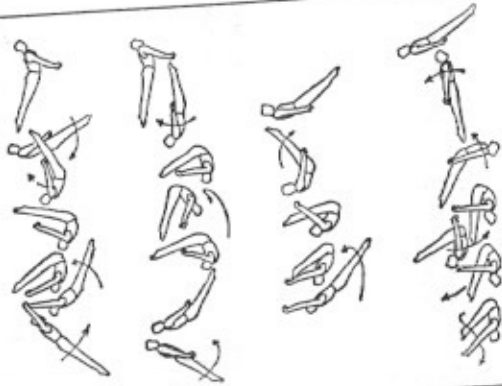
B-parts

A-parts

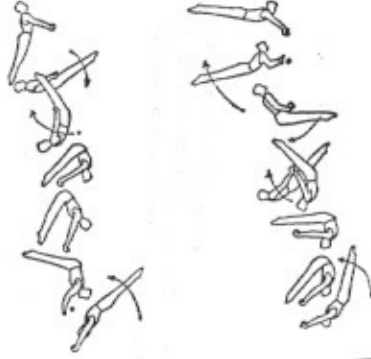
Origin or name

I. Kips in connections

1. Hang or support kip (drop kip) or back kip forward or backward



2. Kip forward with simultaneous grip change of both hands in hang or after the kip with straight arms (hop jump)



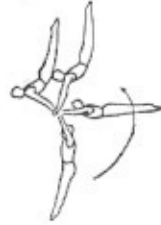
3. Kip frontways with simultaneous change of grips, both hands, (hop jump) with straight arms and 1/2 turn to momentary handstand



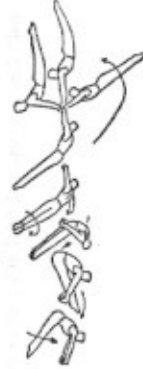
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Back uprise (Stemme) in connections

1. Back uprise to support



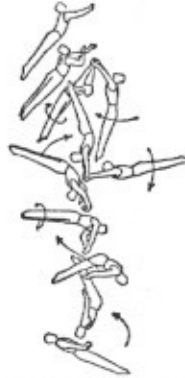
2. Finnenstemme



3. Finnenstemme with straddle to free support rearways



4. Münchnerstemme to support: A+A



5. Münchnerstemme to momentary straddle "L" support



6. Münchnerstemme with straddle to free support rearways



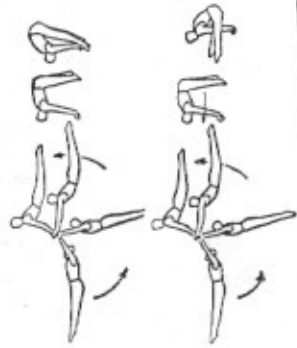
# Horizontal bar

Origin or name

II. Back uprise (Stemme) in connections continued

A-parts

7. Back uprise to straddle stand or straddle to free momentary straddled "L" support: A+A



10. Back uprise with straddle stand on bar



B-parts

8. Back uprise to straddle under hands to free support rearways

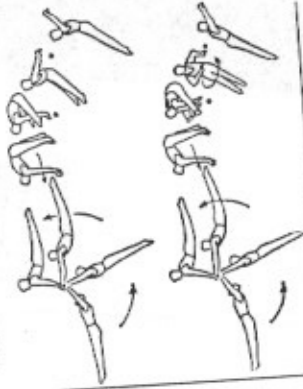


11. Back uprise, ordinary grip, and stoop through to free "L" support

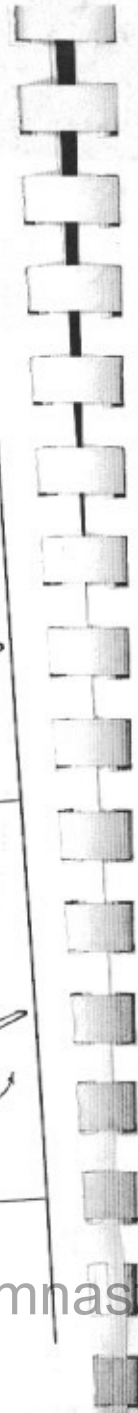


C-parts

9. Back uprise to straddle under hands to rearward swing in hang rearways or with 1/4 turn to swing forward



12.



13. Back uprise with mixed grip, followed by straddled double rear vault: A+A



14. Back uprise with mixed grip, followed by double rear vault to support rearways



15. Back uprise with reverse grip and double rear vault to support rearways from Giant swing forward



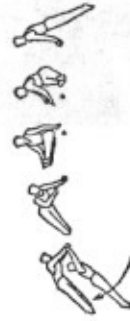
16. Back uprise and flank vault to support rearways: A+A



17. Back uprise in mixed grip and rear vault over bar with 1/4 turn to swing forward in hang



18. Back uprise in mixed grip and rear vault over bar with 1/4 turn to support frontways



# Horizontal bar

Origin or name

A-parts

B-parts

C-parts

II. Back uprise (Stemme) in connections continued:

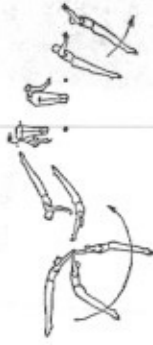
19. Back uprise with reverse grip to support, change to ordinary grip in free support: A+A



20. Back uprise with reverse grip to support, change to ordinary grip and stoop through to free support rearways or to straddle dismount



21. Back uprise with reverse grip, hecht vault (stoop vault) over bar with 1/2 turn to forward swing in hang (Voronin)

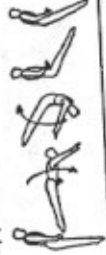


III. Hip Circles forward and backward in support frontways

1. Hip circle forward to support



2. Hip circle forward without grasp to support

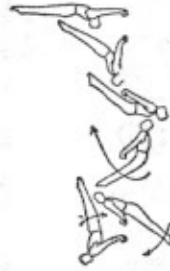


3.

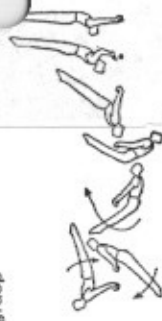
4. Free hip circle backward to support



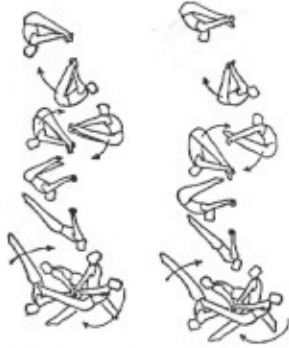
5. Free hip circle backward to handstand



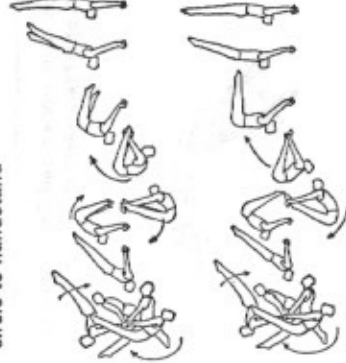
6. Free hip circle backward to handstand, hop change of grip to reverse grasp



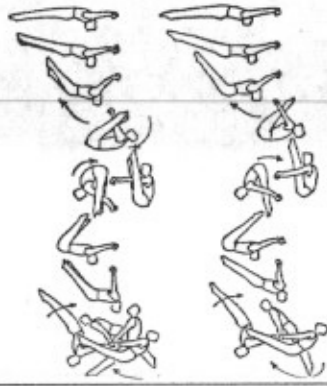
7. Free hip circle backward to straddle stand on bar or stoop stand, and straddle circle or stoop circle: A+A



8. Free hip circle backward to straddle stand on bar or stoop stand, to straddle circle or stoop circle to handstand



9. Free hip circle backward and straddle over bar or stoop through and free straddle or stoop shoot to handstand (Staldershoet)



**Horizontal bar**

III. Hip Circles forward and backward in support frontways continued

A-parts

10. Free hip circle backward with 1/2 turn to under grasp to backward swing in mixed grip: A + A



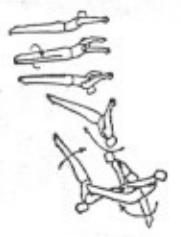
B-parts

11. Free hip circle backward with 1/2 turn to under-grasp, backward swing in reverse grip



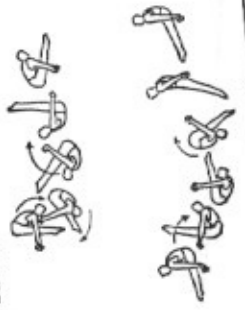
C-parts

12. Free hip circle backward with 1/2 turn to handstand in reverse grip



IV. Hip circles forward or backward in support rearways

1. Free hip circle rearways, forward or backward



2. Free hip circle rearways, forward with 1/2 turn to swing forward in hang



3. Free hip circle rearways, forward with 1/4 turn to swing backward in reverse grip



4. Free hip circle rearways, forward and flank outward to swing forward in mixed grip: A + A



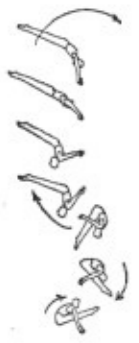
5. Free hip circle rearways, forward and straddle outward releasing and regrasping of grip to swing forward in hang



6. Free hip circle rearways, forward and straddle outward with releasing and regrasping of grip to support frontways



7. Free hip circle rearways, forward to swing backward in Elgrip: A + A



8. From Giant swing forward: Stoop through and free hip circle rearways, forward



9. From Giant swing forward: Stoop through and free hip circle forward, rearways and extend to Elgrip Giant swing



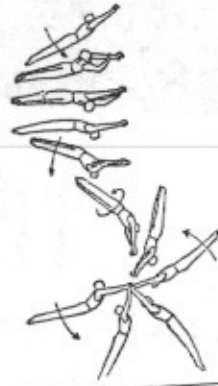
# Horizontal bar

C-parts

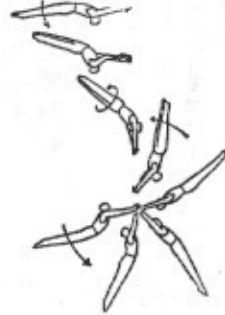
B-parts

A-parts

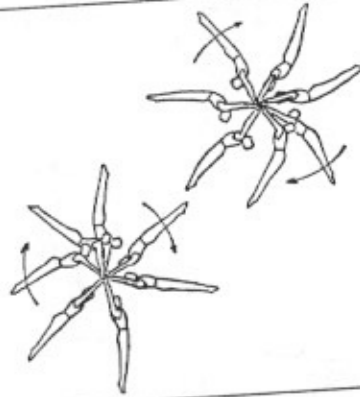
3. Giant swing backward and  $\frac{1}{2}$  turn to momentary handstand on one arm and  $\frac{1}{2}$  turn in same direction and around same arm to Giant swing backward



2. Giant swing backward and  $\frac{1}{4}$  turn to Giant swing forward (Direct change)

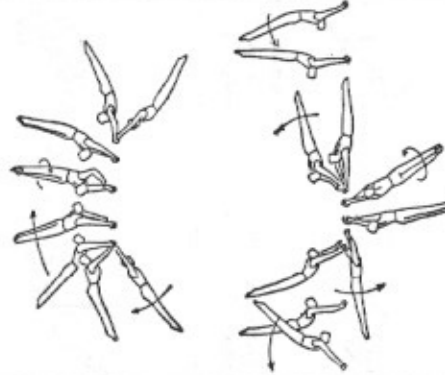


1. Giant swing forward or backward

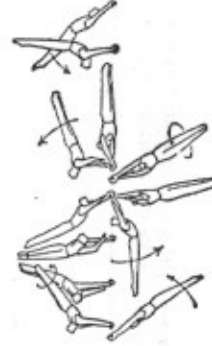


V. Simple Giant swings and grip change - Giant swings

4. Giant swing forward and  $\frac{1}{4}$  turn to Giant swing backward: A+A or Giant swing backward and cross over to swing forward in cross grip and  $\frac{1}{2}$  turn Giant swing forward: A+A



5. Giant swing forward and  $\frac{1}{4}$  turn to cross over to swing forward in cross grip and  $\frac{1}{4}$  turn to Giant swing forward

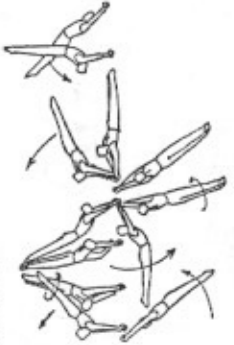

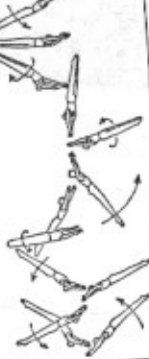

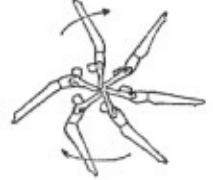
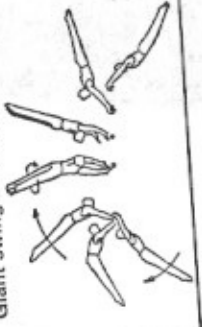


6. Giant swing backward and cross over to swing forward in cross grip and  $\frac{1}{2}$  turn to handstand on one arm and  $\frac{1}{2}$  turn in same direction and on same arm to Giant swing backward

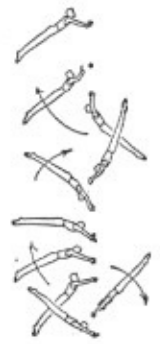
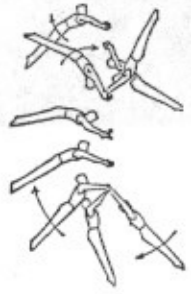
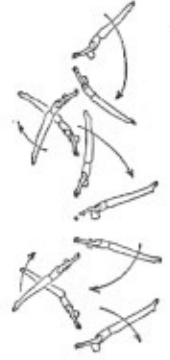





**Horizontal bar**

Origin or name	A-parts	B-parts	C-parts
V. Simple Giant swings and grip change - Giant swings continued	<p>7. Giant swing forward and 1/4 turn and cross under to swing forward in cross grip and 1/4 turn to Giant swing forward: A+A</p> 	<p>8. Giant swing forward and grip change to Elgrip left, backward swing with 1/4 turn right around left arm to Giant swing backward</p> 	<p>9. Giant swing forward and grip change left Elgrip, backward swing with 1/4 turn right around left arm and cross right over left to swing forward in mixed grip with 1/4 turn, right to handstand on right arm, followed by 1/2 turn right around right arm to Giant swing backward</p> 
VI. Elgrip uprise and Elgrip Giant swings	<p>1. Elgrip uprise and grip change to ordinary grasp to support: A+A</p> 	<p>2. Giant swing with Elgrip</p> 	<p>3. Elgrip Giant swing and grip change to momentary one arm handstand, followed by 1/2 turn to Giant swing backward</p> 

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4.	<p>5. Giant swing forward and grip change with hop to backward swing in Elgrip and uprise with grip change to ordinary grasp to support frontways</p> 	<p>6. Giant swing forward and grip change with hop to backward swing in Elgrip and Elgrip Giant swing</p> 
7.	<p>8. Elgrip Giant swing and grip change with hop to Giant swing forward: B+A</p> 	<p>9. Elgrip Giant swing and grip change with hop to momentary handstand with reverse grasp and stoop through or lower and straddle to momentary "L" support or straddled "L" support: C+B</p> 

# Horizontal bar

Origin or name	A-parts	B-parts	C-parts
VI. Elgrip uprise and Elgrip Giant swings continued	10.	11. Giant swing forward and stoop through to free hip circle rearways, forward and cast to backward swing in Elgrip and uprise with grip change to ordinary grasp in support frontways: B+A	12. Giant swing forward and stoop through to free hip circle rearways, forward and cast to Elgrip Giant swing and grip change with hop to Giant swing forward: B+C
13.		14. Kip, ordinary grip, and grip change with hop to backward swing in Elgrip and uprise with grip change to ordinary grasp in support frontways	15. Kip, ordinary grip, with grip change and hop to Elgrip Giant swing

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VII. Russian Giant swing	1.	2. Backward swing in hang rearways, and uprise backward turning forward to support rearways	3. Russian Giant swing
VIII. Czech Giant swing	1. From support rearways, over throw backward to forward swing in hang rearways and 1/4 turn to forward swing in hang: A+A	2. Czechstemme (uprise rearways) (Steinemannstemme)	3. Czech-Giant Swing

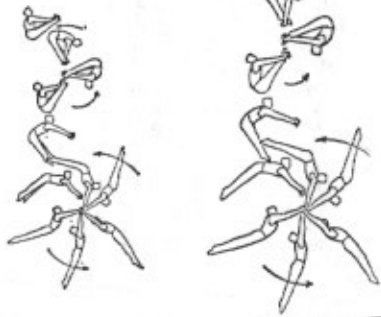
**Horizontal bar**

Origin or name

IX.  
Giant swings  
in connection  
with straddle  
and stoop  
circles

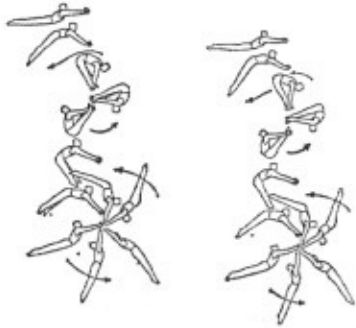
A-parts

1. Giant swing backward to straddle  
or stoop circle: A + A



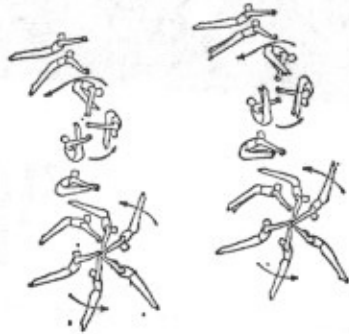
B-parts

2. Giant swing backward to straddle  
or stoop circle to handstand



C-parts

3. Giant swing backward and stoop  
through or straddle over to free  
stoop or straddle circle to hand-  
stand (Staldershoot)

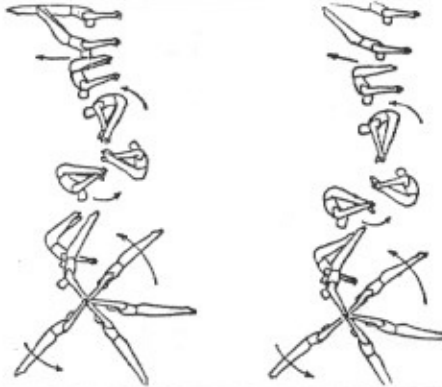


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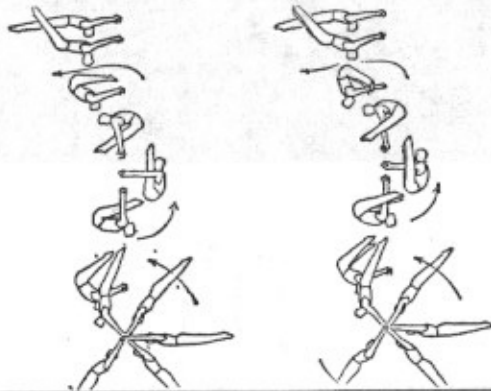
4. Giant swing forward and straddle  
or stoop circle: A + A




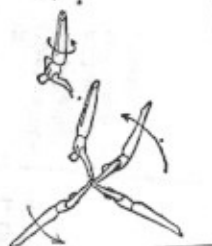


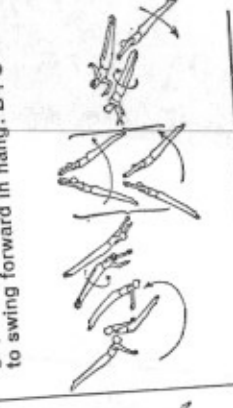
5. Giant swing forward and straddle  
or stoop circle to handstand



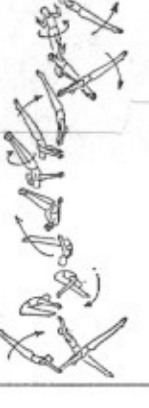
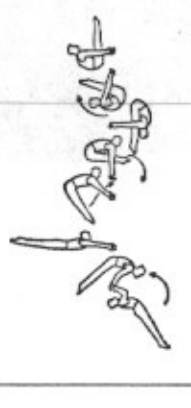


6. Giant swing forward and stoop  
through or straddle over to free  
stoop or straddle circle to hand-  
stand (Endoshoort)



# Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>X. Pirouettes: 1/4 turn around longitudinal axis of body</p>	<p>1.</p> 	<p>2. Pirouette from backward swing in ordinary grip or mixed grip to forward swing in hang</p> 	<p>3. Pirouette from Giant swing forward in mixed grip or reverse grip to swing forward in hang</p> 
<p>4.</p>	<p>5. Forward swing in hang, mixed grip and stoop through with 1/2 turn to backward swing in hang, ordinary grasp and pirouette to swing forward in hang: A + B</p> 	<p>6. Free hip circle backward with 1/2 turn to swing backward in mixed grip or reverse grasp and pirouette to swing forward in hang: B + C</p> 	

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<p>7.</p>	<p>8.</p>	<p>9. Giant swing forward and stoop through to free circle rearward and 1/4 turn to backward swing in mixed grip or reverse grasp and pirouette to swing forward in hang: C + C</p> 	<p>3. From light swing forward, underswing to handstand in reverse grip and stoop through to free circle rearways, forward</p> 
<p>XI. Underswing in connections</p>	<p>1. Underswing with 1/4 turn to forward swing in hang, mixed grip</p> 	<p>2. From light swing forward, underswing to handstand in ordinary grip, mixed grip, or reverse grip</p> 	

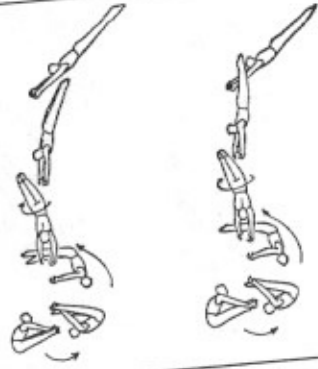
### Horizontal bar

Origin or name

XI.  
Underswing  
in  
connections  
continued

A-parts

4. Straddle stand on bar or stoop stand and underswing with  $\frac{1}{4}$  turn to swing forward in mixed grip: A+A



B-parts

5. Straddle stand on bar or stoop stand and underswing with  $\frac{1}{4}$  turn to swing forward in mixed grip, grip change to reverse and stoop through to circle swing rearways, forward



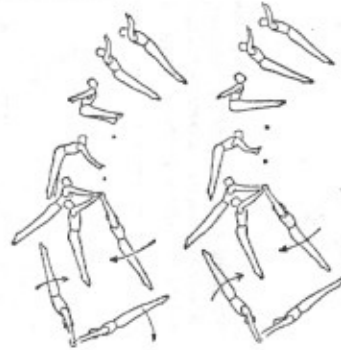
C-parts

6. Straddle stand on bar or stoop stand and underswing with  $\frac{1}{2}$  turn to swing forward in mixed grip, grip change to reverse and stoop through to circle swing rearways, forward and cast to Elgrip Giant swing: A+C

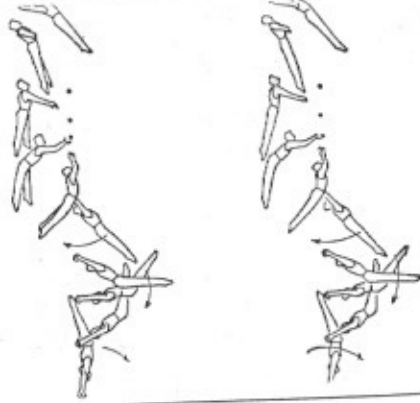


XII  
Exercise  
dismounts

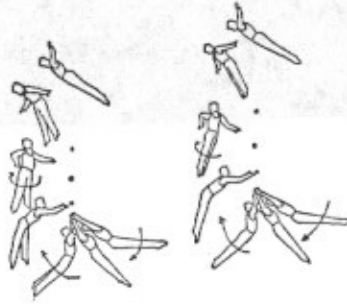
1. Straddle or stoop to dismount from Giant swing forward: A+A



2. Hecht or Hechtstraddle from Giant swing forward to dismount



3. Hecht or Hechtstraddle from Giant swing, forward with  $\frac{1}{2}$  turn or  $\frac{1}{4}$  turn to dismount

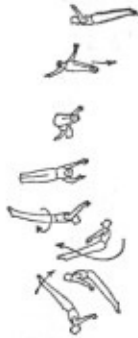


# Horizontal bar

Origin or name  
 XII.  
 Exercise  
 dismounts  
 continued

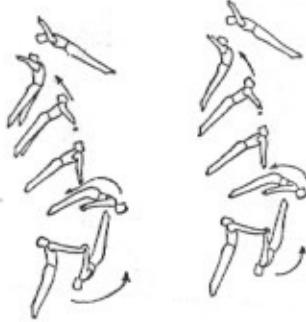
A-parts

4. Free hip circle backward and flank dismount: A+A



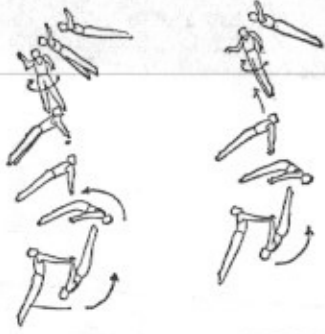
B-parts

5. Free hip circle backward and straddle or Hecht to dismount



C-parts

6. Free hip circle backward and straddle or Hecht dismount with 1/2 turn



7. Fromt Giant swing backward: cross over to forward swing in cross grip and uprise with 1/2 turn to straddle dismount: A+A



8. From Giant swing forward: uprise backward with grip change-hop-to ordinary grip in free support and straddle dismount



9. From Giant swing forward: back uprise with grip change-hop ordinary grip to free support straddle dismount with 1/4 turn



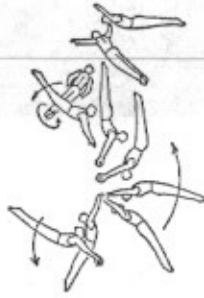
10. From forward swing or from Giant swing backward: Salto backward, stretched body; the seat must be at least at height of bar



11. From forward swing or Giant swing backward: Salto backward, stretched body; the seat must be over the bar



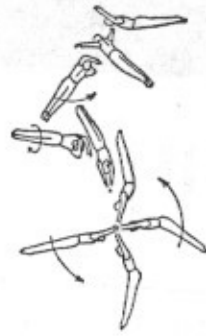
12. From forward swing or Giant swing backward: Salto backward, stretched or bent body with 1/4 turn



# Horizontal bar

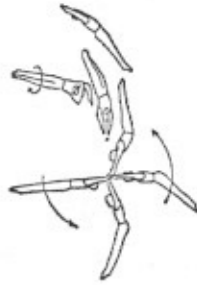
C-parts

15. From backward swing or Giant swing forward: Salto stretched or bent with  $\frac{1}{4}$  turn



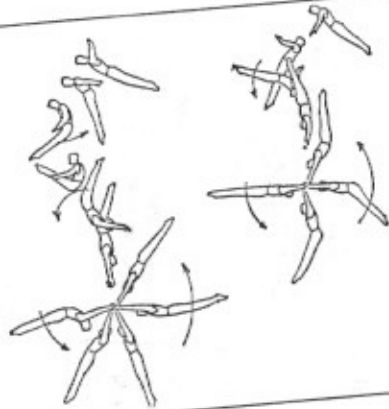
B-parts

14. From backward swing or Giant swing forward: Salto stretched or bent with  $\frac{1}{2}$  turn or from backward swing forward: Salto stretched or bent; the seat must be over the bar



A-parts

13. From backward swing or Giant swing forward: Salto stretched or bent; the seat not at least at height of bar



XII.  
Exercise  
dismounts  
continued

18. From forward swing or Giant swing backward: Double Salto or Double Salto with  $\frac{1}{4}$  turn: C+B



17. From forward swing or Giant swing backward: Salto first bent then stretched to dismount or vice versa



16.

21. From Giant swing backward: Salto backward tucked over the bar to stand behind the bar



20.

19.

# Horizontal bar

Origin or name	A-parts	B-parts	C-parts
XII. Exercise dismounts continued	<p>22. Underswing to dismount with legs pressed against forehead</p>	<p>23. Underswing with 1/4 turn to dismount</p>	<p>24. Underswing and Salto forward tucked to dismount or the same with 1/4 turn to dismount: C+B</p>
XIII. Additional parts	<p>1. Forward swing in hang and stoop through to flank outward and forward swing in hang: A+A</p>	<p>2. Forward swing in hang and stoop through with straddle cut to swing forward in hang</p>	<p>3. Forward swing in hang and stoop through with straddle cut to support frontways</p>

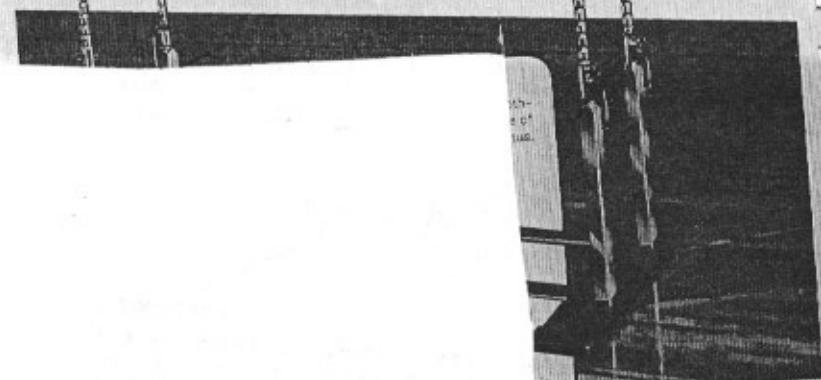
<p>4. Giant swing backward and under-grasp left, and right in reverse grip, to forward swing with 1/4 turn right and backward swing to uprise in mixed grip: A+A</p>	<p>5. Giant swing backward and under-grasp left and right in reverse grip to forward swing with 1/4 turn right and backward swing to uprise, with rear vault to right with 1/4 turn right to swing forward in hang</p>	<p>6. Giant swing backward and under-grasp left and right in reverse to forward swing with 1/4 turn right and backward swing to uprise, with rear vault right with 1/4 turn to support frontways</p>
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Gym Master has it!...

a **NEW LOOK...**

with  
**GREATER STABILITY**  
**-GREATER PERFORMANCE!**



10-  
e 4"  
sup.

10-  
e 4"  
sup.



Wipe 'em out, FAW.

## XII. Conventional (commonly used) terms

1. **Arabersprung** (Arabian Cartwheel): Free cartwheel sideward, body bent forward with  $\frac{1}{2}$  turn around longitudinal axis, from straddle stand  
**Floor**

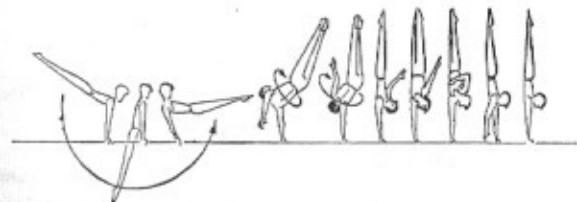


2. **Chagunian**: From support rearways at left end of horse: Flank right backward with  $\frac{1}{4}$  turn right and change of support right on left end of horse and  $\frac{1}{4}$  turn right to flank left with change of support left on left end of horse. Double leg circle,  $1\frac{1}{2}$  and 2 times  $\frac{1}{4}$  turn right in support rearways on left end of horse. Flank right backward with  $\frac{1}{4}$  turn right and change of support, right on left end of horse to Wende swing left (front vault) and dismount to outer cross stand right.

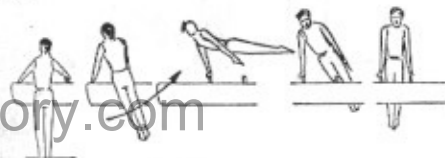
**Side horse**



3. **Diamidovkreisel**: Swing forward in support and  $\frac{1}{2}$  turn left with support on left arm through handstand to swing forward in support  
**Parallel bars**



4. **Drehflanke** (Turn flank): Sidestand frontways, right hand on left pommel, elgrip and left hand on left end of horse: flank to right around right arm with  $\frac{1}{2}$  turn left in support frontways at the pommels  
**Side horse**



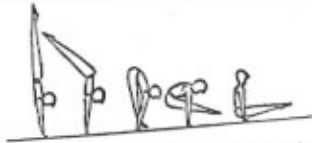
5. **Durchschub** (Stoop through): Forward swing in hang and stoop (straight legs) between arms

Horizontal bar / Parallel bars



From "L" support stoop through (straight legs) between arms, backward or forward

Floor exercise



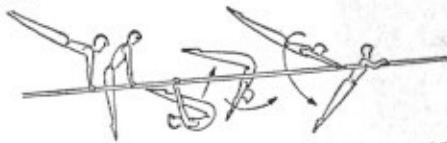
6. **Endoumschwung** (Endoshoot): From handstand: lower forward to momentary straddle "L" support or stoop through to momentary support rearways and free straddle or stoop shoot forward to handstand, reverse grip

Horizontal bar



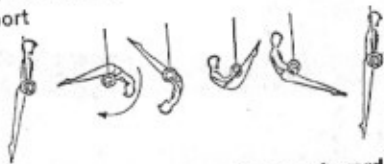
7. **Felgen**: On the parallel bars = **Basket**. From forward swing in support, lower backward to inverted hang and turn backward releasing and regrasping in front support, in upper arm hang or hang

Parallel bars



On the Rings = **Circles**. Backward swing in support and circle forward to support

Rings



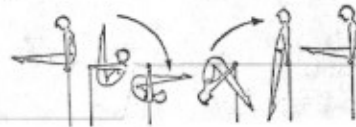
On the horizontal bar = **Free hip circle backward**

Horizontal bar



Free circle rearways (seat circle) forward

Horizontal bar



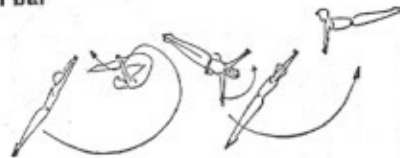
Free circle rearways (seat circle) forward

Horizontal bar



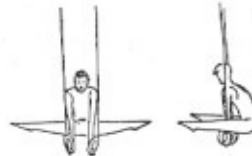
8. **Finnenstemme**: Forward swing in hang, mixed grip, right reverse grip, stoop through and  $\frac{1}{4}$  turn left around right arm to backward swing in ordinary grip and uprise to support frontways

Horizontal bar



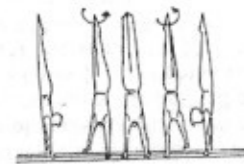
9. **Grätschwinkelstütz**: Straddle "L" support. "L" support with straddled legs sideward

Rings / Parallel bars / Floor / Horizontal bar



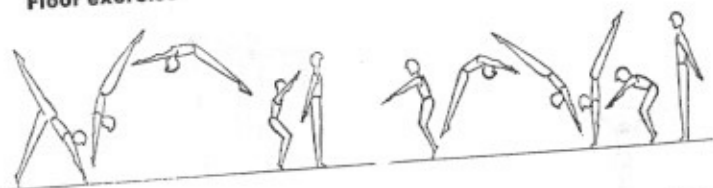
10. **Handstand Turns (Pivot)**: The body turns in handstand twice  $\frac{1}{4}$  turn forward or backward with corresponding change of support and returns to still or momentary handstand

Parallel bars / Floor



11. **Handstandüberschlag (Handsprung):** The body turns around its broad axis from stand with support of hands to stand forward or backward (Handsprung backward is known as Flic-Flac)

**Floor exercise**



12. **Healy-Twirl:** Backward swing in support and  $\frac{1}{4}$  turn left around left arm through momentary handstand to backward swing in support

**Parallel bars**



13. **Hocke (Squat):** Slide bent legs between hands in support or in hang

**Horizontal bar / Floor**  
(in support)

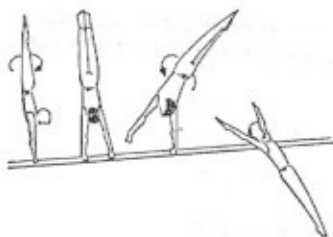


**Horizontal bar**  
(in hang)



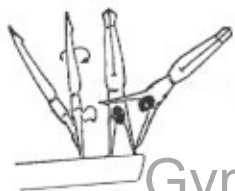
14. **Holländer:** Backward swing through momentary handstand, twice  $\frac{1}{4}$  turn with corresponding change of support to turnover sideward and dismount to cross stand

**Parallel bars**



- Jump with  $\frac{1}{4}$  turn through momentary handstand to turnover sideward and descend to sidestand left or right

**Horse vault**



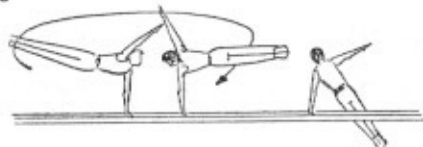
15. **Japanese Jump:** From stand, arms upward: lowering arms forward and jump in place lowering arms forward downward with  $\frac{1}{4}$  turn or  $\frac{1}{2}$  turn around the longitudinal axis of body to support and front leaning support or handstand

**Floor exercise**



16. **Kreisflanke (Double Flank Vault):** Backward swing in support and  $\frac{1}{4}$  turn left with support left to flank to right over both rails to dismount to sidestand rearways

**Parallel bars**



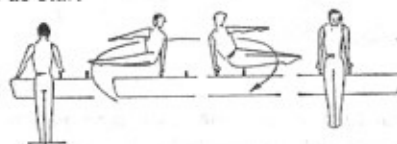
17. **Kreisgrätsche:** Backward swing in hang and uprise to support with circling left leg outward with support right, and  $\frac{1}{2}$  turn right to momentary straddle "L" support

**Horizontal bar**



18. **Kreiskehre (Double Rear Vault):** From sidestand frontways, right hand on left pommel and left hand on left end of horse: double leg circle left with  $\frac{1}{2}$  turn right with support of right hand to support rearways on pommels

**Side horse as start**



- From support frontways on both pommels double leg circle right with support of left hand and  $\frac{1}{4}$  turn left to support rearways on left end of horse or vice versa

**Side horse as connecting part**



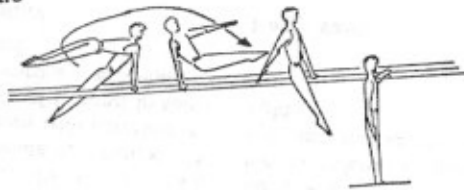
From outer sidestand frontways, mixed grip, right reverse: double rear vault left over right arm to backward swing in support

**Parallel bars**



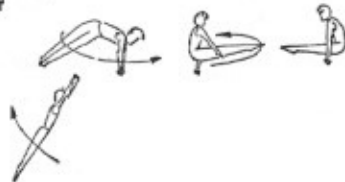
From backward swing in support, double rear vault left with support on right arm to dismount crossways left

**Parallel bars**



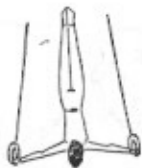
From backward swing in hang, uprise to free support and double rear vault right over left arm to free support rearways

**Horizontal bar**



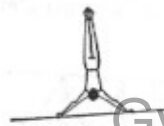
19. **Kreuzhandstand** (Inverted Cross): From handstand: lower slowly with stretching of arms to handstand with arms stretched sideward to horizontal position

**Rings**



From handstand: slowly lower with sideward stretching of arms to handstand with arms stretched sideward

**Floor exercise**



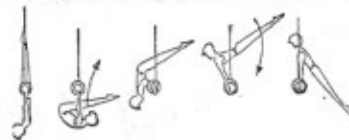
20. **Lazhang** (Cross): Hang with arms held sideward

**Rings**



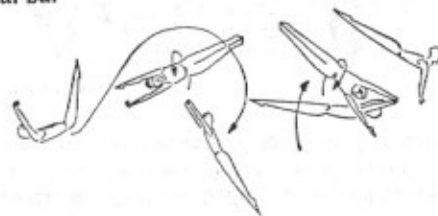
21. **Kreuzkippe** (Back Kip): Straight inverted hang, bent inverted hang and circle swing upward to support

**Rings (also Horizontal bar)**



22. **Münchnerstemme**: Underswing with 1/2 turn around right arm to forward swing in mixed grip, right reverse, and uprise with 1/2 turn left around left arm with change of grip right to support with ordinary grip

**Horizontal bar**



23. **Oberarmgrätsche** (Straddle Cut): Backward swing in upper arm hang and uprise to forward swing with straddle cut and backward swing to support or bent support

**Parallel bars**



24. **Radwende Inward** (Roundoff): Step forward and hop right forward with left leg swing forward and stretch forward, take off with left foot and 1/4 turn left to cartwheel left sideward with 1/4 turn left to momentary stand

**Floor exercise**



**Radwende Outward** (Cartwheel-Handspring Forward): Step forward and hop right forward with left leg swing forward and stretching forward, take off with left foot and  $\frac{1}{4}$  turn right and cartwheel left sideward with  $\frac{1}{4}$  turn right to momentary stand

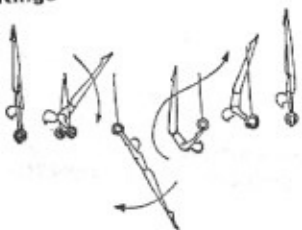
**Floor exercise**



25. **Riesenfelge (Giant Swing Backward)**

Handstand: forward swing in hang and upward swing to handstand

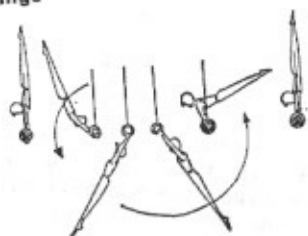
**Rings**



**Giant Swing Forward**

Handstand: Fall over forward to backward swing in hang and uprise to handstand

**Rings**



26. **Russenwende** (Russian Wende): From double leg circle in support frontways: Wende to left with  $\frac{1}{4}$  turn right in support frontways on opposite side of horse

**Side horse**



**Russenwendeschwung** (Russian Wende Swings or Double Russian): From double leg circles in support frontways, Wende to left with  $\frac{1}{4}$  turn right and Wende to left with  $\frac{1}{4}$  turn right with corresponding change of support to support frontways on the same side of horse

**Side horse**



27. **Russian Giant Swing**: Giant swing forward in reverse grip and hang rearways

**Horizontal bar**



28. **Salto Backward**: Tucked, i. e. trunk and legs are bent; bent body and straight legs; stretched, the body must be totally stretched and revolves around its broad axis

**Floor exercise** (the same applies to Salto forward)



29. **Schwabenflanke**: From support rearways on the left end of horse: flank right backward with  $\frac{1}{4}$  turn right and support change right on left end of horse and  $\frac{1}{4}$  turn right to flank left with support right and support change left on the left pommel

**Side horse** (can also be executed as Kehre or Wende)



30. **Schwabenkippe** (Cast): Forward swing in support and lower backward to bent inverted hang and hop to swing backward in upper arm hang or support or with  $\frac{1}{4}$  turn to swing forward in upper arm hang

**Parallel bars**



31. **Spagat** (Split): Straddled leg sitting with legs straddled crossways or sideways; the seat must touch the floor

**Floor exercise**



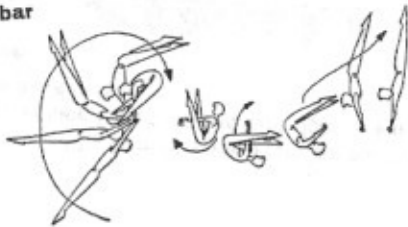
32. **Spitzwinkelstütz:** Free support rearways; body in a position similar to the inverted hang  
**Parallel bars / Floor exercise**



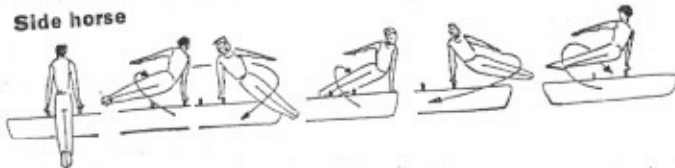
33. **Spitzwinkelstütz:** Sitting position with legs pressed against the forehead with the hands  
**Floor exercise**



34. **Staldershoot:** From handstand or free hip circle: lower to momentary straddle "L" support or stoop through to free support rearways and free hip circle backward to handstand  
**Horizontal bar**



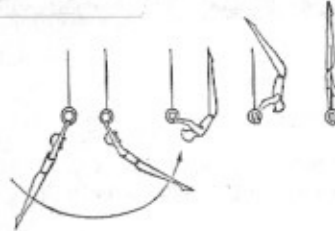
35. **Stöckli:** From support frontways on the pommels: double leg circle left with  $\frac{1}{2}$  turn right and support right to momentary support rearways on right end of horse, double leg circle right  $1\frac{1}{2}$  times with  $\frac{1}{2}$  turn right and support right to support rearways on the pommels  
**Side horse**



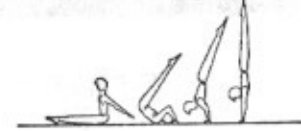
36. **Stöckli Backward:** From support rearways on the pommels: double leg circle right with  $\frac{1}{2}$  turn right and support left with change of support right on left end of horse to flank left in support rearways on the left end of horse  
**Side horse**



37. **Stall:** Forward swing in hang and circle upward swing to handstand  
**Rings**



**Floor exercise / Parallel bars**



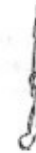
38. **Sturzhang:** Bent inverted hang  
**H. B.**



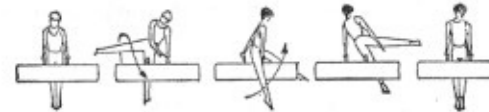
**H. B. / Rings**



- Sturzhang, Straight:** Straight inverted hang, head downward  
**Rings**



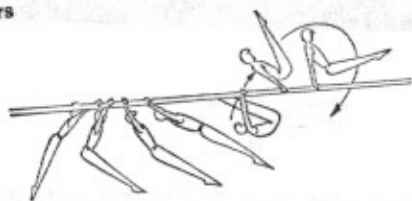
39. **Suisse Simple (Simple Swiss):** From support frontways on the pommels: cut right leg outward and  $\frac{1}{2}$  turn left with hop and change of grip, right hand on left pommel and left hand on right pommel, cut right leg outward to support rearways  
**Side horse**



- Suisse Double (Double Swiss):** From support frontways on the pommels: flank right and  $\frac{1}{2}$  turn left with hop and change of support, left hand on right pommel and right hand on left pommel to double leg circles  
**Side horse**



40. **Schwebekippe (Slide Kip):** Forward swing in hang, legs extended and kip to support or with  $\frac{1}{4}$  turn to forward swing in upper arm hang  
**Parallel bars**



41. **Tramlot:** From support rearways on pommels: double leg travel circles right to support rearways on left end of horse, flank right backward and double leg circle with  $\frac{1}{4}$  turn right around right arm and change of support left on right pommel to support rearways on the pommels  
**Side horse**



42. **Tramlot Direct (Direct Tramlot):** From support rearways on pommels: flank right backward with change of support right on left pommel and double leg circle left with  $\frac{1}{4}$  turn right around right arm and change of support left on right pommel in support rearways on the pommels  
**Side horse**

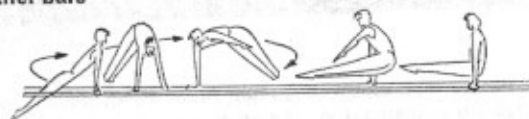


43. **Tschechenkehre:** From support rearways on pommels: double leg circle right  $1\frac{1}{2}$  times with  $\frac{1}{4}$  turn r. around l. arm and change of support r. on l. pommel, reverse grip and  $\frac{1}{4}$  turn r. around r. arm and change of support l. on r. pommel in support rearways on the pommels  
**Side horse**



Backward swing in support with  $\frac{1}{4}$  turn r. around l. arm and change of support r. on l. rail, reverse grip and  $\frac{1}{4}$  turn r. around r. arm and swing legs over l. and r. rail with change of support l. on r. rail to backward swing in support or "L" support

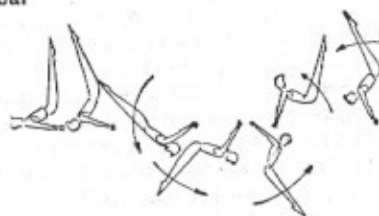
**Parallel bars**



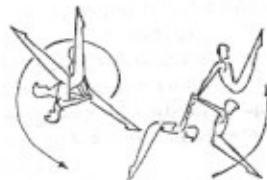
44. **Tschechenkehre Straddled:** From support frontways on pommels: leg cut r. outward and swing l. to momentary side support over l. pommel,  $\frac{1}{4}$  turn r. and leg cut r. outward and change of support r. on left pommel, reverse grip rear vault left with  $\frac{1}{4}$  turn r. to support rearways on the pommels  
**Side horse**



45. **Tschechenriesenfelge (Czech Giant Swing):** Giant swing backward in hang rearways  
**Horizontal bar**



46. **Tschechenstemme (Czech Uprise):** From support rearways: over (head) swing backward in hang rearways and uprise to free support rearways  
**Horizontal bar**



47. **Tschechenwende:** From support rearways on pommels, double leg circle right and  $\frac{1}{4}$  turn right around l. arm and change of support r. on l. pommel, reverse grip and  $\frac{1}{4}$  r. around r. arm with change of support l. to support frontways on the pommels.

Parallel bars: Backward swing in support with  $\frac{1}{4}$  turn right around left arm and change of support right on left rail, reverse grip and front vault (Wende) left around right arm with change of support on right rail to swing forward in support

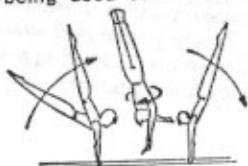
Side horse

Parallel bars



48. **Umspringen** (Hop): Swing backward upward in support and hop with  $\frac{1}{2}$  turn to swing forward in support

**Parallel bars** (also being used on the horizontal bar and in floor exercise)



49. **Wanderhüpfen** (Travel Hop): The term "Travel Hop" is used for the travel scissors hop, for example: from support frontways: right leg cut outward and hop to left to scissors left forward with simultaneous change of support on left hand on left end of horse and the right hand on the left pommel

Side horse



50. **Wanderkreisen (both legs)** (Double Leg Travel Circles): From support rearways on pommels: Flank right backward with change of support right on left pommel and flank left forward in support right and change of support left on left end of horse to support rearways on left end of horse

Side horse



51. **Winkelstütz** ("L" Support): Support with legs extended in horizontal position

**Parallel bars** (also being used on the rings and in floor exercise)



## X The concepts of risk, originality and virtuosity

The evaluation in the finals defined in the Code of Points places new tasks before the judge. In view of the bonus points to be awarded, the evaluation of risk, originality and virtuosity, therefore, requires a definition of these abstract terms applicable to competitive gymnastics.

**How is the term risk to be interpreted by the judge, the technician and the competitor?**

According to the dictionary: "Risk means danger, daring, possibility of a loss if an enterprise fails which has involved an investment for the sake of profit." Carried over to gymnastics and its judging system we obtain in the following definition the typical basis for the concept risk and the advantages and disadvantages it implies:

**"Danger, hazard, possibility of loss of points in case of failure of an exercise entered into with risk and aimed at obtaining bonus points."**

The new system of evaluation for the finals gives the gymnast the possibility of attempting such risk to his advantage or disadvantage. If he attempts to obtain bonus points through an abundance of risks, he places himself at the same time in danger of failure at any given moment of certain parts or combinations which are aimed at this goal, and thereby endangers his whole presentation.

The judge for his part is called upon to measure and to decide whether and to what degree hazard and risk(s) are demonstrated, and if so, to award the prescribed bonus points. How does the gymnast wager something and thereby bring about this risk, and at what point is such hazard or risk(s) worthy of being awarded bonus points by the judge.

With a simultaneous change of grip or support position during a combination which brings the body into a new, unfamiliar position where the orientation depends on precision timing and the danger of losing the grip(s) or at least one grip exists. In the case of combinations where the body turns on its wide-axis and at the same time rotates on its longitudinal-axis, either with one hand on the apparatus or in free flight. Free flight with rotation of the longitudinal- and wide-axis of the body which occurs in free space and which follows a movement on the apparatus in the opposite direction. All attempted combinations in which a very early orientation must take place in order to achieve successful continuation. The joining of two especially difficult C-parts with a combination which significantly increases the difficulty. This case may also occur in especially difficult B-parts performed in connection with other B- or C-parts, exercise parts for the completion of which special dexterity, coordination and presence of mind are demanded of the gymnast, etc.

Naturally all these movements must take place in the higher realm of gymnastic ability and should be so ordered as to awaken not only in the spectators, but also in the judges, the sensation of special risk.

Yes, one cannot draw concrete upper and lower limits here; it is and remains thus a question of judgement, the solution of which must be entrusted to the judge performing the evaluation of the final exercises. His knowledge and his capacity for feeling as a former gymnast and as an educated judge should place him in a position to participate mentally in the exercise being evaluated in order that he may determine where and when something is



risked, or where an abundance of risk is shown which must be taken into consideration as bonus points. Bonus points for risk(s) is (are) provided for in the area of difficulty and together with originality in the areas of difficulty and combinations.

#### **What is originality?**

For originality the following definitions are available: "A thing is original if it can serve as an example without having had one itself." "A thought which was formulated or conceived of for the first time." "A work of art formed by the artist in a manner peculiar to himself."

Applied to gymnastics, we speak of originality when new movements, new exercise parts or combinations of parts which are new as such are carried out, and which go beyond the areas of that which is known to us as either traditional, classic, customary or outdated.

Originality can refer, however, to a certain part, to a half, to three-fourths or even to the whole exercise when for example, the combination of these parts or the whole exercise have an especially original effect, or when parts of combinations occur which are already well-known but in which the exercise in question is especially pleasing and awakens a feeling of beauty. Originality has nothing to do with difficulty, rather it should be limited to, or extended to the awarding of bonus points in the area of combination.

#### **Evaluation of virtuosity in the finals**

Virtuosity applies to the area of execution. There are virtuosos in all areas of art, in music, in rhetoric, in dancing, in gymnastics, etc. The virtuoso exhibits an unusual talent for artistic execution. A musician becomes a virtuoso when his brilliance rises above the level of technical accomplishment and so deeply impresses us that our very souls are moved. To do this he must put his own soul into his work. A dancer shows his virtuosity when he, in his presentation, is able to express his virtuosity with lightness and superiority in movement so that, although driven to maximum exertion, the impression exists that he has yet to fully extend himself. It is similar in the case of gymnastics. When the gymnast succeeds in blending elegance of execution, richness, freedom of movement, amplitude in flight, the mastering of difficulty and risk in an impressionable dynamic, he creates a presentation which radiates an inner experience and harmony which characterizes the virtuoso. He is able to capture the souls of the spectators and to fill their hearts with joy. In this sense virtuosity may be demonstrated in the simpler forms of movement.

#### **Further observations**

While "risk(s)" may be solely a matter of the upper level presentation, it is possible that the concept "originality" may extend significantly lower and that "virtuosity" can reveal itself in the easiest parts. In no case must the judge allow himself to be misled into believing that presentation of exercises with many C- and B-parts, which, however, shows neither risk nor originality, demonstrates either risk(s) or special originality; or into thinking a technically perfect execution, in as much as it does not surpass this level, demonstrates any virtuosity whatsoever. When considering the points to be awarded under the concepts given here, the judge must always remember the basic law in gymnastics: "The diff-

culty of an exercise must never be increased at the cost of proper form and technically correct execution. An exercise must be adapted to the ability of the gymnast: complete body control, assurance and elegance are the chief characteristics of gymnastics."

Arthur Gander and Pierre Hentges, Jr.

## „Harmony“ in artistic gymnastic exercises

During the execution of the floor exercise points are deducted for lack of harmony in one part, in a combination or during the whole exercise. The word "harmony" also appears many times in tables which list the degree of difficulty for compulsory exercises, especially when certain combinations must be harmoniously joined. In practice, we likewise often find the concept of harmony so that a short definition is needed here. For harmony we find in the dictionary the following definition: "Accord, agreement, the correct relation of the parts of a whole." In music, the union of different tones to a correlation presenting something homogeneous; the correct relation of individual tones to one another.

In gymnastics the different parts comprising an exercise are to follow in a harmonious manner so that a harmonious whole is brought about.

Transition from one part of the exercise to another forms an agreement which equals a curved-like line corresponding to the character of both parts. This line is short as far as movement is concerned. It becomes more pronounced when two parts of slower rhythm, or larger movements which are pronounced, follow one another. This curved-like line can expand itself also from a small curve into a relative larger one, especially when one such pronounced movement with slower rhythm follows a relatively short and rhythmically limited first part, or viceversa. This can be seen in combinations consisting of several parts with very different rhythms, and finally, this is also the case in the presentation of a complete exercise.

While in all exercises on the apparatus we are always involved with harmony, this concept and evaluation factor will have to be given even greater attention in the floor exercises, where handsprings, Salto and kips are combined with pauses and gymnastic elements, where strength and movement have to follow in a harmonious manner, harmony will play an ever greater role. Its inclusion or omission by the gymnast becomes an added factor of evaluation for the judge.

So called "awkward" gymnastics, hasty transitions from one part into another as well as imperfect curved-like movements in relation to parts or combinations to be combined, must therefore lead to corresponding deductions in points as prescribed in the Code of Points.

Arthur Gander

## Rhythm in artistic gymnastic exercises

Rhythm in gymnastics is a temporal, dynamic structure of the whole movement. Under the concept rhythm we understand in gymnastics the temporal order of combinations, or of a whole exercise, which is given through the change of accents.

The temporal order of combinations, or of a whole exercise, brought about by the change of accent in movement depends completely on technically correct and expedient execution. The accent reveals itself as the kernel of each part of an exercise in which the concentrated action of the central movement is inseparable from a technically correct execution, for example: in the case of a swinging motion in a hang, or support, the accent results in an upward or downward phase which is brought about through the acceleration or extension of the legs, or the extension of the body, with simultaneous pulling of the arms.

In other exercise parts, the accent-of-movement is seen in the pushing off of the legs or hands. Accent is also understood as a suspension, or as an acceleration, change in duration or direction of movement, change in radius of the turn, etc.

The basic line of the moving rhythm is determined by limiting the accents in their timing relation to the non-accented phases of the parts of the exercise.

A disturbance, or stopping, of the rhythm can occur essentially in two ways:

1. The failure to observe the accent in the phases in which it is necessary from the standpoint of technique. The movement lacks expression and does not produce an impression of change and relaxation, the contrast is missing.
2. Through the addition of accent in the phases in which it is not desirable from the standpoint of correct technique. This means:
  - a) Disturbance of the regularity in all parts of strength and
  - b) Interruption of the correct proportion in the duration of a part of movement of the entire clearly defined movement. The connection is apparently unharmonious.

In the case of exercise combinations formed of structurally related parts, a regular rhythm is mandatory.

In the case of exercise parts formed from structurally different parts, an irregular rhythm is required.

From a quality point of view, in the optional exercises, care is to be taken that the entire exercise is rhythmic, versatile and interesting, i.e., that the regular rhythm is complemented with the irregular rhythm and that the movements are carried out with maximum amplitude into their highest potentials so that the contrast between accented and non-accented phases is clearly expressed.

Exercises which are rhythmically monotonous and lack expression are to be correspondingly penalized. A typical example of a monotonous exercise on the horizontal bar is one that consists solely of Giant swings. We recognize as rhythmic exercises where the timing is divided into regular and irregular proportions with different and separate accents of movement.

Dr. Karl Appelt

#### XIV. Concerning the uniform (total) evaluation

With the four year training cycle for judges introduced in 1964 the endeavors of the men's technical committee also went in the direction of creating more order and clarity in judging not only in international but also in national areas, in order to bring judging more and more on a common basis.

Many of our federations have supported this endeavor by adopting the FIG Code of Points for use in their own competitions. Some did this by using the rules without alterations and some by imposing restrictions in evaluating difficulty and combination. We therefore believe that we have reached a positive approach in implementation of the rules in the Code of Points. As the first education cycle reaches a successful completion, there appears to be on the basis of experience thus gained, a new means of unifying the evaluation system which is used not only for the best gymnasts, but also for all age groups and ability levels within a national federation. This would have first of all, the advantage that uniformity would be furthered in the instruction and implementation of the rules as well as making a great deal easier the task of the judge, who in most cases, is concerned with all possible age groups and ability levels. The application of the FIG Code of Points for all levels of age and ability within a federation may appear, at a first superficial glance, to be full of loopholes because the scores in the lower levels would in general be significantly lower as a result of the rigorous devaluations which would have to be made for difficulty and combination. After a more thorough investigation we have come to the conclusion that in spite of the initial negative influence, especially in a psychological respect, more advantages than disadvantages would be gained for the youth. First of all we see advantages in the uniformity of instruction of the judges, in the implementation of the rules for judging, and above all in mustering of talent.

For the purpose of a better understanding and better illustration of the problem we give the following few examples showing the possible application of the FIG Code of Points in all levels of age and abilities, as well as the necessary explanations.

1. Complete application of the FIG Code of Points without any limitations of the difficulty factor and combination factor for all levels of age and ability.
2. Limitations in the requirements for difficulty with complete application of judging combination and execution as follows:
  - a) Requiring all A- and B-parts in the intermediate level group as well as all required A- and only 2 B-parts for the lowest level without the demand of a C-part whereby the partial evaluation score for difficulty would nevertheless be set as 3.40 points.
  - b) The same requirements as in a), in which however the partial score for the difficulty factor would be determined in advance according to the FIG Code of Points and thus in our case for the elite class as well as for international competition:  $1 \times C, 4 \times B$  and  $6 \times A = 3.40$ , for the intermediate levels:  $0 \times C, 4 \times B$  and  $6 \times A = 2.80$  points and for the lowest level:  $0 \times C, 2 \times B$  and  $6 \times A = 2.00$  points.
3. Limitations on the requirements for combination by means of a predetermined agreement to permit one intermediate swing for the

intermediate levels and two intermediate swings for the lowest levels with complete application of the point deductions for the difficulty and execution factors, whereby:

- a) in spite of two intermediate swings the partial score for the combination factor would, nevertheless, be 1.60,
  - b) in the case of easing of the requirements according to a), the combination would be set according to the FIG Code of Points; and in our case, for the elite class as well as for international competitions, this would permit no intermediate swings; for the intermediate class the permission of one intermediate swing and the top score accordingly at 1.20 points; and for the lowest class the permission of two intermediate swings and a corresponding top score of 0.70—whereby for the intermediate levels a deduction of 0.40 points would result, and for the lowest levels a deduction of 0.40 and a further 0.50 points, thus 0.90 points.
4. Limitation of the factors of difficulty and combination according to 2 and 3, or 2 a) and b), 3 a) and b) together.
  5. In all possible applications mentioned above, the deductions for execution are the same for basic and practical considerations.

**Type 1** would be for all practical purposes the most serviceable and useful. Thus one could at any time determine the depth of performance at various levels. It would also be possible to detect talent without having seen the individual in action. Many young gymnasts are able to do much more than we perhaps know. Gymnasts of the intermediate level and lowest level would receive scores with which one could form a more or less clear picture of their ability in comparison with the highest levels. A situation would arise similar to that in track and field where the point differences between the elite, intermediate and lowest levels of ability are numerically very different. The partial negative effect on the young gymnast because of a low score, would in our opinion, occur only at the beginning and could be quickly remedied to disappear.

**Type 2** would have with a) the psychological advantage of the adaptation of the partial score of 3.40 provided for in the Code of Points for difficulty in spite of the limited requirements. On the other hand it would have the disadvantage in regards to the judging system and the search for standards and talent. With b), the only advantages would develop in a material way within the different age and ability levels. Nevertheless, disadvantages would arise in a psychological sense similar as with type 1 and such in respect to search for talent within the realm of total activity in the federation.

**Type 3** shows about the same advantages and disadvantages as 2. It must, however, be emphasized that in the intermediate and lower levels it is difficult to combine an exercise without any intermediate swings whatsoever.

Permitting one or two intermediate swings in the lowest and intermediate levels would, nevertheless, prevent here better than with the factor of difficulty, a psychologically negative influence on the youth.

**Type 4** is that of types 2 and 3 taken together in the sense of the above possibilities, thus with certain limitations for difficulty and combination.

That the deductions in execution in all competitions and in all age and ability levels, out of basic considerations be those of the Code of Points of the FIG, should be apparent to all federations. For the purpose of a better comparison and better understanding we give below numerical examples for the judging of all types:

**Type 1**, without any limitations for all levels

Ev. fac.	Nat. el.	Inter.	Low.
Diff.	1 x C=0.00 4 x B=0.00 6 x A=0.00 Deduc- 0.00=3.40	0 x C=0.60 4 x B=0.00 6 x A=0.00 Deduc- 0.60=2.80 tion: 0.70=0.90 0.50=4.50	0 x C=0.60 2 x B=0.80 6 x A=0.00 Deduc- 1.40=2.00 tion: 1.20=0.40 0.50=4.50
Com.	0.00=1.60	0.70=0.90	1.20=0.40
Ex.	0.50=4.50	0.50=4.50	0.50=4.50
Total	9.50	8.20	6.90
Maximum of	10.00	10.00	10.00

**Type 2a)** with limited requirements in difficulty but nevertheless with complete evaluation of 3.40 points. Intermediate=no C-part\* and lowest levels with no C-part\* and only 2 B-parts\*\*.

Diff.	1 x C=0.00 4 x B=0.00 6 x A=0.00 Deduc- 0.00=3.40	0 x C=0.00* 4 x B=0.00 6 x A=0.00 Deduc- 0.00=3.40 tion: 0.70=0.90 0.50=4.50	0 x C=0.00* 2 x B=0.00** 6 x A=0.00 Deduc- 0.00=3.40 tion: 1.20=0.40 0.50=4.50
Com.	0.00=1.60	0.70=0.90	1.20=0.40
Ex.	0.50=4.50	0.50=4.50	0.50=4.50
Total	9.50	8.80	8.30
Maximum of	10.00	10.00	10.00

**Type 2b)** with a predetermined limitation of the difficulty for the non-required C-part for the intermediate as well as a non-required C-part\* and the requirement of only 2 B-parts for the lowest levels\*\*. Intermediate = highest score of 9.40 and the lowest levels of 8.60, or 2.80 and 2.00 points.

Diff.	1 x C=0.00 4 x B=0.00 6 x A=0.00 Deduc- 0.00=3.40	0 x C=0.60* 4 x B=0.00 6 x A=0.00 Deduc- 0.60=2.80 tion: 0.70=0.90 0.50=4.50	0 x C=0.60* 2 x B=0.80** 6 x A=0.00 Deduc- 1.40=2.00 tion: 1.20=0.40 0.50=4.50
Com.	0.00=1.60	0.70=0.90	1.20=0.40
Ex.	0.50=4.50	0.50=4.50	0.50=4.50
Total	9.50	8.20	6.90
Maximum of	10.00	9.40	8.60

**Type 3a)** with limited requirements in the combination where the gymnast in the intermediate level is permitted the execution of an intermediate swing

without loss of points. The gymnast in the lowest level is permitted the execution of two such intermediate swings. All other requirements are otherwise complete.

Ev. fac.	Nat. el.	Inter.	Low.
Diff.	1 x C=0.00 4 x B=0.00 6 x A=0.00 Deduc- 0.00=3.40	0 x C=0.60 4 x B=0.00 6 x A=0.00 Deduc- 0.60=2.80 tion: 0.30=1.30	0 x C=0.60 2 x B=0.80 6 x A=0.00 Deduc- 1.40=2.00 tion: 0.30=1.30
Com.	0.00=1.60	0.30=1.30	0.30=1.30
Ex.	0.50=4.50	0.50=4.50	0.50=4.50
Total	9.50	8.60	7.80
Maximum of	10.00	10.00	10.00

**Type 3b)**, according to 3a) but with a predetermined partial scoring for the combination for one permitted intermediate swing for the intermediate level and two for the lowest level which gives a highest value of 9.60 for the intermediate and one of 9.10 for the lowest level. All other requirements are otherwise complete.

Diff.	1 x C=0.00 4 x B=0.00 6 x A=0.00 Deduc- 0.00=3.40	0 x C=0.60 4 x B=0.00 6 x A=0.00 Deduc- 0.60=2.80 tion: 0.70=0.90 0.50=4.50	0 x C=0.60 2 x B=0.80 6 x A=0.00 Deduc- 1.40=2.00 tion: 1.20=0.40 0.50=4.50
Com.	0.00=1.60	0.70=0.90	1.20=0.40
Ex.	0.50=4.50	0.50=4.50	0.50=4.50
Total	9.50	8.20	6.90
Maximum of	10.00	9.60	9.10

For lack of space **Type 4a)** will be omitted and only a few examples for **Type 4b)** will be given. Here it is a matter of the combination of the deductions or points from 2b) and 3b) where the predetermined partial scores for difficulty and combination were given for the maximal points obtainable. Possible partial scores and final scores will then result for the intermediate level with only four B-parts and one intermediate swing permitted=9.00, or 2.80 and 1.20 points, and in the lowest level without a C-part and 2 B-parts and with two intermediate swings permitted=7.70, or 2.00 and 0.70 points:

Diff.	1 x C=0.00 4 x B=0.00 6 x A=0.00 Deduc- 0.00=3.40	0 x C=0.60 4 x B=0.00 6 x A=0.00 Deduc- 0.60=2.80 tion: 0.70=0.90 0.50=4.50	0 x C=0.60 2 x B=0.80 6 x A=0.00 Deduc- 1.40=2.00 tion: 1.20=0.40 0.50=4.50
Com.	0.00=1.60	0.70=0.90	1.20=0.40
Ex.	0.50=4.50	0.50=4.50	0.50=4.50
Total	9.50	8.20	6.90
Maximum of	10.00	9.00	7.70

Summary	Nat. El.	Inter.	Low.
Type 1	9.50 of 10.00	8.20 of 10.00	6.90 of 10.00
Type 2a)	9.50 of 10.00	8.80 of 10.00	8.30 of 10.00
Type 2b)	9.50 of 10.00	8.20 of 9.40	6.90 of 8.60
Type 3a)	9.50 of 10.00	8.60 of 10.00	7.80 of 10.00
Type 3b)	9.50 of 10.00	8.20 of 9.60	6.90 of 9.10
Type 4b)	9.50 of 10.00	8.20 of 9.00	6.90 of 7.70

The many possibilities which result from this numerical material are the result of detailed study of this material and the final products should encourage our federations to decide in the interest of this matter on one or the other of the types. Naturally there are still further possibilities for the search for something useful. We leave this search to the technical-administrative-bodies of the federations. We would also be happy if we were kept informed of possible innovations so that all federations may profit from them.

Finally, we would like to recommend that our federations make use of type 1 without limitations as we believe this to be the most practical in all parts.

Arthur Gander

## XV. Numerical examples of values for difficulty

A. For exercises in the all-around	Numerical Value			Corres. ded.	Score from 3.40	Score from 10.00
	C	B	A			
1. Maximum according to the rules	1	4	6	0.00	3.40	10.00
2. One missing B-part which cannot be replaced	1	3	6	0.40	3.00	9.60
3. One additional C-part in favor of a missing B-part	2	3	6	0.00	3.40	10.00
4. 1 additional C-part which can be resolved in favor of a missing B- and A-part inasmuch as the character permits this	2	3	5	0.00	3.40	10.00
5. 1 additional B-part in favor of a missing A-part	1	5	5	0.00	3.40	10.00
6. A missing C-part which cannot be replaced	0	4	6	0.60	2.80	9.40
7. A missing C-part which can be partially replaced by an additional B-part	0	5	6	0.20	3.20	9.80
8. Omission of a C-part and 2 B-parts	0	2	6	1.40	2.00	8.60
9. Omission of a C-part and 2 B-parts which, however, cannot be replaced by 3 additional A-parts	0	2	9	1.40	2.00	8.60
10. Omission of the C-part and the 4 B-parts	0	0	6	2.20	1.20	7.80
11. Omission of a C-part and the 4 B-parts which cannot be replaced by additional A-parts	0	0	9	2.20	1.20	7.80
12. Omission of a C-part and the 4 B-parts as well as an A-part	0	0	5	2.40	1.00	7.60
13. 1 C-part and 3 additional B-parts do fulfill the requirements but can result in no scoring advantage unless these demonstrate special risk and can result in a mitigation in the deductions	2	7	6	0.00	3.40	10.00
14. The 2 additional B-parts can be used for the missing 3 A-parts when the character of these parts permits this	1	6	3	0.00	3.40	10.00

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## B. For exercises in the finals

In addition to the values required for exercises in the all-around (1×C, 4×B and 6×A) one additional C-part is required here, which however, does not change the partial score of 3.40 points to be awarded.

For the sake of simplicity we will leave out the resulting score coming from a score of 10.00, because in the finals only 9.70 points can be awarded which are to be divided among all three evaluation factors.

	Numerical Value			Corres. ded.	Part. Score from 3.40
	C	B	A		
1. Maximum according to the rules	2	4	6	0.00	3.40
2. Omission of a C-part which cannot be replaced	1	4	6	0.60	2.80
3. Only 1 C-part, but 5 B-parts whereby the missing C-part can be partially replaced	1	5	6	0.20	3.20
4. An additional C-part can replace the missing B-part	3	3	6	0.00	3.40
5. Missing B-part which cannot be replaced	2	3	6	0.40	3.00
6. Missing C-part and two missing B-parts which, however, cannot be replaced by additional A-parts	1	2	9	1.40	2.00
7. Missing C-parts which can be partially replaced by two additional B-parts	0	6	6	0.40	3.00
8. Missing B-part and 3 missing A-parts which, however, can be replaced by the two additional C-parts when the character of these permits	4	3	3	0.00	3.40
9. Missing C- and B-parts which cannot be replaced by additional A-parts	0	0	15	2.80	0.60
10. The additional B-part can replace the two missing A-parts when the character of this, or one of the other B-parts permits	2	5	4	0.00	3.40