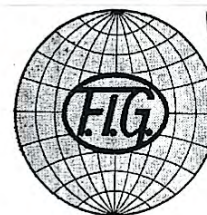


# International Gymnastics Federation (FIG)

Men's Technical Committee



Fédération Internationale de  
Gymnastique, Men's Technical  
Committee

## Code of points

For artistic Gymnastics Competitions  
at World Championships  
Olympic Games, Intercontinental  
Continental, Regional  
Competitions and Games  
Events with international participation  
and competitions between countries

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1979 Edition

Printed in Switzerland

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## Introduction to the 1979 edition

The development of artistic gymnastics in the last 15 years has forced the revision of the Code of Points, which was previously accomplished by publishing additional corrections and supplements.

Judges were guided and influenced through intercontinental, continental, and national judges courses.

1967, when the first intercontinental judges course was conducted in Zurich, Switzerland, marks the beginning of the first judges cycle for the period of 1964 through April 30, 1968.

The second, improved edition of the Code of Points was published in 1965.

The second judges cycle commenced with the second intercontinental judges course, conducted in Rome, Italy, June 18-23.

The supplement to the Code became valid in July 1971.

The third judges cycle commenced with the third intercontinental judges course, conducted in Madrid, Sept. 11-16, 1971.

The first judges symposium in the history of the sport was conducted in Madrid, Sept. 12-15, 1973. The goal of this symposium was to exchange opinions with the four lecturers . . . Ivancevic from Yugoslavia, Abe from Japan, Arkaev from the USSR, and Antonio from Cuba. The information gathered here would later be considered in the revision of the Code of Points.

The **new simplified** Code was used as a guide line for the fourth intercontinental judges course, scheduled in Thonon-Les Bains, France, Sept. 4-7, 1975.

This course also marked the beginning of the 4<sup>th</sup> judges cycle.

The XXI Olympic Games of Montreal and the XIX World Championships in Strasbourg again witnessed a higher level of performance and again makes it necessary to change and simplify the Code of Points.

These changes and additions are based on:

1. Proposals by member federations made to:  
the 54<sup>th</sup> FIG Congress in Montreal 1976  
the 55<sup>th</sup> FIG Congress in Rome 1977  
the 56<sup>th</sup> FIG Congress in Strasbourg 1978
2. Analysis by technical observers during the Olympic Games and World Championships
3. Concrete experience of the FIG Men's Technical Committee.

Since 1964, major credit for the work on the Code of Points must be given to the three technical presidents, most of all to Mr. Arthur Gander of Switzerland, then Mr. Ivan Ivancevic of Yugoslavia and Mr. Alexander Lylo of Czechoslovakia, and last but not least to their co-workers . . . Mr. Rudi Spieth of Federal Republic of Germany, Mr. Karl-Heinz Zschocke of the German Democratic Republic and the members of the FIG Technical Committee for Men.

The 1979 edition was created by a special commission, headed by Aki-tomo Kaneko of Japan, and its members: Alexander Lylo, CSSR, Karl-Heinz Zschocke, DDR, and all members of the FIG Technical Committee for Men, election period 1976-1980.

The goal and effort of this edition is to keep in step with the development. This task is basically not simple, considering that the Code of Points must not only serve the Elite Gymnast but also the less developed one.

This Code may also serve as methodical material to both the gymnast and the coach.

I would like to thank all member federations, especially their judges and coaches, but most of all I would like to extend my sincere appreciation and recognition to all members of the Technical Committee for Men (FIG).

Alexander Lylo, president, FIG Technical Committee for Men

Art. 1-20

Art. 21-40

Art. 41-69

A, B & C parts



## 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 incorrect judgements.

The stormy development of artistic gymnastics during the post-war era and the better comprehension of the technics through instruction urged for the creation of a uniform and all-comprising regulation. Decisive for this was above all the competitions at the first post-war Olympic Games held in London in 1948 where the differences between the scores awarded by the different juries were so great that inaccurate judging was unavoidable. This brought about in gymnastic circles and in the presse 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. 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 in artistic gymnastics. For the world championships of 1954 in Rome new prescriptions were issued, which for the first time were 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». 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 education of the judges at the same time.

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.

The 1968 edition did not basically change, however it is structurally so formed that practical application is made easy.

The A-, B- and C-parts have undergone extensive revisions, and for the first time the evaluation in final competitions had been comprised.

Experience gathered by the participants of the 2<sup>nd</sup> cycle judges course and by the judges and technicians at the 1970 World Championship in Ljubliana were responsible for the 1971 supplement bringing the Code of points up to date.

The current rules have proved valuable and are the basis for all education, evaluation and development in artistic gymnastics.

The changes in this new edition are influenced by the experience gathered at the 3<sup>rd</sup> cycle judges course (1971-1975) and the analysis made by the technicians at the 1972 Olympic Games in Munich as well as by the experience gathered at the judges' symposium held in Madrid in 1973.

Worth mentioning is the new distribution of points into three categories; difficulty, combination and execution with 3.4, 1.6 and 4.4 points equalling a base score of 9.4 points thus leaving 0.2 points each for risk, originality and virtuosity. This system will be used in all three competitions thus alleviating any form of mitigation.

The presentation and definition of vaults has been considerably simplified and the base score of 9.8 points, which has been contributed to the compulsory exercises is aimed to introduce the bonus-point possibilities of 0.2 points for virtuosity even in the compulsory program.

Besides these changes the present edition has been made up to date in all regards and is thus even for future the indispensable basis for all judges, coaches, technicians and gymnasts.

Arthur Gander

Art. 1-20

Art. 21-40

Art. 41-69

A, B & C parts



Members of the FIG Technical Committee for Men, involved in the preparation of this Code of Points:

*Study Commission:*

Akitomo Kaneko, President	Japan
Alexander Lylo, Member	CSSR
Karl-Heinz Zschocke, Member	DDR

*Technical Committee:*

Alexander Lylo, President	CSSR
Akitomo Kaneko, Vice President	Japan
Boris Chaklin, Vice President	USSR
Karl-Heinz Zschocke, Secretary	DDR
Tuomo Jalantie, Member	Finland
Enrique Gonzales, Member	Spain
Sandor Urvari, Member	Hungary

*English translation from German text:*

Marlene M. Bene, USA

Technical terminology approved by USA Men's National Gymnastics Judges Association

*Illustrations:*

Tadamoto Mori, Japan

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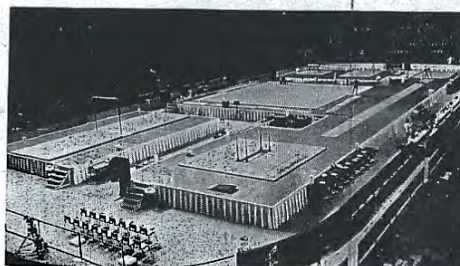
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A, B & C parts



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	FORT WORTH	1979
Olympic Games	MUNICH	1972
	MONTREAL	1976
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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 serve 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 in chapter XV.

### 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 candidats 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.

Art. 21-40

Art. 41-69

A, B & C parts



#### 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 certified by the FIG.

#### Article 5

Seating of judges in competitions between nations and other international competitions is based on Article 16 chapter 5 of the FIG Technical Reglement, 1977 edition. Accordingly, the superior judge may not represent a federation, involved in the competition. The number of neutral judges is based on the agreement made between participating federation.

#### Article 6

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

1. The seeding of judges of the individual nations into judges groups, according to the FIG Technical Reglement, 1977 edition, is the responsibility of the Technical Committee, and the technical directors responsible for the conduct of intercontinental, continental and regional games and competitions.
2. *The results are to be announced* to be participating federations immediately.
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.  
The TCM/FIG reserves the right to unseat judges, who according to the control of judges are found incompetent, working against rules or not objectively.

#### Article 7

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

1. The corps of judges is composed of *one or two* representatives per participating nation. If the number of judges is insufficient, recruiting will be considered from those federations who in the previous (last)

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. These additional judges will, in any case, be seated as active judges in one or more of the three competitions in the O. G., W. C., Continental or Regional Games or competitions.
4. Should deviations from these regulations arise, under special conditions, the Technical Committee of the FIG makes decisions in all cases, or for other international events the superior technical authority.

### **III. Working procedure 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 efficient conduct of this 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.  
In both cases i.e., after the green flag has been raised, or the green light has been switched on, the gymnast will raise his right arm in the direction of the superior judge, thus notifying also the judges that he is ready to begin his exercise.



## Article 9

### Responsibility and authority of the superior judge and basic score

1. The superior judge is the *first* to lay his completed score 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 base 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 base 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 reconciliatory manner attempt to bring about a suitable agreement – decisive here 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 nonobjective 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 orientating 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 competitions 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 9.55 and higher
  - 0.20 with an average of 9.00 to 9.50
  - 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 *superior judges or judges a language barrier exists* which makes necessary conversation impossible, their own federations are to provide and make available suitable translation personnel. This applies to judges' courses, briefing sessions and competitions. It is, however, *desirable* that for world championships and Olympic Games, judges are named who, in addition to their necessary technical knowledge, also possess, as a prerequisite, knowledge of French or German. The federations have these responsibilities and are authorized, when necessary, to make arrangements with the organizers.



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 uniform when competing.

1. In competition 1, each team must wear uniform dress of the same color. Individual gymnasts of one nation, must adhere to this during all competitions as well.
2. On pommel horse, rings, parallel bars and horizontal bar, all competitors must wear long white pants with foot wear (socks, gym-shoes, or socks only) during all competitions.
3. In floor-exercise and vault, the competitor may wear long white pants with foot-wear (socks and gym-shoes or socks only) or short pants with or without footwear. The wearing of long or short pants is left to the discretion of the individual gymnast, even within a team, provided the color of the uniform is the same, during competition 1.
4. Wearing of a shirt (jersey) is compulsory during all competitions.
5. Failure to adhere to point 1-4, will result in a penalty without prior warning, such deduction of 0.30 points taken by the superior judge from the final score.

#### V. Spotting or Assistance

##### Article 13

1. For the prevention of accidents and for the moral support of the competitor, *only one assistant* will be permitted to stand, in the three different competitions, near the following apparatus: horizontal bar, parallel bars, rings and long horse vault. Any assistance, contributing to the successful execution of an exercise part or a connection, results in a deduction.

2. The deduction for such assistance may range, from 0.50 to 0.70 points depending on the difficulty part, in as much as the assistance can be compared with an interruption of an exercise, or a part or connection not executed.

If an interruption of an exercise or a fall occurs, despite the assistance, then deductions for execution must be taken in addition to the deductions of 0.50-0.70 points for assistance.

3. On the pommel horse and in the floor exercise the presence of a spotter is *not permitted*. However, if a spotter stands near the apparatus or appears on the podium during the exercise, the gymnast will be penalized 0.3 points.

##### Article 14

1. The presence of an additional spotter for the apparatus mentioned in article 13, par. 1 in the three competitions, will cause the gymnast, without warning, a deduction of 0.3 points. If a second spotter appears at the conclusion of an exercise, i.e. when both spotters are on the stage during the exercise, the gymnast will receive a penalty up to 0.2 points, according to the difficulty and/or risk involved in executing the dismount.
2. The regulation in the FIG booklet «Apparatus measurements and dimensions» provides that all apparatus must be fixed so firmly to the podium that no shaky movements of the apparatus are possible. Therefore, there will be a deduction of 0.3 points, if the apparatus is held by the team leader or another member of the team while the gymnast is performing.

##### Article 15

In no case may 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 with a deduction of 0.3 points by the superior judge.

«Official persons» in the above sense are the team leaders, members of a team or members of an individual competition group, the local group leaders or other persons who may be within the competition area.

##### 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 at the moment he leaves the floor.

Art. 21-40

Art. 41-63

A, B & C parts



## VI. Evaluation of an optional exercise

### A. General remarks

#### Article 17

1. The evaluation of optional exercises takes place on the basis of three evaluation factors:
  - a) Difficulty
  - b) Combination (formation of the exercise)
  - c) Execution
2. Under factor 1a), the judge examines the material value of an exercise; under 1b), the manner of composition and formation of the exercise; and with 1c) the correct form and technical execution of the selected exercise in regards to content.
3. The optional exercise on the following events: pommel horse, rings, parallel bars and horizontal bar and floor-exercise are evaluated in points ranging from 0 to 10 points, and is composed in the following manner:

a) Difficulty =	3.40 points	
b) Combination =	1.60 points	
Actual value of an exercise		= 5.00 points
c) Execution (technically correct)		= 4.40 points
Score		= 9.40 points
d) Bonus points for R. O. V.		= 0.60 points
Maximum score possible		= 10.00 points
4. Point system pertaining to vaults, refer to Chapter IX.

#### Article 18

##### Repetition of exercises

The optional exercises, including the horse vault, may not, as a general principle, be repeated. Repetitions would only be permitted, if a gymnast is forced to interrupt or has to terminate 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 organizational failures. In such instances, only the superior judge can decide, or when in doubt, the directors of the competition.

#### Article 19

##### For the start of the parallel bars exercise

On the parallel bars, for a start, the use of only one elastic beatboard (according to the FIG booklet on apparatus measurements for vaulting) is



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Art. 21-40

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permitted. The beatboard may be placed on the lower supports of the parallel bars or on mats of this height (concerning mats, the measurements indicated in the latest issue of the FIG booklet on apparatus are valid). If more than one beatboard is used, or a beatboard is placed on a higher level, the gymnast will be penalized, without prior warning, 0.3 points deduction.

#### Article 20

#### Competition form and Procedure for World Championships and Olympic Games

The competition form and procedure for World Championships and Olympic Games can be found in Articles 11, 12 and 13 of the FIG Technical Reglement, 1977 Edition.

The base score for all events except vaulting is 9.40 points with the possibility for bonus points, according to Articles 29, 32 and 40. Chapter IX is the basis pertaining to vaults.

#### B. The difficulty and its evaluation

#### Article 21

To attain the *highest possible score for difficulty*, the exercises presented during the three competitions on *floor, pommel horse, rings, parallel bars* and *horizontal bar*, must contain the following number of A-, B- and C-value parts:

Type of Competition	C-parts	B-parts	A-parts	Total	Number of parts
Competition 1:	1 = 0.6	5 = 2.0	4 = 0.8	3.4 pts	10 value parts*
Competition 2:	2 = 1.2	4 = 1.6	3 = 0.6	3.4 pts	9 value parts*
Competition 3:	3 = 1.8	3 = 1.2	2 = 0.4	3.4 pts	8 value parts*

Even if the number of parts (as shown by an asterik = \*) decrease during the three competitions, the principle that every exercise must contain 11 parts must be respected, and the global deductions will be given in the sector «Combination». Therefore, in order to keep the number of parts stated before, and following the concrete application of Article 23, the gymnasts who want the maximum total possible for an exercise, shall present more A- or B-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 3.4 points. *If a gymnast executes the number of A-, B- and C-parts named above he has the right to a maximum score of 3.4 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. Such decisions should always be in favor of the gymnast. Examples of A-, B- and C-parts may be found in Chapter XII, their possible definitions and value as well as further projections in Chapter X.

#### Article 24

##### Deductions

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

For each missing A-part	0.2 points
For each missing B-part	0.4 points
For each missing C-part	0.6 points

#### Article 25

##### Examples of awarding scores for difficulty

1. *When a C-part is replaced by a B-part* only 0.2 points is to be deducted for the missing C-part, this means that a B-part can only partially replace a non executed C-part.
2. *If, for example in competition 1 (TC) no C-part, but 6 B-parts and 5 A-parts are executed* – the missing C-part is replaced by the 6<sup>th</sup> B-part but only up to 0.4 point; therefore, the maximum total for difficulty is only 3.2 points in this case.
3. *If during competition 1, an exercise does not have a C-part but only 5 B-parts und 6 A-parts*, the gymnast will have lost all the value of the missing C-part, therefore the maximum total for difficulty can only be 2.8 points.
4. *If in competition 1 an exercise contains 2 C-parts and only 4 B-parts*, the extra C-part will automatically replace the missing B-part. This

same rule will apply in the case where there are 2 C-parts and only 3 B-parts but where one of the C-parts can be divided in 2 B-parts, according to Article 23.

5. *In the same line of thought, extra B-parts can replace missing A-parts;* however, in no case can extra A-parts replace missing B-parts. This principle applies as well to competition 2 and 3.
6. *If a gymnast demonstrates more than the required number of A-parts, but no B-parts and no C-parts*, the score for difficulty can be at the most: The number of A-parts required in Article 21, plus one (1) A-part per competition, therefore in *competition 1*  $= 4 + 1 = 5 \times 0.2 = 1.0 \text{ point}$ ; *competition 2*  $= 3 + 1 = 4 \times 0.2 = 0.8 \text{ point}$ ; and *competition 3*  $= 2 + 1 = 3 \times 0.2 = 0.6 \text{ point}$ .
7. For points 1 to 6, further explanation is given in the tables in Chapter XIV.

#### Article 26

*In awarding scores for difficulty*, the judge will take into consideration only 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 number of C- and B-parts, at least six A-parts are demonstrated. If the judge, nevertheless, feels that the exercise, in spite of necessary C- and B-parts, is too short, thus not demonstrating 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. This will also be the case for total evaluation of exercises in the intermediate and beginning level, however, this can even occur in the superior categories.

#### Article 27

##### Selection of C-parts

In order to attain the full requirement of content for difficulty, the C-part or C-parts, in the three competitions must, for certain apparatus, be from a specific type of movement, for example belong to the swinging parts. If not in connection with difficulty, there will be a deduction for «combination».

#### Article 28

##### The factor of difficulty as part of the total scoring

1. The difficulty of an exercise must never be escalated at the expense of correct form and 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, elegance and amplitude are three chief characteristics.

2. Taking this into consideration, a technically correct execution is expected for the recognition of definite C- and B-parts or for any combinations. Details concerning this may be found in Article 64, 65 and 69.

#### Article 29

##### Bonus points

By demonstrating risk and originality in B- and C-parts, it is possible in all competitions to gather bonus points.

Concerning the measure of such bonus points, we refer to Article 40.

#### C. Combination of the exercise (construction):

#### Article 30

Requirements for contents of an exercise in addition to the required difficulty, the following regulations and guidelines must be adhered to:

1. *Pommel horse*. The exercises must be composed of clean swings without stops. Movements must be undercuts of one leg, circles of one and both legs, 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. The support of one hand at the end of the horse, during the mount, and the taking away of this support *without again returning to this part*, cannot be considered as utilization of this part of the horse. Counter-clockwise double leg circles can be taken into consideration for compulsory exercises.
2. *Rings*. The exercise on the rings must involve movements alternating between *swing, strength and hold parts*, without swinging of the rings. The exercise must have at least two handstands, one of which must be executed with strength and the other attained by swing from a hang, inverted hang or support. Furthermore, the exercise must contain an additional strength part wherein the difficulty must conform to the total difficulty of the exercise. In Competition 2, one of the C-parts must belong to the swinging parts, and in Competition 3, two of the C-parts must belong to the swinging parts. The *duration of hold parts in 2 seconds*.
3. *Parallel bars*. The exercise must consist of swinging, flight and hold parts. Strength can also be demonstrated. The swinging and flight parts should predominate.

7. If C- and B-parts are not built in to serve the purpose of the exercise, the deduction is ..... up to 0.2
8. For each connection or part without value that does not correspond to the general difficulty level of the exercise, the deduction each time is ..... up to 0.2
9. If part of an exercise is repeated more than once, even though the connections before and after may be different, the deduction is ..... up to 0.2
10. If the combination resembles the compulsory exercise too strongly, the deduction is ..... up to 0.5
11. If the optional exercise ends with the compulsory dismount and with the same preceding connection, the deduction is ..... 0.3
12. If the optional exercise is performed exactly the same as the compulsory exercise, the gymnast will receive zero score (0.0 points).
13. If the exercise – regardless of Article 21, last column, which indicates the number of value parts to get full credit for difficulty, does not contain at least 11 value parts, the total deduction is as follows:
  - a) Competition 1 ..... 0.2
  - b) Competition 2 ..... up to 0.3
  - c) Competition 3 ..... up to 0.4
14. **Pommel Horse: Utilization of the three parts of the horse.**
  - a) If one part of the horse is not used, the deduction is ..... 0.3
  - b) If the exercise is done only in the saddle, the deduction is ..... 0.6
  - c) If the distribution of the exercise on the three parts of the horse tends to be very one sided, the deduction is ..... up to 0.2
15. **Pommel Horse: Scissors**
  - a) If the exercise does not have double scissors (in succession) but does have one forward and one reverse scissor, the deduction is ..... 0.3
  - b) If there is a forward or reverse scissor missing but the double scissor is performed, the deduction is ..... 0.3
  - c) If there is only one scissor, either forward or reverse ..... 0.5
  - d) If there is no scissor ..... 0.6
16. **Rings: Additional Strength Part**
  - a) If the additional strength part does not correspond to the general difficulty of the exercise, the deduction is ..... up to 0.3



- b) If the meaningful distribution of swinging parts, strength and hold parts does not correspond to the requirements (see the 3 examples of exercises following the tables of difficulties for rings) deduction ..... up to 0.2
- c) If there is *no handstand* executed *with strength* or *swing*, or if the handstand does not correspond to the general difficulty of the exercise, deduction ..... 0.2 to 0.3

#### 17. Parallel bars:

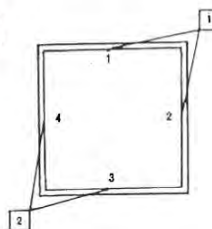
- a) If at least 1 B- or C-part in the exercise is not executed with grasp release, the deduction is ..... 0.3
- b) If more than 3 pronounced hold parts are performed, the deduction is ..... up to 0.3
- c) When in Competition 2 and 3, a swinging C-part is not executed through an inverted hang or glide hang, the deduction is ..... 0.3

#### 18. Horizontal bar:

- a) For all hold or strength parts, the deduction each time is ..... up to 0.2
- b) If one of the minimum requirements is missing ..... 0.3
- c) If both of the minimum requirements are missing ..... 0.6

#### 19. Floor exercise:

- a) If the gymnast *before jumps*, handsprings or saltos performs more than 3 steps plus a final jump or roundoff, the deduction is made depending upon the difficulty of the following part ..... up to 0.3
- b) If the exercise is too short or too long in time duration, the deduction is:
- |                     |     |
|---------------------|-----|
| up to 2 seconds     | 0.1 |
| up to 5 seconds     | 0.2 |
| up to 9 seconds     | 0.3 |
| more than 9 seconds | 0.5 |
- c) Stepping out of the floor-exercise area or touching the outside area during the exercise up to the stand following the dismount, the deduction each time will be ..... 0.1



[1] = **Line Judge 1:** He gathers deductions for judges for lines 1 and 2 for stepping out of limits. He takes care of the time watch and gives the deductions for stepping out, and deduction for time limit, to the head judge and to all judges by means of a small blackboard.

[2] = **Line Judge 2:** He communicates with the judge of line No. 1 the deductions for limits No. 3 and 4 of the floor, the number of fingers corresponding to the number of tenths to deduct.

20. The evaluation of the combination is divided into two parts, namely:

- Material part
- Spiritual.

The material part includes all the deductions stated above, and the spiritual part contains all the personal appreciation given by the judge, for example, «predominate», «should», etc., and also the general impression at the end of the exercise. For scoring purpose, only one factor is considered, *the combination as a whole*.

#### Article 34

The maximum total deduction for combination should never exceed 1.6 points. All deductions stated above are to be considered in the aspect of «combination».

#### D. Evaluation of execution

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

#### Article 35

- Execution errors in form apply to poor foot, leg, head, arm, hands and body holding, stops, touching, etc.
- 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 regasp 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 pommel horse; handstands not held vertically (shoulders too far forward); handstand pirouettes on paral-



lel 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 ..... up to 0.3
2. *Touching* the body of the horse, the pommels, the rails, the standards 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 ..... 0.1 to 0.3
3. *Stops (or hesitations)* of the exercise will always be deducted for 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 ..... 0.1 to 0.3
4. *In the case of a definite sit down* on the apparatus, deduct everytime in relation to the duration ..... 0.3 to 0.5
5. *Falling on the apparatus* forward, sideward, or backward is identical to a definite sit down and should be treated the same way, and of course in addition to the stipulated 0.3 to 0.5 points deductions further deductions for poor form.

#### Article 37

##### Deductions for technical insufficiency of the execution

1. *Walking in handstand*: 0.1 per step, at the most deduct ... up to 0.5
2. *Interrupted motion in upward movements* ..... 0.1 to 0.3
3. *Two or more starts* to a hold part or a strength part, or to any other upward movement ..... 0.2 to 0.5
4. *Strength parts* that are executed with *swing*, or *swing* parts that are executed with strength, shall be penalized with ..... 0.1 to 0.3
5. *The time duration for hold parts is 2 seconds*.
6. Non-observation of these time durations will bring the following deductions:
  - a) held for 1 second only ..... 0.2

- b) not holding at all, is not to be credited as a hold part and event. penalty in combination, if there is a lack of proportion between the different parts such as not enough hold parts and devaluation as a difficulty part will result also.
- c) A too long duration of more than 3 seconds results in deductions of ..... 0.1 to 0.3

#### 7. On the rings

- a) Handstands with bent arms *or* touching the ropes with the arms ..... 0.2 to 0.3
- b) Handstands with bent arms *and* touching the ropes with the arms ..... 0.3 to 0.5
- c) Cross or inverted cross, or free support scale with bent or not completely horizontal body, or not completely horizontal arms during cross-hang ..... up to 0.5
- d) Swinging of ropes ..... 0.1 to 0.3
- e) Fall from handstand into hang (if fall was not planned) ..... 0.2 to 0.5

#### 8. Floor exercise

- a) *All the stand faults during and after an exercise* must, according to par. 13 be penalized each time ..... up to 0.5
- b) If there is harmony, rhythm, suppleness and amplitude missing during the execution of a part or combination, the deduction is each time ..... up to 0.2
- c) If the faults under 8.b) are prevalent throughout the exercise ..... up to 1.0
- d) When gymnastic movements and connections are not executed according to correct technique and form, and without personal expression and presentation, as much as wrong posture before and after the exercise, the total deduction can be ..... up to 0.5
- e) If, in the *standing scales*, the horizontal line does not pass through the knees and the upper-shoulder or shoulders, or if the arm or arms are not in line with the line of the body or higher, the deduction is ..... up to 0.2
- f) Concerning the *amount of running steps* before jumps, handsprings and saltos, we refer to Article 33, paragraph 19a).

#### 9. Pommel Horse

- a) *Lack of amplitude during double leg circles*, this means if the hip movement is limited and if the circle is done only by the leg movement, the global deduction for an exercise is ..... up to 0.5
- b) *Forward scissors, without hip movement*, which means that the horizontal line does not pass through the upper hip and the shoulder of the supporting arm;







- or backward scissors, where the upper hip is not at least half way between, supporting shoulder and horse-body result in deduction each time of ..... up to 0.2
- c) For an *additional support* of one hand during a turn-swing, deduct ..... 0.3

#### 10. Generalities

Horizontal support scales, horizontal hang scales, «L» supports and straddle «L» supports which are not held horizontally (compare with the possible devaluation of a B- and C-part), handstands wrong technically, support nonvertical or shoulders advanced forward, late support after Stützkehre or saltos backward on the parallel bars or too quick passage from one part to the other, etc. – deduction each time ..... up to 0.3

11. *On the rings and the horizontal bar*, a gymnast has the right to be *lifted to grip the apparatus* by the team leader, team member or a gymnast from his group, but *the evaluation* starts whenever the feet of the gymnast are *no longer in contact with the floor* or mat, otherwise deduction for execution ..... up to 0.2
12. *On the rings, a small preliminary swing is not allowed* (as for the horizontal bar), in case of swinging there will be a deduction of ..... 0.3

#### 13. Posture and stand after an exercise

If the exercise on *the apparatus* is not completed with a good stand and in a correct posture, or if *during or after a floor exercise* similar faults are made, the deductions are:

- a) small step or skip, or incorrect posture after an exercise ..... up to 0.2
- b) Several steps or hops in the same instance as 13a) or touching the floor with one or 2 hands *without support*, or bad posture after exercise ..... up to 0.3
- c) *Support* of one or two hands on the floor, kneeling or sitting or any other fall ..... up to 0.5

#### Article 38

##### Interruption of an exercise through falling, loosing the grip, or without loosing grip with weight on the floor

1. When falling from the apparatus or standing on the floor without releasing the grip, and interrupting the exercise, the exercise may not be repeated, *but continued* immediately or at the latest within 30 seconds; a specific deduction will be made.

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 intermediate swing to arrive in the support position.
5. The deduction in any case will be 0.5 points
- in case of deductions for form according to Article 38.4, the usual deductions will be given.
  - Tearing of clothing or bandages (taping), health problems or tearing of hand-guards can in no way be taken into consideration when an exercise is interrupted.

#### Article 39

##### Bonus points for virtuosity

As in Article 29 (difficulty) and Article 32 (combination) bonus points for special virtuosity in execution of parts, connections, partial or entire exercises may be awarded. Up to 0.2 points for virtuosity.

#### E. Application of Bonus Points

##### Article 40

1. Since the base score in all three competitions will be 9.4 points (see Art. 17) up to 0.6 bonus points may be given as follows:
- For risk in difficulty and/or combination ..... up to 0.2
  - For originality in combination and/or difficulty ..... up to 0.2
  - For virtuosity in the execution ..... up to 0.2
2. In an exceptional case, an additional 0.1 point may be awarded for either originality or risk, provided the 0.2 points in either category have not been exhausted, and additional exercise parts with either risk or originality are executed flawlessly.
- This does not apply to virtuosity, the maximum bonus points for virtuosity remain the same as in the compulsory program, 0.2 points.
3. Awarding bonus points totalling 0.6 points for one part is not permitted. The maximum bonus points awarded for one element in the exercise may not exceed 0.4 points.



Article 41

**Discipline and behavior**

*For undisciplinatory and unsportsmanlike behavior in all cases during the framework of a competition or manifestation the deduction can be 0.3 points.*

Unsportsmanlike and undisciplined behavior is:

Breaking rules and incorrect behavior. For example:

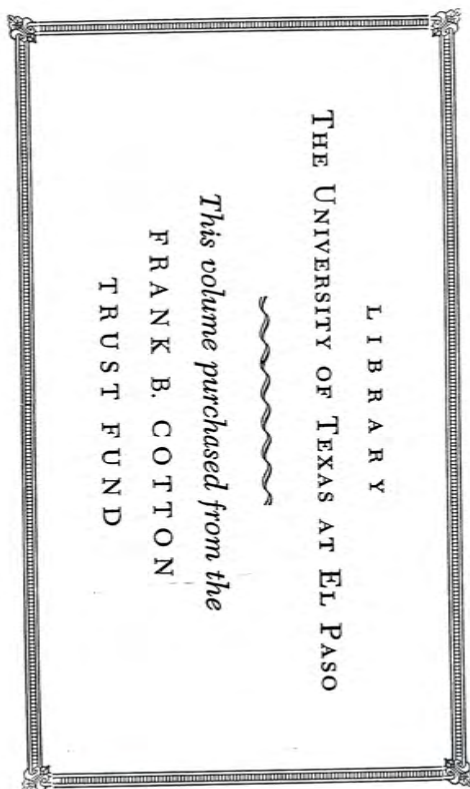
Delaying the start of an exercise after green signal has been flashed.

Wearing competitive number incorrect.

Team leaves competition area without permission.

Coach is standing near apparatus during pommel horse exercise or floor-exercise (Art. 13/3).

Coach speaks with the gymnast during the execution of an exercise during the competition (Art. 15).



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## VII. The evaluation of compulsory exercises

### Article 42

#### General

1. The evaluation of compulsory exercises results from the following factors in grading:
  - a) Interpretation of the exercise according to the prescribed text up to 9.8 points.
  - b) Execution – considering form and technique.
2. With factor 1a) above, the judge determines if the exercise is being executed according to the prescribed text, while with factor 1b) above, he evaluates the form and technical aspects of the execution of the exercise.
3. 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.
4. Apart from the necessary A-parts, every compulsory exercise also contains 3–4 B-parts. The exercise, in relation to the optional exercises on the particular apparatus, has a content value of 9.8 i.e., when the exercise is executed according to the prescribed text.
5. The missing 0.2 points bringing the score to a total of 10 points may be obtained from the bonus points for special virtuosity.

### Article 43

#### Repetition of compulsory exercises

The compulsory exercises including long horse vault, may *in principle not be repeated*. Repetitions are allowed as even stipulated for optional exercises, only when the gymnast through no fault of his, has to interrupt or terminate his exercise due to exceptional circumstances, such as defects in the apparatus or other unforeseen deficiencies in organization. Decisions on such repeats can only be made by the superior judge or when in doubt, the directors of the competition.

### Article 44

#### 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:

1. For parts or connecting parts that are omitted, deduct the entire value of the particular part as provided in Article 42.3. 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 0.1 to 0.3 points.

2. For added parts, the deduction everytime is 0.3 points. It is necessary here, also, to determine if the addition of this part made the previous or the following parts easier. If this is the case, deduct an additional 0.1 to 0.3 points.
3. 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 45

##### Evaluation of execution of compulsory exercises

1. 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 38 Paragraph 4).

## VIII. Evaluation in the Finals

#### Article 46

##### General

1. The evaluation in finals, for the title in the individual AA competition (6-event-competition with optional exercises, i.e. in regional games) and for the titles for each event are made by principle according to the regulations for evaluation in Competition 1 (team competition).
2. With the exception of the additional C-parts or the reduced number of B-parts as compared to Competition 1, the exercises during finals can have the same form as in Competition 1, or another form can be used.
3. In Competition 2, the finals for the individual AA (IAAF) will, according to FIG/TR the 36 best gymnasts from Competition 1 be admitted, thus about 1/3 of all participants, which is also valid for regional games.
4. In Competition 3 (IEF) for the finals in each event, participation, according to FIG/TR) is by the 8 best gymnasts determined by the addition of compulsories plus the optionals on each apparatus in Competition 1. If one or several gymnasts qualifying for the finals decline, according to the applicable article of the technical rules, to participate in one or more apparatus, the next following gymnasts will be considered for the finals.  
In the Olympic Games, only 6 gymnasts qualify to the finals.
5. The directors of the meet will name, for Competition 2 and 3, besides the finalists, 2 additional gymnasts, the 2 next in order as alternates. These gymnasts must be prepared to compete until the start of the first event of Competition 2 and the respective event during Competition 3, in other words until the first gymnast begins the Competition.

#### Article 47

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

1. Concerning application of bonus points see Article 40.
2. If the gymnast remains within the usual adequate limits of the three evaluation factors, he cannot receive more than 9.4 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 40.  
The three bonus point factors are in reference to risk and/or originality in difficulty and/or combination and for virtuosity only in execution.
3. 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 according to Article 40.



4. 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*.
5. The judge will find in Chapter XI purposeful definitions of the terms, «risk», «originality», and «virtuosity», and he must abide by these definitions in all respects.
6. After rewarding bonus points, the total score may never exceed 10 points.
7. The following examples represent a picture of the bonus points possibilities as well as their influence on the final score and tell you at the same time how to fill in your score sheets.

Competitions 1, 2 and 3 Examples	1	2	3	4	5	6	7	8
Maximum Score	9.4	9.4	9.4	9.4	9.4	9.4	9.4	9.4
- Deductions	0.5	0.4	0.5	0.4	0.2	0.1	0.1	0.1
Base Score	8.9	9.0	8.9	9.0	9.2	9.3	9.3	9.3
+ Risk	0.0	0.1	0.1	0.0	0.3	0.1	0.3	0.2
+ Originality	0.0	0.0	0.1	0.3	0.0	0.3	0.0	0.2
+ Virtuosity	0.2	0.1	0.1	0.1	0.0	0.0	0.2	0.2
Final Score	9.1	9.2	9.2	9.4	9.5	9.7	9.8	9.9

#### Article 48

##### The Composition of the Jury in the Finals

1. For Competition 2 (IAAF) the composition of the jury is based on the respective article in the FIG Technical Regulation, 1977 edition.
2. For Competition 3 (IEF) the jury must be composed in each event as follows:
  - a) Two superior judges and 4 judges of which 1 head-judge and 4 judges must come from nations not participating in this event (neutral judges).
  - b) The superior judge is the chief of the jury for the event. He consults the second superior judge, calls the judges for a discussion on the scores and he gives the score sheet to the scoring personnel.
  - c) If no common understanding can be found after consultation, the score to be given by the superior judges will be *the average of their individual scores*.

## IX. Vaulting

#### Article 49

##### General

1. All vaults must be executed with support of one or both hands, over the horse without support zones. The length of the running approach is optional, however, it must not be longer than 25 meters, counted from the vertical line of the near horse-end.
2. *Compulsory and optional jumps* may be executed only *once* each; and the compulsory vault may not be repeated in any of the 3 competitions as optional vault.
3. For Competition 3 where 2 different vaults with one trial for each must be executed, these must be performed one after another.
4. The evaluation starts when the gymnast begins the run, but the latter is not taken into consideration for evaluation; and finishes after the landing, in a stand-still position.
5. Regarding the vaults for the finals in Competition 3, we refer to the special rules in Article 59.
6. A support zone may be set for the compulsory vault, and must then be listed in the Taxation Table for the compulsory vault.

#### Article 50

##### Evaluation

The evaluation of the horse vault is divided into five (5) individual factors:

1. Base score, according to Article 56 or description of the compulsory vault.
2. Preflight, up to the moment the hands leave the horse.
3. Second flight phase, after hands leave horse up to and including the stand.
4. Form in execution.
5. Awarding of eventual bonus points for risk, originality and/or virtuosity.

These factors are to be considered by the judges as follows:

- a) Factor 1 is given by the difficulty listed in the Code of Points, so it is simply a material matter.
- b) Factors 2 and 3 refer to technical faults.
- c) Factor 4 refers to execution of form, and factor 5 refers to bonus points.

#### Article 51

##### The level of difficulty and form of the various vaults

1. The drawings in Article 56 illustrate the difficulty levels and forms of the different vaults in the 3 competitions. If on certain apparatus,



certain parts can be devaluated due to bad technical execution, this is not the case for vaulting, unless the jump is so badly done that its original character has changed completely. The deduction will be a factor of technical execution and partly form.

2. The vaults known up to now appear in Article 56 according to their difficulty, in 3 degrees of difficulty and accompanied with their base score.

In regards to this information the judge can see the score of difficulty to be considered as the base score.

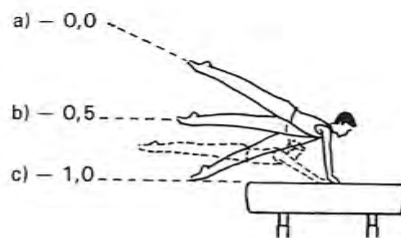
3. Vaults not listed in these articles can be evaluated in comparing with existing vaults in order to find the difficulty level.
4. To encourage the choice of other vaults representing more risk or originality, the provisions of bonus points are to be applied in Competition 1, 2 and 3 (see Article 57 and 58).

#### Article 52

##### The pre-Flight

The pre-flight, up to the moment the hands or hand leaves the horse, the drawing below gives clarification, whereas, it does not mean at a. that the position of the body must be  $20^\circ$  above the horizontal, but that the gymnast must reach at least this position before the hand or hands leave the horse.

- a) *There is no deduction during the preflight*, if at the moment the hand or hands leave the horse, the body is at an oblique position of at least  $20^\circ$  (see drawing a).
- b) *There is a 0.5 point deduction* if the body is in the horizontal position when the hand or hands leave the horse (see drawing b).
- c) *There is a 1.0 point deduction* if the body is in a low oblique position or if the feet are merely at the height of the top of the horse (see drawing c), this deduction increases if the body is lower than that.
- d) It is normal that between the score of 0.0 to 0.5 and 1.0, there are intermediate scores with tenth of points to be used.

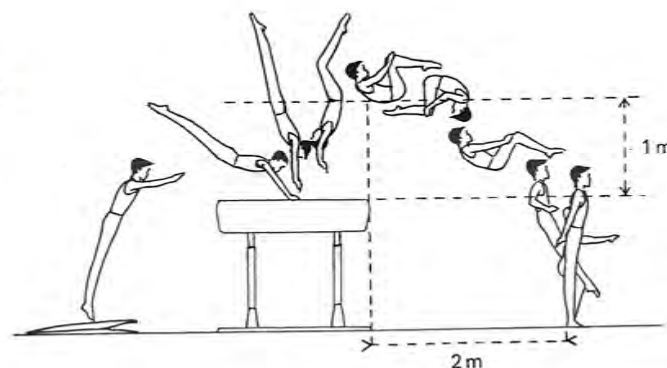


#### Article 53

##### The second flight

*The second flight*, from the moment the hand or hands leave the horse, must be in such a way that the power, amplitude and flight of the movement in height and length produce their effect during this phase of the jump, as shown in the drawings in Article 56. In order to obtain the maximum score for technical execution, the following rules must be followed:

1. The body must rise in such a way that in good body position, for the different vaults, the buttocks must be at a height of at least 1 meter above the horse. If this height of the body and buttock are not attained at the right moment, there should be an appropriate deduction.
2. In the same line of thought as in the first paragraph of Article 53, *the power of amplitude and flight* must bring the body in a *horizontal distance* and in a *standing position on the floor* which, measured from the end of the horse, must be 2 meters. Again here the buttocks, in good body position, plays an important role. If this distance is not attained in good body position, there will be appropriate deductions.
3. The drawing below gives a better explanation of 1 and 2 of Article 53.
4. In the technical execution of a jump the *direction of the flight* is very important. It must follow the line of the length of the horse, if not, it will bring appropriate deductions.
5. Risk and originality is already included in the base-scores in Section A-C bonus points may be awarded for virtuosity however.





# Article 54

## The evaluation of horse vaults in general

For practical reasons, the following paragraphs include all deductions, except difficulty:

1. *The difficulty score* (base score) is obtained from the applicable instructions in the Code of Points for the optional vaults and the interpretation of the compulsory vault.
2. *the preflight* up to and at the moment of releasing the hands or hand, according to applicable rules ..... up to 1.0  
*This deduction is increased, if the minimum requirements are not fulfilled. In such case an additional deduction .... up to 0.5*
3. Insufficient height and distance in the second flight phase, from the prescribed height to the horizontal position of the body at only 0.5 meters and a distance from the horse of only 1.0 meter, results in a deduction of 0.5 points each, totalling 1.0 point.  
 This deduction can be increased proportionally, if the minimum, in both cases, is not fulfilled and results in an additional deduction of ..... up to 0.5
4. If during the vault and upon landing on the floor, the gymnast does not assume a position in the *direction of the long axis of the horse, the deductions are as follows:*
  - a) during the flight ..... up to 0.3
  - b) at arrival to stand on floor ..... up to 0.2
  - c) for a) and b) together ..... up to 0.5
5. If the gymnast takes a *run more than 25 meters*, the deduction is ..... 0.3
6. *Too pronounced bending of the body forward or backward* in hecht vaults, handsprings etc., provided such bending is not required for the type of vault ..... up to 0.3
7. Poor position of feet, arms, legs, head or body or parting the legs when the vault does not require it, each time ..... up to 0.3
8. If the errors in 7 occur throughout the vault ..... 0.4 to 1.0
9. Bent arms in handsprings, Yamashitas and hecht vaults ... 0.3 to 1.0
10. *Deductions for errors in stand after the vault:*  
 The stand after the vault is to be judged in the same manner as a stand after an exercise on apparatus:
  - a) Small step or hop, or otherwise poor form ..... up to 0.2
  - b) Several steps or hops as in a), or touching the floor with hands, or one hand *without support* on floor, or poor form ..... up to 0.3
  - c) Support with both hands or hand on floor, kneeling, sitting or other falls ..... 0.3 to 0.5

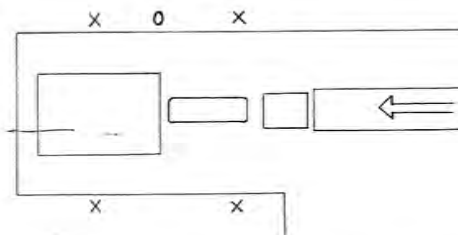
Concerning possibilities for bonus points, refer to Article 57.2 and Art. 58.

# 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 following sketch illustrates the seating arrangements of Superior Judge and Judges.

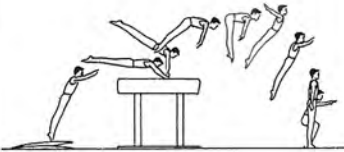
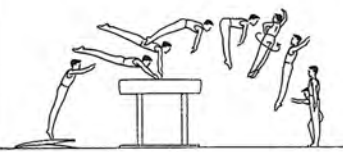
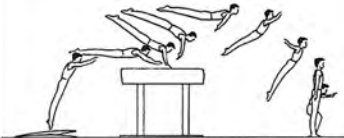
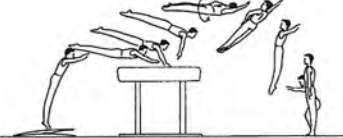
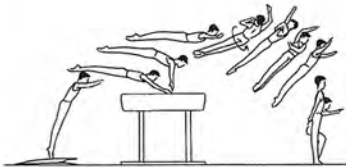
O = Superior Judge  
X = Judges



3. 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 to 70 cm).

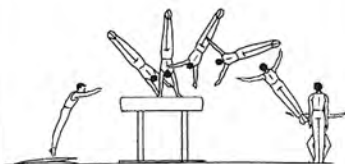
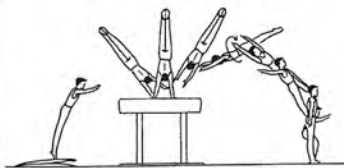


**Difficulty level**

Vaults	Difficulty A: Base Score 9.0 points	Difficulty B: Base Score 9.4 point	Difficulty C: Base Score 9.8 points
	<b>A-1</b> <b>Stoop</b> 	<b>B-1</b> <b>Stoop with 1/2 turn</b> 	
Stoop	<b>A-2</b> <b>Hechtvault</b> 	<b>B-2</b> <b>Hechtvault with 1/2 turn</b> 	<b>C-1a</b> <b>Hechtvault with 1/1 turn</b> 

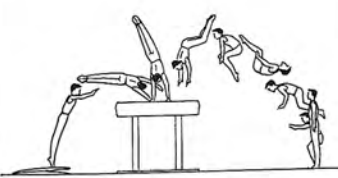
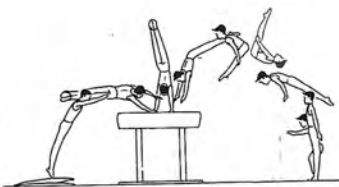

Hecht

**C-1b**  
**Hechtvault with 2/1 turn**

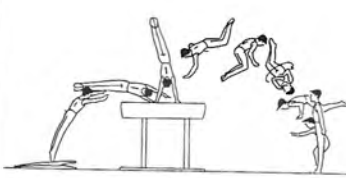
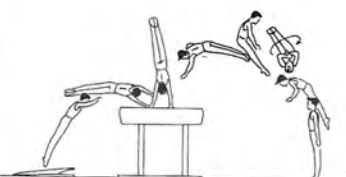
**Handspring**  
**sideways**  
**(cartwheel)**
**A-3**  
**Handspring sideways (Hollander)**

**B-3**  
**Handspring sideways with 1/4 turn**




40

Vaults	Difficulty A: Base Score 9.0 points	Difficulty B: Base Score 9.4 point	Difficulty C: Base Score 9.8 points
		<p>B-4 Tsukahara tucked</p> 	<p>C-2a Tsukahara piked</p> 
			<p>C-2b Tsukahara stretched (layout)</p> 

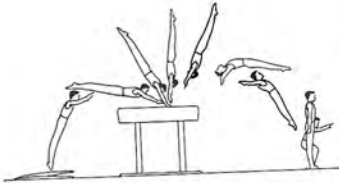
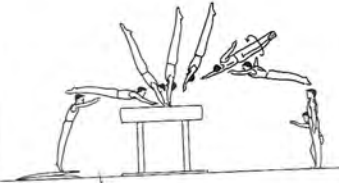
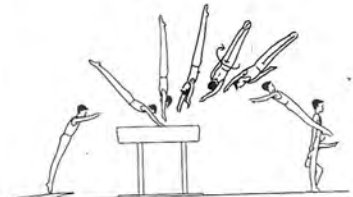
41

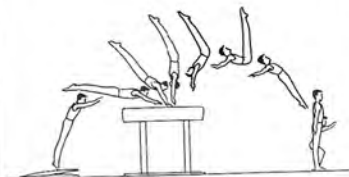
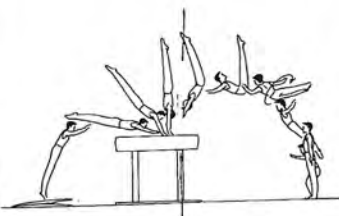
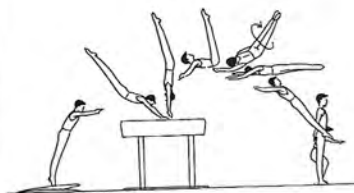
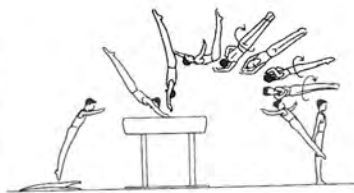
			<p>C-3a Kasamatsu tucked</p> 
			<p>C-3b Kasamatsu piked</p> 

A, B & C parts



Vaults	Difficulty A: Base Score 9.0 points	Difficulty B: Base Score 9.4 point	Difficulty C: Base Score 9.8 points
		B-4 Tsukahara tucked	C-2a Tuck



Vaults	Difficulty A: Base Score 9.0 points	Difficulty B: Base Score 9.4 point	Difficulty C: Base Score 9.8 points
Handspring forward	A-4a Handspring 	B-5a Handspring with 1/2 turn 	C-4a Handspring with 1/1 turn 

**Yamashita**A-4b  
YamashitaB-5b  
Yamashita with 1/2 turnC-4c  
Yamashita with 1/1 turnC-4d  
Yamashita with 2/1 turn

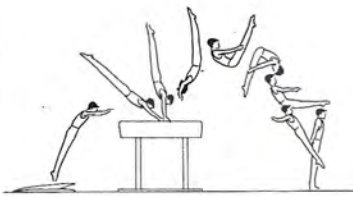
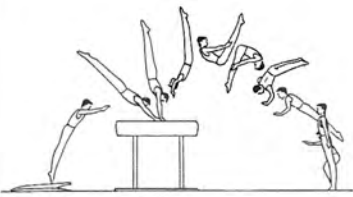
A, B &amp; C parts





44

Vaults	Difficulty A: Base Score 9.0 points	Difficulty B: Base Score 9.4 point	Difficulty C: Base Score 9.8 points
			<p>C-5a Handspring and salto forward tucked</p> 
			<p>C-5b Handspring and salto forward tucked with 1/2 turn</p> 

45

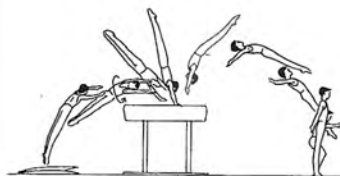
			<p>C-5c Handspring and salto forward piked</p> 
			<p>C-5d Handspring and salto forward piked with 1/2 turn</p> 



Vaults	Difficulty A: Base Score 9.0 points	Difficulty B: Base Score 9.4 point	Difficulty C: Base Score 9.8 points
			C-5e Cuervo tucked 
			C-5f Cuervo piked 

Jumps fwd.  
with  
a turn in the  
first flight  
phase

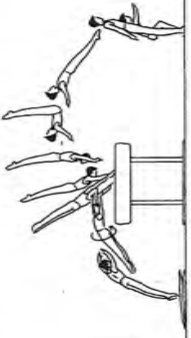
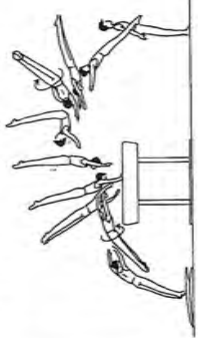
C-6a  
Jump forward with 1/1 turn and hand-  
spring forward



C-6b  
Jump forward with 1/1 turn and hand-  
spring forward with 1/1 turn





Vaults	Difficulty A: Base Score 9.0 points	Difficulty B: Base Score 9.4 point	Difficulty C: Base Score 9.8 points
			<p>C-6c Jump forward with 1/1 turn and Yama-shita</p> 
			<p>C-6d Jump forward with 1/1 turn and Yama-shita with 1/1 turn</p> 

## Article 57

**Remarks pertaining to vaults in article**

1. For vaults in Article 56 the regulations of Article 52-53 apply, as well as the action in the technical execution as shown in the drawings.
2. The values of all vaults from A, B, and C are to be found next to the number in question. From this base score, deductions are to be made for faulty execution in technique and form. Bonus points may be awarded for virtuosity up to 0.2 points for all listed vaults.
3. For the less developed gymnast, the following difficulty may apply to simple vaults:

Base Score 7.0: Simple Straddle

Simple Squat

Base Score 8.0: Simple Straddle with 1/2 turn

Simple Squat with 1/2 turn

Simple Hollander

## Article 58

**Bonus points in all three competitions**

1. The vaults shown in Article 56 numbered from A-C are divided according to their difficulty into 3 groups with the following base score: A=9.0/B=9.4/C=9.8
2. Bonus points for virtuosity must be within the frame of 0.2 points, and can be given in the categories A to C. Bonus points for risk and originality are already included in the base score.
3. New vaults may be awarded with bonus points in all three categories, risk, originality and virtuosity, each with 0.2 points. Raising the bonus points to 0.3 points for risk or originality, as listed in Article 40.2 does not apply here.
4. Deductions for form and technical execution etc. must be made from the base score according to Article 58.1.

## Article 59

**Regulations for execution of horse vaulting in all competitions**

1. In team competition and All Around Competition i.e. Comp. 1 and 2, only *one vault with one attempt* is permitted, while in *Competition 3 (IEF)*, *two different types of vaults* must be presented by the gymnast, whereby the compulsory vault is excluded. However, vaults used in TC or in IAAF may be executed.
2. For the two different types of vaults, the gymnast is allowed only one attempt for each.
3. The two vaults may not have the same vault number (for example C-5) not even when the first vault executed is Tsukahara piked, and the second selected vault is a Tsukahara stretched, otherwise the gymnast receives a penalty of 0.4 points for the second vault.



4. Two vaults from the difficulty group C with a base score of 9.8 points must be selected.
5. If the *compulsory vault* is used as one of the two vaults, the gymnast will receive 0.0 points. The two vaults must immediately follow one after the other.
6. In Competition 1b) and 2 as well, the compulsory vault may not be used.

#### Article 60

##### Start of vaults in all competitions

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.

#### Article 61

##### Method of scoring in the three competitions

1. For *Competition 1*, the scores of the compulsory and optional vaults are added – a maximum of 20 points.
2. For *Competition 2*, the optional vault produces a maximum of 10 points, to which is added one half of the total score obtained in *Competition 1*. This may produce a maximum total possible of 20 points.
3. For *Competition 3*, the procedure is as follows: *1st vault*: maximum 10 points + *2nd vault*: maximum 10 points = 20 possible points; 2 = 10 possible points. These possible 10 points are added to one half of the 20 possible points in vaulting, obtained in Competition 1, which produce an overall total of 20 possible points.

## X. 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
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 in Article XIII illustrated by sketches.



#### Article 64

##### 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 45 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: Salto backwards into handstand on the parallel bars without holding, or cross without holding it for two seconds, but, as far as movement and combination are concerned, well performed; or el-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 65

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

1. According to the rules in Article 64 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. 64,2), while they are fully applied in the compulsory exercises. 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 not been held 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 66

##### Examples of exercises

1. Added to the tables of difficulties on the pommel 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 an 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. Following the tables of difficulties for floor-exercise, parallel bars and horizontal bar, examples of optional exercises can be found, based on the above mentioned rules. Their purpose is, to show the trend in the development as we visualize the execution of a floor parallel bars and horizontal bar exercise.

#### Article 67

##### Repetitions of parts or connecting parts

1. The following rule says (Art. 33, paragraph 9): "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 up to 0.2." This means, that a part, already performed, may be repeated only once. The parts preceding and following must be different. If the part is still repeated again, even with 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 felge upward 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.



### **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 "felge upward" or "felge across".

#### **Rings**

Here the expression "forward roll" remains with no regard to whether it is a connection or a dismount.

There are tucked or straight forward rolls, forward and backward, when these forward rolls either lead to a connection or end a connection, they are executed with the inlocate or dislocate of the shoulders.

The expression salto is only used then, when one of the forward rolls is followed by a free salto forward or backward, i.e. forward roll backward stretched, followed by a salto backward tucked to dismount. To simplify matters, it is also called a double salto forward or backward.

#### **Horizontal bar**

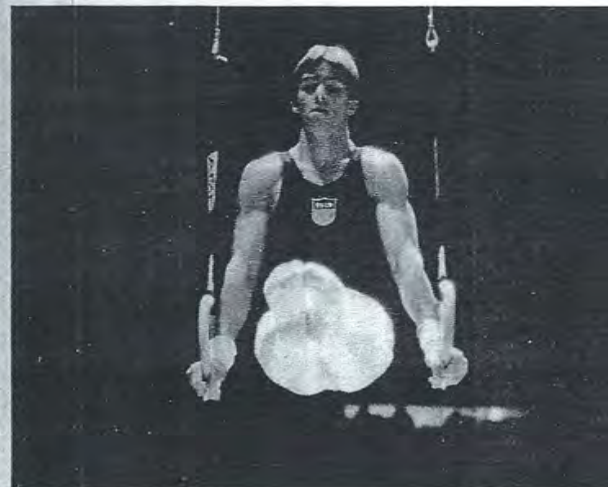
All flyaways around the broad axis of the body emerging from forward swing or backward swing in hang, or from the regular or reverse giant swing are called "saltos". This is even the case if such a "salto" is followed by another one. For the sake of simplicity we also call this a double salto.

#### **Floorexercise**

All forward turns around the broad axis of the body from a stand on the feet to a support with the hands or on one hand or reversed, are called handsprings forward or backward.

All forms emerging from a stand on the feet to a stand on the feet, without support on the hands, or on one hand or reversed, are called saltos.

Specifics about the position of the body in the execution of the above mentioned forms are found in point 2 at the end of the A-, B- and C-parts. We have strived to give you as many examples as possible, remind you however that they are only examples, and should give you the incentive to devise additional moves.



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10147 Torino (Italia)

Article 69

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

**A. General**

1. According to Art. 21-24 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 of Chapter XII. 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, the B-parts, emerging from them and being a medium difficulty, 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 possibility of a horizontal definition of A-, B- and C-values**

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.

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

1. The possibility of *horizontal definition*, listed under B 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.

#### *D. Basic rules for categorizing value parts.*

Examples of the difficulty categories can be found in the tables of A-, B- and C-parts. Clear definition of value parts, is the basis for recognizing and categorizing them properly.

The following four principles (criteria) are applied for the recognition of value parts:

1. Each exercise part, representing an independent form of movement is categorized, according to its level of difficulty, as an A-, B- or C-part, for example: handspring, double leg circles, kip, giant swing, etc. Even when the independent exercise part shows complicated content, because of its movement structure, which cannot be separated as an individual and complete form of movement, it is categorized as one value part only, for example:  
Stretched salto backward with 2/1 twist on floor, or double salto with full twist on rings.  
In order to avoid unfair categorization, 2 Cs may be awarded in exceptional cases, for example: stretched double salto on floor or triple salto backward on horizontal bar.  
A further categorization of an exercise part as C + A or C + B is not permitted, in order to avoid confusion in the criteria.
2. Each connected exercise part, where the second half of the previous element and the first half of the following element are molded together, but may be regarded as a whole and their structure appears as a whole, is in principle regarded as one value part, for example: Czech-kehre without inward flank, followed by direct Stöckli A or B on side horse, or back uprise and double rear vault to support rearways on horizontal bar.
3. Each intermediate exercise part executed in the connection phase by two exercise parts, and possessing independent form of movement, is recognized as one value part, for example: Kip in ordinary grip and hop grip change to elgrip giant swing as A + C + B or elgrip giant swing, 1/1 longitudinal turn around one arm to momentary handstand in reverse grip, followed by giant swing forward, as B + C + A.
4. Each connecting part, joining two exercise parts directly without an independent connection phase, and the successful execution of the second part is made possible by the first part, is categorized, according to its level of difficulty, as one value part, for example: Double swiss double without intermediate circle, not as B + B but as a C or stretched salto backward followed by stretched salto backward, not as B + B but as a C.

#### *E. Conclusions*

1. The possibilities for delineation, classification and definition, as shown under Art. 69 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 or theoretical 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 competitor, 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.



## XI. The concepts of risk, originality and virtuosity, harmony and rhythm

The evaluation with bonus-points 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 award of bonus points 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 judges.

With a simultaneous change of grip or support position during a combination which brings the body into a new, unfamiliar position where 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 on the longitudinal- or 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 breveted judge. 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. Bonus points for risk(s) are provided for in the area of difficulty and together with originality in the areas of difficulty and combinations.

### Recognizing risk factors

Risk may be recognized, when the following requirements have been fulfilled:

1. All exercise parts with absolute risk, for example: triple salto or twisting triple salto, etc.
2. Exercise parts, shown by specialists in major competitions but have not become common yet, because they are very risky and very difficult to stabilize for example: double salto sideward on floor or Magyar spindle on pommel horse.
3. Exercise parts, well known, but executed by only a few gymnasts, because of their technical difficulty, which can easily result in deductions for faulty execution, for example: Double handstand turn on parallel bars.
4. If a major C-part is directly connected with the most difficult C-part, risk may be awarded, for example: Salto backward with 1/1 turn directly followed by salto backward with 2/1 longitudinal turn on floor.
5. When the most difficult C-part is executed at the conclusion of an exercise, risk is awarded.

Risk *cannot be awarded* when a pronounced sit or fall against the apparatus occurs, or additional support is given with the hands or head, or a sit or fall occurs on floor.

### 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.

#### Recognizing Originality factors

Originality is recognized and awarded when the following requirements have been fulfilled:

1. for all flawless new exercise parts
2. Exercise parts, demonstrated by only one or a few gymnasts, as the Magyar spindle. They must be confirmed by the Men's Technical Committee however, taking into consideration the validity period.

#### Evaluation of virtuosity with bonus points

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 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 a brilliant inner experience and harmony which characterizes the virtuoso. In this sense virtuosity may be demonstrated in the simpler forms of movements.

#### Recognizing Virtuosity factors

Virtuosity is recognized and awarded when the following requirements have been fulfilled:

1. Flawless technical execution, using a new movement technique, higher than the present level of achievement, for example: Felge to handstand with extreme swing and straight arms during the entire movement on parallel bars.
2. A presentation with personal style, rich in movement rhythm and swing, executed in a precise and flawless manner, also showing advancement in the development, as well as precise body form and regarded as above average.

#### 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 that 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 difficulty 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.»*

#### «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.

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 must consist of small curves, when the rhythm of the two parts is fast, or when these parts are short as far as movements 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 vice versa. 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, saltos, kips and holdparts are combined with 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 movements 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.



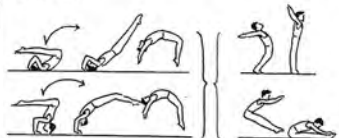
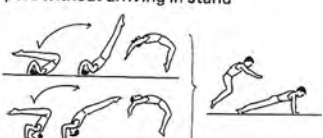
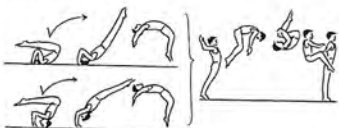
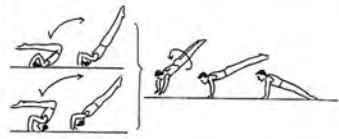
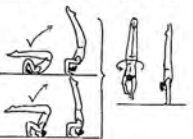
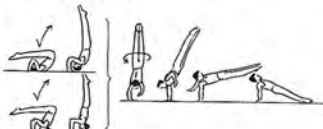
A disturbance, or stopping, of the rhythm can occur essentially in two ways:







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 initiation of the accent of movement in the phases in which it is not desirable from the standpoint of correct technique. This means in practice:
  - 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.

7.	8. Hecht leap with ½ turn to forward roll	9. Jump backward with 1½ turn to forward roll
10.	11.	12. Jump backward with ½ turn and 1½ salto forward to forward roll (R)
13. Roll backward to momentary handstand (Streuli)	14. Roll backward to still handstand 2 sec.	15.



## Floor exercise



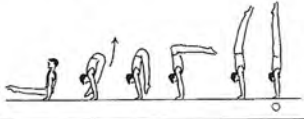


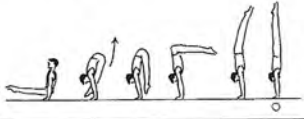


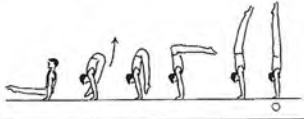
Origin	A-parts	B-parts	C-parts
	16.	17. Roll backward thorough handstand turn with $\frac{1}{2}$ turn to momentary handstand 	18. Roll backward to momentary handstand with $\frac{1}{1}$ turn, push-off to handstand 
III. kips	1. Neck or head kip to stand or to sitting position 	2. Neck or head kip to front leaning support without arriving in stand 	3. Neck or head kip to stand followed by forward tucked salto 
	4. Neck or head kip with $\frac{1}{2}$ turn to front leaning support 	5. Neck or head kip with $\frac{1}{2}$ turn to momentary handstand 	6. Neck or head kip with $\frac{1}{1}$ turn to rear leaning support 

IV.  
Leg circles1. Circling one leg with  $\frac{1}{2}$  turn to front leaning support or to another position  
2. Circling both legs at least twice  
3. Circling both legs with  $\frac{1}{1}$  turn and continue circling of both legs  
4.  
5. American straddled flank circle, one time (Thomas-flair)  
6. American straddled flank circle, at least twice (Thomas-flair at least twice)  
V.  
Hold parts  
and static  
parts1. Standing scale frontways or sideways or rearways  
2.  
3.  

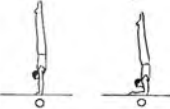



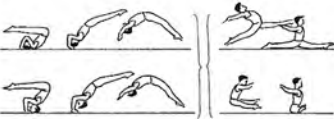

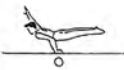
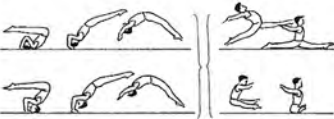
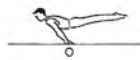



# Floor exercise

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Origin	A-parts	B-parts	C-parts
	<p>4. L-support or V-support with legs pressed to forehead, 2 sec.</p> 	<p>5. From L-support: Stoop through feet not touching floor to a different position</p> 	<p>6. From L-support: Stoop through feet not touching floor and raise bent body with straight arms to handstand, 2 sec.</p> 
	<p>7.</p> 	<p>8. From handstand: lower and stoop through, feet not touching floor to L-support</p> 	<p>9.</p> 
	<p>10. Straddled L-support, 2 sec.</p> 	<p>11. Free V-support, 2 sec.</p> 	<p>12.</p> 




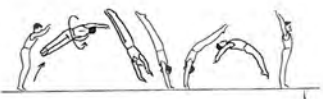


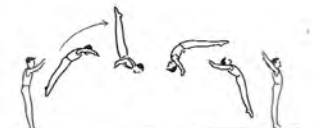
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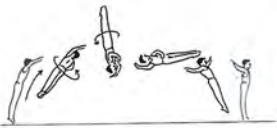
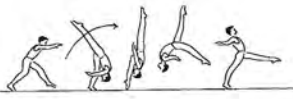
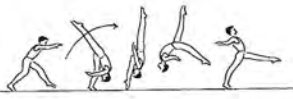




<p>13. Handstand or underarm stand, 2 sec.</p> 	<p>14. One arm handstand, 2 sec.</p> 	<p>15. Slowly raise to one arm handstand, 2 sec. from standing scale, 2 C</p> 
<p>16. Cross or side split (Spagat)</p> 	<p>17. Neck or head kip to immediate cross or side split (not arriving in stand)</p> 	<p>18. Salto forward or backward to cross or side split (not arriving in stand)</p> 
<p>19. Elbow support scale on one arm, 2 sec.</p> 	<p>20.</p> 	<p>21. Free support scale, 2 sec. horizontally and with straight arms</p> 

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## Floor exercise




Origin	A-parts	B-parts	C-parts
	22.	23. From rear leaning support: one foot with bent knee touching floor, push-off and raise to handstand, 2 sec. 	24.
VI. Handsprings and saltos forward	1. Handspring forward to stand 	2. Jump forward with closed legs and handspring to stand 	3. Jump forward with 1/1 twist and handspring forward to stand 
	4. 	5. Salto forward tucked or piked to stand 	6. Salto forward stretched to stand 

7. 	8. Tucked salto forward with 1/2 turn to stand 	9. Salto forward with 1/1 turn to stand (R) 
10. 	11. Free handspring forward to stand on one leg (step out salto) 	12. Tucked salto forward to stand, and tucked salto forward to stand 
13. 	14. Handspring forward to immediate front leaning support (without arriving in stand) 	15. Salto forward to immediate front leaning support (not arriving in stand) (R) 


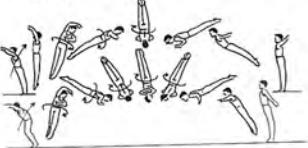


**Floor exercise**

Origin	A-parts	B-parts	C-parts
	16.	17. Jump backward with $\frac{1}{2}$ turn and salto forward tucked or piked to stand (twist forward) 	18. Jump backward with $1\frac{1}{2}$ turn and salto forward tucked (R) 
	19.	20.	21. Jump backward with $\frac{1}{2}$ turn and double salto forward tucked to stand, 2 C (R) 
	22.	23.	24. Double salto forward tucked to stand 2 C (R) 

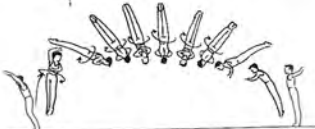
VII.  
Handsprings  
backward  
and saltos  
backward1. Handspring backward to stand (Flic Flac)  
2. Salto backward tucked, piked or stretched to stand  
3. Salto backward, tucked, piked or stretched to stand and salto backward, tucked, piked or stretched to stand  


4.

5. Salto backward tucked, piked or stretched with  $\frac{1}{2}$  turn to stand  
6. Salto backward with  $1/1$  turn or  $2/1$  turn to stand  


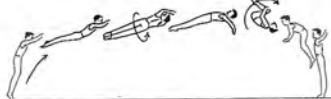


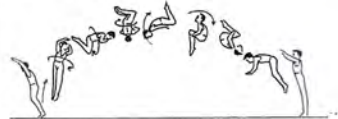
7.

8.

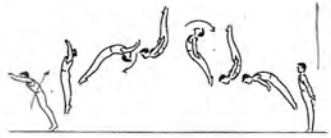

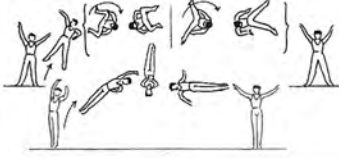




9. Stretched salto backward with  $3/1$  turn to stand 2 C (R)  




## Floor exercise

Origin	A-parts	B-parts	C-parts
	10.	11. Hecht leap forward with $\frac{1}{2}$ turn and salto backward tucked to stand (twist backward) 	12. Jump backward with $\frac{1}{1}$ turn around longitudinal axis with straight body and salto backward tucked to stand (R) 
	13.	14.	15. Double salto backward tucked or piked to stand (R) 
	16.	17.	18. Double salto backward tucked with $\frac{1}{1}$ turn to stand 2 C (R) 



	19.	20.	21. Stretched double salto backward to stand 2 C (R) 
VIII. Handsprings sideways (Cartwheels and saltos sideways)	1. Cartwheel 	2. Salto sideways tucked, piked or stretched to stand 	3. Salto sideways tucked or piked with $\frac{1}{2}$ turn to stand 
	4. Round-off 	5. Arabian Cartwheel to stand 	6. Salto sideways to stand and salto sideways to stand 



# Floor exercise

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Origin	A-parts	B-parts	C-parts
	7.	8.	9. Double salto sideways to stand 2 C (R) 
IX. Strength parts	1. Press to handstand with bent arms and bent body, 2 sec. 	2. Press to handstand with straight arms and straight body or with straight arms and bent body, 2 sec. 	3. Press to handstand with straight arms and straight body, 2 sec. 
	4. From knee stand: Roll forward through prone position to handstand, 2 sec. 	5. From prone position: Raise straight body with bent arms with swinging start to handstand, 2 sec. 	6. From prone position: Raise straight body with bent arms to handstand, 2 sec. 

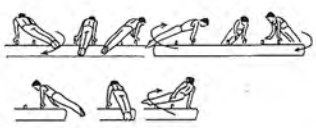



	10.	11. Scissors backward with travel hop sideward 	12. Scissors backward with 1/2 turn and travel hop sideward (R) 
II. Simple Swiss or Double Swiss	1. Simple Swiss (From support frontways: cut left leg twice while making a 1/2 turn to right and changing hands to a support rearways. 	2. Double Swiss (From double leg circles, 1/2 turn left with hop and change support to double leg circles) 	3. Double Swiss twice 
	4.	5.	6. From side support frontways: double leg circles, wendeswing forward with 1/2 turn and change of support on one pommel, followed by double rear vault with grip change of lead hand on same pommel to side support rearways 

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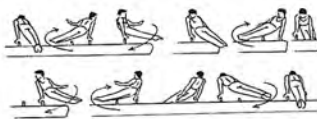
**Pommel horse**

Origin	A-parts	B-parts	C-parts
	7.	8.	<p>9. From side support frontways: double leg circles, wende swing forward with <math>\frac{1}{2}</math> turn and change of support on one pommel followed by Stöckli backwards to side support frontways</p> 
	10.	11.	<p>12. From side support frontways: double leg circles, wende swing forward with <math>\frac{1}{2}</math> turn and change of support on one pommel, followed by Czech rear vault with grip change of lead hand on same pommel to side support rearways</p> 

**III.**  
 Double  
 rear  
 (Kreiskehre)

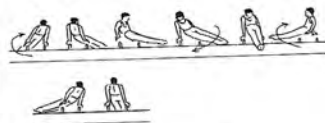
 1. Kreiskehre  
 (double rear from pommels to end of horse)


2. Stöckli


 3. Double rear with  $\frac{1}{1}$  turn around one arm on one pommel (R)





4.



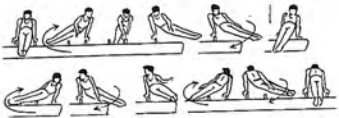

 5. From side support rearways double leg circles, Kehrsing backward in place with  $\frac{1}{2}$  hop turn to side support rearways

 6. From side support rearways: double leg circles, Kehrsing backward in place with  $\frac{1}{2}$  turn and hop change to side support rearways followed by Kehrsing backward in place with  $\frac{1}{2}$  turn and hop change to side support rearways wo. i.c.





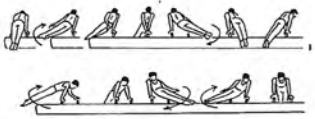
**Pommel horse**




Origin	A-parts	B-parts	C-parts
	7.	8.	9. From side support rearways: double leg circles, Kehrspring backward with $\frac{1}{4}$ turn to side support rearways on one pommel followed by double rear 
	10.	11.	12. From side support rearways double leg circles, Kehrspring backward with $\frac{1}{2}$ turn and hop change to side support rearways, followed by Stöckli backwards to side support frontways 
	13.	14.	15. From side support rearways double leg circles backward in place with $\frac{1}{2}$ turn and hop change to side support rearways followed by Czech rear vault to side support rearways 

	16.	17.	18. From side support rearways: double leg circles, Kehrspring backward in place with $\frac{1}{2}$ turn and hop change to side support rearways followed by direct tramlot 
IV. Travels	1. Double leg travel circles sideward 	2. Tramlot 	3. Double leg circles to side support rearways at least one time 











**Pommel horse**

Origin	A-parts	B-parts	C-parts
	4.	5.	<p>6. Double leg travel circles to side support rearways, supporting the second hand on the same pommel (side support on one pommel) followed by double rear to side support rearways.</p> 
	7.	8.	<p>9. Double leg travel circles to side support rearways: Supporting second hand on same pommel (side support on one pommel) followed by wendeswing forward with 1/2 turn and change of support to side support frontways</p> 

10.	11.	<p>12. Double leg travel circles to side support rearways, supporting second hand on same pommel (side support on one pommel) followed by inward flank with grip change and 1/2 turn around the longitudinal axis to side support frontways on originating part of horse 2 C (R)</p> 
13.	<p>14. From side support frontways on one pommel during the first half of travel circles sideward, followed by wende swing forward with 1/2 turn and change of support to side support frontways</p> 	<p>15. From side support frontways on one pommel during first half of travel circles sideward, followed by direct Stöckli A</p> 






**Pommel horse**

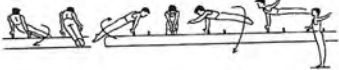


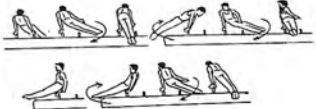
Origin	A-parts	B-parts	C-parts
	16.	17.	18. From side support rearways: double leg circles with hop change to side support frontways (R) 
	19.	20.	21. Double leg travel circles with 1/2 turn around longitudinal axis 2 C (R) 
	22.	23.	24. Double leg travel circles forward or backward from one end of horse to other end or from pommel to other pommel (R) 

V. Stöckli backwards or Drehflank (flank-turn)	1.	2. Stöckli backwards to support frontways 	3. From double leg circles at end of horse, Stöckli backward, followed by wendeswing forward with 1/2 turn and change of support to side support frontways on other end of horse, wo. i. c. 
	4.	5.	6. From double leg circles on pommel, Stöckli backwards, followed by double swiss with grasping with last hand, followed by Schwabenwende to dismount 
	7.	8. Drehflank to support frontways on the pommel 	9. Drehflank without grasping with second hand, followed by Czech rear vault 









**Pommel horse**

Origin	A-parts	B-parts	C-parts
	10.	11.	12. Drehflank without grasping with second hand, followed by direct tramlot 
	13.	14.	15. Drehflank without grasping with second hand, followed by Stöckli backwards 
VI. Wende-swings	1. Czechkehre straddled 	2. Czechkehre 	3. Czechkehre followed by double rear (Kreiskehre) from support rearways on one pommel 

	4.	5. Czechkreiswende and dismount to cross stand (front vault dismount) 	6. Czechkehre, followed by wende-swing forward with 1/2 turn from support frontways on one pommel 
	7.	8.	9. Czechkehre without inward flank, grip change of lead hand wende-swing backward with 1/2 turn to side support frontways 
	10.	11.	12. Czechkehre without inward flank, followed by direct Stöckli B (R) 


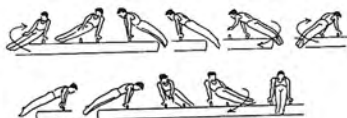
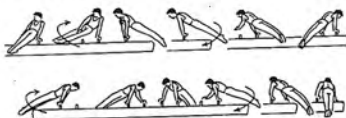

## Pommel horse



Origin	A-parts	B-parts	C-parts
	13.	14.	15. Czechkehre without inward flank, followed by direct Stöckli A (R)
			
	16. From side support frontways: double leg circles, wendeswing forward with $\frac{1}{2}$ turn and change of support to side support in front of other end of horse	17. From side support frontways on one end of horse: wendeswing forward with $\frac{1}{2}$ turn and change of support to side support frontways, followed by travel circles without inward flank to side support rearways on other end of horse	18. From side support frontways on one end of horse: wendeswing forward with $\frac{1}{2}$ turn and change of support to side support frontways followed by Russian wende to side support rearways wo. i. c.
			

19.	20.	21. From side support frontways on one end of horse: wendeswing forward with $\frac{1}{2}$ turn and change of support to side support frontways followed by Stöckli backward to side support frontways, wo. i. c.
		
22.	23.	24. From side support frontways on the pommels: wendeswing forward with $\frac{1}{2}$ turn and change of support to side support frontways followed by Schwabenwende to dismount
		



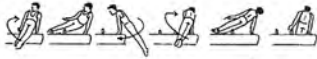



**Pommel horse**



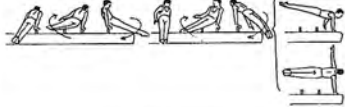

Origine	A-parts	B-parts	C-parts
	25.	26. From support frontways: Russian wende to side support rearways on opposite side 	27. Russian wendeswing 
	28.	29.	30. Russian wendeswing followed by Stöckli backward without inward flank 
	31.	32.	33. Russian wendeswing on one pommel followed by travel circles sideward 2 C (R) 

34.	35.	36. Russian wendeswing on end of horse without inward flank, Schwabenwende to dismount 
37.	38.	39. Russian wendeswing on one pommel followed by double rear vault (Kreiskehre) 2 C (R) 

**Pommel horse**



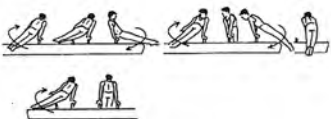
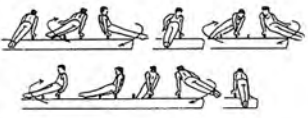
Origin	A-parts	B-parts	C-parts
	40.	41. Schwabenflank or wende to dismount 	42. Schwabenflank from double leg circles in side support on one end of horse followed by Schwabenflank with support on the same end of horse, wo. i. c. followed by Schwabenwende to dismount (Chaguinian) 
	43.	44. Schwabenflank to side support rearways 	45. Schwabenflank from double leg circles in side support on one end of horse to support rearways and outward flank to support frontways, followed by double Swiss without grasping with last hand, followed by Schwabenwende to dismount 

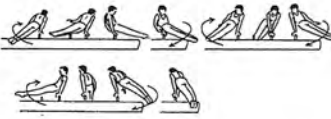


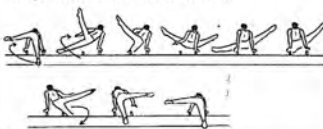
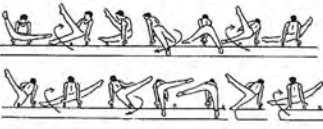
**VII.  
Direct  
Stöckli  
A und B**

1.	2. Direct Stöckli A 	3. Direct Stöckli A, without grasping with second hand followed by Stöckli backwards 
4.	5.	6. Direct Stöckli A without grasping with the second hand, followed by Stöckli backwards to wende or flank dismount 
7.	8.	9. Direct Stöckli A without grasping with second hand, followed by travel circles with hop and change of support 2 C (R) 



**Pommel horse**

Origin	A-parts	B-parts	C-parts
	10.	11. Direct Stöckli B 	12. Direct Stöckli B followed by Kreiskehre wo. i. c. 
	13.	14.	15. Direct Stöckli B, followed by Czechkehre wo. i. c. 
	16.	17.	18. Direct Stöckli B, followed by direct Stöckli A 

	19.	20.	21. Double direct Stöckli B wo. i. c. 2 C (R) 
	22.	23.	24. Direct Stöckli B from leg circles on end of horse, followed by travel circles sideward without inward flank to double leg circles on other end of horse 
VIII. Double leg circles	1. Circling one leg 	2. American straddled flank circle in side support on the pommels or on end of horse (Thomas Flair in side support on pommels or end of horse) 	3. American straddled flank circle with 1/2 turn wo. i. c. or with travels wo. i. c. (Thomasflair with 1/2 turn) 



**Pommel horse**

Origin	A-parts	B-parts	C-parts
	4.	5. American straddled flank circle in cross support on end of horse (Thomasflair in cross support on end of horse)	6. American straddled flank circles in cross support on one pommel (Thomasflair in cross support on one pommel) (R)
	7. Double leg circles in side support	8.	9. Double leg circles with $\frac{1}{2}$ turn around longitudinal axis to side support on the pommels or on end of horse (R)
	10.	11.	12. Double leg circles in side support on one pommel at least once (R)

13. Double leg circles in cross support frontways or on end of horse	14. Double leg circles in cross support frontways on one end of horse and $\frac{1}{4}$ turn around longitudinal axis to double leg circles in side support	15. Double leg circles with $\frac{1}{2}$ turn around longitudinal axis in cross support on end of horse
16.	17.	18. Magyar spindle 2 C (R)
19.	20.	21. Double leg circles in cross support rearways on one end of horse at least once



**Pommel horse**

Origin	A-parts	B-parts	C-parts
	22.	23.	24. Double leg circles in cross support on back of saddle at least once (R)  
	25.	26.	27. Double leg circles in cross support on one pommel at least once (R)  

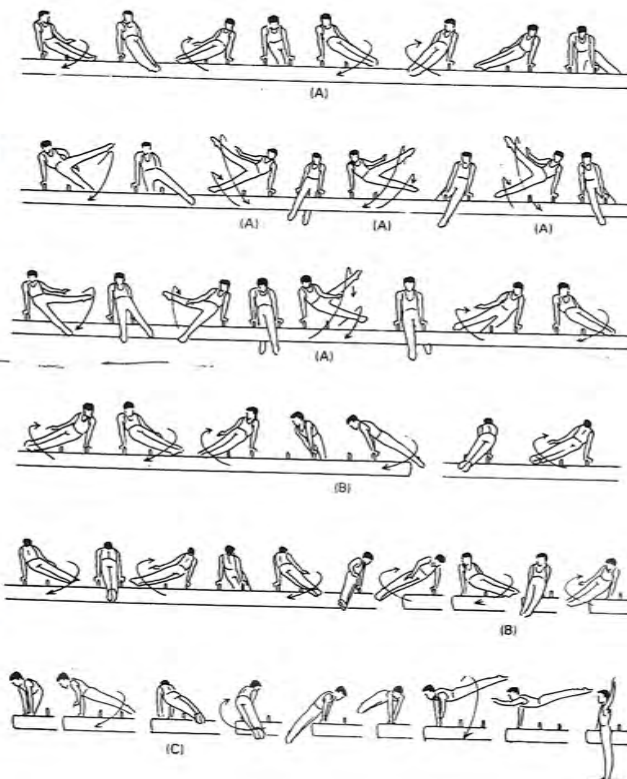
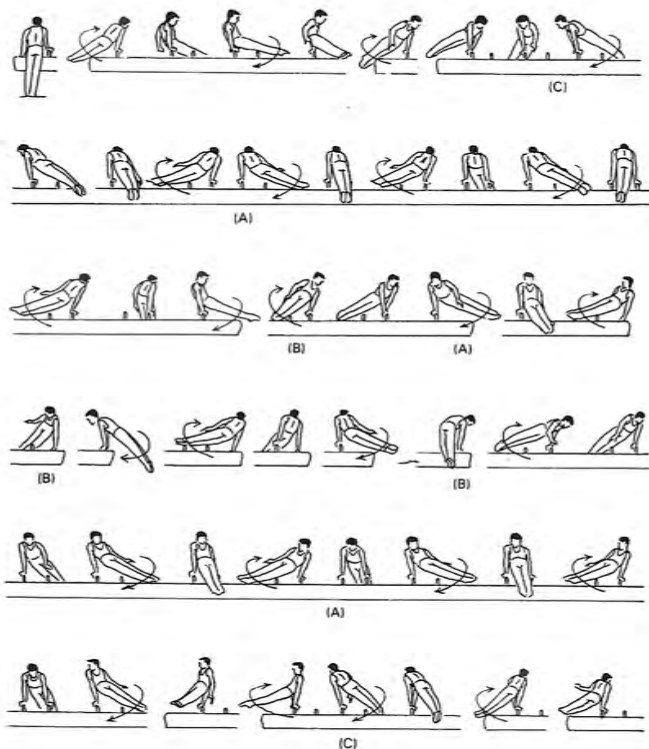
**Restriction of recognition of value parts executed technically incorrect**

The restriction of recognizing certain B- and C-parts or connections, due to lack of technical execution, does not as a rule apply to pommel horse.

Here a B- or C-part loses its value only when a marked halt or sit occurs, destroying the original value.

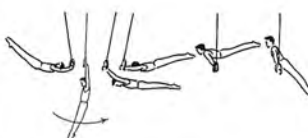
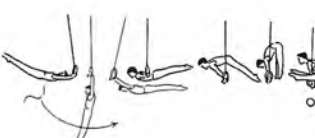
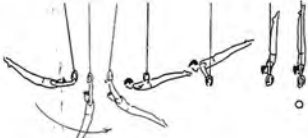

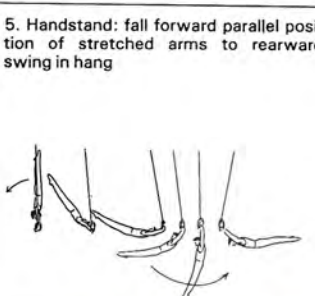
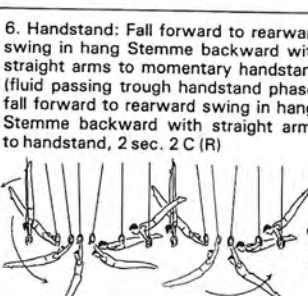
The restriction is also applied when certain transition phases are executed with strength instead of the necessary swing.

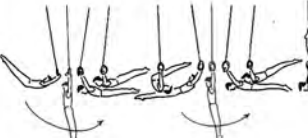
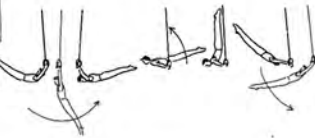
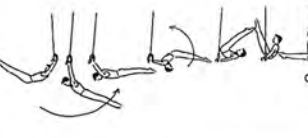


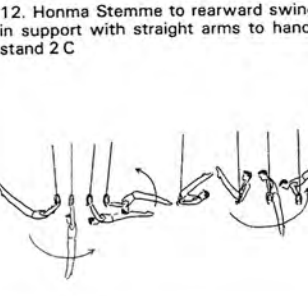
**Example of a pommel horse exercise with full value with break-down of A-, B- and C-parts**



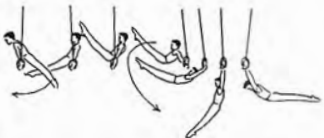

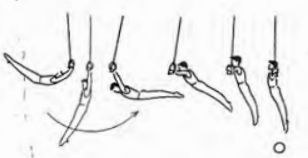
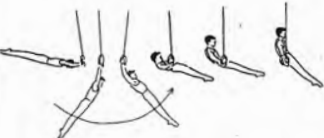

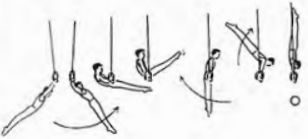


**Rings**

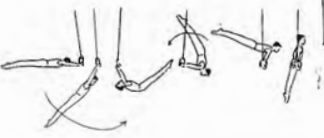
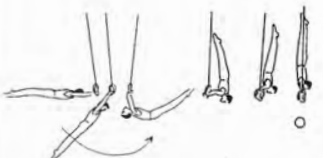
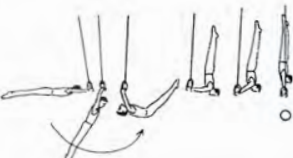

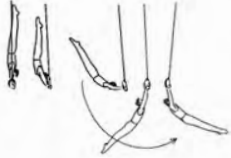
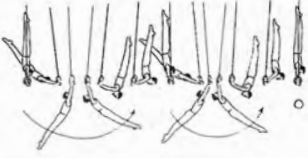
Origin	A-parts	B-parts	C-parts
I. Stemme backward	<p>1. Stemme backward to support</p> 	<p>2. Stemme backward to straddle L-support, 2 sec. straight arms during entire execution</p> 	<p>3. Stemme backward with straight arms to handstand, 2 sec.</p> 
	<p>4.</p> 	<p>5. Handstand: fall forward parallel position of stretched arms to rearward swing in hang</p> 	<p>6. Handstand: Fall forward to rearward swing in hang Stemme backward with straight arms to momentary handstand (fluid passing through handstand phase) fall forward to rearward swing in hang, Stemme backward with straight arms to handstand, 2 sec. 2 C (R)</p> 

<p>7. Inlocate, bent or stretched</p> 	<p>8. Inlocate forward, stretched, shoulders above ring height</p> 	<p>9. Honma Stemme to L-support, 2 sec.</p> 
<p>10.</p> 	<p>11.</p> 	<p>12. Honma Stemme to rearward swing in support with straight arms to handstand 2 C</p> 

**Rings**

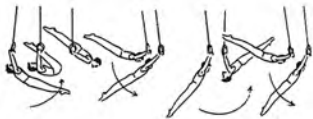
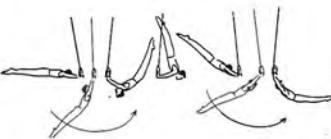
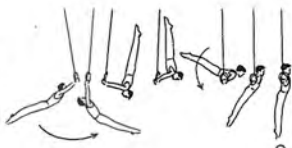
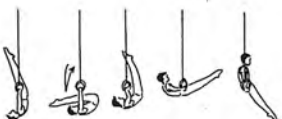
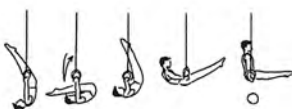
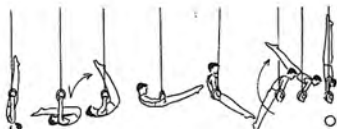
Origin	A-parts	B-parts	C-parts
	<p>13. Forward swing to support and rearward swing in hang</p> 	<p>14.</p> 	<p>15. Stemme backward to cross hang, 2 sec. arms straight and horizontal</p> 
II. Stemme forward	<p>1. Stemme forward to support</p> 	<p>2. Stemme forward to L-support, 2 sec.</p> 	<p>3. Stemme forward to rearward swing in hang with straight arms, swing to handstand, 2 sec.</p> 


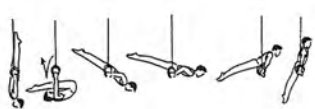
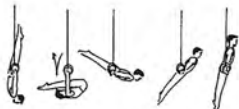
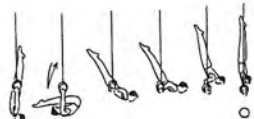
III.  
Felge  
upward  
swing  
and dis-  
locate

<p>1. Felge upward swing to support</p> 	<p>2. Felge upward swing with bent arms to handstand 2 sec.</p> 	<p>3. Felge upward swing with straight arms to handstand, 2 sec.</p> 
<p>4.</p> 	<p>5. Handstand: fall backward, moving straight arms to parallel position to forward swing in hang</p> 	<p>6. Handstand: Fall backward to forward swing in hang, Felge upward swing with straight arms to momentary handstand (fluid passing thru handstand phase) Fall backward to forward swing in hang, Felge upward with straight arms to handstand, 2 sec. (2 C R)</p> 

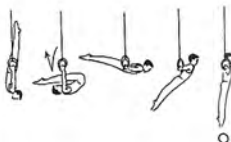
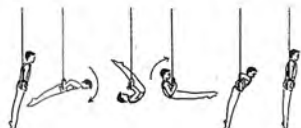
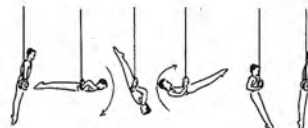
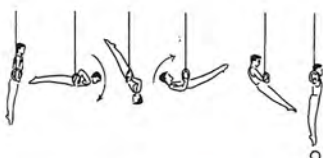


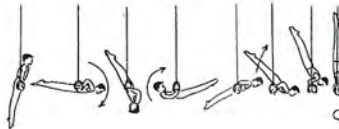
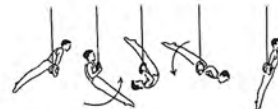
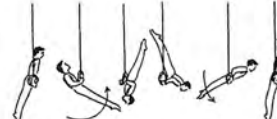
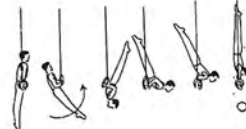
**Rings**

Origin	A-parts	B-parts	C-parts
	<p>7. Dislocate with bent or straight body</p> 	<p>8. Dislocate, straight body, shoulders above ring height to forward swing in hang</p> 	<p>9. Felge upward swing with straight arms to cross, arms horizontal and straight, 2 sec.</p> 
IV. Kips	<p>1. Kip to support</p> 	<p>2. Kip to L-support, 2 sec.</p> 	<p>3. Kip to rearward swing in support with straight arms, swing to handstand, 2 sec.</p> 

4.	5.	6. Kip with straight arms to cross, arms horizontal and straight, 2 sec.
		
7. Back kip to support	8. Back kip with straight arms to support	9. Back kip with swing to handstand, 2 sec.
		

## Rings

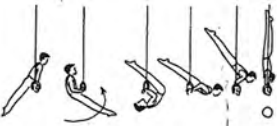
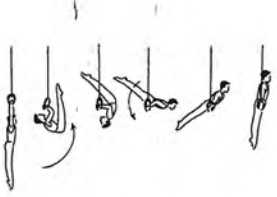
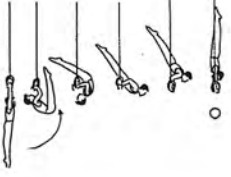
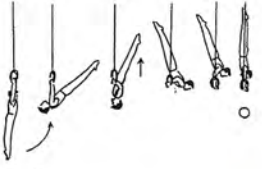
Origin	A-parts	B-parts	C-parts
	10.	11.	12. Back kip with straight arms to cross, arms horizontal and straight, 2 sec.
			
V. Felge and Felge back- ward slowly	1. Felge forward, with bent body to support	2. Felge forward, bent body and slowly press to support	3. Felge forward, straight body and slowly press to cross, arms straight and horizontal, 2 sec.
			

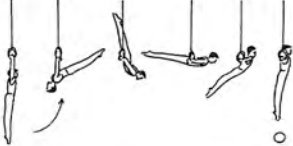

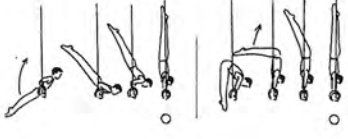
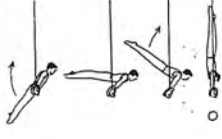
	4.	5.	6. Felge forward, straight body and slowly press to handstand, 2 sec.
			
	7. Felge backward, bent body, to support	8. Felge backward with straight body and slowly press to support	9. Felge backward, straight body and slowly press to handstand, 2 sec.
			



# Rings

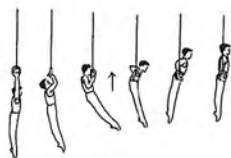
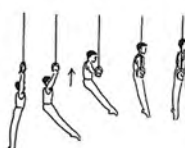
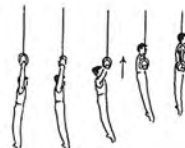
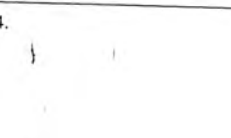
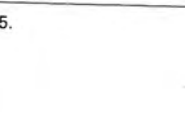
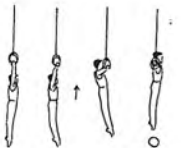
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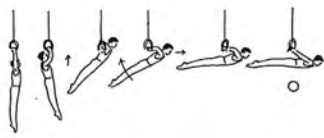
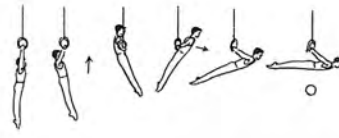


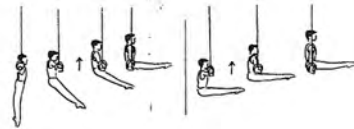
Origin	A-parts	B-parts	C-parts
10.		<p>11. Felge backward, bent body and fast to handstand, 2 sec.</p> 	12.
13. Felge backward slowly to support		<p>14. Felge backward, quickly to handstand, 2 sec.</p> 	<p>15. Felge backward slowly, straight body and slowly press to handstand, 2 sec.</p> 

16.	17.	18. Felge backward slowly with straight arms to cross (arms horizontal and straight), 2 sec.
		
VI. Press handstand	<p>1. Press to handstand with bent arms and bent body, 2 sec.</p> 	<p>2. Press to handstand with straight body and bent arms or reverse, 2 sec.</p> 
		<p>3. Press to handstand with straight body and straight arms, 2 sec.</p> 

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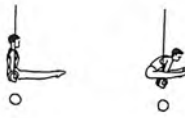


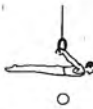
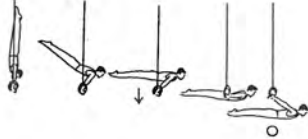
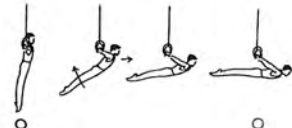
**Rings**

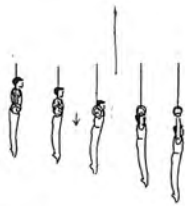

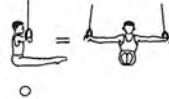


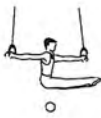
Origine	A-parts	B-parts	C-parts
VII. Vertical pull-ups	<p>1. Vertical pull-up with bent arms to support</p> 	<p>2. Fast vertical pull-up leading arms sideward to support</p> 	<p>3. Vertical pull-up, leading straight arms sideward to support</p> 
	<p>4.</p> 	<p>5.</p> 	<p>6. Vertical pull-up, with straight arms leading arms sideward to cross, arms horizontal and straight, 2 sec.</p> 

	<p>7.</p> 	<p>8. Vertical pull-up with bent arms to hanging scale rearways, horizontal, 2 sec.</p> 	<p>9. Vertical pull-up, leading straight arms sideward to hanging scale rearways, horizontal, 2 sec.</p> 
	<p>10.</p> 	<p>11.</p> 	<p>12. Cross or cross in L-position, vertical pull-up with straight arms to L-support</p> 

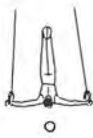
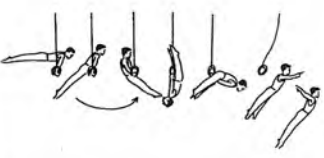
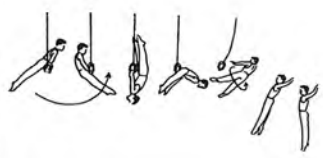
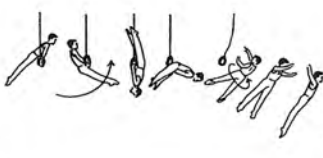


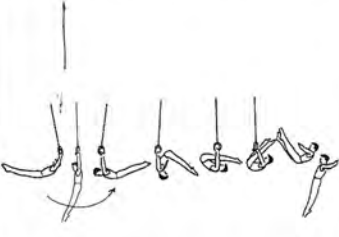
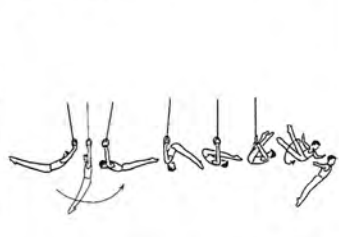
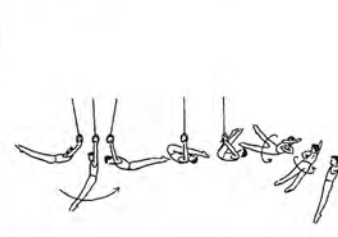
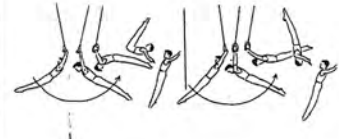
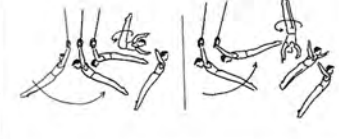

**Rings**

Origin	A-parts	B-parts	C-parts
VIII. Holding parts and strength parts	<p>1. L-support or straddled L-support, 2 sec.</p> 	<p>2. Hanging scale frontways, horizontal, 2 sec.</p> 	<p>3. Free support scale, arms horizontal and straight, 2 sec.</p> 
	<p>4. Hanging scale rearways, 2 sec.</p> 	<p>5. Handstand: lower through free support scale to hanging scale rearways, horizontal, 2 sec.</p> 	<p>6. Cross (2 sec.) and slowly turn forward to hanging scale rearways, horizontal, 2 sec.</p> 

<p>7. From support: slowly lower leading arms sideward to hang</p> 	<p>8. Cross, arms straight and horizontal, 2 sec.</p> 	<p>9. Cross in L-position arms and legs straight and horizontal, 2 sec.</p> 
<p>10.</p> 	<p>11. Cross with <math>\frac{1}{4}</math> turn left or right, arms straight and horizontal, 2 sec.</p> 	<p>12. Cross with <math>\frac{1}{4}</math> turn left or right in L-position, arms straight and horizontal, 2 sec.</p> 

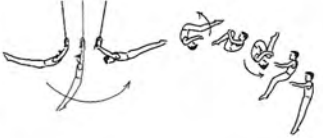

**Rings**




Origin	A-parts	B-parts	C-parts
	13.	14.	15. Inverted cross, arms straight and horizontal, 2 sec. 
IX. Dismounts	1. Felge backward and straddle to dismount 	2. Felge backward with straddle and 1/2 turn to dismount 	3. Felge backward with straddle and 1/1 turn to dismount 

4. Inlocate and straddle cut to dismount 	5. Inlocate and straddle cut with 1/2 turn to dismount 	6. Inlocate and straddle with 1/1 turn to dismount 
7. Salto forward piked or stretched to dismount 	8. Salto forward piked or stretched with 1/2 turn to dismount 	9. Salto forward, piked or stretched with 1/1 turn or 1 1/2 turn to dismount 




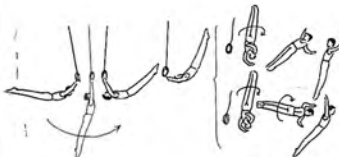
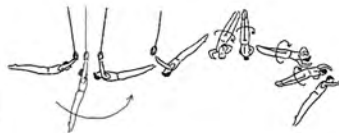
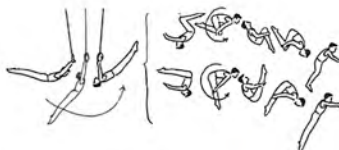
**Rings**


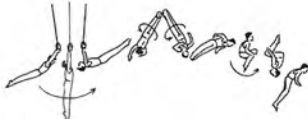
Origin	A-parts	B-parts	C-parts
	10.	11.	12. Double salto forward tucked to dismount (R) 
	13.	14.	15. Double salto forward tucked with 1/2 turn to dismount (R) 

16.	17.	18. Salto forward with 1/2 turn and salto backward tucked to dismount (R) 
19.	20. Stemme backward, forward swing and salto backward tucked to dismount (Köste) 	21. Stemme backward, forward swing and salto backward piked or stretched to dismount (Köste) (R) 

# Rings

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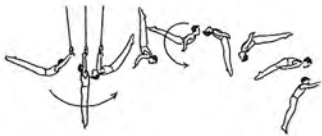

Origin	A-parts	B-parts	C-parts
	<p>22. Salto backward piked or stretched to dismount</p> 	<p>23. Salto backward stretched with 1/2 turn or 1/1 turn to dismount</p> 	<p>24. Salto backward stretched with 2/1 turn to dismount</p> 
	<p>25.</p>	<p>26.</p>	<p>27. Double salto backward tucked or piked to dismount</p> 

	<p>28.</p>	<p>29.</p>	<p>30. Double salto backward tucked with 1/1 turn to dismount 2 C (R)</p> 
	<p>31.</p>	<p>32.</p>	<p>33. Salto backward stretched with 1/1 turn and salto backward tucked to dismount 2 C (R)</p> 

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**Rings**

Origine	A-parts	B-parts	C-parts
	34.	35.	36. Stretched double salto backward to dismount 2 C (R) 
	37.	38.	39. Triple salto backward tucked to dismount 2 C (R) 

**Remarks**

As a rule all strength 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 performed 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 arrives first in a momentary bent arm support and then stretches the arms in harmony with the previous move, this can neither be considered a technical error nor should the B-part be devaluated.

If the gymnast however in a similar case arrives in a still bent arm support or bent handstand, and then must apply strength in order to continue the exercise, it is not only a technical error, but also cause to devaluate the B-part.

The giant swings vorw. and backward on the rings are:

- With parallel arms during the movement down and with straight arms during the movement up: B + C
- Without parallel arms during the movement down and with bent arms during the movement up: B

(Look Table A, B and C parts I/5, I/3, III/2, III/3 pages 108 and 111)

The following 3 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 content (composition) and difficulty

1. Hang, slowly raise legs forward, swing backward inlocate forward with straight body, swing backward and
2. Stemme backward to cross hang —
3. Turn backward with slightly bent body to bent inverted hang and dislocate backward with straight body to swing forward and
4. Felge upward swing with straight arms to handstand —
5. Fall backward moving straight arms parallel to forward swing in hang and dislocate backward to forward swing in hang and
6. Stemme forward (front uprise) with straight arms to L-support —
7. Lower legs and press to handstand with straight body and bent arms —
8. Fall forward moving straight arms parallel to backward swing in hang and stemme backward (back uprise) with straight arms to support
9. Swing forward in support and swing backward in hang and
10. Inlocate forward with straight body
11. Lower to hanging scale frontways —
12. Backward swing in hang and inlocate forward with straight body to backward swing and straight inlocate forward with 1/1 turn to dismount

3C+6B+6A		58%	18%	24%
	Value	Swing	Hold	Strength

A	2%	—	—
C	2%	5%	7%
A	3%	—	3%
C	10%	3%	—
B	10%	—	—
B	3%	2%	—
B	—	3%	7%
B	10%	—	—
A	2%	—	—
A	2%	—	—
B	—	5%	7%
A	2%	—	—
C	12%	—	—



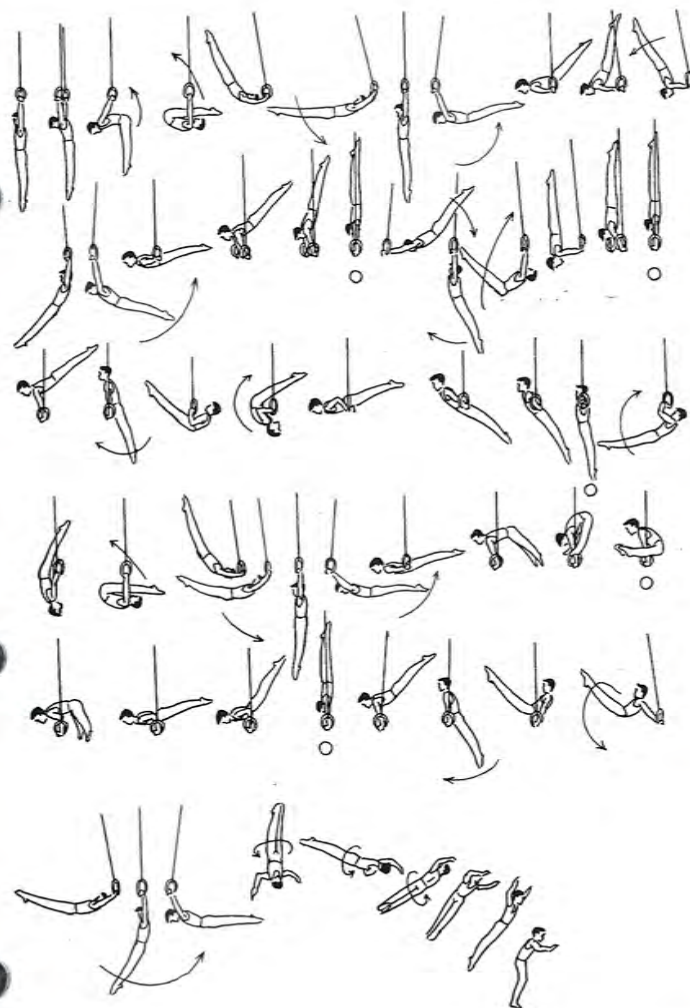


# Exercise with predominance of swing parts

1. Hang, inlocate and turn forward to inverted hang and
2. Backward swing in hang to inlocate forward with straight body and
3. Stemme backward with straight arms to handstand —
4. Fall backward moving straight arms parallel to forward swing in hang and felge upward with straight arms to handstand —
5. Forward swing in support and felge backward to
6. Cross —
7. Turn backward with slightly bent arms and body to inverted hang
8. Backward swing in hang and stemme backward (back uprise to straddle L-support) —
9. Press straight body with bent arms to handstand —
10. Forward swing in support and backward swing in hang and
11. Straight inlocate forward with 1½ turn to dismount

3C+5B+4A

A	3%	—	3%
B	5%	—	—
C	13%	3%	—
B	14%	3%	—
C	4%	—	3%
A	—	4%	7%
A	—	—	3%
B	4%	2%	—
B	—	3%	7%
A	5%	—	—
C	14%	—	—
3C+5B+4A			
62% 15% 23%			
Value	Swing	Hold	Strength



Optional exercise with predominance of strength parts

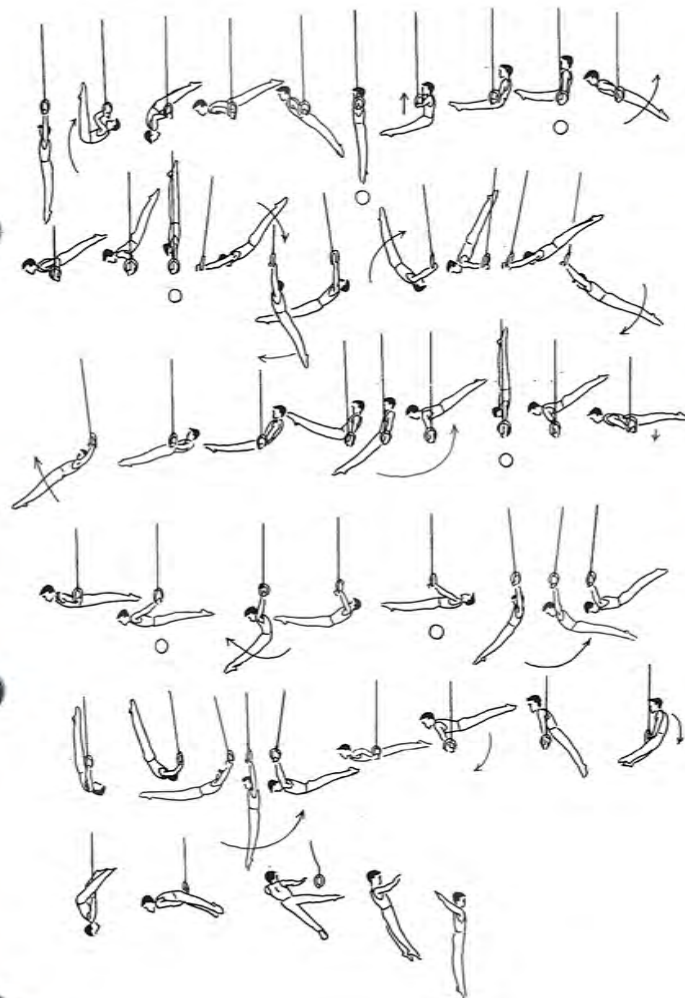
1. Hang, felge backward slowly to cross hang —
2. Bend hips (raise legs forward) and slowly pull to L-support —
3. Raise straight body with bent arms to handstand —
4. Fall backward moving straight arms parallel to forward swing in hang and straight dislocate backwards to forward swing in hang
5. Stemme forward (front uprise), swing backward in support with straight arms to handstand —
6. Lower through free support scale to hanging scale rearways —
7. Forward swing in hang rearways and dislocate to hanging scale frontways —
8. Backward swing in hang and inlocate forward with straight body and backward swing in hang
9. Stemme backward (back uprise) to forward swing in support and
10. Felge backward with straddle and  $\frac{1}{2}$  turn to dismount

ly to cross	C	—	4%	14%
d) and slowly	C	—	2%	13%
ent arms to	B	—	3%	7%
straight arms	B	10%	—	—
in hang and	B		—	—
s to forward	C	8%	2%	—
(prise), swing	B	—	2%	6%
straight arms	B	2%	4%	5%
ort scale to	A	5%	—	—
ways and dis-	A	5%	—	—
ays —	B	8%	—	—
d inlocate for-				
and backward				
(prise) to for-				
le and ½ turn				
	3C + 6B + 2A	38%	17%	45%
	Value	Swing	Hold	Strength

Summary and comparison

Normal exercise	3C+6B+6A	58%	18%	24%
Swing gymnast	3C+5B+4A	62%	15%	23%
Strength gymnast	3C+6B+2A	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 above should give direction. This means that a gymnast must not, under any circumstances include more than 45% of strength parts in an exercise.





## Parallel bars

Origin	A-parts	B-parts	C-parts
1. Stemme backward and forward, back uprise, front uprise	1. Back uprise to support (Stemme backward)	2. Stemme backward to handstand (back uprise), 2 sec.	3. Stemme backward to handstand pivot
	4.	5.	6. Stemme backward to handstand and $\frac{1}{2}$ jump turn to forward swing in support (R)
	7.	8. Stemme backward and straddle cut or leg circles to rearward swing in support	9. Stemme backward with salto forward to rearward swing in support (Japanese salto)

10.	11. Stemme backward with $\frac{1}{2}$ turn to rearward swing in support	12. Stemme backward with $\frac{1}{2}$ turn and straddle cut to forward swing in support (R)
13. Stemme forward to support (front uprise)	14.	15.
16. Stemme forward with $\frac{1}{2}$ turn to forward swing in upper arm hang	17. Stemme forward with $\frac{1}{2}$ turn to forward swing in support feet at least at rail height	18. Stemme forward with $\frac{1}{2}$ turn to forward swing in support, body at least horizontal

# Parallel bars

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Origin	A-parts	B-parts	C-parts
	19.	20.	21. Stemme forward with $\frac{1}{2}$ turn to handstand, 2 sec. 2 C (R)
	22.	23. Forward swing in support $\frac{1}{2}$ jump turn to rearward swing in support (Kato)	24. Stemme forward and $\frac{1}{2}$ turn with hop to rearward swing in support
II. Kips	1. Slide kip or upper arm kip	2. Slide kip with $\frac{1}{2}$ turn to forward swing in upper arm hang	3. Slide kip with $\frac{1}{2}$ turn to forward swing in support

4. Slide kip on end of bars and straddle cut to forward swing in hang	5. Slide kip on end of bars and s. Slide kip in center of bars and straddle cut to support	6. Slide kip in center of bars and straddle cut to support
7. Slide kip rearward to upper arm hang	8. Slide kip rearward to support	9. Slide kip rearward to handstand, 2 sec.
10.	11. Forward swing in hang on one rail, kip to backward swing in side support	12. Forward swing in hang on one rail, kip to momentary handstand $\frac{1}{2}$ turn with hop to cross handstand, 2 sec.

139



# Parallel bars

140


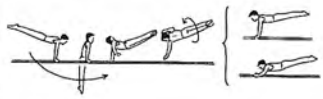
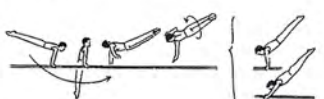


Origin	A-parts	B-parts	C-parts
	13.	14. Forward swing in hang on one rail, stoop through, shoot up rearways (Felge) forward to L-support sideways	15. Forward swing in hang on one rail, stoop through and shoot up rearways forward to L-support, press to handstand with straight arms and bent body, 2 sec.
	16.	17. Forward swing in hang on one rail, rearward swing with straddle to straddled L-support sideways	18. Forward swing in hang on one rail, rearward swing with straddle to straddled L-support, press to handstand with straight arms and bent body, 2 sec.

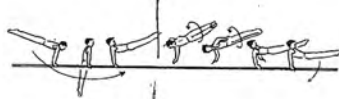


	19.	20. Forward swing in hang on near rail, kip and hop to support forward to far rail and straddle to dismount	21.
III. Under-swings Schwabenkip (Cast)	1. Cast to rearward swing in upper arm hang	2. Cast to rearward swing in support	3. Cast to support and straddle cut on rearward swing to support
	4.	5. Cast with 1/2 turn to forward swing in upper arm hang	6. Cast with 1/2 turn to forward swing in support

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# Parallel bars

142

Origin	A-parts	B-parts	C-parts
	7.	8.	9. Cast without grasping rails and salto forward tucked or piked to rearward swing in upper arm hang 2 C (R) 
IV. Stützkehre (forward swing with ½ turn)	1. Stützkehre forward to forward swing in support or upper arm hang, body at least horizontal 	2. Stützkehre forward to forward swing in support or upper arm hang, body at least 45° above horizontal 	3. Stützkehre forward to handstand, 2 sec. 
	4.	5.	6. Carmanucci to rearward swing in upper arm hang (R) 





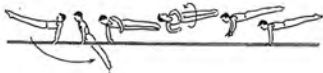
7.	8.	9. Carmanucci to rearward swing in support 2 C (R) 
10.	11.	12. Diamidov turn 
13.	14.	15. Healy twirl to rearward swing in upper arm hang (R) 


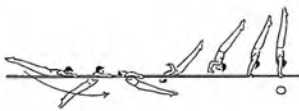

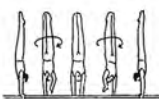
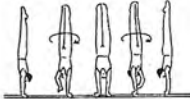
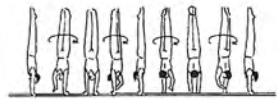
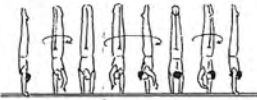
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# Parallel bars

144

Origin	A-parts	B-parts	C-parts
	16.	17.	18. Healy twirl to rearward swing in support 2 C (R) 
	19. Stützkehre backward to rearward swing in upper arm hang 	20. Stützkehre backward to rearward swing in support 	21. Rearward swing in support 1/1 turn to forward swing in upper arm hang (R) 
	22.	23.	24. Rearward swing in support 1/1 turn to forward swing in support (2 C-R) 

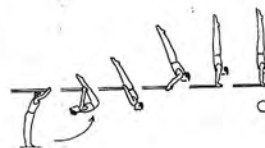
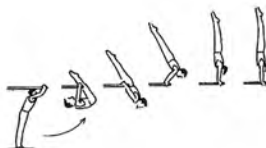
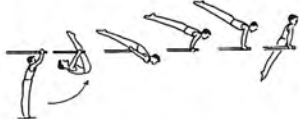
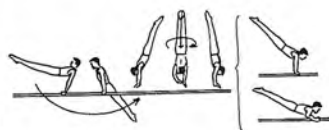
V. Rolls backward (Streuli)	1. Roll backward with grasp to forward swing in support 	2. Roll backward to handstand, 2 sec. 	3. Roll backward through handstand pivot forward to still handstand, 2 sec. 
VI. Handstand pivots	1. Handstand pivot forward 	2. Handstand pivot backward 	3. Double handstand pivot backward, without stop (R) 
	4.	5.	6. Handstand pivot forward followed by handstand pivot backward without support of second hand at the end of handstand pivot forward (R) 

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# Parallel bars

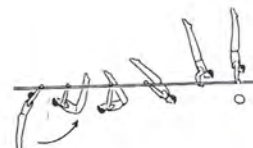
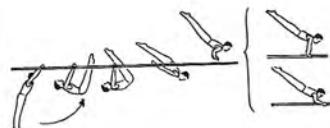
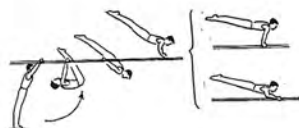
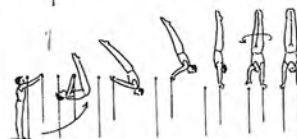
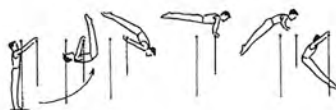
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Origin	A-parts	B-parts	C-parts
	7.	8. Rearward swing to support through handstand phase with $\frac{1}{2}$ turn with hop to forward swing in support or upper arm hang	9. Rearward swing in support through handstand phase with $\frac{1}{2}$ hop turn to still handstand, 2 sec.
VII. Shoot up and baskets (Felge upward swings and Felge)	1. Shoot up (Felge) at end of bars to forward swing in support	2. Shoot up (Felge) at the end of bars to momentary handstand	3. Shoot up (Felge) at the end of bars to still handstand, 2 sec.



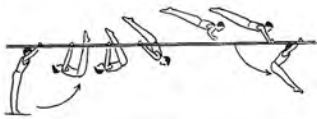
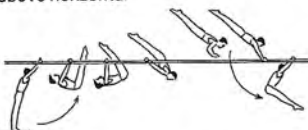
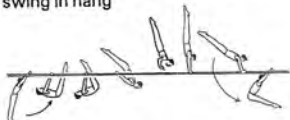

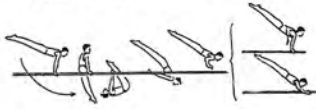

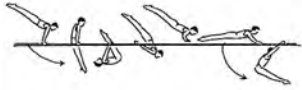
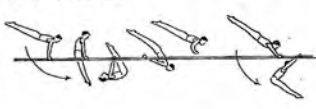
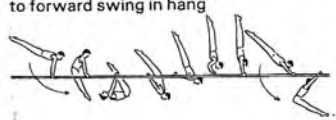
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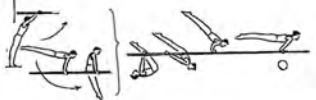
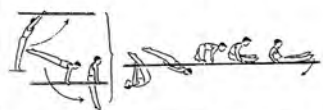
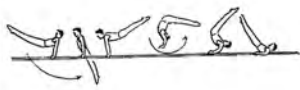

4.	5. Outer side stand frontways with grasp on far rail, shoot up with hop to support on rear rail to forward swing in hang	6. From outer side stand with grasp on far rail: shoot up to momentary handstand $\frac{1}{4}$ turn to handstand crossways
7. From cross stand: basket to forward swing in support or upper arm hang, body below $30^\circ$	8. From cross stand: basket to forward swing in support or upper arm hang, body at least $30^\circ$ above horizontal	9. From cross stand: basket (shoot up) to handstand, 2 sec.




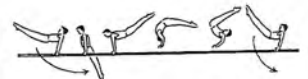
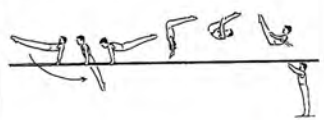
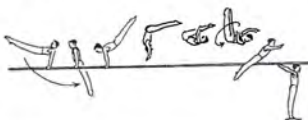
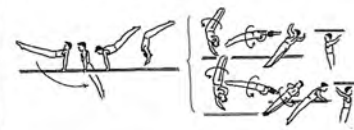



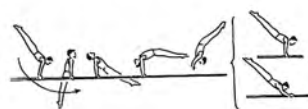

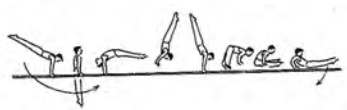
## Parallel bars

Origin	A-parts	B-parts	C-parts
	<p>10. From cross stand: basket to forward swing in hang, body below 30°</p> 	<p>11. From cross stand: basket to forward swing in hang, body at least 30° above horizontal</p> 	<p>12. From cross stand: basket through momentary handstand to forward swing in hang</p> 
	<p>13. From forward swing in support basket to support or upper arm hang</p> 	<p>14. From forward swing in support: basket to support or upper arm hang, body at least 30° above horizontal</p> 	<p>15. From forward swing in support, basket to handstand, 2 sec.</p> 
	<p>16. From forward swing in support: basket to forward swing in hang, body below 30°</p> 	<p>17. From forward swing in support, basket to forward swing in hang, body at least above 30°</p> 	<p>18. From forward swing in support, basket through momentary handstand to forward swing in hang</p> 

	19.	20.	<p>21. From cross stand or from forward swing in support: basket to free support scale, 2 sec., horizontal and with straight arms</p> 
	22.	23.	<p>24. From cross stand or from forward swing in support: basket or shoot with straddle to rearward swing in support (without addtl. support) (R)</p> 
VIII. Saltos	1.	<p>2. Salto forward to rearward swing in upper arm hang</p> 	<p>3. Salto forward tucked or piked to forward swing in upper arm hang (R)</p> 

# Parallel bars


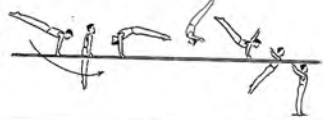
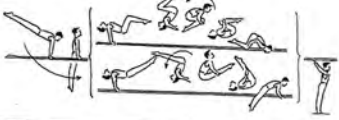
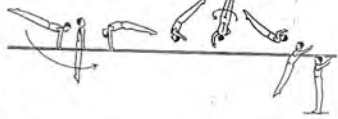
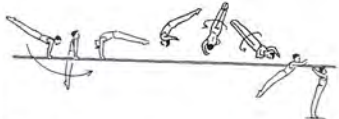
Origin	A-parts	B-parts	C-parts
	4.	5.	6. Salto forward tucked or piked and straddle to forward swing in upper arm hang 2 C (R) 
	7.	8.	9. Salto forward to rearward swing in support 
	10. Salto forward to outer cross stand 	11. Salto forward with 1/2 turn to outer cross stand 	12. Salto forward with 1/1 turn or 1 1/2 turn to outer cross stand 




13.	14.	15. Double salto forward tucked to outer cross stand 2 C (R) 
16.	17. Salto backward to forward swing in support or in upper arm hang 	18. Salto backward to still handstand, 2 sec. 
19.	20.	21. Salto backward to support and straddle to rearward swing in support (R) 



# Parallel bars










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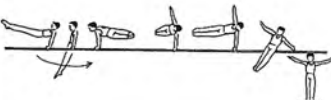





Origin	A-parts	B-parts	C-parts
	22.	23.	24. Salto backward without grasp and straddle to rearward swing in support (2 C R) 
	25. Salto backward to outer cross stand 	26.	27. Double salto backward tucked to outer cross stand (piked) (R) 
	28. 	29. Salto backward with 1/2 turn to outer cross stand	30. Salto backward with 1 1/1 turn to outer cross stand 

31.	32.	33. Salto backward with 2 1/1 turn to outer cross stand (R) 
34.	35.	36. Rearward swing in support with 1/4 turn backward to momentary side handstand on far rail grip change to ordinary grip and salto backward tucked to outer cross stand 
37.	38.	39. Rearward swing in support with 1/4 turn forward to momentary side handstand on near rail and salto backward tucked over far rail in outer cross stand or forward swing in side hang 2 C (R) 

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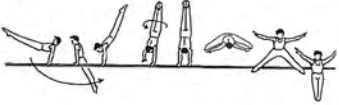
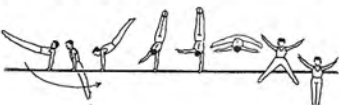
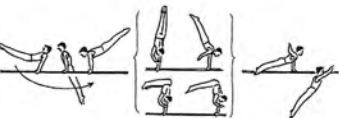
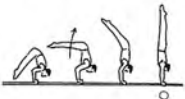

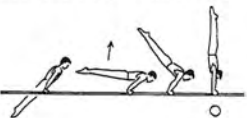
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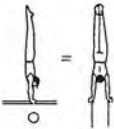
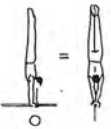
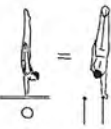
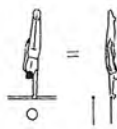



Origin	A-parts	B-parts	C-parts
IX. Leg circles	1. 	2. At end of bars: double leg circles at least twice 	3. Double leg circles in cross support in center of bars, at least twice 
	4. From outer side stand frontways: rear vault (Kehre) to rearward swing in cross support 	5. From outer side stand frontways: rear vault over both rails to forward swing in side hang 	6. From outer side stand frontways: straddle jump over both rails with 1/2 turn to forward swing in side hang 
	7. From outer side stand frontways: mixed grasp, double rear vault to rearward swing in support 	8. Czechwende to forward swing in support 	9. Czechkehre to rearward swing in support 

10. Double rear vault forward or backward to outer cross stand 	11. 	12. 
13. Double flank vault to outer cross stand 	14. 	15. 
16. From cross stand frontways at end of bars: Jump and straddle to rearward swing in support 	17. 	18. 



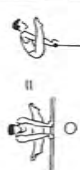




## Parallel bars

Origin	A-parts	B-parts	C-parts
	<p>19. Rearward swing in support with <math>\frac{1}{4}</math> turn to sidehandstand and straddle to dismount</p> 	<p>20. Rearward swing in support with <math>\frac{1}{4}</math> turn to one arm side handstand and straddle to dismount</p> 	21.
	<p>22. High piked front vault or high front vault to dismount</p> 		
X. Strength and Hold parts	<p>1. Press to handstand with bent body and bent arms, 2 sec.</p> 	<p>2. Press to handstand with straight body and bent arms or reverse, 2 sec.</p> 	<p>3. Press to handstand with straight body and straight arms, 2 sec.</p> 

<p>4. Handstand, 2 sec.</p> 	<p>5. Handstand in cross support on one rail (outside grip), 2 sec.</p> 	6.
7.	<p>8. One arm handstand, 2 sec.</p> 	<p>9. One arm handstand in side support, 2 sec.</p> 
<p>10. Cross support in L-position or straddled L-position, 2 sec.</p> 	<p>11. Cross support in V-position, 2 sec.</p> 	<p>12. V-support sideways on one rail, 2 sec.</p> 

# Parallel bars

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Origin	A-parts	B-parts	C-parts
13.		14. Straddled L-support crossways on one rail (outside grip) or in side support on one rail, 2 sec. 	15. 
16. Elbow support scale, 2 sec. 		17. Free support scale in cross support, 2 sec. body horizontal, arms straight 	18. Free support scale in cross support (outside grip) or spread arm support on one rail, 2 sec. body horizontal and straight arms 

Example of a parallel bars exercise with full value and break-down of A-, B- and C-parts



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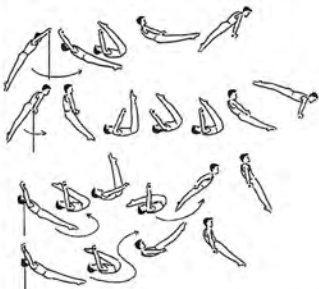


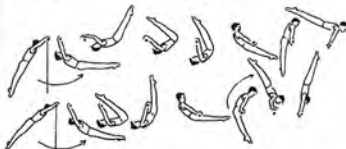


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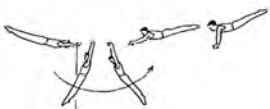

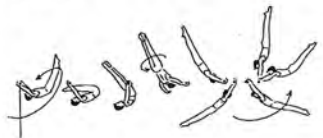

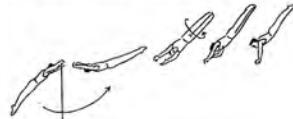
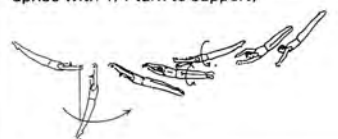


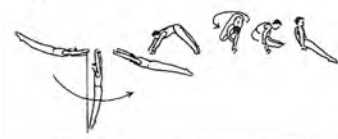
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# Horizontal bar


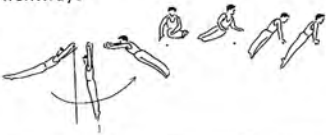



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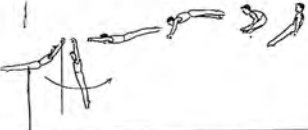
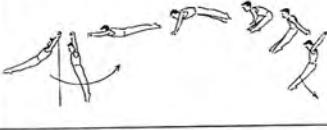

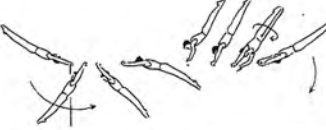
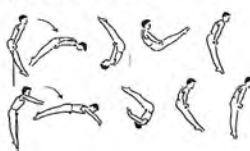

Origin	A-parts	B-parts	C-parts
I. Kips	<p>1. Hang or drop kip frontways or rearways, kip forward or backward</p> 	<p>2.</p> 	<p>3.</p> 
	<p>4. Simultaneous grip change of both hands prior to arriving in hang before kip, or immediately following kip with straight arms (hop change)</p> 	<p>5. From backward swing in support following kip, 1/2 hop turn releasing grip and regripping to momentary handstand</p> 	<p>6. From backward swing following kip: grip change with hop to backward swing in hang in elgrip</p> 

II. Back uprise	<p>1. Back uprise to support (Stemme backward)</p> 	<p>2. Finnerstemme (Finnish back uprise)</p> 	<p>3. Finnish back uprise to momentary handstand</p> 
	<p>4.</p> 	<p>5. Forward swing in hang with mixed grip, 1/2 turn around one arm and reverse grip to support (Münchner Stemme)</p> 	<p>6. Backward swing in hang with ordinary grip 1/1 turn to support (back uprise with 1/1 turn to support)</p> 
	<p>7.</p> 	<p>8. Back uprise in mixed grip followed by straddled double rear vault</p> 	<p>9. Back uprise in mixed grip or reverse grip followed by double rear vault to support rearways</p> 

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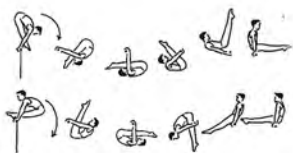







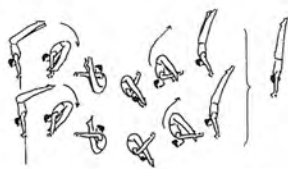
**Horizontal bar**

Origin	A-parts	B-parts	C-parts
	10.	11. Back uprise in mixed grip and rear vault over bar with $\frac{1}{4}$ turn to forward swing in hang 	12. Back uprise in mixed grip and rear vault over bar with $\frac{1}{4}$ turn to support frontways 
	13.	14. Back uprise in reverse grip and stoop-over with $\frac{1}{2}$ turn to forward swing in hang 	15. Back uprise in reverse grip and hecht vault over bar with $\frac{1}{2}$ turn to forward swing in hang (R) 
	16.	17.	18. Back uprise in reverse grip and straddle vault over bar with $\frac{1}{2}$ turn to forward swing in hang (R) (Markelov) 

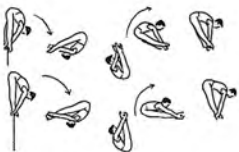





	19.	20. Back uprise and straddle under hands to free L-support rearways 	21. Back uprise with straddle under hands to backward swing in hang rearways 
	22. Back uprise in reverse grip with grip change to ordinary grip to free support frontways 	23. Back uprise in reverse grip with grip change to ordinary grip and $\frac{1}{2}$ turn to backward swing in hang 	24.
III. Hip circles	1. Hip circle forward or hip circle forward without grasp 	2. Free hip circle forward to momentary handstand 	3.



# Horizontal bar


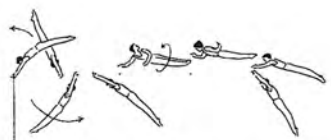

Origin	A-parts	B-parts	C-parts
	<p>4. Free hip circle backward to support</p> 	<p>5. Free hip circle backward to momentary handstand</p> 	<p>6. Free hip circle backward to handstand with hop grip change to reverse grip</p> 
	<p>7. Free hip circle rearways forward or backward</p> 	<p>8. Free hip circle rearways forward with 1/2 turn to forward swing in hang</p> 	<p>9. Free hip circle rearways forward with 1/1 turn to backward swing in hang</p> 
	<p>10. From free hip circle rearways forward (dislocate) extend to backward swing in hang in elgrip</p> 	<p>11. From free hip circle rearways forward: straddle out, releasing grip then regrasping to forward swing in hang</p> 	<p>12. From free hip circle rearways forward: straddle out, releasing grip then regrasping to support frontways</p> 
	<p>13. Straddle circle backwards or stoop circle backwards</p> 	<p>14. Straddle circle backwards or stoop circle backwards to handstand</p> 	<p>15. Free straddle circle backwards to handstand (Stalder) Free stoop circle backward to handstand (R)</p> 

**Horizontal bar**

Origin	A-parts	B-parts	C-parts
	<p>16. Straddle circle forward or stoop circle forward</p> 	<p>17. Straddle circle forward or stoop circle forward to handstand</p> 	<p>18. Free straddle circle forward to handstand (Endo) Free stoop circle forward to handstand (R)</p> 
	<p>19.</p> 	<p>20. From handstand following giant swing forward: stoop through and free hip circle rearways forward</p> 	<p>21. Free straddle circle forward in elgrip to handstand (elgrip, Endo)</p> 

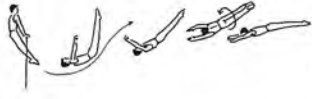
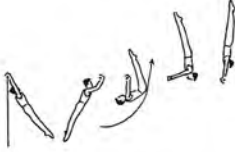

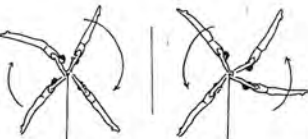
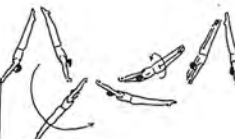
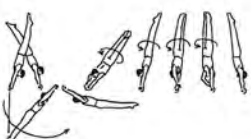
**IV.  
Pirouette**

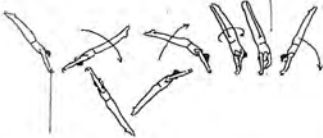


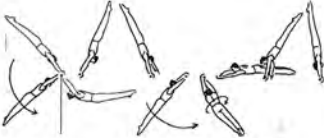
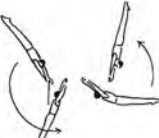

1.	2. Backward swing in hang and pirouette to forward swing in hang	3. Pirouette from giant swing forward in reverse grip or mixed grip to forward swing in hang
4.	5.	6. Pirouette to free support (R)



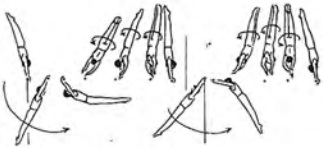
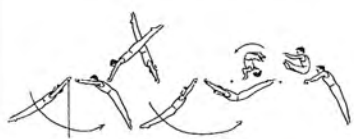
## Horizontal bar

Origin	A-parts	B-parts	C-parts
V. Under-swings	1. Underswing with $\frac{1}{2}$ turn to forward swing in hang 	2. Slight forward swing, underswing to handstand 	3. Slight forward swing in mixed grip, underswing to handstand with $1/1$ turn around one arm to backward swing in hang 
VI. Giant swings frontways forward and backward	1. Giant swing forward or backward 	2. From giant swing backward: $\frac{1}{2}$ turn to momentary handstand and backward swing in hang (direct change) 	3. From giant swing backward: $\frac{1}{2}$ turn to momentary handstand on one arm and $\frac{1}{2}$ turn in the same direction and around other arm 

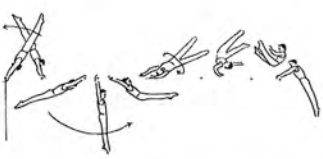

4. From giant swing forward: $\frac{1}{2}$ turn to momentary handstand and forward swing in hang 	5. From giant backward: $\frac{1}{2}$ turn to momentary handstand in elgrip or mixed grip (elgrip and reverse grip) and backward swing in hang 	6. From giant swing forward: $1/1$ turn around one arm to momentary handstand in elgrip or mixed grip (elgrip and reverse grip) and backward swing in hang 
7. From giant swing backward: cross over to forward swing in reverse grip and $\frac{1}{2}$ turn to momentary handstand and backward swing in hang 	8. Giant swing backward in cross grip 	9. From giant swing backward: Cross over to forward swing in reverse grip with $\frac{1}{2}$ turn to handstand on one arm and $\frac{1}{2}$ turn in the same direction around other arm to forward swing in hang 

# Horizontal bar

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Origin	A-parts	B-parts	C-parts
	10.	11.	<p>12. From giant swing forward or backward: 1/1 turn around longitudinal axis in flight to forward swing, i. e. backward swing in hang (R)</p> 
	13.	14.	<p>15. From giant swing forward: backward swing in hang and salto forward straddled to forward swing in hang (Jäger) (R)</p> 



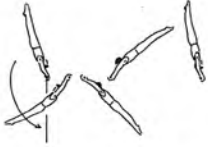
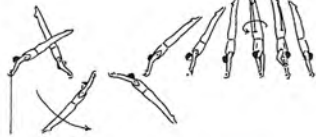
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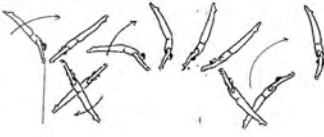
16.	17.	<p>18. From giant swing backward: forward swing in hang and salto backward straddled with 1/2 turn to forward swing in hang (Deltschev) (R)</p> 
19.	20.	<p>21. From giant swing backward: forward swing in hang and salto piked with 1/2 turn to forward swing in hang (Gien-ger) (R)</p> 



# Horizontal bar

172

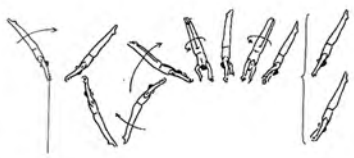

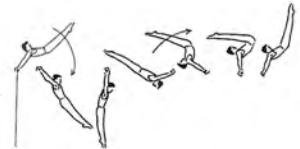
Origin	A-parts	B-parts	C-parts
	22.	23.	24. From giant swing backward: Forward swing in hang and backward straddle over bar and regrasp to forward swing in hang (Tkatschev) (R) 
	25.	26.	27. Giant swing backward with 1 arm: C (R)
VII. Giant swing rearways forward or backward	1. Elgrip uprise with grip change, reverse grip to support 	2. Elgrip giant swing 	3. Elgrip giant swing and grip change to momentary handstand in reverse grip and 1/2 turn to forward swing in hang 




4.	5.	6. Elgrip giant swing and grip change to momentary one arm handstand, followed by 1/2 turn to forward swing in hang (R) 
7.	8.	9. From giant swing forward: Grip change with hop to backward swing in elhang 

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# Horizontal bar

174

Origin	A-parts	B-parts	C-parts
	10.	11.	12. From elgrip giant: 1/1 turn around one arm to momentary handstand with reverse grip or mixed grip (R) 
	13.	14. Backward swing in hang rearways and back uprise with turn forward to support rearways 	15. Russian giant swing 

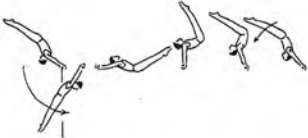
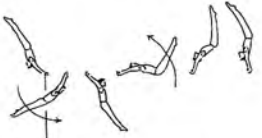
	16.	17. Steinemann Stemme 	18. Steinemann Stemme with 1/2 turn to free support 
	19.	20.	21. Steinemann Stemme and outward flank to forward swing in hang 

175



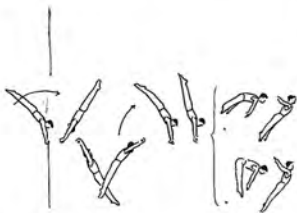
Horizontal bar

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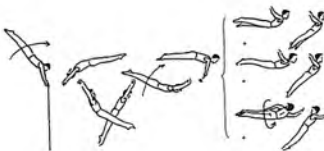
		B-parts	C-parts
22.		23.	24. Czech giant swing 
25.		26.	27. Skoumal giant swing 

VIII.  
Dismounts

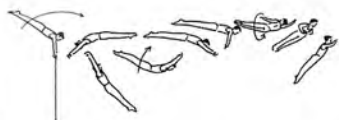
1. From giant swing forward: straddle  
or stoop to dismount



2. From giant swing forward: straddle  
hecht or hecht to dismount  
Hecht with 1/2 turn to dismount

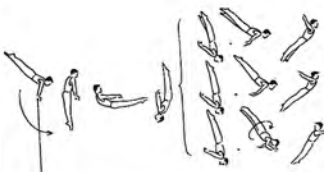


3. From giant swing forward: hecht  
with 1/1 turn to dismount



4.

5. From hip circle: straddle or hecht to  
dismount  
From hip circle: hecht with 1/2 turn to  
dismount



6. From hip circle: hecht with 1/1 turn  
to dismount



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# Horizontal bar

178

Origin	A-parts	B-parts	C-parts
	7.	8. From giant swing forward: back uprise and grip change with hop - ordinary grip to free support and straddled Hecht to dismount or the same with 1/2 turn to dismount	9. From giant swing forward: back uprise with grip change and hop - regular grip to free support and straddled Hecht with 1/1 turn to dismount
	10. From giant swing backward: salto backward, stretched, to dismount mount	11. From giant swing backward: Salto backward stretched or piked with 1/2 turn to dismount	12. From giant swing backward: salto backward stretched with 1/1 turn to dismount Salto backward stretched with 2/1 turn to dismount (R) Salto backward stretched with 3/1 turn to dismount 2 C (R)

http://www.gymnastics-history.com

13.	14. From giant swing backward: salto backward piked then stretched to dismount	15. From giant swing backward: double salto backward tucked or piked to dismount
16.	17.	18. From giant swing backward: double salto backward tucked or piked with 1/1 turn to dismount (R)



179


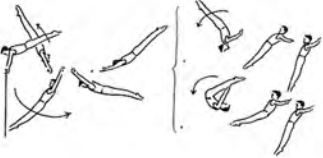
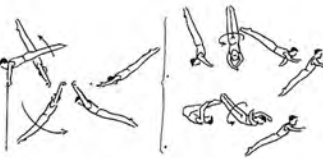
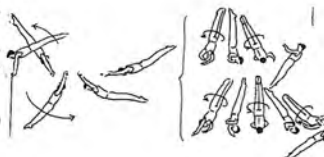
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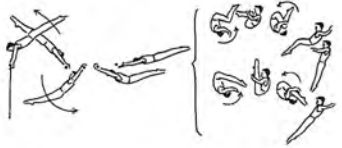


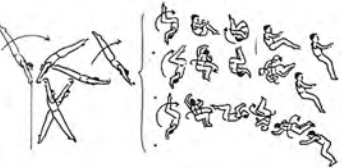
180

Origin	A-parts	B-parts	C-parts
	19.	20.	21. From giant swing backward: double salto backward with 2/1 turn tucked, to dismount 2 C (R) 
	22.	23.	24. From giant swing backward: stretched double salto backward to dismount 2 C (R) 

25.	26.	27. From giant swing backward: triple salto tucked to dismount 2 C (R) 
28. From giant swing forward: salto forward stretched or piked to dismount 	29. From giant swing forward: salto forward stretched or piked with 1/2 turn to dismount 	30. From giant swing forward: salto forward stretched with 1/1 turn to dismount Salto forward stretched with 1 1/2 turn to dismount 

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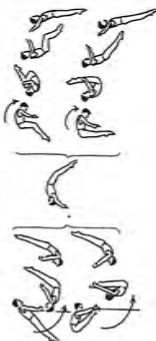
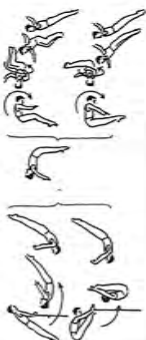
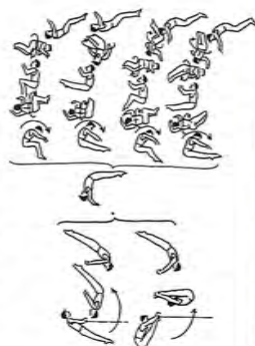
# Horizontal bar

Origin	A-parts	B-parts	C-parts
	31.	32.	<p>33. From giant swing forward: double salto forward tucked or piked to dismount</p> 
	34.	35.	<p>36. From giant swing forward: double salto forward tucked or piked with 1/2 turn to dismount</p> 
	37.	38.	<p>39. Straumann backwards to dismount Straumann backwards with 1/1 turn to dismount 2 C (R)</p> 
	40.	41.	<p>42. Straumann forward to dismount Straumann forward with 1/1 turn or 1 1/2 turn to dismount 2 C (R)</p> 



# Horizontal bar

Origin	A-parts	B-parts	C-parts
43.		44. Underswing, i.e. stoop underswing, salto forward tucked or piked	45.
46.		47. Underswing i.e. stoop underswing and salto forward tucked or piked with ½ turn to dismount	48. Underswing, i.e. stoop underswing and salto forward tucked or piked with 1/1 turn or 1 ½ turn to dismount



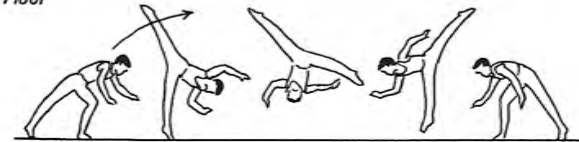
Example of a H-bar exercise with full value and break-down of A-, B- and C-parts



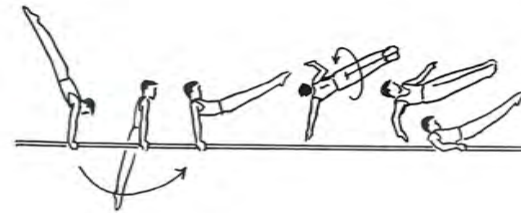
### XIII. Conventional (commonly used) terms

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

Floor

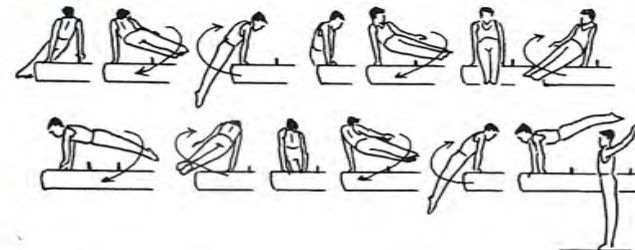


2. *Carminucci on parallel bars*: Swing forward in support with  $1/1$  turn around longitudinal axis of body to swing backward in upper arm hang



3. *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 to 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

Pommel horse





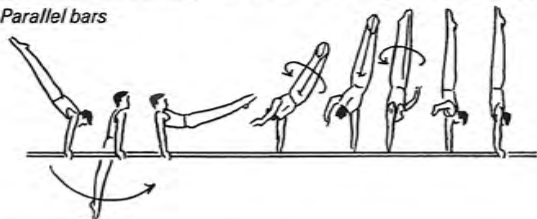
4. *Cuervo*: Jump to handstand and  $\frac{1}{2}$  turn to salto backward tucked to cross stand frontways

*Horse vault*



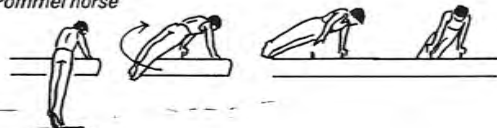
5. *Diamidov-turn*: Swing forward in support and  $1\frac{1}{2}$  turn left with support on left arm through handstand to swing forward in support

*Parallel bars*



6. *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 to support frontways on the pommels

*Pommel horse*



7. *Stoop through*: Forward swing in hang and stoop (straight legs) between arms backward or forward

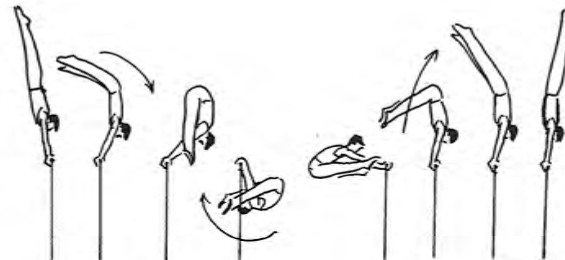
*Horizontal bar/Parallel bars*

*Floor exercise*



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

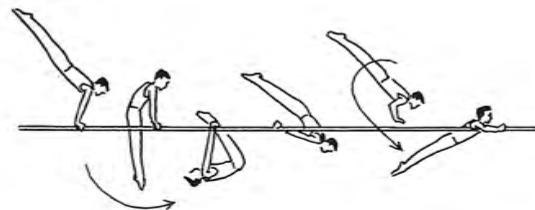
*Horizontal bar*



9. *Felgen*:

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

*Parallel bars*

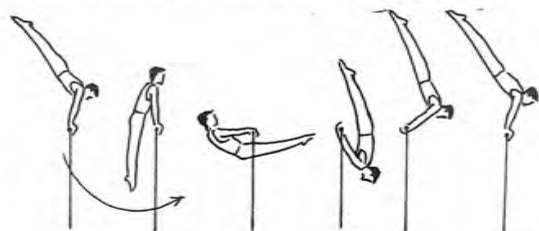


On the Rings = *Circles*. Backward swing in support and circle forward to support

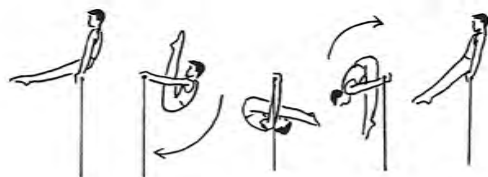
*Rings*



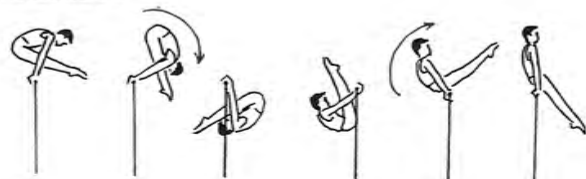
On the horizontal bar = *Free hip circle backward*



Free circle rearways (seat circle) backward  
Horizontal bar

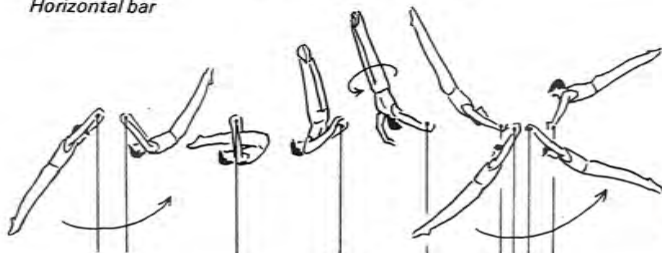


Free circle rearways (seat circle) forward  
Horizontal bar



10. *Finnenstemme*: Forward swing in hang, mixed grip, right reverse grip, stoop through and  $\frac{1}{2}$  turn left around right arm to backward swing in ordinary grip and uprise to free support frontways

Horizontal bar

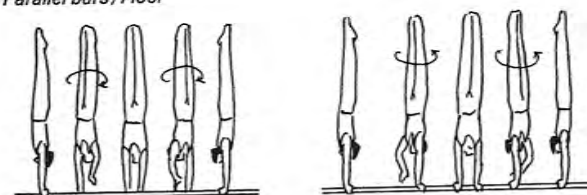


11. *Straddle "L" support*: "L" support with straddled legs sideward  
Rings/Parallel bars/Floor/Horizontal bar



12. *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



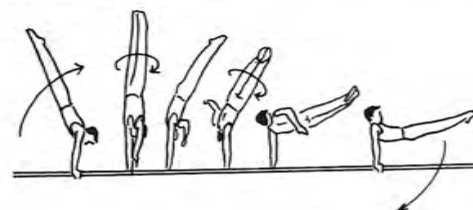
13. *Handspring*: The body turns around its broad axis from stand with support of hands to stand forward or backward (handspring backward is known as flic-flac)

Floor exercise



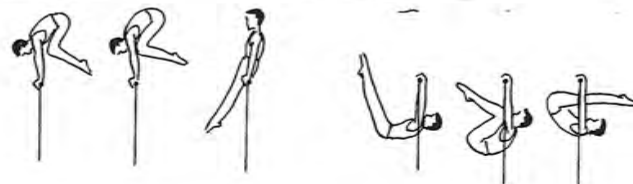
14. *Healy-twirl*: Backward swing in support and  $\frac{1}{4}$  turn left around left arm through momentary handstand to backward swing in support

Parallel bars

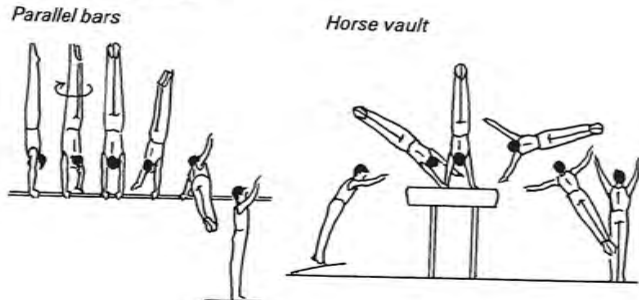




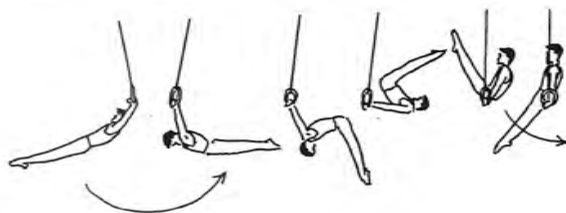
15. **Squat:** Slide bent legs between hands in support or in hang  
Horizontal bar / Floor (in support) Horizontal bar (in hang)



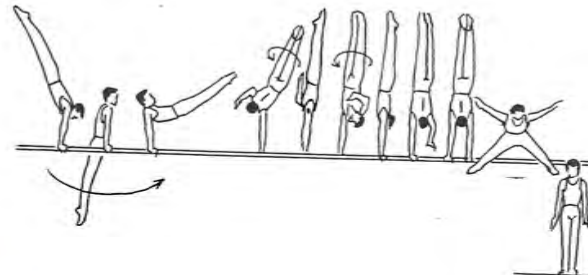
16. **Holländer:** Backward swing through momentary handstand, twice  $\frac{1}{4}$  turn with corresponding change of support to turnover sideward and dismount to cross stand  
Parallel bars Horse vault



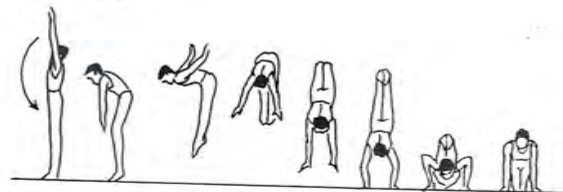
17. **Honma:** Rearward swing in hang and bent inlocate forward to felge (shoot-up) rearward and backward swing to support  
Rings



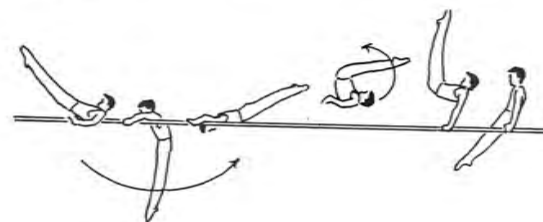
18. **Hürzeler:** Diamidov turn with subsequent quarter turn to side handstand on one rail and straddle dismount  
Parallel bars



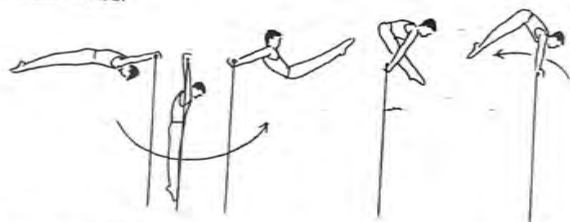
19. **Japanese Jump:** From stand, arms upward: lowering arms forward and jump in place lowering arms forward downward with  $\frac{1}{4}$  turn or  $\frac{1}{2}$  turn around the longitudinal axis of body to support and front leaning support or handstand  
Floor exercise



20. **Japanese Salto:** Rearward swing in upper arm hang and back uprise followed by salto forward to rearward swing in support  
Parallel bars

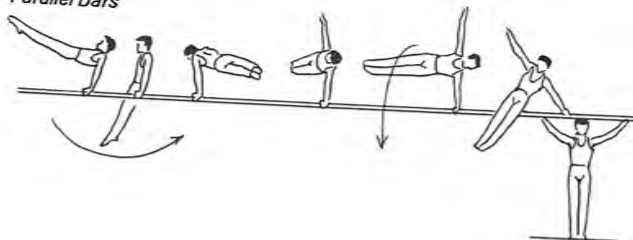


21. *Köste*: Czech uprise with stoop out backward:  
Horizontal bar



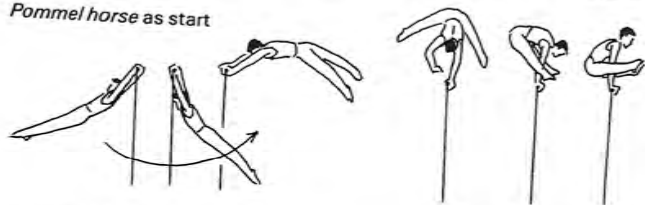
22. *Kreisflanke* (double flank vault): Backward swing in support and  $\frac{1}{4}$  turn left with support left to flank to right over both rails to dismount to sidestand rearways

Parallel bars



24. *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

Pommel horse as start



23. *Kreisgrätsche* (Circling straddle uprise): 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



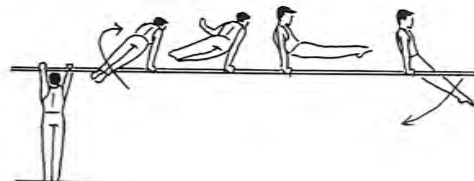
From support frontways on both pommels double leg circle right with support of left hand and  $\frac{1}{2}$  turn left to support rearways on left end of horse or vice versa

Pommel horse as connecting part



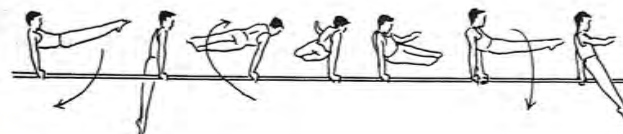
From outer sidestand frontways, mixed grip, right reverse: double rear vault left over right arm to backward swing in support

Parallel bars (as start)



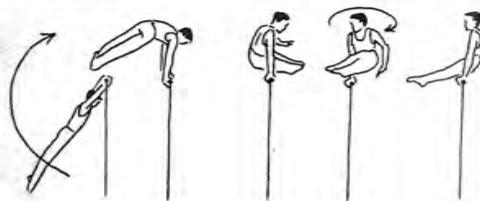
From backward swing in support, double rear vault left with support on right arm to dismount crossways left

Parallel bars (dismount)



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

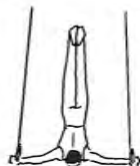
Horizontal bar





25. *Inverted cross*: From handstand: lower slowly with stretching of arms sideward to horizontal position

Rings



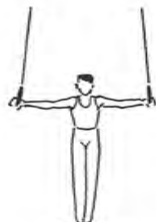
From handstand: slowly lower with sideward stretching of arms to handstand with arms stretched sideward

Floor exercise



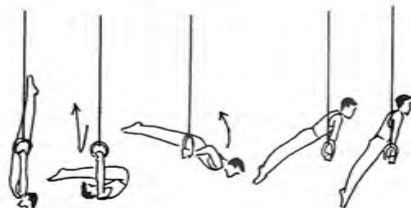
26. *Cross*: Hang with arms held sideward

Rings

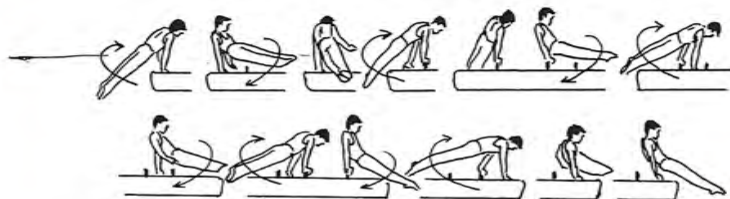


27. *Back kip*: Straight inverted hang, bent inverted hang and circle swing upward to support

Rings (also horizontal bar)

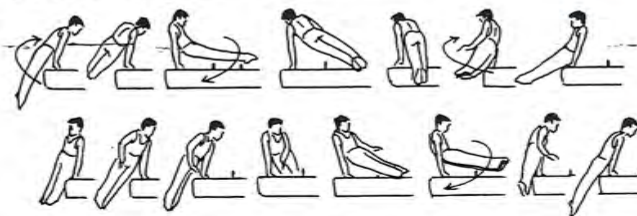


28. *Magyar travels*: Travel circles in cross support over entire horse with support on the three (3) parts of the horse and on the pommels



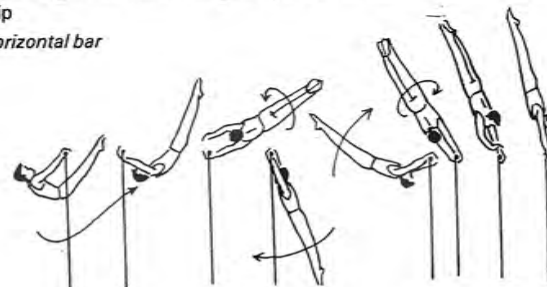
196

*Magyar spindle*: Double leg circles with  $\frac{1}{2}$  turn around longitudinal axis in cross support at the end of horse, followed by double leg circles with  $\frac{1}{2}$  longitudinal turn wo. i. c.



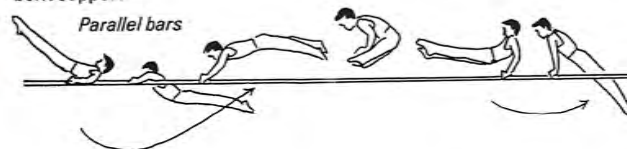
29. *Münchernerstemme*: Underswing with  $\frac{1}{2}$  turn around right arm to forward swing in mixed grip, right reverse, and uprise with  $\frac{1}{2}$  turn left around right arm with change of grip left to free support with ordinary grip

Horizontal bar



30. *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



31. *Roundoff*: Step forward and hop right forward with left leg swing forward and stretch forward, take off with left foot and  $\frac{1}{4}$  turn left to cartwheel left sideward with  $\frac{1}{4}$  turn left to momentary stand

Floor exercise



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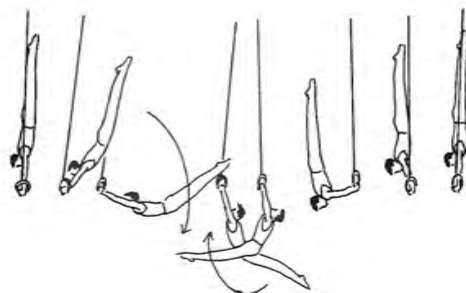
*Cartwheel-Handspring forward:* Step forward and hop right forward with left leg swing forward and stretching forward, take off with left foot and with  $\frac{1}{4}$  turn right cartwheel left sideward and handspring with  $\frac{1}{4}$  turn right to momentary stand

*Floor exercise*



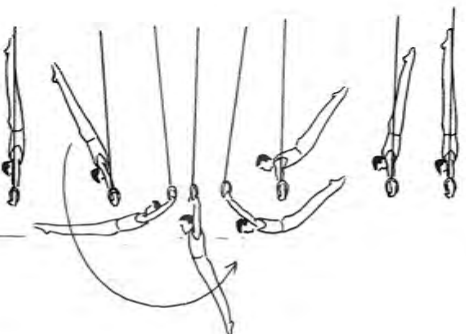
32. *Giant swing backward:* Handstand: forward swing in hang and upward swing to handstand

*Rings*



*Giant swing forward:* Handstand: fall over forward to backward swing in hang and uprise to handstand

*Rings*

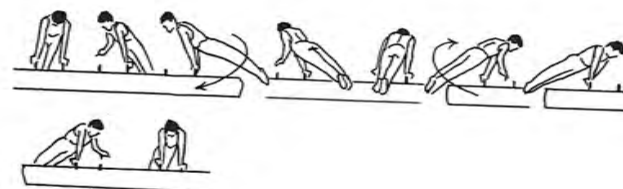


33. *Russian wende:* From double leg circle in support frontways: Wende to left with  $\frac{1}{4}$  turn left to support frontways on opposite side of horse



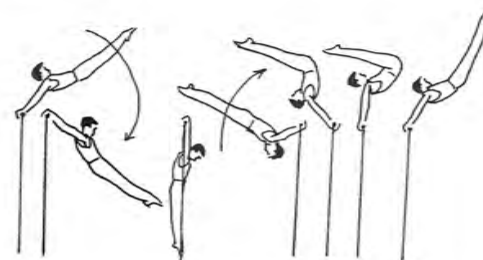
*Russian wende-swings or Double Russian:* From double leg circles in support frontways, wende to left with  $\frac{1}{4}$  turn right and wende to left with  $\frac{1}{4}$  turn right with corresponding change of support to support frontways on the same side of horse

*Pommel horse*



34. *Russian giant swing:* Giant swing forward in reverse grip and hang rearways

*Horizontal bar*





35. *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 it's broad axis

*Floor exercise* (the same applies to salto forward)  
(even Rings and Horizontal bar)



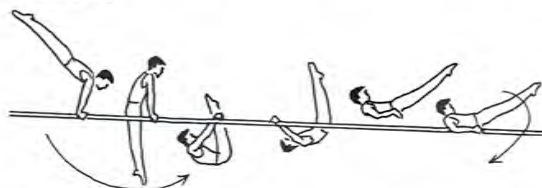
36. *Schwabenflanke*: From support rearways on the left end of horse: flank right backward with  $\frac{1}{4}$  turn right and support change right on left end of horse and  $\frac{1}{4}$  turn right to flank left with support right and support change left on the left pommel

*Pommel horse* (can also be executed as kehere or wende to dismount)



37. *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  $\frac{1}{2}$  turn to swing forward in upper arm hang

*Parallel bars*



38. *Slide kip*: Forward swing in hang holding legs forward upward and cast to support or with  $\frac{1}{2}$  turn to forward swing in upper arm hang

*Parallel bars*



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

*Floor exercise*



40. *V-support*: Free support rearways, body similar to the inverted hang position

*Parallel bars / Floor exercise*



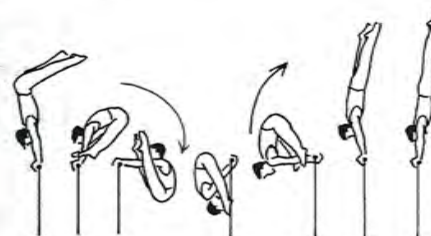
41. *V-Sit*: Sitting position with legs pressed against forehead with the hands

*Floor exercise*



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

*Horizontal bar*



43. *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

*Pommel horse*



44. *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

*Pommel horse*



45. *Direct Stöckli A*: From support frontways on pommels, double rear vault swing around right arm to cross support rearways on right pommel, flank swing right backward with  $\frac{1}{4}$  turn right to support frontways on pommels

*Pommel horse*



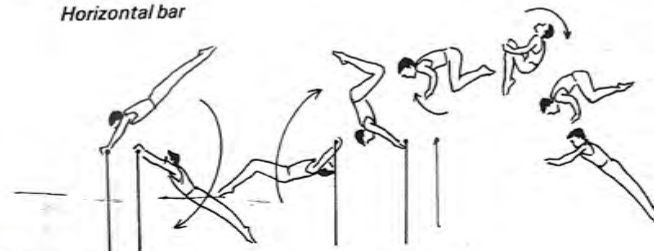
46. *Direct Stöckli B*: From support frontways on pommels, double rear vault swing around right arm to cross support rearways on right pommel, flank swing right backward with  $\frac{1}{4}$  turn right to support frontways on right pommel

*Pommel horse*



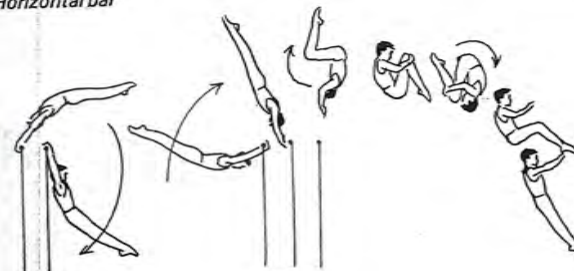
47. *Straumann backward*: Giant swing backward and before coming to handstand, salto backward tucked over the bar to side stand frontways: C

*Horizontal bar*



48. *Straumann forward*: Giant swing forward and before arriving in handstand, salto forward tucked over the bar to side stand rearways: C

*Horizontal bar*

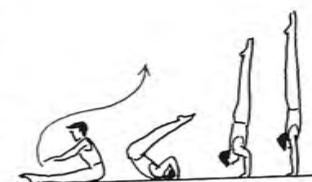
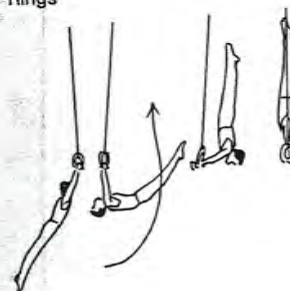


49. *Streuli*: Forward swing in hang and circle upward swing to handstand

*Rings*

*Roll backward to handstand*

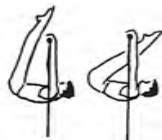
*Floor exercise / Parallel bars*





50. *Bent inverted hang*

Horizontal bar



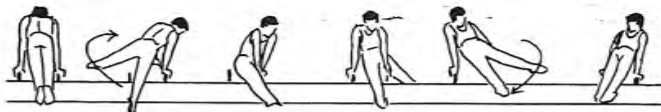
*Inverted hang:* straight inverted hang, head downward

Rings



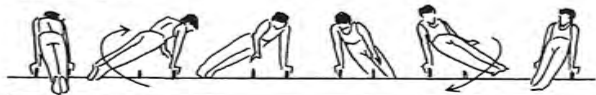
51. *Suisse Simple* (Simple Swiss): Front support frontways on the pommels: cut right leg outward and  $\frac{1}{2}$  turn left with hop and change of grip, right hand on left pommel and left hand on right pommel, cut right leg outward to support rearways

Pommel horse



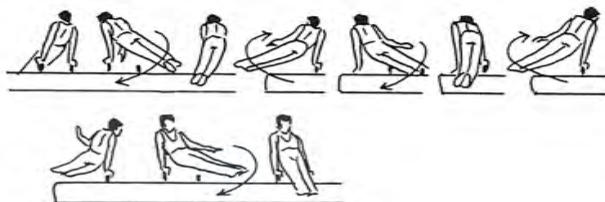
*Suisse Double* (Double Swiss): From support frontways on the pommels: flank right and  $\frac{1}{2}$  turn left with hop and change of support, left hand on right pommel and right hand on left pommel to double leg circles

Pommel horse



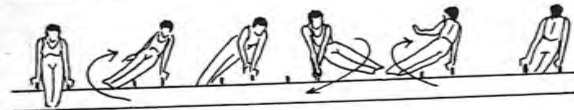
52. *Tramlot*: From support rearways on pommels: double leg travel circles right to support rearways on left end of horse, flank right backward and double leg circle with  $\frac{1}{2}$  turn right around right arm and change of support left on right pommel to support rearways on the pommels

Pommel horse



53. *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  $\frac{1}{2}$  turn right around right arm and change of support left on right pommel to support rearways on the pommels

Pommel horse



54. *Tschechenkehre* (Czech rear vault): 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 to support rearways on the pommels

Pommel 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 to "L" support

Parallel bars



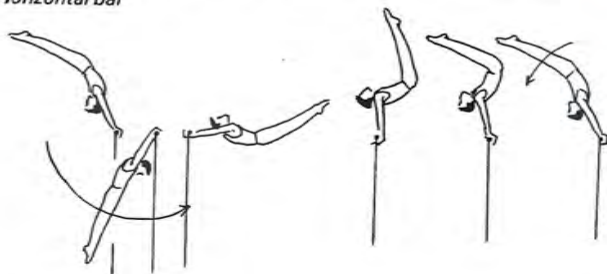
55. *Tschechenkehre straddled*: From support frontways on pommels: leg cut r. outward and swing l. to momentary side support over l. pommel,  $\frac{1}{4}$  turn r. and leg cut r. outward and change of support r. on left pommel, reverse grip rear vault left with  $\frac{1}{4}$  turn r. to support rearways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

Pommel horse

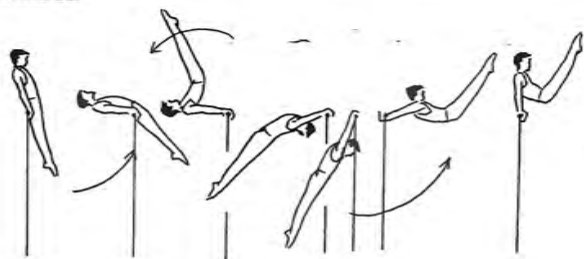




56. *Czech giant swing*: Giant swing backward in hang rearways  
Horizontal bar



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



58. *Czechwende*: 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  $\frac{1}{4}$  turn r. around r. arm with change of support l. to support frontways on the pommels

Pommel horse



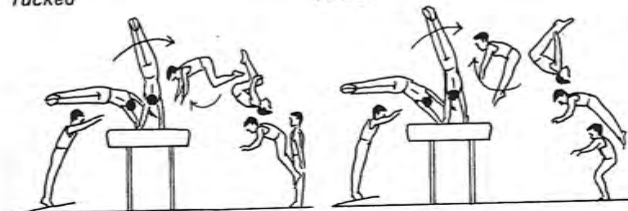
Backward swing in support with  $\frac{1}{4}$  turn r. around l. arm and change of support r. on l. rail, reverse grip and  $\frac{1}{4}$  turn l. around r. arm with change of support l. on r. rail to forward swing in support.

Parallel bars

59. *Tsukahara*: Jump with  $\frac{1}{4}$  turn to momentary side handstand and  $\frac{1}{4}$  turn to salto backward to cross stand frontways

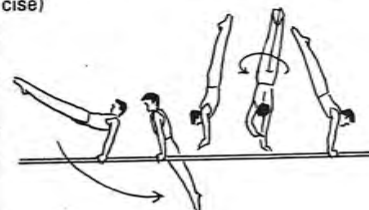
Tucked

Piked



60. *Hop turn*: 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)



61. *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

Pommel horse



62. *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

Pommel horse





63. "L" Support: Support with legs extended in horizontal position  
Parallel bars (also being used on the rings and in floor exercise)



#### XIV. Evaluation Examples of Values for Difficulty

Competition 1 - Team Competition (TC)	Value parts			Corresp. deduc- tions	Score (partial) from 3,4	Remarks
	C	B	A			
1. Maximum according to the rules	1	5	4	0,0	3,4	*
2. One missing B-part which cannot be replaced	1	4	4	0,4	3,0	*
3. Two additional C-parts in favor of a missing B-part	2	4	4	0,0	3,4	*
4. Two C-parts whereby one can be counted inasmuch as the character permits this in favor of missing B- and A-parts	2	4	3	0,0	3,4	*
5. One additional B-part: in favor of a missing A-part	1	6	3	0,0	3,4	*
6. A missing C-part which cannot be replaced	0	5	4	0,6	2,8	*
7. A missing C-part which can be partially replaced by an additional B-part	0	6	4	0,2	3,2	*
8. Omission of C-part and 2 B-parts	0	3	4	1,4	2,0	*
9. Omission of a C-part and 2 B-parts; cannot be replaced by additional A-parts	0	3	9	1,4	2,0	
10. Omission of the C-part and the 5 B-parts	0	0	4	2,6	0,8	*
11. Omission of the C-part and the 5 B-parts which cannot be replaced by additional A-parts	0	0	11	2,6	0,8	
12. Omission of a C-part, 5 B-parts and an A-part	0	0	3	2,8	0,6	*

\* Additional C-, B- and A-parts as required cannot result in scoring advantage in difficulty, but influence the combination positively.  
By non-demonstration of at least 11 parts according to article 21, a global deduction of 0.2 points in the combination will result.

### Competition 2 - IAAF

	Value parts			Corresp. deductions	Score (partial) from 3,4	Remarks
	C	B	A			
1. Maximum according to the rules	2	4	3	0,0	3,4	*
2. One missing B-part which cannot be replaced	2	3	3	0,4	3,0	*
3. 3 additional C-parts in favor of a missing B-part	3	3	3	0,0	3,4	*
4. 3 C-parts whereby one can be resolved inasmuch as the character permits this in favor of missing B- and A-parts	3	3	2	0,0	3,4	*
5. One additional B-part: in favor of a missing A-part	2	5	2	0,0	3,4	*
6. A missing C-part which cannot be replaced	1	4	3	0,6	2,8	*
7. A missing C-part which can be partially replaced by an additional B-part	1	5	3	0,2	3,2	*
8. Omission of one C-part and one B-part	1	3	3	1,0	2,4	*
9. Omission of one C-part and one B-part: cannot be replaced by additional A-parts	1	3	9	1,0	2,4	
10. Omission of all C- and B-parts	0	0	3	2,8	0,6	*
11. Omission of all C- and B-parts which cannot be replaced by additional A-parts	0	0	11	2,8	0,6	
12. Omission of one C-part, one B-part and one A-part	1	3	2	1,2	2,2	*

\* Additional C-, B- and A-parts as required cannot result in scoring advantage in difficulty, but influence the combination positively.  
By non-demonstration of at least 11 parts according to article 21, a global deduction of 0.3 points in the combination will result.

### Competition 3 - Individual Event Finals (IEF)

	Value Parts			Corresp. deductions	Score (partial) from 3,4	Remarks
	C	B	A			
1. Maximum according to the rules	3	3	2	0,0	3,4	*
2. Omission of a C-part which cannot be replaced	2	3	2	0,6	2,8	*
3. Only 2 C-parts but 4 B-parts: partially replaced	2	4	2	0,2	3,2	*
4. One additional C-part can replace one missing B-part	4	2	2	0,0	3,4	*
5. Omission of B-part which cannot be replaced	3	2	2	0,4	3,0	*
6. Missing C- and B-parts which cannot be replaced by additional A-parts	2	2	9	1,0	2,4	
7. Missing C-parts which can be partially replaced by 3 additional B-parts	0	6	2	0,6	2,8	*
8. Missing B-part and missing A-part which can be replaced by additional C-parts	5	2	1	0,0	3,4	*
9. Missing C- and B-parts which cannot be replaced by additional A-parts	0	0	15	3,0	0,4	
10. One additional B-part can replace the two missing A-parts when the character of one of the B-parts makes this permissible	3	4	0	0,0	3,4	*

\* Additional C-, B- and A-parts to those required, cannot result in scoring advantages in difficulty but influence the combination positively.  
By non-performance of at least 11 parts according to article 21, a global deduction of 0.4 points in the combination will result.



## XV. Concerning the uniform (total) evaluation

With the training cycle for judge introduced in 1964 and the Code of points, steadily adjusted to the development in artistic gymnastics, the endeavours of the FIG-technicians were to create more order and clarity in evaluation in the international area.

A success could be noted, even if it took place slowly and with caution, during and at the end of the first cycle (1965-1968) and it stabilized further by the organization of the 2<sup>nd</sup> and 3<sup>rd</sup> cycle.

The first cycle created a certain discord in so far that the Code of points was confronted with training and rules of the most varied character in continents, parts of them, and in the respective federations which referred to lower, middle and higher classes of age and ability within the national federations.

The Code of points of 1968 countered with such a possibility in that a special chapter was included which tries to present the ways of how, when and where the recommended procedures could and would be applied.

These recommendations were applied by some national federations in practice. Some of them did this with unrestricted application of the FIG Code for all age and ability categories while others devised certain restrictions in the evaluation-factors Difficulty/D and/or Combination/C still keeping the principles of the FIG Code.

For the previously here mentioned cases it has been reported to have shown some negative results from a psychological point of view, because the requirements generated such low scores especially for the very young or less skilled gymnasts. On the other hand this procedure proved positive results in the search for talent and understanding in the general progression.

### A. Conditions and general guidelines

1. Restrictions in the requirements of the present Code of points can only be made in sectors D and C, while the sector E (execution) only should be applied in the way as it is defined in the FIG-code.
2. If restrictions would be made in sector D, the number of value parts has to be increased by A-parts up to 11, so that sector C has not to be affected by these deductions.
3. Restrictions in sector C can be made in article 30 or in other requirements of the respective sector, without this influencing sector D in any way.
4. As type of competition only competition No. 1 can be considered as a rule for classes below the international level. If there should be any reason which would necessitate even competition-form 2 and 3, any eventual restrictions in the requirements should be adapted to evaluation accordingly.

5. As there are - according to the new repartition of the part-scores for D, C and E - allowed maximum basic scores of 9.4 in all competitions and the missing points up to 10 can be compensated by bonus points for risk, originality and virtuosity (ROV), this can be applied for age- and ability-categories below the international level in the same sense, if there are eventual restrictions in D and/or C.
6. When applying the above-mentioned 5 paragraphs and in view of the following examples with explanations the FIG-code would have to be provided with additional prescriptions.

### B. Examples and possibilities of application of uniform evaluation

1. Complete application of the FIG-code without any restrictions in sectors D and/or C.
2. Restrictions in the D-requirements and complete application of evaluation-sector C as follows:
  - a) Requiring 1×C, 4×B and 6×A in the A-class, 5×B and 6×A in the middle-class and 3×B and 8×A in the lowest class while maintaining the D-scores of 3.4 for all classes.
  - b) Same requirements as for 2a), where the part-scores for sector D according to the FIG-code would be fixed in advance as follows: 3 points for class A, 2.8 points for middle and 2 points for the lowest class.
3. Limitations of the C-requirements by means of a predetermined agreement to permit one intermediate swing for the intermediate levels and two for the lowest level or with additional limitations to article 30, i.e. disregarding the requirement "predominant" for double leg circles on the pommel horse, the minimum requirements of their limitation on the horizontal bar of parts with simultaneous releasing and regripping of the grip etc., in which cases:
  - a) in spite of one or two performed intermediate swings or other limitations the partial score for sector C still would be 1.6 points;
  - b) in the case of facilitations as per 3a) the partial score for sector C would be fixed according to the FIG-code, meaning that regulatory deductions should be made.
4. Limitations in the sectors D and C according to 2 and 3 resp. 2a) and b) and 3a) and b) together.

*Application manner 1* would be the most convenient in the interest of the matter, specially of course for evaluation. With this procedure it is possible to find out at all times how to estimate the depth of performance towards the top, in the middle and in the low categories. Talents could be discovered without having seen them performing. Many a young gymnast is able to do much more than we perhaps know. The scores would be rather low as a rule. A similar situation would arise as we know from track and field results, where the difference in points is very high between the top-, middle- and lowest levels. The partially negative effect on young and less skilled gymnasts from the psychological point of view should most probably be able to be neutralised.



Application manner 2 would have – together with a) – the psychological advantage of the adaption of the scoring to the FIG-code in spite of limitations of the requirements, but it would be disadvantageous in respect to the system of evaluation and the exploration of levels and talents. With b) there would only arise material advantages within different levels of age and ability, however there would be psychological disadvantages similar as with application manner 1 and for the search for talents. Furthermore it would necessitate the elaboration and application of additional prescriptions.

Application manner 3 shows almost the same advantages and disadvantages as No. 2, but it should be emphasized, that it is difficult in intermediate and lower levels to combine an exercise without any intermediate swing. The allowance of one or two intermediate swings in the lowest resp. intermediate levels would however better eliminate the psychologically negative influence on the young people here than in the sector of difficulty.

Application manner 4 shows a compromise between the application of the types 2 and 3 in the sense of the aforementioned possibilities, which means certain limitations in the sectors D and C. That the deductions in sector E should be those as indicated in the FIG-code in all competitions and for all levels of age and skill in principle, should convince all authorities of the federations.

Application manner 1 would have – together with a) – the psychological advantage of the adaption of the scoring to the FIG-code in spite of limitations of the requirements, but it would be disadvantageous in respect to the system of evaluation and the exploration of levels and talents. With b) there would only arise material advantages within different levels of age and ability, however there would be psychological disadvantages similar as with application manner 1 and for the search for talents. Furthermore it would necessitate the elaboration and application of additional prescriptions.

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## XVI. General Measures, Instructions and Informations

1. *Protests and Complaints* are only to be written in French or German and handed by the team leader or the officially entered delegate not later than 15 minutes after the incident to the president of the jury, personally. They can only concern their own team or their own individual gymnast.

2. *Application and choice of competitions on the occasion of various events.*

a) For contests between countries with optional exercises or with optional exercises and compulsory program, the rules for Competition 1 apply. In exceptional cases, if time and local conditions permit, Competition 2 and 3 can also be applied.

b) On occasion of international tournaments with teams and individual gymnasts from several federations, as in the past years, all 3 competitions are to be used.

c) The same applies to continental or part-continental games or championships.

d) Consideration of the 3 competitions is also recommended for national championships and will later, according to experiences, eventually be used.

e) You will find a description of the 3 different competitions in the FIG Technical Reglement, 1977 edition.

3. To prevent too much monotony in the exercises of a team, the TCM/FIG is authorized, if necessary, to make measures for deductions for repetition of the same dismounts, or same exercises, construction of more than 10 gymnasts of one team. Such deductions are made from total result of a team, regardless of points obtained, so that it does not affect the individual gymnast.

4. According to the FIG Technical Reglement, 1977 edition, the local competition director is responsible for the local arrangements pertaining to the competition, in close cooperation with the competition administration of the International Gymnastic Federation (assembly, entry, exit, change of teams, warm-up of teams and individual gymnasts, etc.). The local competition director is also responsible for the organizational duties and responsibilities.

The actual competition and at the same time the supervision of jury and the evaluations are solely the duty of the technical officials of the FIG with its President and one of the Vice Presidents as his representative.



Abbreviations of frequently used descriptions and expressions:

a. Events:

WC	=	World Championships
OG	=	Olympic Games
EC	=	European Championships
CG	=	Continental Games
CC	=	Continental Championships
RG	=	Regional Games
RC	=	Regional Championships
WC/MRG	=	World Championships/Modern Rhythmic
		Gymnastics

Application of the rules to the various stages as follows: intermediate and elite competitions

TC	=	Team Competitions
IAAF	=	Individual All-Around-Finals
IEF	=	Individual Event-Finals
IAAC	=	Individual All-Around-Competition

b. Committees and Regulations

EC	=	Executive Committee
TCM	=	Technical Committee for Men
TCW	=	Technical Committee for Women
TC/MRG	=	Technical Committee/Modern Rhythmic Gymnastics
CP	=	Code of points
CA	=	Complement and Amendments
TR	=	Technical Regulations (Regulation)
S	=	Statutes
BC	=	Book of Compulsory Exercises

Application of the rules to the various stages as follows: intermediate and elite competitions

Application of the rules to the various stages as follows: intermediate and elite competitions