

# **International Gymnastics Federation**

Technical Committee  
Women's Section



## **Code of Points**

for gymnastic competitions  
at World Championships  
at Olympic Games  
and other international  
competitions

Annexes:

Table of horse vaults

Table of principal difficulties

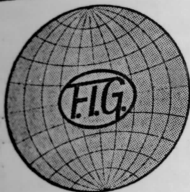
1. medium

2. superior

Published by the Women's  
Technical Executive Commission  
of the F. I. G.

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1970 Edition



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(or Summary)

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## FOREWORD

By virtue of her particular proficiency and professional value, each judge must be able to appraise and deeply feel (know) the exercise that is presented before her.

Her work is complicated and full of responsibility as she has only a few brief moments to judge a piece of work that has been meticulously prepared for several months by the gymnasts and their instructors.

The conscientious and impartial jury does not allow itself to be influenced by scenic effects without real value. It (the jury) is capable to observe and understand in its entirety the difficulty and value of a movement, the construction of the exercises and its harmony with the music.

It (the jury) must also appraise, beyond technical perfection, harmonious suppleness and feminine gracefulness.

An unjust or erroneous appraisal may have serious repercussions with regard to international gymnastic propaganda as well as regarding the morale of the gymnasts and those responsible for them.

So that juries of different nations may judge upon a common basis exercises executed at international competitions, and in order to unify points of view on the degree of elements of difficulty of artistic gymnastics, the Women's Executive Committee of the FIG has published a list of difficulties divided for each event: a) for medium difficulties b) for superior difficulties

These scales of difficulty complete the Code of Points which will serve as a guide in the matter of judging FIG competitions.

For the Women's Executive Commission:

The President: B. Villancher

## CODE OF POINTS FOR WOMEN

### Article 1

All the Exercises, compulsory and optional will be evaluated by four women judges, and one female superior or head judge appointed by the Women's Executive Committee.

The four judges give their scores independently of one another. Each score will then be communicated to the head judge for verification.

Except for the finals on each apparatus and in floor exercise, the four judges shall consult after the first exercise in order to arrive at a starting point.

Among the four scores obtained for each competitor, the highest score and the lowest score are eliminated and the middle two scores are averaged.

The difference between the highest and the lowest of the two scores taken into consideration must not be greater than:

- 0.30 point for scores between 9.50 and 10.0
- 0.50 point for scores between 8.50 and 9.45
- 1.00 point in all other cases.

Concerning the finals on each apparatus, the entire difference between the scores will be:

- 0.20 point for scores between 9.50 and 10.0
- 0.30 point for scores between 8.50 and 9.45
- 0.50 point for scores between 7.00 and 8.45
- 1.00 point for all other cases.

**Head Judge:** The Head Judge will score all the exercises, but will not communicate her score except in a case of a conference, after the meeting with the judges, and, if necessary, with the President of the Jury.

**Finals:** For the finals, the score sheet should be printed with all the detailed different point values and the judges will mark carefully accordingly and take into consideration the originality and the value of the sequences.



## EGG TEST

Throw an egg from height of 5 meters, 6 meters, 7 meters, falling on an SARNEIGE mat it will not break.

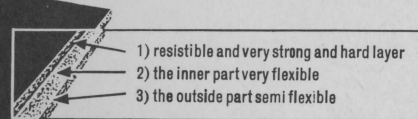
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## COMPULSORY EXERCISES

### Article 2

The compulsory exercises on the floor, the uneven bars and the beam will be evaluated from 0 to 10 points by tenths of a point. Only one execution is allowed.

The 10 points will be divided as follows:

#### 4 points:

Exactness and correctness of all parts of the exercise . . . . . 2.00 points

Exactness and precision of direction and the floor pattern . . . . . 0.50 points

Exactness of the rhythm of the exercise . . . . 1.50 points

In the case when one difficulty in the exercise is not executed by the gymnast, the penalty will be:

1.0 point for a superior element and 0.50 point for a medium element.

Small changes which do not facilitate the execution — 0.10.

If the music is too slow, if the pianist waits for the gymnast or obviously aids: Up to 0.50 points.

#### 6 points:

Elegance of the gymnast . . . . . 1.00 points

Sureness of the execution . . . . . 1.50 points

Amplitude of the movements . . . . . 1.50 points

Coordination of the movements . . . . . 1.00 points

Lightness of the jumps and the acrobatics . . . . 1.00 points

## COMPULSORY HORSE VAULT

The Vault will be evaluated by 10 points and divided in the following manner:

a) First Flight (pre-flight) . . . . . 2.00 points

b) Repulsion (push off) . . . . . 2.00 points

c) Second Flight (after flight) . . . . . 2.00 points

d) Stretch of the body . . . . . 2.00 points

e) Direction of the Vault . . . . . 0.50 points

f) General balance of the vault . . . . . 1.50 points

### Article 3

In order to evaluate as accurately as possible the compulsory exercises, there shall be established a list of general faults with corresponding penalties.

### Article 4

The compulsory exercises may not be repeated, except on the horse vault.

**Horse Vaults:** Two attempts are authorized, and the score of the better execution will be considered.

**Article 5**

The compulsory exercises may be reversed but only in total, except when precisely indicated by the official text.

The penalty imposed for reversing a part:

- If it is an acrobatic element, the penalty is 0.5 point.
- If it is an easy part, the penalty is 0.2 point.

**OPTIONAL EXERCISES****Article 6**

Except for the Horse Vault, the optional exercises may not be repeated.

**Article 7**

The optional exercises are evaluated from 0 to 10.0 points, by tenths of a point and are divided as follows:

|   |   |   |
|---|---|---|
| Composition<br>of the exercise<br><b>6 points</b> | { | 4 points — value of the difficult elements.                                 |
|   |   | 1.50 points — originality and value of the combinations (connections).      |
|   |   | 0.50 points — value of the general composition of the exercise (structure). |
| Execution<br>of the exercise<br><b>4 points</b>   | { | 1.50 points — execution   |
|   |   | 1.50 points — amplitude   |
|   |   | 1.00 points — general impression  |

**Article 8**

The optional exercises of the same team must differ from the compulsory exercises and from one gymnast to the other, including the mount and the dismount.

The elements of the compulsory exercises may be included on condition that the combination will be totally different.

The mount or the dismount identical to that of the compulsory exercise: penalty of 0.30 point.

**Repetitions:** Every element of difficulty repeated in the course of the exercise will be considered as one difficulty of that same total.

It remains understood that an element of difficulty (Medium or Superior) repeated several times in succession (continually), for example: 2 Flip-Flops, 2 Somersaults, or several difficult leaps having the same amplitude, is not considered as a repetition, but actually as a superior difficulty.

**Article 9**

All of the exercises must be executed in a continuous manner. Exercises with swing must predominate.

The entire exercise credit must have a technical value balance and a progressive density adapted to the technical possibilities and the morphology of the performer.

**Article 10**

The individual exercises must contain 4 elements of medium difficulty and 2 elements of superior difficulty.

The value is determined as follows according to a maximum of 4 points reserved for that part of the exercise.

|                                   |                   |
|-----------------------------------|-------------------|
| — Medium difficulties . . . . .   | 0.50 each element |
| — Superior difficulties . . . . . | 1.00 each element |

The penalty faced for the lack of one difficulty, medium or superior, is equal to their respective values as cited above.

**GENERAL FAULTS****Article 11**

For general faults: (one must understand) the faults relevant to body corrections and those which can be related to all of the disciplines.

Specific faults for each apparatus will be treated in their respective paragraphs.

- |                   |   |                                   |
|-------------------|---|-----------------------------------|
| 1. Small faults   | { | — penalty of 0.10 to 0.20 points  |
| 2. Medium faults  |   | — penalty of 0.30 to 0.40 points  |
| 3. Serious faults |   | — penalty starting at 0.50 points |

TABLE

| General Faults  | I. Small Faults (Penalties)  |
|---|--|
| A. Flexion of the arms, legs, the body, separation of the legs, incorrect position of the head, hands, pointing toes. | - Incorrect position of the hands, of the head, of the pointing of the toes 0.10<br>- Slight bending of the legs, of the arms, of the body, slight straddling of the legs (to 45°). 0.10 |
| B. Insufficient amplitude of movements  | - Slight lack of amplitude 0.20  |
| C. Loss of Balance  | - Landing on the floor without suppleness, small movements of the arms, of the trunk, without shifting the feet 0.10<br>- Loss of balance with movement of one foot or a slight hop 0.20 |
| D. Stop without reason  | - Slight stops in the general rhythm of the exercise 0.20  |
| E. Touching the apparatus or the Floor.   | - Touching lightly (brushing with one or two feet) 0.10<br>- Touching more pronounced (with feet) 0.20   |
| F. Faults in coming to a support position.  | - Slight delay of one arm over the other 0.10  |
| G. Inversion (reversing) an element (compulsory)  | - Reversing an easy element (compulsory) 0.20  |
| H. Aid in the course of an exercise   | - Holding or touching the apparatus by the coach during the exercise 0.20  |
| I. Presentation — bearing of the gymnast.   | - Poor presentation 0.20<br>- Poor posture 0.20<br>- Poor position of the feet at the beginning of floor exercise (Ballet) 0.20  |

TABLE

| II. Medium Faults (Penalties)  | III. Serious Faults (Penalties)  |
|--|--|
| A. Pronounced bending or straddling of the arms, the legs, the body (45° to 90°) 0.30                      | - Extreme bending or straddling of the arms, the legs, or the body. (Over 90°) 0.50  |
| B. Pronounced lack of amplitude 0.30   | - Total lack of amplitude throughout the exercise 1.50   |
| C. Pronounced movements of the arms or the trunk in order to maintain balance without moving the feet 0.30 | - Touching the fingers on the floor or apparatus 0.50<br>- Supporting the hands or one hand 1.00<br>- Repeated lack of balance (floor or apparatus) 0.50 |
| D. Decided or pronounced lack of continuity 0.30   | - General execution abrupt or jerky 0.50   |
| E. Touching the leg against the side of the beam (to maintain balance) 0.40                                | - Touching the fingers on the floor or the apparatus 0.50<br>- Support of one or two hands 1.00  |
| F. Alternate placement 0.30  | - Supplementary support 1.00   |
| G.   | - Reversing one acrobatic element 0.50   |
| H. Signs from the coach during the exercise 0.30   | - If the coach speaks to the gymnast 0.50<br>- Aid by the coach during the exercise 1.50   |
| I. Uniform incorrect 0.30  |  |



## HORSE VAULT

### Article 12

All of the vaults must be performed with the hands placed on the horse.

Both in the case of the compulsory vault and the optional vault, the gymnast has a right to two executions. The best execution is counted.

For the optional vaults, the two executions may be different.

Only one supplementary vault run shall be authorized, for the two vaults, without any penalty, provided the gymnast does not touch the horse.

If the apparatus has been touched, the attempt shall be considered as completed.

The difficulty of the vaults shall be determined according to the Table of Vaults.

If the vault selected does not appear in the Table, the terminology thereof must be sent a month in advance of the competition, to the President of the Technical Committee, and a duplicate to the Secretary.

If the vault executed does not correspond to the number indicated, the penalty is 0.50 point.

**Arriving on the floor:** (Landing) One step is authorized upon landing (without penalty) on condition that it be executed in the direction of the descent and that it is (a step) not provoked by a definite unbalance.

**Place of the Coach:** The place of the coach is at the side of the descent; it is forbidden to stand between the board and the horse, to rest the hand on the horse as the gymnast begins the run, or to give signs at that moment.

The Horse Vault is divided into two principal parts. The proper technique of these two parts is necessary for a good execution of the vault.

### A) Principal parts

#### First flight

Take off — position, arms, shoulders, legs, trajectory, lift of the body.

Arriving on the Horse — position of the hands, arms, shoulders, hips, legs.

#### Second flight

Repulsion — energy forces of repulsion, vitality of the reaction. Balance of the second flight as compared to the first (according to the vault executed)

Stretch and extension of the body during the afterflight.

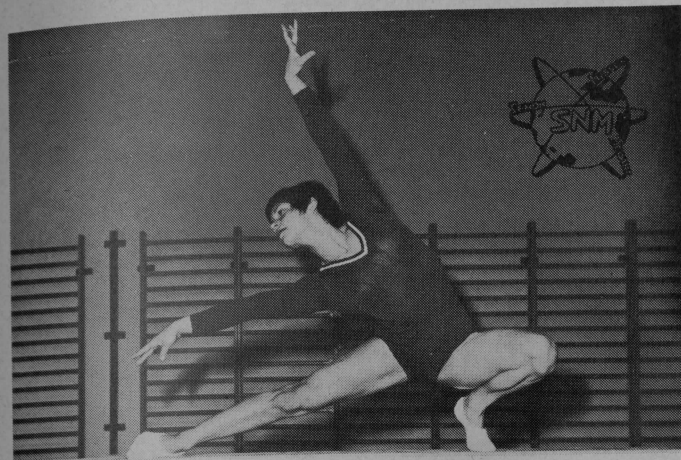
Descent — balance on the floor.

General direction of the vault.

General balance of the vault.

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- In general, the vaults shall be divided into three categories:
1. The vaults passing through the inverted stretch position.
  2. The vaults horizontal.
  3. The vaults requiring turns.

### 1. Vaults through the inverted stretched support (handstand)

|  |            |
|--|------------|
| 1. Insufficient flight between the board and the horse         | up to 1.50 |
| 2. Body bent during flight                                     | up to 0.50 |
| 3. Body bent before the inverted support                       | up to 1.00 |
| 4. Using force to establish the support                        | up to 1.00 |
| 5. Arms completely flexed                                      | 2.50       |
| 6. Stop in the inverted support                                | 0.30—0.50  |
| 7. Omission of passing through the vertical                    | 1.00       |
| 8. Releasing the hands too late                                | 0.30—0.50  |
| 9. Alternate repulsion of the hands                            | up to 0.30 |
| 10. Insufficient repulsion and after flight                    | 1.00—2.00  |
| 11. Poor direction of the vault                                | up to 0.50 |
| 12. Arms, shoulders, trunk not in same line                    | 0.50       |
| 13. Arriving on the floor heavy and uncertain                  | 0.20       |
| 14. Arriving on the floor out of balance                       | up to 0.30 |
| 15. Touching the hands on the floor                            | 0.50       |
| 16. Supporting the hands on the floor                          | 1.00       |
| 17. Fall on the knees  | 1.50       |
| 18. Fall on the hips (pelvis)                                  | 2.00       |
| 19. Fall out of balance with support of body against apparatus | 1.50       |
| Coach between the board and the horse                          | 1.00       |
| Aid by coach during the vault (vault is voided)                |            |
| Aid by coach on landing on floor                               | 2.00       |

### 2. Vaults Horizontal (specific penalties of that vault)

|   |            |
|---|------------|
| 1. Body underneath the horizontal at moment of hand contact   | 3.50       |
| 2. Body just at horizontal  | 2.00       |
| 3. Body slightly above horizontal   | up to 0.50 |
| 4. Straddling the legs too soon (straddle vault) or squatting (tucking) the legs too soon (squat vault) | up to 0.50 |
| 5. Flexing the legs (stoop vault)   | up to 1.00 |
| 6. Omission of the stretch of the body in second flight   | 2.00       |
| 7. Touching the horse with feet   | up to 0.50 |

### 3. Vaults Requiring turns (specific penalties)

|   |            |
|---|------------|
| 1. Lack of continuity   | up to 0.50 |
| 2. Tardy repulsion of hands   | 0.50       |
| 3. The turn in the second flight is completed after the feet are placed on the ground | 0.50       |

## Table of horse vaulting

### 1. Straddle vault

Jump, body stretched at the horizontal and separate the legs laterally (straddle), rejoin the legs after leaving the horse and stretch the body before landing to a stand rearways  
= 8 points



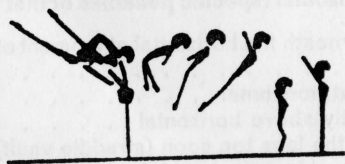
### 2. Layout squat vault

Jump, body stretched above the horizontal before contact of the hands, pass the legs flexed and together between the arms, stretch the body before the dismount (landing) to a stand rearways  
= 8.50 points



### 3. Layout straddle vault

Jump, body stretched above the horizontal before the contact of the hands, separate the legs laterally (straddle), close the legs after leaving the horse and stretch the body before landing to a stand rearways  
= 9 points



### 4. Stoop vault

Jump, body stretched at the horizontal, then bend (flex) the body in order to pass the stretched and joined legs between the hands, stretch the body before landing to a stand rearways  
= 8 points

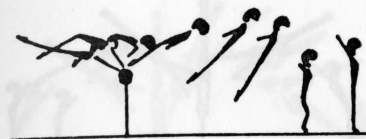


5. Layout stoop vault  
Jump, body stretched above the horizontal, then bend (flex) the body in order to pass the stretched and joined legs between the hands, stretch the body before the landing to a stand rearways  
= 9 points



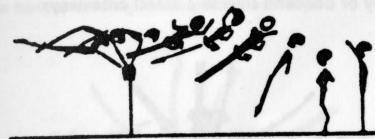
### 6. Hecht — Swan — Arch vault

Jump, body almost stretched at the horizontal, legs together and extended and pass over the horse after releasing the hands, arching the body before the landing to a stand rearways  
= 10 points

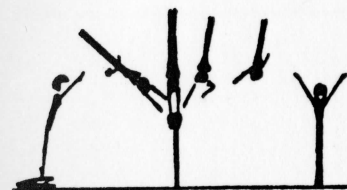


### 7. Hecht — Swan — Arch vault with a full twist

Jump, body stretched at the horizontal, legs joined and stretched and Hecht with a full twist after leaving the horse, landing to a stand rearways = 10 points



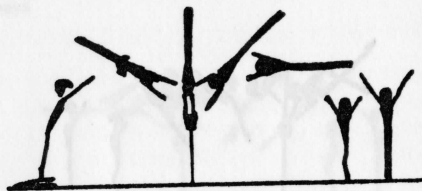
8. With 1/4 turn into high front vault passing through the handstand  
Jump, body and arms stretched during the onflight, pass through the inverted support and descend to a stand crossways  
= 9.50 points





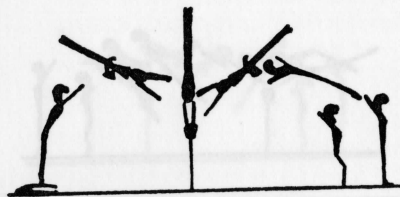
9. With  $\frac{1}{4}$  turn giant cartwheel

Jump, body and arms stretched during the flight to an inverted support crossways, fly or descend free to a stand crossways = 9.80 points



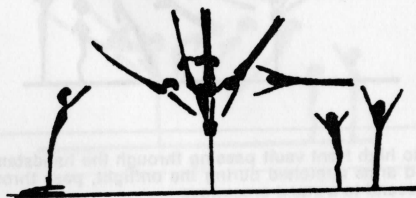
10. With  $\frac{1}{4}$  turn into giant cartwheel -  $\frac{1}{4}$  turn out

Jump, body and arms stretched during the flight to an inverted support and with a  $\frac{1}{4}$  turn after leaving the horse return to the floor to land rearways = 10 points



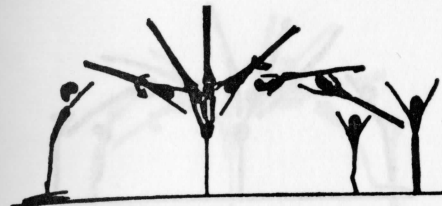
11. Handstand -  $\frac{1}{4}$  pivot and cartwheel out

Jump, arms and body stretched passing through a side inverted support position (handstand), with support on one arm passing through an inverted support crossways, and fly or descend free to a stand crossways = 10 points



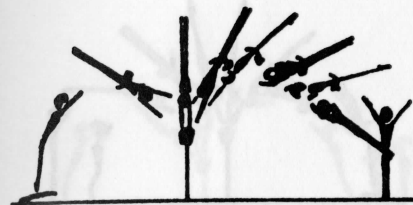
12. With  $\frac{1}{4}$  turn into giant cartwheel -  $\frac{1}{2}$  turn out

Jump, body and arms stretched during the flight to an inverted cross support and with a half turn after leaving the horse return to the floor to stand crossways = 10 points



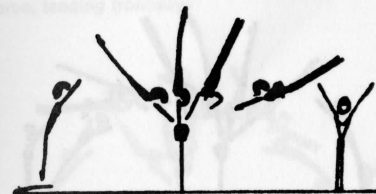
13. With  $\frac{1}{4}$  turn into giant cartwheel - Full turn out

Jump, body and arms stretched in flight passing through an inverted support crossways, full twist after leaving the horse and land in a stand crossways = 10 points



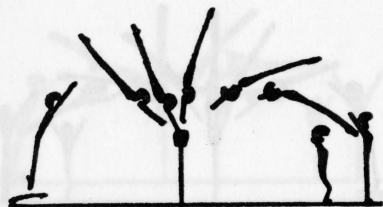
14. Handstand -  $\frac{1}{4}$  turn

Jump, body and arms stretched passing through an inverted support,  $\frac{1}{4}$  turn after leaving the horse, landing in a stand crossways = 10 points



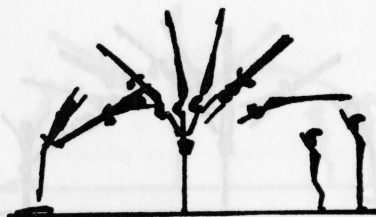
15. Handspring

Jump, by inverting, body and arms stretched to an inverted support sideways, (descend) free to a stand rearways  
= 9.70 points



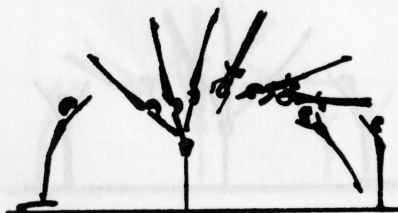
16.  $\frac{1}{2}$  turn into handstand -  $\frac{1}{2}$  turn out

Jump, body and arms stretched with a  $\frac{1}{2}$  turn during the flight,  $\frac{1}{2}$  turn (in the same direction) after leaving the horse, landing rearways  
= 10 points



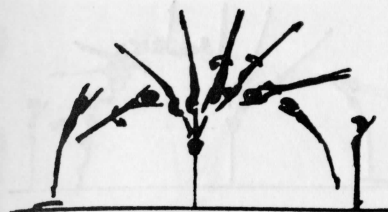
17. Handspring - Full turn out

Jump, by inverting, body and arms stretched to a inverted support sideways and full twist after leaving the horse, landing rearways  
= 10 points



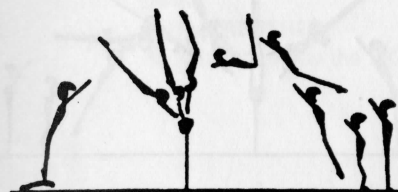
18.  $\frac{1}{2}$  turn to handstand - Full turn off

Jump, body and arms stretched with a  $\frac{1}{2}$  turn during the flight to an inverted support sideways, and full turn in the same direction after leaving the horse, landing frontways  
= 10 points



19. Yamashita

Jump, body and arms stretched to an inverted support sideways, turn forward through a piked (flexed) position and straighten the body after leaving the horse, landing rearways  
= 10 points

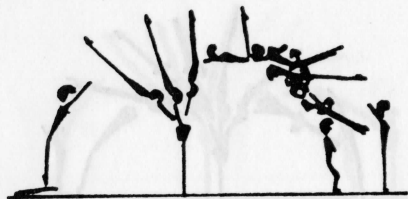


20. Yamashita -  $\frac{1}{2}$  turn out

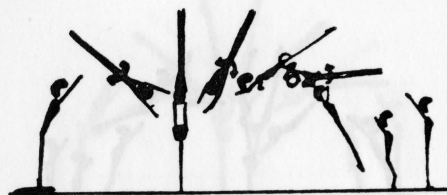
Jump, body and arms stretched to an inverted support sideways, turn forward through a piked (flexed) position and straighten the body with a  $\frac{1}{2}$  turn after leaving the horse, landing frontways  
= 10 points



21. Yamashita - Full twist out  
Jump, body and arms stretched to an inverted support sideways, turn forward through a piked (flexed) position and straighten the body with a full twist after leaving the horse, landing rearways = 10 points



22. Giant cartwheel or  $\frac{1}{4}$  turn on -  $\frac{3}{4}$  turn off  
Jump, body and arms stretched with a  $\frac{1}{4}$  turn during the flight to an inverted support crossways,  $\frac{3}{4}$  turn in the same direction after leaving the horse, landing rearways = 10 points



Beam  
System REUTHER  
Recommended by the FIG.



**THOMASSON S.A.**

7, rue Notre-Dame  
69 - LYON 6<sup>e</sup> - FRANCE

MEMBRE DU GROUPE DE REPUTATION INTERNATIONALE



GENERALE D'EQUIPEMENT SPORTIF

## UNEVEN BARS

### Article 13

#### Composition of the exercise:

- Dominant: swinging movements
- Passage of hands from one bar to the other
- Work by moving around the hand grasps on each bar
- Suspension — support (equivalence)
- Difficult elements
- Practically all of the static positions, stands, seats, lying positions, exercises of support, may only be momentary and should be used with moderation.

A great number of difficulties (above the recommended number) may, eventually, involve a stronger penalization (addition of small faults) than in the case of a measured and assured exercise, that is intense enough for the maximum of points.

**Steps:** The exercise must be continuous; two stops at the maximum are authorized at the time, if they are necessary, for being in balance, and in a brief period of concentration before the difficult element.

**Dismounts:** Only those dismounts necessitating a manual hand-grasp are allowed; this handgrasp is not necessarily executed from the bar crossed over during the dismount.

Dismounts by somersault, departing from the upright stand on the lower bar, are not permitted.

**Fall:** The gymnast is able to remount the apparatus before a maximum of 30 seconds is utilized, and if called for, may make use of the magnesium or adjust the handguard.

In the case of a stop of more than 30 seconds, the exercise is considered finished.

**Take off (spring):** A supplementary run and take off for the mount of the optional exercise on the bar is authorized on the condition that the gymnast does not touch the apparatus or pass under it.

**Board:** Placement of the board is allowed on the mat.

**Place of the coach:** She must place herself in a position which will not obstruct the view of the judges.

A penalty is applied, if the coach stands between the bars during the course of the exercise.

#### Penalties

1. Fall on the floor or the apparatus . . . . . 1.00 point
2. Release of one hand without supplementary support . . . . . 0.50 point
3. Release of one hand with supplementary support (foot on the bar, or against the apparatus or the floor) . . . . . 1.00 point

|   |            |
|---|------------|
| 4. Extra swing . . . . .  | 0.50 point |
| 5. Coach between the bars . . . . .                                   | 0.50 point |
| 6. Repetition of a missed element . . . . .                           | 0.50 point |
| 7. Light touch of the bar . . . . .                                   | 0.10 point |
| 8. Touch more pronounced (heavier) . . . . .                          | 0.20 point |
| 9. Aid by the coach during the exercise (even a small touch . . . . . | 1.50 point |
| 10. Aid by the coach upon arriving on the ground . . . . .            | 0.50 point |
| 11. Stops without reason . . . . .                                    | 0.20 point |
| 12. Passing under the bar, or touching the bar on the mount . . . . . | 1.00 point |

# Uneven bars

## 1. Mounts

### Medium difficulty

1. Turn forward in support without manual grasps (free front hip circle).

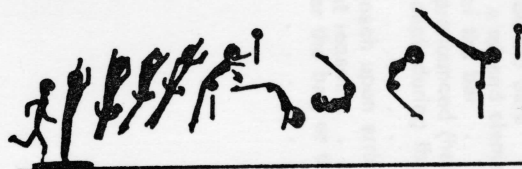


2. Jump to straddle over the LB to a stretched hang on the HB (jump straddle LB, catch HB in hang).



### Superior difficulty

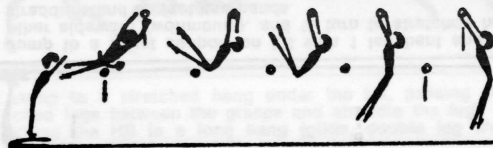
1. Jump with a full twist to a front rest on the LB without grip and free hip circle forward without the hands.



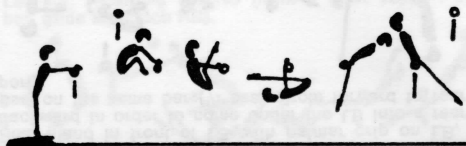
2. Jump with 1/2 turn to the LB, catching at knees and turn backwards (hock swing followed by catch on HB).



3. Jump straddle with 1/2 turn over LB to catch in hang on HB.



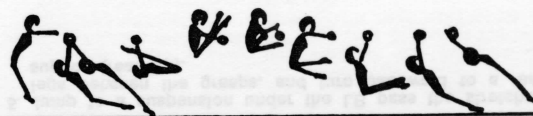
4. Stand facing bars, grasping low bar with both hands, jump, squatting legs through arms to a rear inverted hang and back kip to a rear support.



3. Straddle or squat jump over the LB to a hang on HB, by swinging return passing the legs straddled over the LB with displacement of the hands to a suspension on the LB (return with back straddle from hang on HB to suspended hang outside of LB).



4. Jump to hang on the LB, passing legs stretched between the grasps into a straddling of the legs, releasing the grasps in order to repeat the suspension on the LB (glide, double leg shoot to a straddle cut and catch on LB).





# Uneven bars

24

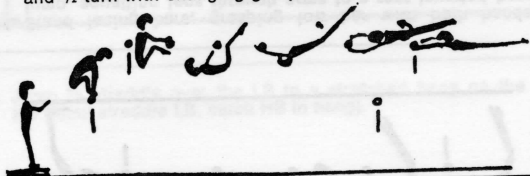
## 1. Mounts (continued)

### Medium difficulty

5. Rear stand in front of LB with palmar grip on LB, jump backward in order to come under the LB into a rear support on the same bar ( $\frac{1}{2}$  seat circle forward to rear support).



6. Squat jump over the LB to a hang on the HB, cast forward and  $\frac{1}{2}$  turn with changing grasp of one hand.

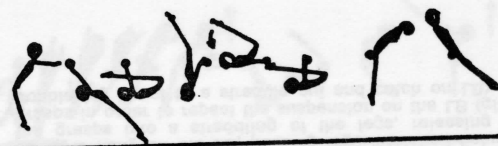


7. Jump to a squat support on LB with 1 leg bent and the other sideward (wolfmount), and  $\frac{1}{2}$  turn to stretched held straddle stand on feet and hands.

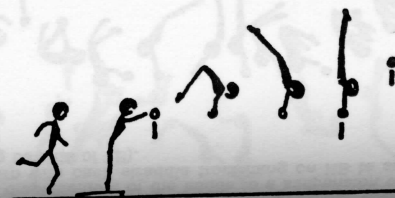


### Superior difficulty

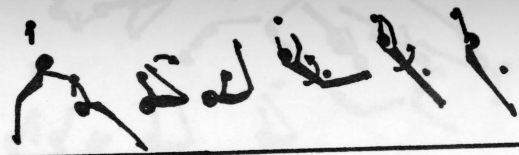
5. Jump to a suspension under the LB pass the stretched legs between the grasps, and turn backward to a rear support (rear kip).



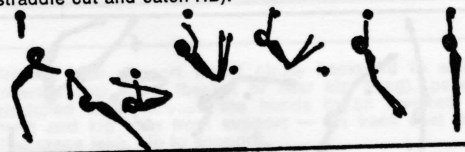
6. Jump to an inverted stretched support (handstand) on the LB.



8. Jump to a stretched hang on LB, kip (glide) with  $\frac{1}{2}$  turn to catch in hang on the HB.



9. Jump to a stretched hang under the LB, passing stretched legs between the grasps and straddle the legs catching the HB in a long hang (glide, double leg shoot, straddle cut and catch HB).



10. From a front support on LB, thrust to a suspension on the LB, kip, regaining the HB (from a front support on low bar, glide kip-catch HB).



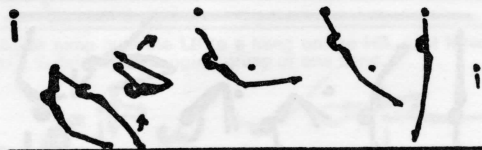
25

## 2. Establishments

a) By kip

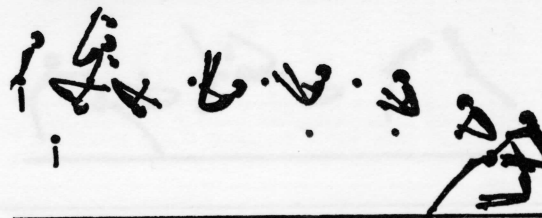
Medium difficulty

1. On the LB, kip to a front support while immediately displacing the hands to the HB.

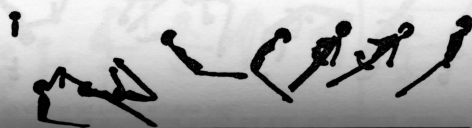


Superior difficulty

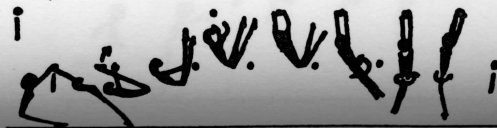
1. From a stretched rear support on the HB, facing outward, semi-invert backward to a hang (kip suspension), by swinging, return passing the straddled legs over the LB and displace the hands to the LB in a stretched suspension legs straight moving forward (1/2 back seat circle — back straddle over LB — catch LB).



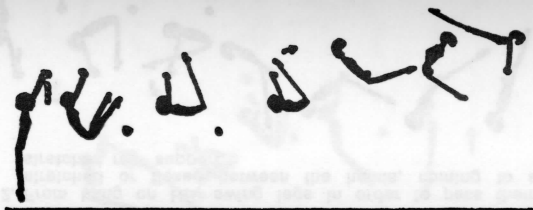
2. From LB, kip to a front support with a 1/2 turn to a rear support.



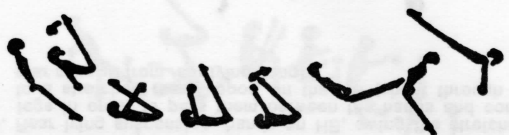
2. From a suspension on the LB, legs stretched forward, swing passing legs stretched between the grasps and by return swing, come to a stretched rear support, immediately passing the straddled legs backward with displacement of the hands to the HB and 360° turn to catch HB — (glide, double leg shoot, straddle cut, full turn, catch HB).



3. From a suspension on the HB (long hang), swing the legs to an inverted front support and kip to a front support.



4. From a rear support invert circle backward to a semi-inverted rear hang (basket or rear kip hang), pass the stretched legs between the hands to an inverted front hang and kip to a front support — (1/2 back seat circle, disengage legs, kip to support).



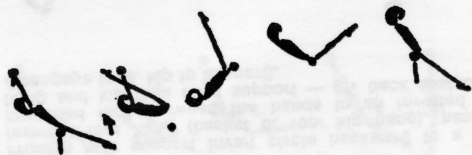


# Uneven bars

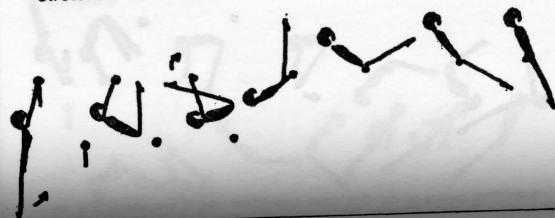
## 2. Establishments b) To a rear support

### Medium difficulty

1. Rear lying suspension, hands on HB, swing the stretched legs in order to pass them between the hands and come to a stretched rear support on the HB (shoot through to rear support from rear lying hang).

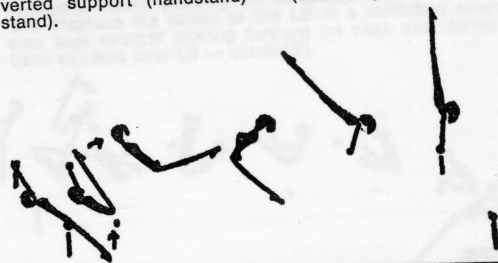


2. From hang on HB, swing legs in order to pass them stretched or flexed between the hands, coming to a stretched rear support.

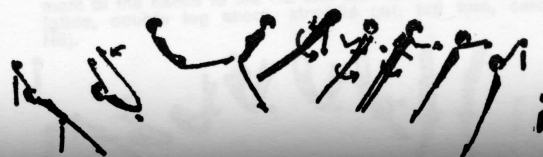


### Superior difficulty

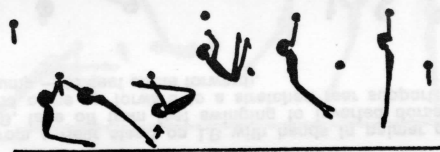
1. From rear lying hang, kip with thrust backward to an inverted support (handstand) — (stationary kip to handstand).



2. From a rear lying hang, kip with a full pirouette in order to grasp the HB.



3. From hang on LB, swing the stretched legs in order to pass between the grasps immediately without touching the bar pass the legs separated (straddled) backwards and displace the hands to the HB (glide double leg shoot — straddle cut catch HB).



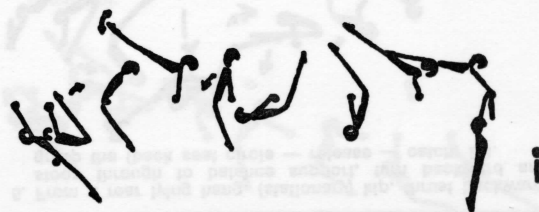
3. From suspension on LB, (glide) kip with 1/2 or full turn to catch in hang on HB.


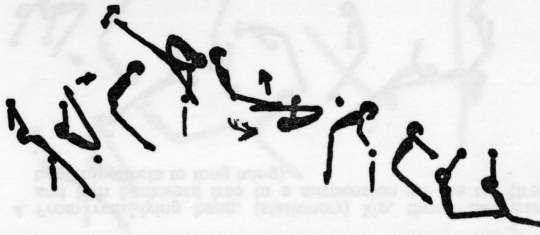
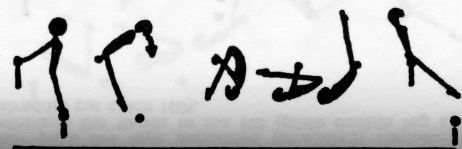


4. From a stretched rear support, invert (circle) backward to a semi-inverted hang, on return swing, pass the legs straddled to a hang on the LB or displace the hands to grasp the HB (basket, straddle catch HB or LB).



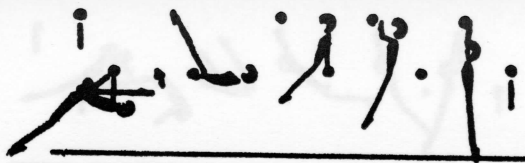
4. From rear lying hang, (stationary) kip, thrust backward and turn backward free to a suspension on the HB (free back hip circle to long hang).



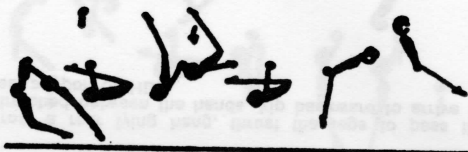
|  | Medium difficulty  | Superior difficulty  |
|--|--|--|
| <b>2. Establishments</b><br>b) To a rear support (continued) | <p>5. Same exercise from suspension on LB.</p>    | <p>5. From a rear lying hang, (stationary) kip, thrust backward, stoop through to balance support, turn backward and grasp the (back seat circle — release — catch) LB.</p>  |
|  | <p>6. From a Rear stand on LB with hands in palmar grip on HB, take off from feet swinging to inverted dorsal hang and come up forward to a stretched rear support on HB (jump — 1/2 seat circle forward).</p>  |  |

c) By reverse kips

7. From an semi inverted rear hang facing HB, return swing forward upward, shoot through a rear support to long hang on HB.



1. From a suspended hang on LB, swing forward passing the stretched legs to a dorsal hang (basket), on return swing, rear kip to a stretched rear support.



1. From a rear lying hang, thrust the legs to pass them extended between the arms to an inverted hang, swing backward into rear kip under HB into displacing the hands to a suspension on the LB (reverse kip, release, catch LB).



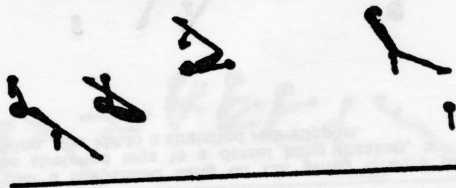
# Uneven bars

Superior difficulty

Medium difficulty

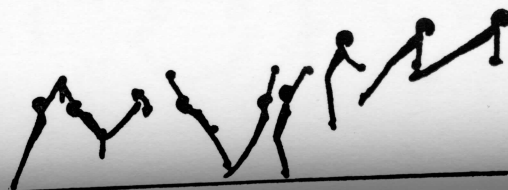
## 2. Establishments c) By reverse kips (continued)

2. From a rear lying hang, thrust the legs to pass them stretched between the hands, kip backward to arrive in a rear support on HB.



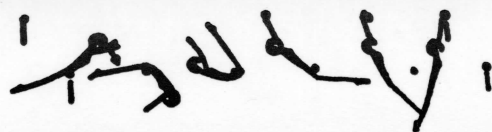
## d) Establishments by thrusting backward

1. From a stretched hang on HB, swing backward to arrive into a front support (back uprise).



## 3. Turns a) Moving forward to a front support (front circles)

1. Turn in support forward without hands to a hang on HB (front hip circle LB free to catch in hang on HB).



1. Front support, turn forward in support (forward hip circle) thrust backward to a handstand on the LB or HB.



2. Front support on HB, cast legs backward stoop through to «L» balance support, palmar grip, turn forward (front seat circle) to a hang.



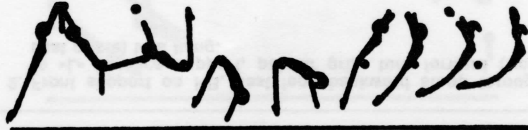
# Uneven bars

34

**3. Turns**  
b) Moving backward to a front support — (backhip circles)

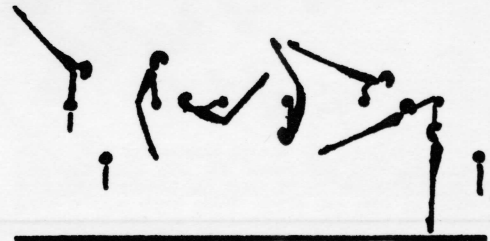
Medium difficulty

1. From a long hang on HB, swing forward under LB, turn backward on LB without hand grasps to a hang on HB (eagle catch).

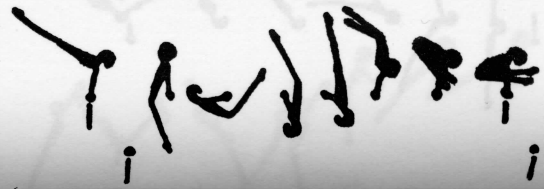


Superior difficulty

1. From a free front support (body away from bar), turn backward in free support to a hang (free back hip circle on HB).



2. Free front support, turn backward in support passing the legs straddled outside the hands to a straddle support (free back hip to straddle support on HB).



3. From Hang on HB, thrust forward to turn backward under LB without hands (from cast back hip circle), 1/2 turn to a hang by knees, turn backward (hock swing backward).



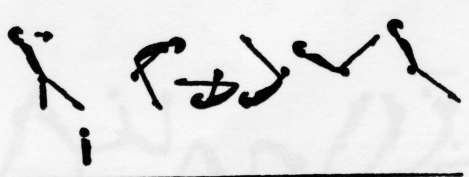
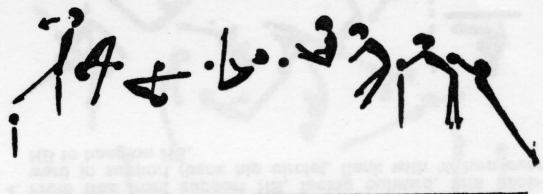
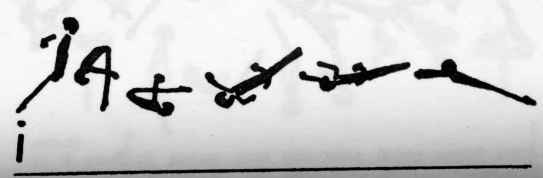
4. From free front support HB, facing outward, turn backward in support (back hip circle), flank with 1/2 turn over HB to hang on HB.



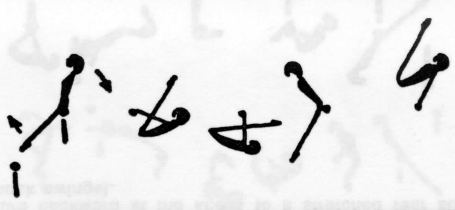
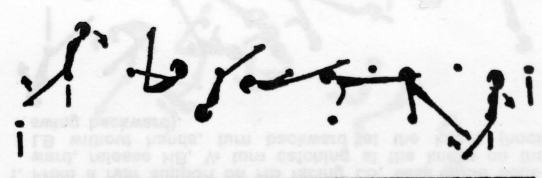

35

# Uneven bars

36

|   | Medium difficulty  | Superior difficulty  |
|---|--|--|
| <b>3. Turns</b><br>c) Moving forward to a rear support — (front seat circles) | 1. From rear support, hands palmar, turn in support forward.  | 1. From rear support HB facing inward, turn in support forward, straddle the legs with changing of the grasps to a hang on HB (straddle cut to catch HB).  |
|   |  | 2. Rear support on HB, hands palmar, turn forward (seat circle forward), 1/2 turn to hang on HB (shoot out to 1/2 turn catch on HB).                       |

d) Moving backward to a rear support — (backseat circles)

|  |  |
|--|--|
| 1. Rear support on HB, turn backward in support to a rear support (back seat circle).  | 1. Rear support on HB facing the LB, turn backward to (release) front support on LB.  |
|  | 2. Rear support on HB, facing the LB, turn backward (release) to hang on LB.         |

37



# Uneven bars

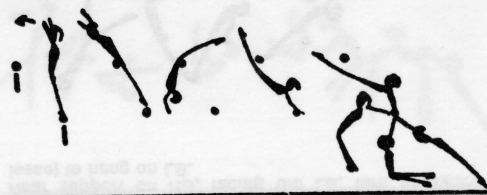
38

**3. Turns**  
d) Moving backward to a rear support — (back seat circles) (continued)

Medium difficulty

Superior difficulty

3. From rear stand on LB move to rear support on HB, thrust the arms backward in order to turn backward to a hang on the LB (layout free backward fall to catch on LB into hang).



e) Moving backward from the knees — (hock swings)

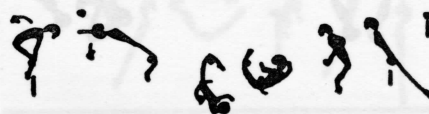
1. Turn backward at the knees to a stretched rear support (hock swings).



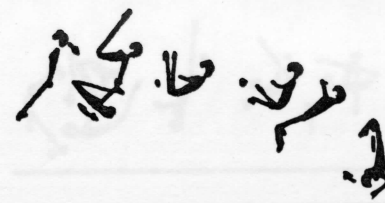
1. From a rear support on HB facing LB, seat circle backward, release HB, 1/2 turn catching at the knees on the LB without hands, turn backward at the knees (hock swing backward).



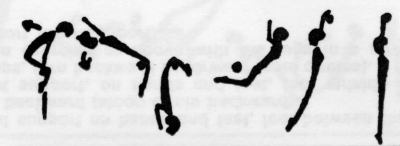
2. Turn backward at the knees, 1/2 turn to a front support.



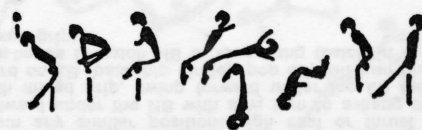
2. From a rear support on HB, facing outward, turn backward to an inverted rear hang, on return swing, pass the legs straddled to a hang (suspension) at the knees on the LB, and without hand grasps, turn backward at the knees (hock swing backward).



3. (From an inner rear seat) turn backward on the LB to a hang on HB.



3. From a front support on LB pass the legs straddled over the LB to a hang (suspension) at the knees and without hand grasps, turn backward to a rear support.



39

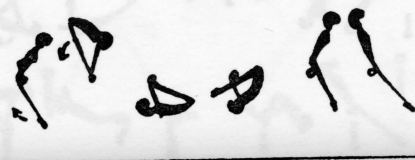
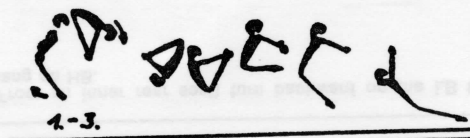
# Uneven bars

40

## 3. Turns f) Turns

### Medium difficulty

1. Front support on hands and feet, feet between the grasps, turn backward (stoop circle backward).
2. Front support, on hands and feet, feet outside the hand grasps, turn backward or forward (sole circles).
3. Same exercise as above with the legs in a straddle «L» support (free support).



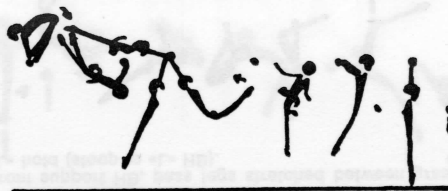
### Superior difficulty

1. From any similar position: high cast or thrust forward outward under the HB with a  $\frac{1}{2}$  turn to a hang stretched with mixed grip, swing forward under the LB turn backward on LB (back hip circle): pop off, full turn displacing the hands to catch HB in long hang (catch in regular or mixed grip).

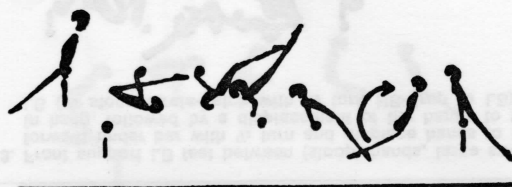


## 4. Swings under the bar with $\frac{1}{2}$ turn

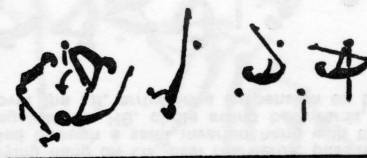
1. Front support on HB facing out or feet outside hands in straddle stand or in straddle «L» hold: high cast forward under the bar with  $\frac{1}{2}$  turn, swing forward under LB, turn backward and grasp HB in hang with or without a  $\frac{1}{2}$  turn (wrap around  $\frac{1}{2}$  turn catch).



2. Rear support on HB facing outward: swing rearwards under the HB, dislocate, displacing hands to LB and turn backward (back Hip) to a front support.



1. From a front support LB facing HB, or in a front support on hands and feet with the feet outside the hands (straddle stand), (sole circle) large swing, moving forward under the bar and displace the hands to a semi-inverted rear hang on the HB. (catch in piked hang, legs together).



2. From front support on HB facing inward, high cast (swing) under the HB over the LB,  $\frac{1}{2}$  turn displacing the hands to catch in a hang on the LB.



41

# Uneven bars

42

**under the bar  
with 1/2 turn  
(continued)**

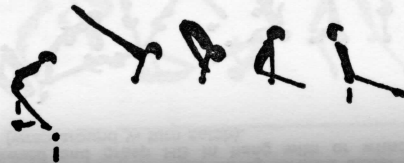
3. Front support LB feet between (stoop) hands, large swing forward under bar with 1/2 turn and displace hands to HB in hang, followed by a displacement of the hands to the LB (1/2 stoop circle-catch with 1/2 turn HB-drop to LB).



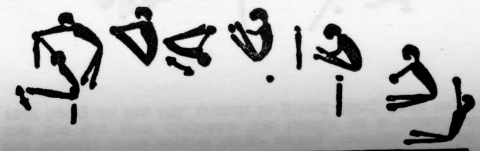
Superior difficulty

**5. Passing of  
the Legs**

1. Front support HB, pass legs stretched between grasps, to «L» hold (stoop to «L» HB).



1. Front lying hang on LB, cast rearwards, passing the legs straddled through a semi inverted hang with the feet resting against the HB, circle swing backwards, spring to jump over the LB, arrive in a suspension on LB.



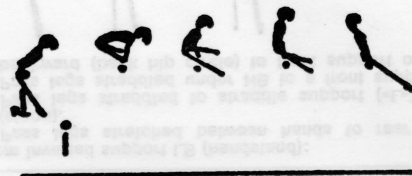
2. Stand on LB facing outward, straddle jump backward over HB, to hang HB.



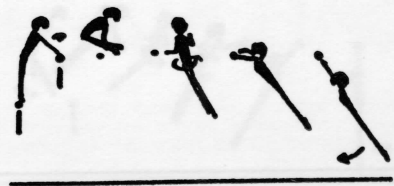
2. From a stand rearward on the LB, straddle jump backward over the HB to a hang, without stopping swing forward to a suspension on the LB.



3. Front support HB, pass legs straddled over bar to rear support.



3. From a stand on LB facing the HB, straddle jump over the HB, 1/2 turn, catch HB in hang.



43

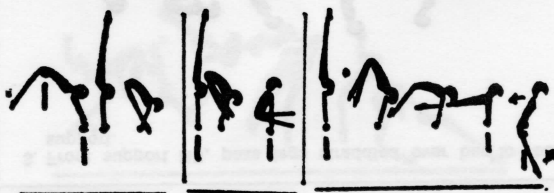


# Uneven bars

44

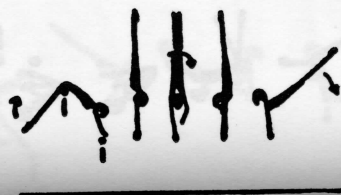
## 5. Passing of the Legs (continued)

4. From inverted support LB (handstand):
  - a) Pass legs stretched between hands to rear support (stoop).
  - b) Pass legs straddled to straddle support («L»).
  - c) Pass legs straddled under HB to a front support, turn backward (back hip circle) to front support on LB.



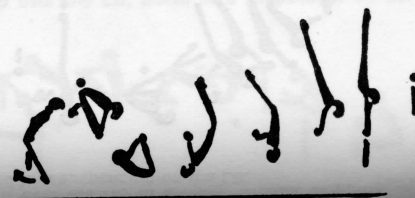
## 6. Inverted Stretched Supports — (handstands)

1. From an inverted support sideways LB (side handstand), 1/2 turn around the long axis of the body.

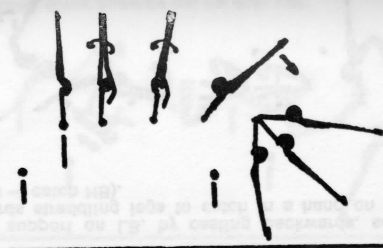


## Superior difficulty

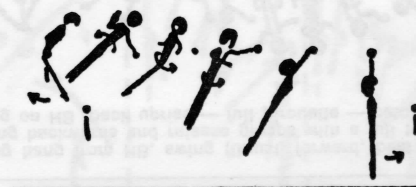
1. From a stretched support on hands and feet with feet outside the handgrasps turn backward to an inverted stretched support (handstand).



2. From an inverted side support (side handstand) on HB, 1/2 turn around the long axis of the body, descend to hang.



1. From a front support on HB, swing rearwards with a full turn to arrive in a hang on the HB (full pirouette — catch).



## 7. Turns

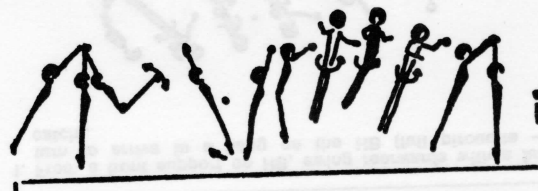
45

Superior difficulty

Medium difficulty

## 7. Turns (continued)

2. Long hang from HB, swing (thrust) forward, beat on LB, swing backwards and release grasps with a full turn to a hang on HB (back uprise — full pirouette — catch).



## 8. Somersault

1. Front support on LB, by casting backwards, somersault forwards straddling legs to catch in a hang on HB (front somie — catch HB).

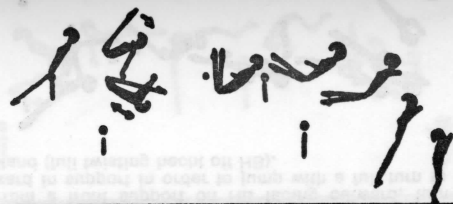


## 9. Dismounts

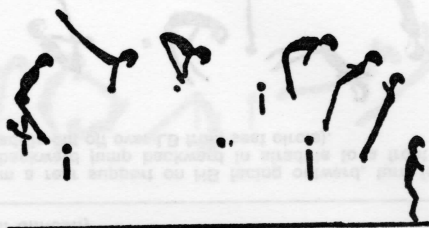
1. From a rear support on HB, facing the LB, turn backward to a semi-inverted rear hang, on return Swing, jump while straddling the legs sideward with  $\frac{1}{2}$  turn to a rear stand (back straddle cut off with  $\frac{1}{2}$  turn).



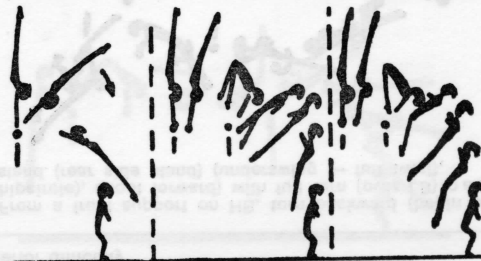
1. From a rear support on HB facing outward, turn backward to a semi-inverted rear hang, on return swing, jump backward over the LB passing the legs straddled to a stand frontways. (back straddle cut off over LB).



2. From a front support on HB facing inward, jump forward over both bars, legs straddled sideward or legs together and stretched between the arms to a rear stand (straddle or stoop over both bars).



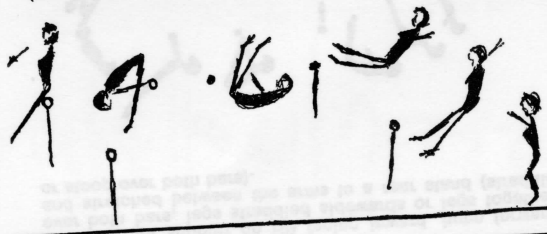
2. From an inverted support (handstand) on the HB dismount:  
a) By turning over forward (turnover).  
b) Passing the legs stretched between the grasps (stoop).  
c) With a straddle of the legs to a rear stand (straddle).



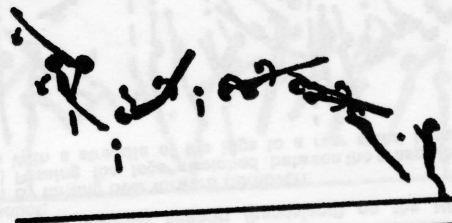
## 9. Dismounts (continued)

Medium difficulty

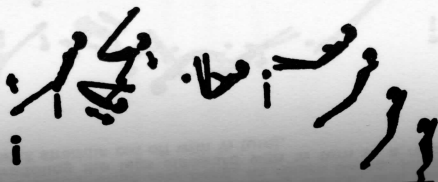
3. From a rear support on HB facing outward, turn forward or backward jump backward in straddle to a front stand (straddle cut off over LB from seat circle).



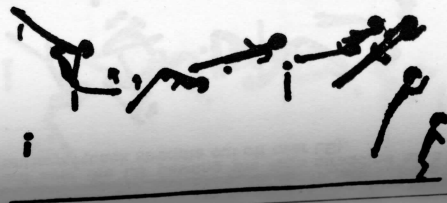
3. From a front support on HB, turn backward (begin back hipcircle), shoot forward) with full turn (over LB) to a side stand (rear side stand) (underswing — full twist).



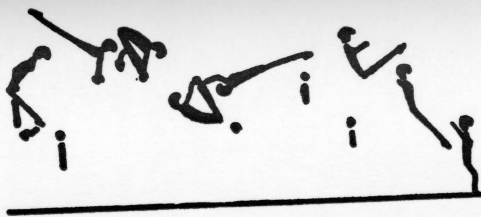
4. From rear support on HB facing inward, turn backward to a semi-inverted rear hang, on return swing, jump backward while straddling the legs sideways to a front stand (back straddle cut off HB).



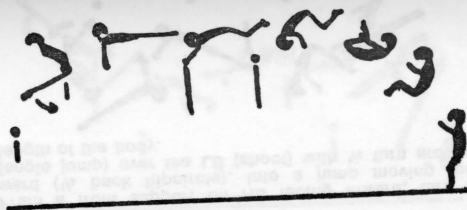
4. From a front support on HB facing outward, turn backward in support in order to jump with a full turn to a rear stand (full twisting hecht off HB).



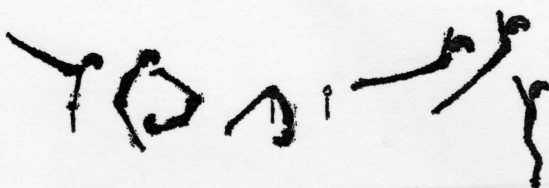
5. From a front support on HB facing the LB, turn backward (back hip circle —  $\frac{1}{2}$ ) into a jump moving forward (shoot) over the LB to a rear stand — (underswing).



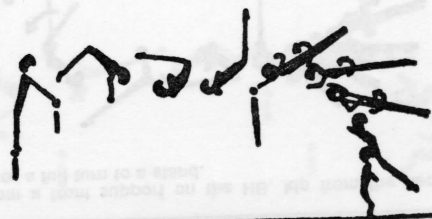
5. From a front support on HB facing inward, cast backward in order to jump moving forward by somersaulting forward to a front stand (cast, some forward away from HB to front stand).



6. Hecht jump over the LB.



6. From an upright stand on LB, kip from the neck on the HB with a  $\frac{1}{2}$  turn or full turn to a stand.



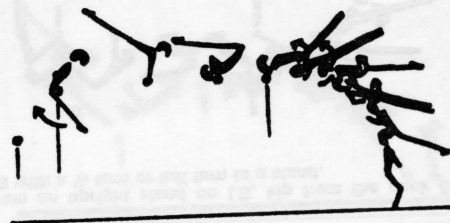
# Uneven bars

## 9. Dismounts (continued)

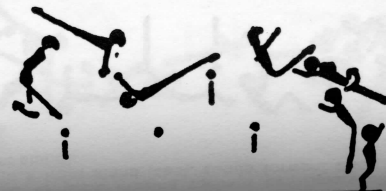
Medium difficulty

Superior difficulty

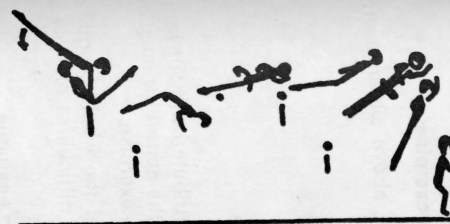
7. From a front support on the HB, kip from the neck with  $\frac{1}{2}$  or a full turn to a stand.



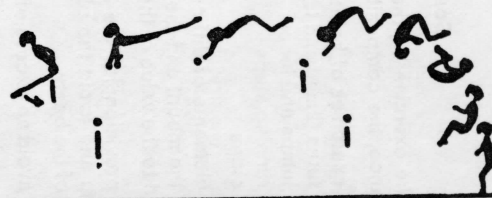
8. From a front support on HB facing inward, turn backward ( $\frac{1}{2}$  back hipcircle), into a jump moving forward (angle jump) over the LB (shoot) with  $\frac{1}{2}$  turn around the length of the body.



9. From a front support on HB, turn backward in support, hecht jump over the LB with  $\frac{1}{2}$  or full turn to a stand (hecht over LB with  $\frac{1}{2}$  or full twist).



10. From a front support on HB, cast backwards, crossing over the LB by somersaulting forward (cast front some over LB).





## BALANCE BEAM

### Article 14

#### Composition of the exercise

The exercise on the beam must be, above all, an exercise of balance, the composition including:

- exercises of balance
- turns (small and large)
- jumps and leaps
- running steps
- steps
- elements of difficulty logically distributed without forgetting that the mount and the dismount from the apparatus must correspond to the value of the intensity of the exercise.
- provision for the maximum use of the whole length of the beam and avoid the placement of the difficulties entirely at one end of the beam.
- avoid an excess of lying and sitting positions.

#### Rhythm

This factor is very important in a balanced exercise.

A slow, monotonous exercise with stops before each element of difficulty, enormously facilitates the execution and consequently lessens the value of the exercise.

Therefore, an exercise (without rhythm) is less lively, less spectacular, even if the degree of difficulty is sufficient and if the execution is good.

The rhythm must be varied, sometimes alive, sometimes slow, but predominately dynamic and above all uninterrupted.

#### Stops

A maximum of three will be allowed.

If the number of stops is greater, they must be penalized, even if the gymnast executes, during the stop, movements of the arms visible for the sake of filling in this period of rest.

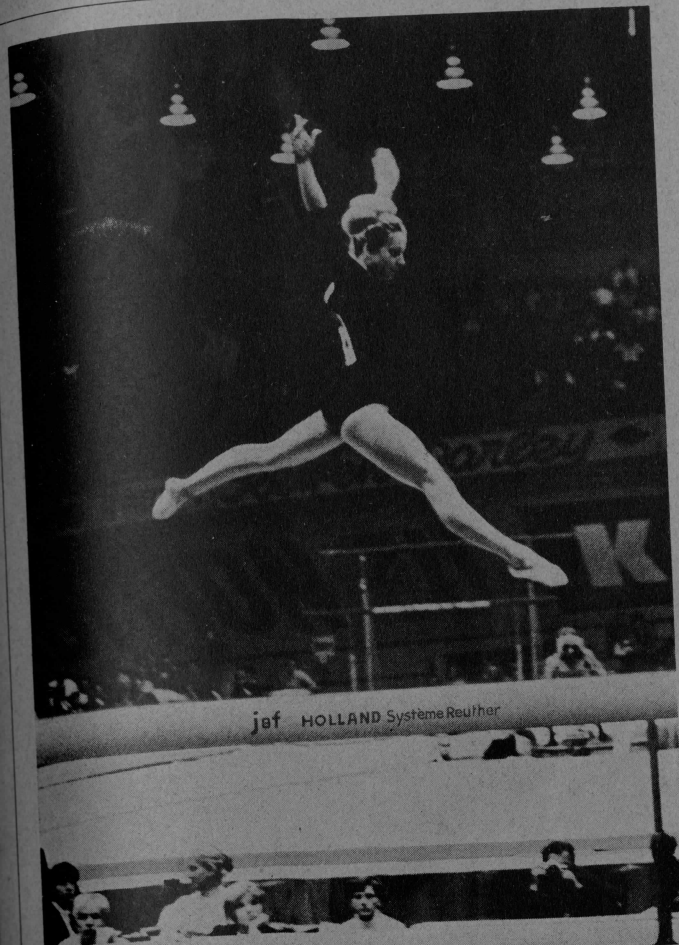
**Duration of the exercise:** 1 minute 20 to 1 minute 45 seconds.

The timer will be started at the moment that the feet of the gymnast leave the floor or the board.

It will be stopped at the end of exercise at the moment that the feet of the gymnast touch the floor.

- a warning signal to the gymnast at 1 minute 40
- a second signal at 1 minute 45

**Fall:** If the gymnast falls down from the beam, she has the right to continue the exercise with a penalty, on condition that she does not remain on the floor beyond 10 seconds. After 10 seconds, the exercise is considered terminated.



janssen & fritsen n.v.

**Run (take off):** For the compulsory and the optional exercise, one additional approach will be allowed at the beginning of the exercise on condition that the gymnast does not touch the beam.

**Board:** Use of the Rheuter Board — which may be placed on the mat is allowed.

### Penalties

|  |            |
|--|------------|
| 1. Fall on the floor or the beam . . . . .   | 0.50 point |
| 2. Support of the hands on the beam to maintain balance . . . . .                  | 0.50 point |
| 3. Touch on the beam after take off (without mounting) . . . . .                   | 0.50 point |
| 4. Touch of the hands on the beam for the purpose of maintaining balance . . . . . | 0.30 point |
| 5. Exercise too long (after 1 minute 45 seconds) . . . . .                         | 0.30 point |
| 6. Unnecessary movements of the trunk in order to maintain balance . . . . .       | 0.30 point |
| 7. Support of one leg on the side of the beam . . . . .                            | 0.40 point |
| 8. Movements of the arms or the legs unnecessarily to maintain balance . . . . .   | 0.20 point |
| 9. Stops without reason . . . . .  | 0.20 point |
| 10. Jumps or leaps without amplitude . . . . .                                     | 0.20 point |
| 11. Turns without sureness . . . . .   | 0.20 point |
| 12. Monotony of rhythm (passage) . . . . .   | 0.20 point |
| 13. Monotony throughout the duration of the exercise . . . . .                     | 0.50 point |
| 14. Exercise too short, terminated before 1 minute 20 seconds . . . . .            | 0.05 point |
| (each second short)  |            |

# Balance beam

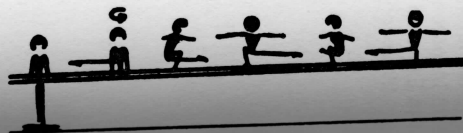
## 1. Mounts

### Medium difficulty

1. Pass the legs straddled to arrive dorsal (straddle cut to rear support).

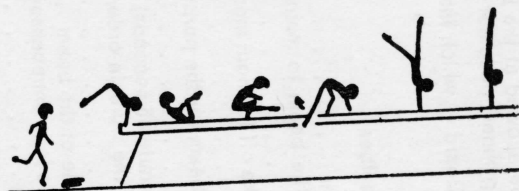


2. Jump with one leg bent between the arms and the other stretched with one or one and 1/2 turn (wolf mount with 1 or 1 1/2 turn).

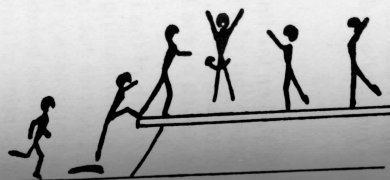


### Superior difficulty

1. Jump on end of the beam, roll forward arriving on one leg, swinging the legs alternately to handstand.



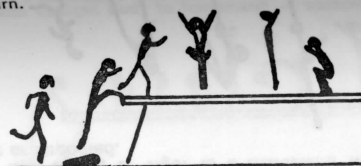
2. Jump on the end of the beam on one foot followed by a jump turn on one leg ending in an upright standing position.



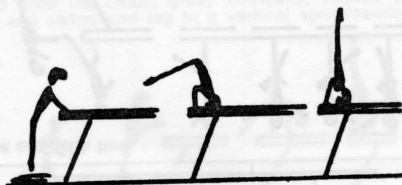
3. Spring obliquely to a riding seat and 1/2 turn to a free position (scissors mount-1/2 turn free).



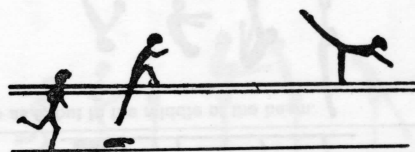
3. Like 2 but arrive in a squat (crouched) position after the jump turn.



4. Tripod mount on the end of the beam and continue.



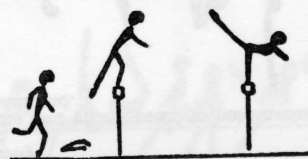
4. Jump on 1 foot to a front scale (oblique mount).



5. Run obliquely, jump without the hands onto 1 foot or to a squat position with 1/2 or full turn (oblique free foot mount).



5. Same as 4, directly at the side of the beam.

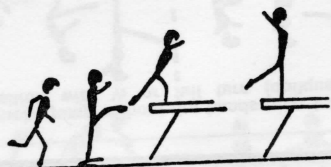


# Balance beam

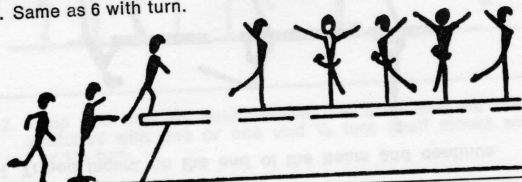
## 1. Mounts (continued)

### Medium difficulty

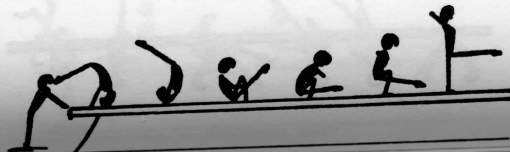
6. Jump on the end of the beam on 1 foot, the other leg free.



7. Same as 6 with turn.

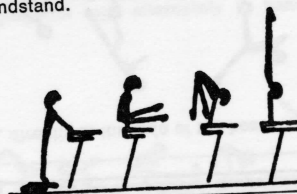


8. Roll forward on the end of the beam finishing on one foot.

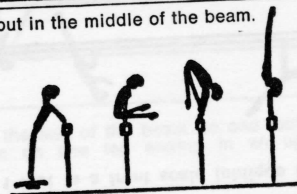


### Superior difficulty

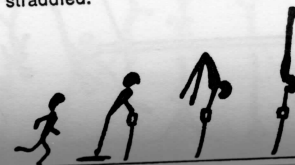
6. Jump on the end of the beam to hold a straddle and go up to a handstand.



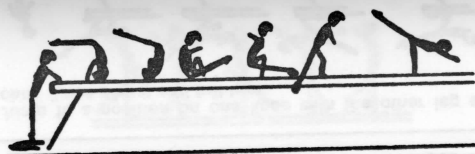
7. Same as 6, but in the middle of the beam.



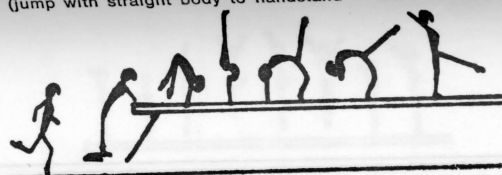
8. Jump with spring or vigor to a handstand with legs together or straddled.



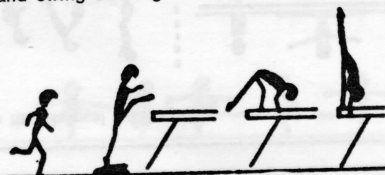
9. Same as 8 rising up into a front scale.



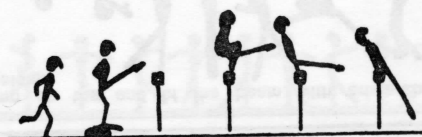
9. Spring to a handstand and turn over forward onto one leg (jump with straight body to handstand — walkover out).



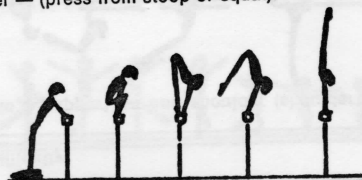
10. Jump onto the beam, grasp manually, stretch arms and legs and swing one leg to a vertical split (needle scale).



10. Spring, passing one leg stretched, the other leg bent to rear support (thief vault mount).



11. Jump, to position with legs bent or stretched between the hand grasps, press to lateral (side) handstand with legs together — (press from stoop or squat).



11. On the end of the beam, spring to a stand on one shoulder and roll forward to a riding seat and 1/2 turn to a free position.





# Balance beam

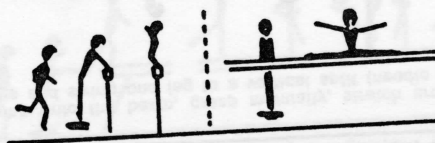
## 1. Mounts (continued)

Medium difficulty

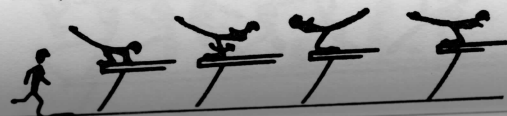
12. Jump to a support on one shoulder (shoulder stand).



13. Jump to a lateral front split.

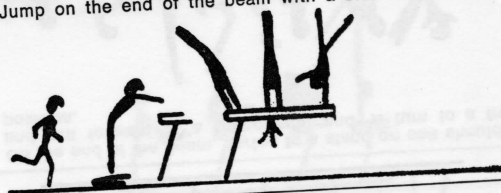


14. Jump to a position on one knee with the other leg stretched (knee scale) and full turn.

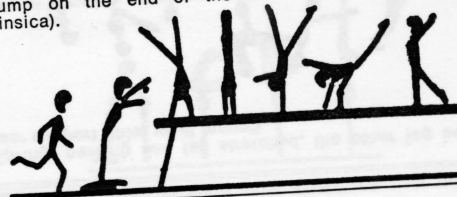


Superior difficulty

12. Jump on the end of the beam with a side carthwheel.



13. Jump on the end of the beam with an arab wheel (tinsica).



## 2. Turns and Pivots

1. From a stand on one leg complete a minimum of one full turn.



2. In a squat stand on 1 leg without support, complete a minimum of 1 turn.



3. In a stand on 1 leg, 1½ turn descending into a squat stand (corkscrew).



1. Jump from both feet and complete a full turn.



2. Two turns in the same plane or axis.



3. 1½ turn on 1 knee.



# Balance beam

## 2. Turns and Pivots (continued)

### Medium difficulty

4. From a stand on 1 leg complete a minimum of 1 turn to a balance on 1 leg.

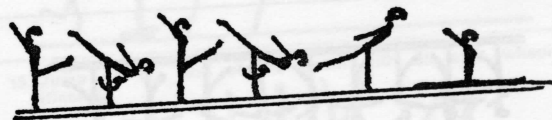


5. From a stand on 1 leg, the other leg bent, complete 1 turn and stretch the bent leg into a front scale.



### Superior difficulty

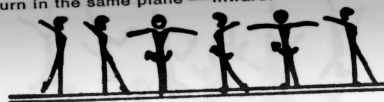
4. On the toes of 1 foot pivot completing 1 turn, while bending the body forward, followed by a second complete turn on the toes of the other foot in order to descend into a split.



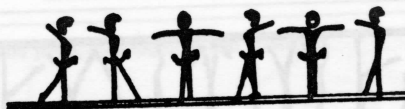
5. From a leap onto leg, 1 1/2 turn to a front scale.



6. Full turn in the same plane — inward.



7. Full turn in the same plane — outward.



8. From a stand on 1 leg with the foot of the free leg against the support leg, complete a minimum of 1 1/2 turns.

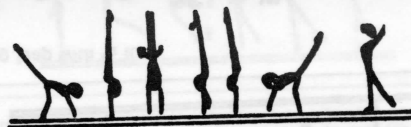


9. Jump from both free with a minimum of 1/2 turn.



6. Cat leap with 1/2 turn.

7. Inverted support (handstand) displacing the hands with 1/2 turn (waltz).



# Balance beam

## 2. Turns and Pivots (continued)

Medium difficulty

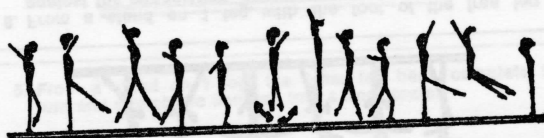
10. Waltz with a minimum of 1/2 turn per measure.



Superior difficulty

## 3. Jumps

1. Several hops in succession with changing of the position of the legs.



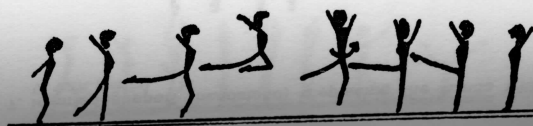
1. Jump bending the legs in front of the body with 1/2 turn.



2. Large cat leap (jump or leap bending the legs in front of the body).



2. Stag leap with 1/2 turn.



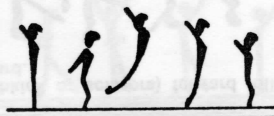
3. Deer leap — Stag leap.



3. Scissors leap with 1/2 turn.



4. Arched jump, legs together and stretched.



4. Turning leap, landing with the body bent forward on 1 leg into a vertical split (jump 1/2 turn to needle scale).



5. Same as 4 with bending of the 2 legs (cheer leader jump).



5. Gallop step rapidly with 1/2 turn each time.



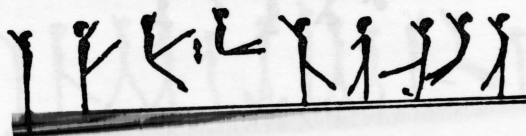
## 3. Jumps (continued)

Medium difficulty

6. Same jump as 5, 1 leg bent, the other straight.



7. Ciseau (hitchkick or scissors) forward followed by a ciseau backward.



8. Stride leap with bending and stretching the forward leg (stag split).



Superior difficulty

6. Several waltz jumps turning in succession.



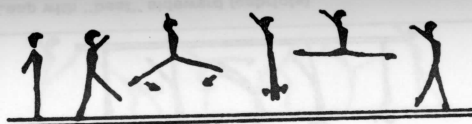
7. Cat leap with 1/2 turn.



8. Swing 1 leg forward, 1/2 turning leap on support leg.



9. Stride leap with changing of the leg (scissors or sweeping split).



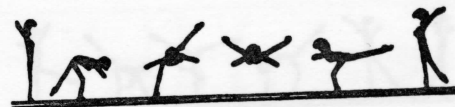
9. Series of large leaps, jumps (different or similar).



10. Turning jump or leap — (1/2 turn).



10. Turning jump, like butterfly.






11. Turning leap (1/2 turn), arriving in a squat, followed by a full turn.






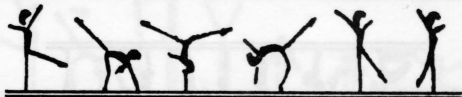
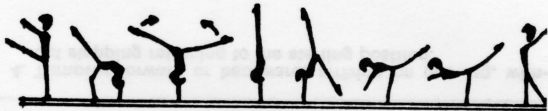

# Balance beam

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|                                | Medium difficulty  | Superior difficulty |
|--------------------------------|--|---------------------|
| <b>3. Jumps</b><br>(continued) | <p>12. Jump stretched — flexed (1 leg stretched forward or side-ward, the other flexed backward) (split jump).</p>  |                     |
|                                | <p>13. Leap with "beat" forward (cabriole).</p>   |                     |
|                                | <p>14. Leap with "beat" backward (cabriole).</p>    |                     |
|                                | <p>15. Leap with "beat" sideward (cabriole).</p>   |                     |

## 4. Flexibilities

29

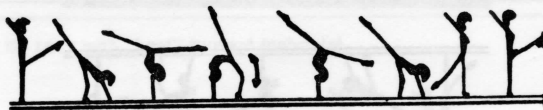
|  |  |
|--|--|
| <p>1. Forward walkover.</p>                     | <p>1. Series of walkovers — forward or backward.</p>  |
| <p>2. Backward walkover.</p>                  | <p>2. Walkover forward on 1 hand.</p>                |
| <p>3. Backward walkover with switch leg.</p>  | <p>3. Walkover backward on 1 hand.</p>               |



## 4. Flexibilities (continued)

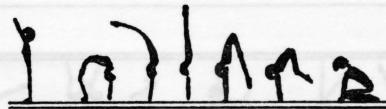
### Medium difficulty

4. Turnover forward or backward, arriving on one leg, without stopping returning to the starting position.



### Superior difficulty

4. Turnover backward with legs together arriving on the knees (back limber).



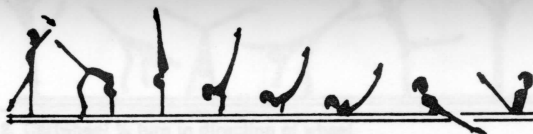
5. Turnover backward stopping in a handstand with one leg bent the other leg stretched (stag).



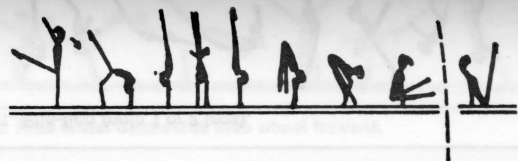
5. Turnover backward, stopping in the handstand, 1/2 turn (waltz rhythm) and roll forward out.



6. Turnover backward, roll onto the chest flexing the arms.



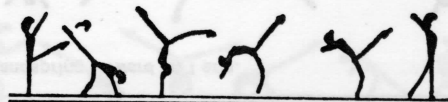
6. Same as 5, finishing in a free straddle support.



7. Same as 5, finishing in a split (back walkover 1/4 turn to handstand — side split).



8. Handspring forward.



# Balance beam

## 4. Flexibilities (continued)

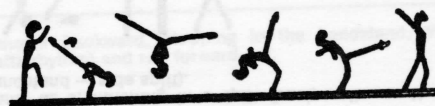
Medium difficulty

Superior difficulty

9. Handspring forward on 1 arm.



10. Aerial walkover.

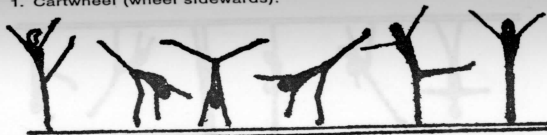


11. Flip-flop (onto 1 or 2 legs).

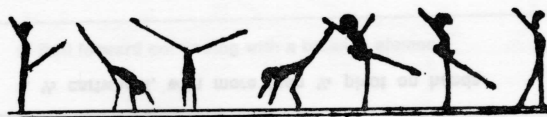


## 5. Wheels

1. Cartwheel (wheel sideways).



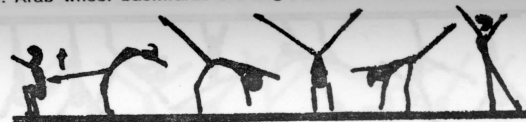
2. Cartwheel 1/4 turn in direction of wheel.



3. Cartwheel from a squat.



1. Arab wheel backwards starting from a crouched position.



2. Arab wheel backwards arab wheel forward.



3. Dive cartwheel or tinsica.



4. Aerial cartwheel.

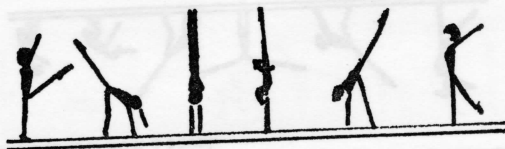


# Balance beam

## 5. Wheels (continued)

### Medium difficulty

4.  $\frac{1}{2}$  cartwheel —  $\frac{1}{4}$  pivot on hands out (end facing direction came from).

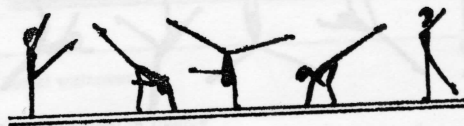


5.  $\frac{1}{2}$  cartwheel, with more than  $\frac{1}{4}$  pivot on hands.

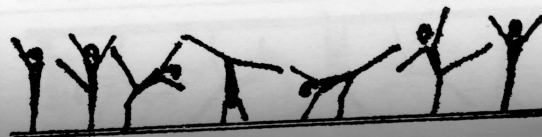


### Superior difficulty

5. Cartwheel on the arm opposite from the direction of the wheel (far arm).



6. Backward cartwheel.

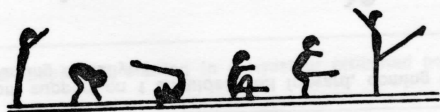


7. Successive cartwheels on 2 and 1 arms.



## 6. Rolls

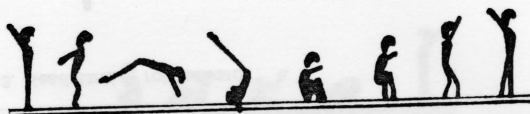
1. Roll forward continuing with a balance element.



1. Free roll forward (without support of the hands).



2. Dive roll.



Medium difficulty

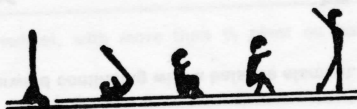
Superior difficulty

## 6. Rolls (continued)

3. Headstand — roll forward.



4. From support on 1 shoulder, roll forward, coming up or returning directly.



5. Roll forward, from 2 feet followed by a walkover forward.



6. Cross straddle support, with swing or whip, roll forward.



7. Roll backward, starting in a squat or crouched position.



# Balance beam

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## 7. Inverted Supports — Handstands

### Medium difficulty

1. Side handstand and split between the arms.



### Superior difficulty

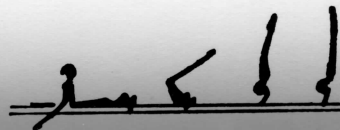
1. Handstand, roll forward without support of the hands (release hands upon initial contact).



2. Handstand, roll forward with legs stretched and without stopping thrust one leg backward to split.



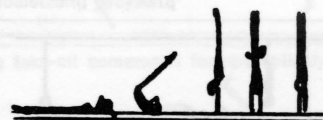
2. Roll backward, extend to handstand.



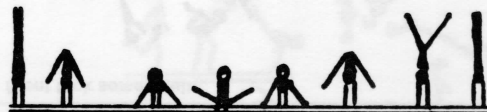
3. Side handstand, descend to a «L» hold between the arms.



3. Roll backward, extend and 1/4 turn (to handstand).



4. Handstand (side), lower with legs straddled to straddle «L», and return stretched handstand.



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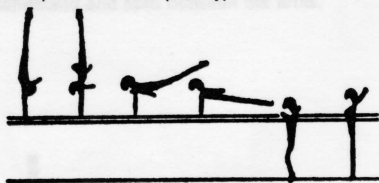


# Balance beam

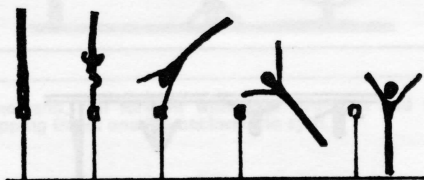
## 8. Dismounts

### Medium difficulty

1. Handstand,  $\frac{1}{4}$  or  $\frac{1}{2}$  turn (wendy).



2. Handstand,  $\frac{1}{4}$  turn cartwheel out.



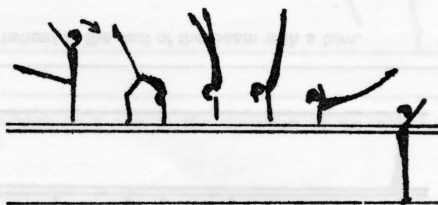
3. Handstand stoop.



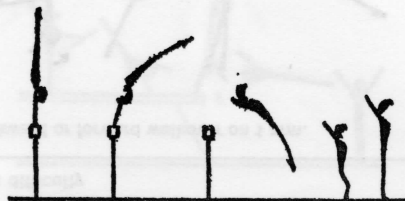
4. Handstand straddle.



5. Backwalkover.



6. Forward turnover.

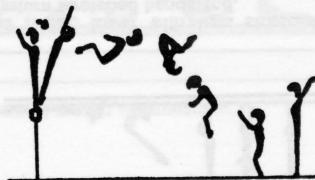


### Superior difficulty

1. Front tuck somersault.



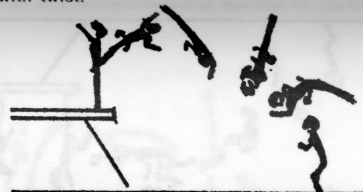
2. Back tuck somersault.



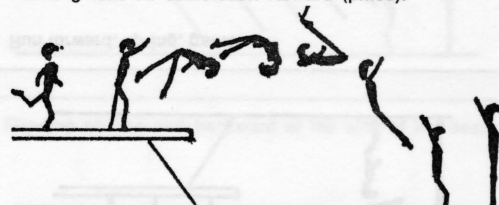
3. Layout somersault backward.



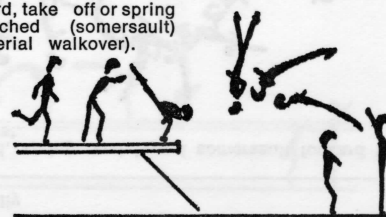
4. Layout with twist.



5. Running take-off somersault forward (piked).



6. Run forward, take off or spring and stretched (somersault) forward (aerial walkover).

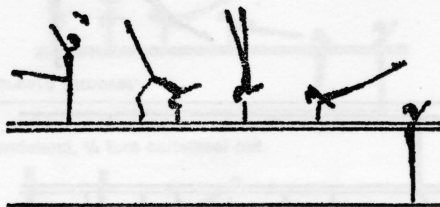


# Balance beam

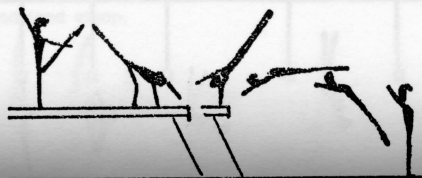
## 8. Dismounts (continued)

### Medium difficulty

7. Backward or forward walkover on 1 arm.

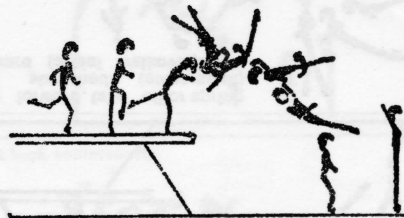


8. Cartwheel at the end of the beam with a turn.

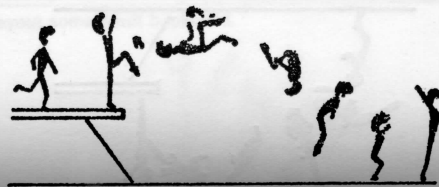


### Superior difficulty

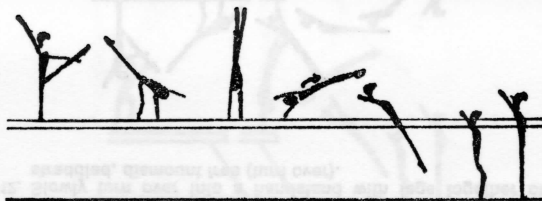
7. Run forward, spring, and layout somersault forward with 1/2 or full twist.



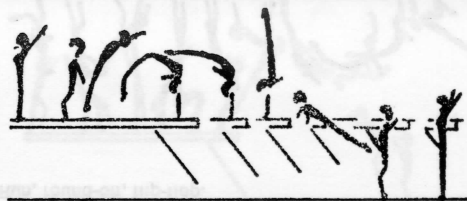
8. Run forward, spring, gainer.



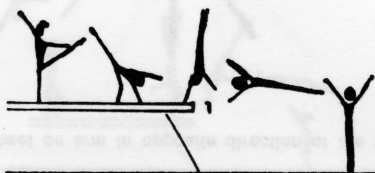
9. Cartwheel at the side of the beam with a turn.



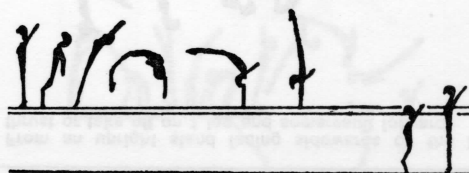
9. Flip-flop on one arm backward at the end of the beam.



10. Cartwheel on 1 arm in the direction of the wheel (near arm).

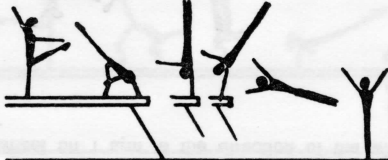
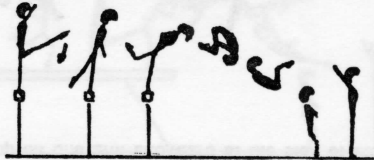
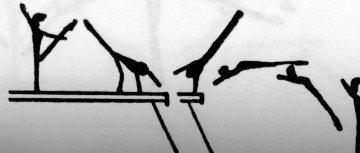
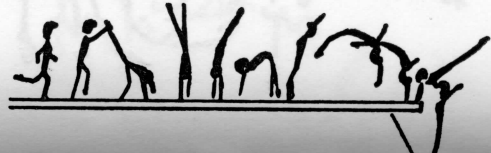


10. Flip-flop on one arm backward at the side of the beam.

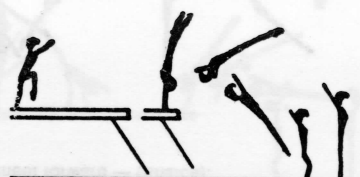
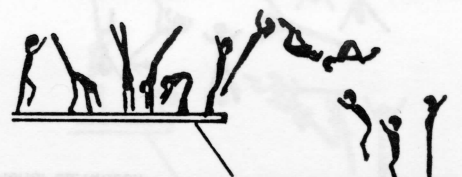
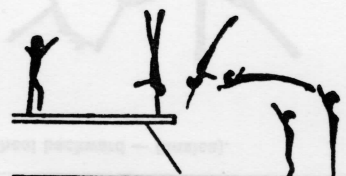
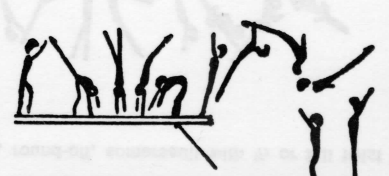


## Balance beam

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|                          | Medium difficulty  | Superior difficulty  |
|--------------------------|--|--|
| 8. Dismounts (continued) | <p>11. Cartwheel on arm in opposite direction of the wheel (far arm).</p>                                 | <p>11. From an upright stand facing sideways on the beam, thrust or take off on 1 leg and somersault forward.</p>  |
|                          | <p>12. Slowly turn over into a handstand with legs together or straddled, dismount free (turn over).</p>  | <p>12. Run, round-off, flip-flop.</p>    |

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|  |  |
|--|--|
| <p>13. Handspring.</p>                         | <p>13. Run, round-off, tuck somersault backward.</p>  |
| <p>14. Handspring with support on 1 arm.</p>  | <p>14. Run, round-off, layout somersault.</p>        |

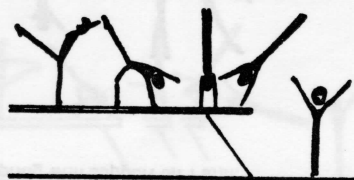
# Balance beam

84

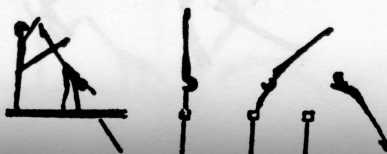
## 8. Dismounts (continued)

### Medium difficulty

15. Arab wheel backward — (tinsica).



16. Arab wheel forward — (tinsica).

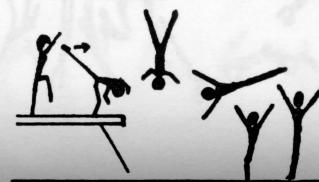


### Superior difficulty

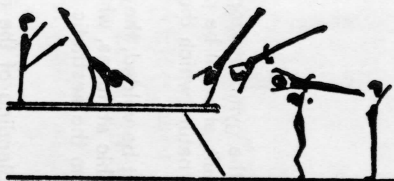
15. Run, round-off, somersault with 1/2 or full twist (spin).



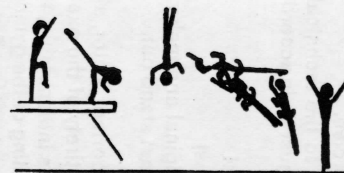
16. Aerial cartwheel.



17. Arab wheel or tinsica with a turn.



17. Aerial cartwheel with 1/4, 1/2 or full turn.



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## Floor exercises

### Article 15

**Composition of the Exercise:** The difficult elements must be distributed logically throughout the exercise.

The sequences, which are important to the technical value for the effect (whole) of the combination, must be in accordance with:

- a) with the level of the difficulties
- b) with the morphology of the gymnast
- c) with the temperament of the gymnast

These sequences must be varied, original and make the grace, suppleness, and dynamism of the gymnast stand out.

**Rhythm:** The rhythm is an equally important factor, allied to the life, beauty and the difficulty of the entirety of the exercise.

The necessity of varying the rhythm is indisputable, for a better execution, and it must appeal to the feeling of the gymnast.

These variations add to the technical value of the exercise which gains equally in spectacular interest.

**Execution:** In the execution, it is necessary to take into consideration the important points below:

- Sureness of acrobatics
- Sureness of turns
- Sureness of balance
- Amplitude of movements
- General posture of the body
- Coordination
- Lightness
- Suppleness
- Relaxation

If at the beginning of the exercise, the gymnast stops herself and begins again due to a personal fault, she will be penalized, except if this incident is of a technical nature which the Jury will evaluate.

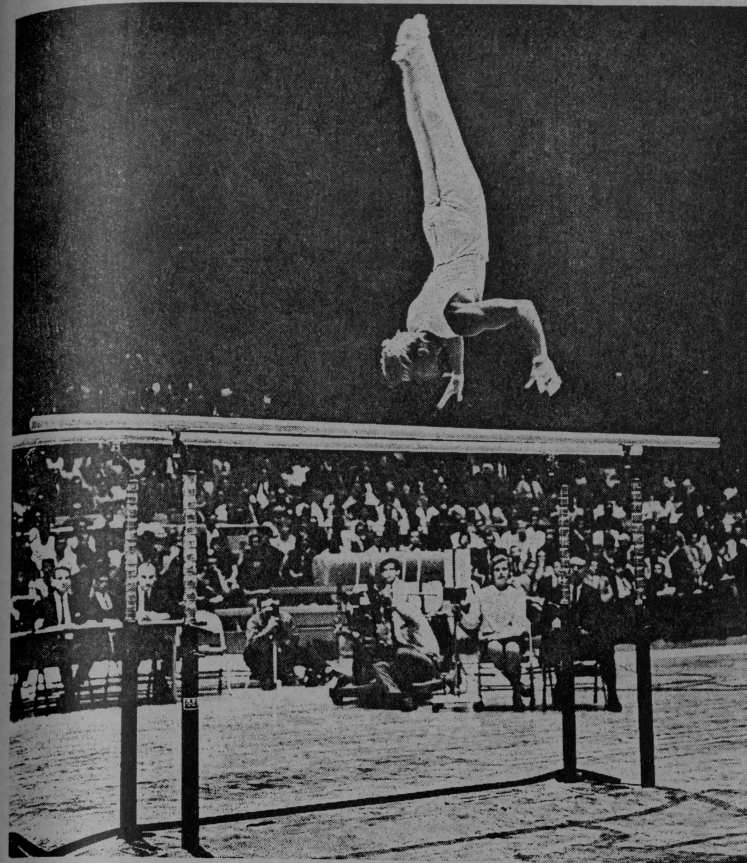
Forced and artificial expressions must be voided, they must be left to the area of modern choreographic attitudes, which under pretext of originality, often detract from the aesthetic beauty of the exercise.

**Musical Accompaniment:** It is the blending of the movement and the music. The accompaniment must personalize the gymnast and contribute to make her exercise a perfect work.

It is an aide for the gymnast, not only on the artistic plane, but also intended to retard fatigue.

The loud background music is to be rejected.

The composition of a floor exercise necessitates a close collaboration with the pianist who constructs (the ideal) the melody according to the parts of the exercise.



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One instrument is authorized for the accompaniment of the floor exercises.

The musical accompaniment must finish in a logical fashion with the end of the exercise.

### **Floor Area — Platform**

The platform is 12 meters × 12 meters. This surface must be used to the maximum by the gymnast.

The line judges will verify the eventual exceeding and will lift a red flag for each fault.

This flag will be lifted only if the feet of the gymnast are found completely to the exterior of the line circling the floor area.

**Duration of the Exercise:** 1 minute to 1 minute 30 seconds.

The clock will start as soon as the gymnast begins a movement of the exercise.

They will be stopped when the gymnast stops herself in a final attitude.

A signal will warn the gymnast at 1 minute 25 seconds.


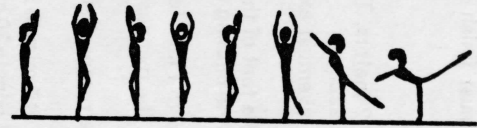
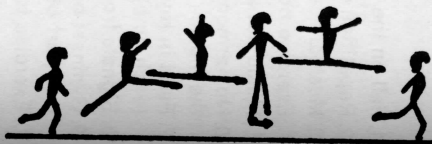
A second signal will sound at 1 minute 30 seconds.

**Aid from the coach:** No aid is authorized during the course of the exercise and it is forbidden for the coach to place herself on the platform.

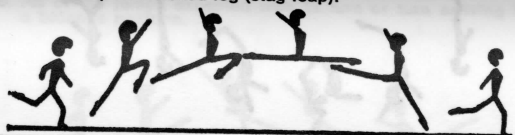
### **Penalties**

|   |                        |
|---|------------------------|
| 1. Fall on the floor . . . . .  | 1.00 point             |
| 2. Repetition of a missed element . . . . .   | 0.50 point             |
| 3. Musical accompaniment not regulation . . . . .                                   | 1.00 point             |
| 4. Exercise not finished by the second signal . . . . .                             | 0.30 point             |
| 5. Music not adapted to the exercise . . . . .                                      | 0.50 point             |
| 6. No harmony between the end of the exercise and the music . . . . .               | 0.50 point             |
| 7. Fault in rhythm during the course of the exercise (each time) . . . . .          | 0.20 point             |
| 8. Signals from the coach to the gymnast . . . . .                                  | 0.30 point             |
| 9. Gymnast outside the floor area one or two feet or one part of the body . . . . . | 0.10 point             |
| 10. Exercise too short (per second) . . . . .                                       | 0.05 point<br>at least |
| 11. Coach on the floor area . . . . .   | 0.50 point             |
| 12. Beginning of the exercise missed by personal error . . . . .                    | 1.00 point             |

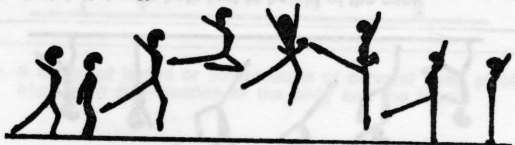
# Floor exercise

|                     | Medium difficulty   | Superior difficulty   |
|---------------------|---|---|
| 1. Jumps and Pivots | <p>1. 2 or 3 stride leaps with the same amplitude and distance.</p>  | <p>1. All the leaps and jumps, pivots, or pirouettes with more than 1 turn and ending into a balance, a walkover or another element.</p>  |
|                     | <p>2. Stride leap with change of leg.</p>                            |   |

3. Stride leap with flexed leg (stag leap).



4. Deer leap (stag) with 1/2 turn.



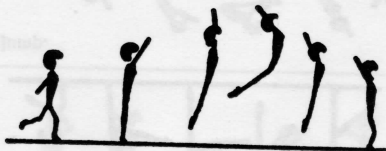
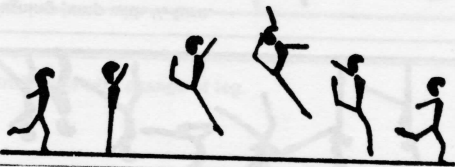
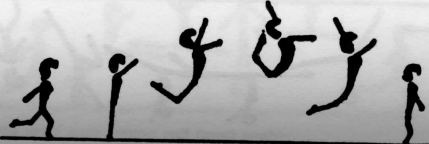
5. Turning jump with 1/2 turn.



6. Pike jump.



# Floor exercise

|                                 | Medium difficulty  | Superior difficulty |
|---------------------------------|--|---------------------|
| 1. Jumps and Pivots (continued) | <p>7. Arch jump with legs stretched.</p>                      |                     |
|                                 | <p>8. Arch jump with one leg stretched the other flexed.</p>  |                     |
|                                 | <p>9. Arch jumps with both feet to height of the neck.</p>    |                     |

10. All of the jumps executed with  $\frac{1}{2}$  turn or turn arriving in a balance position.



11. A series of jumps or combination of several jump pivots, hops, with coordination of the body and the arms.


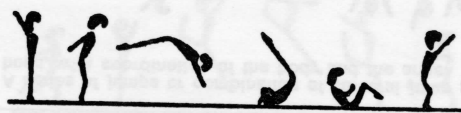
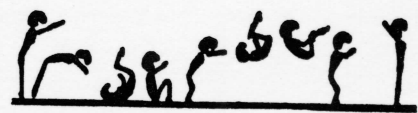



12. Pivots on one or two feet (balls of feet — half toe) a minimum of 360°.



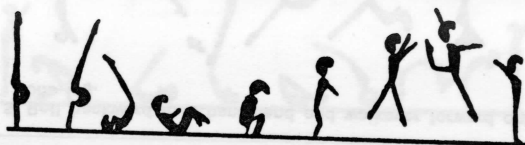
# Floor exercise

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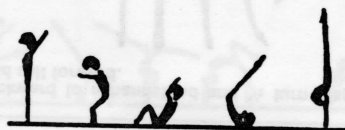
|                                    | Medium difficulty   | Superior difficulty  |
|------------------------------------|---|--|
| 1. Jumps and Pivots<br>(continued) | <p>13. Pirouettes to a split or other position.</p>    |  |
|                                    |   |  |
| 2. Rolls Forward                   | <p>1. Dive roll, starting from a long body (stretched-layout).</p>   | <p>1. Roll forward, somersault forward.</p>  |
|                                    | <p>2. Roll forward without support of the hands after an adjoining element and finishing by means of a balance element.</p>  |  |

## 3. Rolls Backward

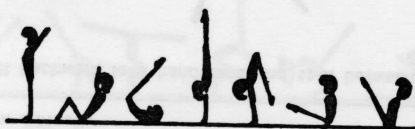
3. Roll forward, after a handstand followed by a leap or jump.



1. Roll backward to a handstand.

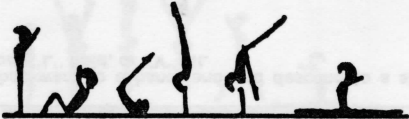
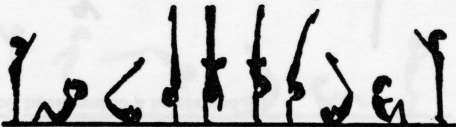



2. Roll backward to a handstand and descend to a straddle support, "L" hold, or "V" sit.


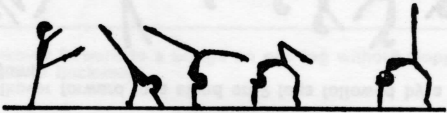
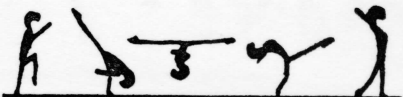
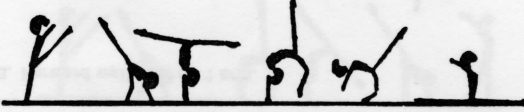


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# Floor exercise

|   | Medium difficulty   | Superior difficulty |
|---|---|---------------------|
| <b>3. Rolls Backward</b><br>(continued) | <p>3. Roll backward to a handstand and split between arms.</p>                             |                     |
|   | <p>4. Roll backward to a handstand and 1/2 turn displacing one hand and roll forward.</p>  |                     |
|   | <p>5. Roll backward to a handstand and walkover forward onto one leg.</p>                  |                     |

## 4. Walkovers and Turns Forward

|  |  |   |
|--|--|---|
| <p>6. From a rolling position backward, kip from the neck forward (to arched stand).</p>  |  |   |
|  | <p>1. Walkover forward on to 1 leg into a bridge, the other leg stretched or bent.</p>  | <p>1. Aerial Walkover.</p>  |
|  | <p>2. Walkover forward to split.</p>    |   |



# Floor exercise

Medium difficulty

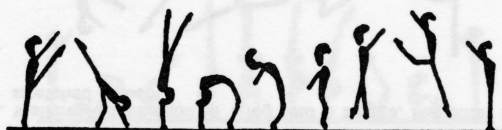
Superior difficulty

## 4. Walkovers and Turns Forward (continued)

3. Forward walkover on 1 arm.



4. Walkover forward to a stand on 2 legs followed by a leap or jump.



5. Walkover forward onto 1 leg, the other leg in a scale position.





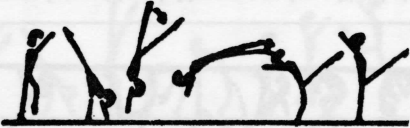

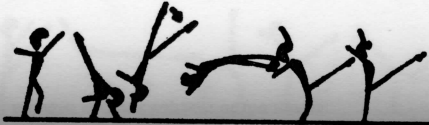


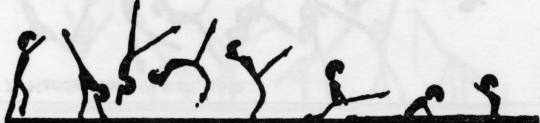
6. Walkover forward onto 1 leg cast the other backward and roll forward without support of the hands.



7. Walkover forward to a bridge on one leg without stopping, walkover backward.



# Floor exercise

|                | Medium difficulty  | Superior difficulty   |
|----------------|--|---|
| 5. Handsprings | <p>1. Handspring with push from 1 hand.</p>                                 | <p>1. Handspring, forward somersault tucked.</p>  |
|                | <p>2. Handspring with change of the legs.</p>                               | <p>2. Handspring, front somersault piked.</p>     |
|                | <p>3. Handspring on 1 arm and change of the legs.</p>                       |   |
|                | <p>4. Handspring on to 1 leg followed by a handspring onto 2 legs.</p>     |   |
|                | <p>5. Handspring on 1 arm followed by a handspring on the other arm.</p>  |   |
|                | <p>6. Handspring to split.</p>    |   |

# Floor exercise

## 5. Handspring (continued)

Medium difficulty

7. Handspring,  $\frac{1}{2}$  turn, split.



8. Handspring with delay of the arms (dive).



9. Roundoff.



10. Handstand — snap down with pike or bent knees and continue by means of another element (spring from handstand to back handspring).



Superior difficulty

1. Handspring, front somersault, split.



2. Handspring, front somersault, pike.



## 6. Cartwheels

1. Series of cartwheels on 1 arm (left, right, and on 2 arms).



2. Cartwheels on 1 arm with rotation.



3. Series of cartwheels backward in one place.



1. Cartwheel,  $\frac{1}{4}$  turn, aerial walkover forward.



2. Cartwheel,  $\frac{1}{4}$  turn, aerial walkover forward.



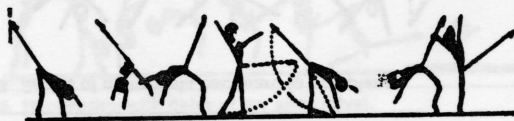
3. Cartwheel,  $\frac{1}{4}$  turn, somersault forward and arab wheel.



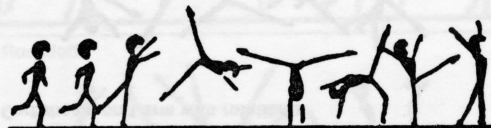
## 7. Arab Wheels Forward — Tinsicas

### Medium difficulty

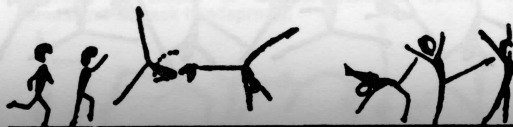
1. Series of arab wheels forward in place.



2. Dive arab wheel.



3. Dive arab wheel with delay of the arms.



### Superior difficulty

1. Aerial cartwheel or tinsica.



2. Series of aerial cartwheels or aerial tinsicas.



3. Handspring, aerial tinsica or cartwheel.



4. Handspring, dive arab wheel.



5. Roundoff, 1/2 turn, dive arab wheel.



# Floor exercise

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## 8. Somersaults Forward (All Superior)

Medium difficulty

Superior difficulty

1. Spring, tuck somersault forward.



2. Spring, somersault forward onto 1 leg, tinsica.



3. Spring, somersault sideward legs together and bent with 1/4 turn forward.



4. Series of aerial walkovers ward from 1 leg.



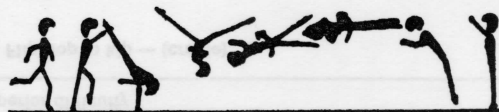
5. Somersault forward, body stretched (layout) from 1 leg —, landing on 2 legs.



6. Front somersault piked.



7. Somersault forward stretched (layout) with 1/2 turn from 1 leg.



105



# Floor exercise

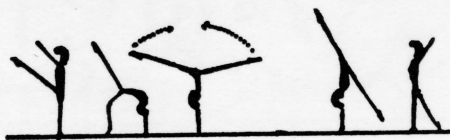
106

## 9. Backward Walkovers

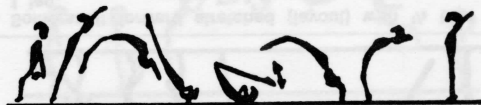
Medium difficulty

Superior difficulty

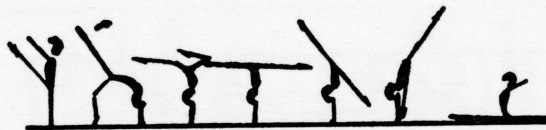
1. Backward walkover with switch leg.



1. Flip-flop to kip — (cradle).



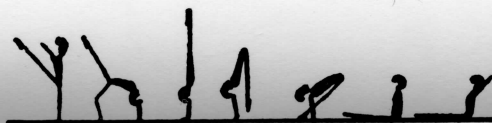
2. Backward walkover, 1 leg bent, then stretch to split.



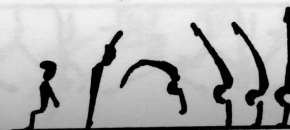
2. Series of flip-flops on 2 legs.



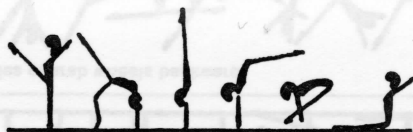
3. Backward walkover, passing of legs in stoop to seat.



3. Flip-flop to handstand.



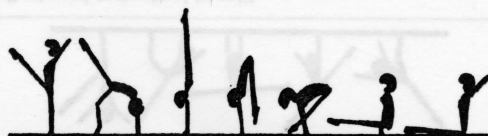
4. Backward walkover, spring stoop through to seat.



4. Series of flip-flops on 1 leg.



\*5. Backward walkover to stoop «L» support.



6. Backward walkover to forearm stand, stretch to handstand.



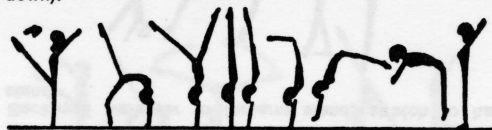
107

Medium difficulty

Superior difficulty

## 9. Backward Walkover (continued)

7. Backward walkover to handstand spring to stand (snap down).



## 10. Backward Arab Wheels — Tinsicas

1. Backward arab wheel — tinsica.



2. Backward arab wheel to split.



3. Series of arab wheels backward.



## 11. Backward Somersaults (All Superior)

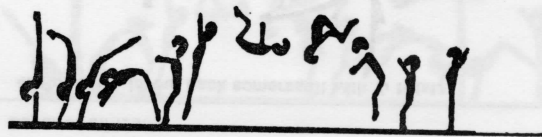
1. Roundoff, tuck somersault backward.



2. Roundoff, back layout somersault.



3. From a stretched support (handstand), stoop snap down and backward somersault.



# Floor exercise

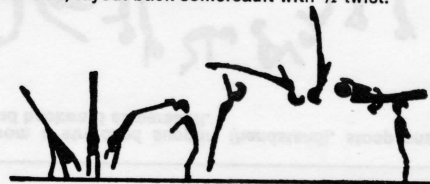
110

## 11. Backward Somersaults (All Superior) (continued)

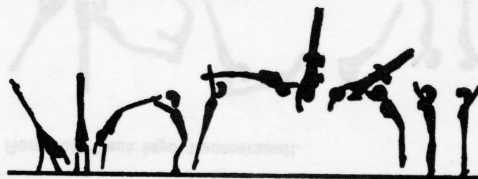
Medium difficulty

Superior difficulty

4. Roundoff, layout back somersault with 1/2 twist.



5. Roundoff, backward layout with full twist.



6. Handstand snap down, layout backward somersault.

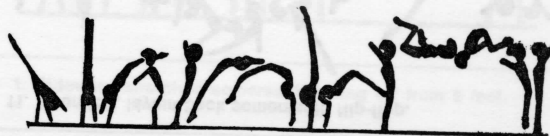


## Combinations: (All Superior)

7. Roundoff backward somersault to scale.






8. Roundoff flip-flop, back tuck somersault.



9. Roundoff backward tuck somersault, flip-flop.



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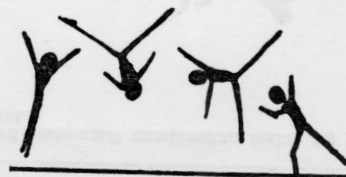
|   | Medium difficulty | Superior difficulty   |
|---|-------------------|---|
| <b>Combinations:<br/>(All Superior)<br/>(continued)</b> |                   | <p>10. Roundoff, stretched backward somersault piked.</p>   |
|   |                   | <p>11. Roundoff, layout back somersault, flip-flop.</p>     |
|   |                   | <p>12. Roundoff, flip-flop backward layout somersault.</p>  |

**12. Sideward somersaults**

**13. Roundoff, flip-flop and full twisting somersault backwards.**



**1. Sideward stretched somersault taking off from 2 feet.**



## Floor exercise

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### 12. Sideward somersaults (continued)

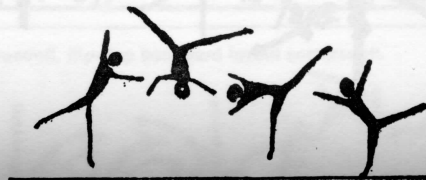
Medium difficulty

Superior difficulty

2. Sideward somersault combination taking off from 1 foot, legs bent.



3. Sideward somersault combination taking off from 1 foot, legs straight.



The possibilities of composition and of sequence are infinite.



## **ATTIRE OF GYMNAST**

### **Article 16**

The attire must be correct and made of non transparent cloth.

All uniforms judged improper (immodest) will bring to the gymnast a penalty of 0.30 point.

This penalty will reduce the general individual total (all around score) of the gymnast.

The decision will be handled by the Jury of appeal.

### **Article 17**

The teams are only conducted by women; the presence of a male trainer on the floor of competition will bring about a 1 point penalty for his team.

## **Courses for judges**

Obligatory Course: will be held for two days before the competition. This duration may be extended, following the advice of the plenary Technical Commission.

The judges who do not participate in these courses, totally or partially, will not be admitted to judge.

The course for judges is open to all the judges written in the official list of the F. I. G.

The Feminine Technical Committee has the right to verify the competence of the judges during the course and to eliminate those who prove to be incompetent. The President of the Jury is able to intervene at any moment in the course of competition in order to observe and, if necessary to correct the judges.

## **ADDITIONAL GYMNASTS**

The participating Federations must send their substitute gymnast to the course for judges in order to be of service for reason of experience, the estimation and the assessment of the exercises.

## **INTERCONTINENTAL COURSE FOR JUDGES**

These courses having a duration of about a week will be organized at a place and date fixed by the Executive Committee after advice by plenary Commission.

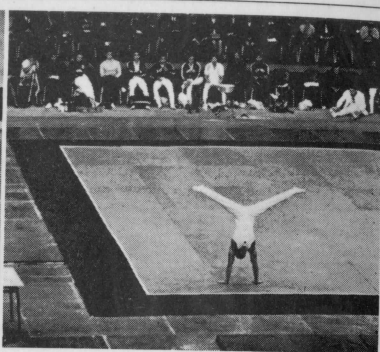
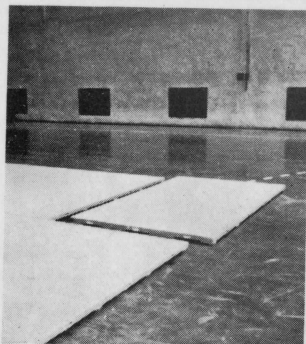
They are subject to the special regulations cited on this subject.

## **JURIES-RECOMMENDATIONS**

1. Perfect knowledge of the compulsory exercises and the specific penalizations.

2. Maintain a fair (balanced) judgement during the entire contest, to equally evaluate, and not tax the last gymnast higher than the first.
3. No contacts during the competition with the public or members of her Federation.
4. To remain in her seat as long as the group of teams is on the floor area.
5. Return to her place for the renewal of the competition.
6. To judge rapidly and fairly.
7. To write legibly, especially the numbers.
8. If a number is erased, she must reproduce it legibly at the side with her signature.
9. Do not forget: to write the correct number fastened on the back of the competitor and sign her sheet.
10. Do not smoke in the hall of competition.
11. Be present for the judges oath, at the end of the common gathering (assembling) of the teams and the jurors.

**Attire of the Judges:** Since the clothing is not furnished by the organizing country, supply oneself (wear) a grey skirt, a white blouse, and a blue jacket.



## **PROGRESS**

**in the construction of gymnastic apparatus**

Everything is at present in a state of change — both training methods and the manufacture of apparatus. The success achieved in the study of both these problems depends on the men who have to find the solution. Here, it is Richard Reuther, one of the most famous constructors of gymnastic apparatus in the world. It was he who invented the supple floor and the Reuther spring-board, the asymmetric bars (see diagram below), etc. Thanks to his enthusiasm and his talent, we are actually in a position to manufacture these ultramodern devices which are being supplied to over 20 countries including Mexico where they are required for the 1968 Olympic Games. The opinion of the experts is unanimous — "Reuther Original" apparatus are well thought out and comply with all the demands of the gymnasts who use them. Perfect function — great safety — excellent manufacture — long lasting — of rational shape and construction — reduced weight — easy transport — require little space, etc.

For these numerous reasons, "Reuther Original" apparatus have achieved international success. Part of this success reflects upon us because we build "Reuther Original" and we are able to draw upon many long years of fruitful experience.



**Spieth Holztechnik GmbH**

International Sports Apparatus  
7300 Esslingen (German Federal Republic)  
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