

# International Gymnastics Federation

Women's Technical Committee



Fédération internationale de  
gymnastique

## Code of Points

for Women's competitions  
at World Championships,  
Olympic games and  
other international competitions

GV  
464  
.F434x  
1975

Encl: Table of Horse Vaults  
Table of main difficulties  
1. medium difficulties  
2. superior difficulties

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Translated for the International Gymnastics Federation (FIG) by Marlene M. Bene —  
US Gymnastics Federation  
Approved by Mrs. Fie, Chairman, English Terminology Committee

## Introduction

The FIG Women's Technical Committee presents this Code of Points in order to help judges from the various nations to develop a uniform knowledge when judging International Competitions.

In view of the increased value of performances in our beautiful sport of Gymnastics, the work of the judges has become more and more complicated.

They must be able to evaluate an exercise within a few moments, that has taken the gymnast and coach months to develop.

Having specific knowledge and ability, the judges must be able to grasp the feeling within the gymnast and so evaluate the exercise precisely without being influenced by outside forces and emotional reactions by the public.

An unfair or faulty evaluation in international gymnastics can lead to serious problems and also have a negative effect on the moral of the gymnasts and officials,

It is the judge's duty to solely use the Code of Points as a guide line when evaluating difficulty, composition of the exercise, movements and on floor exercise — harmony in music, i.e. the exercise as a whole,

Besides technical execution, harmony and expression as well as female grace must be considered.

The following tables of difficulties contain all elements of medium and superior difficulty as performed in international competition, using the 1974 World Championships as a norm.

The FIG Women's Technical Committee would like to thank all the ladies for their profound and effortless work and wishes much success to all judges for their responsible activity.

Valerie Nagy  
President FIG Women's Technical Committee

## Code of points

### WORKING REGULATIONS FOR JUDGES

#### Article 1

All compulsory and optional exercises will be evaluated by four women judges and one female head judge appointed by the FIG Women's Technical Committee, for European and World Championships as well as Olympic Games and Olympic Qualification matches.

The four judges shall write their scores independently from another and hand their score to the Head Judge for examination and computation.

#### Calculation of the Final Score:

The highest and lowest of the four scores are eliminated. The two middle scores are averaged.

The difference between the middle scores may not exceed:

0.30 points for scores between 9.50—10.00

0.50 points for scores between 8.50—9.45

1.00 point for scores in all other cases

During Finals on each apparatus, the separation between the scores will be:

0.20 for scores between 9.50—10.00

0.30 for scores between 8.50—9.45

0.50 for scores in all other cases

The Head Judge will score all exercises, but her score will only then be considered when the difference between the scores of the four judges is too great. In such a case, she will call the four judges together and determine the base score using her score as foundation.

**Base score:** Average Score plus the score of the Superior Judge divided by two.

**Reserve Judges:** They are permitted to work:

1. as line judges for floor — the deduction is made by the Head Judge from the average score

2. as time keeper for Beam and Floor — deduction is made by the Head Judge from the average score

3. to count number of optional same vaults performed by each team

4. to count number of same mounts and dismounts by each team on Bars and Beam (optionals).

These judges do not judge. It is their duty to record all faults and to signal the penalty to the head judge after the work of either a team or individual gymnast. The deduction concerning time limits on beam and floor as well as penalties for same optional vaults, will be made by the Head Judge and communicated to the Secretary of the Jury. The deductions will be taken from the final score of the gymnast or team. The time on Beam and Floor will be recorded for all gymnasts in the official results of Competition.

### COMPULSORY EXERCISES

#### Article 2

The Compulsory exercises on Vault, Uneven Bars, Beam and Floor are evaluated from 0 points to 10.00 points.

4

#### Article 3

The description of the compulsory exercises will be accompanied by a list of deductions as well as the time duration for floor exercise and beam. When a difficulty in the exercise is omitted the deduction will be

Omitting an element of superior difficulty	0.60 point
Omitting an element of medium difficulty	0.30 point

#### Article 4

The Compulsory exercises on Uneven Bars, Balance Beam and Floor may not be repeated. Only for the vault will two attempts be permitted. The score of the best vault will be counted.

#### Article 5

The Compulsory exercise may be reversed totally or in part (elements). The direction of the exercise may not be changed, otherwise there will be a deduction of 0.20 points each time.

When reversing an element on Beam and Floor, the gymnast may add or eliminate up to two steps.

### OPTIONAL EXERCISES

#### Article 6

The optional exercises on Uneven Bars, Beam and Floor may not be repeated. In Vaulting, two attempts are permitted, the highest score counts.

#### Article 7

An exercise must contain at least seven (7) difficulties.

A superior difficulty may not be replaced by two or more medium difficulties. Medium difficulties may however be replaced by superior difficulties. For omitting a medium difficulty the deduction will be 0.30 point, for omitting a superior difficulty the deduction will be 0.60 point.

Optional exercises will be scored from 0 to 10.00 points.

The division of the 10.00 points for optional exercises on the Uneven Bars, Balance Beam and Floor will be as follows:

Composition of exercise 5.00 points	Value of difficulty 3 superior difficulties at 0.60 pts. each 4 medium difficulties at 0.30 pts. each Originality and value of connection Value of general composition of exercise	3.00 points 1.50 points 0.50 points
Execution 5.00 points	Execution and amplitude General Impression	4.00 points 1.00 point

The elements of difficulty must be taken from different structure groups. An exercise composed of elements from only one structure group, a deduction of 0.30 points will be made.

For a pause within a series, a deduction of 0.20 points will be made each time. If the difficulty of the mount or dismount on Uneven Bars and Beam does not equal the difficulty of the exercise, a deduction of 0.20 points will be made. It must at least be a medium difficulty.

#### Repetitions

If an element is repeated within an exercise, it will not be counted as a repetition if it is executed from a different connection or finishes with a different combination. If the element is repeated without modification of the combination the deduction shall be 0.20 points for each repetition.

For beam only. **Medium difficulties executed in a series without a halt, are NOT repetitions. They are considered as one Superior difficulty.** Elements of superior difficulty executed in a series are not repetitions either, they are counted as superior difficulties if they come from the same structure group.

**Series:** simple series are repetitions of the same elements from the same structure group  
a compound series are repetitions of different elements from different structure groups.

**Horse Vaults:** see table of Horse Vaults.

#### Article 8

Optional exercises from the same team must differ from one gymnast to another. If more than two gymnasts from the same team perform identical mounts or dismounts a deduction of 0.30 points will be made each time from the team score.

Optional exercises must differ from the Compulsory exercises. Elements from the Compulsory exercises may be used in the Optional exercises, but with different connections before and after. If a gymnast performs the compulsory mount or dismount, the deduction will be 0.30 points for each gymnast.

If the Compulsory mount or dismount is executed as the 7th difficulty, then an additional penalty must be made for the missing difficulty (value of difficulty).

In a competition in which Compulsory exercises are used, the Compulsory vault may not be executed as the optional vault.

#### Article 9

If an optional exercise contains more difficulties than required, the «value of the difficulties» does not change. It does however raise the «value of combination» and «general composition». If an exercise is composed of difficulties only and misses the connections (except Uneven Bars) then a deduction will be made from the «Value of Connections».

### GENERAL REGULATIONS

#### Article 10

**Springboard:** The Springboard for the Uneven Bars and Beam (14 cm) may be placed on one mat only.

#### Article 11

Deductions for falls from the apparatus and dismounts on all apparatus during Optional and Compulsory exercises.

Fall from the apparatus	0.50 points
Fall during the dismount	0.50 points
Steps and Hops	0.10 to 0.20 points
Fall on the Knees	0.50 points
Fall on the Seat	0.50 points
Support with one or two hands	0.50 points
Slight touch with one or two hands	0.50 points
Fall against the apparatus	0.30 points
If the gymnast falls at the end of the exercise and the dismount is missing	0.50 points
if the missing dismount counts as a difficulty, there is a further deduction in case of superior difficulty for a medium difficulty	0.60 points
	0.30 points

### GENERAL FAULTS

#### Article 12

Under General Faults, we recognize faults pertaining to incorrect body position. These may occur on all four apparatus.

Specific faults on each apparatus will be mentioned in their respective paragraphs:

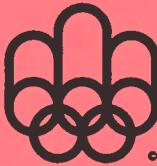
One distinguishes:

small errors	deduction 0.10 to 0.20 points
medium errors	deduction 0.30 to 0.40 points
serious errors	deduction from 0.50 points

**GENERAL TABLE OF FAULTS**

<b>General Faults:</b>	<b>Small faults 0.10 to 0.20 points</b>
<b>A</b>	
Bending the arms	Slight difference from ideal execution
Bending the legs	
Bending of body	
Opening the legs	
Faulty position of the head	
Faulty position of the hands	
Faulty position of the feet	
<b>B</b>	
Touching apparatus or floor	Slight touch with one or two feet
<b>C</b>	
Unnecessary hesitations (Stops)	Slight break in rhythm
<b>D</b>	
Loss of Balance	Uncertain landing on floor or beam Slight addtl. movement of arms, body or legs Small hops or steps Slight correction of position of feet
<b>E</b>	
Insufficient amplitude of movement	Slight lack of amplitude
<b>F</b>	
Behavior of Coach	
<b>G</b>	
Behavior of Gymnast	No presentation before or after exercise deduction 0.20 points
<b>H</b>	
Falls: See Article 11	

<b>Medium faults 0.30 to 0.40 points</b>	<b>Serious faults 0.50 to 1.00 points</b>
Distinct difference from ideal execution	Changes leading to extra swing or fall deduction 0.50 points
Distinct touching, leading to break in rhythm	Heavy touch, leading to extra swing or fall 0.50 points
Distinct break in rhythm	Pronounced break in rhythm leading to extra swing or fall 0.50 points
Pronounced addtl. movement of arms body or legs, in order to maintain balance Distinct correction by large profound steps or hops	Loss of Balance leading to extra swing or fall 0.50 points
Lack of amplitude throughout	Insufficient amplitude leading to extra swing or fall 0.50 points
Coach blocks view of judge 0.30 points Coach signals gymnast 0.30 points Coach touches apparatus during exercise 0.30 points	Assistance from coach during exercise 1.00 point Assistance during landing 0.50 points Assistance during vault Vault Void Coach stands between the rails or runs underneath apparatus 0.50 points Coach gives verbal assistance during exercise 0.50 points Coach is present on podium 0.50 points (floor and beam) Coach may talk to gymnast after fall from apparatus if gymnast is injured.
Incorrect attire 0.30 points	Leaving competition area without permission of head judge 0.50 points Starting exercise when red signal is flashed Exercise Void Absent in competition Hall without permission of head judge - disqualification

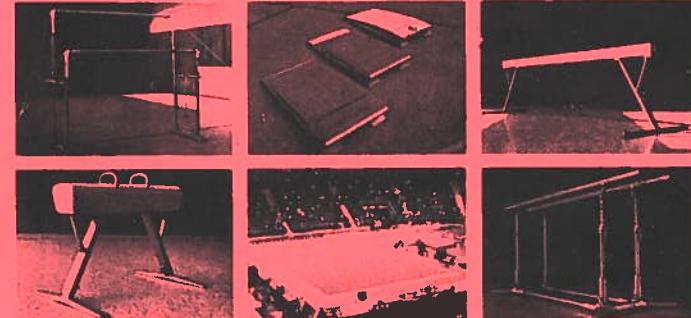


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## HORSE VAULT

### Article 13

All Vaults must be performed by placing the hands on the horse which stands crosswise. In both the optional and compulsory vault, the gymnast has the right to two attempts. The best score will count. During Optionals, two different vaults may be executed. During Finals, the gymnast must execute two **different** vaults with turns, one of which must have at least  $\frac{1}{2}$  turn. Both vaults must value 10.00 points.

One extra run is allowed per vault as long as the gymnast has not touched the horse. As soon as the horse is touched, it shall be considered an attempt. If the vault executed is not found in the table of vaults, an accurate terminology (description) must be presented to the President of the Technical Committee with a copy to the Secretary, at least one month prior to the competition.

The difficulty of the vaults shall be determined according to the table of vaults. The compulsory vault will always be valued at 10.00 points.

### Place of the Coach

The place of the Coach is on the landing side of the horse and also on the mat. She may not stand between the springboard and the horse, she may not place her hand on the horse or give signals, once the gymnast has started the run.

## DEDUCTIONS

### A General Faults

- |  |                  |
|--|------------------|
| 1. Of the twelve vaults executed by the six gymnasts of a team, only six may be the same. For each additional identical vault the deduction shall be (from team score) | each 0.30 points |
| 2. The vault executed does not correspond with the indicated number  | 0.50 points      |
| 3. The gymnast executes only one vault during finals   | 1.00 point       |
| 4. Gymnast executes a vault without a turn or with a value of less than 10.00 points during finals   | 1.00 point       |
| 5. The gymnast executes the same vault twice   | 1.00 point       |
| 6. The Coach places herself between springboard and horse  | 0.50 points      |
| 7. Coach touches the horse   | 0.30 points      |
| 8. Assistance by coach during first flight phase   | Vault Void       |

### First flight phase — for all 5 groups

- |  |                   |
|--|-------------------|
| 1. Insufficient pre-flight according to the technique of the vault | up to 1.00 point  |
| 2. Body bent   | up to 0.50 points |
| 3. Legs bent, straddled or open                                    | up to 0.50 points |

### Support

- |                             |                   |
|-----------------------------|-------------------|
| 1. Too long in support      | 0.20 points       |
| 2. Support with arched body | up to 0.30 points |
| 3. Arms slightly bent       | 0.20 points       |
| 4. Arms fully bent          | 1.00 points       |

**Second flight phase**

- |  |                   |
|--|-------------------|
| 1. Insufficient height                               | up to 0.50 points |
| 2. Insufficient stretch of body before landing       | up to 0.50 points |
| 3. Poor direction                                    | up to 0.50 points |
| 4. Poor Body position (legs bent, straddled or open) | up to 0.50 points |
| 5. Turn too early or too late                        | 0.30 points       |
| 6. Turn not completed                                | 0.50 points       |

**B Specific Faults**

**Group I: Straight (Upright) Vaults (Nr. 1+2)**

- |  |                   |
|--|-------------------|
| 1. Body under Horizontal in first flight phase | up to 1.00 point  |
| 2. Body piked too much in first flight phase   | up to 0.50 points |
| 3. Support alternate                           | 0.30 points       |
| 4. Insufficient push-off                       | up to 1.00 point  |
| 5. Touching horse with feet                    | 0.50 points       |

**Group II: Handsprings, Yamashita (Nr. 3+4)**

- |   |                   |
|---|-------------------|
| 1. Arched or piked body during first flight phase       | up to 0.50 points |
| 2. Support or repulsion alternate                       | 0.30 points       |
| 3. Arched or piked in second flight phase (Hndspr)      | up to 0.50 points |
| 4. Insufficient angle or too early an angle (Yamashita) | 0.50 points       |

**Group III: Vault with turns around the longitudinal axis (Nr. 5 to 18)**

- |   |                   |
|---|-------------------|
| 1. Arched during first or second flight phase | up to 0.30 points |
| 2. Poor body position during the turn         | up to 0.50 points |

**Group IV: Vaults with turns around the Horizontal Axis (Nr. 19 to 21)**

- |                                       |                   |
|---------------------------------------|-------------------|
| 1. Insufficient tuck or pike movement | 0.30 points       |
| 2. Technical fault in the turn        | 0.30 points       |
| 3. Legs opened during the turn        | up to 0.50 points |

**Group V: Vaults with combinations of turns around more than one body axis (Nr. 22 to 29)**

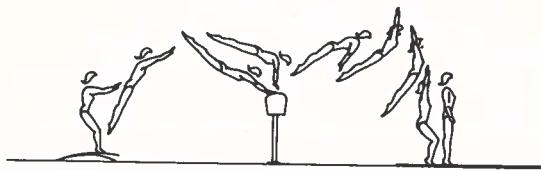
- |                                |                   |
|--------------------------------|-------------------|
| 1. Incorrect support           | 0.30 points       |
| 2. Turns too soon or too late  | 0.30 points       |
| 3. Insufficient tuck or pike   | 0.30 points       |
| 4. Legs opened during the turn | up to 0.50 points |

**TABLE OF HORSE VAULTS**

**Group I (Straight Vaults)**

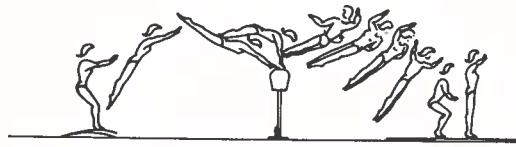
Nr. 1 Hecht

10.00 points



Nr. 2 Hecht with 1/4 turn or more

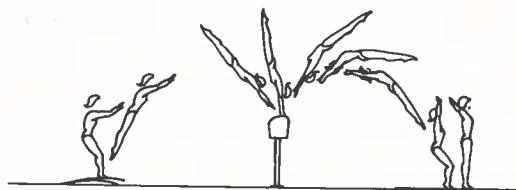
10.00 points



**Group II (Handsprings, Yamashita)**

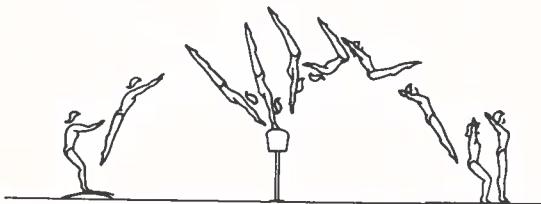
Nr. 3 Handspring

9.20 points



Nr. 4 Yamashita

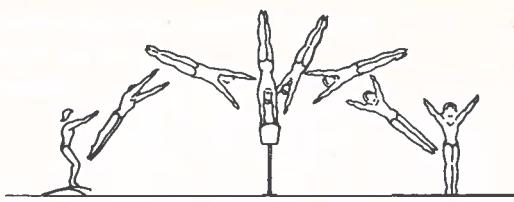
9.40 points



**Group III (turns around longitudinal axis)**

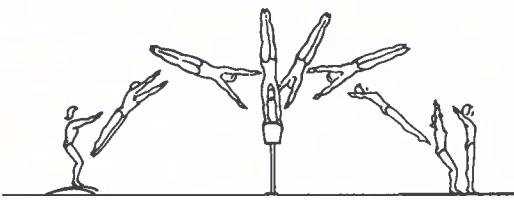
Nr. 5 Cartwheel

9.00 points



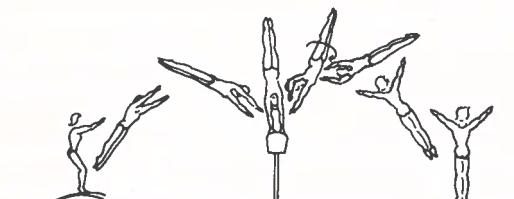
Nr. 6 Cartwheel —  $\frac{1}{4}$  turn outward

9.40 points



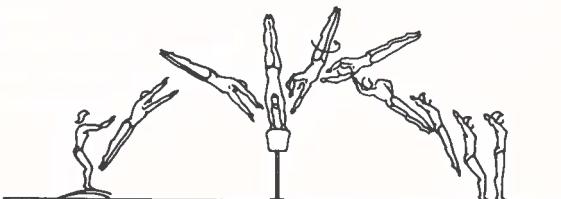
Nr. 7 Cartwheel —  $\frac{1}{2}$  turn outward

10.00 points



Nr. 8 Cartwheel —  $\frac{3}{4}$  turn out (in same direction)

10.00 points

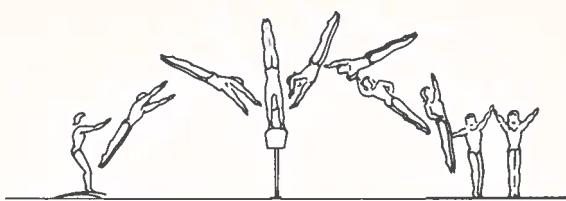


Hyphen indicates separation between 1st & 2nd flight phase

14

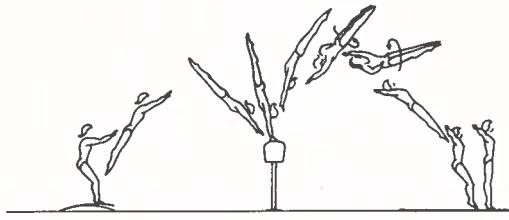
Nr. 9 Cartwheel —  $\frac{1}{4}$  (full) turn outward

10.00 points



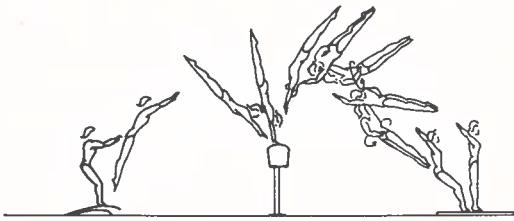
Nr. 10 Handspring —  $\frac{1}{4}$  (full) turn out

10.00 points



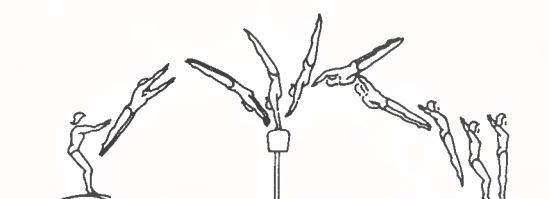
Nr. 11 Handspring —  $1\frac{1}{2}$  turn or more out

10.00 points



Nr. 12  $\frac{1}{2}$  turn into handspring —  $\frac{1}{2}$  turn out

10.00 points

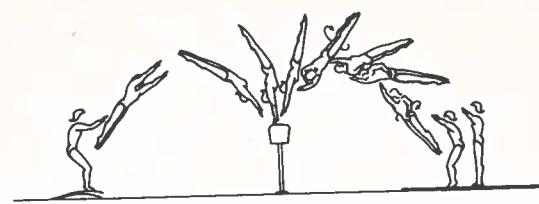


Hyphen indicates separation between 1st & 2nd flight phase

15

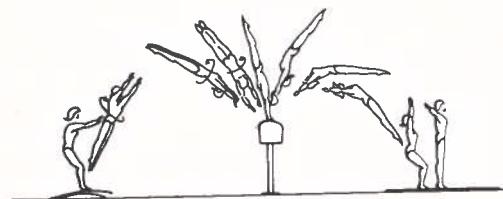
Nr. 13  $\frac{1}{2}$  turn into handspring —  $\frac{1}{2}$  (full turn out)

10.00 points



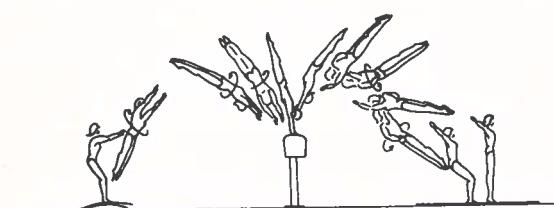
Nr. 14  $\frac{1}{2}$  (full) turn into handspring — handspring or Yamashita out

10.00 points



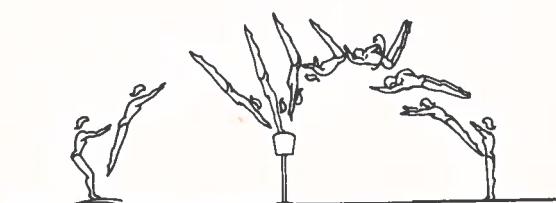
Nr. 15  $\frac{1}{2}$  (full) turn into handspring —  $\frac{1}{2}$  turn out

10.00 points



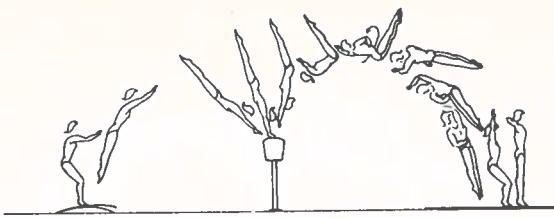
Nr. 16 Yamashita —  $\frac{1}{2}$  turn out

10.00 points



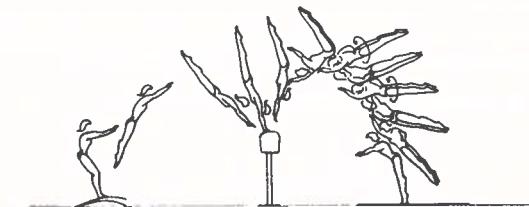
Nr. 17 Yamashita —  $\frac{1}{2}$  turn (full) turn out

10.00 points



Nr. 18 Yamashita —  $1\frac{1}{2}$  or more turns out

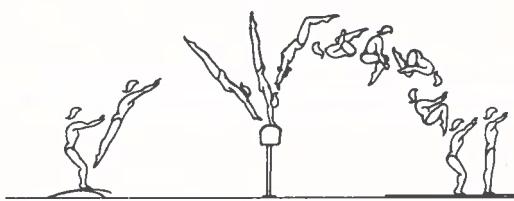
10.00 points



**Group IV (turns around the horizontal axis)**

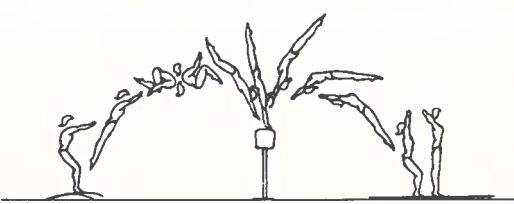
Nr. 19 Handspring —  $1\frac{1}{2}$  forward tucked somersault out

10.00 points



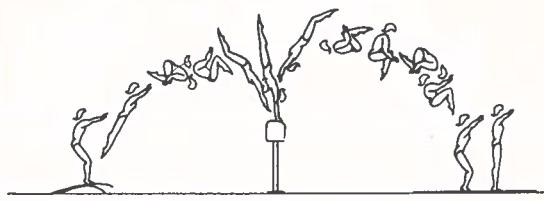
Nr. 20  $1\frac{1}{2}$  forward tucked somersault to handspring — handspring out

10.00 points



Hyphen indicates separation between 1st & 2nd flight phase

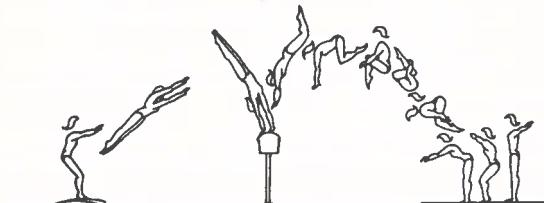
Nr. 21 1½ forward tucked somersault to handspring — 1½ forward tucked somersault out 10.00 points



**Group V (Combination of turns around more than one body axis)**

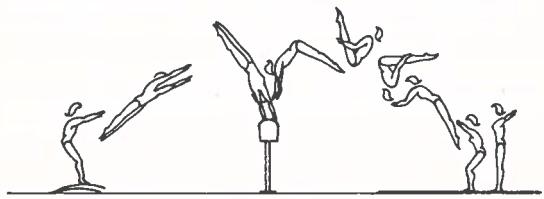
Nr. 22 Cartwheel — 1½ backward tucked somersault out (Tsukahara)

10.00 points



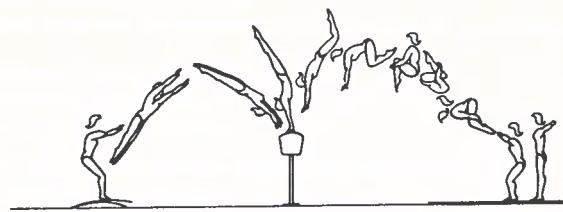
Nr. 23 Cartwheel — 1½ backward piked somersault out (Tsukahara)

10.00 points



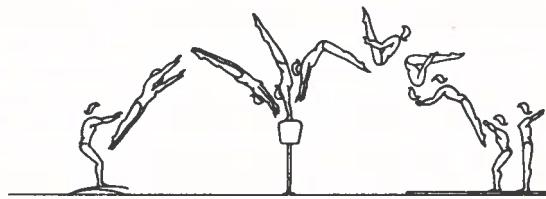
Nr. 24 ½ turn into handspring — 1½ backward tucked somersault out

10.00 points



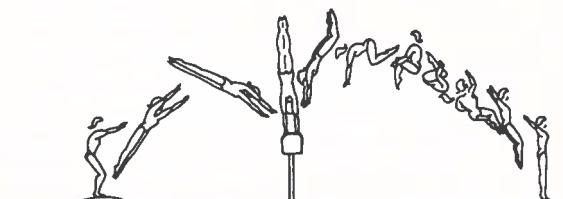
Nr. 25 ½ turn into handspring — 1½ backward piked somersault out

10.00 points



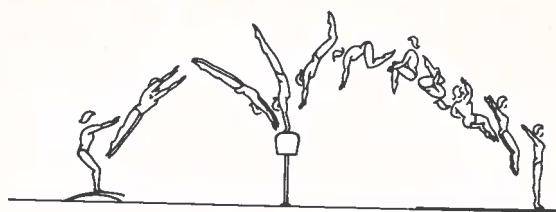
Nr. 26 Cartwheel — 1½ backward tucked somersault with ½ or ¼ (full) turn out

10.00 points



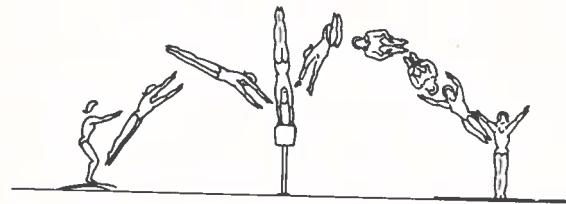
Nr. 27  $\frac{1}{2}$  turn into handspring —  $1\frac{1}{2}$  backward tucked somersault with  $\frac{1}{2}$  or  $\frac{1}{4}$  (full) turn out

10.00 points



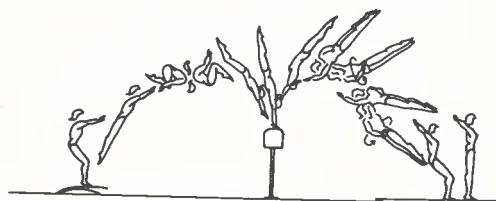
Nr. 28 Cartwheel —  $1\frac{1}{2}$  sideward tucked somersault out

10.00 points



Nr. 29  $1\frac{1}{2}$  forward tucked somersault — handspring with  $\frac{1}{2}$  or  $\frac{1}{4}$  (full) turn out

10.00 points



## UNEVEN BARS

### Article 14

In composing the Optional Exercise the following must be observed:

- Predominance of Swing movements
- Frequent bar changes (connections with changes of grip, elements executed on both bars)
- Changes between support and hang elements
- Change in direction of movement
- Avoid stops (Interruption in swing)

**The difficulties — elements must be taken from the following structure groups i. e.**

- Arriving in support or suspended hanging position through circling movements
- Kipping movements
- Elements with swing to handstand
- Elements with turns around longitudinal axis (pirouettes)
- Elements with turns around horizontal axis (Somersaults)
- Counter swings with grip changes (passing from one bar to another)

**Stops and pauses** are not typical for Uneven Bar movements and therefore will be appropriately deducted.

Dismounts must be executed only from swinging movements not from a stationary position.

After a fall from or on the apparatus, the gymnast may continue the exercise within 30 seconds, after that time period (30 sec.) the exercise is considered finished.

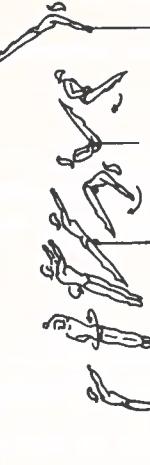
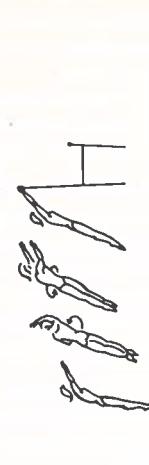
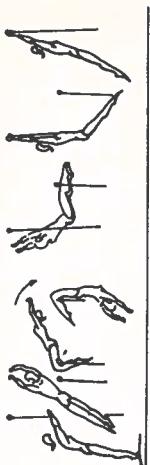
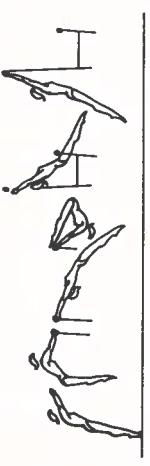
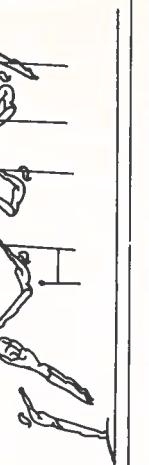
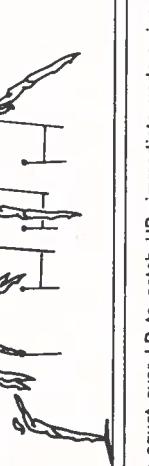
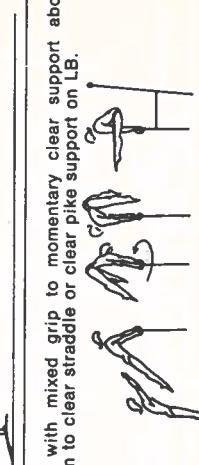
One supplementary run for the mount is allowed, provided the gymnast has not touched or run under the bars.

The Coach may not stand between the bars nor pass under the bars. She may not block the view of the judges.

### Deductions

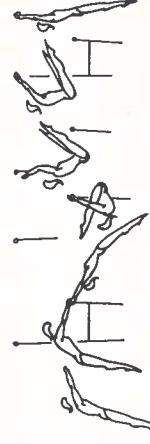
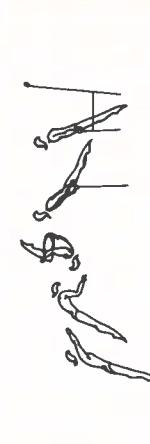
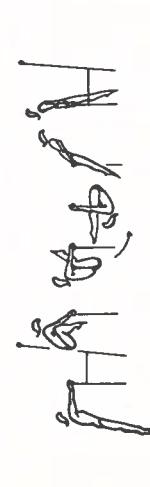
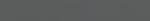
1. Fall on the floor or apparatus	0.50 points
2. Release one hand without addtl. support	0.30 points
3. Release one hand with addtl. support (foot on bar, against the apparatus or on the floor)	0.50 points
4. Touching the bar or the floor	up to 0.50 points
5. Intermediate swing (swing from knees)	0.50 points
6. Repetition of a missed element	0.50 points
7. Dismount from a stationary position	0.40 points
8. Insufficient composition	up to 0.50 points
9. Stop in the exercise each time	0.20 points
10. Running under the apparatus or touching bars before mount	0.50 points
11. Running under apparatus after completion of exercise	0.30 points
12. Coach stands between bars or runs under apparatus	0.50 points
13. Assistance during exercise (coach touches gymnast)	1.00 point
14. Assistance during landing (dismount)	0.50 points

## Uneven bars

N	Medium difficulties	Superior difficulties
1. Mounts	<p>1. Free jump over LB with <math>\frac{1}{2}</math> turn into straddle to catch HB in long hang.</p>  <p>2. Glide on LB, kip with <math>\frac{1}{2}</math> turn to catch HB in long hang.</p>  <p>3. Jump to one leg squat support on LB, free leg stretched sideways, <math>\frac{1}{2}</math> turn to straddle stand.</p> 	<p>1. Jump with <math>\frac{1}{2}</math> full twist to free hip circle forward on LB to clear front support.</p>  <p>2. Glide on LB kip with <math>\frac{1}{2}</math> (full) turn to catch HB in hang.</p>  <p>3. Jump with <math>\frac{1}{2}</math> (full) twist to long hang on HB.</p> 
4.	<p>4. Jump to glide kip on LB, kip to catch HB in hang.</p> 	<p>4. Free jump <math>\frac{1}{2}</math> turn free knee circle backward, <math>\frac{1}{2}</math> turn to catch HB in hang.</p> 
5.	<p>5. Straddle jump over LB to catch HB in long hang.</p> 	<p>5. Free jump over LB with <math>\frac{1}{2}</math> turn to catch HB, kip up to front support (possible from both sides).</p> 
6.	<p>6. Jump squat over LB to catch HB, immediate underswing <math>\frac{1}{2}</math> turn.</p> 	<p>6. Jump with mixed grip to momentary clear support above LB, <math>\frac{1}{2}</math> turn to straddle or pike stand.</p> 
7.	<p>7. Jump to free Hip Circle forward on LB (to clear front support).</p> 	<p>7. Jump with mixed grip to momentary clear support above LB, <math>\frac{1}{2}</math> turn to clear straddle or clear pike support on LB, without hand-support</p> 

## Uneven bars

24

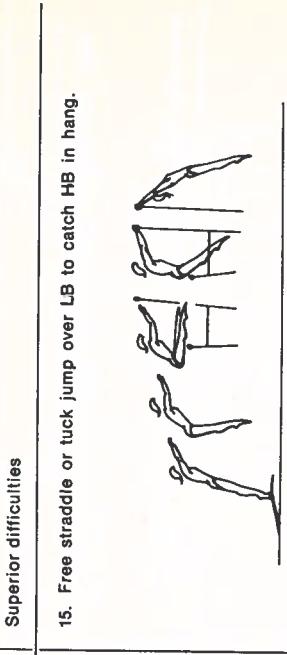
Medium difficulties	Superior difficulties
8. Jump to glide on LB, stoop through, back kip swing reverse kip-up to rear support.	8. Jump to glide on LB, stoop through, straddle cut backward, catch HB in hang.
	
9. Stand both hands on LB, jump squat legs through arms to pike hang, reverse kip-up to rear support.	9. Jump free somersault forward (tucked or piked) to rear support on LB.
	
10. Rear stand, hands in reverse grip on LB, jump to pike hang, back kip up to rear support.	10. Jump, somersault forward over LB to catch on HB in straddle pike hang (Radiochila somersault).
	
11. Jump to a brief hang on the HB, somersault backward in a straddle pike position, release to catch LB in hang.	11. Jump to a brief hang on the HB, somersault backward in a straddle pike position, release to catch LB in hang.
	
12. Jump to handstand on LB.	12. Jump to handstand on LB.
	
13. Jump glide on LB, straddle pike swing backward to forward upward through clear straddle support, swing to handstand.	13. Jump glide on LB to catch HB in hang, return with straddle backward over LB to catch LB in glide.
	
14. Straddle or tuck jump over LB to catch HB in hang, return with straddle backward over LB to catch LB in glide.	

## Uneven bars

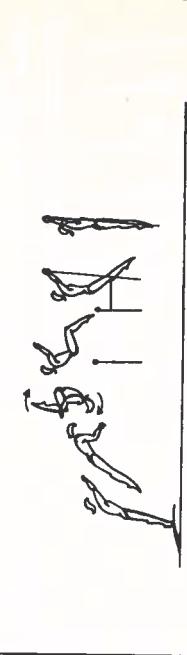
Medium difficulties

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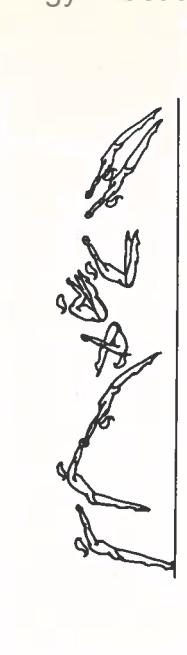
Superior difficulties



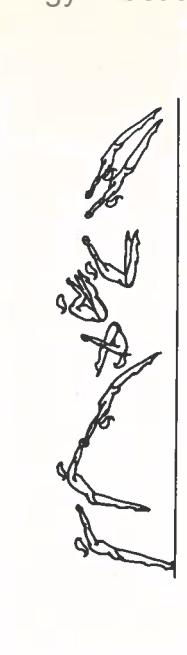
15. Free straddle or tuck jump over LB to catch HB in hang.



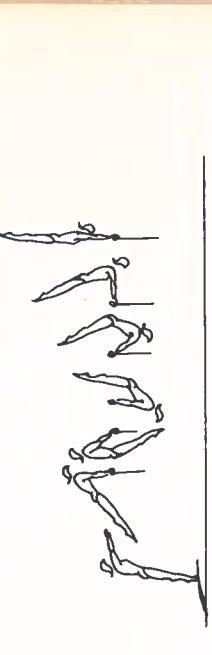
16. Jump with free somersault forward (tucked or piked) over LB to catch HB in hang.



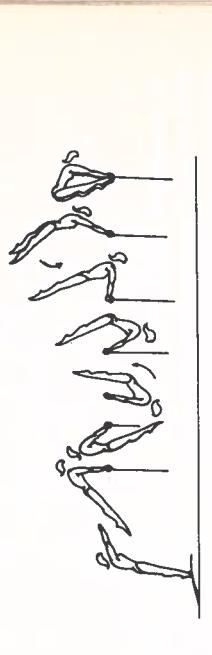
17. Jump to glide on LB stoop through, straddle cut backward to catch LB in glide.



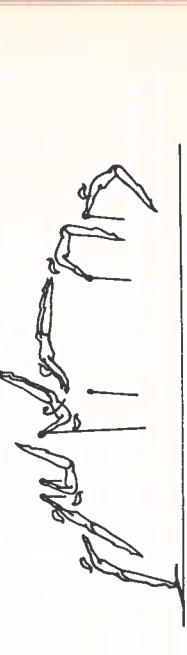
18. Jump to brief clear front support, clear hip circle backward to handstand on LB.



19. Jump to hang on HB, underswing with  $\frac{1}{2}$  turn over LB release to straddle stand on LB.

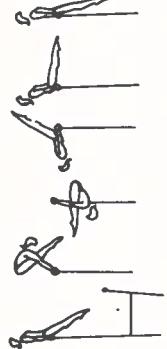
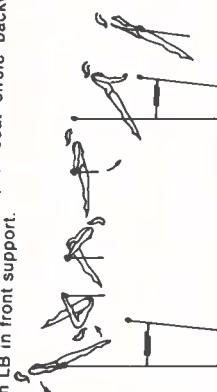
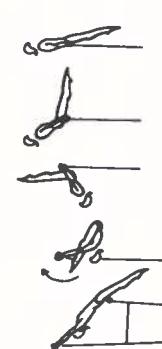
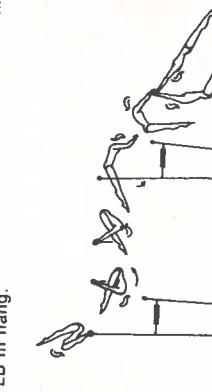
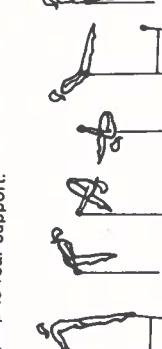


20. Jump to hang on HB, underswing with  $\frac{1}{2}$  turn over LB release to catch LB in glide.

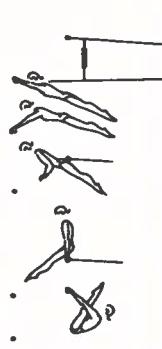
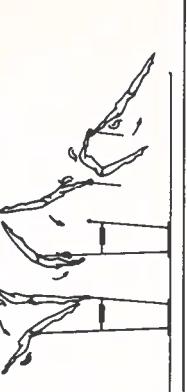
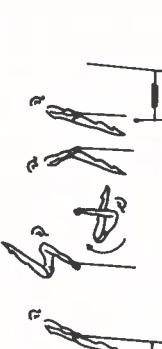
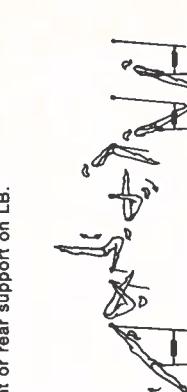
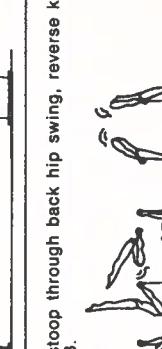
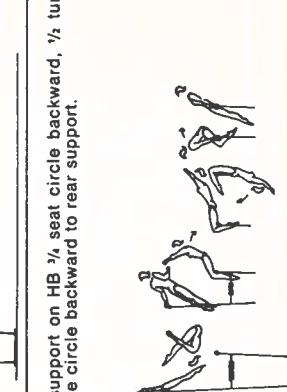


## Uneven bars

28

	Medium difficulties	Superior difficulties
<b>2. Upward swings and circles</b>	<p>1. With reverse grip, rear support, seat circle forward to rear support.</p> 	<p>1. Inner rear support on HB, <math>\frac{1}{4}</math> seat circle backward, release to catch LB in front support.</p> 
	<p>2. From rear lying hang, stoop through, back kip up to rear support.</p> 	<p>2. Inner rear support on HB, <math>\frac{1}{2}</math> seat circle backward, release to catch LB in hang.</p> 
	<p>3. Rear stand, hands in reverse grip on HB jump backward to pike hang, back kip up to rear support.</p> 	<p>3. Rear lying hang, stoop through, back kip swing reverse kip, release to catch LB in glide.</p> 

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	<p>4. Glide on LB, stoop through, back kip up passing rear support to hang on HB.</p> 	<p>4. Rear stand on LB to free rear support on HB, free stretched circle backward to catch LB in glide.</p> 
	<p>5. Rear support on HB back seat circle backward to rear support.</p> 	<p>5. Rear lying hang on LB, stoop through, back kip swing, reverse kip, drop to front or rear support on LB.</p> 
	<p>6. Rear lying hang, stoop through back hip swing, reverse kip up to rear support on HB.</p> 	<p>6. Inner rear support on HB <math>\frac{1}{4}</math>, seat circle backward, back kip backward to rear support.</p> 

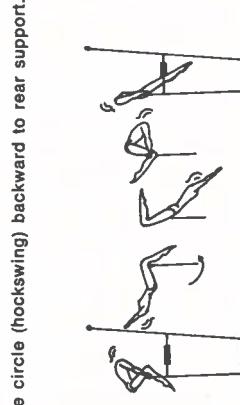
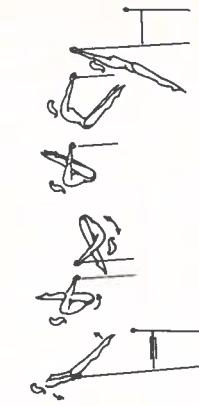
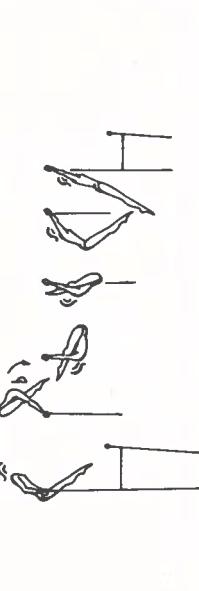
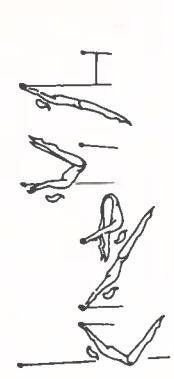
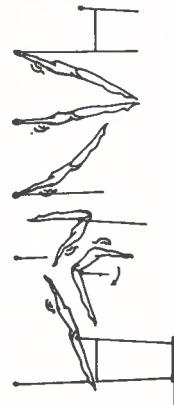
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### Uneven bars

30

#### Medium difficulties

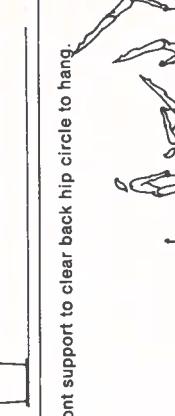
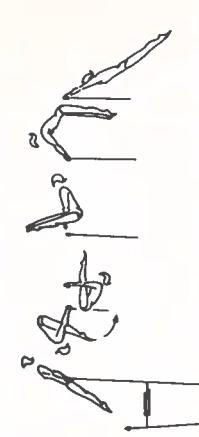
	Superior difficulties
7. Free hip circle forward on LB to catch HB in hang.	7. Glide on LB, stoop through, straddle cut backward to catch HB in hang.
8. Outer front support on HB, reverse grip, stoop through seat circle forward to long hang.	8. Inner rear support on HB, basket, straddle cut backward to catch HB in hang.
9. Free knee circle (hockswing) backward to rear support.	9. Same as 8, but on LB from a glide.



9. Same as 8, but on LB from a glide.

10. Free knee circle (hock swing) backward, $\frac{1}{2}$ turn to front support.	10. Inner rear support on HB, reverse grip $\frac{1}{4}$ seat circle forward, straddle cut backward to catch HB in hang.
11. From inner rear seat on LB, free knee circle (hock swing) backward to catch in hang on HB.	11. Clear front support to clear back hip circle to hang.
12. Front support, cast to pike or straddle stand, $\frac{1}{4}$ sole circle backward to rear support or forward to a glide.	12. Clear front support, clear back hip circle to clear straddle support.

10. Inner rear support on HB, reverse grip  $\frac{1}{4}$  seat circle forward, straddle cut backward to catch HB in hang.



## Uneven bars

83

	Medium difficulties	Superior difficulties
13.	From handstand, reverse grip, "staider circle" forward to handstand.	
14.	From handstand, "staider circle" backward to handstand.	
15.	With reverse grip $\frac{3}{4}$ "staider (270 degrees) circle" forward to a front lying hang on HB.	

16.	Rear support on HB, reverse grip, seat circle forward with $\frac{1}{2}$ turn over HB to hang on HB.	
17.	From hang on LB, free hip circle backward on LB to "eagle" catch on HB, with superior flight phase.	
18.	Front support on LB, straddle cut forward, free knee circle backward on LB to support.	

## Uneven bars

34

	Medium difficulties	Superior difficulties
<b>3. Underwings</b>	<p>1. With reverse grip on HB, pike swing (basket) dislocate shoot without grip change to hang on HB.</p>	<p>1. With reverse grip on HB, pike swing (basket) dislocate shoot regrasp HB with regular grip in hang.</p>
	<p>2. Straddle or piked sole circle underswing on HB, <math>\frac{1}{2}</math> turn with grip change to hang on HB, drop to glide on LB.</p>	<p>2. Outer clear front support, on HB underswing with <math>\frac{1}{2}</math> turn over LB release to catch LB in glide.</p>

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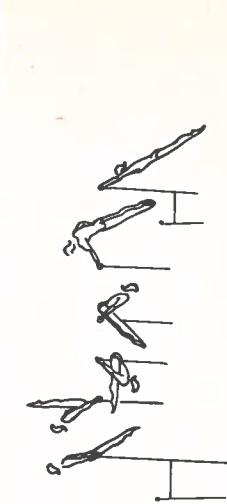
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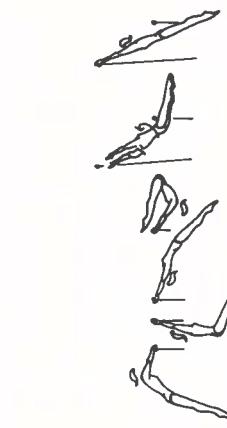
## Uneven bars

36

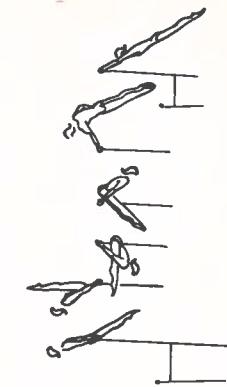
	Medium difficulties	Superior difficulties
<b>4. Kips</b>	<p>1. Glide kip on LB to catch HB in hang (grip change).</p>  <p>2. Glide kip on LB with grip change with <math>\frac{1}{2}</math> turn to catch HB in hang.</p> 	<p>1. Glide kip on LB with <math>\frac{1}{4}</math> turn or pirouette to catch HB in hang.</p> 



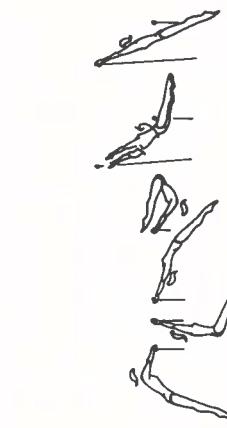
1. Glide kip on LB with  $\frac{1}{4}$  turn or pirouette to catch HB in hang.



2. Glide kip on LB with grip change with  $\frac{1}{2}$  turn to catch HB in hang.

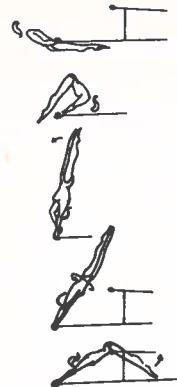


1. Glide kip on LB with grip change with  $\frac{1}{4}$  turn or pirouette to catch HB in hang.



2. Glide kip on LB with grip change with  $\frac{1}{2}$  turn to catch HB in hang.

1. Outer rear support,  $\frac{1}{4}$  seat circle backward with  $\frac{1}{2}$  turn to regasp in long hang on HB.

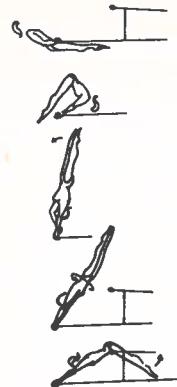


2. Outer rear support,  $\frac{1}{4}$  seat circle backward with  $\frac{1}{2}$  turn to front

3. Front lying hang beat swing backward,  $\frac{1}{2}$  turn-kip up to front support on HB.



3. Long hang on HB, kip up to clear front support on HB.

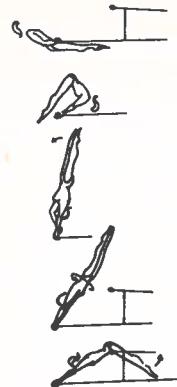


4. Inner rear support, inverted pike swing backward, disengage legs, kip-up to clear front support.



4. Inner rear support, inverted pike swing backward, disengage legs, kip-up to clear front support.

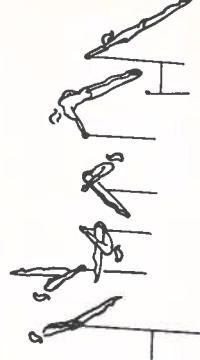
5. Rear lying hang, stoop through, back kip swing reverse kip-up to rear support on HB.

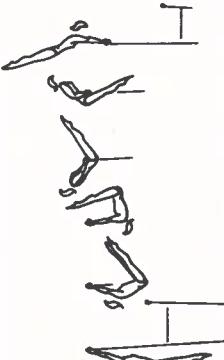
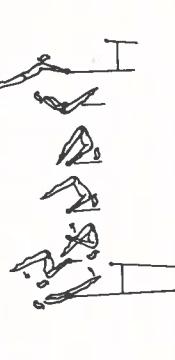
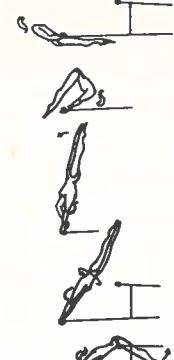


5. Rear lying hang, stoop through, back kip swing reverse kip-up to rear support on HB.

## Uneven bars

36

	Medium difficulties	Superior difficulties
<b>4. Kips</b>	<p>1. Glide kip on LB to catch HB in hang (grip change).</p>  <p>2. Glide kip on LB with grip change with <math>\frac{1}{2}</math> turn to catch HB in hang.</p> 	<p>1. Glide kip on LB with <math>\frac{1}{4}</math>, (full) turn or pirouette to catch HB in hang.</p>  <p>2. Outer rear support, <math>\frac{1}{4}</math> seat circle backward with <math>\frac{1}{2}</math> turn to regrasp in long hang on HB.</p> 

	<p>3. Long hang on HB, kip up to clear front support on HB.</p>  <p>4. Inner rear support, inverted pike swing backward, disengage legs, kip-up to clear front support.</p> 	<p>3. Front lying hang beat swing backward, <math>\frac{1}{2}</math> turn-kip up to front support on HB.</p>  <p>5. Rear lying hang, stoop through, back kip swing reverse kip-up to rear support on HB.</p> 
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## Uneven bars

38

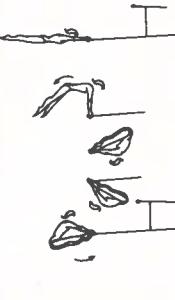
Medium difficulties

5. Handstands
1. Inner front stand on LB grasping, HB, jump to handstand on HB.
  2. Inner free front support on HB to handstand on LB.
- 

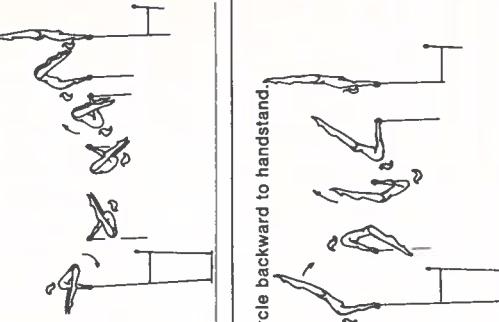
Superior difficulties

1. From rear lying hang, short kip up to handstand on HB.
  2. Front support, hip circle forward to handstand on LB or HB.
- 

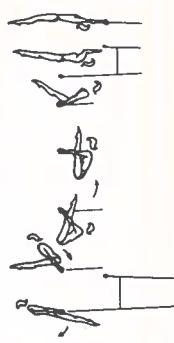
3. Straddled sole circle backward to handstand.



4. From clear straddle support stalter circle backward to handstand.

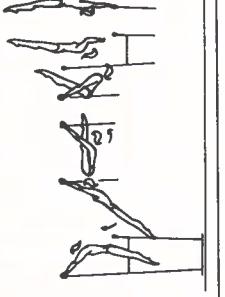
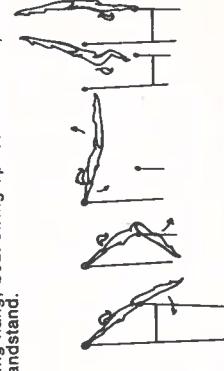


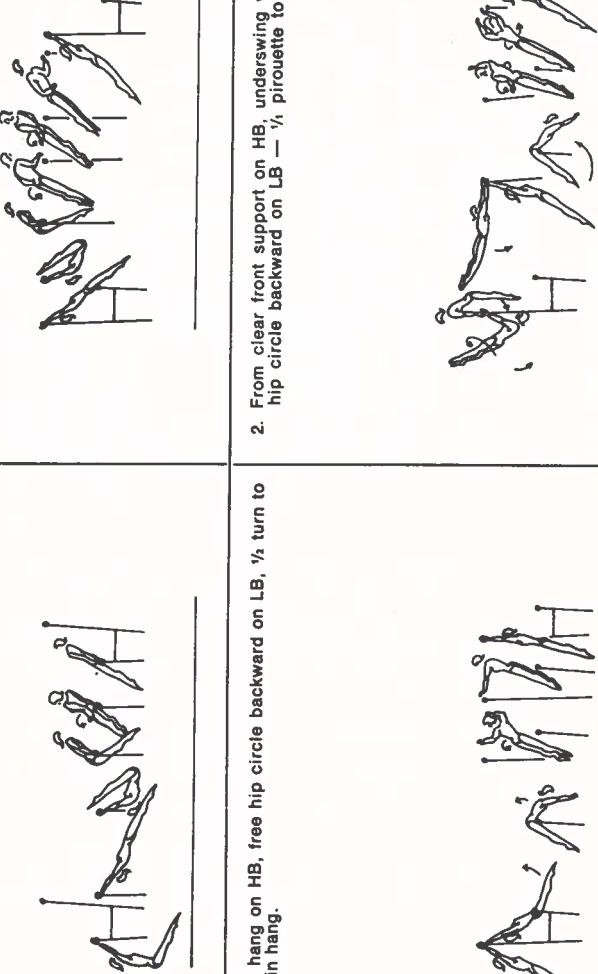
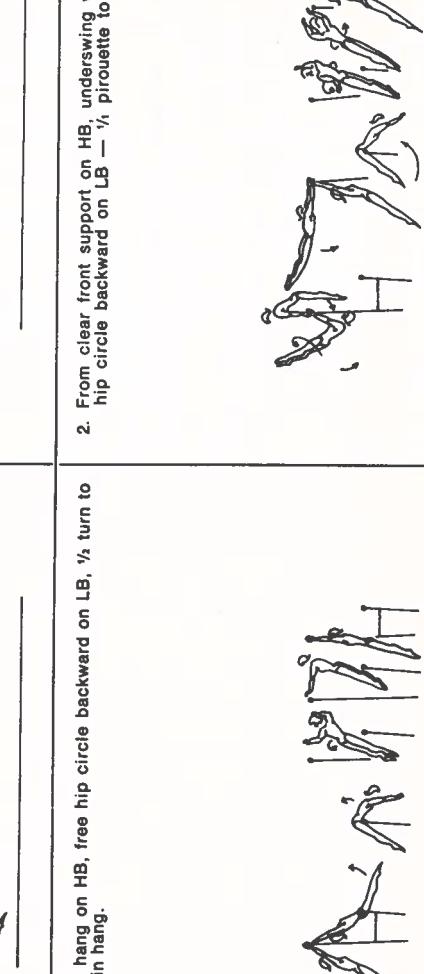
5. Clear hip circle backward to handstand.



6. From an outer rear support on HB, basket to back kip swing, release to grasp LB in handstand (Zuchold circle).

## Uneven bars

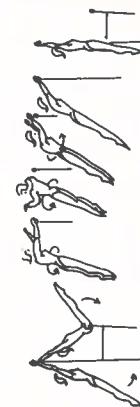
	Medium difficulties	Superior difficulties
		<p>7. From a long hang on HB stoop through, back kip swing, release to grasp LB in handstand.</p> 
		<p>8. Front lying hang, beat swing-uprise backward, release HB to grasp LB in handstand.</p> 

<b>6. Pirouettes</b>	<p>1. Glide kip up with <math>\frac{1}{2}</math> turn to rear support on LB.</p> <p>2. From long hang on HB, free hip circle backward on LB, <math>\frac{1}{2}</math> turn to catch HB in hang.</p>	
	<p>1. From rear lying hang short kip-up to front support with <math>\frac{1}{4}</math> pirouette to catch HB in hang.</p> <p>2. From clear front support on HB, underswing with <math>\frac{1}{2}</math> turn — free hip circle backward on LB — <math>\frac{1}{4}</math> pirouette to catch HB in hang.</p>	

## Uneven bars

48

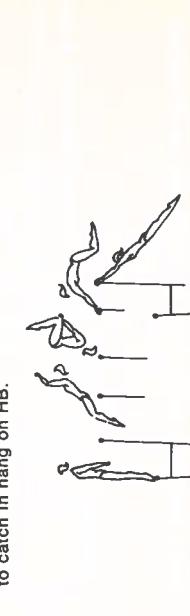
	Medium difficulties	Superior difficulties
3.		
4.	Long hang on HB, beat swing on LB, uprise backward, $\frac{1}{2}$ pirouette to catch HB in hang.	
5.	From front lying hang, beat swing backward with $\frac{1}{2}$ twist to front lying hang.	



## 7. Somersaults

49

1.	Inner front support on LB, cast backward somersault forward straddled to catch HB in hang (Radochia somersault).	
2.	From long hang on HB beat swing on LB inverted straddle, roll backward, release to catch LB in glide.	
3.	From a brief squat stand on LB, jump somersault backward tucked to catch in hang on HB.	



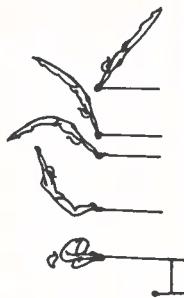
## Uneven bars

Medium difficulties

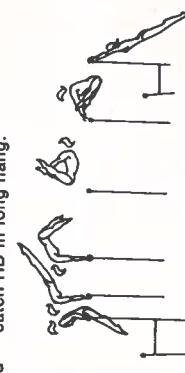
44

Superior difficulties

4. From a brief squat stand on HB, illic flac to hang on HB (Korbut).
5. From front lying hang, beat swing backward, somersault forward straddled to catch HB in long hang (Janz roll).



6. From support on HB, cast backward to somersault forward straddled — catch HB in long hang.



## Establishments by backward swing

1. Rear lying hang, stoop through-back kip swing reverse kip release on HB.



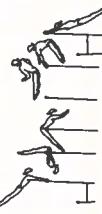
2. From front lying hang, beat swing backward to front support on HB.



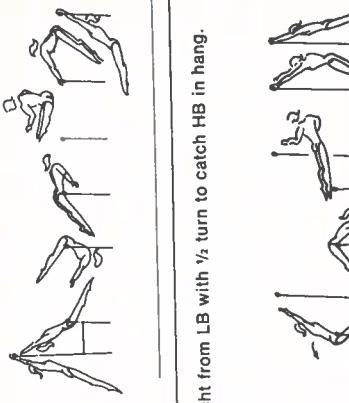
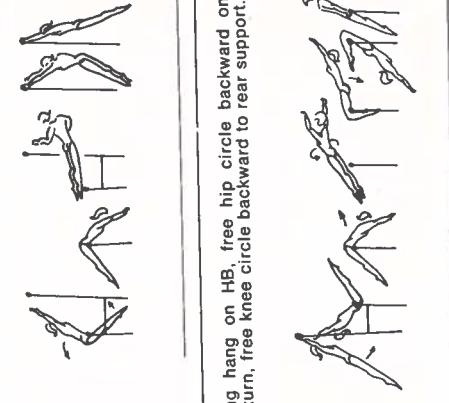
1. From front lying hang, free hip circle backward on LB, hecht to eagle catch (legs straddled) in hang on HB.



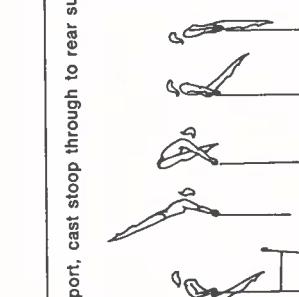
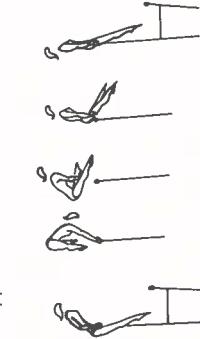
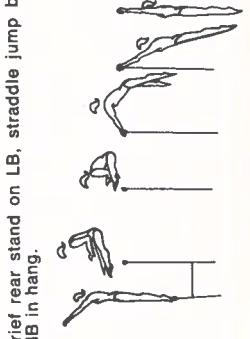
2. Inner front support on HB, hip circle backward, hecht with  $\frac{1}{2}$  turn to catch HB in hang.



## Uneven bars

	Medium difficulties	Superior difficulties
		<p>3. From long hang on HB, free hip circle backward hecht with <math>\frac{1}{2}</math> turn over LB to catch LB in glide.</p>  <p>4. Hecht from LB with <math>\frac{1}{2}</math> turn to catch HB in hang.</p> 

46

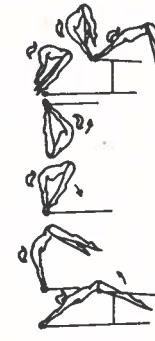
	10. Passing of the legs	<p>1. From front support, cast stoop through to rear support on HB.</p>  <p>2. From front support straddle cut forward over HB to rear support.</p> 
		<p>3. From a brief rear stand on LB, straddle jump backward over HB to catch HB in hang.</p> 

47

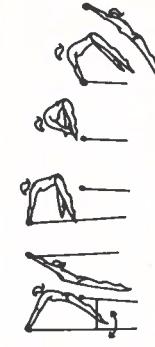
## Uneven bars

48

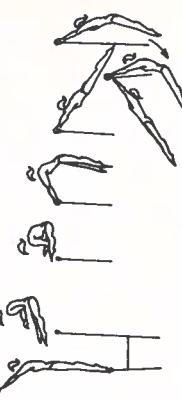
- | Medium difficulties   | Superior difficulties  |
|---|--|
| <p>4. Front lying hang, beat swing-forward then backward, release to straddle on HB</p> | <p>5. From inner rear support on LB grasping HB, swing forward in long hang, straddle backward over LB releasing to catch LB in glide.</p> |



5. From inner rear support on LB grasping HB, swing forward in long hang, straddle backward over LB releasing to catch LB in glide.



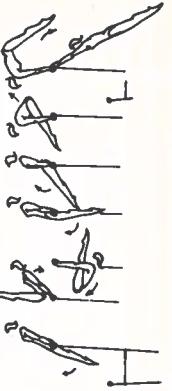
6. From a brief rear stand on the LB, straddle jump backward over the HB to catch in hang, release — drop to glide on LB.



7. Front stand on LB, straddle jump over HB with  $\frac{1}{2}$  turn to hang on the HB.

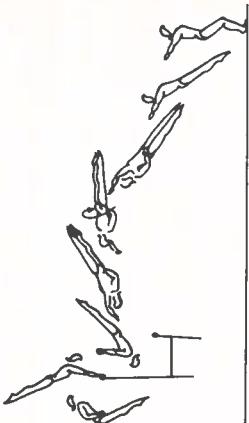
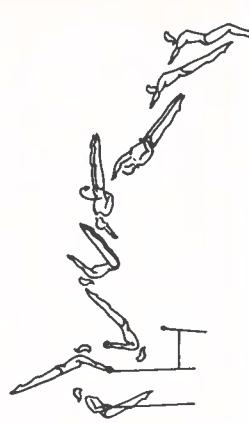
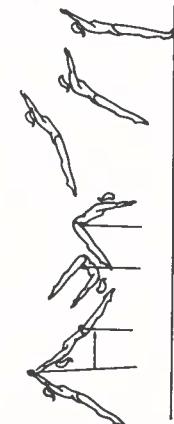
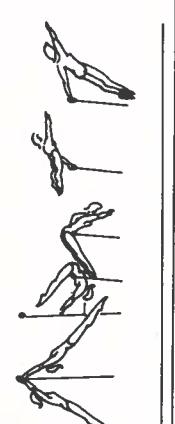
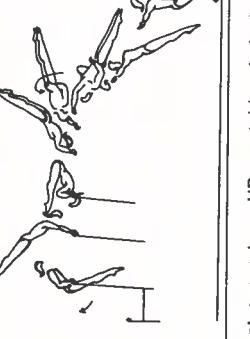
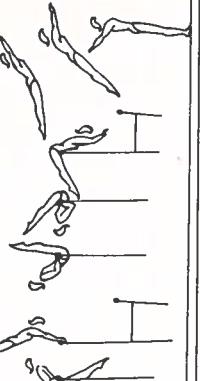
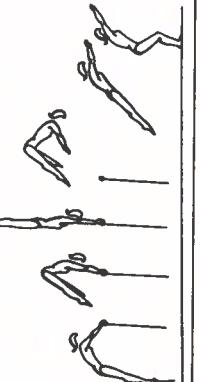
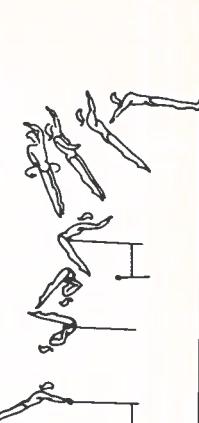
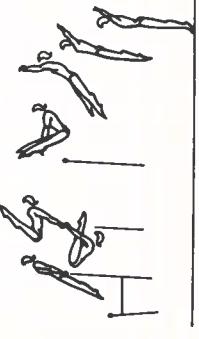


8. Inner rear support on HB, seat circle backward, stoop through backwards over HB to long hang.



## Uneven bars

8

Uneven bars	Medium difficulties	Superior difficulties
11. Dismounts	<p>1. Outer front support on HB, cast underswing into free pike — <math>\frac{1}{2}</math> turn to stretched body position to front stand.</p> 	<p>1. Outer front support on HB, cast underswing into free pike — <math>\frac{1}{2}</math> over LB to rear stand.</p> 
	<p>2. Free hip circle on LB to hecht dismount.</p> 	<p>2. Outer front support on HB, cast underswing into free pike — <math>\frac{1}{2}</math> twist to rear stand.</p> 
		<p>3. From free hip circle on LB — hecht <math>\frac{1}{4}</math> turn with support of one arm to cross stand.</p> 
		<p>3. Inner front support on HB, cast neck spring <math>\frac{1}{2}</math> or <math>\frac{1}{4}</math> twist to rear stand.</p> 
		<p>4. Front support on HB, cast hip circle backward, hecht dismount over both bars.</p> 
		<p>4. Jump to a brief handstand, straddle or stoop to rear stand.</p> 
		<p>5. Inner rear support, basket, straddle cut backward to front stand. Inner front support on HB, hip circle backward with <math>\frac{1}{4}</math> twist to rear stand.</p> 
		

## Uneven bars

	Medium difficulties	Superior difficulties
6.	Outer front support on HB cast straddle or stoop over both bars to rear stand.	6. From long hang on HB, free hip circle backward on LB, hecht with 1/4 twist over LB to rear stand.
7.	Outer rear support, reverse grip seat circle forward — shoot over HB to rear stand.	7. Swing to a handstand on HB, straddle or stoop to rear stand.
8.		8. Outer front support on HB, basket — straddle cut backward over LB to front stand.
9.		9. Outer front support on HB, cast backwards, somersault forward to front stand.
10.		10. Outer front support on HB, cast backward, somersault backward tucked or piked to front stand.
11.		11. From clear hip circle backward somersault backward tucked or piked from the HB to front stand.

## Uneven bars

	Medium difficulties	Superior difficulties
12.	Long hang on HB free hip circle backward on LB, hecht with somersault backward tucked.	
13.	Stoop on HB, sole circle underswing — somersault forward tucked or piked.	
14.	Stoop on HB $\frac{1}{4}$ sole circle forward — somersault backward stretched, tucked or piked.	
15.	From outer front support on HB, cast backward, straddle over HB to brief rear seat — somersault backward stretched to front stand.	
16.	From outer front support on HB, cast backward, straddle over HB to brief rear seat — somersault backward stretched with $\frac{1}{2}$ twist to front stand.	
17.	Stoop onto HB, underswing with $\frac{1}{2}$ turn — somersault backward (Comaneci).	

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**fonti**

Factory of gymnastic  
implements established  
in 1907

Manufacture in its own premises  
of implements for sporting contests  
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## **FONTI LUIGI EREDI**

Via C. Lorenzini 36

10147 Torino (Italia)

Phone 29 33 25

## BALANCE BEAM

### Article 15

#### Composition of the exercise

The exercise on the Balance Beam is an exercise of balance. It is composed of acrobatic and gymnastics movements and should contain

- Elements of Balance
- Turns and pivots (at least one 360 degree turn moving forward, backward or sideward)
- Leaps, Jumps and Hops (at least one large leap, jump or hop)
- Steps and running combinations
- Acrobatic parts and connections
- Elements close to the beam (low) and elements away from the beam (high)

The Exercise must fulfill the following demands:

- Harmonious and dynamic change between the element groups (especially when changing acrobatic and gymnastic elements)
- Repetition of elements should be avoided, (if an element is repeated) it must be executed with a different connection
- The difficult elements must be spread throughout the entire exercise
- The entire length of the beam must be used
- The mount and dismount must be in relation to the difficulty of the exercise
- Excessive sitting and lying positions should be avoided

#### Rhythm of the exercise

The rhythm of the exercise must alternate from lively to slow yet remain always dynamic and fluent (flowing). There may not be any interruptions which will disturb the rhythm of the exercise. A slow monotonous exercise with stops (especially during, before and after difficult) facilitates the execution and lowers the value of the exercise. Three stops during the exercise are allowed.

Stops are:

Planned technically good and conscious held positions

Acrobatic stands (handstand, shoulder stand, headstand)

Gymnastic stands with accented holds in the end phase

Pauses are to be avoided before and after acrobatic elements or otherwise be penalized each time 0.20 points.

#### Duration of the exercise

1:15 min. to 1:35 min. The stop watch will be started when the gymnast's feet leave the floor or the springboard. They will be stopped (the watches) when the gymnasts feet touch the floor again after completion of the exercise.

A signal warns the gymnast at 1:30 minutes and again at 1:35 minutes. If the gymnast leaves the beam at the second signal, the dismount and the duration of the exercise will be regarded as corresponding to the rules.

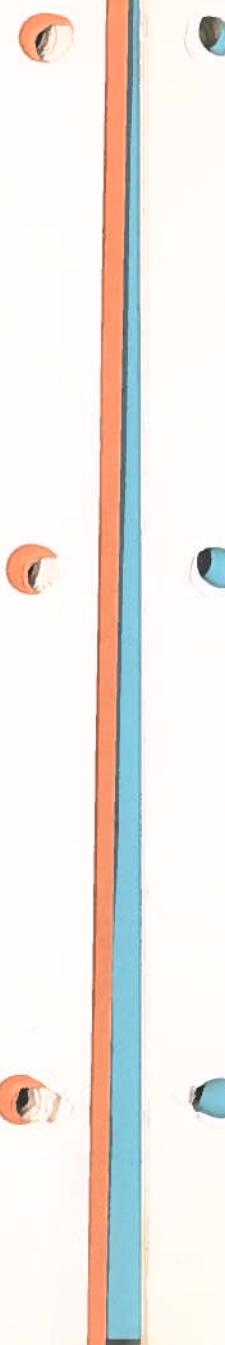
All elements executed after 1:35 minutes will not be evaluated. If the required difficulties have not been executed during the 1:35 minutes, an addtl. deduction of 0.30 points or 0.60 points will be made, depending on value of difficulty.

#### Falls

When the gymnast falls from the beam the appropriate deduction will be made, she may however continue the exercise, providing she does so within 10 seconds. After 10 seconds have elapsed without continuing the exercise, it is considered finished.

#### Approach

One addtl. run (approach) is permitted if the gymnast has not touched the beam.

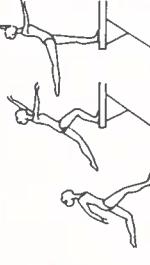
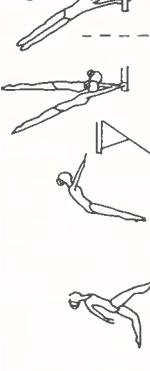
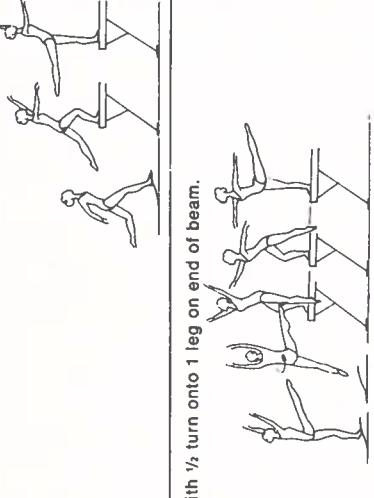
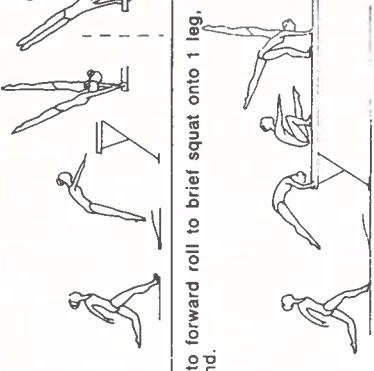
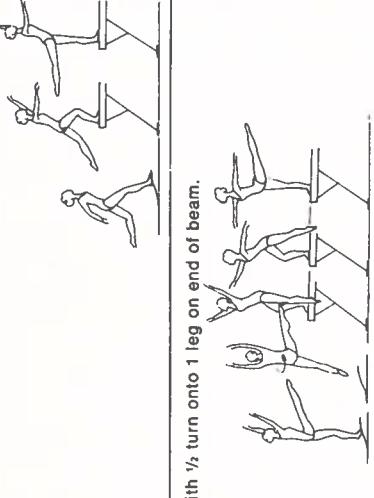
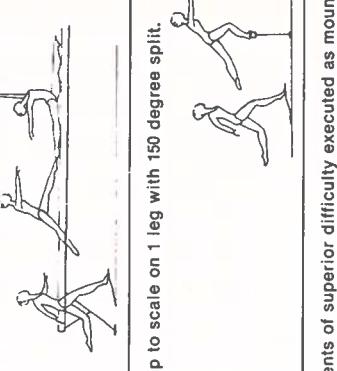
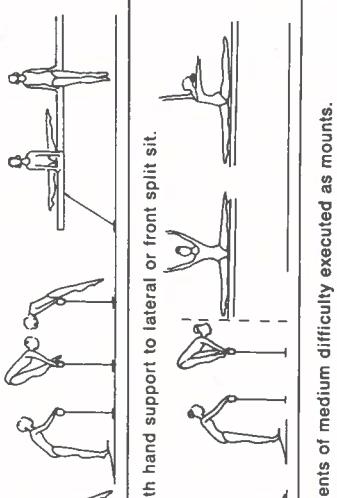


#### DEDUCTIONS

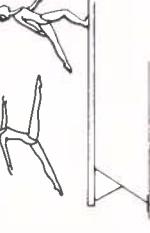
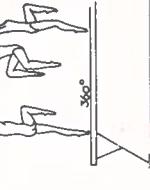
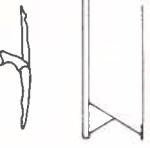
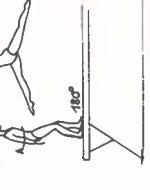
1. Fall on the floor or on the beam	0.50 points
2. Support with hands on the beam to maintain balance	0.50 points
3. Touching beam after run (without mounting)	0.50 points
4. Touching beam with hands to maintain balance	0.30 points
5. Support of a leg against the side of the beam	0.20 points
6. Addtl. movements of the body to maintain balance	0.30 points
7. Addtl. arm or leg movements to maintain balance	0.20 points
8. Unmotivated stops, more than 3 stops	each time 0.20 points
9. Poor head position during entire exercise	0.20 points
10. One full turn (360 degrees) or large leap missing	each 0.20 points
11. Exercise too long (after 1:35 min.) exercise considered finished	0.30 points
12. Exercise too short (less than 1:15 min.) for each missing second	0.05 points
13. Coach present on podium during exercise	0.50 points
14. Coach signals gymnast	0.30 points
15. Monotony of rhythm in part	0.20 points
16. Monotony throughout the duration of the exercise	0.50 points

## Balance beam

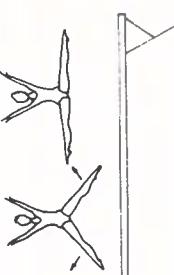
60

	Medium difficulties	Superior difficulties
<b>1. Mounts</b>	1. Jump onto end of beam to 1 foot, other free.  2. Jump with $\frac{1}{2}$ turn onto 1 leg on end of beam.  3. Jump with hand support and squat stoop or straddle cut forward to rear support. 	1. Jump to cross or side handstand legs together.  2. Jump into forward roll to brief squat onto 1 leg, kick free leg to handstand. 
		3. Free jump into lateral or front split sit.  4. Free jump to scale on 1 leg with 150 degree split. 
		5. All elements of medium difficulty executed as mounts. 

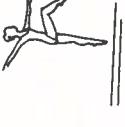
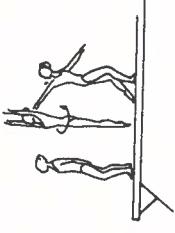
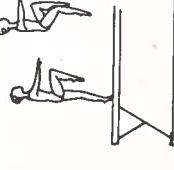
## 2. Leaps

	1. Stride leap. 	1. Cat leap with 360 degree turn. 
	2. Split leap. 	2. Stretched jump — 180 degree turn to forward stride or split position. 
	3. Stag leap. 	3. Stride leap with change of leg to split leap. 

## Balance beam

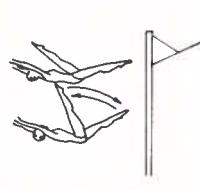
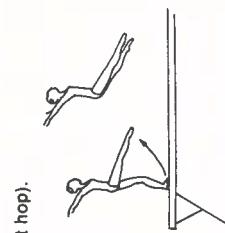
	Medium difficulties	Superior difficulties
4.	Arch jump with one or two legs at head height.	4. Stag leap with one foot to the head height. 
5.	Forward stride or split jump.	5. Stride leap or split leap with one foot to head height. 
6.	Side straddle jump.	6. Side split jump. 

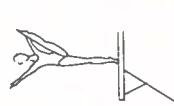
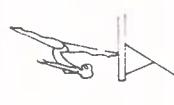
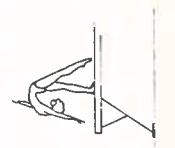
62

7.	Stretched hop with movement of the free leg.	
8.	Stretched jump with $\frac{1}{2}$ turn from both feet.	
9.	Large cat leap.	

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### Balance beam

	Medium difficulties	Superior difficulties
10. Tuck Jump.		
11. Scissors leap forward.		
12. Cabriole forward (beat hop).		

3. Stands	<ol style="list-style-type: none"> <li>1. Stand with one leg stretched vertically in front of the body.</li> <li>2. Scale forward.</li> <li>3. Stand with one foot to the knee.</li> </ol>	  
1. Scale backward.		
2. Scale forward with full split.		
3. Stride stand with deep arch backward (hands near the beam).		

## Balance beam

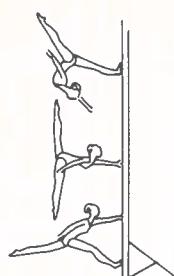
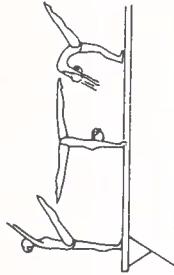
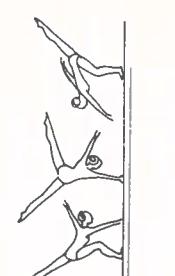
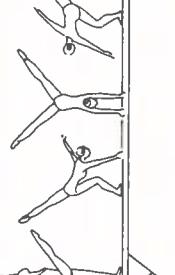
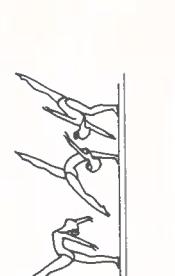
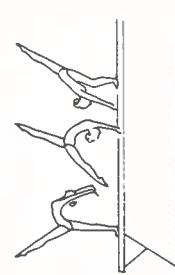
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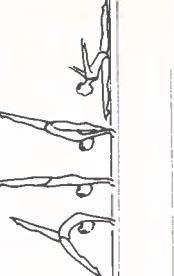
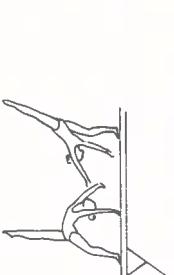
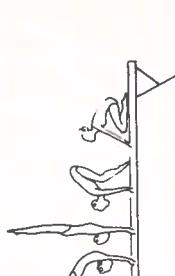
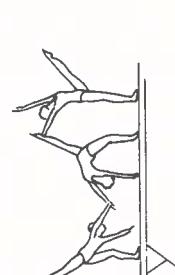
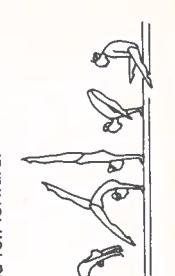
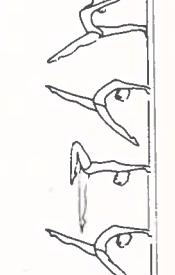
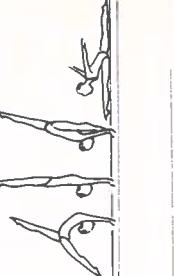
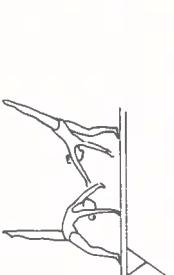
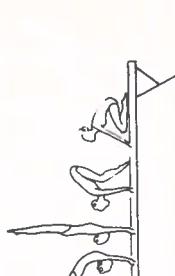
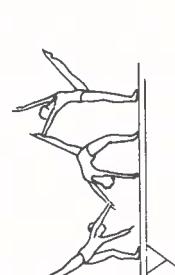
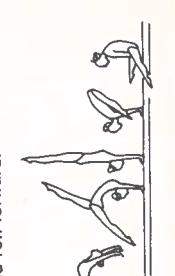
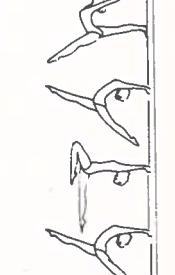
	Medium difficulties	Superior difficulties
4. Body waves	<ol style="list-style-type: none"><li>1. Body wave forward.</li><li>2. Body wave backward.</li></ol>	<ol style="list-style-type: none"><li>1. Body wave forward with 180 degree turn.</li><li>2. Body wave forward on one leg to scale backward.</li></ol>

5. Turns	<ol style="list-style-type: none"><li>1. Turn 360 degrees on one leg to free knee stand.</li><li>2. Turn 360 degrees in squat stand on one leg, other leg stretched.</li><li>3. Turn at least 360 degrees on both legs (crossed).</li><li>4. Turn 360 degrees with free leg above 90 degrees in series.</li></ol>	<ol style="list-style-type: none"><li>1. Turn at least 540 degrees in stand, squat stand or free knee stand.</li><li>2. Turn more than 360 degrees on one leg with the free leg above 90 degrees.</li><li>3. Several 360 degree turns in succession.</li><li>4. Turn 360 degrees with free leg above 90 degrees in series.</li></ol>
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## Balance beam

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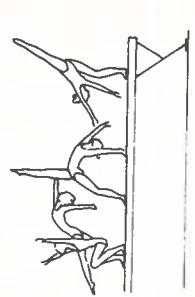
	Medium difficulties	Superior difficulties
6. Walkover — Cartwheels		
1. Walkover forward.		
2. Cartwheel.		
3. Walkover backward.		

1. Walkover forward on one arm.		
2. Cartwheel on far arm.		
3. Walkover backward on one arm.		
4. Walkover backward to a handstand, stoop one leg through to split sit.		
5. Walkover backward legs together to knees (limber).		
6. 1/2 walkover forward or backward to stag handstand and return to original position.		

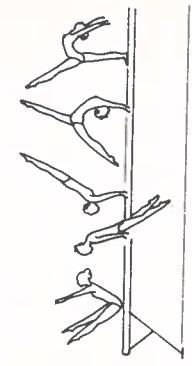
## Balance beam

Medium difficulties

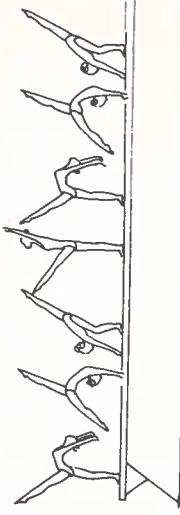
Superior difficulties



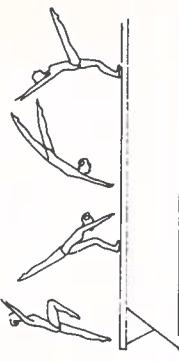
7. Tinsica backward from a squat stand.



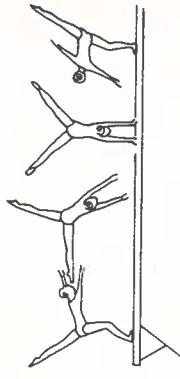
8. From a balance V sit swing to a handstand — walkover forward.



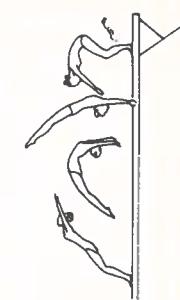
9. Series of walkovers backwards (without a pause).



10. Handspring step out forward.



11. Dive cartwheel.



12. Flic flac (back handspring) on one or more legs.

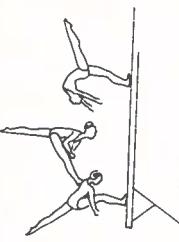
## **Balance beam**

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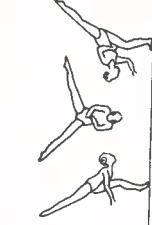
Medium difficulties

Superior difficulties

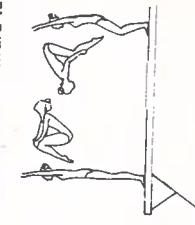
13. Aerial walkover forward or backward.



14. Aerial cartwheel.

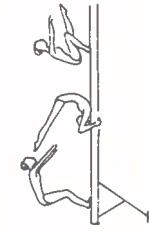


15. Somersault forward, sideward or backward tucked.

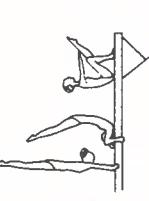


### **7. Rolls**

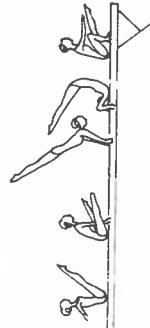
1. Roll forward to a balance.



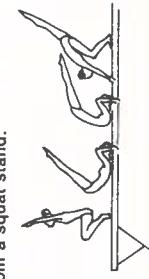
2. Roll forward from a handstand, shoulder stand or head stand.



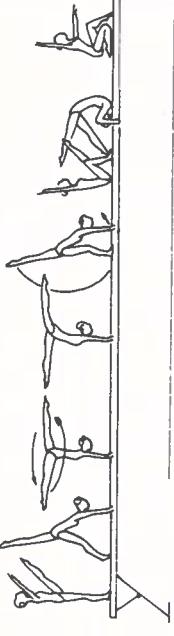
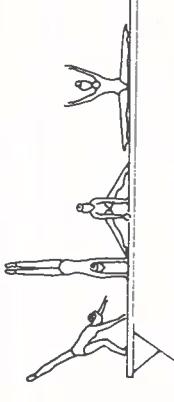
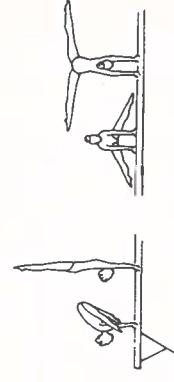
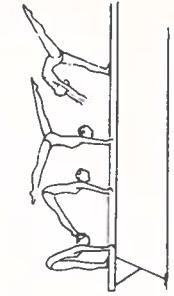
3. From a balance sit, swing roll forward.

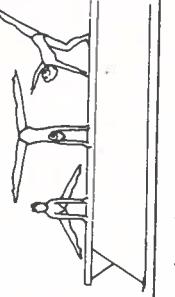
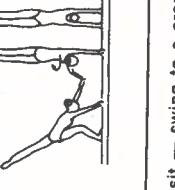
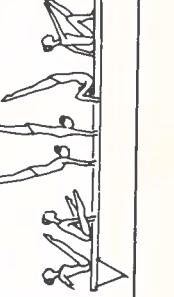


4. Roll backward from a squat stand.

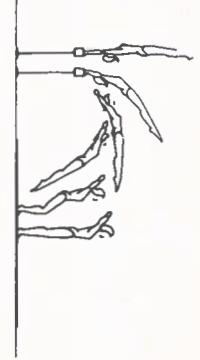
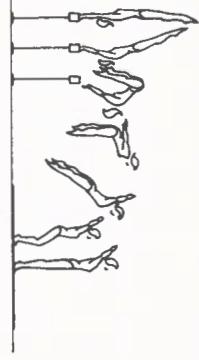
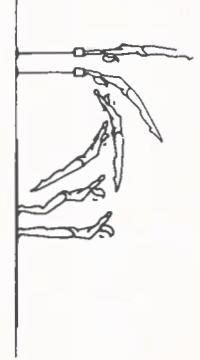
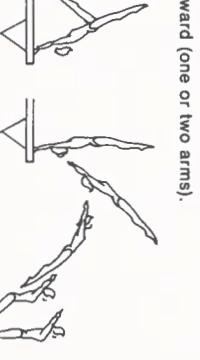
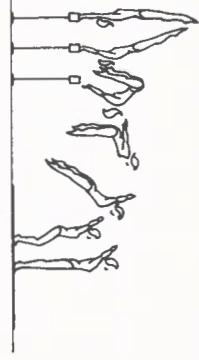
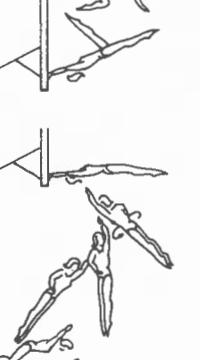
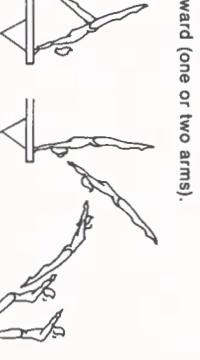
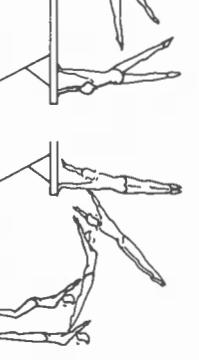
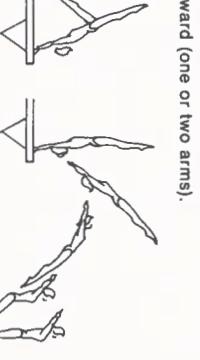
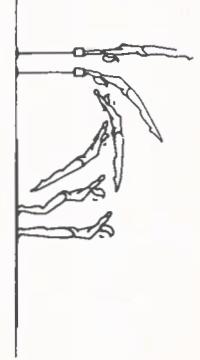


## Balance beam

	Medium difficulties	Superior difficulties
<b>6. Handstands</b>	<p>1. Kick to a cross handstand legs split, scissors to second split into a connecting movement.</p>  <p>2. Kick to a side handstand with connecting movement lower to a side split.</p> 	<p>1. From clear straddle support, press to cross or side handstand.</p>  <p>2. Press to handstand from a cross stand into a connecting movement.</p> 

	<p>3. Press to side handstand (Swiss) from a straddle stand into a connecting movement.</p> 	<p>4. Kick to a handstand — turn 180 degrees followed by an acrobatic connection (roll or walkover),</p> 
	<p>5. Kick to a handstand and turn at least 540 degrees.</p> 	<p>6. From a balance sit — swing to a cross handstand into acrobatic connection (roll or walkover-forward).</p> 

## Balance beam

	Medium difficulties	Superior difficulties
9. Dismounts	<p>1. Walkover forward from a cross or side handstand.</p> 	<p>1. All aerial walkovers — and cartwheels — from any connection.</p> 
	<p>2. From side or cross handstand straddle cut off forward.</p> 	<p>2. Cartwheel stretched, somersault backward.</p> 
	<p>3. Handspring forward (one or two arms).</p> 	<p>3. Cartwheel <math>\frac{1}{2}</math> turn into piked forward somersault.</p> 
	<p>4. Fast handspring forward with full twist.</p> 	<p>4. Two flic flacs on both arms, 1st support in center of beam, 2nd support at end of beam.</p> 
	<p>5. Rapid cartwheels on one or two arms with 90 degree turn outward.</p> 	<p>5. Cartwheel, flic flam on both arms at the end of the beam.</p> 
	<p>6. Dive handspring with circle of arms before support.</p> 	<p>6. Dive handspring with circle of arms before support.</p> 



Floor

### **Article 16**

The floor exercise should consist of acrobatic and gymnastic elements and connections and should contain

- Leaps, also series
- Turns, various forms of steps and runs
- Body waves
- Balance combinations
- Acrobatic elements — Connections and series
- Gymnastic elements — Connections and series

#### **The exercise must fulfill the following requirements**

- At least two acrobatic series
- Guarantee harmonious and dynamic changes between the different structure groups (change between acrobatic and gymnastics elements)
- Distribution of the difficult elements throughout the exercise (the final phase should contain an element or acrobatic series of superior difficulty)
- Utilization of the entire floor area
- Observing the temperament and morphology of the gymnast
- Harmonious correspondance of the music with the character, personal and technical ability of the gymnast

#### **Rhythm of the exercise**

The rhythm is an important factor influencing the dynamic and beauty of the exercise. There may not be any interruptions which would disturb the rhythm of the exercise. Little change between the various movement possibilities and a one sided selection of elements, makes the exercise monotonous and lessens the value. Multiple variations of the rhythm corresponding to the character of the music raises the technical value and general impression of the exercise.

#### **Execution**

In the execution the following important factors should be considered:

- Sureness of all elements and connections
- Amplitude and elasticity
- General posture of the body
- Powerful expression (personality of the gymnast) of movement

<http://www.gymnastics-history.com>

#### **Musical accompaniment**

The music strengthens the expression of movements, stirs emotions, raises her capability and helps the gymnast to realize her power, the tempo, the rhythm and amplitude of the movements.

The chosen music must correspond to the character and to the executed movements. If music and movement are not in harmony, the appropriate deduction will be made (rhythm penalty). Only one musical instrument is permitted for the accompaniment. A brief musical introduction may precede the exercise. The end of exercise must end in harmony with the end of the music.

### Duration of the exercise

1:00 minute to 1:30 minutes.

The clock will be started when the gymnast begins her exercise with a movement. They will stop when the gymnast remains in a stationary final pose.

A signal will warn the gymnast at 1:25 minutes and a second time at 1:30 min. If the gymnast ends the exercise at the second signal, the exercise is considered as corresponding to regulations.

### DEDUCTIONS

1. Fall on the floor	0.50 points
2. Support with one or two hands	0.50 points
3. Cross the boundary line with one or two feet or other parts of the body	each time 0.10 points
4. Absence of acrobatic series	each time 0.20 points
5. Repetition of a missed element	0.50 points
6. Fault in rhythm of the exercise as a whole in part	0.50 points each time 0.20 points
7. Musical accompaniment against regulations	1.00 point
8. Exercise does not end with music	0.30 points
9. Exercise without music	1.00 point
10. Missing beginning of exercise through personal error	0.50 points
11. Assistance by the pianist	each time 0.20 points
12. Exercise too long (more than 1:30 min.)	0.30 points
13. Exercise too short (less than 1:00 min.) for each missing sec.	0.05 points
14. Coach is present on podium	0.50 points
15. Coach signals gymnast	0.30 points
16. Start of the exercise without music	0.20 points

**Floor**

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	Medium difficulties	Superior difficulties
<b>1. Leaps</b>	<p>1. Stride leap, two or three stride leaps at the same height and amplitude.</p>  <p>2. Stag, stride or split leap.</p> 	<p>1. Leaps Nr. 1—10 of medium difficulty executed with turns from 180 degrees or more to balanced elements or acrobatic elements of medium difficulty become superior difficulties.</p> <p>2. Leaps Nr. 1—10 of medium difficulty performed in a series (connection without extra step) are superior difficulties.</p>

<b>4. Arch jump (flexing one leg backward to head height).</b>	
<b>5. Arch jump (flexing both legs backward) feet to head height.</b>	
<b>6. Stride leap or split leap, flexing rear leg backward, foot to head height.</b>	

**Floor**

Medium difficulties

Superior difficulties

7. Stride leap with change of leg to split leap.



8. Tour jeté (leap with 180 degree turn flexing rear leg backward (foot to head height)).



9. Hop with 180 degree turn into forward straddle split.



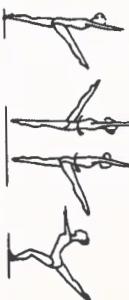
10. Hop with 180 degree turn into forward straddle split.

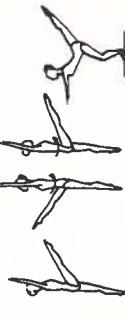


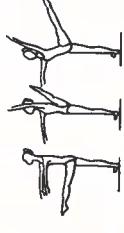
11. Cat leap with 360 degree turn.

3. Leaps Nr. 11–15 of medium difficulty performed with at least a 540 degree turn into a balanced or acrobatic element of medium difficulty are superior difficulties.

12. Cat leap with 180 degree turn to balance element.



Floor	Medium difficulties	Superior difficulties
		4. Stretched hop with 360 degree turn, one leg stretched horizontally forward, 180 degree turn to scale forward.
	13. Stretched hop with 360 degree turn, one leg stretched horizontally forward.	
	14. Scissors leap with 360 degree turn.	
	15. Cabriole (beat) with 180 degree to a balance element.	

2. Stands (also for Beam)	1. Stride stand (forward) with deep arch backward touching the floor with one hand.  2. On $\frac{1}{2}$ toe of both feet (ballet stand) full horizontal circle of the torso.  3. Stand — with movement of one leg above the horizontal.	1. Scale backward (on half toe).  2. Arched stand on $\frac{1}{2}$ toe (flexing leg backward, foot to head height).  3. Stand — with movement of one leg above the horizontal.
	  	

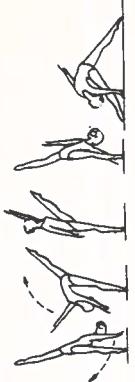
**Floor**

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Floor	Medium difficulties	Superior difficulties
	4. Turn passing through a scale forward into scale backward.	4. 360 degrees illusion turn — a second 360 degree illusion turn to split sit.
	5. Turn 540 degrees from a deep knee bend rising to a stand.	5. Turn 720 degrees on the ball of the foot to a scale forward.



6. Turn 360 degrees with movement led by free leg from forward to backward with deep arch of upper body backward.



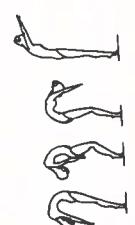
6. Turn 720 degrees with movement led by free leg from forward to backward bending upper body backward.



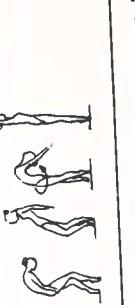
1. Body wave forward on  $\frac{1}{2}$  toe with free foot to knee.



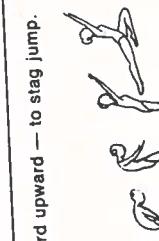
2. Body wave backward.



3. Deep body swing sideward into full turn on one leg with free foot to knee and counter circles of the arms.

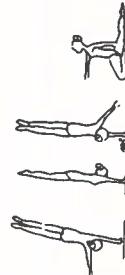


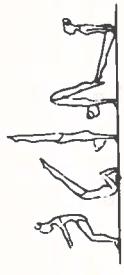
4. From a kneeling sit on one knee — body swing forward to a position on  $\frac{1}{2}$  toe into a turn with free leg held forward.

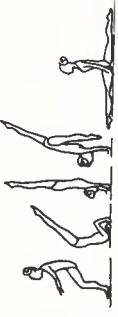
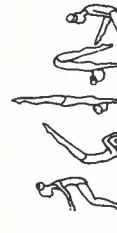


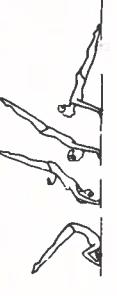
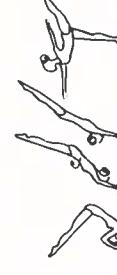
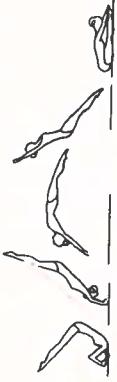
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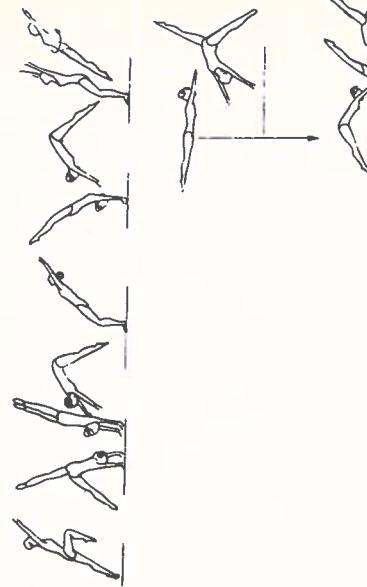
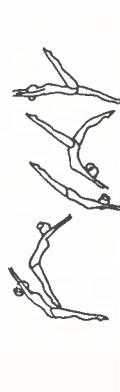
Floor

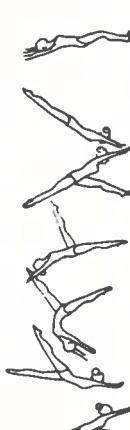
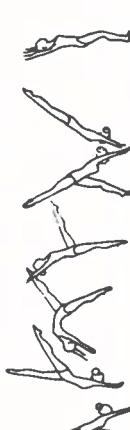
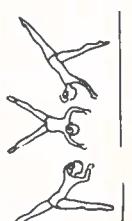
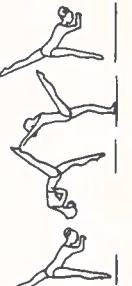
	Medium difficulties	Superior difficulties
5. Handstands	<p>1. Handstand with stride split forward.</p>  <p>2. Handstand with sidehold and turn of 180 degrees backward into <math>\frac{1}{2}</math> split sit (kneeling lunge).</p> 	

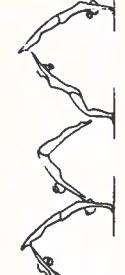
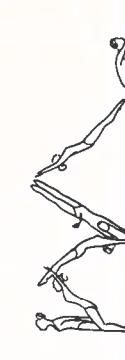
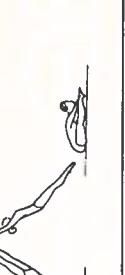
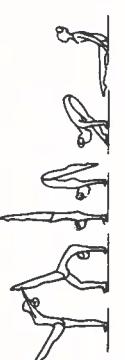
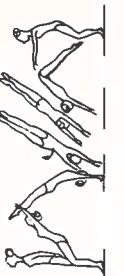
6. Rolls	<p>1. From a short run, dive roll forward, stretched body.</p>  <p>2. Roll backward to a handstand with 180 degree turn.</p>  <p>3. Roll backward to a handstand, lower to a clear support or sit.</p> 	<p>1. Jump backward stretched with a 180 degree turn into a dive roll forward.</p>  <p>2. Flic flac to kip support on the neck, extend body to handstand.</p> 
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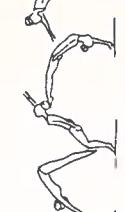
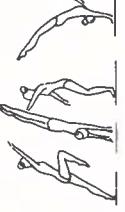
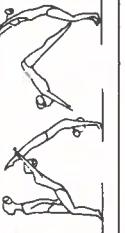
Floor	Medium difficulties	Superior difficulties
	<p>4. Roll backward to a handstand, lower to forward split sit.</p> 	
	<p>5. Roll backward to a handstand, lower to clear straddle support.</p> 	
	<p>6. Roll backward to a handstand, chest roll with stretched body.</p> 	

7. Kips	<p>1. Neck spring with 180 degree turn to a front lying support.</p> 	<p>1. Cradle (flic flac to piked back lying position and neck spring to stand).</p> 
	<p>2. Neck spring with <math>\frac{1}{2}</math> turn to a scale forward.</p> 	
	<p>3. Neck spring to deep piked sit.</p> 	

Floor	Medium difficulties	Superior difficulties
8. Walkover forward	<p>1. Series of tinsicas in place.</p>  <p>2. Dive tinsica.</p> 	<p>1. Round-off flic flac stretched jump with 180 degree turn into dive tinsica or flyspring.</p>  <p>2. Dive tinsica.</p>  <p>3. Flyspring (handspring from 2 legs) with or without step out.</p> 

<p>4. Handspring step out, handspring land both legs.</p> 	<p>2. Handspring to a forward split sit (legs touching floor same time).</p> 
<p>5. Handspring to a deep piked sit.</p> 	<p>3. Handspring with 180 degree turn after repulsion into forward split sit.</p> 
<p>6. Aerial cartwheel (or butterfly).</p> 	<p>4. Two or three aerial walkovers forward.</p> 

Floor	Medium difficulties	Superior difficulties
9. Walkover backward	1. Walkover backward through a brief handstand, chest roll with stretched arms and arched body.  2. Walkover backward, stoop through to straight sit. 	1. Round-off — two flic flacs.  2. Flic flam with 180 degree turn with flight to deep piked sit. 
	3. Walkover backward to stag split — handstand to split sit between the arms. 	3. Flic flam with 360 degree turn with flight. 

8	4. Walkover backward, through brief back handstand with change of legs.  5. Series of tinsica backward in place. 	4. Round-off flic flam on one arm — flic flam on other arm.  5. Flic flam with 180 degree turn and aerial cartwheel. 
9	6. Flic flam from both legs.  7. Flic flam — from one leg. 	6. Series of flic flacs step outs from one leg.  7. Round-off flic flam, tucked somersault backward. 

Floor	Medium difficulties	Superior difficulties
		8. Round-off flic flac on one arm.
	8. Handstand snap down (Courbette).	
	9. Round-off flic flac.	
	10. Cartwheel $\frac{1}{4}$ turn inward, flic flac (from one leg)	

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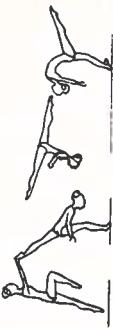
11. Flic flac chest roll with stretched arms and arched body.



12. Flic flac to forward split sit.



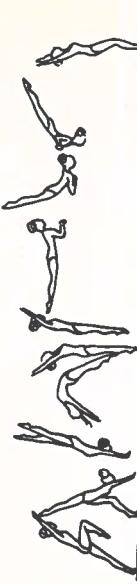
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Floor	Medium difficulties	Superior difficulties
10. Somersaults forward		<p>1. Aerial walkover forward.</p>  <p>2. Series of aerial walkovers forward.</p>  <p>3. Aerial walkover with 180 degree turn.</p> 

		<p>4. Running tucked somersault forward.</p>  <p>5. Running piked or stretched somersault forward.</p> 	
		<p>6. Stretched jump with 180 degree turn into piked somersault forward (piked arabian).</p> 	

Floor	Medium difficulties	Superior difficulties

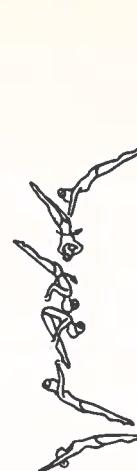
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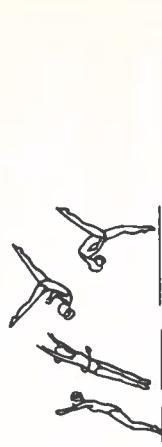
7. Handspring forward and stretched somersault forward.



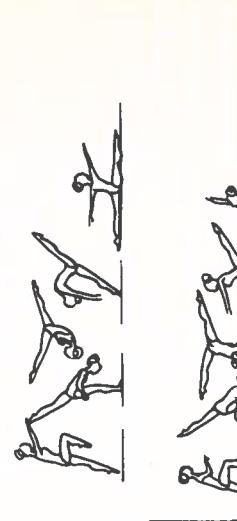
8. Stretched jump with 180 degree turn into tucked somersault forward (tucked arabian).



9. Piked somersault forward with 180 degree turn.

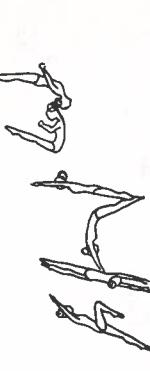


10. Stretched jump with 180 degree turn into stretched somersault forward with step out (arabian step-out).



11. Somersault forward from one leg to forward split sit, somersault forward with 180 degree turn from one leg to a forward split sit.

Floor	Medium difficulties	Superior difficulties
11. Somersaults sideward		<p>1. Piked or tucked somersault sideward.</p> 
12. Somersaults backward	<p>1. Tucked somersault backward.</p> 	<p>1. Stretched somersault backward.</p>  <p>2. From one leg — stretched somersault backward with step out.</p> 

	<p>3. Piked stretched somersault backward.</p> 	
	<p>4. Delayed tucked somersault backward.</p> 	
	<p>5. Stretched somersault backward with 360, 540, 720 degree twist or more.</p> 	

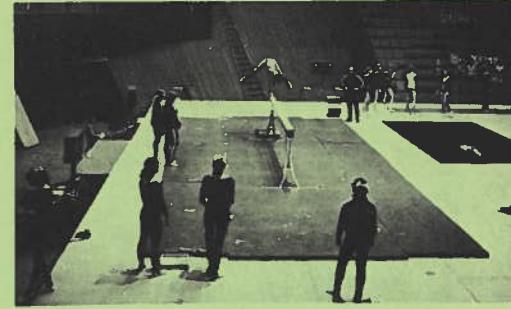
Floor	Medium difficulties	Superior difficulties
		6. Flic flac without hand support (whip back).
		7. Round-off flic flac, stretched jump with 180 degree turn into somersault forward (arabian forward) round-off, stretched somersault backward.
		8. Round-off flic flac, stretched somersault backward with $\frac{1}{2}$ , (full) twist.

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Uneven Bars

# Sarueige

## Sport Mats



European  
Championships

Madrid 1971  
Grenoble 1973  
Berne and Skien 1975

World  
Championships  
Olympic Games

Ljubljana 1970  
Varna 1974  
Munich 1972  
Montreal 1976



SARVYL SA  
Sport mats department  
66, rue Leruste  
59391 Wattrelos  
Tel. (80) 75-80-90, Telex 12837 F

Official Supplier for the Olympic Games in  
1976

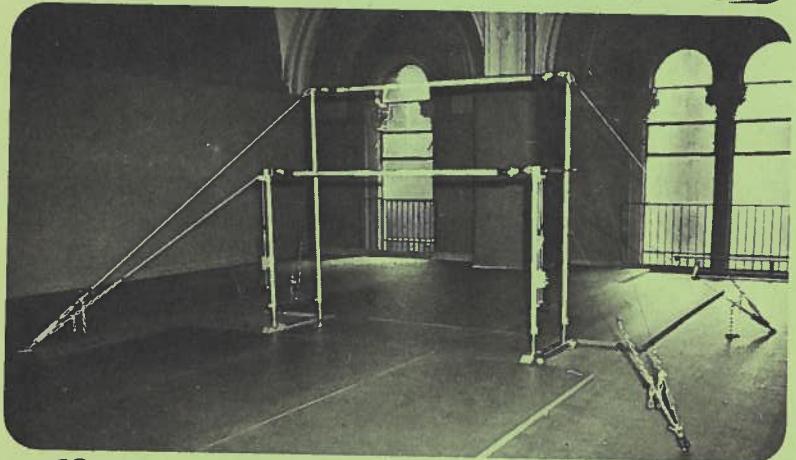


Official  
Supplier  
to the 1976  
Olympic  
Games

G.E.S. horizontal bar  
Chosen  
for the Olympic Games  
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G.E.S. asymmetrical bar,  
new patente model.  
Chosen  
for the Olympic Games  
in MONTREAL.



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Télex: 340 934 F GESLYON

**Corrections  
and/or small changes  
in the Code of Points — Women  
for January 1, 1978**

**Article 3**

Omit:  
Instead:

«The description ... and beam.»  
The duration of the balance beam and floor exercise will be published with the description of the compulsory exercises. When a difficulty ...

**Article 7**

Omit:  
Instead:

Repetitions  
«they are counted as superior difficulties, if they come from the same structure group.»  
... they are counted as two or more superior difficulties.»

**Article 10**

Omit:  
Instead:

... may be placed on one mat only.  
... may be placed on both mats for mounting. (2 mats of 6 cm)

**VAULT**

**Article 13**

Omit:  
Instead:

«During the Finals ... 1/2 turn. Both ... 10.00 points.»  
During the Finals the gymnast must perform two different vaults. The counting mark will be the average mark of both vaults.

**DEDUCTIONS**

**A. General Faults**

Omit:  
Instead:

No. 3  
When the gymnast performs only one vault in the Final Competition, the valid counting mark will be 50 % of the score of the performed vault.

Omit:  
Omit:  
Instead:

No. 4  
No. 5  
If the gymnast performs the same vault twice in the Finals, the second vault is evaluated as 0 and the counting mark will be 50 % of the average of the first vault.

#### TABLE OF VAULTS

The following changes for:

Vault No. 1 instead of 10.00 Points now 9.40 Points  
 Vault No. 6 instead of 9.40 Points now 9.00 Points  
 Vault No. 7 instead of 10.00 Points now 9.20 Points  
 Vault No. 8 instead of 10.00 Points now 9.40 Points  
 Vault No. 12 instead of 10.00 Points now 9.40 Points  
 Vault No. 16 instead of 10.00 Points now 9.60 Points

The following vaults will be evaluated in the future as 1 vault:  
 Vault No. 22 and No. 24 as vault No. 22

Vault No. 23 and No. 25 as vault No. 23  
 Vault No. 26 and No. 27 as vault No. 26

For the Final Competition

Vault No. 22  
 Vault No. 23  
 Vault No. 24  
 Vault No. 25

Will be evaluated only as 1 Vault No. 24

Changed:

Vault No. 19: Handspring — 1½ tucked or piked somersault forward.  
 All vaults, which at this time do not appear in the Code of Points, will be shown in Competition as No. 30.

#### UNEVEN BARS

##### Article 14

Omit:

Deductions: No. 11

No. 7 add (stop)

For the Illustrations:

2. Upward Swings and Circles:

Omit:

No. 6 Medium Difficulty  
 (Appears already on pg. 37 — No. 5,M)

Change:

No. 8 Superior Difficulty  
 «... straddle cut backward to catch in hang on HB with immediate grip change to hang on LB.»

Omit:

8. Establishments by backward swing:  
 No. 1 Superior Difficulty  
 (appears already on pg. 28, No. 3,S.)

#### BALANCE BEAM

For the Illustrations:

2. Leaps:

Omit:

No. 1 Medium Difficulty

Add to:

No. 5 Medium Difficulty

«... jump from both feet»

Omit:

No. 7 Medium Difficulty

3. Stands:

Omit:

No. 3 Medium Difficulty

4. Waves:

Omit:

No. 1 Superior Difficulty

5. Turns:

Add to:

«All turns 360° on one leg are Medium Difficulties»

Change:

Add to:

8. Handstands:

Nr. 5 Superior Difficulty instead of 540°, now «360°»

9. Dismounts:

No. 1—3 Superior Difficulty

«All somersaults, aerial cartwheels, aerial walkovers forward, backward and sideways from a connection are Superior Difficulties.»

#### FLOOR

For the Illustrations:

1. Leaps:

No. 1 and 2 Superior Difficulty instead of 1—10 now «2—10»

2. Stands:

No. 1, 2, 5 and 6 Medium Difficulty  
 No. 1 and 2 Superior Difficulty

3. Turns:

No. 1 Superior Difficulty  
 No. 2 Medium Difficulty  
 «at least 540°»  
 No. 3 Medium Difficulty  
 «at least 360°»  
 No. 6 Medium Difficulty  
 «at least 360°»

4. Waves, Swings:

No. 1, 2, 4 Medium Difficulty  
 No. 1—4 Superior Difficulty

10. Sommersaults forward  
 No. 2—6 Superior Difficulty  
 «All Series are Superior Difficulty»

12. Somersaults backward:  
 No. 7 and 8 Superior Difficulty  
 «are 2 Superior Difficulties»

## **USGF — WTC SUPPLEMENTAL JUDGING INFORMATION**

### I. COMPOSITION

#### A. Interpretation of Difficulty Requirements

- \*1. 7 medium elements with no superior difficulties —  
deduction: up to —.5 USGF — lack of risk and difficulty value  
1.8 under difficulty — FIG
- \*2. 7 superior difficulties, no medium difficulties —  
deduction: 0 on bars  
up to —.5 USGF — value of connections, on beam or floor
- \*3. 4 medium difficulties, 2 superior difficulties —  
deduction: .6 under difficulty  
up to .5 risk and difficulty value — USGF
- \*4. 4 medium difficulties, 1 superior difficulty —  
deduction: 1.2 under difficulty  
up to .5 USGF — risk and difficulty value

\*Deductions for risk, originality, value of difficulty and connections plus composition — choice, distribution, and spacing of elements are always possible in all of these cases.

#### B. Series

##### Floor Exercise: Must have two. May be either simple or composite —

##### composition deduction:

.2 for lacking one

.4 for lack of two

Balance Beam: A series is not required, however, there must be risk and interesting combinations.

## USGF SUPPLEMENT TO FIG DIFFICULTIES CLASSIFICATION

### C. Structure Groups

TUMBLING is a USA term for round off, handsprings, flic-flacs, and aerial elements. (FIG term for tumbling is acrobatics — those elements with flight phase).  
 ACROBATICS is a USA term used for flexibility elements such as walkovers, cartwheels, tinsicas, (FIG term for this is floor exercise gymnastics).  
 MODERN RHYTHMIC GYMNASTICS consists of all leaps, hops, jumps, turns, waves, steps, runs, and MRG stands.

D. Uneven Bars  
 A gymnast must pass through a handstand from a cast or swing on LB or HB or 0.2 deduction. Gymnast must pass over HB but may do so in manner other than handstand. A routine without any free hip to handstand or toe on-off to handstand or ladder to handstand etc. is lacking in area of risk, difficulty level and possibly value of connection.

### II. EXECUTION

A. MISSED ELEMENT: This deduction is taken if a gymnast attempts an element and has a CLEAR miss. Example: Attempted long hang kip, ending in a hang from high bar. Similar to fall on the apparatus.... 0.5 deduction: .5 under execution/amplitude

B. EXTRA SWINGS: Gymnast stops in support, then beats to begin again  
 deduction: .2 stop  
 deduction: .3 beat or pump

C. FALLS: Gymnast begins exercise, jumps down, adjusts bars and continues exercise  
 deduction: 0.5 for one fall under execution

D. BEAM: For difficulty credit, gymnast must place one foot on beam after difficulty and before fall.

E. FLOOR EXERCISE: Gymnast begins with the start of the wrong music (coach's error, prevalent in the age-group program)  
 Rationale: unfair to penalize the gymnasts  
 deduction: 0.0 begin again

F. Coaching deductions:  
 1.0 coach touching gymnast  
 0.5 coach walking length of beam (USGF)

The board may be placed on 1 or 2 basic landing mats,  $1\frac{1}{4}$  -  $1\frac{1}{2}$  inches each. It may not be placed on a 4 inch competition landing mat.  
 FIG — The board may be placed on a stable thickness of 2 - 6 cm mats totalling 12cm.

### BOARDS

A coach may not protest on the basis of other meets' scores with other judges. He or she must protest on the basis of first performance on that day's meet. The coach should include his or her evaluation of his or her gymnast's exercise with deductions as compared to the first routine of the event.

PROTESTS  
 S

ATTIRE  
 IMPROPER ATTIRE results in a .3 deduction from each offending girl's all-around score. If an entire team is affected, the team score would be penalized by .3 as well as the individual.  
 The decision as to inappropriate, immodest, or unsuitable attire is up to the judgement of the Jury of Appeal.

### PROTESTS



UNEVEN BARS	NO DIFFICULTY	MEDIUM DIFFICULTY	SUPERIOR DIFFICULTY
<b>MOUNTS</b>			
1. Glide kip LB followed by a pause or extra swing.	1. Glide kip, only if in combination with another movement such as a squat through or hip circle backward, etc.	1. Jump from board to clear hip circle backward on LB to glide.	
2. Glide LB single leg overshoot followed by a stride support.	2. Glide, single leg overshoot, only if into an immediate split circle catch HB or similar movement.	2. Jump full twist catch LB, glide kip. (p. 22-#3S-HB).	

**UNEVEN BARS**

**NO DIFFICULTY**

**MEDIUM DIFFICULTY**

**SUPERIOR DIFFICULTY**

- Glide kip LB followed by a pause or extra swing.
- Glide LB single leg overshoot followed by a stride support.

- Jump from board to clear hip circle backward on LB to glide.
- Jump full twist catch LB, glide kip. (p. 22-#3S-HB).
- Straddle jump over LB  $\frac{1}{2}$  turn (after clearing LB) to regrasp in eagle grip on HB or to regrasp LB in glide.
- Free jump with  $\frac{1}{2}$  turn, straddle backward over LB and catch LB. (p. 25-#14S reference to free straddle backward).

**NOTE:** "Jump" denotes hand support on LB as for a vault.  
 "Free jump" denotes jump over LB without hand support.  
 Difficulty reference listed in ( ).  
 "Clear" denotes hand support with body-legs free of bar.  
 "Free" denotes without hand support.  
 Difficulties already listed in the FIG Code of Points have not been included here, unless there is a slight modification of the element.



UNEVEN BARS	NO DIFFICULTY	MEDIUM DIFFICULTY	SUPERIOR DIFFICULTY
<b>11. DISMOUNTS (Cont.)</b>			

- 6. From rear support on HB, semi-invert backward and on return swing release one hand to cut legs to the side, landing side to the bar. (Flank cut dismount). To be given credit the skill must show a full 1/2 turn to level of HB as one hand is released. (either direction).
- 7. Same exercise with 1/4 twist added and in either direction. (See #6).
- 8. Hecht off LB in either direction. (P. 50-#2M) shows from cast HB to neckspring off LB.
- 9. From stand on LB, jump to neckspring off HB to rear stand (no twists).

UNEVEN BARS	NO DIFFICULTY	MEDIUM DIFFICULTY	SUPERIOR DIFFICULTY
<b>10. PASSING OF LEGS</b>			
<b>1. SOUP THROUGH ON EITHER BAR.</b>			
1. Double leg stoop through on LB.	1. Double leg stoop through to clear pike support ("L" hold) or double leg stoop through to stand on LB having passed over HB. (P. 47-#1M).	1. From front lying support on LB, hands on HB, stomach whip LB to bounce (feet) LF rear vault over HB, regrasp HB, immediate drop glide to LB.	1. Flyaway off LB with 1/2 twist (at minimum level of LB).
2. Cast underswing into free pike with no turn off LB or HB.	2. From front support LB, straddle cut forward to rear support LB. (P. 47-#2M).	2. From inner free front support on HB squat through or flank over HB release with both hands 1/2 turn regrasp HB. (See P. 47-#2S) (stoop) and #3S (flank) over HB only or HB and LB.	2. Flyaway off HB with somersault back ward above LB level.
3. Glide LB, stoop through, back kip-up to shoot 1/2 turn over LB to another glide.	3. From outer front support HB, lower to neck spring off LB.	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).	3. Straddle over LB, thigh bounce to 1/4 somersault backward to front stand LB. (See P. 55-#15S off HB).
4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Hecht from HB moving away from LB.	4. Sole circle backward off LB with 1/2 twist to stand (in either direction).
5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Hecht off LB with 1/2 twist (either direction).	5. Hecht off LB in either direction. (See #6).
<b>11. DISMOUNTS</b>			
<b>1. FLYWAY OFF LB WITH NO TWIST.</b>			
1. Cast underswing into free pike with no turn off LB or HB.	1. Flyaway off LB with 1/2 twist (either direction).	1. Flyaway off LB with 1/2 twist (either direction).	1. Flyaway off LB with 1/2 twist (either direction).
2. Cast underswing into free pike with no turn off LB or HB.	2. Straddle over LB, thigh bounce to 1/4 somersault backward to front stand LB. (See P. 55-#15S off HB).	2. Flyaway off HB with somersault back ward above LB level.	2. Flyaway off HB with somersault back ward above LB level.
3. From outer front support HB, lower to neck spring off LB.	3. From outer front support HB, lower to neck spring off LB.	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).
4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Hecht from HB moving away from LB.	4. Hecht from HB moving away from LB.
5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Hecht off LB with 1/2 twist (either direction).	5. Hecht off LB with 1/2 twist (either direction).
<b>2. FLYWAY OFF LB WITH 1/2 TWIST.</b>			
1. Cast underswing into free pike with no turn off LB or HB.	1. Flyaway off LB with 1/2 twist (either direction).	1. Flyaway off LB with 1/2 twist (either direction).	1. Flyaway off LB with 1/2 twist (either direction).
2. Cast underswing into free pike with no turn off LB or HB.	2. Straddle over LB, thigh bounce to 1/4 somersault backward to front stand LB. (See P. 55-#15S off HB).	2. Flyaway off HB with somersault back ward above LB level.	2. Flyaway off HB with somersault back ward above LB level.
3. From outer front support HB, lower to neck spring off LB.	3. From outer front support HB, lower to neck spring off LB.	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).
4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Hecht from HB moving away from LB.	4. Hecht from HB moving away from LB.
5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Hecht off LB with 1/2 twist (either direction).	5. Hecht off LB with 1/2 twist (either direction).
<b>3. FLYWAY OFF HB WITH NO TWIST.</b>			
1. Cast underswing into free pike with no turn off LB or HB.	1. Flyaway off HB with no twist.	1. Flyaway off HB with no twist.	1. Flyaway off HB with no twist.
2. Cast underswing into free pike with no turn off LB or HB.	2. Straddle over LB, thigh bounce to 1/4 somersault backward to front stand LB. (See P. 55-#15S off HB).	2. Flyaway off HB with no twist.	2. Flyaway off HB with no twist.
3. From outer front support HB, lower to neck spring off LB.	3. From outer front support HB, lower to neck spring off LB.	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).
4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Hecht from HB moving away from LB.	4. Hecht from HB moving away from LB.
5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Hecht off LB with 1/2 twist (either direction).	5. Hecht off LB with 1/2 twist (either direction).
<b>4. FLYWAY OFF HB WITH 1/2 TWIST.</b>			
1. Cast underswing into free pike with no turn off LB or HB.	1. Flyaway off HB with 1/2 twist.	1. Flyaway off HB with 1/2 twist.	1. Flyaway off HB with 1/2 twist.
2. Cast underswing into free pike with no turn off LB or HB.	2. Straddle over LB, thigh bounce to 1/4 somersault backward to front stand LB. (See P. 55-#15S off HB).	2. Flyaway off HB with 1/2 twist.	2. Flyaway off HB with 1/2 twist.
3. From outer front support HB, lower to neck spring off LB.	3. From outer front support HB, lower to neck spring off LB.	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).	3. Straddle or stoop sole circle backward LB or full HB, 1/2 twist to stand (in either direction).
4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Sole circle backward off LB or HB with 1/2 twist (either direction).	4. Hecht from HB moving away from LB.	4. Hecht from HB moving away from LB.
5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Outer front support on HB, cast underswing with 1/2 or 1/4 turn to stand. (See P. 50-#1M).	5. Hecht off LB with 1/2 twist (either direction).	5. Hecht off LB with 1/2 twist (either direction).

BALANCE BEAM	NO DIFFICULTY	MEDIUM DIFFICULTY	困难度
		<p><b>MOUNTS</b></p> <ol style="list-style-type: none"><li>Jump with one leg bent between the arms and the other stretched with 1/1 or 1½ turn (wolf mount ½ or 1½ turn).</li><li>Jump obliquely (with hand support) to a cross riding seat, or tuck stand into immediate ½ or 1/1 turn free.</li><li>Oblique running mount (with hand support) to immediate erect stand on 1 foot (arabesque).</li><li>Oblique running mount free (without hand support) to cross riding seat, tuck stand, or to erect stand on 1 foot (arabesque).</li><li>Jump free (onto end or oblique side of beam) onto 1 leg, immediate ½ turn on same leg.</li><li>Jump free (end or oblique) to needle scale grasping beam.</li><li>From 2 foot take off, jump to land on beam in tuck stand.</li><li>Roll forward finishing on 1 leg or into scale forward.</li><li>Roll forward into straddle swing up, stretching body before squat.</li></ol>	<p><b>SUPERIOR DIFFICULTY</b></p> <ol style="list-style-type: none"><li>Wolf mount ½ turn to press handstand.</li><li>Oblique running mount free (without hand support) into immediate scale forward 150° split.</li><li>Jump free (end or oblique) onto 1 leg, immediate jump ½ turn on to other leg landing erect or in a tuck stand.</li><li>Jump free (end or oblique) onto 1 leg immediate step onto 1/1 turn on the same or other leg.</li><li>Jump to clear straddle support, press to handstand.</li><li>Jump into immediate handstand (end or side of beam).</li><li>Thief mount (leap, passing 1 leg stretched, the other leg bent to a rear support)</li><li>Aerial walkover to rear support.</li></ol>

- \*P. 66 (CODE) — Note: upper back (scapular) position parallel to beam, head backward, chin lifted upward.
- \*P. 66 (CODE) — #2S — Picture incorrect — should have support on L arm.
- 5. Walkover backward, hitchkick forward, back walkover.

BALANCE BEAM		
NO DIFFICULTY	MEDIUM DIFFICULTY	SUPERIOR DIFFICULTY
	1. MOUNTS (Cont.)	
	10. Roll forward to roll over 1 knee to split sit forward without hand support.	
11. Headstand mount.		
12. Shoulder stand mount.		
13. Jump to tuck or straddle stand, press to lateral (side) handstand.		
	2. LEAPS	
1. Regular split sit within the exercise. (forward or lateral).	1. Small tuck jump $\frac{1}{2}$ turn (P. 63-#8M). 2. Small cat leap $\frac{1}{2}$ turn (See P. 63-#8M).	
2. Toe rise (rise to stand on top of feet rolling off foot, except P. 65-#3-S).	1. Split sit — pull up to kneel on back knee without hand support. 2. Toe rise (rise to stand on top of feet rolling off balls of feet).	
	3. *STANDS	
1. All stands in Code must be executed on ball of foot, except P. 65-#3-S.	1. Large tuck jump with $180^\circ$ turn.	
	4. *BODY WAVES	

\*P. 66 (CODE) — Note: upper back (scapular) position parallel to beam, head backward, chin lifted upward.

- 1. 540° turn, free leg below 90°. (p. 67-#1S).
- 2. Full turn (360°) on one foot immediately into a walkover forward or another inverted medium element (as on the floor the free leg remains free and is not placed down between turn and walkover).
- 3. Two turns (360° each) must be on opposite feet with no step in between (See P. 67-#3S).
- 1. 360° turn on one leg, free leg below 90°. (In erect stand).
- 2. Any 2 inverted medium elements in combination without a stop. (Example: Cartwheel, walkover backward — this composite series = 1 Superior).
- 3. Valdez: From sitting position, lift extended leg and arm through inverted position — handstand. (P. 70-#7S).
- 4. Walkover backward, stop forward (swing other leg free), walkover backward.
- 5. Walkover backward, hitchkick forward, back walkover.

## 6. \*WALKOVER—CARTWHEELS

- 1. "Tick Tock" — Walkover forward to toe touch, immediate walkover backward.
- 2. Yogi handstand to walkover forward.
- 3. Walkover backward lower to knees.
- 4. Cartwheel,  $\frac{1}{2}$  pivot on hands, step down lower to knees, or walkover forward.
- 5. Cartwheel R, cartwheel L (not S as a result of stop or step to change direction).
- 1. Tour Jeté. (the second foot can land in front or behind the first foot).
- 2. Large cat leap with  $180^\circ$  turn.
- 3. Large tuck jump with  $180^\circ$  turn.
- 1. Scale backward (P. 65-#1S) (degree of split should be very close to  $180^\circ$  split for S credit).

\*P. 68 (CODE) — #2S — Picture incorrect — should have support on L arm.

BALANCE BEAM		
NO DIFFICULTY	MEDIUM DIFFICULTY	SUPERIOR DIFFICULTY
<p>1. Handstand balance position with various leg extension positions and flexibilities.</p> <p>2. Handstand forward roll (P. 73-#2M) with straight arms (Superior if roll is free)</p> <p>3. Kick to handstand, 360° (1/1) turn (P. 75-#5S).</p>	<p>4. Arabesque (scale), <math>\frac{1}{2}</math> turn to walkover backward with free leg position maintained during <math>\frac{1}{2}</math> turn.</p> <p>5. Tinsica backward pass through side cartwheel, step out with <math>\frac{1}{2}</math> turn into tinsica forward.</p> <p>6. Series of walkover forward.</p> <p>7. Free forward roll, immediate Valdez (Complex Series — 1 Superior since roll is not onto support leg.)</p> <p>8. Series of walkover forward.</p> <p>9. Cartwheels in succession (without stop and without <math>\frac{1}{2}</math> turn into or out of wheel).</p>	<p>10. 2 Cartwheels in succession (without stop and without <math>\frac{1}{2}</math> turn into or out of wheel).</p>

BALANCE BEAM		
NO DIFFICULTY	MEDIUM DIFFICULTY	SUPERIOR DIFFICULTY
<p>1. Round off.</p> <p>2. Walkover backward to cross stand.</p>	<p>3. Somersault forward in tuck, pike, or stretched position.</p> <p>4. Somersault backward in tuck, pike, or stretched position.</p> <p>5. Flic-flac at end of beam to stand. (two arms).</p> <p>6. Flic-Flac on one arm at middle or end of beam.</p>	<p>7. Somersault forward in middle of beam to cross stand.</p> <p>8. Wendy — handstand <math>\frac{1}{2}</math> turn on near arm.</p>

9. DISMOUNTS
  1. Flic-flac in middle of beam to cross stand.
  2. Wendy — handstand  $\frac{1}{2}$  turn on near arm.
  3. Round off.
  4. Walkover backward to cross stand.

	NO DIFFICULTY	MEDIUM DIFFICULTY	SUPERIOR DIFFICULTY
<b>FLOOR EXERCISE</b>			
1. LEAPS			
1.	P. 82#2S — Leaps (two or three done in succession) with the same height and amplitude (without an extra step) implies landing and stepping to take off again (Leap from L, land R, leap from L.)		
2.	P. 82#1S — Leaps #2 through 10 in the medium column done with 180° turn or more to a medium balance element or acrobatic element become superior elements. (must be executed without stop or loss of balance causing interruption in completion of the element. Amplitude lacking would result in execution deduction — difficulty awarded).		
3.	P. 82#1S — Leaps — Tour Jete (#8M) plus $\frac{1}{2}$ turn into balance is superior providing amplitude is great enough to be a tour jete.		
4.	P. 82#2 — Leap series can be two different leaps; stag, split, etc. (not stride)		

1. P. 83-#1S — Arabian drive roll — the layout, not a tuck or pike  
acceptable body position in flight is a  
layout, not a tuck or pike

1. Backward extension roll  
2. Roll forward without hands

## 6. ROLLS

1. Press handstand by itself.  
2. Handstand prouette with  $\frac{1}{4}$  turn.  
3. Handstand prouette with a full 360°.  
4. Press handstand roll forward (must lead)  
5. Handstand roll to another element.  
6. Handstand prouette with a hand support.

## 5. HANDSTANDS

### 4. BODY WAVES\*

\*for difficulty credit the upper scapular region must be parallel to floor or beam with chin lifted toward ceiling.

## FLOOR EXERCISE

### MEDIUM DIFFICULTY

### SUPERIOR DIFFICULTY

## FLOOR EXERCISE

### FLOOR EXERCISE

### MEDIUM DIFFICULTY

### SUPERIOR DIFFICULTY

#### 1. LEAPS (Cont.)

5. P. 85-#3 — Leaps numbers 11 through 15, medium leaps with at least 540° turn total to balance or acrobatic element of medium difficulty are superior difficulties (must show 1½ revolutions superior)

NOTE: All leaps in S column are being reviewed by FIG, so these decisions are based upon probable future changes

1. P. 88-#4 — Split scale forward, then backward is executed on flat foot.
2. STANDS
3. TURNS

(All turns must be on ball of foot)

1. Chaine turn (360° turn on 2 feet).
1. P. 90-#5M — 1½ turns from deep knee bend rising to a stand. Gymnast completes first revolution in squat then rises in last ½ turn to stand.
1. A turn of 720° or greater into an inverted element is superior. (See P. 90-#5S)
2. P. 90-#6S — body position same as #6 but with 2 revolutions.

FLOOR EXERCISE E		
NO DIFFICULTY	MEDIUM DIFFICULTY	SUPERIOR DIFFICULTY
<b>8. WALKOVER FORWARD</b>		
1. Basic walkover forward.	1. P. 97-#4M — Handspring walkout may be done twice in succession for M credit	1. Handspring forward with a 360° twist.
2. Basic cartwheel.		2. Two or three aerial cartwheels or butterflies in succession.
3. Series of basic cartwheels.		3. P. 94-#2S — Forward handspring to forward split or immediate straddle split.
4. One arm cartwheel.		4. Aerial cartwheel, immediate flic-flac (See P. 99-#5S)
5. Basic Tinsica.		
6. Round-off.		
7. Roll forward without hands.		
8. Round off, rebound with 1/1 twist in air.		
9. Yogi walkover.		

- Standing, tuck somersault backward.
- Round-off, tucked somersault backward.
- Round-off, tucked somersault backward.
- P. 98-#4M — Back walkover through bridge handstand with change of legs. (Acceptable amplitude of split is 135° to 180°).
- Flic-Flac series (2 or more) from a stand
- Flic-Flac series (2 or more) before landing
- Flic-Flac series (2 or more) from a stand

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- Basic Walkover backward.
- Basic tinsica backward.
- Walkover backward in combination with another medium element or one walk-over backward changed to be more difficult than a basic walkover.
- Flic flac to forward split sit (P. 101-#12M).
- Valdez.
- P. 100-#8M — Handstand snap-down. Flic-Flac is different medium element than R.O., Flic-Flac.

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