

International Gymnastics Federation (FIG)

Men's Technical Committee



Code of points

For Men's artistic Gymnastics
Competitions at World
Championships
Olympic Games, International
Continental, Regional Competitions
and Games
Events with international and
domestic participation

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1985 edition
Printed in Switzerland

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Parts A, B, C and D

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Introduction to the 1985 edition

During recent years, but particularly during the past four years, artistic gymnastics has undergone a tremendous development. Above all, this development manifested itself in performance of technical execution with virtuosity and risky exercise parts, exercise connecting parts receiving an increased role to express degree of difficulty. The purpose of the Code of Points is to give direction in these matters. It is absolutely necessary to mention here, that the Code of Points could become an important instrument for advancing technical development and can not serve speculative endeavors. The Men's Technical Committee was fully aware of this very important task therefore during revision of the Code of Points they sought to enforce the following fundamental principles:

1. The Code of Points must be enforced during construction of the exercises.
2. The Code of Points should not be drawn up in a complicated way.
3. Wherever possible, efforts should be made to simplify the Code of Points.

Concrete revision of the Code of Points our major goal was that the Code of Points instead of becoming an obstacle it would serve the development of artistic gymnastics of the future to such a degree that exercises would not be similar to circus performances. This performance centralization which was developed during competitions appeared during evaluation and as a result of this trend higher scores became wide spread. This trend, from the standpoint of performance differentiation produced sharp criticism.

As a result of different opinions and suggestions, the FIG Technical Committee passed a resolution to change the evaluation of the aforementioned areas therefore, D-parts were added to the Table of Difficulties for all apparatus, including vaulting. The factor for combination was adjusted according to the new requirements. C (Courage), O (Originality) and V (Virtuosity) from the point of view of performance differentiation are being defined more clearly. Bonus points for C (Courage) can not be awarded unless D-parts and its connecting parts are executed with flawless technical execution. Courage factor can not be achieved showing any other parts. It is a sincere hope of the Technical Committee that with the help of judges, gymnasts and coaches the Code of Points will contribute to a continued development of artistic gymnastics throughout the world.

Alexander Lylo, Chairman, FIG Men's Technical Committee

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The development of the Code of Points

The first actual Code of Points of the International Gymnastics Federation (FIG) was formulated in the year 1949. Before World War II the standards for judging were limited to a few statements of general character concerning technical principles; certain rules for deducting points and regulations were also determined within a limited scope by the Technical Committee before each competition. This had the effect that each judge evaluated performances more or less in the same manner as he had learned and practiced in his own country. This naturally led to marked differences in the scoring and to incorrect judgements.

The stormy development of artistic gymnastics during the post-war era and the better comprehension of the technics through instruction urged for the creation of an uniform and all-comprising regulation. Decisive for this was above all the competitions at the first post-war Olympic Games held in London in 1948 where the differences between the scores awarded by the different judges were so great that inaccurate judging was unavoidable. This brought about in gymnastic circles and in the press severe criticism which forced the Technical Committee to create concrete guidelines for the evaluation of performances before the World Championships to be held in Basel in 1950.

For the realization of this necessary measure the commission, at that time, was able to make use of regulations already in effect in some of the individual nations.

Under the name «Code of Points» the first judging regulations appeared in the year 1949. It was comprised of twelve printed pages and allowed for a separation of evaluation into three factors: difficulty, combination and execution. At the same time, however, the guidelines took no special notice of the content in the difficulty of optional exercises. At the urging of the French representative of the Technical Committee (TC), Claude Lapalu and of Pierre Hentges (Luxembourg), the organization of judges was so formed that for each apparatus four judges were under the supervision of a superior judge, and the final score calculated from the average of the two middle scores. This method has proven itself, and should be retained. At the World Championships in 1950 in Basel, these first regulations stood up well; it was apparent, however, that progress had already surpassed these regulations in artistic gymnastics.

For the 1954 World Championships in Rome a new addition of the Code of Points was issued which for the first time was comprehensively concerned with analization of difficulty. It was also taken into consideration that the system of evaluation should always be formulated in view of new developments.

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

The introduction of the «finals» to declare a champion on each apparatus (1956 Olympic Games in Melbourne) brought about new aspects which had to be taken into consideration.

Later on the actual A, B, and C parts were introduced as well as their evaluations and a better understanding of the sector «combination». The expansion of the scoring regulations brought about ever greater demands on the judges, trainers and gymnasts, and also necessitated further defining of these regulations as well as systematic education of the judges at the same time.

This situation as well as experience gained over the years formed the basis of the 1964 Code of Points, and the four year development cycle for judges began at the first intercontinental course for judges in 1964 in Zurich. The Code of Points and the first education cycle have influenced the evaluation of exercises in a positive manner, kept pace with the development of gymnastics and contributed to bringing many diverging view points under one common denominator.

The 1968 edition of the Code of Points did not basically change, however it was structurally so formed that its practical application was made easier. The tables of A, B and C parts have undergone an extensive revision and for the first time the evaluation in final competitions had been comprised. The II Intercontinental judges course was held on June 18-23, 1968 in Rome. In 1971 the «Code of Pointage» was supplemented with a new booklet as a temporary solution.

Experience gathered by the participants of the 2nd cycle judges course and by the judges and technicians at the 1970 World Championships in Ljubljana were responsible for the 1971 supplement bringing the Code of Points up to date. The current rules have proved valuable and are the basis for all education, evaluation and development in artistic gymnastics.

Changes in the 1976 edition were influenced by the experience gathered at the 3rd cycle judges course (1971-1975) and the analysis made by the technicians at the 1972 Olympic Games in Munich as well as by the experience gathered at the judges symposium held in Madrid in 1973.

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

The presentation and definition of vaults has been considerably simplified and the base score of 9.8 points, which has been contributed to the compulsory exercises is aimed to introduce the bonus point possibilities of 0.2 points for virtuosity even in the compulsory program. The new simplified Code of Points was used as a guideline for the IV Intercontinental judges course held on September 3-7, 1975 in Thonon-les-Bains. This course also marked the beginning of the 4th judges cycle.

The new 1979 edition of the FIG Code of Point was used as basis for the V. Intercontinental judges course held on January 10-17, 1980 in Moscow. This marked the beginning of the 5th judge cycle which according to plans should have ended on December 31, 1983, but the cycle was extended until December 31, 1984. This decision was due to the fact that no

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plans were conceived for the modification of the Code of Points before the XXIII Olympic Games in Los Angeles in 1984.

These changes and additions in the new Code of Points are based on the following:

1. Proposals made by member federations to the
 - 58th FIG Congress in Moscow in 1980,
 - 59th FIG Congress in Moscow in 1981,
 - 60th FIG Congress in Zurich in 1982;
2. Analysis by technical observers during the Olympic Games and World Championships;
3. Judges and coaches symposium held on April 5-8, 1982 in Budapest;
4. Judges symposium conducted on May 22-23, 1982 in Rome, furthermore;
5. Experiences gained by the FIG Men's Technical Committee.

Because the development of artistic gymnastics and the level of achievement during the past 4 years certain innovations and changes were necessary. It was proven that presently existing point values awarded for difficulty, combination and execution can no longer keep up with progress. Therefore point values given for difficulty was raised to 4.0, on the other hand value given for combination was lowered to 1.0 and execution stayed the same 4.4.

Very similar to present practices the base score remained 9.4 to which a 0.6 bonus point can be added in all three competitions. Simultaneously for evaluating difficulty a D category was introduced.

Since 1983 before each FIG event and Olympic Games a judges refresher course combined with examination was instituted. The results show, that our judges possess high quality technical knowledge. This however does not always reflect positively during competitions. For this reason, the Men's Technical Committee, similar to other sports, plans to appoint its own judges.

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

The 1985 edition was created by a special commission under the chairmanship of Alex Lylo, Chairman, Men's Technical Committee, Karl-Heinz Zschocke, vice president, Men's Technical Committee, and Sandor Urvari, member Men's Technical committee as co-workers.

Finally, with the present edition of the Code of Points in behalf of the entire Men's Technical Committee I would like to wish all judges, coaches and gymnasts successful work.

Alexander Lylo, President, FIG Technical Committee for Men

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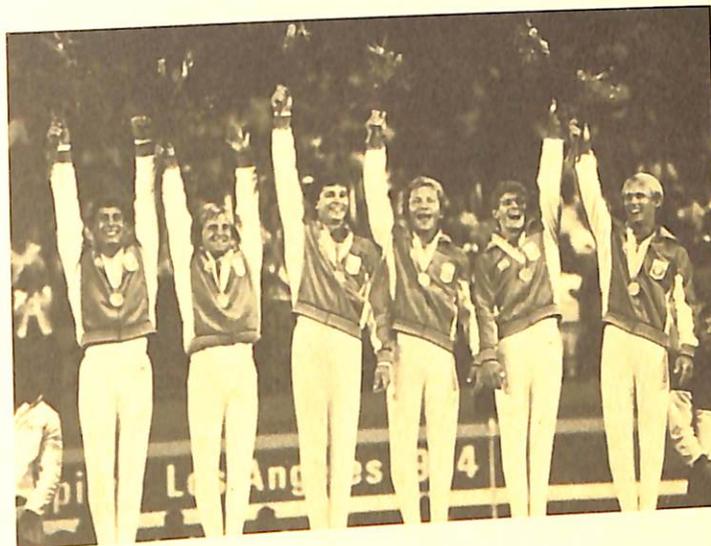
Illustrations:

Tadamoto Mori, Japan
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Printed: Raeber Ltd., Lucerne (SUI)

Distribution: By the national federations

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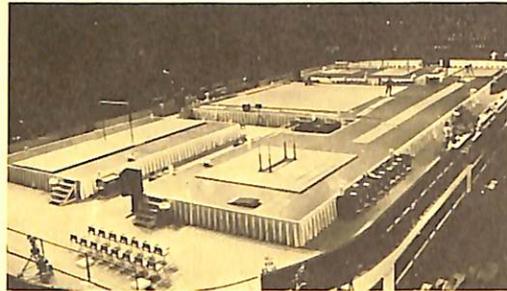
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Sarneige

Tapis de Sports



European Championships	MADRID	1971
	GRENOBLE and LONDON	1973
	BERN and SKIEN	1975
	PRAGUE	1977
World Championships	LJUBLJANA	1970
	VARNA	1974
	STRASBOURG	1978
	FORT WORTH	1979
Olympic Games	MUNICH	1972
	MONTREAL	1976
	MOSCOW	1980

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Code of Points of the FIG

I. Purpose and goal

Article 1

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

II. The jury and its organization

Article 2

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

Article 3

To be selected as an international judge for international, continental or regional games or competitions those in question must fulfill the following prerequisites:
The superior judge must be certified by the FIG and must be able to demonstrate to the satisfaction of the TC/FIG, and on the basis of good test results, good knowledge as well as good abilities and indisputable objectivity in judging. The organizers are advised here to add neutral persons. Further, the superior judges to be considered must be entered on the list of internationally certified judges.

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Article 4

The judges nominated by the participating federations must be entered on the list of internationally certified judges. Priority should be given to those who are currently certified and possess a valid FIG Brevet.

Article 5

Seating of judges in competitions between nations and other international competitions is based on Article 16 and 24 chapter 5 of the FIG Technical Regulation, 1982 edition. According to these articles the superior judge may not represent a federation involved in the competition. The number of neutral judges is based on the agreement made between the participating federations.

Article 6

Selection and announcing of the judges:

1. The seeding of judges of the individual nations into judges groups, according to the FIG Technical Regulations, 1982 edition, is the responsibility of the Technical Committee and the technical directors responsible for the conduct of intercontinental, continental and regional games and competitions.
2. The results are to be announced to the participating federations immediately.
3. The personal nomination of the superior judges is under the control of the TC/FIG and the technical directors of the intercontinental, continental and regional games or meets. Nomination of judges is the responsibility of the participating federations according to the above regulations.

The TCM/FIG reserves the right to unseat judges, who during previously held judges examination were proven incompetent, not objective and violated the rules and regulations.

Article 7

Recruiting of the jury and representation of the federations:

1. The corps of judges is composed of one or two representatives per participating nation. If the number of judges is insufficient, recruiting will be considered from those federations who in the previous (last) competition of the FIG, or the last Olympic Games, finished among the first ten positions, providing these federations submit nominations. If there are no nominations or too few are present, the jury may be completed by selecting judges from other nations in attendance, as long as such judges fulfill the necessary requirements.
2. For continental or regional games or meets the same practice is to be employed whereby the order of placement in previous competition of an equal level is decisive for the addition of a second judge. If this is not possible from experience or practical reasons, the order of placement of the previous competition of the FIG or that of the last Olympic Games is decisive.

3. For the purpose of completing a numerically insufficient corps of judges an additional nomination is to be requested from each of the ten top federations as well as qualified individual representation. These additional judges will, in any case, be seated as active judges in one or more of the three competitions, in the Olympic Games, World Championships, Continental or Regional Games or competitions.
4. Should deviations from these regulations arise, under special conditions, the Technical Committee of the FIG makes decisions in all cases, or for other international events, the superior technical authority.

III. Working procedure of the jury

Article 8

Tasks and responsibilities of the superior judge

1. The superior judge is completely responsible for the organization and the work of the group of judges at his apparatus.
2. He has the task of evaluating objectively and according to the regulations each exercise, overseeing his four judges and taking part in all phases of judging objectively and according to the regulations.
3. He checks the differences in marks and calls the judge or judges for the purpose of consultation and an eventual change of the mark awarded, when the judging is contrary to the regulations and not objective.
4. He maintains relations with the president of the jury and the directors of competition, the scores, as well as the group leader, and is responsible for the efficient conduct of this event.
5. To signal the start of an exercise – for the group leader, competitors and the jury – he raises a green flag. If special electrical installations are available for the transmission of the scores by the judges, the flag is replaced with a green light. The red light normally signals the end of the competition. In both cases, i. e., after the green flag has been raised, or the green light has been switched on, the gymnast will raise his right arm in the direction of the superior judge, thus notifying also the judges that he is ready to begin his exercise.

Article 9

Responsibility and authority of the superior judge and basic score

1. The superior judge is the first to lay his completed score slip on the table, thereby signifying that his mark represents, according to the rules, the exercise without regard to the person or nationality, only the work presented.
2. His mark added to the average of the two middle marks of the four judges, divided by two is the valid basic score. It is used for possible intervention in consultations when needed.
3. If a difference exists between the two middle marks contrary to the rules, the superior judge has the right to make a change toward the basic score. In such a case he calls only the judge or judges involved.

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4. Should it happen that all four judges as a result of misinterpretation of the rules, through outside influences, etc. as well as from a technically false interpretation, present scores above or below that of the superior judge and thus above or below the basic score, the superior judge is to call the jury for the purpose of consultation and in a reconciliatory manner attempt to bring about a suitable agreement – decisive here is also the basic score.
5. If a judge repeatedly has scores out of line or if he favors or disfavors in his marking certain persons or nations, the superior judge is to intervene energetically and to hold the particular judge to objective evaluation. Should after a second such intervention no improvement take place, the superior judge is to report this to the director of the competition who, after further such occurrences on the part of the judge, can exclude the judge or judges involved.
6. In cases of judging which are against rules 3 and 4 or in cases of non-objective actions on the part of a judge where no agreement can be reached, the superior judge is likewise to inform the director of the competition or the president of the jury, who will base his opinion in the first instance on the basic score and the statement of the superior judge. Only then will the judge or judges be heard in order to decide possible differences of opinion meaningfully.
7. Should the director of the competition not be able to bring about a satisfactory agreement, he will consult the jury of appeal whose decision is irrevocable.
8. Consultation on a mark after the first exercise of the day of competition, for the purpose of orientating evaluations, may not take place if the scores are within the framework provided in the regulations.

Article 10

Duties, rights and tasks of the judges

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



Article 11

Formalities of judging and general remarks

1. All exercises are scored with points ranging from 0 to 10 with deductions of whole points, half points and 1/10 of a point. The final score is the average of the two middle scores of the four judges.
2. The point difference between the two middle scores may not be greater than:
 - 0.10 with an average of 9.55 and higher
 - 0.20 with an average of 9.00 to 9.50
 - 0.30 with an average of 8.00 to 8.95
 - 0.50 with an average of 6.50 to 7.95
 - 0.80 with an average of 4.00 to 6.45
 - 1.00 in all other cases
 Decisive for the «average» score is the average of the two middle scores. As soon as the difference surpasses the limitation given above, the superior judge is to call a consultation according to article 9. This is also to be done in the apparatus finals.
3. The judges' scores will be made public for all competitions following an acoustical or optical signal. Possible corrections of judges scores should be administered by the superior judge before they are made public according to directions given by article 9 of the regulations. The final score, depending upon the circumstances will be flashed either simultaneously or following the others. The score of the superior judge is never made public.
4. If within a group of superior judges or judges a language barrier exists which makes necessary conversations impossible, their own federations are to provide and make available suitable translation personnel. This applies to judges' courses, briefing sessions and competitions. It is however, desirable that for world championships and Olympic Games, judges are named who, in addition to their necessary technical knowledge, also possess, as a prerequisite, knowledge of French, German or English. The federations have these responsibilities and are authorized, when necessary, to make arrangements with the organizers.
5. If a judge or superior judge brings a translator to assist him, the translator's work is limited to translating and he is forbidden to influence the superior judge or judge in any manner. Translators for superior judges are permitted to sit next to them, while translators for judges may not sit next to them but only in their proximity in such a manner that when needed they may be called to their work without loss of time.

IV. Competition attire

Article 12

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

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- 1.* In competition 1 each team must wear uniform dress of the same color. Individual gymnasts of one nation, must adhere to this during all competitions as well.
2. On pommel horse, rings, parallel bars and horizontal bar, all competitors must perform their exercises wearing long white pants with foot wear (socks and gymnastic shoes, or socks only) during all competitions.
3. In floor exercise and vaulting there are two possible alternatives; the competitors may wear long white pants with foot-wear (socks and gymnastic shoes or socks only) or short pants with socks and shoes, socks only or perform bear footed.
4. Wearing of a shirt (jersey) is compulsory during all competitions.
5. Failure to adhere to points 1-4, will result in a penalty of 0.3 taken from the final score of a gymnast in question.

V. Spotting or Assistance during competitions

Article 13

1. For the prevention of accidents and for the moral support of the competitor, only one assistant will be permitted to stand, in the three different competitions, near the following apparatus: horizontal bar, parallel bars, rings and vaulting. Any assistance, contributing to the successful execution of an exercise part or a connection, results in a deduction.
2. The deduction for such assistance may range, from 0.5 to 0.7 points depending on the difficulty part. This rule is applied when spotting prevented the gymnast to fall-off the apparatus or execution of an exercise part or connecting part could not have been possible without assistance. If an interruption of an exercise or a fall occurs, despite the assistance, then deductions for execution must be taken in addition to the aforementioned deductions of 0.5-0.7 points for assistance.
3. On the pommel horse and in the floor exercise the presence of a spotter is not permitted. However, if a spotter stands near the apparatus or appears on the podium during the exercise, the gymnast will be penalized 0.3 points.

Article 14

1. The presence of an additional spotter for the apparatus mentioned in article 13 par. 1 in the three competitions, will cause the gymnast, without warning, a deduction of 0.3 points.
If a second spotter appears at the conclusion of an exercise, i. e. when both spotters are on the stage during the exercise, the gymnast will receive a penalty up to 0.2 points, according to the difficulty and/or risk involved in executing the dismount.



2. The regulation in the FIG booklet «Apparatus measurements and dimensions» provides that all apparatus must be fixed so firmly to the podium that no shaky movements of the apparatus are possible. If an apparatus is held by the team leader or another member of the team while the gymnast is performing there will be a deduction of 0.3 points.

Article 15

In no case may the team leader or any other official person speak with the gymnast during the performance of his exercise. If this, however, happens, the gymnast will be penalized with a deduction of 0.3 points by the superior judge.
«Official persons» in the above sense are the team leaders, members of a team or members of an individual competition group, the local group leader or other persons who may be within the competition area.

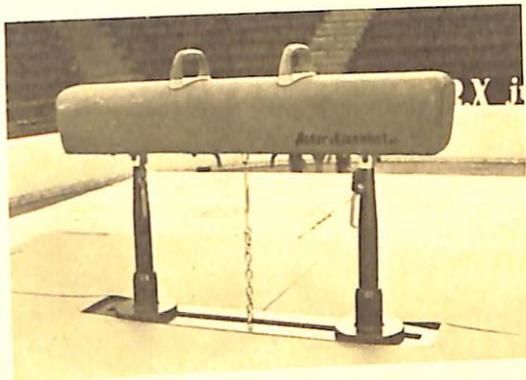
Article 16

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

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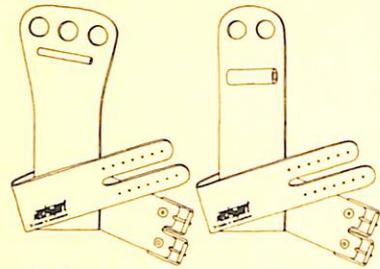
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VI. Evaluation of optional exercises

A. General remarks

Article 17

1. The evaluation of optional exercises take place on the basis of three evaluation factors:
 - a) Difficulty
 - b) Combination (construction of the exercise)
 - c) Execution
2. Under factor 1 a, the judge examines the material value of an exercise; under 1 b, the manner of composition and construction of the exercise and with 1 c, the correct form and technical execution of the selected exercise in regards to content.
3. Optional exercises on the following four apparatus: pommel horse, rings, parallel bars and horizontal bar as well as floor exercise are evaluated in points ranging from 0 to 10.0 points, and is composed in the following manner:

a) Difficulty	4.0
b) Combination	1.0
(Actual value of an exercise)	5.0
c) Execution (Technical execution and form)	4.4
Base score	9.4
d) Bonus points for C. O. V.	0.6
Maximum score possible	10.0
4. Evaluation of vaulting will be discussed in Chapter IX.

Article 18

Repetition of exercises

None of the optional exercises in principle may be repeated. Repetitions would only be permitted, if a gymnast is forced to interrupt or has to terminate his exercise due to no fault of his own, i. e. through extraordinary circumstances, such as a defect in the apparatus or the platform, or other organizational failures. In such instances, only the superior judge can decide, or when in doubt, the directors of the competition.

Article 19

The mount on Parallel Bars

On the parallel bars, for the mount, the use of only one elastic vaulting board is permitted. The vaulting board may be placed on the lower supports of the parallel bars or mats of this height. The use of vaulting board under the parallel bars is permitted. If the gymnast uses more than one vaulting board or it is placed on a higher level, he will be penalized, without prior warning 0.3 points.

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Article 20

Organizational procedures and format of FIG Competitions and Events

Organizational procedures for FIG Competitions and Events and format of such events are discussed in related chapters of the 1982 edition of FIG Technical Regulations. The base score for each apparatus is 9.4. According to related articles, the possibility for awarding bonus points is 0.6. Chapter IX. is the basis pertaining to vaulting.

B. The difficulty and its evaluation

Article 21

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

Type of Competition	D-parts	C-parts	B-parts	A-parts	Total	Number of parts
Competition 1:	0	2	4	6	4.0	12
Competition 2 and 3:	1	3	2	3	4.0	9
Value:	0.8	0.6	0.4	0.2		

Article 22

When scoring difficulty, only the difficulty itself, i. e. the actual raw value of an exercise, is to be taken into consideration, which can be evaluated with maximum 4.0 points.

If the gymnast, during the three competitions demonstrated all value-parts successfully, he is entitled to receive a maximum 4.0 points for difficulty. When the exercise does not contain the required number of exercise parts, then for the missing value-parts, a global deduction will be given in section «Combination».

During competition 2 and 3 each exercise need to be recapitulated by the judges and 12 exercise parts must be demanded.

Article 23

Evaluation of A-, B-, C- and D-value-parts

If a gymnast demonstrates more than the prescribed number of D- and C-parts, the additional parts can automatically replace the missing A- or B-parts. Contrary to the above, more than the required number of lower value-parts can only partially replace higher value-parts. When this occurs, the correct point differences between the higher and the lower difficulty value-parts must be deducted.

Considering the aforementioned facts, evaluation is done by the following principles:

1. Lower difficulty value-parts can always be substituted with higher difficulty value-parts.
2. Higher difficulty value-parts can only partially be substituted with the next lower difficulty value-parts. This does not refer to the A-parts.
3. If the replacement of a higher difficulty level is done only partially, deduction in point value will be the difference between the demonstrated value-part and the next higher difficulty level.

Such decisions should always be in favor of the gymnast.

Article 24

Examples of awarding scores for difficulty

1. When a D-part is replaced by a C-part only 0.2 points is to be deducted for the missing D-part, this means that a C-part can only partially replace a non executed D-part.
2. If for example in competition 1 B no C-parts, but 6 B- and 6 A-parts are executed – the missing 2 C-parts can only partially be replaced by the extra B-parts. In this case the deduction is 0.4 points, therefore, the maximum total difficulty is only 3.6.
3. If during competition 1 B, an exercise contains only 4 B- and 6 A-parts, the gymnast will lose the total value of the missing 2 C-parts, therefore the deduction will be 1.2 points. The difficulty level of the exercise can not be higher than 2.8 points.
4. When the gymnast performs only 3 C- and 3 B- parts in competition 1 B, the extra C-part will automatically replace the missing B-part, therefore the gymnast will not be penalized.

Article 25

In awarding scores for difficulty, the judge will take into consideration only B-, C- and D-parts – since it can be presumed that in an exercise demonstrating full value for difficulty as well as the necessary number of B-, C- and D-parts, the gymnast demonstrated enough A-parts.

Article 26

The difficulty component of the total scoring

1. The difficulty of an exercise must never be escalated at the expense of correct form and technically correct execution. The exercises must therefore, in regards to content be adapted to the ability of the gymnast. During exercise construction, the following fundamental principles must be observed: above all, the gymnast is to maintain a complete control over his body. Assurance, elegance and amplitude should constitute the fundamental characteristics of an exercise.
2. Considering these basic principles, described in part 1, a technically correct execution is expected for the recognition of difficulty parts. Details concerning this may be found in articles 58 and 59.

C. Combination of the exercise (construction)

Article 27

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

Apparatus	Material requirements	Special requirements
Floor Exercise	The floor exercise must form a harmonious and rhythmical whole alternating among movements of gymnastics and tumbling (acrobatic) elements. All available floor space (12 x 12 meters) in all directions should be used, and the gymnast may not step out of this area. The duration of the floor exercise is 50 sec. minimum and 70 sec. maximum time.	<ol style="list-style-type: none"> Three tumbling (acrobatic) connections with at least 1 C-part. One strength part, at least of B-value and one hold part (balance or hold parts on one leg or one arm).
Pommel Horse	The exercise must be composed exclusively of clean swings without stops. Double leg circles with feet together must be predominant, and the gymnast during the performance of an exercise must use all three parts of the horse.	<ol style="list-style-type: none"> At least 2 scissors in any connections. At least one exercise part executed on one pommel.
Rings	The exercise on the Rings must be composed in about equal proportions between swing, strength and hold parts, which can be arranged in any variation, but during the hold and strength parts the rings must be still.	<ol style="list-style-type: none"> At least three different strength parts, out of which at least one hold part of B-value and one strength handstand of B-value. One handstand executed with swing must be at least a B-value.
Vaulting Parallel Bars	The requirements for vaulting are described in Article IX. The exercise must consist of swinging parts, hold parts and movements with releases and regrasps over and under the bars. Strength and exercise parts performed sideways, can also be demonstrated. The exercise may not contain more than three 2 second hold parts.	<ol style="list-style-type: none"> One exercise part with grip release and regrasps must be at least B-value. One swinging C-part.
Horizontal Bar	The exercise must be composed exclusively of swinging parts without stops. Furthermore, the exercise may consist of giant swings and movement executed near the horizontal bar.	<ol style="list-style-type: none"> One exercise part in dorsal hang or el-grip-hang of at least B-value. At least one flight element B-part releasing both grips and regrasping.

Article 28

General combination requirements

1. The parts of an exercise must be connected in an elegant and fluent manner without superfluous movements, intermediate swings, repetitions of parts with the same succeeding or preceding connections, or parts which are too easy with regards to the rest of the exercise (parts without value).
2. In evaluating the combination it must be considered if the different required D-, C- and B-parts are distributed correctly throughout the entire exercise.
3. The construction of the optional exercise must differ conspicuously from the construction of the compulsory exercise. It should not necessarily be considered as an error if parts or connections from the compulsory exercise are contained in the optional exercise, but in this case the preceding or succeeding connections must be different.
4. The exercise must commence either from a starting position or with a short run. Additional exercise parts are not allowed between the run and the mount.
5. Dismounts from the apparatus and at the end of the floor exercise routine must be completed in a stand with feet together. Pushing off from the apparatus with the feet to perform a dismount is not permitted.

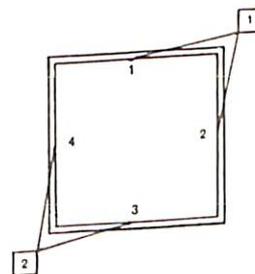
Article 29

Evaluation of the combination

1. If the construction of an exercise does not meet the requirements as stated in Article 27, a deduction made for each violation is 0.3
2. For every intermediate swing, the deduction will be 0.3
3. If the dismount is not commensurate with the difficulty of the rest of the exercise, the deduction is up to 0.3
4. If an exercise is not finished with a real dismount or if the dismount is only partially executed, the deduction is 0.3 to 0.5
5. If from the exercise the required C-part (floor exercise and parallel bars) or B-part (rings) is missing, the deduction is . 0.3
6. If D-, C- and B-parts are not built to serve the purpose of the exercise, the deduction is up to 0.2
7. For each connecting part or part of no value that does not correspond to the general difficulty level of the exercise, the deduction is 0.2
8. If part of an exercise is repeated several times even though the connections before and after may be different, the deduction is 0.2
9. If the combination of an exercise resembles the compulsory exercise too strongly, the deduction is up to 0.5
10. If the optional exercise ends with the compulsory dismount with the same preceding connection, the deduction is 0.3



11. If the optional exercise is performed exactly the same as the compulsory exercise, the gymnast will receive zero score (0.0 points).
 12. If the exercise does not contain 12 required parts described in Article 22, the deduction for deficiency in combination is 0.2
 13. If the gymnast dismounts by pushing off from the apparatus with his feet, the deduction is 0.5
- 14. Floor exercise**
- a) If the gymnast before his tumbling passes performs more than 3 steps, the deduction is 0.3
 - b) If the exercise is too short or too long in time duration, the deduction is:
 - up to 2 seconds 0.1
 - up to 5 seconds 0.2
 - up to 9 seconds 0.3
 - more than 9 seconds 0.5
 - c) If the gymnast leaves the floor exercise area, the deduction each time is 0.1
 - d) The floor exercise area is 12 x 12 m. All parts of this area must be fully used, without stepping out of the area.



- 1 = **Line Judge 1** gathers deductions from line judge 1 and 2 for stepping out of the area. He takes care of the stop watch and gives the final deductions for stepping out of the area and violations of time limits to the superior judge by means of a small chalk board.
- 2 = **Line Judge 2** communicates with line judge number 1 deductions for violating line 3 and 4. The number of fingers raised corresponding to the number of tenths to deduct.

- e) Using a special watch, deductions for deficiency and excessive use of time (under 50 sec. and over 70 sec.) is made by line judge 1. Deductions for stepping out of the area is indicated by the respectively assigned line judge.

- 15. Pommel Horse**
- a) If one part of the horse is not used, the deduction is ... 0.3
 - b) If the exercise is done only on the pommels, the deduction is 0.6
 - c) If the distribution of the exercise on the three parts of the horse tends to be very one sided, the deduction is 0.2
 - d) If the exercise contains only one scissor, the deduction is 0.3
 - e) If the exercise contains no scissor at all, the deduction is 0.6

- f) If the gymnast favors certain exercise parts during the performance of his exercise, the deduction is 0.3 to 0.5

16. Rings

- a) Based on special requirements stated under point 1, for each missing strength part, the deduction is 0.3
- b) If the meaningful distribution of swinging parts, strength and hold parts does not correspond to the requirements, the deduction is 0.2
- c) If there is no handstand executed with swing, the deduction is 0.3

17. Parallel Bars

- a) If at least one B-part in the exercise is not executed with a simultaneous grip release, the deduction is 0.3
- b) If more than 3 pronounced hold parts are performed, the deduction is, each time 0.1
- c) When the exercise does not contain a swinging C-part, in all three optional exercise competition the deduction is 0.3

18. Horizontal Bar

- a) For all hold or strength parts, the deduction each time is 0.2
- b) If any of the special requirements are missing 0.3

D. Evaluation of execution

For poor form and incorrect technical execution deductions will have to be made.

Article 30

1. Execution errors in form apply to:
Insufficient toe point, incorrect leg, head, arm and body positions.
2. The following examples of incorrect technical execution are:
 - Insufficient swing, lack of amplitude and harmony among various exercise parts.
 - If the gymnast can not perform an exercise part to its correct end position (for example: to handstand).
 - When the gymnast during free support scales or hanging scales can not maintain a completely horizontal body, or his arms are horizontal holding the cross.

Article 31

General execution errors and corresponding deductions

1. Poor position of feet, legs, arms, hands, head and body; or open legs at instances where this is not required by the nature of the movement every time, the deduction is up to 0.3

Article 32

Deductions for technical insufficiency of the execution

1. Walking in handstand: 0.1 per step, maximum deduction .. 0.5
2. Interrupted motion in upward movements, the deduction is 0.3
3. Two or more attempts to perform a hold or a strength part or to any other special upward movement, the deduction is .. 0.2 to 0.5
4. Strength parts that are executed with swing or swing parts that are executed with strength shall be penalized with up to 0.3
5. Support scales, hanging scales and L-positions are not held in a horizontal position or the elbows are bent, the deduction is up to 0.3
6. The time duration for hold parts is 2 seconds.
When the required 2 seconds hold is not honored, the deductions are as follows:
 - a) Holding for 1 second only, the deduction is 0.2
 - b) If an exercise part is not held at all:
When this occurs, the exercise in question does not contain hold parts and there may be combination deductions. This can also be regarded as deficiency in hold parts and as a consequence, the difficulty part may not be given its full value.
7. If an exercise is not completed with a good stand or if during the exercise incorrect posture or similar faults are made, the deductions are the following:
 - a) Small step or hop, or incorrect posture after an exercise, the deduction is up to 0.2
 - b) Several steps or hops or touching the floor with one or two hands without support, or bad posture after the exercise, the deduction is up to 0.3
 - c) Support with one or two hands on the floor, to kneel, to seat or other falls 0.3-0.5
8. If an exercise part or connecting part lacking harmony, rhythm, flexibility and amplitude, the deduction in each case is 0.2
If the aforementioned faults are prevalent throughout the entire exercise, the deduction is up to 1.0
9. When gymnastic movements and connections are not executed according to correct technique, the deduction is up to 0.3
10. If during the free standing scales the legs are not straight or the arms or legs are not properly aligned with the trunk (or held high), the deduction is up to 0.2



- 11. Interruption of an exercise without falling off, the deduction is up to 0.3
- 12. Falling or sitting on the apparatus, the deduction is 0.3 to 0.5
- 13. If during the execution of a salto the legs are apart, the deduction is up to 0.2
- 14. If the landing is done with legs apart, the deduction is up to 0.2
- 15. Handstand executed with bent arms, the deduction is 0.2 to 0.3
- 16. Swinging of ropes, the deduction is up to 0.3
- 17. Unplanned fall from handstand, the deduction is up to 0.5
- 18. If during the felge type movements or movements executed in support the arms are excessively bent, the deduction is up to 0.3
- 19. Forward scissors, without hip movements, which means that the horizontal line does not pass through the upper hip and the shoulder of the supporting arm; or backward scissors, where the upper hip is not at least half way between, the supporting shoulder and horse-body results in deduction each time of up to 0.2

Article 33

Touching the apparatus

Touching the body of the horse, the pommels, the rails, the standards for the parallel bars, the floor, or the base support of the parallel bars; the horizontal bar, the uprights of the horizontal bar; or the ropes of the rings.

Touching these with the feet, legs or with the seat or other parts of the body if the touching of these is not required by the nature of the movements, every time the deduction is up to 0.3

Article 34

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

- 1. When falling from the apparatus or standing on the floor without releasing the grip and interrupting the exercise, the exercise part may not be repeated, but continued immediately or at the latest within 30 seconds. The deduction for the fall will be 0.5
- 2. If the exercise is not continued at the end of these 30 seconds, it shall be considered completed, and the value of the exercise in this case will be limited to the work done up to the interruption.
- 3. The superior judge checks the time and informs the gymnast at the completion of 10, 20 and 30 seconds. He then calls «time» at the end of the 30 seconds.
- 4. When continuing the exercise, the gymnast must not repeat the last completed part of the exercise, but must start with the part that follows. Movements that are needed here in order to arrive at the proper starting position shall



not be considered in the evaluation of the exercise, unless the gymnast uses more than one intermediate or preparatory swings or attempts to arrive in the starting position.

5. When the exercise is interrupted due to tearing of clothing or hand grips, loosening of bandages or any other health problems, the above rules will prevail.

E. Application of Bonus Points

Article 35

Since the base score in all three competitions is 9.4 (please refer to Article 17) a total of 0.6 bonus points may be given.

- 1. Awarding bonus points will be done in the following manner:
 - a) For courage (Factor 1) in difficulty and/or combination Bonus points for courage can not be awarded unless D-parts or D-combinations are presented. up to 0.2
 - b) For originality (Factor 2) in combination and/or difficulty up to 0.2
 - c) For virtuosity (Factor 3) in execution up to 0.2
- 2. In exceptional cases, an additional 0.1 point may be awarded for either courage or originality, provided the 0.2 points in either category have not been exhausted and the exercise contains additional parts shown by the gymnast, which are performed with either courage or excellent original technique.
 - (Known movements executed with new technique Bonus points for courage can not be awarded unless D-parts or D-combinations are presented.
 - Evaluation of technical execution is the following:
 - In case of good technical execution up to 0.2
 - Faulty technical execution 0.1
 - In case of a fall or support 0.0
- 3. Awarding bonus points totaling 0.6 points for one part is not permitted. The maximum bonus points awarded for one element is 0.4

F. Discipline and behavior during competitions

Article 36

For undisciplinatory and unsportsmanlike behavior in all cases during the framework of a competition or manifestation is penalized 0.3 points. Unsportsmanlike and undisciplinatory behavior is: Breaking rules and incorrect behavior. For example:

- Delaying the start of an exercise after green signal has been flashed.
- Wearing the incorrect competitive number.

- Team leaves the competition area without permission.
- Coach is standing near apparatus during the pommel horse exercise or floor exercise (Art. 13/3).
- Coach speaks with the gymnast during the execution of an exercise during the competition (Art. 15).

The gymnast has no right to leave the competition area without written permission from the official doctor of the competition.

Violation of this rule will result in exclusion from the competition.

VII. The evaluation of compulsory exercises

Article 37

General

1. The evaluation of compulsory exercises is based on the following factors:
 - a) The exercise presented must be identical with the prescribed text. Maximum base score is 9.8.
 - b) The exercise must be presented flawlessly, free of technical or general execution errors.
2. With factor 1. a) above, the judge determines if the exercise is being executed according to the prescribed text, while with factor 1. b) above, he evaluates the form and technical aspects of the execution of the exercise.
3. In order to enable correct evaluation, every compulsory exercise is divided into different parts, which indicate a certain value in points corresponding to the difficulty rating of the various parts.
4. Apart from the necessary A-parts, every compulsory exercise also contains 4 to 5 B-parts. The exercise, in relation to the optional exercises on the particular apparatus, has a content value of 9.8 i. e., when the exercise is executed according to the prescribed text.
5. The missing 0.2 points bringing the score to a total of 10 points may be obtained from the bonus points for special virtuosity.

Article 38

Repetition of compulsory exercises

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

Article 39

Deductions for errors in the interpretation of compulsory exercises

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

1. For parts or connecting parts that are omitted, deduct the entire value of the particular part as provided in Article 37/3. In making these deductions, it is necessary to determine whether the omission of a particular part or connecting parts make the previous or following parts easier. If this is the case, deduct an additional 0.1 to 0.3 points.
2. For added parts, the deduction everytime is 0.3 points. It is necessary here, also, to determine if the addition of this part made the previous or the following parts easier. If this is the case, deduct an additional 0.1 to 0.3 points.
3. If a definite part or a definite connecting part of the compulsory exercise is to be performed on one particular side, but is performed by the gymnast on the wrong side, he loses one-half of the allotted value of the part or connecting part.

Article 40

Evaluation of execution of compulsory exercises

In grading the execution and technical aspects of a compulsory exercise use the same standards as for the optional exercises, including intermediate swings, interruptions of exercises, etc. Exceptions can only be made when the Technical Committee releases special rules for the compulsory exercises.



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Art. 41-62

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VIII. Evaluation in the Finals

Article 41

General

1. The evaluation in finals, for the title in the individual AA competition (6-event-competition with optional exercises, i.e. in regional games) and for the titles for each event are made by principle according to the regulations for evaluation in Competition 1 (team competition).
2. Exercises during finals can have the same form as in Competition 1 B and Competition 2 but they must meet all difficulty requirements stated in Article 21 to have full value.
3. In Competition 2, the finals for the individual AA will, according to FIG/TR, the 36 best gymnasts from Competition 1 be admitted, thus about 1/3 of all participants, which is also valid for regional games.
4. In Competition 3 for the finals in each event, participation, according to FIG/TR is by the 8 best gymnasts determined by the addition of compulsories plus the optionals on each apparatus in Competition 1. If one or several gymnasts qualifying for the finals decline, according to the applicable article of the Technical Regulations to participate in one or more apparatus, the next following gymnasts will be considered for the finals. This applies for the Olympic Games as well.
5. The directors of the meet will name, for Competition 2 and 3, besides the finalists, 2 additional gymnasts, the 2 next in order as alternates. These gymnasts must be prepared to compete until the start of the first event of Competition 2 and the respective event during Competition 3, until the first gymnast begins the Competition.

Article 42

Additional rules for evaluating exercises in the finals

1. Concerning application of bonus points see Article 35.
2. If the gymnast remains within the usual adequate limits of the three evaluation factors, he cannot receive more than 9.4 points for his performance. If he exceeds these limits in one, two or even three of these evaluation factors, he is then entitled to the bonus point factors a), b) and c) under Article 35. The 3 components of bonus points in reference to difficulty and/or combination are courage and/or originality. Virtuosity is mentioned only in relation with execution.
3. The judge has to determine how to apply awarding courage, originality and virtuosity successfully, based on points a), b), c) in Article 35.
4. Furthermore, the judge has to observe and determine if courage, originality and/or virtuosity limits itself to one or two parts, if they influence half of the exercise, or if the entire exercise is equally influenced by one, two or even all of the bonus point factors, according to Article 35.

5. Under no circumstances can the gymnast receive bonus points on the basis of merely increasing the difficulty, if the increased difficulty shows no real courage or real originality.
6. According to Article 35 courage may be awarded only if a D-part is demonstrated. Competition 1 B, according to Article 21, does not require a D-part, therefore in order for the gymnast to receive bonus point for courage, he must execute at least one D-part.
7. The judge will find in chapter IX useful definitions of terms courage, originality and virtuosity and he must abide by these definitions and additional supplements issued by the Technical Committee in all respects.
8. After rewarding bonus points, the total score may never exceed 10.0 points.
9. The following examples represent a picture of the bonus point possibilities as well as their influence on the final score and tell you at the same time how to fill in your score sheets.

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

Article 43

The Composition of the Jury in the Finals

1. For Competition 2 the composition of the jury is based on the respective article in the FIG Technical Regulation, 1982 edition.
2. For Competition 3 the jury must be composed in each event as follows:
 - a) Two superior judges and four judges of which one head-judge and four judges must come from nations not participating in this event (neutral judges).
 - b) The superior judge is the chief of the jury for the event. He consults the second superior judge, calls the judges for a discussion on the scores and he gives the score sheet to the scoring personnel.
 - c) If no common understanding can be found after consultation, the score to be given by the superior judges will be the average of their individual scores.

IX. Vaulting

Article 44

General

1. All vaults must begin with the run and executed with support of one or both hands, over the horse placed longways, without support zones. The length of the running approach is optional, however, it must not be longer than 25 meters, counted from the vertical line of the near horse-end.
2. Compulsory and optional vaults may be executed only once each; and the compulsory vault may not be repeated in any of the 3 competitions as optional vault.
3. For Competition 3, where 2 different vaults with one trial for each must be executed, these must be performed one after another.
4. The evaluation starts when the gymnast begins the run, but the latter is not taken into consideration for evaluation; and finishes after the landing, with feet together, in a perfect stand.
5. Regarding the vaults for the final in Competition 3, refer to special rules in Article 53.
6. A support zone may be set for the compulsory vault, but it must be listed in the table of Evaluation for compulsory exercises, issued by TC/FIG.

Article 45

Evaluation

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

1. Base score, according to Article 55 or description of the compulsory vault.
2. Preflight, up to the moment the hands leave the horse.
3. Second flight phase (post-flight), after hands leave horse up to and including the stand.
4. Execution during the vault.
5. Awarding of possible bonus points for originality and/or virtuosity.

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

- a) Factor 1 can be found in the Difficulty Table (Article 55) in the Code of Points, therefore it is simply a material matter.
- b) Factor 2 and 3 must be evaluated from a technical point of view.
- c) Factor 4 refers to execution in relation to form, and factor 5 refers to awarding possible bonus points.

Article 46

The level of difficulty and form of the various vaults

1. The drawing in Article 55 illustrate the difficulty levels and forms of the different vaults in the 3 competitions. Contrary to evaluation on the apparatus, a vault can not be devalued due to faulty technical execution, unless the vault is so badly done that its original character has changed completely.

2. The vaults known up to now appear in Article 55 in 4 degrees of difficulty and accompanied with their base score.
In regard to this information the judge can see the score of difficulty to be considered as the base score.
3. Vaults not listed in these articles can be evaluated by a comparison with listed existing vaults in order to find the difficulty level.
4. In order to encourage the gymnasts to demonstrate original vaults, according to Article 51 and 52 in all 3 competitions bonus points must be considered.
5. The vaults executed with support on one hand have a higher value in regard to those executed with the support on two hands.

Article 47

The pre-flight

The pre-flight and the initial front support on the horse in view of execution must meet the prescribed technical requirements as specified for a given vault.

The role of the initial front support is to create an optimum condition to execute the post-flight and as a result the post-flight will be executed higher. The pre-flight begins with a take-off from vaulting board and ends at the moment of support on one or two hands.

In order to evaluate a given vault correctly the judge must take the following basic characteristics of the pre-flight into consideration:

1. Adequate speed, which makes a smooth transition possible to arrive in front support without interruption in rhythm.
2. Besides the adequate stretch of the body combined with correct posture, the legs must be straight and together at the moment the gymnast leave the vaulting board. Deductions for faulty execution may be found in chapter 49.

Article 48

The post-flight

The second phase is the last part of the vault.

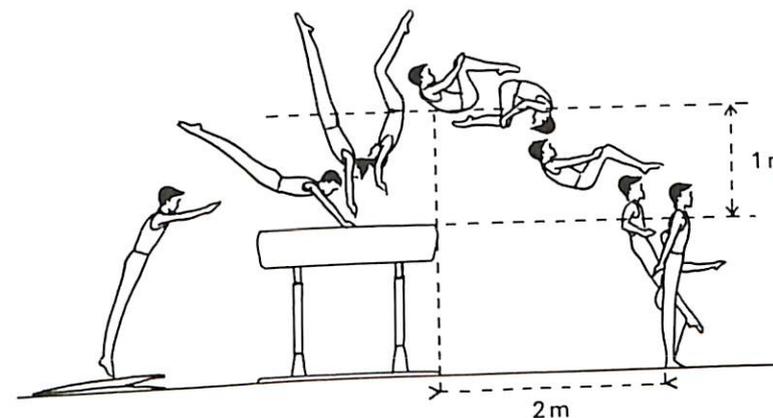
To initiate the post-flight, the gymnast must push off from the horse vigorously in order to attain a flight pattern which shows maximum height and distance.

The post-flight begins with a push from the horse and ends with the landing. In order to obtain the maximum score for technical execution the judge must take the following rules into consideration:

1. The body must rise in such a way, that the buttocks reach the height of at least 1 meter above the horse. This is the major characteristics of a well executed vault. If this height of the body and buttocks are not attained at the right moment, there should be an appropriate deduction.



2. In the same line of thoughts as in the first paragraph of Article 48 the power of amplitude and flight must bring the body in a horizontal distance and in a standing position on the floor which, measured from the end of the horse, must be 2 meters. Again here the buttocks, in good body position, characteristics of various vaults, play an important role. If this distance is not attained in good body position, there will be appropriate deductions.
3. The drawing below gives a better explanation of 1 and 2 of Article 48.
4. In the technical execution of a vault the direction of the flight is very important. It must follow the line of the length of the horse, if not, it will bring appropriate deductions.



Article 49

The evaluation of vaulting in general

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

1. The difficulty score (base score) is obtained from the applicable instructions in the Code of points for the optional vaults and the interpretation of the compulsory vault.
2. For errors during pre-flight, including the support on one or two hands, according to applicable rules, and if the minimum requirements are not fulfilled, the deduction is up to 1.5
3. If during the post-flight counting from the horizontal body position the height does not reach the required 1 meter but only 0.5 meter and the distance from the horse to the landing does not reach the required 2 meters but only 1 meter, the deduction for both cases is 0.5, all together 1.0. The deduction may be increased if the vault does not satisfy these requirements up to 0.5

4. If during the vault and upon landing, the gymnast does not assume a position in the direction of the longitudinal axis of the horse, the deductions are as follows:
 - a) during the flight up to 0.3
 - b) at arrival to stand up to 0.2
 - c) for a) and b) together up to 0.5
5. If the gymnast takes a run more than 25 meters, the deduction is 0.3
6. Too pronounced bending of the body forward or backward in hecht vaults, handsprings etc., provided such bending is not required for the type of vault up to 0.5
7. Poor position of feet, arms, legs, head or body or parting the legs when the vault does not require it, each time up to 1.0
8. Bent arms in handsprings, yamashitas and hecht vaults, the deduction is 0.3 to 0.5
9. Deductions for errors in stand after the vault: The stand after the vault is to be judged in the same manner as a stand after an exercise on the apparatus:
 - a) Small step or hop, or otherwise poor form, the deduction is up to 0.2
 - b) Several steps or hops as in a) or touching the floor with hands, or one hand without support on floor, or poor form, the deduction is up to 0.3
 - c) Support with both hands or hand on floor, kneeling, sitting or other falls, the deduction is 0.3 to 0.5
10. Concerning possibilities for bonus points, refer to Article 51.2 and Article 52.
11. A vault will receive a zero score for the following:
 - a) If the gymnast completes the run, but runs past the horse, i. e. completed an attempt.
 - b) If the gymnast starts running and stops, runs back and takes a second start to complete the vault.
 - c) When the vault was so poorly executed, that it can not be recognized or he is pushing off with his feet from the horse.
 - d) If the gymnast double touches the horse.
 - e) If on landing, the feet do not hit the ground before any other body part.
 - f) If in Competition 1 B, 2 and 3, the compulsory vault is performed as an optional.

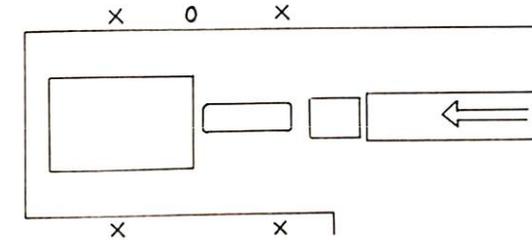
Article 50

Seating arrangements of judges for vaulting

1. The four judges and the superior judge shall be seated in such a way that they can, from each position, see every vault without obstruction.

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

O = Superior Judge
X = Judges



3. Seating of the superior judge and the four judges can be arranged in a straight line, but in this case, the distance between them can not be less than 1 meter.
4. When the apparatus are mounted on a platform according to the Technical Regulations, the organizers shall make certain that chairs (with possibilities for writing) of the superior judge and judges are placed in adequate height in order that they may, at a glance, observe the area in a horizontal plane between the floor and the top of the horse (appr. 60 to 70 cm).

Article 51

Remarks pertaining to vaults in article 55

1. For vaults listed in Article 55, the regulations of chapter 47 and 48 will apply in every detail.
2. The values of all vaults from A, B, C and D are to be found next to the number in question. From this base score, deductions are to be made for errors of general and technical nature. Bonus points may be awarded for virtuosity up to 0.2 points for all listed vaults.
3. Simple vaults must be evaluated as follows:
 - Base score 7.0
 - Straddle vault
 - Squat vault
 - Base score 8.0
 - Straddle vault with 1/2 turn
 - Stoop vault with 1/2 turn
 - Simple Hollander

Article 52

Awarding possible bonus points in all three competitions

1. The vaults shown in Article 55, according to their difficulty, are categorized into A-, B-, C- and D-value groups with the following base score
A = 9.0, B = 9.2, C = 9.4, D = 9.6
2. Additional bonus points up to 0.2 may be awarded for virtuosity for vaults in A-, B-, C- and D-categories. Bonus points for courage are already included in the base score.
3. For new vaults shown in the C- and D-categories, bonus points may be awarded up to 0.2 for originality.
4. Awarding bonus points up to 0.3 for courage and originality explained in chapter 35.2, does not apply for vaulting.
5. Errors for general and technical execution according to chapter 52.1, must be deducted from the base score.

Table of information for awarding bonus points according to chapter 52:

Value categories	A	B	C	D
Basic score	9.0	9.2	9.4	9.6
Courage	Already included in the base score			
Originality	no	no	for new and rare vaults	
Virtuosity	yes	yes	yes	yes
Maximum points	9.2	9.4	9.8	10.0

Article 53

Regulations for execution of vaulting in all three competitions

1. In team competition and All Around Competition i.e. Comp. 1 and 2, only one vault with one attempt is permitted, while in Competition 3 two different vaults must be presented. Vaults used in these competitions can not be the same as the compulsory vault, but vaults demonstrated in competition 1 B may be used in Competition 2 and 3 or vice versa.
2. For the two different vaults, the gymnast is allowed only one attempt for each.
3. For showing the same vault twice, a penalty of 0.4 points is given. This deduction is taken from the total points awarded for the second vault.
4. If the compulsory vault is used as one of the two vaults, the gymnast will receive 0.0 points. The two vaults must immediately follow one after the other.
5. In Competition 1 B and 2 as well, the compulsory vault may not be used.

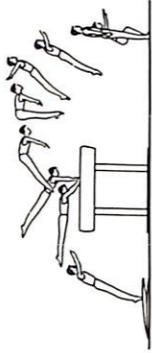
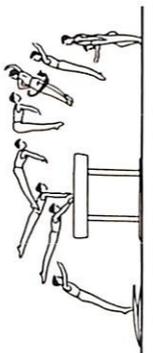
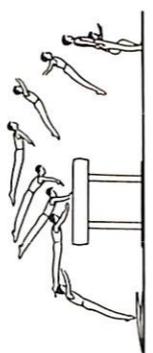
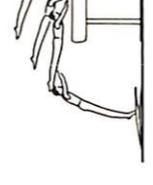
Article 54

Method of scoring in the three competitions

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

55. Article

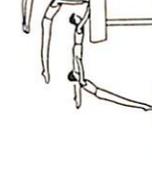
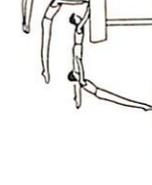
Difficulty level

Vaults	A	-9.00 P.	B	-9.20 P.
I. Stoop	1. Stoop 		2. Stoop with 1/1 turn 	
		5. Stoop vault with 1/2 turn 	6.	
II. Hecht	1. Hechtvault 		2. Hechtvault with 1/2 turn 	

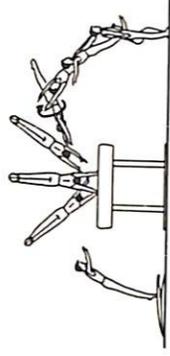
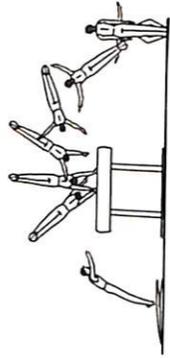


Vaults

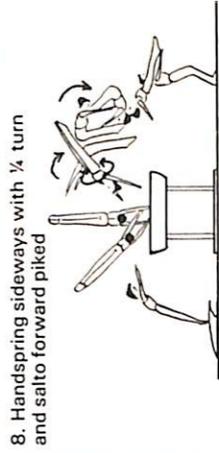
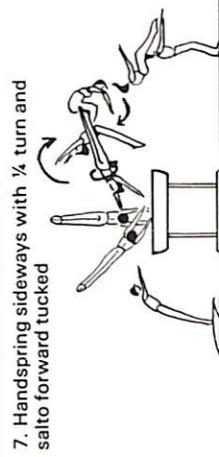
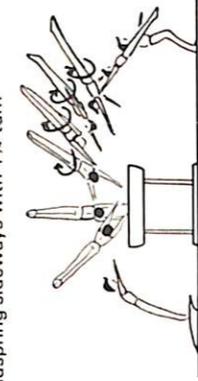
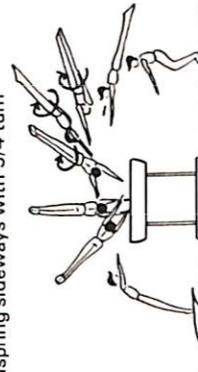
I.
Stoop

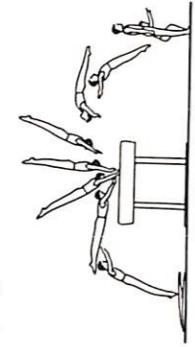
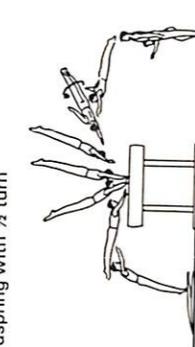
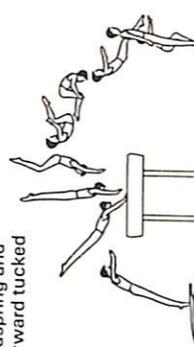
	C	-9.40 P.	D	-9.60 P.
I. Stoop	3. Stoop with 2/1 turn 		4. 	
		7.	8.	
II. Hecht	3. Hechtvault with 1/1 turn 		4. Hechtvault with 2/1 turn 	

Vaults	A	B	-9.20 P.
	5.	6.	
III. Handspring sideways (cartwheel)	1. Handspring sideways (Hollander)	2. Handspring sideways with $\frac{3}{4}$ turn	
	5.	6.	

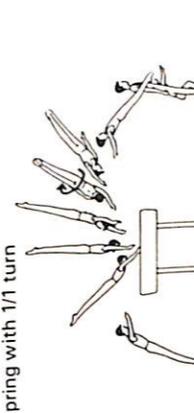
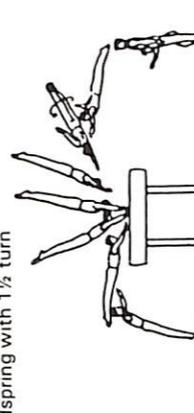
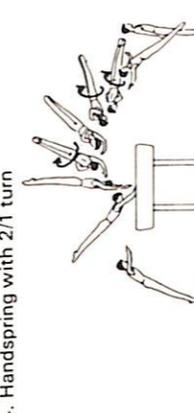
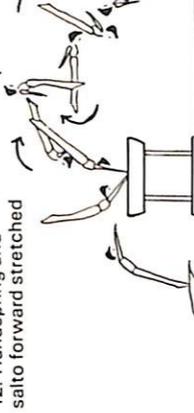


	C	D	-9.60 P.
	7.		
III. Handspring sideways (cartwheel)	3. Handspring sideways with $\frac{5}{4}$ turn	4. Handspring sideways with $1\frac{1}{4}$ turn	8. Hechtvault salto backward tucked
	7. Handspring sideways with $\frac{1}{4}$ turn and salto forward tucked	8. Handspring sideways with $\frac{1}{4}$ turn and salto forward piked	

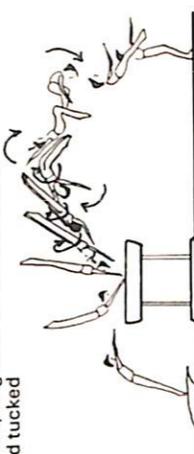
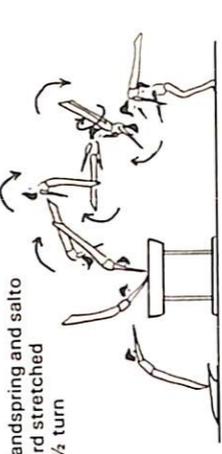
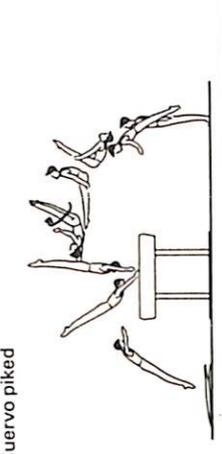


<p>Vaults</p> <p>IV. Handspring forward and Yamashita</p>	<p>A</p> <p>-9.00 P.</p> <p>1. Handspring</p>  <p>5.</p>	<p>B</p> <p>-9.20 P.</p> <p>2. Handspring with 1/2 turn</p>  <p>6.</p> <p>9.</p> <p>10. Handspring and salto forward tucked</p> 
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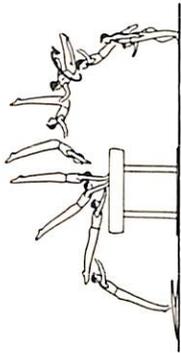
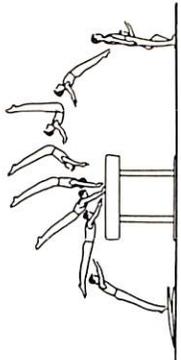


<p>C</p> <p>-9.40 P.</p> <p>3. Handspring with 1/1 turn</p>  <p>7. Handspring with 1 1/2 turn</p> 	<p>D</p> <p>-9.60 P.</p> <p>4. Handspring with 2/1 turn</p>  <p>8.</p> <p>11. Handspring and salto forward piked</p> 
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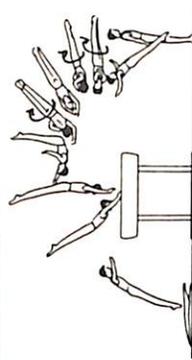
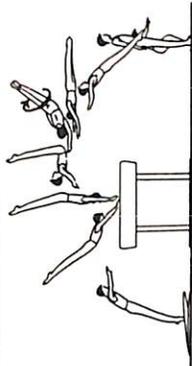
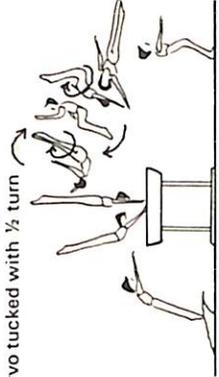
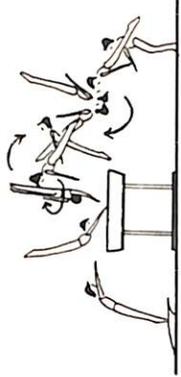
Vaults	A	-9.00 P.	B	-9.20 P.
	13		14.	
	17.		18.	
	21.		22.	

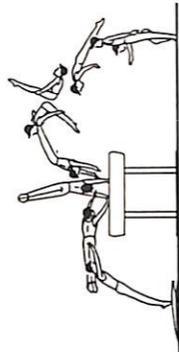
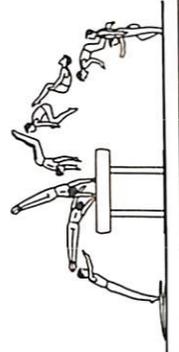
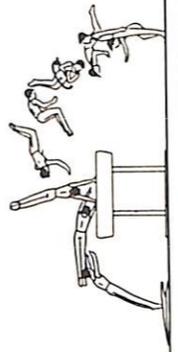
Vaults	C	-9.40 P.	D	-9.60 P.
	15.		16. Handspring with 1/1 turn and salto forward tucked	
	19. Handspring with salto forward with 1/2 turn tucked or piked		20. Handspring and salto forward stretched with 1/2 turn	
	23. Cuervo tucked		24. Cuervo piked	

Vaults	A	B	-9.00 P.	-9.20 P.
	25.	26.		
	29.	30.		
	33. Yamashita	34. Yamashita with 1/2 turn		

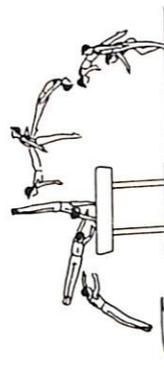
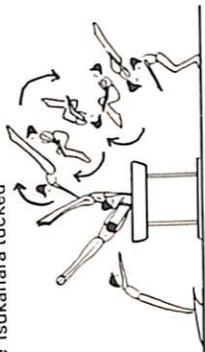
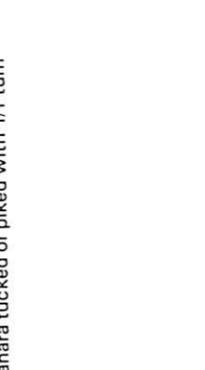
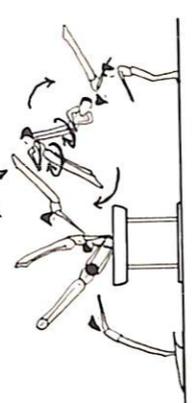
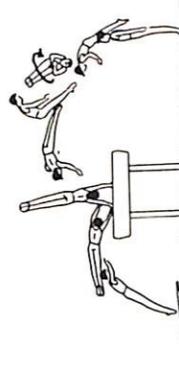
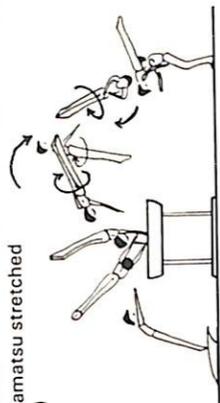


C	D	-9.40 P.	-9.60 P.
27.	28. Cuervo stretched (layout)		
31.	32. Cuervo tucked with 1/2 turn		
35. Yamashita with 1/1 turn	36. Yamashita with 2/1 turn		

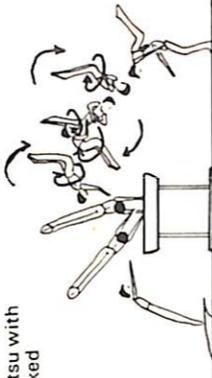
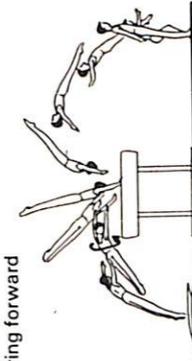
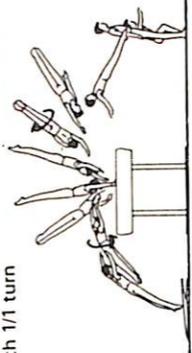


Vaults	A	B	-9.20P.
V. Handspring sideways with additional turn	1.	2. Tsukahara piked 	
	5.	6. Tsukahara tucked 	
	9.	10. Kasamatsu tucked 	

V.
 Handspring sideways
 with additional turn

Vaults	C	D	-9.60P.
V. Handspring sideways with additional turn	3. Tsukahara stretched (layout) 	4. Double Tsukahara tucked 	
	7. Tsukahara tucked or piked with 1/1 turn 	8. Tsukahara stretched with 1/1 turn 	
	11. Kasamatsu piked 	12. Kasamatsu stretched (layout) 	

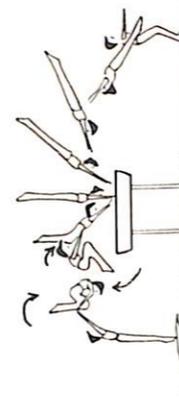
Vaults	A	-9.00 P.	B	-9.20 P.
	13.		14.	
VI. Handspring forward with turn in the preflight	1.		2.	
	5.		6.	

Vaults	C	-9.40 P.	D	-9.60 P.
	15.		16. Kasamatsu with 1/1 turn tucked	
VI. Handspring forward with turn in the preflight	3. Jump forward with 1/1 turn and handspring forward		4. Jump forward with 1/1 turn and handspring forward, with 1/1 turn	
	7.		8. Jump forward with 1/1 turn and handspring forward, salto forward tucked	

Vaults	A	-9.00 P.	B	-9.20 P.
	9.		10.	



Vaults	C	-9.40 P.	D	-9.60 P.
11.			12. Salto forward, handspring forward	



X. Explanations and remarks concerning the A-, B-, C- and D-tables

Article 56

Abbreviations of gymnastic nomenclature

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

b. both	L. leg, legs
b.L. both legs	l. left
bnt. bent	«L» supt. «L» support
cr.gr. cross grip	mgr. mixed grip
d.L. double legs	obl. obliquely
El.gr. Elgrip	ogr. ordinary or over grip
f. from	p. pommel(s)
fr.c. free circle	r. right
frtws. frontways	rgr. reverse grip
f.s. from stand	rws. rearways
fwd. forward	sdws. sideways
G.swg. giant swing	sec. second(s)
h. hand, hands	str. straight, stretched
hg. hang	supt. support
hstnd. handstand	trn. turn
hsprng. handspring	ugr. undergrip
i. intermediate	upwd. upward
i.c. intermediate circles	w. with
inv.hg. inverted hang	w.h. with the hands
inw. inward	wo.i.c. without intermediate circuit

Article 57

Conventional (Commonly used) terms

- Under conventional terms we describe different exercise parts and connections which received their names after a gymnast who demonstrated, for the first time, these parts at important international competitions and in addition, the FIG Technical Committee recognized them as bona-fide exercise parts. This is one way to express gratitude to these gymnasts, who by creating new elements contributed, to a large extent, to the developmental level of artistic gymnastics. Furthermore, with the help of these conventional terms elimination of complicated terminology became possible.
- During the past few years, proliferations of these conventional terms became evident. Correct descriptions, drawings and illustrations of these terms can be found in Chapter XIII.



Article 58

Exercise parts and combinations with prescribed technical execution

- In the tables covering exercises of graded difficulty there are also certain B- and C- and D-parts included, which, to be counted as such, are required to be performed in a certain technical way. Where this is the case, the necessary details follow the description such as: «2 seconds», «in an angle of at least 45 degrees», «body horizontal and arms stretched», etc.
- If such parts or combinations are not performed according to the regulations, they not only lose their B-, C- or D-value, but also there may be some deduction for unsatisfactory technical execution in certain cases. If a gymnast, however, has shown the required number of B-, C- or D-parts and if his performance contains additional parts or combinations according to 1, than these additional elements do not have to display the above requirements, therefore they are not to be counted as faults. However, deductions for errors committed of general or technical nature must be made. Here mainly strength and hold parts or connections are involved, which are not shown for the prescribed time or not held at all, salto backwards on parallel bars without holding, or cross without holding for 2 seconds, but as far as movement and combination is concerned, well performed.

Article 59

Duration of hold parts, execution of strength and swing parts

- Execution of strength and hold parts, described in Article 27 according to given material and special requirements may be evaluated by the following:
 - Rhythm must be even until the final position is reached,
 - The entire time duration must be observed and counting of 2 sec. must not commence until the final position is established.
- In all cases, where strength parts are indicated or where «slow» or «raise» is mentioned, the gymnast is required to execute these parts slowly and with strength (exception: the arm movements in the floor exercise), i. e., swing must not be applied.
- According to Article 58/3, if the gymnast shows more than the required number of strength parts, the part must be performed with correct technical execution. However, all technical execution errors must be penalized with the exception of time duration which does not have to be observed.
- In case of swing parts, the opposite must apply:
 - Swing parts have to be executed in a swinging way without the use of strength.
 - There should not be an interruption in rhythm and according to the above until the final position is reached, swing must predominate.
- Pommel horse and horizontal bar exercises may not contain strength and hold parts under any circumstances. On the above apparatus when the

application of strength causes a complete stop, it should be considered a serious violation of rhythm and according to Article 32.4 must be penalized.

- 6. Supports or hangs with straddled legs are classified as a lower value with regard to an execution with legs closed together.

Article 60

Repetitions of parts or connecting parts

- 1. Since repetition of certain exercise parts and connections are unavoidable, the rule makes it possible that they may be repeated only once. For example: Stützkehre on parallel bars or felge on rings, etc.
- 2. In those cases where the number of allowable repetitions is exceeded, the judge must determine if the deduction is for repetition of difficulty parts or an error in combination. The above is decided by the following basic principles:
 - a) Difficulty factor: «During the exercise a value part is allowed to be given credit only twice».
 - b) Combination factor: «A value part is allowed to be repeated only once».
- 3. Deductions for violating the combination factor is made according to Article 29/8. If a difficulty part is repeated, then it can be recognized only once again as part of the difficulty requirement.
- 4. Certain connecting parts are the exception to this rule, for example: back handsprings on floor, felges on rings, double leg circles on pommel horse, giant swings on horizontal bar and additional exercise parts which the gymnast performs twice in succession without connecting parts to achieve an ultimate effect. For example: front salto immediate front salto, backward salto immediate backward salto on parallel bars and two consecutive big releases on the horizontal bar, etc.

Article 61

Definitions and analyses of A-, B-, C- and D-value-parts

- 1. According to Article 21, the optional exercises have to consist of a certain number of parts and combinations to gain the highest score given for difficulty. They are divided into 4 different levels of difficulty and called A-, B-, C- and D-parts. Examples of such graded parts are to be found in the tables of Chapter XII. These tables serve the judge, technician and gymnast as a reference-guide.
- 2. This arrangement, into groups of different values, requires the judge to be able to discern, and when other parts and connecting parts which are not listed in the tables, can be given credit. His knowledge of gymnastics and his intuition combined with the following tables, explanations, analysis, and evaluations will assist him in judging exercises.



- 3. Exercise parts and connections are divided into different groups according to their origin and construction. In these groups, A-parts represent the easiest value parts.

The value of the difficulty level increases on the horizontal direction through the B- and C-parts up to the D-parts. This is called the definition of the value parts on the horizontal direction.

Characteristic traits of the increased difficulty level is shown when the position of the gymnast changes on the apparatus or his movement ends in a different position or an additional rotation is presented. In example i. e., when the gymnast swings from a hang to a support his body position changes in relation to the apparatus. This also occurs when the gymnast swings from a support to a handstand. Rotations around the longitudinal and cross axis, and the combinational type of rotations are typical characteristics of the increased difficulty level. Therefore A-parts represent the easiest value parts and they belong to the lowest difficulty group. B- and C-parts represent the medium difficulty level, while the most difficult and most complex parts from the point of execution are the D-parts.

In contrast to the above rules there might be some exceptional individual A-parts which are not required to be placed into the difficulty categories, i. e., (standing scale on floor), and likewise A-parts can become D-parts without systematical gradation.

- 4. Identification of value parts in a vertical direction is mentioned, when on the same apparatus between the A-, B-, C- and D-parts a value part with the highest degree is the most difficult and the others with the lowest degree is the easiest.

This makes it possible, that new exercise parts which are presently not listed in the table of difficulty but waiting to be evaluated, be listed within these limits.

Article 62

Basic principles for categorizing value parts

Examples of the difficulty categories can be found in the tables of A-, B-, C- and D-parts. Clear definition of value parts, is the basis for recognizing and categorizing them properly. The following four principles (criteria) are applied for the recognition of value parts:

- 1. Each exercise part, representing an independent form of movement is categorized, according to its level of difficulty, as an A-, B-, C- and D-part, for example: handspring, double leg circles, kip, giant swing, etc. Even when the independent exercise part shows complicated content, because of its movement structure, which cannot be separated as an individual and complete form of movement, it is categorized as one value part only, for example: Stretched salto backward with 2/1 twist on floor, or double salto with full twist on rings. A further categorization of an exercise part as C+A or C+B is not permitted.

2. Each connected exercise part, where the second half of the previous element and the first half of the following element are molded together, but may be regarded as a whole and their structure appears as a whole, is in principle regarded as one value part, for example: Czechkehre without inward flank, followed by direct Stöckli A or B on pommel horse, or back uprise and double rear vault to support rearways on horizontal bar. On horizontal bar, two flight elements C executed one after the other and without any intermediate element, form a D-Connection, for ex.: Tkatchov-Tkatchov. Three C flight elements executed one after the other form two D-Connections, for ex.: Tkatchov-Tkatchov-Gienger.
3. Each connecting part, joining two exercise parts directly without an independent connection phase, and the successful execution of the second part is made possible by the first part, is categorized, according to its level of difficulty, as one value part, for example: Double swiss double without intermediate circle, not as B+B but as a C or stretched salto backward followed by stretched salto backward, not as B+B but as a C.
4. It is not only a purely mathematical or theoretical problem to define, estimate and classify value parts, but the judge must also possess the ability to perform in his mind the exercise to be judged. Only this will enable the judge to determine how much courage, strength, skill, control, sense of proportion, orientation and persistence the gymnast needs. Only this will bring the judge close to a realistic evaluation.

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

XI. The concepts of courage, originality and virtuosity

During the development of artistic gymnastics the role of bonus points became more and more evident. These changes placed additional responsibility on the judges. According to the Code of points, the judge has the possibility to award bonus point for the gymnast, particularly those who perform their exercises from the contents point of view above average, showing special courage, virtuosity and originality. The judge must take into consideration, whether or not the contents of the exercise, its technical style made a significant contribution for the development of artistic gymnastics. Since decisions in these matters are not an easy task, passing judgement must not be taken lightly. Bonus points for each category must be evaluated separately, even if the exercise contains courage, virtuosity and originality together.

Courage

In an exercise courage factor is present when parts, connections and perhaps the entire exercise is presented in such a way, that the danger of failure



at any given moment is present and the gymnast requires all his courage to present an above average performance.

When the gymnast is not prepared to perform his task with courage, because he is not skilled in the area of technique and therefore this becomes an obstacle, in a true sense of the word, courage can not be considered. In this case Article 26 of the Code of points is violated, which states that the difficulty of an exercise must never be increased at the cost of proper form and technically correct execution. In gymnastic, courage, in all cases must go hand in hand with perfect execution. Bonus points must not be awarded carelessly, on the contrary, in certain instances penalties must be applied. According to Article 35 of the Code of points, bonus points for courage can only be awarded if D-parts or D-combinations are presented. The extent of bonus points is based on the level of technical execution and Article 35/2 which states 0.2 points.

Originality

In gymnastics we refer to originality when something new, contrary to the ordinary or something completely unique is demonstrated by the gymnast. This statement is only valid, when new movements or connections are shown in an unprecedented way or manner. Originality is present in an exercise, when the gymnast shows very rare exercise parts in such a way that the effect is astonishing and surprising, therefore they become very unique. Previously known or performed difficulty parts can also be considered original, if they are shown in a very unique and unusual combination. Originality can not be considered, when the gymnast presents certain exercise parts with his own personal style and this effects the entire performance.

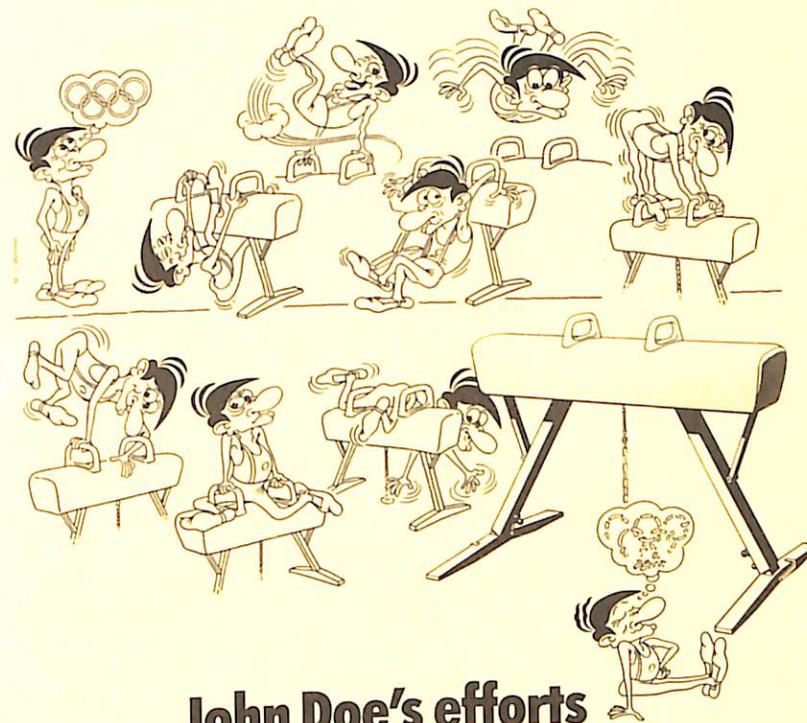
Virtuosity

Virtuosity is evident in gymnastics, when the basic accepted techniques of performance is exceeded. This is in reference to the technical execution of certain exercise parts and connections, exercise parts and combinations performed with unusual technical execution, support positions and swing-performed elements and finally strength parts and their combinations. The presentation must be superior in quality without error and the exercise must resemble a work of art with emphasis on beauty in gymnastics. Consequently, virtuosity applies unanimously to the area of execution and may be presented in every technically simple or complex exercise parts. Based on the aforementioned, a systematical arrangement of C. O. V. is based on the following rules:

Courage belongs to the difficulty factor

Originality belongs to the combination factor

Virtuosity belongs to execution



**John Doe's efforts
to reach
the qualification for the
Olympic Games.**

Today: The Reuther pommel horse.

Dreams are like soap bubbles (they easily burst), and many a good intention sometimes finds a pitiful end. This also happened to poor Johnny. Although he watched his big idols having success with Reuther apparatus for artistic gymnastics on national and international events, European championships, world championships or Olympic Games. He also saw to it that his training apparatus bore the red sign Original System Reuther (because good things are often copied, and the copy seldom is as good), but all was in vain. Not even the champion's apparatus for gymnastics could bring to him the desired success at first. But good Johnny does not give in so quickly. He goes on training assiduously on Reuther apparatus, and sometimes his exercises look quite good. He told us recently: Reuther apparatus are quite something, and if I ever succeed, only with them.

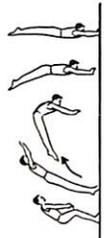
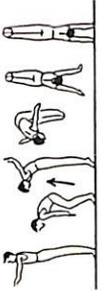
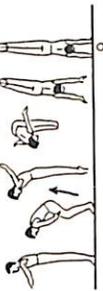


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Parts A, B, C and D

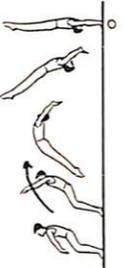
XII. Tables of A-, B-, C- and D-parts

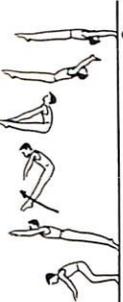
Floor exercise

Origin	A-parts	B-parts
1. Jumps forward and backward	1. Jump forward to momentary handstand 	2. High leap forward to still handstand, 2 sec. 
	5. Jump forward with 1/2 turn to momentary handstand 	6. Jump forward with 1/1 turn to front leaning support 
	9. Japanese jump with 1/4 turn to momentary handstand 	10. Japanese jump with 1/4 turn to still handstand, 2 sec. 

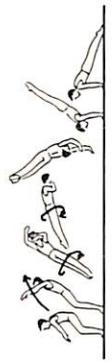
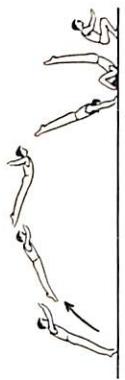
Origin	C-parts	D-parts
1. Jumps forward and backward	3. 	4. 
	7.	8.
	11. Jump forward with 1/2 turn to handstand, 2 sec. 	12.

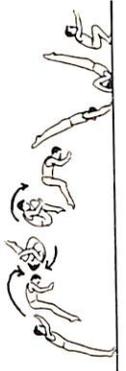
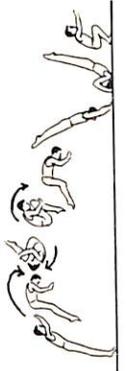
Floor exercise

64	Origin	B-parts
	A-parts	14. Jump backward to roll backward to prone position
	13. Jump backward to front leaning support	
21.	17. Jump backward to momentary handstand	18. Jump backward to still handstand, 2 sec.
	22. Jump backward through the piked position then stretch to front leaning support	

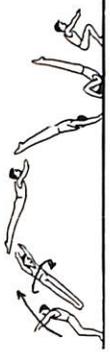
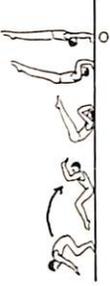
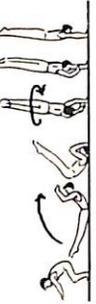
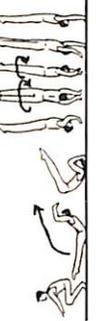
65	Origin	D-parts
	C-parts	16.
19.	15.	20.
	23. Jump backward through piked position then stretch to still handstand, 2 sec.	24.
		

Floor exercise

Origin	A-parts	B-parts
	25. Jump backward to neckstand and kip to stand 	26. Jump backward with 1/1 turn to front leaning support 
II. Rolls forward and backward	1. Hecht leap to roll, at least head height 	2. Hecht leap forward with 1/1 turn to forward roll 
	5.	6.

II. Rolls forward and backward	3. 	4.
	7. 1 1/2 salto forward tucked to forward roll 	8.

Floor exercise

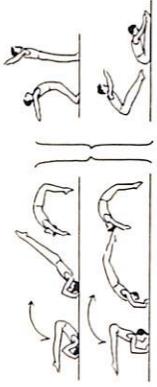
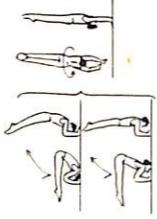
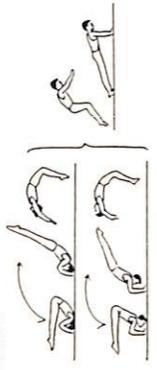
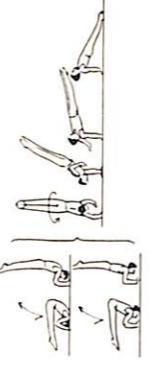
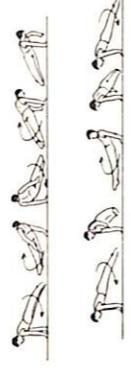
Origin	A-parts	B-parts
	<p>9. Hecht leap with 1/2 turn to forward roll</p> 	<p>10. Jump backward with 1 1/2 turn to forward roll</p> 
	<p>13. Roll backward to momentary handstand (Streuli)</p> 	<p>14. Roll backward to still handstand, 2 sec.</p> 
	<p>17. Roll backward through handstand turn with 1/2 turn to momentary handstand</p> 	<p>18. Roll backward to momentary handstand with 1/1 turn, push-off to handstand</p> 



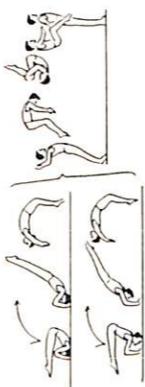
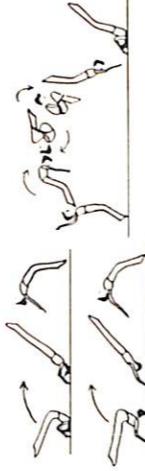
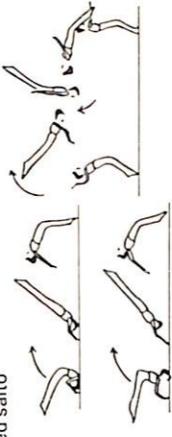
Floor exercise

Origin	C-parts	D-parts
	<p>11. Jump backward with 1/2 turn and 1 1/2 salto forward to forward roll</p> 	<p>12.</p>
	<p>15.</p>	<p>16.</p>
	<p>19.</p>	<p>20.</p>

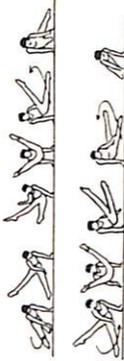
Floor exercise

Origin	A-parts	B-parts
III. Kips	<p>1. Neck or head kip to stand or to sitting position</p>  <p>5. Neck or head kip with 1/4 turn to momentary handstand</p> 	<p>2. Neck or head kip to front leaning support without arriving in stand</p>  <p>6. Neck or head kip with 1/1 turn to rear leaning support</p> 
IV. Leg circles	<p>1. Circling both legs at least twice</p> 	<p>2. Circling both legs with 1/1 turn and continue circling of both legs</p> 



Origin	C-parts	D-parts
III. Kips	<p>3. Neck or head kip to stand followed by forward tucked salto</p>  <p>7.</p>	<p>4. Neck or head kip to stand followed by 1 1/2 forward tucked salto</p>  <p>8. Neck or head kip to stand followed by forward stretched salto</p> 
IV. Leg circles	<p>3.</p>	<p>4.</p>

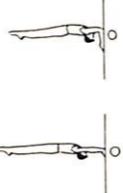
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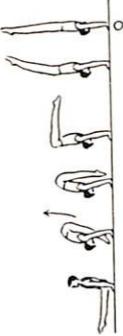
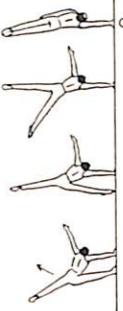
Origin	A-parts	B-parts
	5. American straddled flank circle, one time (Thomas-flair) 	6. American straddled flank circle, at least twice (Thomas-flair at least twice) 
	9.	10.
V. Hold parts and static parts	1. Standing scale frontways or sideways or rearways 	2.



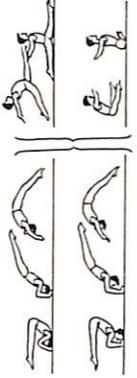
Origin	C-parts	D-parts
	7. Thomas-flair to handstand 	8. Thomas-flair with spindle 
V. Hold parts and static parts	11.	12. Thomas-flair to free support scale 
	3.	4.

Floor exercise

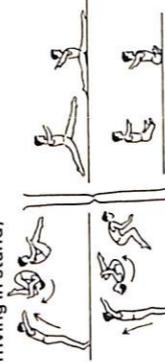
Origin	A-parts	B-parts
74	<p>5. Press to handstand with straight arms and bent body with straddled legs, 2 sec.</p> 	<p>6. From handstand: lower and stoop through to L support</p> 
	<p>9.</p>	<p>10. Free V-support, 2 sec.</p> 
	<p>13. Handstand or underarm stand, 2 sec.</p> 	<p>14. One arm handstand, 2 sec.</p> 

Origin	C-parts	D-parts
	<p>7. From L-support: stoop through feet not touching floor and raise bent body with straight arms to handstand, 2 sec.</p> 	<p>8.</p>
	<p>11. Free V-support, body horizontal, 2 sec.</p> 	<p>12.</p>
	<p>15.</p>	<p>16. From standing scale: slowly raise to one arm handstand, 2 sec.</p> 

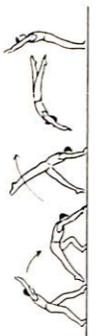
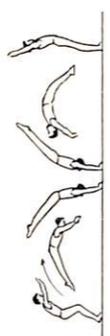
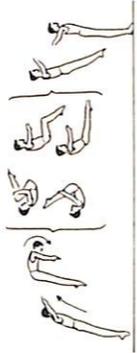
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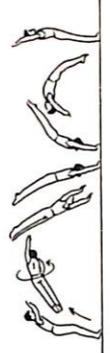
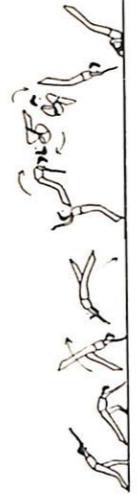
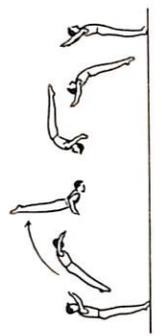
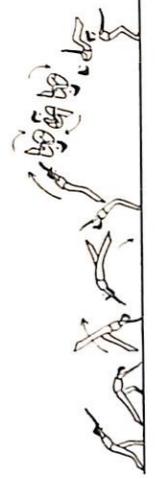
Origin	A-parts	B-parts
	17.	18. Neck or head kip to immediate cross or side split (not arriving in stand) 
	21. Elbow support scale on one arm, 2 sec. 	22.
	25. From rear leaning support: one foot with bent knee touching floor, push-off and raise to handstand, 2 sec. 	26.



Origin	C-parts	D-parts
	19. Salto tucked forward or backward to cross or side split (not arriving in stand) 	20.
	23. Free support scale, 2 sec. horizontally and with straight arms 	24.
	27.	28.

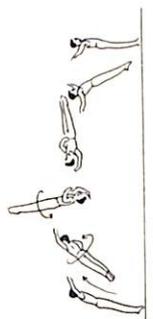
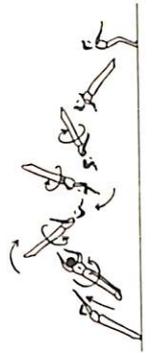
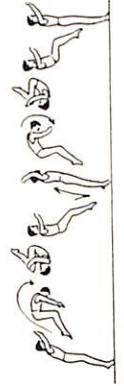
Floor exercise

Origin	A-parts	B-parts
VI. Handsprings and salto forward	<p>1. Handspring forward to stand</p> 	2.
	<p>5. Jump forward with closed legs and handspring to stand</p> 	6.
	9.	<p>10. Salto forward tucked or piked to stand</p> 

Origin	C-parts	D-parts
VI. Handsprings and salto forward	3.	4.
	<p>7. Jump forward with 1/1 twist and handspring forward to stand</p> 	8. Handspring forward and 1 1/2 salto forward to roll 
	<p>11. Salto forward stretched to stand</p> 	12. Handspring and double salto forward to stand 

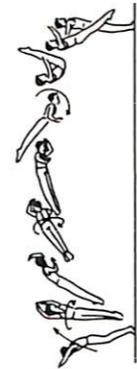
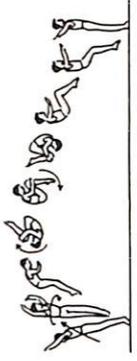
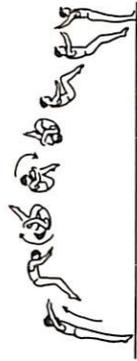
Floor exercise

Origin	A-parts	B-parts
	13.	14. Tucked salto forward with ½ turn to stand 
	17.	18. Front aerial walkover 
	21.	22. Salto forward to immediate front leaning support (not arriving in stand) 

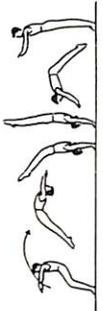
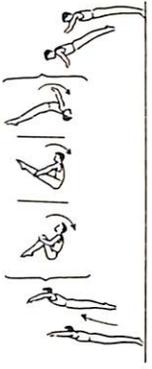
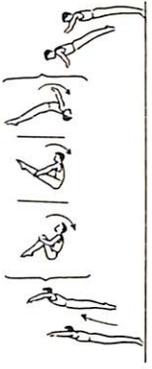
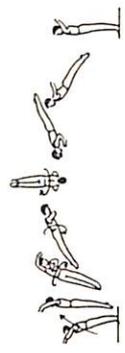
Origin	C-parts	D-parts
	15. Salto forward with 1/1 turn to stand 	16. Stretched salto forward with 2/1 turn to stand 
	19. Tucked salto forward to stand, and tucked salto forward to stand 	20.
23. Piked salto forward to immediate front leaning support (not arriving in stand) 	24.	

Floor exercise

Origin	A-parts	B-parts
82	25.	26. Jump backward with 1/2 turn and salto forward tucked or piked to stand (twist forward) 
29.	33.	30.
34.		34.

Origin	C-parts	D-parts
83	27. Jump backward with 1 1/2 turn and salto forward tucked or piked 	28. Jump backward with 1 1/2 turn and 1 1/2 salto forward tucked or piked to roll (Thomas) 
31.	31.	32. Jump backward with 1/2 turn and double salto forward tucked to stand 
35.	35.	36. Double salto forward tucked to stand 

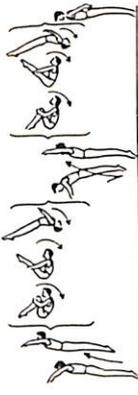
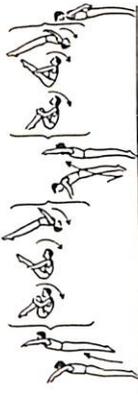
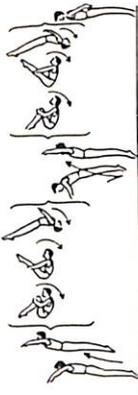
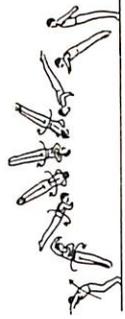
Floor exercise

Origin	A-parts	B-parts
VII. Handsprings backward and saltos backward	1. Handspring backward to stand (Flic Flac) 	2. 
5.		6. Salto backward tucked, piked or stretched to stand 
9.		10. Stretched salto backward with 1/1 turn to stand 

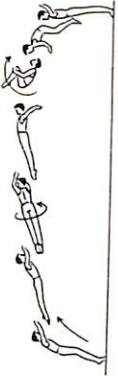
VII.
Handsprings backward
and saltos backward

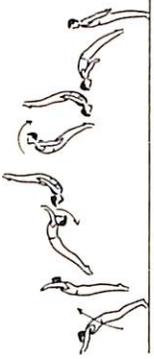
3.

4.

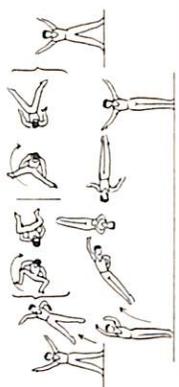
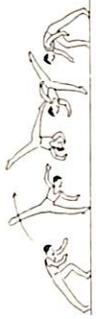
	3. 	4. 
7. Salto backward, tucked, piked or stretched to stand and salto backward, tucked, piked or stretched to stand 	8. 	8. 
11. Stretched salto backward with 2/1 turn to stand 	12. Stretched salto backward with 3/1 turn to stand 	12. Stretched salto backward with 3/1 turn to stand 

Floor exercise

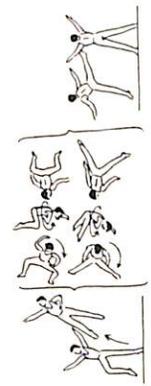
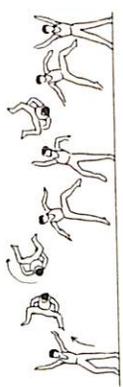
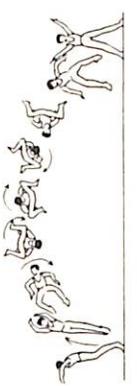
Origin	A-parts	B-parts
86	13.	14. Hecht leap forward with 1/4 turn and salto backward tucked to stand (twist backward) 
17.		18.
21.		22.

Origin	C-parts	D-parts
	15. Jump backward with 1/1 turn around longitudinal axis with straight body and salto backward tucked to stand 	16.
19. Double salto backward tucked or piked to stand 		20. Double salto backward tucked with 1/1 turn to stand 
23.		24. Stretched double salto backward to stand 

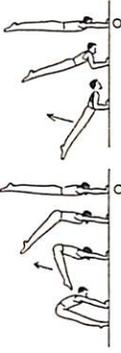
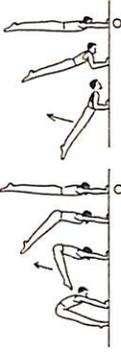
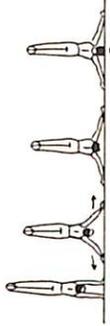
Floor exercise

88		A-parts	B-parts
Origin		25.	26.
VIII. Handsprings sideways (Cartwheels and saltos sideways)	1. Cartwheel 	2. Salto sideways tucked, piked or stretched to stand 	
5.		6. Arabian Cartwheel to stand 	



Origin		C-parts	D-parts
VIII. Handsprings sideways (Cartwheels and saltos sideways)		27. 3. Salto sideways tucked or piked with 1/2 turn to stand 	28. Double salto backward tucked 2/1 turn to stand 
4.			
7. Salto sideways to stand and salto sideways to stand 		8. Double salto sideways to stand 	

Floor exercise

Origin	A-parts	B-parts
IX. Strength parts	1. 	2. Press to handstand with bent arms and straight body or with straight arms and bent body, 2. sec. 
	5. From prone position: raise straight body with bent arms with swinging start to handstand, 2 sec. 	6. 
	9. 	10. From handstand: slowly lower body while spreading arms sideways to head stand, 2 sec.

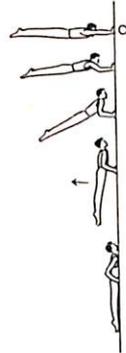
Origin

IX.
Strength parts

C-parts

3.

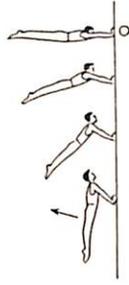
7. From prone position: raise straight body with bent arms to handstand, 2 sec.



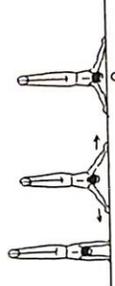
D-parts

4.

8. Press to handstand with straight arms and straight body, 2 sec.



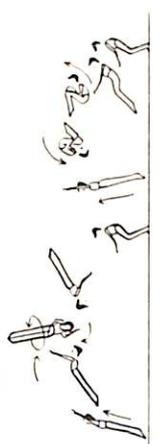
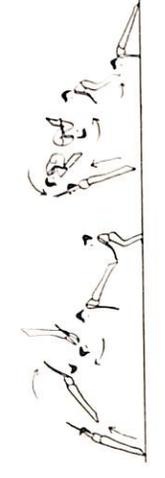
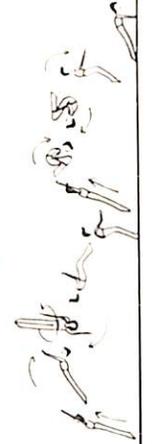
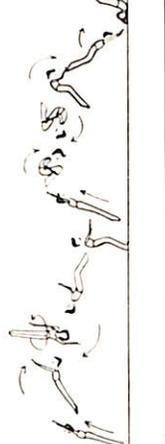
11. From handstand: slowly lower body while spreading arms sideways to cross handstand, 2 sec.



12.

Floor exercise

Origin	A-parts	B-parts
X: Direct jumps	1.	2.
	5.	6.
	9.	10.

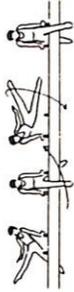
Origin	C-parts	D-parts
X: Direct jumps	3. Salto backward tucked, piked or stretched to immediate direct salto forward tucked 	4. Salto backward stretched with 1/1 turn direct salto forward tucked 
	7. Salto backward stretched to immediate direct salto forward to front leaning support 	8. Salto backward stretched with 1/2 turn, direct salto forward to front leaning support 
	11.	12. Salto backward stretched with 1/2 turn and 1 1/2 salto forward tucked to roll 

Floor exercise

Origin	A-parts	B-parts
	13.	14.



Pommel horse

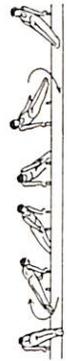
Origin	A-parts	B-parts
1. Scissors	1. Scissors forward 	2. Scissors forward with 1/2 turn 
5. Scissors forward with travel hop sideward		6. Scissors forward with 1/2 turn and travel hop sideward 
9. Scissors backward		10. Scissors backward with 1/2 turn 



Pommel horse

Origin	C-parts	D-parts
1. Scissors	3. 	4. Scissors forward to momentary handstand 
7.	7. 	8. 
11. Scissors backward with 1/2 turn and travel hop sideward		12. Scissors backward to momentary handstand 

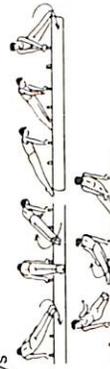
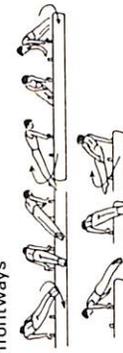
Pommel horse

Origin	A-parts	B-parts
II. Simple Suisse or Double Suisse	<p>1. Simple Suisse (From support frontways: cut left leg twice while making a ½ turn to right and changing hands to a support rearways)</p> 	<p>2. Double Suisse (From double leg circles, ½ turn left with hop and change support to double leg circles)</p> 
5.		6.
9.		10.

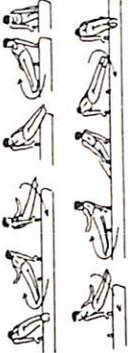


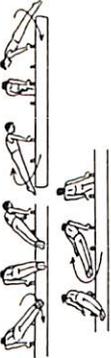
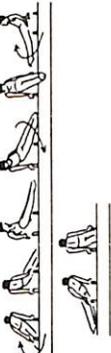
Origin

II. Simple Suisse or Double Suisse

Origin	C-parts	D-parts
II. Simple Suisse or Double Suisse	<p>3. Double Suisse twice</p> 	<p>4. Simple Suisse to momentary handstand</p> 
7.	<p>7. From side support frontways: double leg circles, wendeswing forward with ½ turn and change of support on one pommel, followed by double rear vault with grip change of lead hand on same pommel to side support rearways</p> 	8.
11.	<p>11. From side support frontways: double leg circles, wende swing forward with ½ turn and change of support on one pommel followed by Stöckli backwards to side support frontways</p> 	12.

Pommel horse

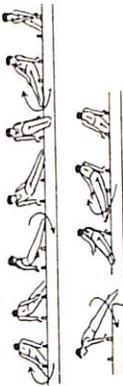
Origin	A-parts	B-parts
	13.	14.
III. Double rear (Kreiskehre)	1. Kreiskehre (double rear from pommels to end of horse) 	2. Stöckli 
5.		6. From side support rearways double leg circles, Kehrspring backward in place with 1/2 hop turn to side support rearways 

Origin	C-parts	D-parts
III. Double rear (Kreiskehre)	15. From side support frontways: double leg circles, wende swing forward with 1/4 turn and change of support on one pommel, followed by Czech rear vault with grip change of lead hand on same pommel to side support rearways 	16.
	3. Double rear with 1/1 turn around one arm on one pommel 	4.
	7. From side support rearways: double leg circles, Kehrspring backward in place with 1/2 turn and hop change to side support rearways followed by Kehrspring backward in place with 1/2 turn and hop change to side support rearways wo. i. c. 	8.

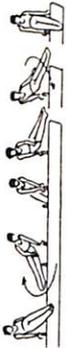
Pommel horse

Origin	A-parts	B-parts
	9.	10.
	13.	14.
	17.	18.



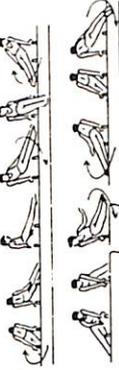
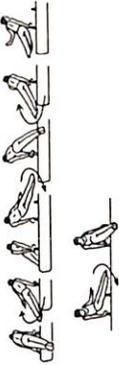
Origin	C-parts	D-parts
	<p>11. From side support rearways: double leg circles, Kehrspring backward with 1/2 turn to side support rearways on one pommel followed by double rear</p> 	12.
	<p>15. From side support rearways: double leg circles, Kehrspring backward with 1/2 turn and hop change to side support rearways, followed by Stockli backwards to side support frontways</p> 	16.
	<p>19. From side support rearways: double leg circles backward in place with 1/2 turn and hop change to side support rearways followed by Czech rear vault to side support rearways</p> 	20.

Pommel horse

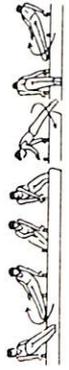
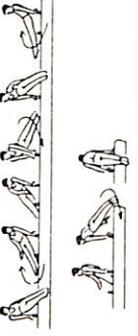
Origin	A-parts	B-parts
	21.	22.
IV. Travels	1. Double leg travel circles sideward 	2. Tramlot 
	5.	6. Double leg circles to side support rearways at least one time 



Origin

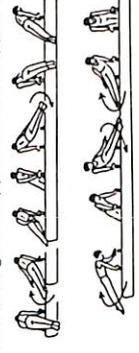
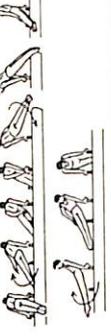
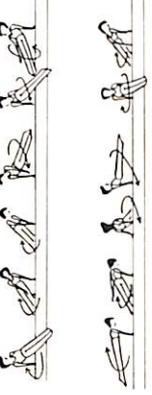
Origin	C-parts	D-parts
	23. From side support rearways: double leg circles, Kehrspring backward in place with 1/2 turn and hop change to side support rearways followed by direct tramlot 	24.
IV. Travels	3.	4.
	7. Double leg travel circles to side support rearways, supporting the second hand on the same pommel (side support on one pommel) followed by double rear to side support rearways. 	8.

Pommel horse

Origin	A-parts	B-parts
	9.	10.
	13. From side support frontways on one pommel during the first half of travel circles sideward, followed by wende swing forward with 1/2 turn and change of support to side support frontways 	14. From side support frontways on one pommel during first half of travel circles sideward, followed by direct Stöckli A 
17.		18. From side support rearways: double leg circles with hop change to side support frontways 



Origin

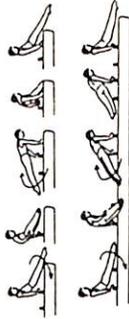
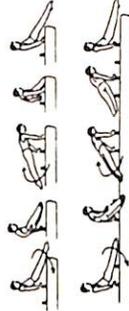
Origin	C-parts	D-parts
	11. Double leg travel circles to side support rearways: supporting second hand on same pommel (side support on one pommel) followed by wendeswing forward with 1/2 turn and change of support to side support frontways 	12. Double leg travel circles to side support rearways, supporting second hand on same pommel (side support on one pommel) followed by inward flank with grip change an 1/2 turn around the longitudinal axis to side support frontways on originating part of horse 
19.	15. Travel circles (the both hands on one pommel) 1/2 spin-die, followed by direct Stöckli A 	16. From side support rearways next to pommel, double leg circles with hop change to side support frontways (Yamawaki) 
		20. Double leg travel circles with 1/2 turn around longitudinal axis 

Pommel horse

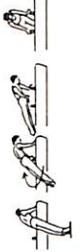
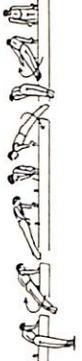
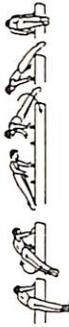
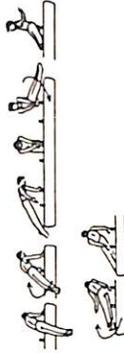
Origin	A-parts	B-parts
	21.	22.
V Stöckli backward or Drehflank (flank-turn)	1.	2. Stöckli backward to support frontways 
	5.	6.



Origin

Origin	C-parts	D-parts
	23. Double leg travel circles forward or backward from one part of horse to other part or from pommel to other pommel 	24. Magyar travels, Sivado travels 
V Stöckli backward or Drehflank (flank-turn)	3. From double leg circles at end of horse, Stöckli backward, followed by wendeswing forward with 1/4 turn and change of support to side support frontways on other end of horse, wo. i. c. 	4. Stöckli backward, followed by Russian wendeswing 
	7. From double leg circles on pommel, Stöckli backward, followed by double swiss with grasping with last hand, followed by Schwabenwende to dismount 	8.

Pommel horse

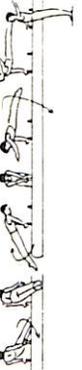
Origin	A-parts	B-parts
	<p>9. Drehflank to support frontways on the pommel</p> 	<p>10. Drehflank without grasping with second hand, followed by Czech rear vault</p> 
<p>13.</p>		<p>14. Drehflank without grasping with second hand, followed by Stöckli backward</p> 
<p>17.</p>		<p>18. Drehflank without grasping with second hand, followed by direct tramlot</p> 



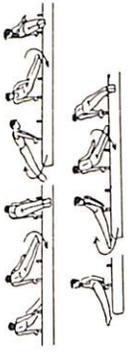
Origin

Origin	C-parts	D-parts
	<p>11.</p>	<p>12.</p>
<p>15.</p>		<p>16.</p>
<p>19.</p>		<p>20.</p>

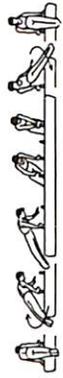
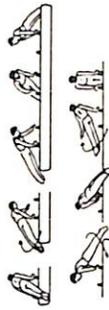
Pommel horse

Origin	A-parts	B-parts
VI. Wendeswings	1. Czechkehre 	2. Czechkehre followed by double rear (Kreiskehre) from support rearways on one pommel 
	5. Czechkreiswende and dismount to cross stand (front vault dismount) 	6. Czechkehre, followed by wendeswing forward with 1/2 turn from support frontways on one pommel 
	9. 	10. Czechkehre without inward flank, grip change of lead hand wendeswing backward with 1/2 turn to side support frontways 



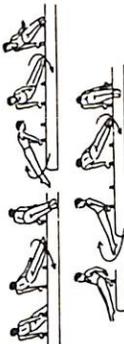
Origin	C-parts	D-parts
VI. Wendeswings	3. 	4. 
	7. 	8. 
	11. Czechkehre without inward flank, followed by direct StöckliB 	12. 

Pommel horse

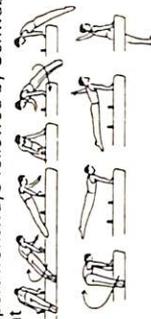
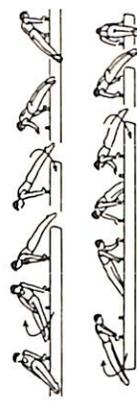
Origin	A-parts	B-parts
	13.	14.
	17. From side support frontways on one end of horse: wendeswing forward with 1/2 turn and change of support to side support frontways, followed by travel circles without inward flank to side support rearways on other end of horse 	18. From side support frontways on one end of horse: wendeswing forward with 1/2 turn and change of support to side support frontways followed by Russian wende to side support rearways wo. i. c. 
21.		22. From side support frontways on one end of horse: wendeswing forward with 1/2 turn and change of support to side support frontways followed by Stöckli backward to side support frontways, wo. i. c. 



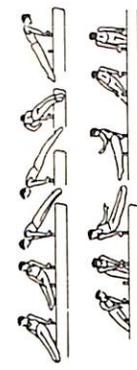
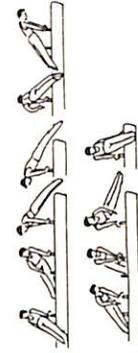
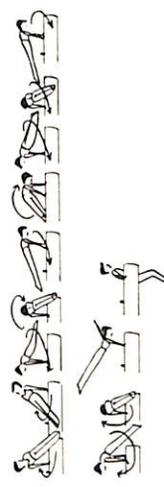
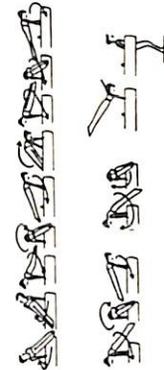
Origin

Origin	C-parts	D-parts
	15. Czechkehre without inward flank, followed by direct Stöckli A 	16.
19.		20.
23.		24.

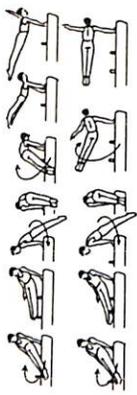
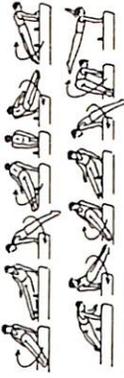
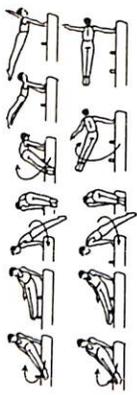
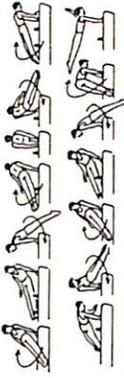
Pommel horse

Origin	A-parts	B-parts
	25.	26. From side support frontways on the pommels: wendeswing forward with 1/2 turn and change of support to side support frontways followed by Schwabenwende to dismount 
	29. From support frontways: Russian wende to side support rearways on opposite side 	30. Russian wendeswing 1/1 turn 
33.		34. Russian wendeswing followed by Stöckli backward without inward flank 

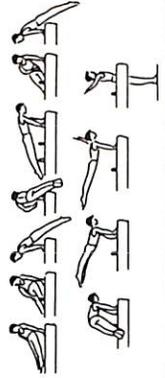


Origin	C-parts	D-parts
	27.	28. Russian wendeswing on one pommel followed by double rear vault (Kreiskehre) 
	31. Russian wendeswing 1 1/2 turn 	32. Russian wendeswing on one pommel 
	35. Russian wendeswing 1 1/2 turn followed by Schwabenflank to dismount 	36. Russian wendeswing 2/1 turn followed by Schwabenflank to dismount 

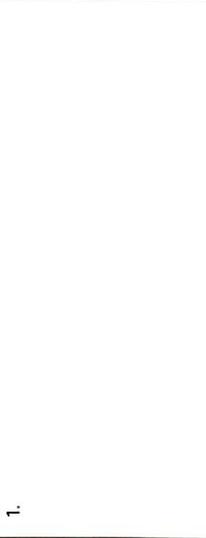
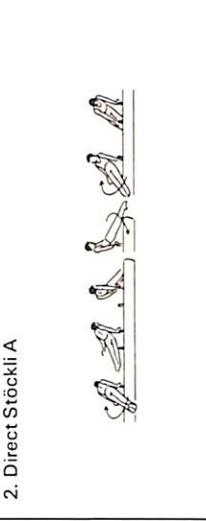
Pommel horse

Origin	A-parts	B-parts
	37. 	38. 
	41. Schwabenflank or wende to dismount 	42. Schwabenflank from double leg circles in side support on one end of horse followed by Schwabenflank with support on the same end of horse, wo. i. c. followed by Schwabenwende to dismount (Chaguinian) 
	45. Schwabenflank to side support rearways 	46. Schwabenflank from double leg circles in side support on one end of horse to support rearways and outward flank to support frontways, followed by double Swiss without grasping with last hand, followed by Schwabenwende to dismount 



Origin	C-parts	D-parts
	39. Russian wendeswing on end of horse without inward flank, Schwabenwende to dismount 	40. Russian wendeswing from one end of horse to other end wo. support on one pommel (long Fei) 
	43. 	44. 
	47. 	48. 

Pommel horse

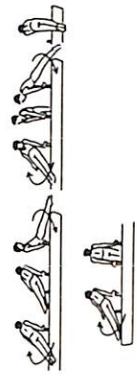
Origin	A-parts	B-parts
VII. Direct Stöckli A and B	1. 	2. Direct Stöckli A 
	5.	6.
	9.	10. Direct Stöckli B 



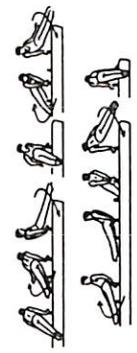
Origin
VII.
Direct Stöckli
A and B

Origin	C-parts	D-parts
VII. Direct Stöckli A and B	3. Direct Stöckli A, without grasping with the second hand, followed by Stöckli backward 	4. 
	7. Direct Stöckli A without grasping with the second hand, followed by Stöckli backward to wende or flank dismount 	8. Direct Stöckli A without grasping with the second hand, followed by travel circles with hop and change support 
	11.	12.

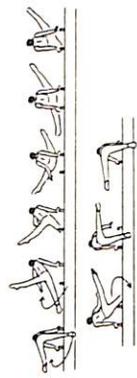
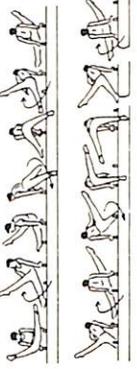
Pommel horse

Origin	A-parts	B-parts
122	13.	14. Direct Stöckli B, followed by Czechkehre wo. i. c. 
17.	21.	18. 22. Direct Stöckli B from leg circles on end of horse, followed by travel circles sideward without inward flank to double leg circles on other end of horse 



Origin	C-parts	D-parts
123	15. Double direct Stöckli B wo. i. c. 	16. Triple direct Stöckli B wo. i. c. 
19. Direct Stöckli B, followed by direct Stöckli A 	20. 23.	24.

Pommel horse

Origin	A-parts	B-parts
VIII. Double leg circles	<p>1. American straddled flank circle in side support on the pommels or on end of horse (Thomasflair in side support on pommels or end of horse)</p> 	<p>2. American straddled flank circle with 1/4 turn wo. i. c. or with travels wo. i. c. (Thomasflair with 1/2 turn)</p> 
	<p>5. American straddled flank circle in cross support on end of horse (Thomasflair in cross support on end of horse)</p> 	<p>6.</p>
	<p>9. Double leg circles in side support</p> 	<p>10.</p>

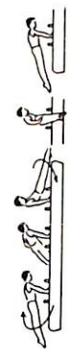


Origin
VIII.
Double leg circles

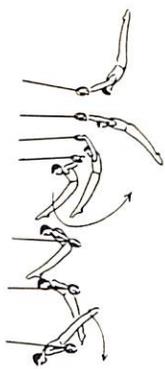
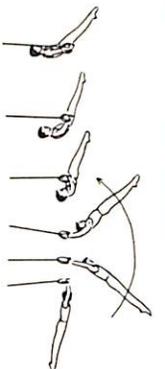
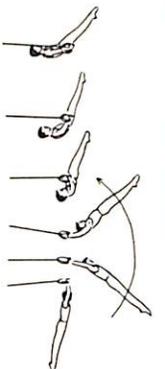
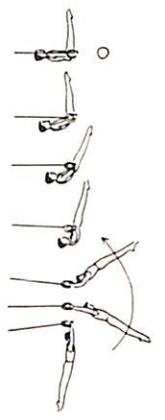
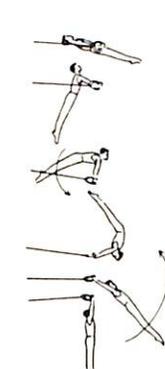
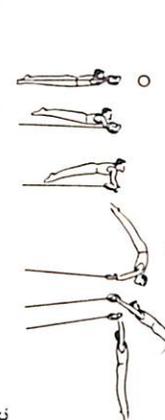
Origin	C-parts	D-parts
VIII. Double leg circles	<p>3. American straddled flank circle with hop and travel sideways</p>	<p>4. American straddled flank circle with 1/2 spindle</p>
	<p>7. American straddled flank circles in cross support on one pommel (Thomasflair in cross support on one pommel), twice</p> 	<p>8.</p>
	<p>11. Double leg circles with 1/2 turn around longitudinal axis to side support on the pommels or on end of horse</p> 	<p>12.</p>

Pommel horse		A-parts	B-parts
Origin		25.	26
		29.	30.
		33.	34.



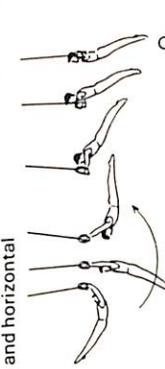
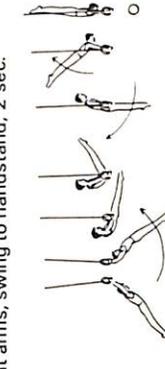
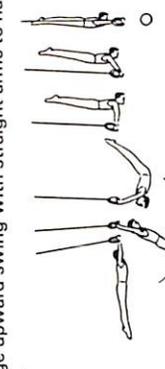
Origin	C-parts	D-parts
	27. Double leg circles in cross support on back of saddle, at least twice 	28. 
	31. Double leg circles in cross support on one pommel, at least twice 	32. 
	35. 	36. Double leg circles with 1/2 turn around longitudinal axis in cross support on end of horse and following by double leg circles with 1/2 turn 

Rings

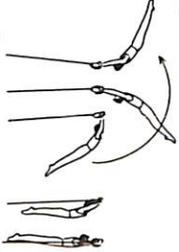
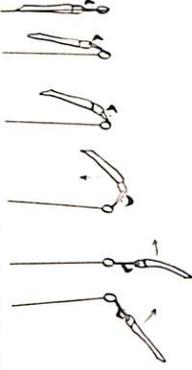
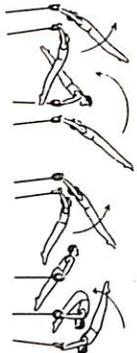
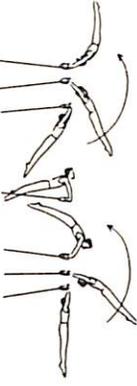
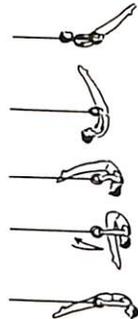
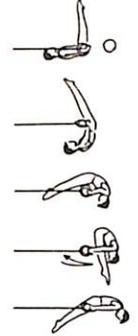
Origin	A-parts	B-parts
	13. Forward swing to support and rearward swing in hang 	14. 
II. Stemme forward	1. Stemme forward to support 	2. Stemme forward to L-support, 2 sec. 
III. Felge upward swing and dislocate	1. Felge upward to support 	2. Felge upward to handstand with bent arms, hold for 2 sec. 



Origin

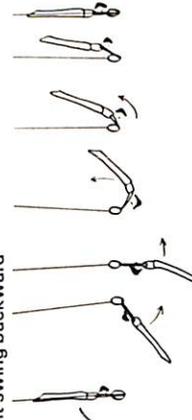
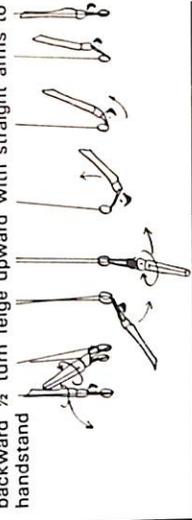
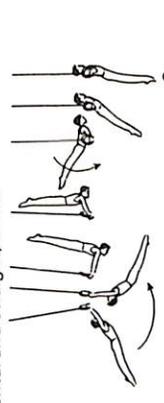
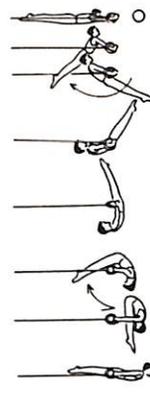
Origin	C-parts	D-parts
	15. Stemme backward to cross hang, 2 sec. arms straight and horizontal 	16. Stemme backward to inverted cross, 2 sec. 
II. Stemme forward	3. Stemme forward to rearward swing in hang with straight arms, swing to handstand, 2 sec. 	4. 
III. Felge upward swing and dislocate	3. Felge upward swing with straight arms to handstand, 2 sec. 	4. 

Rings

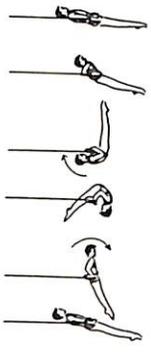
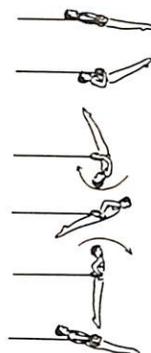
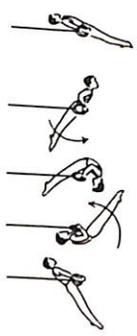
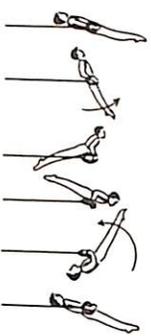
Origin	<p>A-parts</p> <p>5. Handstand: fall backward, moving straight arms to parallel position to forward swing in hang</p> 	<p>B-parts</p> <p>6. Felge upward swing momentary to handstand</p> 
	<p>9. Dislocate with bent or straight body</p> 	<p>10. Dislocate, straight body, shoulders above ring height to forward swing in hang</p> 
IV. Kips	<p>1. Kip to support</p> 	<p>2. Kip to L-support, 2 sec.</p> 



Origin

	<p>C-parts</p> <p>7. Giant swing backward</p> 	<p>D-parts</p> <p>8. Handstand: fall backward to forward 1/2 turn swing backward 1/2 turn felge upward with straight arms to handstand</p> 
	<p>11. Felge upward swing with straight arms to cross, arms horizontal and straight, 2 sec.</p> 	12.
IV. Kips	<p>3. Kip to rearward swing in support with straight arms, swing to handstand, 2 sec.</p> 	4.

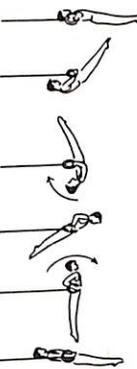
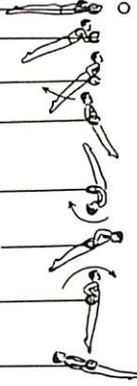
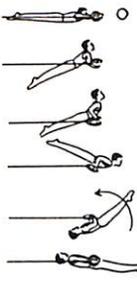
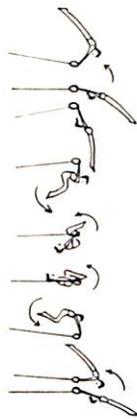
Rings

Origin	A-parts	B-parts
V. Felge and Felge backward slowly	<p>1. Felge forward, with bent body to support</p> 	<p>2. Felge forward, straight body and slowly press to support</p> 
	<p>5. Felge upward swing to support with straddled and supported legs over the hands (Deltschev)</p>	6.
	<p>9. Felge backward, bent body, to support</p> 	<p>10. Felge backward with straight body and slowly press to support</p> 



Origin

V. Felge and Felge backward slowly

Origin	C-parts	D-parts
	<p>3. Felge forward, straight body and slowly press to cross, arms straight and horizontal, 2 sec.</p> 	4.
	<p>7. Felge forward, straight body and slowly press to handstand, 2 sec.</p> 	8.
	<p>11. Felge backward, straight body and slowly press to handstand, 2 sec.</p> 	<p>12. Handstand or hang: double felge tucked backward swing in hang (Guczoghy)</p> 

Rings

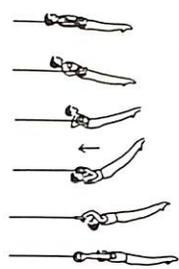
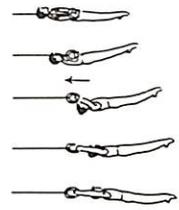
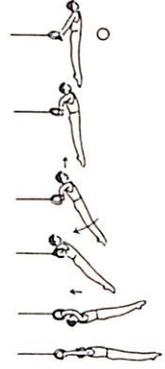
Origin	A-parts	B-parts
VI. Press handstand	13. 	14. Felge backward, bent body and fast to handstand, 2 sec.
	17. Felge backward slowly to support 	18. Felge backward, quickly to handstand, 2 sec.
	1. Press to handstand with bent arms and bent body, 2 sec. 	2. Press to handstand with straight body and bent arms or reverse, 2 sec.



Origin

Origin	C-parts	D-parts
VI. Press handstand	15. Felge backward with straight arms and body to cross (arms horizontal and straight), 2 sec., or to cross to support 	16.
	19. Felge backward slowly, straight body and slowly press to handstand, 2 sec. 	20. Felge backward slowly with straight arms to cross (arms horizontal and straight), 2 sec.
	3. Press to handstand with straight body and straight arms, 2 sec. 	4.

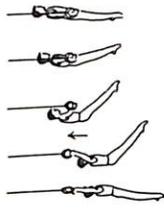
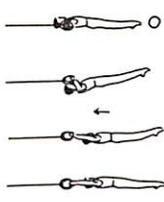
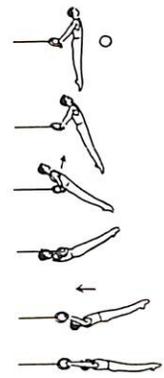
Rings

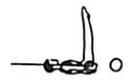
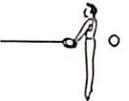
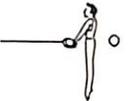
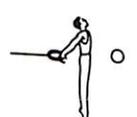
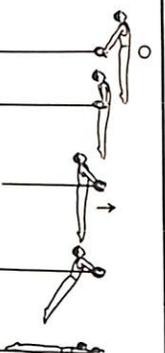
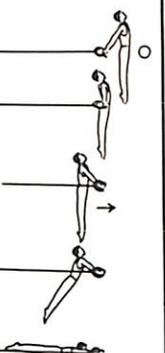
Origin	A-parts	B-parts
VII. Vertical pull-ups	<p>1. Vertical pull-up with bent arms to support</p> 	<p>2. Fast vertical pull-up leading arms sideward to support</p> 
	5.	6.
9.		<p>10. Vertical pull-up with bent arms to hanging scale rearways, horizontal, 2 sec.</p> 



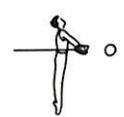
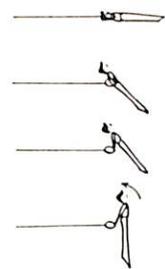
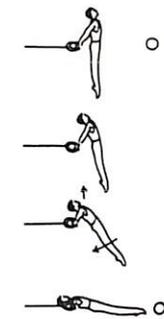
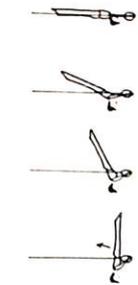
Origin

VII.
Vertical pull-ups

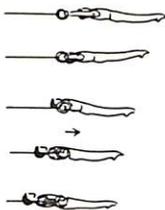
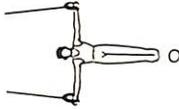
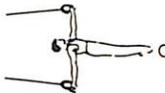
	C-parts	D-parts
	<p>3. Vertical pull-up, leading straight arms sideward to support</p> 	4.
	<p>7. Vertical pull-up, leading arms sideward to cross, arms horizontal and straight, 2 sec.</p> 	8.
	<p>11. Vertical pull-up, leading straight arms sideward to hanging scale rearways, horizontal, 2 sec.</p> 	12.

Rings		A-parts	B-parts
Origin		13.	14.
VIII. Holding parts and strength parts	1. L-support or straddled L-support, 2 sec.		
	2. Hanging scale frontways, horizontal, 2 sec.		
	5. Hanging scale rearways, 2 sec.		
	6. Handstand: lower through free support scale to hanging scale rearways, horizontal, 2 sec.		



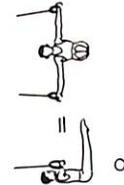
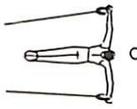
Origin	C-parts	D-parts	
VIII. Holding parts and strength parts	3. Free support scale, arms horizontal and straight, 2 sec.		
	7. Cross (2 sec.) and slowly turn forward to hanging scale rearways, horizontal, 2 sec.		
	15. Cross or cross in L-position, vertical pull-up with straight arms to L-support	16. From hang scale rearways to lift leading straight sideward to cross, 2 sec.	
	3. Free support scale, arms horizontal and straight, 2 sec.	4. Free support scale press to handstand with straight body and straight arms, 2 sec.	
	7. Cross (2 sec.) and slowly turn forward to hanging scale rearways, horizontal, 2 sec.	8.	

Rings

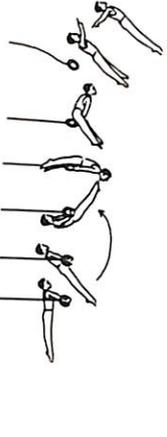
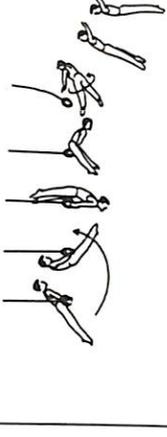
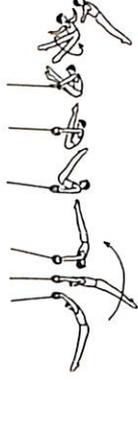
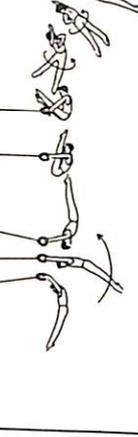
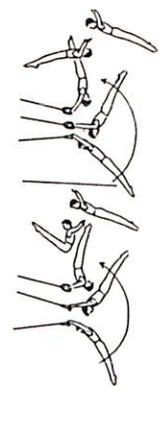
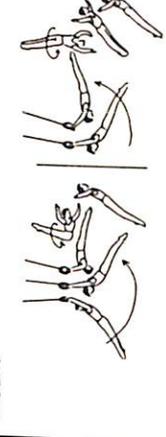
Origin	A-parts	B-parts
	<p>9. From support: slowly lower leading arms sideward to hang</p> 	<p>10. Cross, arms straight and horizontal, 2 sec.</p> 
13.		<p>14. Cross with 1/4 turn left or right, arms straight and horizontal, 2 sec.</p> 
17.		<p>18. From handstand: slowly lower with straddled straight sideward arms to inverted cross to straight reverse hang.</p> 



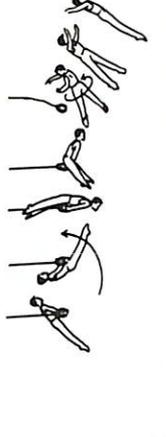
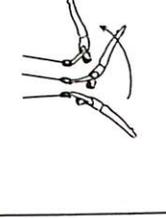
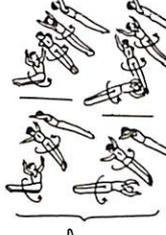
Origin

Origin	C-parts	D-parts
	<p>11. Cross in L-position arms and legs straight and horizontal, 2 sec.</p> 	12.
	<p>15. Cross with 1/4 turn left or right in L-position, arms straight and horizontal, 2 sec.</p> 	16.
19.		<p>20. Inverted cross, arms straight and horizontal, 2 sec.</p> 

Rings

Origin	A-parts	B-parts
IX. Dismounts	1. Felge backward and straddle to dismount 	2. Felge backward with straddle and 1/2 turn to dismount 
	5. Inlocate and straddle cut with 1/2 turn to dismount 	6. Inlocate and straddle with 1/1 turn to dismount 
	9. Salto forward piked or stretched to dismount 	10. Salto forward piked or stretched with 1/2 turn to dismount 



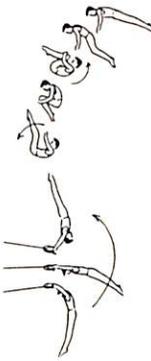
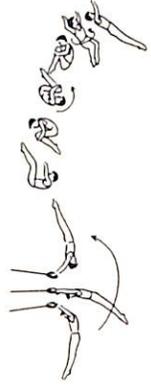
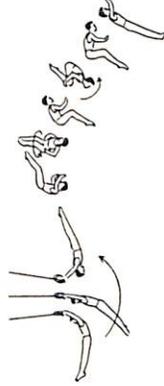
Origin	C-parts	D-parts
IX. Dismounts	3. Felge backward with straddle and 1/1 turn to dismount 	4. 
	7. 	8. 
	11. Salto forward, piked or stretched with 1/1 turn or 1 1/2 turn to dismount 	12. 

Rings

Origin	A-parts	B-parts
	13.	14.
	17.	18.
	21.	22.



Origin

C-parts	D-parts
<p>15. Double salto forward tucked to dismount</p> 	16.
<p>19. Double salto forward tucked with 1/2 turn to dismount</p> 	20.
<p>23. Salto forward with 1/2 turn and salto backward tucked to dismount</p> 	24.

Rings

Origin	A-parts	B-parts
	<p>25. Stemme backward, forward swing and salto backward tucked to dismount (Köste)</p>	<p>26. Stemme backward, forward swing and salto backward piked or stretched to dismount (Köste)</p>
	<p>29. Salto backward piked or stretched to dismount</p>	<p>30. Salto backward stretched with 1/2 turn or 1/1 turn to dismount</p>
	<p>33.</p>	<p>34. Double salto backward tucked to dismount</p>



Rings

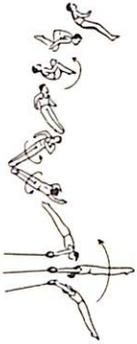
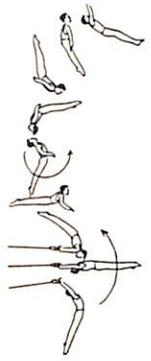
Origin	C-parts	D-parts
	<p>27. Double salto backward tucked with 1/1 turn to dismount</p>	<p>28.</p>
	<p>31. Salto backward stretched with 2/1 turn to dismount</p>	<p>32.</p>
	<p>35. Double salto backward piked to dismount</p>	<p>36. Double salto backward piked with 1/1 turn to dismount</p>

Rings

Origin	A-parts	B-parts
	37.	38.
	41.	42.
	45.	46.



Origin

C-parts	D-parts
39.	40. Salto backward stretched with 1/1 turn and salto backward tucked to dismount 
43.	44. Stretched double salto back ward to dismount 
47.	48. Triple salto backward tucked to dismount 

Rings

Origin	A-parts	B-parts
	49.	50.



Origin

Origin	C-parts	D-parts
51.		52. Double salto backward tucked with 2/1 turn to dismount
		

Parallel bars

Origin	A-parts	B-parts
1. Stemme backward and forward, back uprise, front uprise	1. Back uprise to support (Stemme backward)	2. Stemme backward to handstand (back uprise), 2 sec.
	5.	6. Stemme backward and straddle cut or leg circles to rearward swing in support or bent support
	9.	10. Stemme backward with 1/2 turn to rearward swing in support



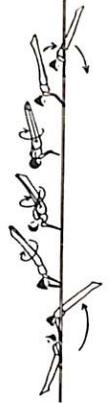
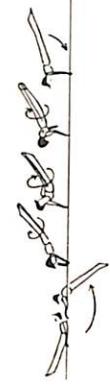
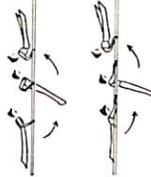
Origin	C-parts	D-parts
1. Stemme backward and forward, back uprise, front uprise	3. Stemme backward to handstand pivot	4. Stemme backward to handstand an 1/2 jump turn to forward swing in support
	7. Stemme backward with salto forward to rearward swing in support (Japanese salto)	8.
	11.	12. Stemme backward with 1/2 turn and straddle cut to forward swing in support

Parallel bars

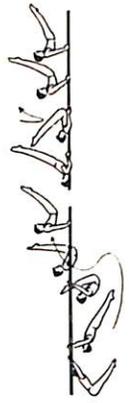
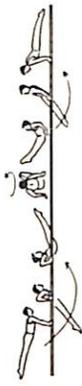
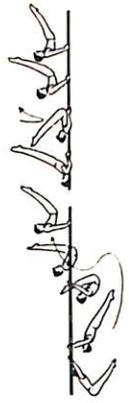
Origin	A-parts	B-parts
	13.	14.
	17. Stemme forward to support (front uprise) 	18. Stemme forward with 1/2 turn to forward swing to upper arm support, body at least horizontal 
	21.	22.



Origin

C-parts	D-parts
15. Stemme backward to support with 1/1 turn in upper arm hang 	16. Stemme backward with 1/1 turn in support 
19. Stemme forward with 1/1 turn in upper arm hang 	20. Stemme forward with 1/1 turn to handstand 
23. Stemme forward to support and straddle cut backward (Richard) 	24. Stemme forward with 1/1 turn to support 

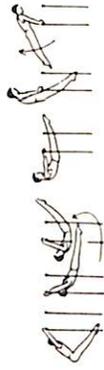
Parallel bars

Origin	A-parts	B-parts
164	25. 	26. 
29.		30. Forward swing in support 1/2 jump turn to rearward swing in support (Kato)
II. Kips	1. Slide kip or upper arm kip 	2. Slide kip with 1/2 turn to forward swing in upper arm hang 

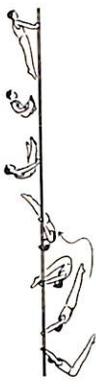
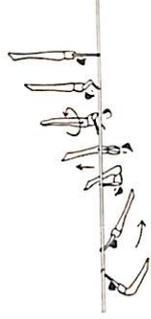
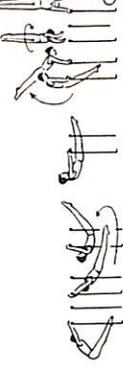


Origin	C-parts	D-parts
27.		28. Stemme forward with 1/2 turn to handstand, 2 sec. 
31. Stemme forward and 1/2 turn with hop to rearward swing in support		32.
II. Kips	3. Slide kip with 1/2 turn to forward swing in support 	4.

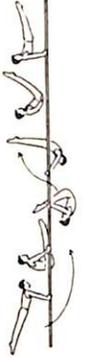
Parallel bars

Origin	A-parts	B-parts
	5. Slide kip on end of bars and straddle cut to forward swing in hang 	6. Slide kip on end of bars straddle cut to support 
	9. Slide kip rearward to upper arm hang 	10. Slide kip rearward to support 
13.		14. Forward swing in hang on one rail, kip to backward swing in side support 

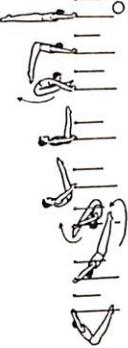
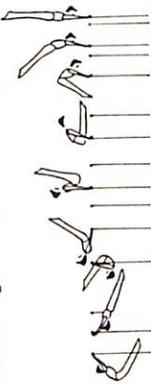
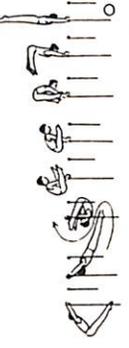
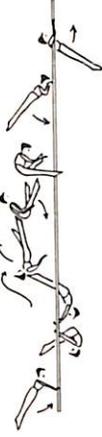


Origin	C-parts	D-parts
	7. Slide kip in center of bars and straddle cut to support 	8.
	11. Slide kip rearward to handstand, 2 sec. 	12. Slide kip rearward 1/2 turn to handstand, 2 sec. 
	15. Forward swing in hang on one rail, kip to momentary handstand 1/2 turn with hop to cross handstand, 2 sec. 	16.

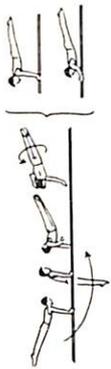
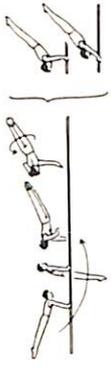
Parallel bars

Origin	A-parts	B-parts
	17.	18. Forward swing in hang on one rail, stoop through, shoot up rearways (Felge) forward to L-support sideways 
	21.	22. Forward swing in hang on one rail, rearward swing with straddle to straddled L-support sideways 
III. Underswings Schwabenkip (Cast)	1. Cast to rearward swing in upper arm hang 	2. Cast to rearward swing in support 

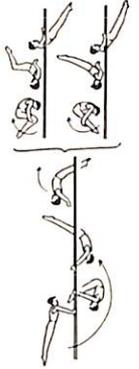
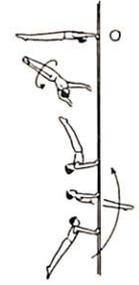
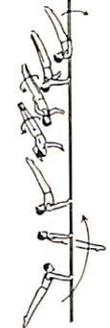
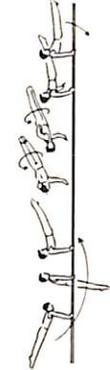


Origin	C-parts	D-parts
	19. Forward swing in hang on one rail, stoop through and shoot up rearways forward to L-support, press to handstand with straight arms and bent body, 2 sec. 	20. Forward swing in hang on one rail, stoop through and shoot up rearways forward to V-support, press to handstand with straight arms and bent body, 2 sec. 
	23. Forward swing in hang on one rail, rearward swing with straddle to straddled L-support, press to handstand with straight arms and bent body, 2 sec. 	24. 
III. Underswings Schwabenkip (Cast)	3. Cast to support and straddle cut on rearward swing to support 	4. Cast to support and straddle cut on rearward (without grasping) in upper arm hang 

Parallel bars

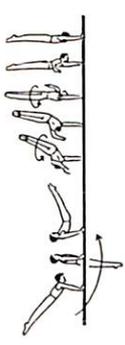
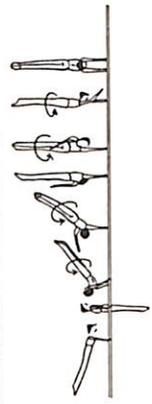
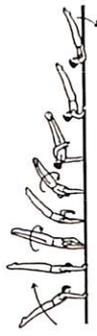
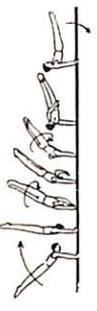
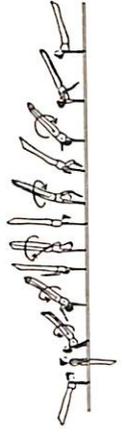
Origin	A-parts	B-parts
	5.	6. Cast with 1/2 turn to forward swing in upper arm hang
IV. Stützkehre (forward swing with 1/2 turn)	1. Stützkehre forward to forward swing in support or upper arm hang, body at least horizontal 	2. Stützkehre forward to forward swing in support or upper arm hang, body at least 45° above horizontal 
	5.	6.



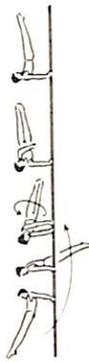
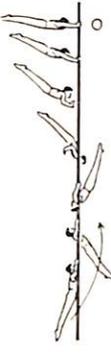
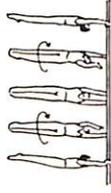
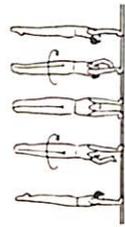
Origin	C-parts	D-parts
	7. Cast with 1/2 turn to forward swing in support 	8. Cast without grasping rails and salto forward tucked or piked to rearward swing in upper arm hang 
IV. Stützkehre (forward swing with 1/2 turn)	3. Stützkehre forward to handstand, 2 sec. 	4.
	7. Carminucci to rearward swing in upper arm hang 	8. Carminucci to rearward swing in support 

Parallel bars

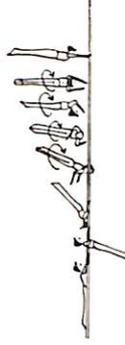
Origin	A-parts	B-parts
172	9.	10.
	13.	14.
	17.	18.

Origin	C-parts	D-parts
	11. Diamidov turn 	12. Diamidov turn to outer side handstand with 1/4 turn forward without intermediate support 
	15. Healy twirl to rearward swing in upper arm hang 	16. Healy twirl to rearward swing in support 
	19.	20. Diamidov turn followed Healy (Makutz) 

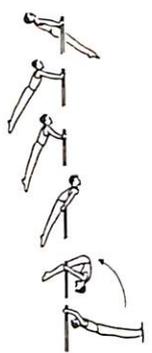
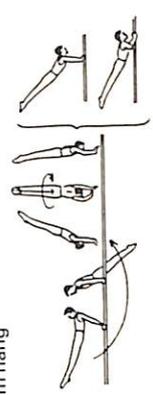
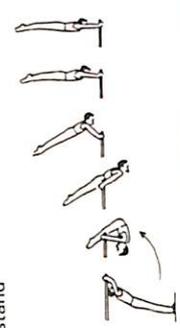
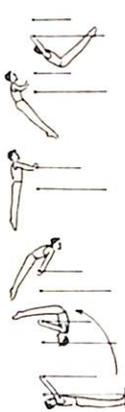
Parallel bars

Origin	A-parts	B-parts
	<p>A-parts</p> <p>21. Stützkehre backward to rearward swing in upper arm hang</p> 	<p>B-parts</p> <p>22. Stützkehre backward to rearward swing in support</p> 
V. Rolls backward (Streuli)	<p>1. Roll backward with grasp to forward swing in support</p> 	<p>2. Roll backward to handstand, 2 sec.</p> 
VI. Handstand pivots	<p>1. Handstand pivot forward</p> 	<p>2. Handstand pivot backward</p> 

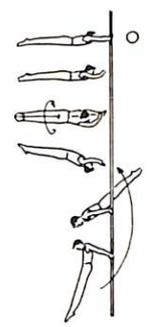
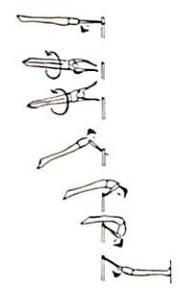
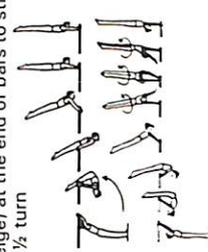
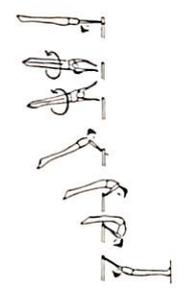
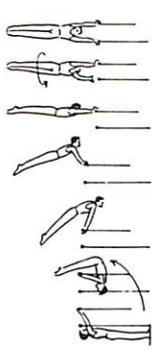
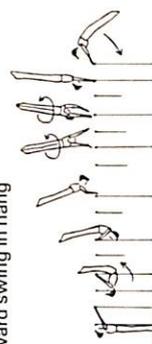


Origin	C-parts	D-parts
	<p>C-parts</p> <p>23. Rearward swing in support 1/1 turn to forward swing in upper arm hang</p> 	<p>D-parts</p> <p>24. Rearward swing in support 1/1 turn to forward swing in support</p> 
V. Rolls backward (Streuli)	<p>3. Roll backward through handstand pivot forward to still handstand, 2 sec.</p> 	<p>4. Roll backward through handstand 1/1 turn</p> 
VI. Handstand pivots	<p>3.</p>	<p>4.</p>

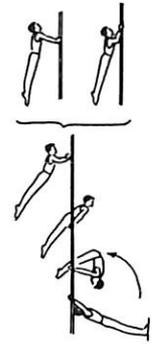
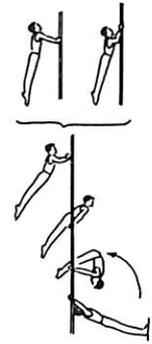
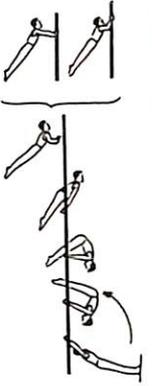
Parallel bars

Origin	A-parts	B-parts
	5. 	6. Rearward swing to support through handstand phase with 1/2 turn with hop to forward swing in support or up-per arm hang 
VII. Shoot up and baskets (Felge upward swings and Felge)	1. Shoot up (Felge) at end of bars to forward swing in support 	2. Shoot up (Felge) at the end of bars to momentary handstand 
5.	5. 	6. Outer side stand frontways with grasp on far rail, shoot up with hop to support on rear rail to forward swing in hang 

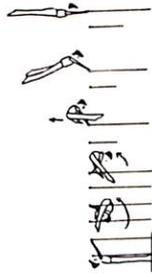
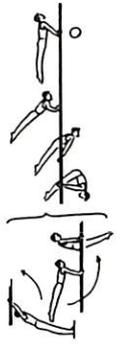
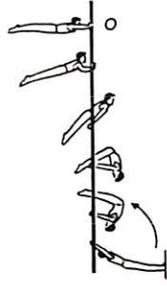


Origin	C-parts	D-parts
	7. Rearward swing in support through handstand phase with 1/2 hop turn to still handstand, 2 sec. 	8. 
VII. Shoot up and baskets (Felge upward swings and Felge)	3. Shoot up (Felge) at the end of bars to still handstand, 2 sec., or with 1/2 turn 	4. Shoot up (Felge) at the end of bars 1/2 turn to handstand, 2 sec. 
	7. From outer side stand with grasp on far rail: shoot up to momentary handstand 1/4 turn to handstand crossways 	8. From outer side stand with grasp on far rail: shoot up to momentary handstand 1/2 turn to handstand crossways to forward swing in hang 

Parallel bars

Origin	A-parts	B-parts
9.		10.
13. From cross stand: basket to forward swing in support or upper arm hang, body below 30°		14. From cross stand: basket to forward swing in support or upper arm hang, body at least 30° above horizontal
17.	18.	



Origin	C-parts	D-parts
	11. From outer side stand with grasp on far rail: shoot up with straddle to handstand	12.
		16. From cross stand or forward swing in support: basket (shoot up) 1/2 turn to handstand
19. From cross stand or from forward swing in support: basket to free support scale, 2 sec., horizontal and with straight arms	15. From cross stand: basket (shoot up) to handstand, 2 sec.	20.
		

Parallel bars

Origin	A-parts	B-parts
	21.	22.
25.		26. From forward swing in support: felge forward to hanging
VIII. Forward swing in hanging giant	1. From forward swing to hang in upper arm support	2. From forward swing in support to hang followed forward swing in support



Origin

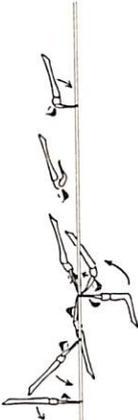
C-parts

D-parts

23. From cross stand or forward swing in support: basket or shoot with straddle to rearward swing in support	24. From cross stand or from forward swing in support: basket or shoot with straddle to rearward swing in support (without addtl. support)
27. From forward swing in support: felge forward in support (Martschenko)	28.
3. From handstand: forward swing to hang followed forward swing in support	4.

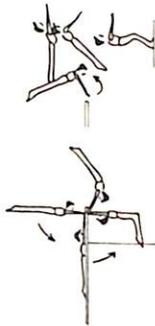


VIII.
Forward swing in hanging giant

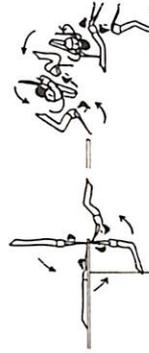
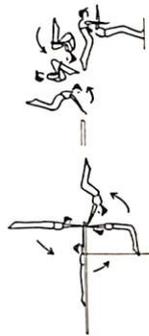


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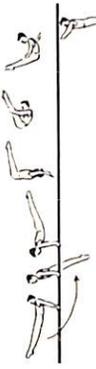
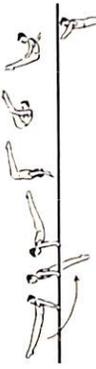
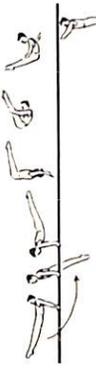
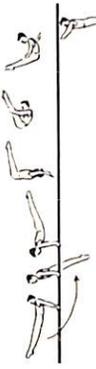
Origin	A-parts	B-parts
	5.	6.
	9.	10.
13.		14. From handstand: forward swing to hang on end of bars and salto backward

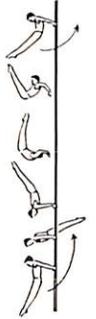
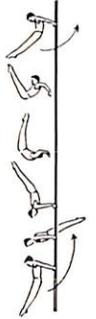
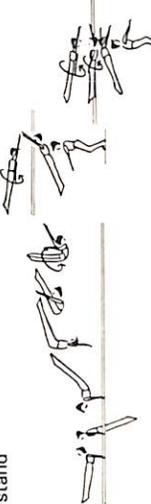
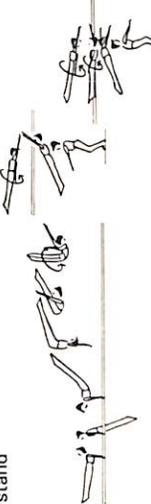


Origin	C-parts	D-parts
	7. From handstand: giant backward to handstand	8. From handstand: giant backward with 1/4 turn to handstand
11.		12. From handstand: giant backward and straddle cut to support (Koroljev)
15. From handstand: forward swing to hang on end of bars and double salto backward		16. From handstand: forward swing to hang on end of bars and double salto backward with 1/1 turn (Kajitani)

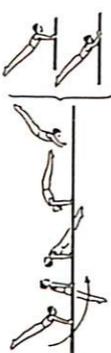


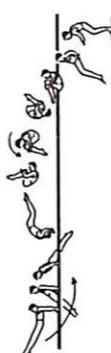
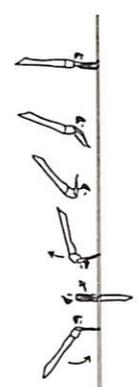
Parallel bars

Origin	A-parts	B-parts
IX. Saltos	1. 	2. Salto forward to rearward swing in upper arm hang 
	5. 	6. 
	9. Salto forward to outer cross stand 	10. Salto forward with 1/2 turn to outer cross stand 

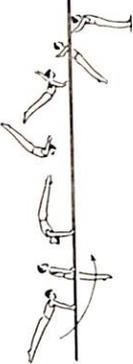
Origin	C-parts	D-parts
IX. Saltos	3. Salto forward tucked or piked to forward swing in upper arm hang 	4. Double salto forward tucked to forward swing in upper arm hang 
	7. Salto forward to rearward swing in support 	8. Salto forward tucked or piked and straddle cut to upper arm hang 
	11. Salto forward with 1/1 turn or 1 1/2 turn to outer cross stand 	12. 

Parallel bars

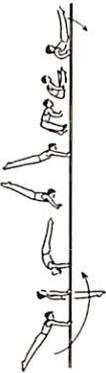
Origin	A-parts	B-parts
13.		14.
17.		18. Salto backward to forward swing in support or in upper arm hang 
21.		22.

Origin	C-parts	D-parts
15.		16. Double salto forward tucked to outer cross stand 
19. Salto backward to still handstand, 2 sec.		20. From support: salto backward to handstand on one rail 
23.		24. From support: salto backward 1/2 turn in upper arm hang 

Parallel bars

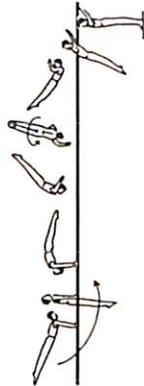
Origin	A-parts	B-parts
25.		26.
29.		30.
33. Salto backward to outer cross stand		34.



Origin	C-parts	D-parts
27.		28. From support: double salto backward in upper arm hang (Morisue)
31. Salto backward to support and straddle to rearward swing in support		32. Salto backward without grasp and straddle to rearward swing in support
35. Double salto backward tucked to outer cross stand		36. Double salto backward piked to outer cross stand

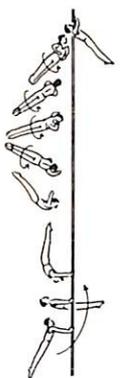
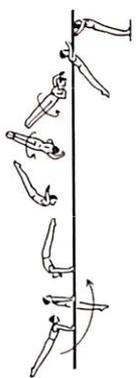
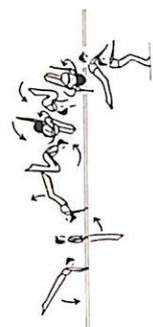
Parallel bars

Origin	A-parts	B-parts
	37.	38.
	41.	42.
45.		46. Salto backward with 1/2 turn to outer cross stand

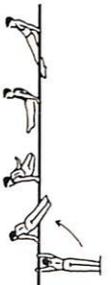


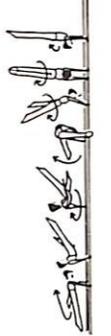
КРАУСНИ

Origin	C-parts	D-parts
	39.	40. Double salto backward with bent and with straight body or with straight and with bent body to outer cross stand
	43.	44. Tsukahara to outer cross stand
	47. Salto backward with 1/1 turn to outer cross stand	48. Salto backward with 2/1 turn to outer cross stand

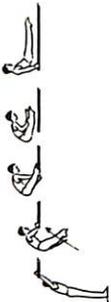
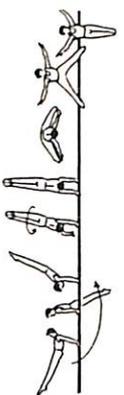
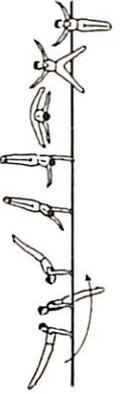
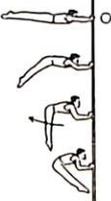
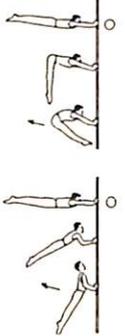


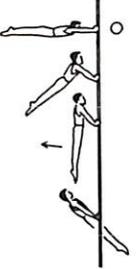
Parallel bars

Origin	A-parts	B-parts
194	<p>9. From outer side stand frontways: mixed grasp, double rear vault to rearward swing in support</p> 	<p>10. Czechwende to forward swing in support, Czech-kehre to rearward swing in support</p> 
13.		<p>14. Thomasflair twice on end of bars</p> 
17.		<p>18.</p>

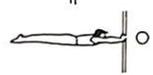
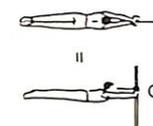
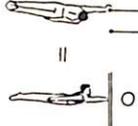
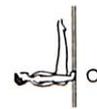
Origin	C-parts	D-parts
11.		12.
	<p>15. Thomasflair twice in center of bars</p> 	<p>16. Thomasflair to handstand in center of bars</p> 
	<p>19. Thomasflair on end of bars to handstand</p> 	<p>20. Thomasflair with 1/2 turn to handstand</p> 

Parallel bars

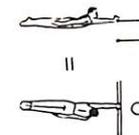
Origin	A-parts	B-parts
	<p>21. From cross stand frontways at end of bars: jump and straddle to rearward swing in support</p> 	<p>22.</p>
	<p>25. Rearward swing in support with 1/4 turn to sidehandstand and straddle to dismount</p> 	<p>26. Rearward swing in support with 1/4 turn to one arm sidehandstand and straddle to dismount</p> 
<p>XI. Strength and hold parts</p>	<p>1. Press to handstand with bent body and bent arms, 2 sec.</p> 	<p>2. Press to handstand with straight body and bent arms or reverse, 2 sec.</p> 

Origin	C-parts	D-parts
	<p>23.</p>	<p>24.</p>
	<p>27.</p>	<p>28.</p>
<p>XI. Strength and hold parts</p>	<p>3. Press to handstand with straight body and straight arms, 2 sec.</p> 	<p>4.</p>

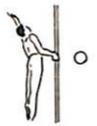
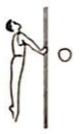
Parallel bars

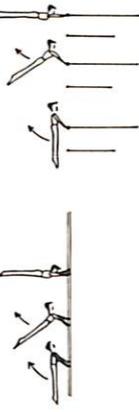
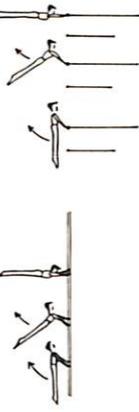
Origin	A-parts	B-parts
	5. Handstand, 2 sec. 	6. Handstand in cross support on one rail (outside grip), 2 sec. 
9.		10. One arm handstand, 2 sec. 
13. Cross support in L-position or straddled L-position, 2 sec.		14. Cross support in V-position, 2 sec. 

Origin

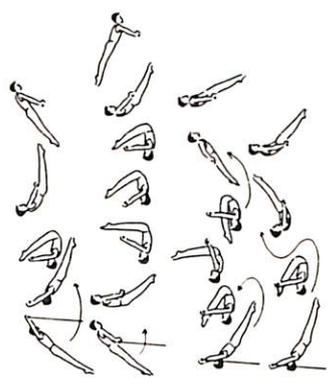
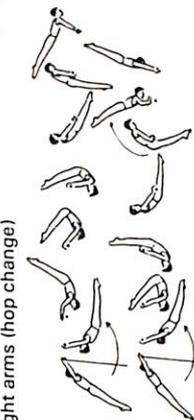
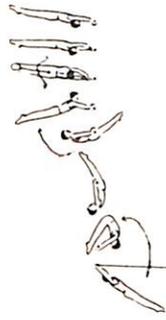
Origin	C-parts	D-parts
7.		8.
	11. One arm handstand in side support, 2 sec. 	12.
15. Side support in V-position (max closed) 2 sec.		16. Side support in V-position on one rail (body horizontal), 2 sec. 

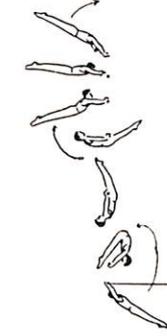
Parallel bars

Origin	A-parts	B-parts
200	17.	18. Straddled L-support crossways on one rail (outside grip) or in side support on one rail, 2 sec. 
	21. Elbow support scale, 2 sec. 	22. Free support scale in cross support, 2 sec., body horizontal, arms straight 

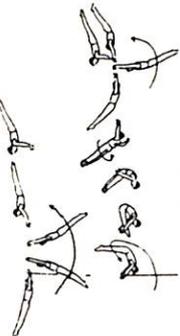
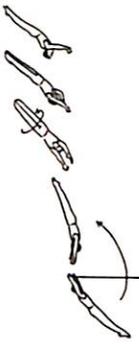
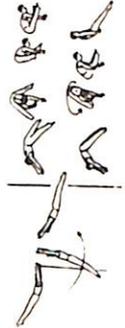
Origin	C-parts	D-parts
	19. 	20. 
	23. Free support scale in cross support (outside grip) or spread arms support on one rail, 2 sec., body horizontal and straight arms 	24. Free support scale in cross support (outside grip) or spread arm on one rail lift with straight arms and body 

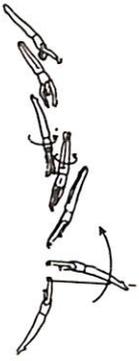
Horizontal bar

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

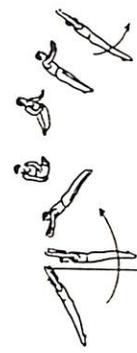
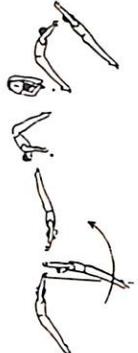
Origin	C-parts	D-parts
I. Kips	3.	4.
	<p>7. From backward swing following kip: grip change with hop to backward swing in hang in elgrip</p> 	8.

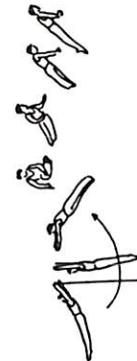
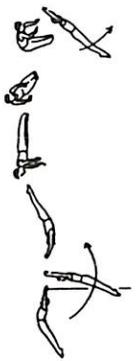
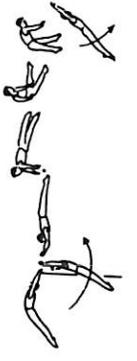
Horizontal bar

Origin	A-parts	B-parts
II. Back uprise	<p>1. Back uprise to support or Finnenstemme</p> 	<p>2. Finnish back uprise to momentary handstand</p> 
	<p>5.</p>	<p>6. Forward swing in hang with mixed grip, 1/2 turn around one arm and reverse grip to support (Münchner Stemme)</p> 
	<p>9.</p>	<p>10. Back uprise in mixed grip followed by straddled double rear vault or double rear vault to support rearways</p> 

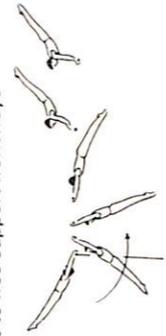
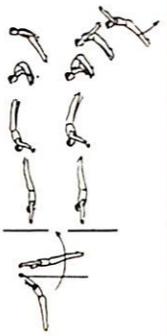
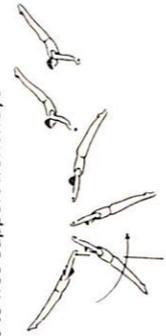
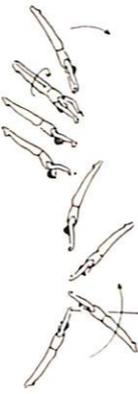
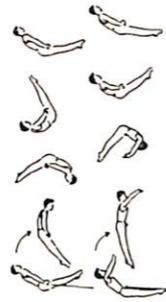
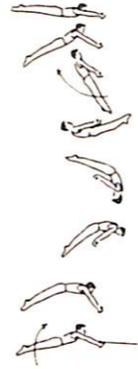
Origin	C-parts	D-parts
II. Back uprise	<p>3.</p>	<p>4.</p>
	<p>7.</p>	<p>8. Backward swing in hang with ordinary grip 1/1 turn to support (back uprise with 1/1 turn to support)</p> 
	<p>11.</p>	<p>12.</p>

Horizontal bar

Origin	A-parts	B-parts
206	13.	14. Back uprise in mixed grip and rear vault over bar with ¼ turn to forward swing in hang 
17.		18. Back uprise in reverse grip and stoop-over with ½ turn to forward swing in hang 
21.		22.

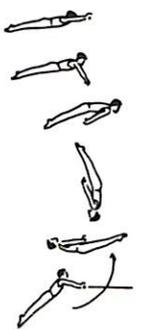
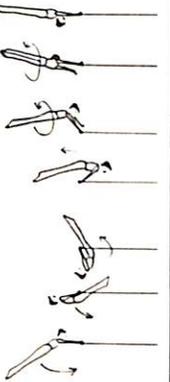
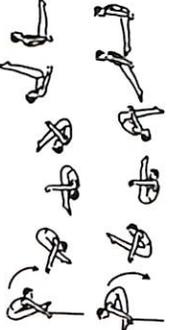
Origin	C-parts	D-parts
	15. Back uprise in mixed grip and rear vault over bar with ¼ turn to support frontways 	16.
	19. Back uprise in reverse grip and hecht vault over bar with ½ turn to forward swing in hang 	20.
	23. Back uprise in reverse grip and straddle vault over bar with ½ turn to forward swing in hang (Markelov) 	24.

Horizontal bar

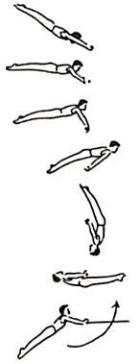
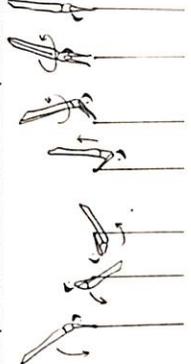
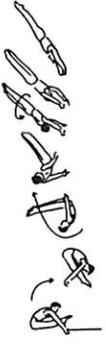
Origin	A-parts	B-parts
	25. 	26. Back uprise with straddle under hand to backward swing in hang rearways or to free L-support rearways 
	29. Back uprise in reverse grip with grip change to ordinary grip to free support frontways 	30. Back uprise in reverse grip with grip change to ordinary grip and 1/2 turn to backward swing in hang 
III. Hip circles	1. Hip circle forward or hip circle forward without grasp 	2. Free hip circle forward to momentary handstand 

Origin	C-parts	D-parts
	27. 	28. 
	31. 	32. 
III. Hip circles	3. 	4. 

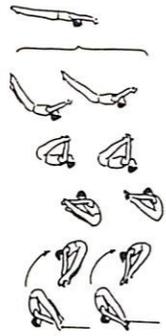
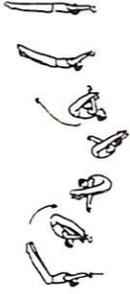
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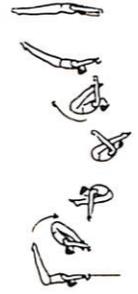
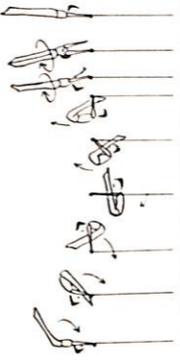
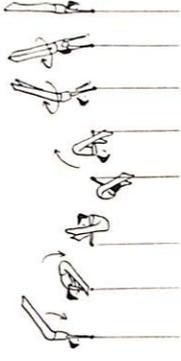
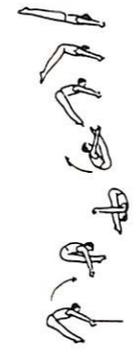
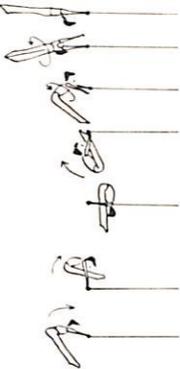
Origin	A-parts	B-parts
	<p>5. Free hip circle backward to momentary handstand</p> 	<p>6. Free hip circle backward with 1/2 turn to momentary handstand</p> 
	<p>9. Free hip circle rearways forward or backward</p> 	<p>10. Free hip circle rearways forward with 1/2 turn to forward swing in hang</p> 
<p>13.</p>		<p>14. From free hip circle rearways forward: straddle out, releasing grip then regrasping to forward swing in hang</p> 



Origin	C-parts	D-parts
	<p>7. Free hip circle backward to handstand with hop grip change to reverse grip</p> 	<p>8. Free hip circle backward with 1/2 hop turn to handstand</p> 
	<p>11. Free hip circle rearways forward with 1/1 turn to backward swing in hang</p> 	<p>12.</p>
	<p>15. From free hip circle rearways forward: straddle out, releasing grip then regrasping to support frontways</p> 	<p>16.</p>

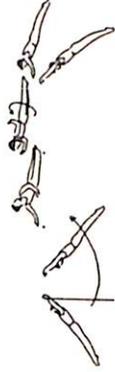
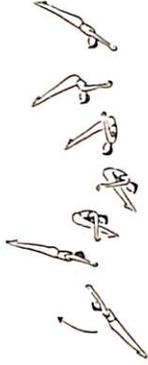
Horizontal bar

Origin	A-parts	B-parts
212	17. Straddle circle backward or stoop circle backward to handstand 	18. Stalder-circle backward to handstand 
21.	21.	22.
213	25. Straddle circle forward or stoop circle forward to handstand 	26. Endo-circle forward 

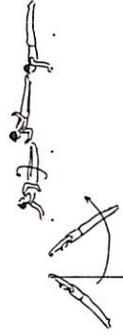
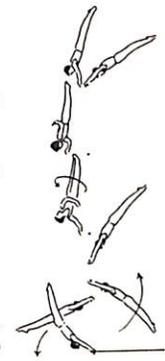
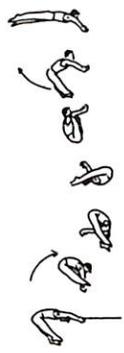
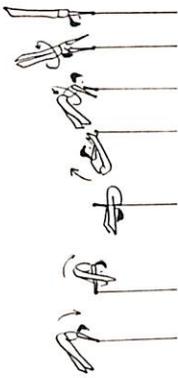
Origin	C-parts	D-parts
214	19. Free hip circle rearways back ward to handstand 	20. Free hip circle rearways with 1/2 turn to handstand 
215	23. Stalder-circle backward with 1/2 turn to handstand 	24.
216	27. Free hip circle forward to handstand 	28. Free hip circle forward with 1/2 turn to handstand 

Horizontal bar

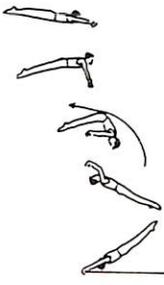
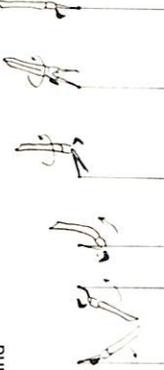
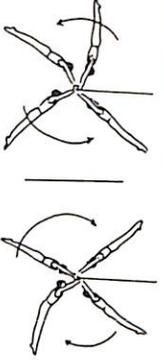
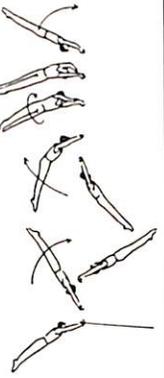
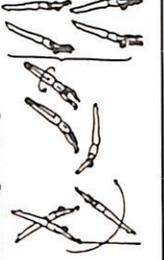
Origin	A-parts	B-parts
214	29.	30.
	33.	34. From handstand following giant swing forward: stoop through and free hip circle rearways forward
IV. Pirouettes	1.	2. Backward swing in hang and pirouette to forward swing in hang

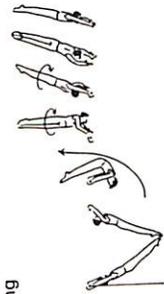


Origin	C-parts	D-parts
	31. Endo-circle forward with 1/2 turn to handstand	32.
	35. Free straddle circle forward in elgrip to handstand (elgrip, Endo)	36.
IV. Pirouettes	3. Pirouette from giant swing forward in reverse grip or mixed grip to forward swing in hang	4. Pirouette to free support

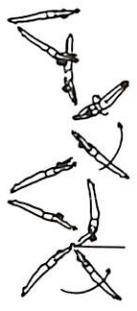
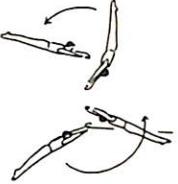
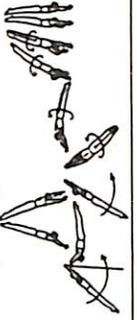


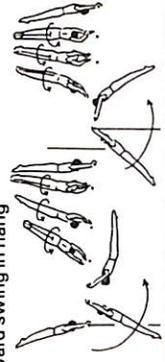
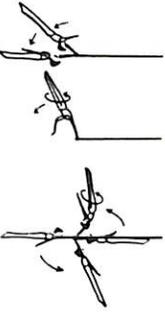
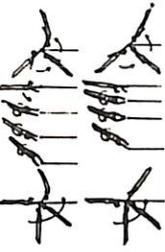
Horizontal bar

Origin	A-parts	B-parts
V. Underswings	1. Slight forward swing, underswing to handstand 	2. Slight forward swing, underswing with 1/2 turn to handstand 
VI. Giant swings frontways forward and backward	1. Giant swing forward or backward 	2. From giant swing backward: 1/2 turn to momentary handstand and backward swing in hang or twice 1/2 turn in the same direction 
	5. From giant swing forward: 1/2 turn to momentary handstand and forward swing in hang 	6. From giant swing backward: 1/2 turn to momentary handstand in elgrip or mixed grip (elgrip and reverse grip) and backward swing in hang 

Origin	C-parts	D-parts
V. Underswings	3. Slight forward swing in mixed grip, underswing to handstand with 1/1 turn around one arm to backward swing in hang 	4.
VI. Giant swings frontways forward and backward	3.	4.
	7. From giant swing forward: 1/1 turn around one arm to momentary handstand in elgrip or mixed grip (elgrip and reverse grip) and backward swing in hang 	8.

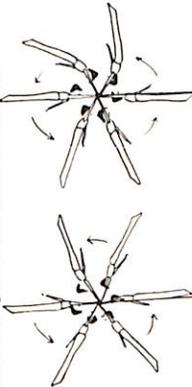
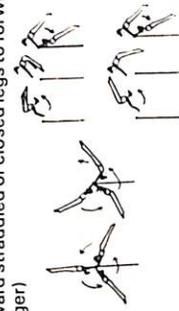
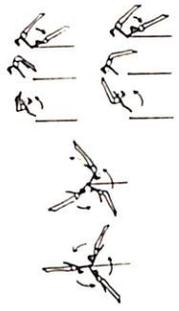
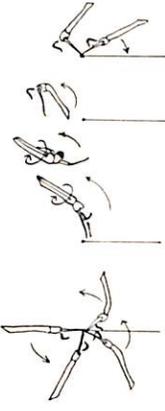
Horizontal bar

Origin		B-parts
A-parts	<p>9. From giant swing backward: cross over to forward swing in reverse grip and 1/2 turn to momentary handstand and backward swing in hang</p> 	<p>10. Giant swing backward in cross grip</p> 
13.		<p>14. From giant swing backward: cross over to forward swing in reverse grip with 1/2 turn to handstand on one arm and 1/2 turn in the same direction around other arm to forward swing in hang</p> 
17.		18.

Origin	C-parts	D-parts
11.	<p>15. From giant swing forward or backward: 1/1 turn around longitudinal axis in flight to forward swing, i. e. backward swing in hang</p> 	12.
	<p>19. On one arm giant backward with 1/2 turn</p> 	<p>16. A free flight 1/1 turn around the longitudinal axis to regrasp with one arm, forward or backward</p> 
		20.

Horizontal bar

Origin	A-parts	B-parts
21.		22.
25.		26.
29.		30.

Origin	C-parts	D-parts
	<p>23. On one arm giant forward or backward</p> 	<p>24.</p>
	<p>27. From giant swing forward: backward swing in hang salto forward straddled or closed legs to forward swing in hang (Jäger)</p> 	<p>28. From one arm giant: Jäger salto or salto forward bent body</p> 
	<p>31.</p>	<p>32. From giant swing forward: backward swing in hang and salto forward with 1/1 turn in hang (Winkler)</p> 

Horizontal bar

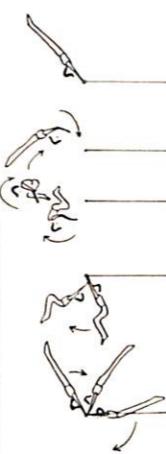
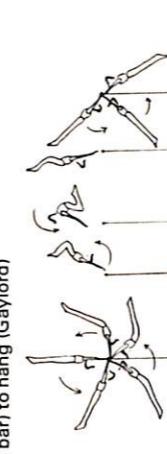
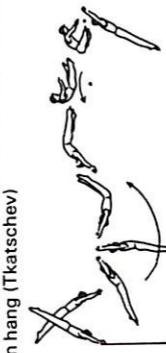
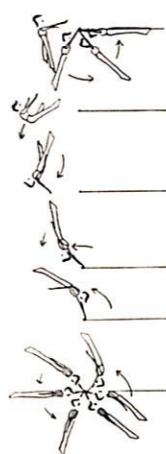
Origin	A-parts	B-parts
	33.	34.
	37.	38.
	41.	42.

Origin	C-parts	D-parts
	35.	36. From giant swing forward: backward swing in hang and salto forward stretched
	39. From giant swing backward: forward swing in hang and salto backward straddled with 1/2 turn to forward swing in hang (Deltschev)	40. From one arm giant: Deltschev salto
	43. From giant swing backward: forward swing in hang and salto piked with 1/2 turn to forward swing in hang (Gienger)	44. From one arm giant: Gienger salto

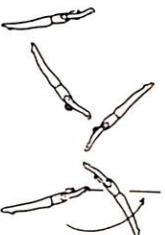
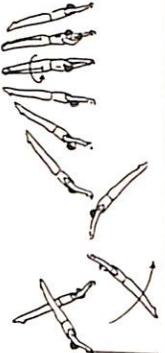
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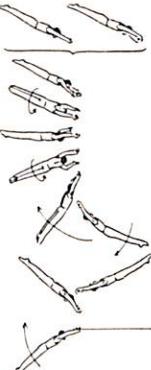
Origin	A-parts	B-parts
	45.	46.
	49.	50.
	53.	54.



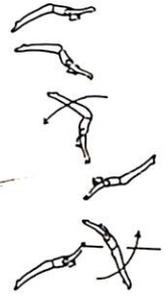
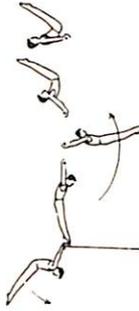
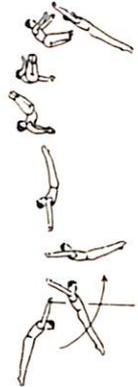
Origin	C-parts	D-parts
	47.	48. From giant swing backward: 1½ salto backward (over the bar) to hang (Kovács) 
	51.	52. From giant swing forward: 1½ salto forward, (over the bar) to hang (Gaylord) 
	55. From giant swing backward: forward swing in hang and backward straddle over bar and regrasp to forward swing in hang (Tkatchev) 	56. From one arm giant: straddled backward to hang (Cuervo) 

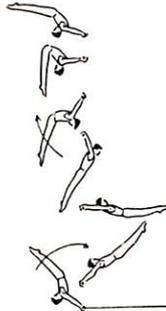
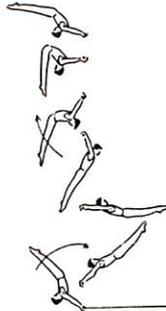
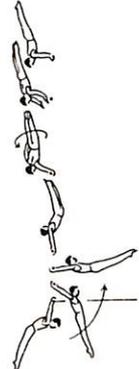
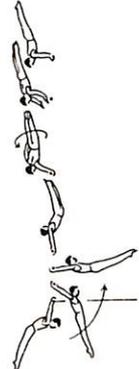
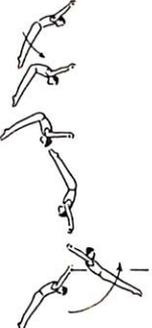
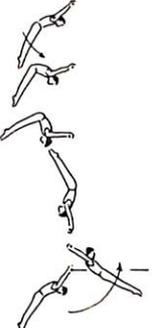
Horizontal bar

Origin	A-parts	B-parts
VII. Giant swing rearways forward or backward	<p>1. Elgrip uprise with grip change, reverse grip to support</p> 	<p>2. Elgrip giant swing</p> 
5.		<p>6. Elgrip giant swing and grip change to momentary handstand in reverse grip and 1/2 turn to forward swing in hang</p> 
9.		10.

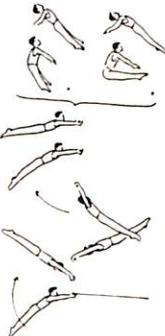
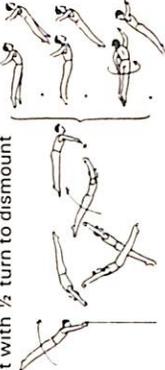
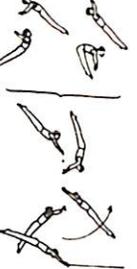
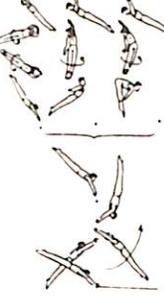
Origin	C-parts	D-parts
VII. Giant swing rearways forward or backward	<p>3.</p>	<p>4.</p>
	<p>7. From elgrip giant: 1/1 turn around one arm to momentary handstand with reverse grip or mixed grip</p> 	<p>8.</p>
	<p>11. From giant swing forward: grip change with hop to backward swing in elhang</p> 	<p>12.</p>

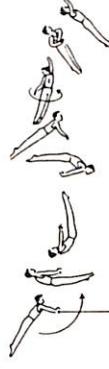
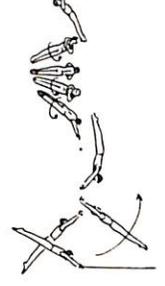
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Origin	A-parts	B-parts
13.		14. Skoumal giant swing 
17.		18. Steinemann Stemme 
21.		22. Steinemann Stemme and outward flank to forward swing in hang 

Origin	C-parts	D-parts
	15. Russian giant swing 	16. 
	19. Steinemann Stemme with 1/4 turn to free support 	20. 
	23. Czech giant swing 	24. 

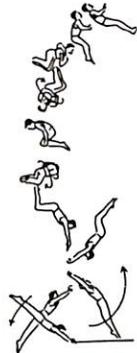
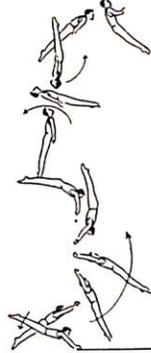
Horizontal bar

Origin	A-parts	B-parts
VIII. Dismounts	<p>1. From giant swing forward: straddle or stoop to dismount</p> 	<p>2. From giant swing forward: straddle hecht or hecht to dismount Hecht with 1/2 turn to dismount</p> 
	<p>5.</p>	<p>6. From hip circle: straddle or hecht to dismount From hip circle: hecht with 1/2 turn to dismount</p> 
	<p>9. From giant swing backward: salto backward, stretched or piked to dismount</p> 	<p>10. From giant swing backward: salto backward stretched with 1/1 turn or with 1/2 turn piked to dismount</p> 

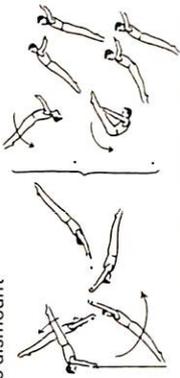
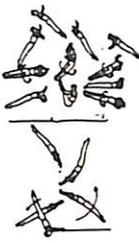
Origin	C-parts	D-parts
VIII. Dismounts	<p>3. From giant swing forward: hecht with 1/1 turn to dismount</p> 	<p>4.</p>
	<p>7. From hip circle: hecht with 1/1 turn to dismount</p> 	<p>8.</p>
	<p>11. From giant swing backward: salto backward stretched with 2/1 turn to dismount</p> 	<p>12. From giant swing backward: salto backward with 3/1 turn to dismount</p> 

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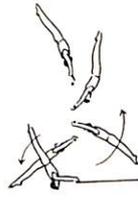
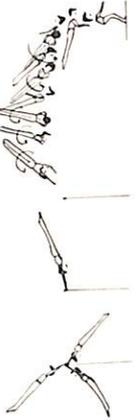
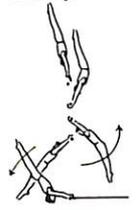
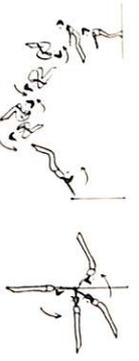
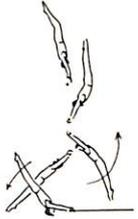
Origin	A-parts	B-parts
13.		14. From giant swing backward: double salto backward tucked or piked 
17.		18.
21.		22.

Origin	C-parts	D-parts
15.		16. From giant swing backward: triple salto tucked to dismount 
19. From giant swing backward: double salto backward tucked or piked with 1/1 turn to dismount		20. From giant swing backward: double salto backward with 2/1 turn tucked, to dismount 
23.		24. From giant swing backward: stretched double salto backward to dismount 

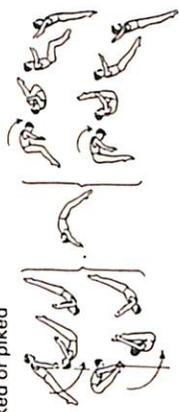
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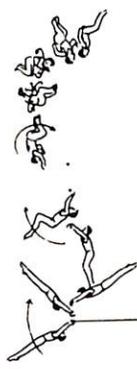
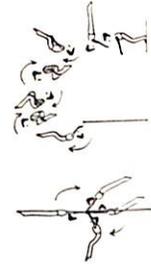
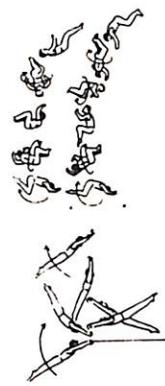
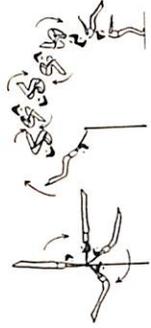
Origin	A-parts	B-parts
	<p>25. From giant swing forward: salto forward stretched or piked to dismount</p> 	<p>26. Giant swing forward: salto forward with 1/2 turn stretched or piked, salto forward with stretched 1/1 turn to dismount</p> 
29.		30.
33.		34.

Origin

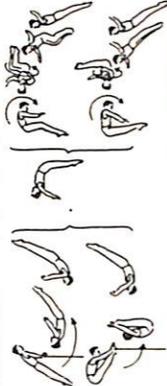
Origin	C-parts	D-parts
	<p>27. From giant swing forward: salto forward with 1 1/2 turn to dismount</p> 	<p>28. From giant swing forward: salto forward stretched with 2 1/2 turn to dismount</p> 
	<p>31. From giant swing forward: double salto forward tucked or piked to dismount</p> 	<p>32. Giant swing forward: triple salto forward tucked</p> 
	<p>35. From giant swing forward: double salto forward tucked or piked with 1/2 turn to dismount</p> 	36.

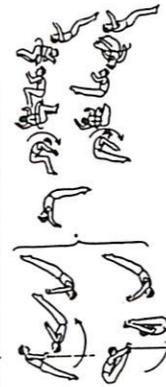
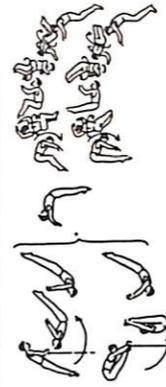
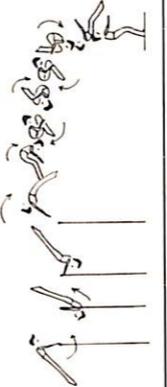
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Origin	A-parts	B-parts
37.		38. Straumann backward 
41.		42. Straumann forward 
45.		46. Underswing, i. e. stoop underswing, salto forward tucked or piked 

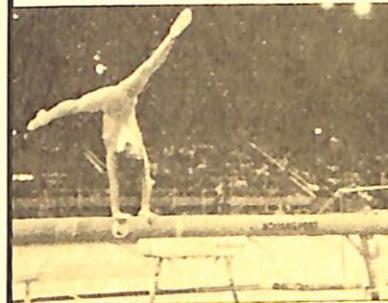
Origin	C-parts	D-parts
	39. Straumann backward with 1/1 turn 	40. Double Straumann backward 
	43. Straumann forward with 1/1 turn or 1 1/2 turn 	44. Double Straumann 
	47.	48.

Horizontal bar

Origin	A-parts	B-parts
	49.	50. Underswing i. e. stoop underswing and salto forward tucked or piked with 1/2 turn to dismount 
	53.	54.

Origin	C-parts	D-parts
	51. Underswing i. e. stoop underswing and salto forward tucked or piked with 1/1 turn to dismount 	52. Underswing i. e. stoop underswing and salto forward tucked or piked with 1 1/2 turn to dismount 
	55.	56. Underswing i. e. stoop underswing, double salto forward tucked to dismount 

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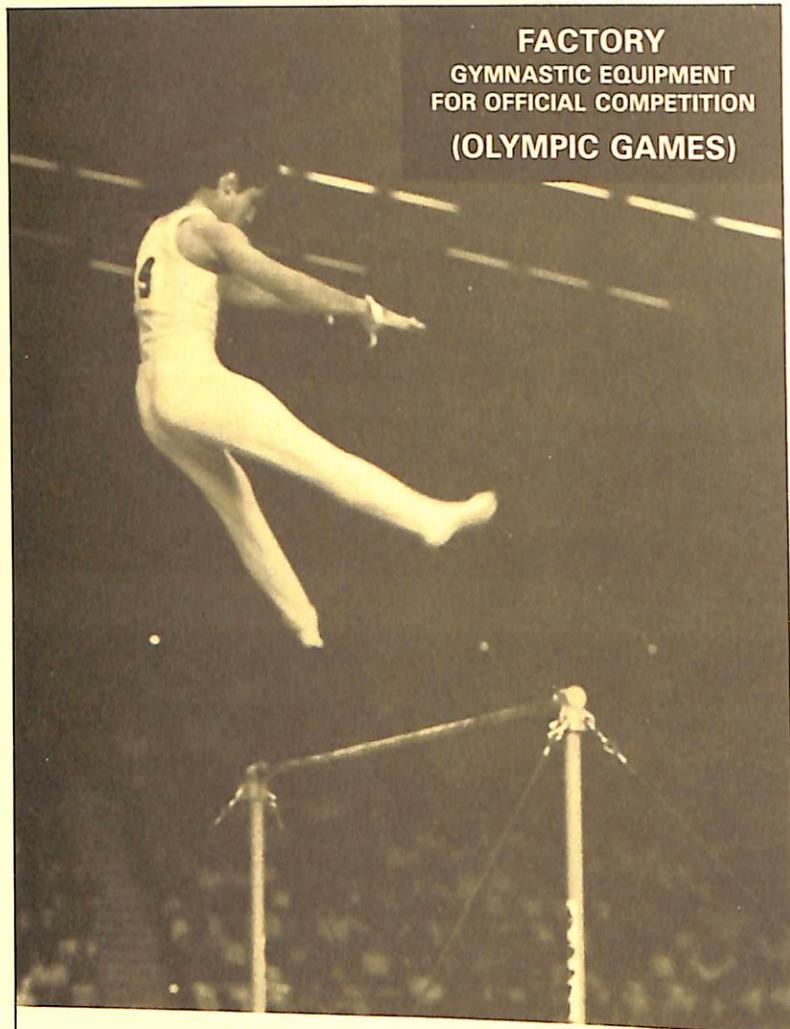


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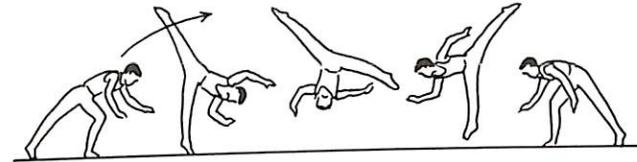
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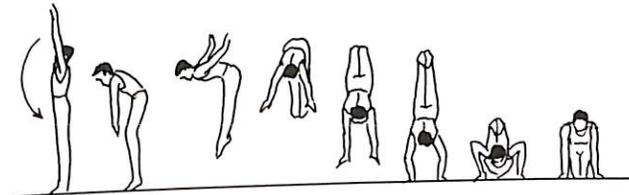
XIII. Conventional (commonly used) terms

Floor

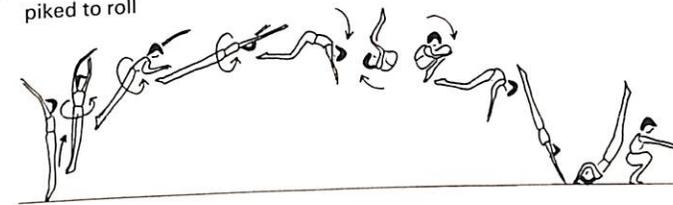
1. *Arabersprung* (Arabian cartwheel): Free cartwheel sideward, body bent forward with 1/2 turn around longitudinal axis, from straddle stand



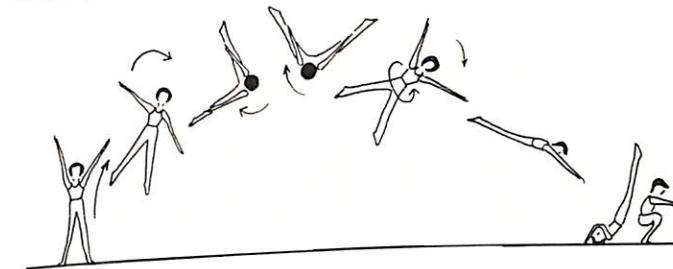
2. *Japanese Jump*: From stand, arms upward: lowering arms forward and jump in place lowering arms forward downward with 1/4 turn or 1/2 turn around the longitudinal axis of body to support and front leaning support or handstand



3. *Thomas*: Jump backward with 1 1/2 turn and 1 1/2 salto forward tucked or piked to roll

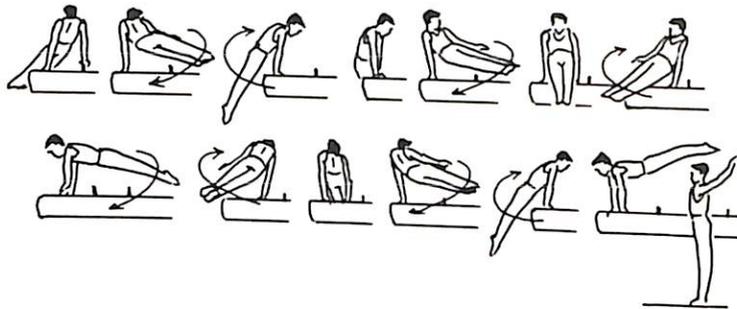


4. *Li Yuejiu*: 1 1/2 salto sideways with straddle and 1/4 turn to roll

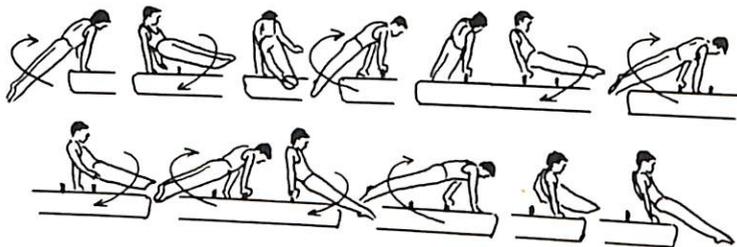


Pommel horse

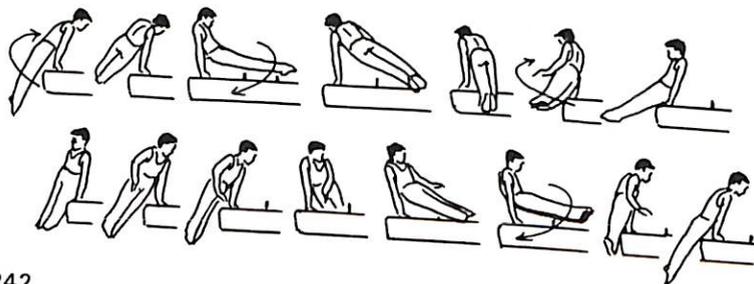
1. *Chagunian*: From support rearways at left end of horse: flank right backward with $\frac{1}{4}$ turn right and change of support right on left end of horse and $\frac{1}{4}$ turn right to flank left with change of support left on left end of horse. Double leg circle, $1\frac{1}{2}$ and 2 times $\frac{1}{4}$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



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



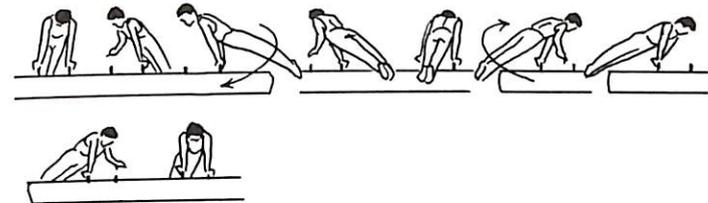
3. *Magyar spindle*: Double leg circles with $\frac{1}{2}$ turn around longitudinal axis in cross support at the end of horse, followed by double leg circles with $\frac{1}{2}$ longitudinal turn wo.i.c.



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



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



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

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



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



8. *Stöckli backward*: From support rearways on the pommels: double leg circle right with 1/2 turn right and support left with change of support right on left end of horse to flank left in support rearways on the left end of horse



9. *Direct Stöckli A*: From support frontways on pommels, double rear vault swing around right arm to cross support rearways on right pommel, flank swing right backward with 1/4 turn right to support frontways on pommels



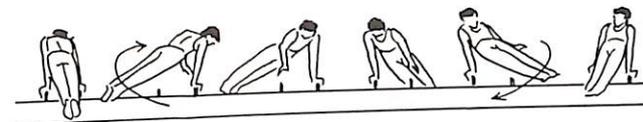
10. *Direct Stöckli B*: From support frontways on pommels, double rear vault swing around right arm to cross support rearways on right pommel, flank swing right backward with 1/4 turn right to support frontways on right pommel



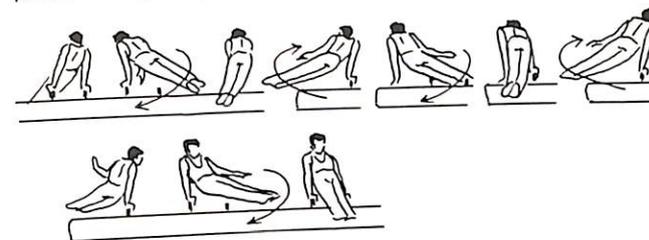
11. *Suisse Simple* (Simple Swiss): Front support frontways on the pommels: cut right leg outward and 1/2 turn left with hop and change of grip, right hand on left pommel and left hand on right pommel, cut right leg outward to support rearways



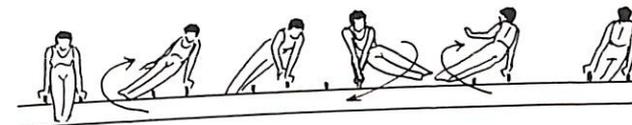
12. *Suisse Double* (Double Swiss): From support frontways on the pommels: flank right and 1/2 turn left with hop and change of support, left hand on right pommel and right hand on left pommel to double leg circles



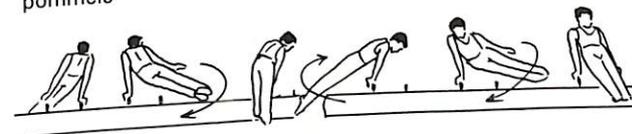
13. *Tramlot*: From support rearways on pommels: double leg travel circles right to support rearways on left end of horse, flank right backward and double leg circle with 1/2 turn right around right arm and change of support left on right pommel to support rearways on the pommels



14. *Tramlot Direct* (Direct Tramlot): From support rearways on pommels: flank right backward with change of support right on left pommel and double leg circle left with 1/2 turn right around right arm and change of support left on right pommel to support rearways on the pommels



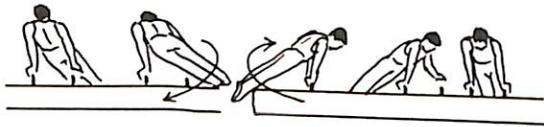
15. *Tschechenkehr* (Czech rear vault): From support rearways on pommels: double leg circle right 1 1/2 times with 1/4 turn r. around l. arm and change of support r. on l. pommel, reverse grip and 1/4 turn r. around r. arm and change of support l. on r. pommel to support rearways on the pommels



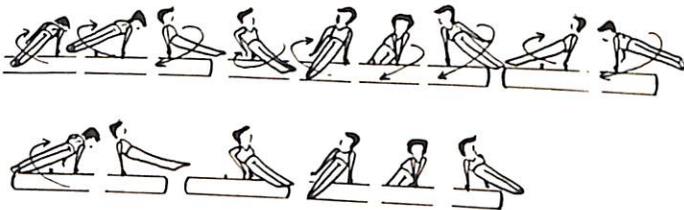
16. *Tschechenkehre straddled*: From support frontways on pommels: leg cut r. outward and swing l. to momentary side support over l. pommel, ¼ turn r. and leg cut r. outward and change of support r. on left pommel, reverse grip rear vault left with ¼ turn r. to support rearways on the pommels



17. *Czechwende*: From support rearways on pommels, double leg circle right and ¼ turn right around l. arm and change of support r. on l. pommel, reverse grip and ¼ turn r. around r. arm with change of support l. to support frontways on the pommels

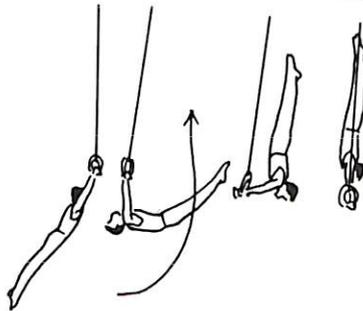


18. *Nikolay*: Triple Direct Stöckli B. w.o.i.c.

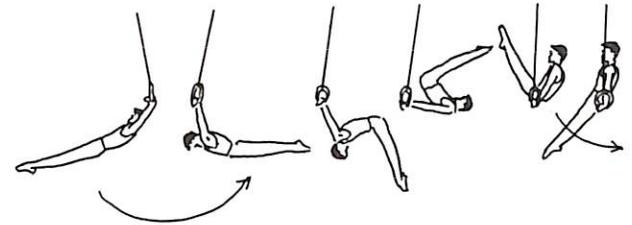


Rings

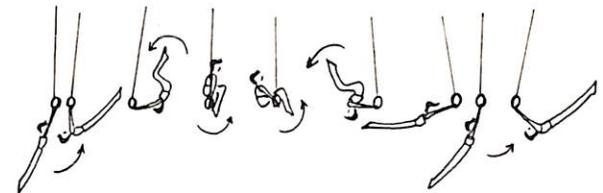
1. *Streuli*: Forward swing in hang and circle upward swing to handstand



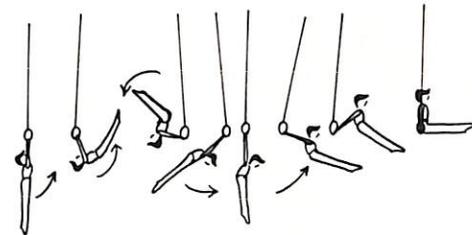
2. *Honma*: Rearward swing in hang and bent inlocate forward to felge (shoot up) rearward and backward swing to support



3. *Guczoghy*: Double felge tucked backward swing in hang

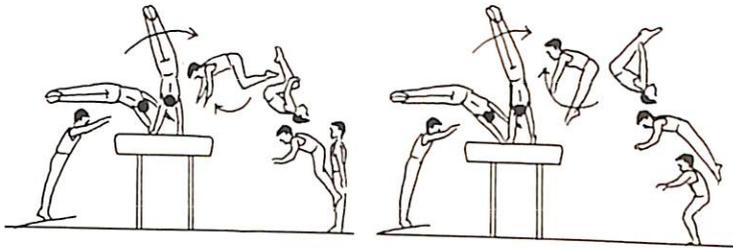


4. *Li Ning*: Felge upward rearward, backward and Stemme to L-support

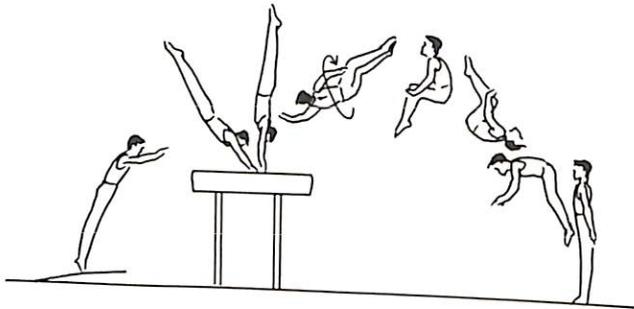


Horse vault

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

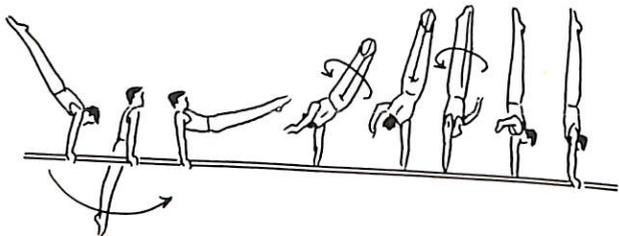


2. *Cuervo*: Jump to handstand and $\frac{1}{2}$ turn to salto backward tucked to cross stand frontways

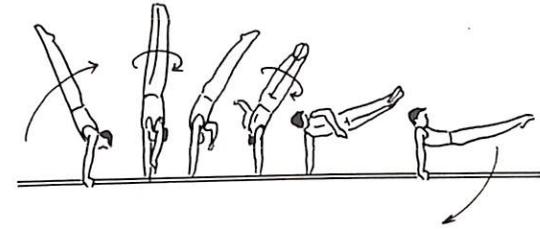


Parallel bars

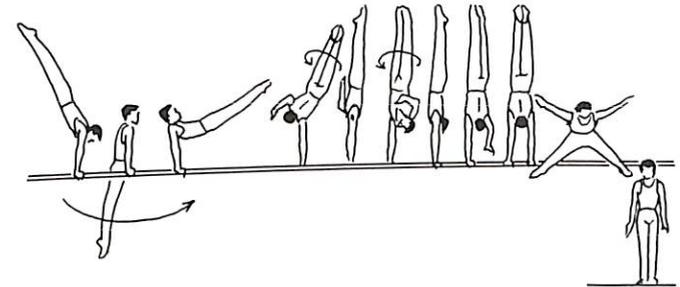
1. *Diamidov-turn*: Swing forward in support and $1/1$ turn left with support on left arm through handstand to swing forward in support



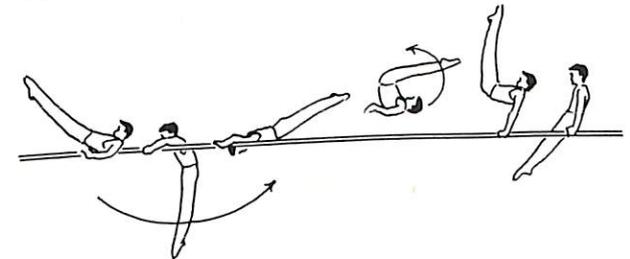
2. *Healy-twirl*: Backward swing in support and $1/1$ turn left around left arm through momentary handstand to backward swing in support



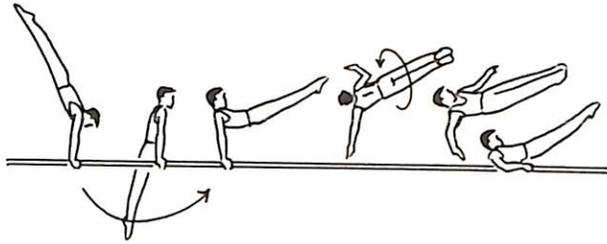
3. *Hürzeler*: Diamidov-turn with subsequent quarter turn to side handstand on one rail and straddle dismount



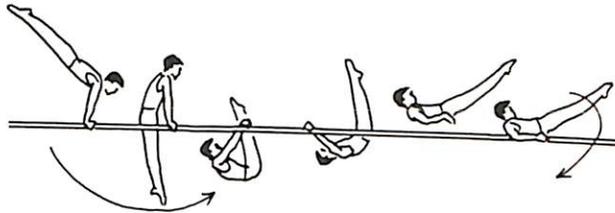
4. *Japanese Salto*: Rearward swing in upper arm hang and back uprise followed by salto forward to rearward swing in support



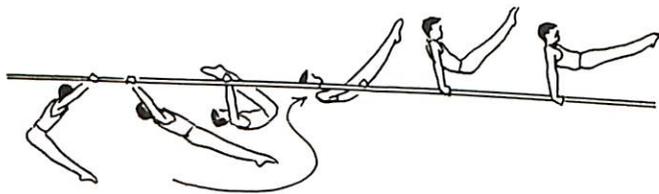
5. *Carminucci on parallel bars*: Swing forward in support with 1/1 turn around longitudinal axis of body to swing backward in upper arm hang



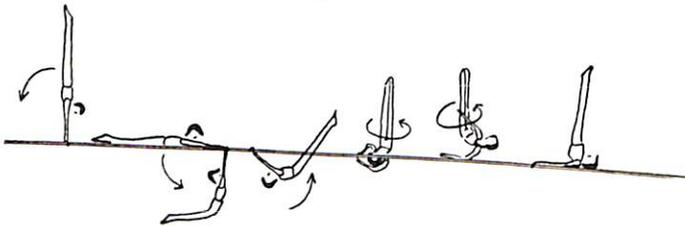
6. *Schwabenkippe (Cast)*: Forward swing in support and lower backward to bent inverted hang and hop to swing backward in upper arm hang or support or with 1/2 turn to swing forward in upper arm hang



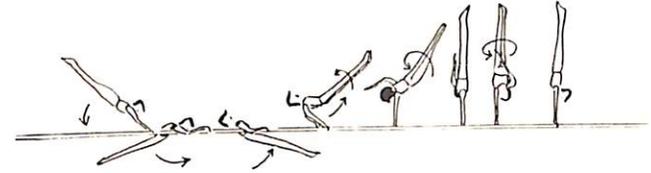
7. *Slide kip*: Forward swing in hang holding legs forward upward and cast to support or with 1/2 turn to forward swing in upper arm hang



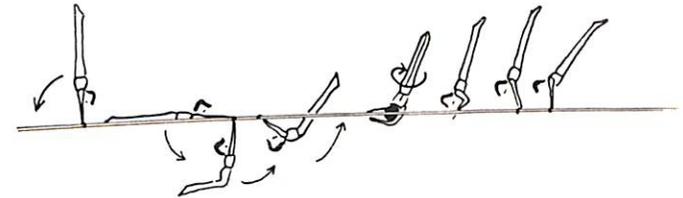
8. *Guschiken*: From handstand: forward swing to hang and salto backward with 1/2 turn to upper arm hang



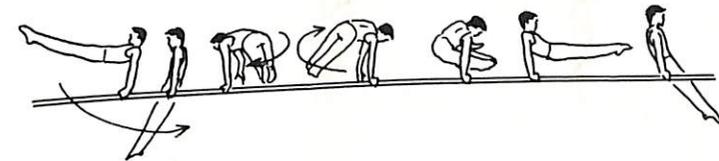
9. *Richard: Stemme forward and Diamidov-turn*



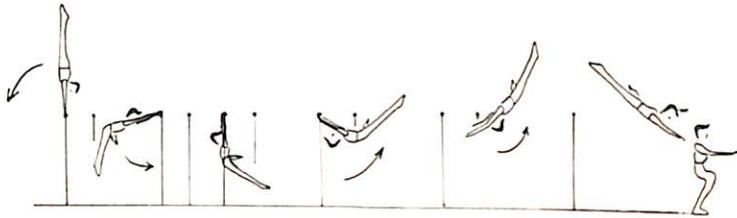
10. *Li Ning*: From handstand: giant backward with 1/2 turn to support



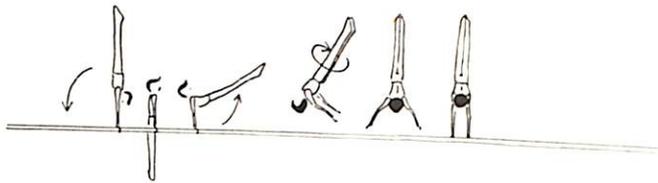
11. Backward swing in support with 1/4 turn r. around l. arm and change of support r. on l. rail, reverse grip and 1/4 turn r. around r. arm and swing legs over l. and r. rail with change of support l. on r. rail to backward swing in support or to «L» support



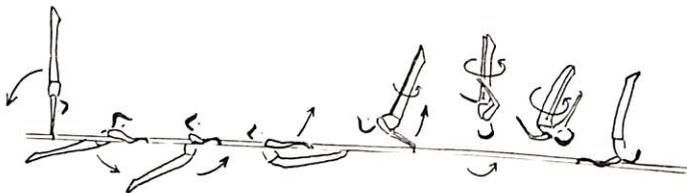
12. *Zellweger*: From side handstand: forward swing to hang salto backward with straddle to side stand rearways



13. *Peters*: Salto backward with 1/4 turn to side handstand on one bar

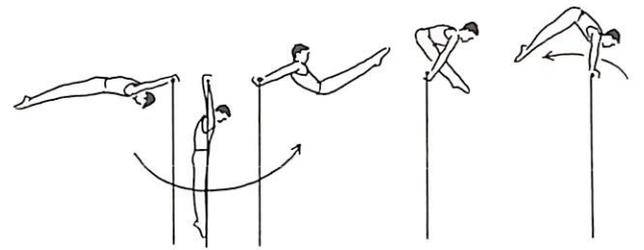


14. *Watanabe*: Roll backward with 1/2 turn to upper arm support

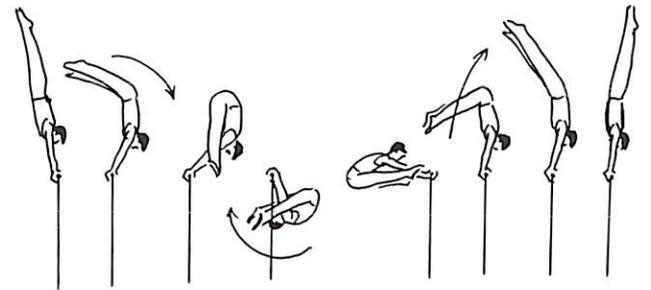


Horizontal bar

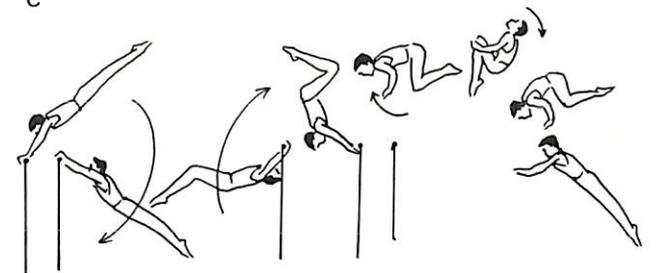
1. *Köste*: Czech uprise with stoop out backward



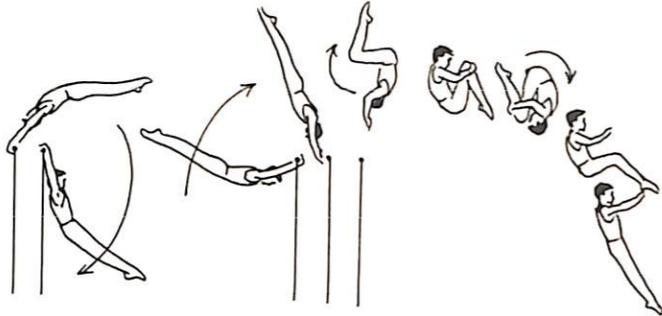
2. *Endoshoot*: From handstand: lower forward to momentary straddle «L» support or stoop through momentary support rearways and free straddle or stoop shoot forward to handstand, reverse grip



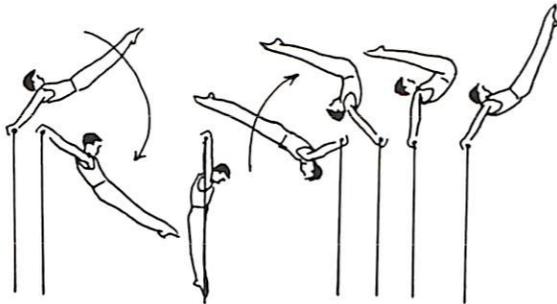
3. *Straumann backward*: Giant swing backward and before coming to handstand, salto backward tucked over the bar to side stand frontways: C



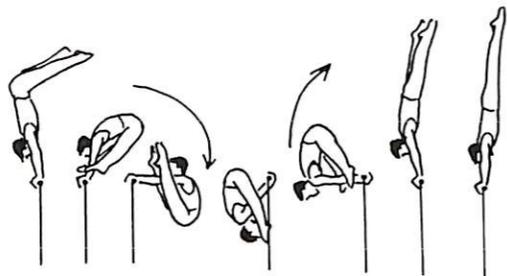
4. *Straumann forward*: Giant swing forward and before arriving in handstand, salto forward tucked over the bar to side stand rearways: C



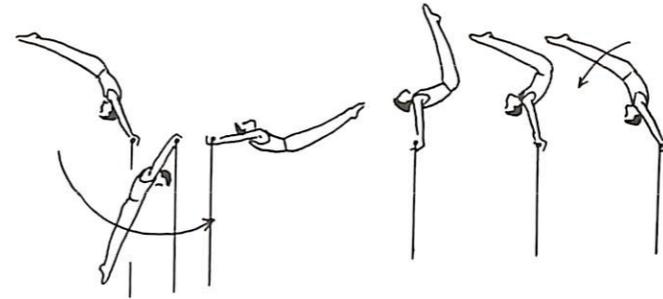
5. *Russian giant swing*: Giant swing forward in reverse grip and hang rearways



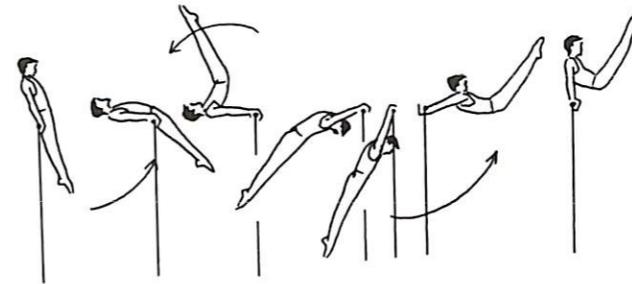
6. *Staldershoot*: From handstand or free hip circle: lower to momentary free straddle «L» support or stoop through to free support rearways and free hip circle backward to handstand



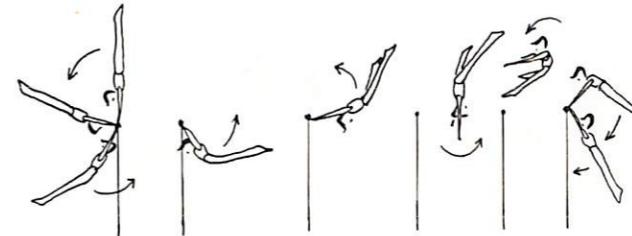
7. *Czech giant swing*: Giant swing backward in hang rearways



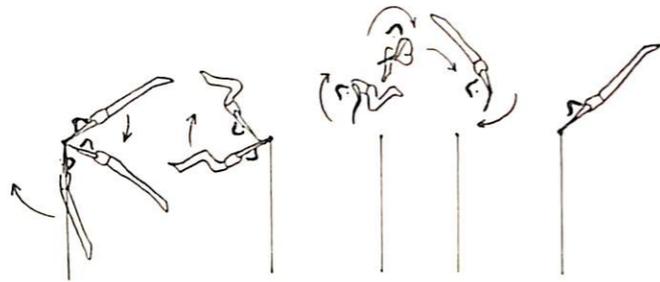
8. *Czech uprise*: From support rearways: over (head) swing backward in hang rearways and uprise to free support rearways



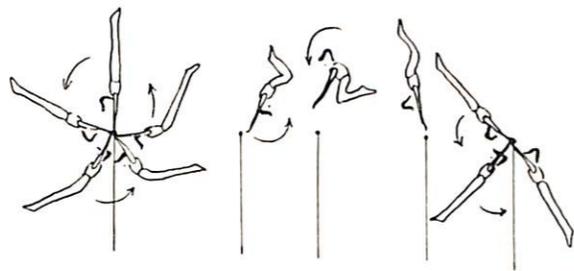
9. *Jäger*: From giant swing forward: backward swing in hang salto forward straddled or closed legs to forward swing in hang



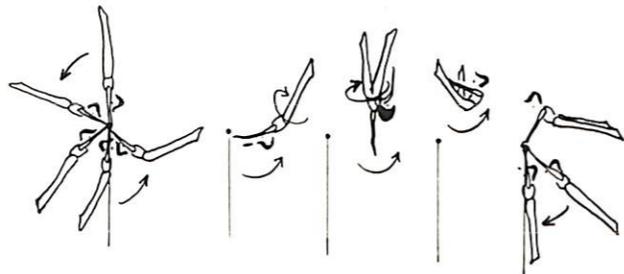
10. *Kovács*: From giant swing backward: 1½ salto backward (over the bar) to hang



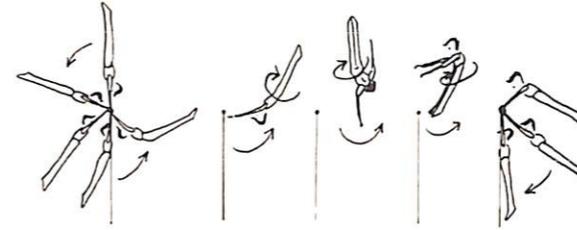
11. *Gaylord*: From giant swing forward: 1½ salto forward (over the bar) to hang



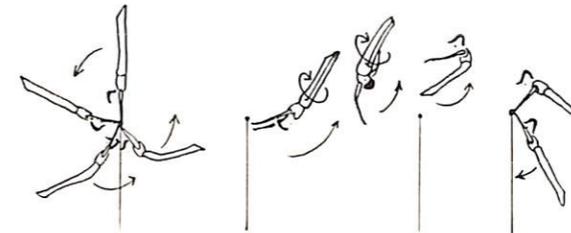
12. *Deltshev*: From giant swing backward: forward swing in hang and salto backward straddled with ½ turn to forward swing in hang



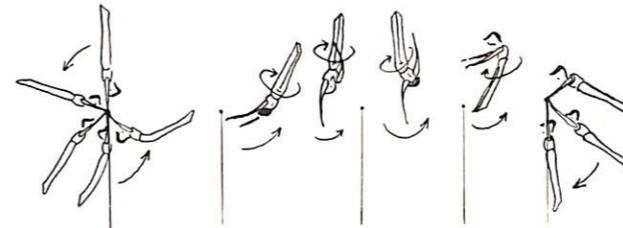
13. *Gienger*: From giant swing backward: forward swing in hang and salto backward piked with ½ turn to forward swing in hang



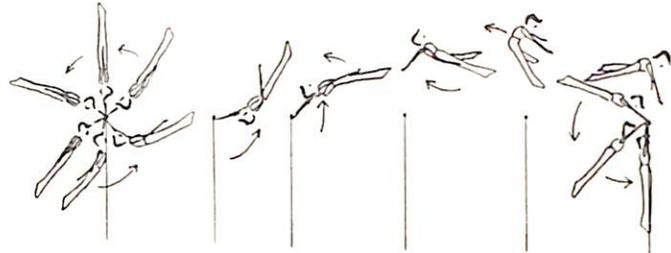
14. *Winkler*: From giant swing forward: backward swing in hang and salto forward with 1/1 turn in hang



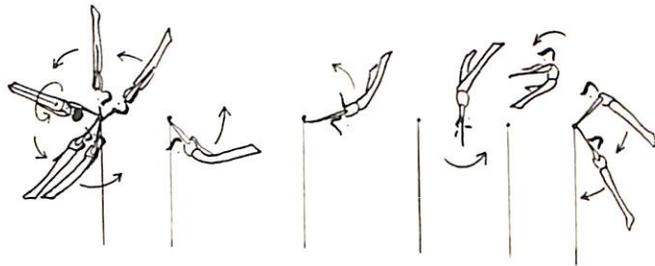
15. *Deff*: From giant swing backward: forward swing in hang and salto backward with 1½ turn to forward swing in hang



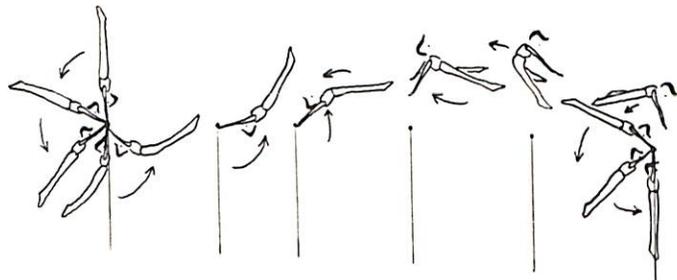
16. *Katschov*: From giant swing backward: forward swing in hang and backward straddle over bar and regrasp to forward swing in hang



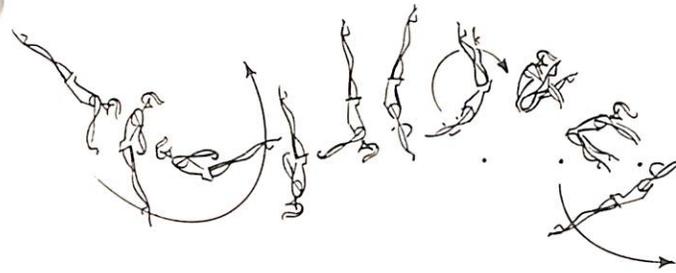
17. *Suarez*: On one arm giant backward with 1/2 turn and salto forward with straddle to forward swing in hang



18. *Cuervo*: From one arm giant: straddle backward to hang



19. *Piatti-Salto*: Free hip circle backward to momentary handstand and salto forward piked with straddle to forward swing in hang: C



XIV. General Provisions, Regulations and Informations

1. Protest must be given to the President of the jury by the team leader or the delegation leader whose name appears on the official list of participants, written in French, German or English, no later than 15 minutes after the incident (refer to the 1982 addition of the FIG Technical Regulations).
According to Article 27/4 of the Technical Regulations only the Jury d'Appel is authorized to change official scores.
2. Application and choice of competitions on the occasion of various events.
 - a) For contests between countries with optional exercises or with optional exercises and compulsory program, the rules of Competition 1 apply. In exceptional cases, if time and local conditions permit, Competition 2 can also be applied.
 - b) On occasion of international tournaments with teams and individual gymnasts from several federations, as in the past years, competitions 1 and 2 are to be used.
 - c) You will find the exact description of the 3 different competitions in the FIG Technical Reglement, 1982 edition.
3. According to the FIG Technical Reglement, 1982 edition, the local competition director is responsible for the local arrangements pertaining to the competitions in close cooperation with the competition administration of the International Gymnastic Federation.
The actual competition direction and at the same time the supervision of jury and the evaluations are solely the duty of the technical officials of the FIG with its President and one of the Vice Presidents as his representative.

4. Abbreviations of frequently used descriptions and expressions:

- a) Events:

WC	=	World Championships
OG	=	Olympic Games
ECS	=	European Championships Seniors
ECJ	=	European Championships Juniors
CG	=	Continental Games
RG	=	Regional Games
RC	=	Regional Championships
EC/RSG	=	European Championships/Rhythmic Sportive Gymnastics
CG/RSG	=	Continental Games/Rhythmic Sportive Gymnastics
WC/RSG	=	World Championships/Rhythmic Sportive Gymnastics
WC	=	World Cup

b) Competitions

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

c) Committees and Regulations

- | | | |
|--------|---|--|
| EC | = | Executive Committee |
| TCM | = | Technical Committee for Men |
| TCW | = | Technical Committee for Women |
| TC/RSG | = | Technical Committee/Rhythmic Sportive Gymnastics |
| CP | = | Code of points |
| CA | = | Complement and Amendments |
| TR | = | Technical Regulations |
| ST | = | Statutes |
| BCE | = | Book of Compulsory Exercises |
| GG | = | General Gymnastics |
| MC | = | Medical Commission |

KRAUSE

