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Federation Internationale de Gymnastique
Men's Technical Committee

General

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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1989 edition
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Introduction to the 1989 edition

With this 1989 edition of the Code of Points (CP), the MTC has attempted to do justice to the rapid development of Men's International Gymnastics. Consideration was given to make this Code applicable at all international events, from Junior competitions to World Championships and Olympic Games.

The MTC has based the revision of the CP on the premise that it must exercise a certain influence on the technical development of the sport and not serve speculative endeavors. The three proven principles for the revision have been retained. They are:

1. to retain the structure of the Code of Points
2. to simplify the Code of Points if at all possible (not make it more complicated)
3. to better systematize the Code of Points

With this in mind, all important components of the previous Code were retained.

We were successful in simplifying the Code and in making it more comprehensible by arranging all Specifics to the apparatus on an event by event basis and by introducing the Classification of Errors, the classification of General faults, those applicable to all events and the classification of specific faults, those characteristics to the particular event. This surely offers, after a brief inspection, a better practical application than the old 11 possibilities for deduction varying in size, which each judge had to have knowledge of.

A major change was made in vaulting, by introducing new starting values to ensure better differentiation between the various vaults. The new starting values now are: 8.70 pts., 9.00 pts., 9.30 pts. and 9.60 pts. and no longer 9.00 pts., 9.20 pts., 9.40 pts. and 9.60 pts.

Another change is the introduction of the Round-Off Vault, on a trial basis. All vaults will be numbered and in the competition, the appropriate number must be flashed prior to execution.

The MTC has also reintroduced the proven term «RISK» in order to avoid contradiction between the «C» = Value Part and the «C» which stands for Courage (RISK). The continuing development of Gymnastics shows that more and more gymnasts seek risk and this fact did not change with the introduction of the term courage. Risk therefore now has it's full right of existence.

Bonus Points for V = Virtuosity, R = Risk and O = Originality are not only introduced as the fourth taxation factor which they always were, but are elaborated on through clarifying definitions. In the future they will again be of great importance for the differentiation of performances.


The D/Parts, introduced in the previous CP, have proven to be of value and therefore were retained. Necessary corrections were made in the Tables of Difficulties and the structure groups were arranged in a more functional manner, to aid the practical work of the judges. Only such elements and connections are listed which were demonstrated in actuality.


The MTC hopes, that with the help of this CP, it has created good conditions for a continued positive development of Gymnastics. It is of great interest to the Technical Committee that the beauty and aesthetic value of the sport and the audience appeal will be a major attribute of future Gymnastics. May this CP, which is recommended for use at all National Competitions as well, contribute to the development of Gymnastics throughout the World. The MTC would like to take this opportunity to thank all those friends who contributed to this revision with their many proposals and suggestions. The Men's Technical Committee wishes much success to the judges, gymnasts and coaches in the application of this Code of Points, which will be valid January 1, 1989.


Karl-Heinz Zschocke
President
FIG, Men's Technical Committee

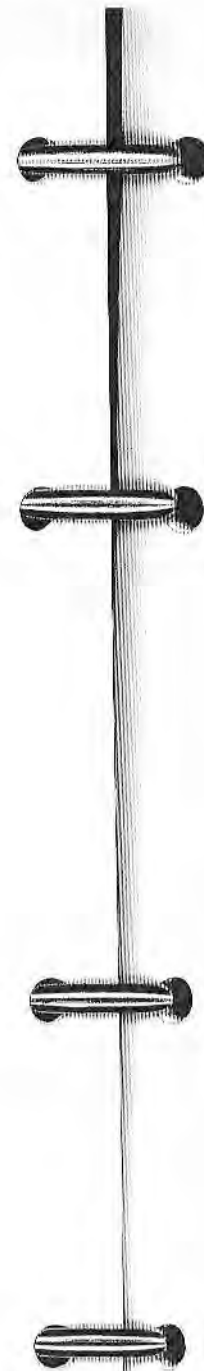
OFFICIAL GYMNASTIC EQUIPMENT OF THE 1988 SEOUL OLYMPICS

FACTORY
GYMNASTIC EQUIPMENT
FOR OFFICIAL COMPETITION
(OLYMPIC GAMES)



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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 Championship 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 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.

The 1989 edition is also based on a number of decisions and recommendations made at the 64th and 65th FIG congresses in Rome and Herning, and valuable ideas were exchanged at the Judges' Symposiums held in Rome in 1985 (June 24/26) and in 1986 (May 23/25).

It was there, that the decision was made to introduce the position of Superior Judge Assistant, whose duties are listed in this CP.

At the 1987 World Championships in Rotterdam, these assistants were used for the first time and it proved to be a valuable experience.

Floor exercise
Pommel horse
Rings
Vault
Parallel bars
Horizontal bar

The changes in this CP, which make it more comprehensible are as follows:

- Categorization of the Specifics to the Apparatus on an event basis
- Introduction of the Classification of Errors
- Introduction of numbered vaults and the introduction of new starting values for vaults
- Introduction of the 0.05 pt. evaluation for Competition III

The MTC is hopeful that this new CP will further improve the Judging activities.

Karl-Heinz Zschocke
President
Men's Technical Committee

All members of the FIG Men's Technical Committee contributed to the revision of the Code of Points.

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Chapter 1

Purpose and goal of the Code of Points

Article 1

1. The Code of Points has the purpose and goal of guaranteeing the most objective evaluation of exercises in Men's Gymnastics at the international level. A further purpose is to advance the knowledge and skill of the judges and to serve as a guideline to gymnasts and their coaches in the construction of their exercises and the preparation for competitions.
2. The regulations in the CP are based on the FIG Technical Reglement (TR), on fundamental decisions made by the Technical Committee (TC), as well as on material obtained at symposiums, while considering practical experience and the modern development of the Sport of Gymnastics.
3. The judges must adhere to this CP without even the slightest deviation, otherwise they may be dismissed from their position by the directors of the competition.
4. It is recommended that this CP be utilized at all National Competitions as well.

Chapter 2

The Jury and its organization

Article 2

The formation of the Judging Panels

1. At all official competitions, Olympic Games, World Championships, Continental and Regional Games and at all International Invitationals, the judging panels on each apparatus are composed as follows:

	Comp. I and II	Comp. III
Superior Judge	1	2
Sup. Judge Assistant	1	1
Judges	4	4

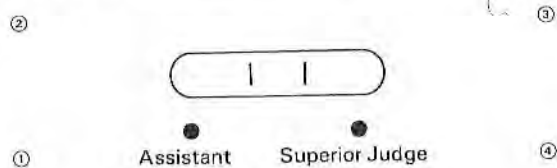
2. The organizers will provide 1 or 2 trained helpers for the Superior Judge and 1 trained helper for each judge, in order for them to accomplish their jobs in a quick and errorless fashion. These helpers will serve in the function of secretaries, i. e. technicians and will submit the scores to the calculation office, i. e. to the superior judge.

3. At official FIG competitions, the members of the TC will serve as superior judges, or those judges nominated by the TC, who are in possession of a current FIG brevet and who have exhibited excellent skills at similar competitions.
4. The Superior Judge Assistants, who serve at official competitions, will be nominated by the TC. They must be in possession of a valid FIG brevet and must have proven excellent judging abilities over an extended period of time. The superior judge assistant may not be a representative of the same nation as the superior judge, i. e. represent the same federation.
5. At other international competitions, the participating federations may agree amongst themselves who will function as Superior Judge Assistant, their use will not be mandatory however.
6. The judges are selected from the participating federations and generally on an equal basis. At all official FIG competitions, only breveted judges, who were nominated by their federation will be considered.
7. While the TC is responsible for the draw of judges and the nomination of the superior judge assistants at all official FIG competitions, the organizers, in agreement with all participating countries, will regulate the assignment of judges and superior judge assistants at all other events.
8. Exceptions to these rules, based on necessity, should be clarified and confirmed by the participating federations prior to the competition.

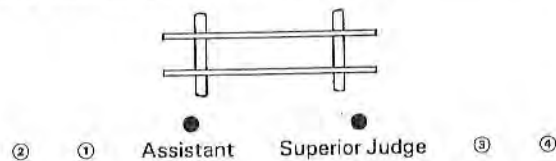
Article 3

Seating arrangement and working procedure of the Judging panels

1. On each apparatus, the placement of the judges will be clockwise, starting from the left of the superior judge, and placed in such a fashion, that they have an unobstructed view of their event.



2. At competitions between countries and at International Invitationals, it is permitted to place the judges in a straight line, i. e. next to each other, with a reasonable distance between them.



3. On Floor Exercise, in addition to the judges, 2 line judges will serve, whose duty it is to signal when the gymnast steps outside the FX area (by flag or electronic device). The FX judging panel will also include a timer, who will control the duration of the floor exercise. This function will be conducted manually or mechanically.
4. Following each exercise, the judges must record their scores onto the score sheet and then submit them to the superior judge with the help of the helpers, or at large competitions, through computer installations.

Article 4

Rights and Duties of the Judges in general

1. The Superior Judges, the Superior Judge Assistants and the Judges must have close involvement with the sport of Gymnastics and must constantly expand their practical knowledge.
The basic prerequisites for their activities are:
 - excellent knowledge of the FIG Code of Points
 - excellent knowledge of the FIG Technical Reglement
 Prerequisites for judging official FIG competitions:
 - be in possession of a valid FIG brevet
 - must have proven themselves successful in their judging activity at competitions between countries, at international Invitationals and at national competitions
 - must have the ability to present a skillfull and fair demeanor during the competition
2. All members of the Judging panel are obligated:
 - to attend all Judges' Instructions and all scheduled meetings for the particular competition
 - to be present in the competition arena 1 hour prior to the competition
 - to be well prepared to fulfill their duties
 - to appear in proper attire, preferrably, wearing grey slacks, dark blue jacket, light colored shirt and tie
3. During the competition, each judge is requested:
 - not to leave his assigned seat
 - not to have contact with other persons
 - not to engage in discussions with coaches, gymnasts and other judges

Article 5

Rights and Duties of the Superior Judge

1. The Superior Judge is responsible for the correct evaluation on his event, so consequently for the correct evaluation by each judge on his judging panel.
2. The Superior Judge is the contact person to the competition director, whom he may contact at his disgression, in order to clear up problems and disturbances. He is accountable to the competition director for the activity of the judges on his panel and for any instances that arise during the competition.

3. His Duties include:

- giving all judges proper instructions concerning the Specifics to the apparatus which will facilitate correct evaluations
- instructing the judges properly in the organizational and technical procedures to be followed for the correct submittance and transmission of scores
- Verify the accuracy of all scores submitted, i.e. check allowable differences between the middle scores
- Verify or calculate the final score
- Verify that the scores are recorded correctly by the secretary, i.e. that they are properly transmitted to the electronic devices, only after he has first entered his own score.
- Call a conference with all judges, or with some judges of the panel for the purpose of consultation or for the purpose of changing a score in the case of scores that are out of range or because of incorrect evaluation.

As a rule, the base score serves as the basis for any score changes.

- Calling a conference with his judging panel based on the suggestion and observation by the Superior Judge Asst.

Article 6

Rights and Duties of the Superior Judge Assistant

1. The Superior Judge Assistant verifies adherence to the Code of Points on the respective event and thereby supports the responsible function of the Superior Judge.
2. The assistant's task is of consultative nature and he does not make any decisions. He does not have the right to call a conference in case of unallowable score differences, nor does he have the right to lead a discussion.
3. It is his duty to calculate the content value of the exercises and to notify the superior judge of any violations.
During Compulsory Exercises, he concentrates on the correct interpretation of the written text and during Optional Exercises he concentrates on the required difficulties and specific requirements.
4. To fulfill his duties properly, he is obligated to record the exercise content and to submit his recordings and notations to the superior judge for verification. These notations will serve as the basis for clarification of possible problems amongst the judges.
5. After conclusion of the competition, the assistant must submit a brief report to his superior judge, citing problems, violations or uncertainties and listing the names of the respective gymnasts. A timely written report must be submitted by the assistant, based on the requirements issued by the TC.

Article 7

Rights and Duties of the Judge

1. The judges are obligated to evaluate all exercises on their event in a correct and rapid manner. They must record the exercises, i.e. the difficulties as well as the compositional i.e. specific requirements so as to be able to justify their scores in case of a conference or simply for the purpose of verifying the content of the exercise for themselves.
2. Their duties and responsibilities include:
 - to complete the score sheets in the prescribed manner
 - to adhere to the instructions given by the superior judge
 - to help avoid delays in the competition
 - to ascertain that the helpers submit the scores efficiently
 - to be ready to judge the moment the superior judge signals the competition to begin.
3. The judge has the right to file a written protest with the directors of the competition in case of arbitrary action taken against him by the superior judge.

Article 8

Sanctions against the Judges

1. Violations of the CP and violations of the TC instructions may result in sanctions, pronounced by the TC president or by the president of the Jury of Appeal.
2. Violations of the CP, i.e. incorrect conduct by the judges include:
 - intentional violation of the CP
 - intentionally advantaging or disadvantaging one or several teams, i.e. one or several gymnasts
 - non/adherence to the instructions given by the TC or by the superior judge
 - repeatedly giving scores which are too high or too low
 - non/adherence to the instructions for an orderly and disciplined competition
 - non/participation at the Judges' instruction session
 - improper attire
3. The following sanctions may be pronounced:
 - Exclusion from the respective competition, as ordered by the TC president, for non participation at the Judges' instruction meeting
 - Warning by the Superior Judge as a first step
 - Warning through a «Yellow Card» by the TC president
 - Exclusion from the competition through the «Red Card» by the TC president or by the president of the Jury of Appeal
 - Being barred from judging international competitions for a set period of time.
4. If a sanction has been pronounced against a judge, the TC president will inform the respective national federation in writing so that additional national measures may be taken.

Chapter 3

Rules of conduct for gymnasts and coaches

Article 9

Rights and Duties of the Gymnast

1. The gymnasts are requested to make themselves familiar with the content of the CP and to know all rules that will help guarantee an orderly competition.
2. Proper competition attire must be worn during all competitions. In Comp. I, members of the same team and individual gymnasts of the same nation must wear competition attire that is uniform and of the same color.
On Pommel Horse, Rings, Parallel Bars and Horizontal Bar, all competitors must perform their exercises in long solid colored competition pants and foot wear (Gymnastic slippers or socks). In Floor Exercise and Vaulting, the gymnasts may wear short pants and perform without foot wear. The wearing of a competition shirt (jersey) is mandatory in all competitions. For violations against the dress code, a deduction for unsportsmanlike conduct will be taken from the final score, based on Art. 9/11.
3. For the prevention of accidents and for moral support of the competitor, an assistant (spotter) will be permitted to stand near the following apparatus: Horizontal Bar, Rings, Parallel Bars and Vaulting Horse. Assisting the gymnast will be penalized with 0.50 pts. If a second coach stands near the apparatus, a deduction of 0.30 pts. is taken.
4. On Horizontal Bar and Rings, a gymnast may be assisted to a hanging position by a coach or by another gymnast. The evaluation of his exercise begins however the moment his feet leave the floor.
5. Members of the team may not speak to the gymnast during the performance of his exercise.
6. The use of bandages and leather grips is permitted, they must however be in good condition and securely fastened.
7. Each gymnast is entitled to a 30 second warm/up period on each apparatus. The members of a team or a squad should pay attention so that the last gymnast may be allowed his 30 second warm/up time as well.
8. At the start of an exercise, i. e. immediately following the green light or the signalling by the superior judge, the gymnasts must present himself to the superior judge in the proper basic stance, raising one arm and he again must acknowledge the superior judge at the conclusion of the exercise while assuming the basic stance.
9. No gymnast has the right to leave the competition arena without permission, as it will result in disqualification.
10. During the competition, the gymnast is not permitted to adjust the height of the apparatus.
11. Undisciplined or unsportsmanlike behavior will be interpreted as a viola-

tion of the rules and will result each time in a penalty of 0.30 pts., which is taken by the superior judge.

The following are examples of rule violations:

- delaying the start of an exercise after the green light is flashed or a signal to commence is given (30 sec. maximum)
 - delaying or extending personal warm/up time
 - wearing incorrect start number or not wearing it at all
 - unauthorized absence from the team
 - Coach stands near Pommel Horse or FX mat during the competition
12. In order to assure a smooth progression of the competition, the gymnast is not permitted to remount the podium once the exercise is concluded. Ded. 0.30 pts.
Out of fairness to the competing gymnast, excessive and noisy cheering is discouraged.

Article 10

Rights and Duties of the Coach

1. Each coach must know the Code of Points and conduct himself according to the rules.
2. Each coach is required to proceed in a manner that will ensure a rapid and disciplined competition. Aside from his coaching responsibilities, he must direct his gymnasts to conduct themselves in a fair and sportsmanlike manner, on the apparatus, during the event change, during march out and during the award ceremony.
3. According to Article 10.4.8 of the TR, in addition to the head coach, one additional coach may be present. In Comp. II and in Comp. III, one coach per gymnast is permitted, and according to Article 5.7 of the TR, they may be the gymnasts' personal coaches.
4. Coaches are not permitted to speak to the gymnast while he is performing his exercise.
During the competition, they also do not have the right to engage in discussions with judges and technical personnel or have contact with other persons, with the exception of the delegation leader or the team physician.
5. Coaches who conduct themselves in an undisciplined manner or who violate the rules may be penalized by the competition director and may be ejected from the competition.

Chapter 4

The evaluation of the competition exercise

Article 11

General rules

1. All exercises are evaluated from 10.00 pts. Deductions for errors are taken in 0.10 pts. increments. During apparatus FINALS (Comp. III) deductions of 0.05 pts. are possible, if the score exceeds 9.50 pts.
2. The valid score is determined by the average of the two middle scores of the four judges' scores. The difference between the two middle scores may not exceed:
0.10 pts. with an average of 9.50 pts. and higher
0.20 pts. with an average of 9.00 pts. – 9.45 pts.
0.30 pts. with an average of 8.00 pts. – 8.95 pts.
0.50 pts. with an average of 6.00 pts. – 7.95 pts.
0.80 pts. ... in all other cases
3. If the allowable tolerance between the two middle scores is exceeded, the superior judge has the duty to make a correction of the score. This score correction, i.e. adjustment to the proper range is made on the basis of the base score.

The base score is the average of: the score by the superior judge and the average score of the judging panel. The base score is rounded off to two places following the decimal point, to either 0 or to 5.

Examples for determining the base score:

Superior Judge	1	2	3	4	Final score	Base score
9.20	8.90	9.30	9.00	9.30	9.15	9.175 = 9.15
9.50	9.40	9.80	9.70	9.60	9.65	9.575 = 9.55

4. The Superior Judge must write down (enter) his score first and only then can he demand to see the scores of the other judges.
5. The showing of the scores is based on an «OPEN» scoring system, which means that the score of each judge will be displayed openly following a signal (optic or acoustic). The final score, depending on circumstances, will be flashed simultaneously or as soon as possible. The score of the Superior Judge is not subject to this rule.

Article 12

Repetition of an exercise

1. In principle, none of the exercises may be repeated, neither during the Compulsory or the Optional Competitions. Repetitions are permitted only, if the gymnast has to interrupt or terminate his exercise due to no fault of his own.

2. The competition director, in consultation with the superior judge on the respective event, will decide if an exercise may be repeated.

4.1 Evaluation of the compulsory exercise

Article 13

Basic rules

1. The evaluation of the Compulsory Exercises is based on the following three scoring factors:
 - a. interpretation of the exercise according to the written text
 - b. execution, based on technical requirements and form
 - c. Bonus Points for virtuosity in execution
2. Under a., the judge determines if the exercise has been performed according to the written text and in the proper order ... under b., he evaluates form and the technical aspects of the execution ... and under c., he determines the possibility of awarding Bonus Points, maximum 0.20 pts., for a particular virtuous execution of the entire exercise or parts of the exercise.

Article 14

Content and Structure of Compulsory Exercises

1. Each compulsory exercise is divided into parts or segments which are given a point value in the written description and in the Table of Taxation, corresponding with the degree of difficulty, i.e. the material value of said part.
2. The content of the Compulsory Exercises, their structure and description for interpretation, is determined by the TC. Aside from the A parts, each compulsory exercise contains 4 to 5 value parts, which may not exceed B value.
3. The maximum base score of a compulsory exercise is 9.80 pts. The missing 0.20 pts., bringing the score to a maximum total of 10.00 pts., may be obtained with bonus points for virtuosity in execution.
4. Virtuosity of execution in a compulsory exercise is the successful attempt by the gymnast to reach the limits of perfection. This applies to form as well as to the technical execution of elements, segments or of the entire exercise.

The criteria for virtuosity is: maximum amplitude, impressive rhythmic and dynamic effect to the final position of the movement. This often leads to an increase in value of executed elements and connections but is only valid as long as the gymnast adheres to the prescribed text.

Article 15

Interpretation of the Compulsory Exercises

1. If the exercise is not performed according to the prescribed text, the deductions will be as follows:
 - a. for parts or connections which are omitted, deduct the entire value

of said part or segment. If the omission makes execution of the preceeding or succeeding part easier, take an additional deduction of medium size (0.20 to 0.30 pts.).

- b. For added parts, the deduction each time is the same as for intermediate swings, and if the added part makes the execution of the preceeding or succeeding part easier, deduct the same as in 1 a. (0.20 to 0.30 pts.).
 - c. If an element is executed on the wrong side, the deduction is half the value of the element.
2. All other violations against the prescribed text result in proportional deductions, which means, that an appropriate portion of the value of an element or part will be deducted, if executed with error or missed.
 3. If an exercise is interrupted by a fall, with or without the releasing of grip, it may not be repeated, but it may be continued within 30 seconds. The interrupted part may be repeated in order to ensure continuity and proper order but without being considered in the evaluation.
 4. The general rules of evaluation, those which apply to the individual apparatus, are also valid for the evaluation of compulsory exercises in respect to form and technique. This applies to vaulting as well. The base value of the compulsory vault is 9.80 pts., the same as all other compulsory exercises. For virtuosity of presentation, Bonus Points totalling 0.20 pts. may be obtained.

4.2 Evaluation of the optional exercise

Article 16

Taxation factors

1. Optional exercises are evaluated on the basis of the following four taxation factors:
 - a. Difficulty
 - b. Combination
 - c. Execution
 - d. Bonus Points
2. With factor
 - a. the judge evaluates the material content of the exercise
 - b. the construction of the exercise and the combinational requirements
 - c. the technical execution and form
 - d. ROV of the exercise

4.2.1 The composition of the score and difficulty requirements

Article 17

1. For optional exercises on Floor, Pommel Horse, Rings, Parallel Bars and Horizontal Bar, the composition of the score is as follows:

a. difficulty	= 4.00 pts.
b. combination	= 1.00 pt.
c. execution	= 4.40 pts.
d. Bonus Points for ROV	= 0.60 pts.
highest possible score	= 10.00 pts.
2. The value of the optional vault depends on the starting value of the various vaults. To this, possible Bonus Points are added for originality and virtuosity (0.20 pts. each).
3. To attain the highest possible score for difficulty in all three competitions, the exercises on Floor, Pommel Horse, Rings, Parallel Bars and Horizontal Bar must contain the following minimum number of value parts:

	D	C	B	A	Value
Comp. I	0	2	4	6	4.00 pts.
Comp. II/III	1	3	2	3	4.00 pts.
Value	0.80	0.60	0.40	0.20	

In exceptional cases, where possible, parts may be broken down into their component parts in order to fulfill difficulty requirements.

4. In evaluating difficulty, only it's actual value, a maximum of 4.00 pts. may be considered. If an exercise does not contain the required number of value parts, an appropriate deduction is taken. Either the value of the missing part is deducted or in case of partial compensation, the difference between the missing value part and the compensatory element.

Article 18

Compensation of value parts

1. If a gymnast demonstrates more than the required number of D, C or B parts, the additional parts may fully compensate missing C, B or A parts. Lower value parts can only partially replace higher value parts. A parts are excluded from this rule.
2. *Basic principles:*
 1. Higher difficulties always replace lower value parts.
 2. An additional lower difficulty partially replaces the next highest.
 3. A parts do not replace missing difficulty, not even partially.
 4. The point loss for partial compensation is the difference between the values of the respective difficulties.

Article 19

Recognition of difficulty and increase in value

1. The difficulty of an element or a connection is recognized, when the technical execution corresponds with the prescribed structure. Elements of swing are evaluated based on their dynamics, rhythm and body position, ... from the starting position through the ending position. Strength elements distinguish themselves through slow and continuous execution. Body position and the duration of time they are held, are the determining factors for recognizing the difficulty of a strength part.
2. Violations against this criteria or making their execution easier (example: support scale with straddled legs) result in a devaluation to a lower category. (Except Swiss handstand on Floor, Rings and on Parallel Bars) On the other hand, the direct connection of higher value parts, without intermediate elements, sometimes may lead to an increase in value. This also applies to the execution of high difficulty elements in direct repetition. Examples can be found in the Tables of Difficulties.
3. In case of a miss while executing a value part, the degree of completion prior to the occurrence of the error decides, if the content requirement in the difficulty sector of the element or connection has been fulfilled and can be recognized, or if a devaluation to a lower difficulty category or non recognition is appropriate. The conscientious application of this rule demands that the judge have skill and understand the technical aspects of the sport, so he is able to decide the degree of completion of the technical structure and the appropriate evaluation. In such cases where deductions are necessary, they are taken for faulty technical execution and for incorrect form.

Article 20

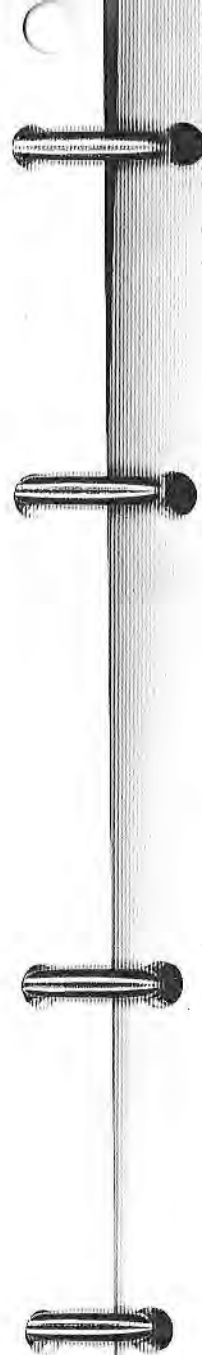
Difficulty within the limits of total taxation

The exercises in content must correspond with the ability of the gymnast. The degree of difficulty of an exercise must never be escalated at the expense of correct form and technically correct execution. The following fundamental principle is valid: A gymnast must be in full and complete control of his body. Assurance (Safety) elegance and flexibility are important prerequisites for the execution of competition exercises and may not be violated.

4.2.2 The evaluation of combination

Article 21

1. Besides the requirements for difficulty, this taxation factor evaluates the content structure of the optional exercise and it is determined how



well the gymnast adheres to the basic requirements specific to the apparatus.

- Specific requirements are listed in the Code of Points on an event by event basis.
2. When evaluating combination, we must make sure that the different value parts, elegantly connected, correspond with the intended structure. The construction of the optional exercise must distinctly differ from the compulsory exercise. Except for the dismount, compulsory parts or connections may be included in the optional exercise, but in such cases, the preceding or succeeding connections must differ.
 3. All mounts must commence from the basic position of a stand or from a short run. Pre-elements or intermediate elements may not precede the actual mount. *This rule does NOT apply to vaulting.* For vaulting, only the rules applicable to that particular event, with regards to content requirement, apply. All dismounts from the apparatus, and on Floor and Vault must end in a standing position with the legs together. Pushing off from the apparatus with the feet in order to execute the dismount is not permitted.
 4. When evaluating combination, a deduction of 0.30 pts. for a medium error is taken for each violation against the general or specific requirements. All other combinational errors are listed in the appropriate Article on the respective event. The maximum deduction may not exceed the 1.00 pts. available for the factor combination.

4.2.3 Evaluation of execution

Article 22

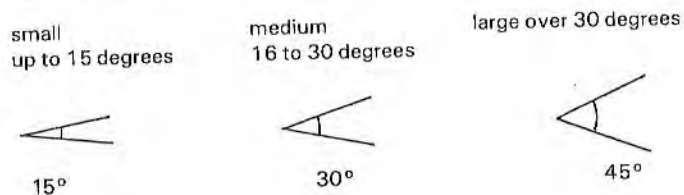
1. The taxation factor of execution includes all deductions for technically incorrect execution of the exercise and for incorrect form (posture).
2. Technical errors and errors in form are divided into the following 3 categories:
 - Small error**
Deduction 0.10 pts.
near errorless execution, minor error, slight deviation from correct execution
 - Medium error**
Deduction 0.20 to 0.30 pts.
distinct or significant deviation from errorless execution, if error is nearer a small error deduct: 0.20 pts.
if error is nearer a large error deduct: 0.30 pts.
 - Large error**
Deduction 0.40 to 0.50 pts.
severe deviation from errorless execution (major error)
3. An exercise interrupted by a fall, with or without release of grip, may not be repeated, but may be continued within 30 sec. The ending position

of the lastly executed element may be assumed in order to assure continuity, without resulting in a deduction.

Article 23

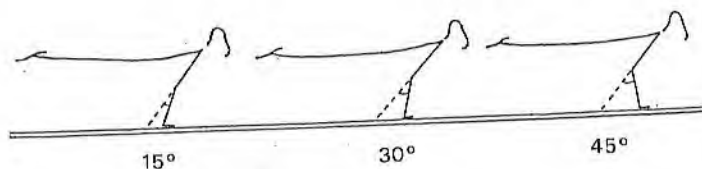
Determination of execution errors

1. All deviations from the correct position are considered errors in execution and must be evaluated accordingly by the judges. The category of small, medium or large error is determined by the degree of deviation from the correct position. The angle is determined by the line of correct execution and the line of deviation. The judge determines, for example, the outer angle between a straight arm and the deviating flexion, and NOT between the upper and lower arms. The same deduction is taken for the same severity of bending, whether it be the arms, legs or the body.
2. Errors of form (posture) of the arms, legs or the body etc. are categorized as follows:

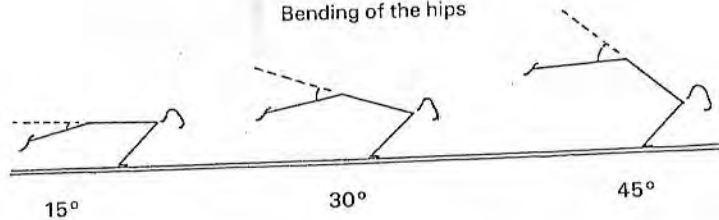


Examples of error

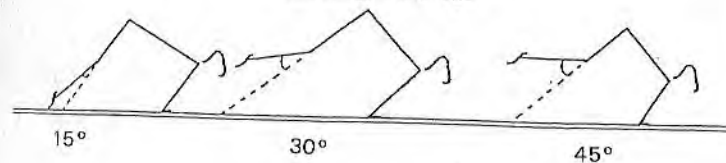
Bending of the arms



Bending of the hips



Bending of the legs



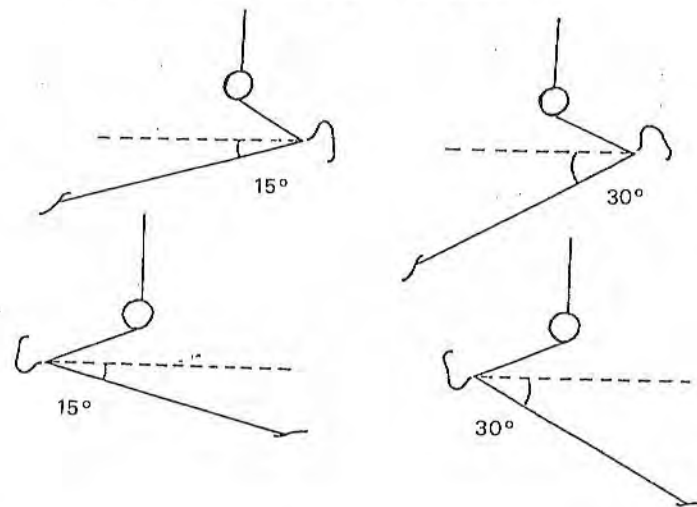
Separation of the legs

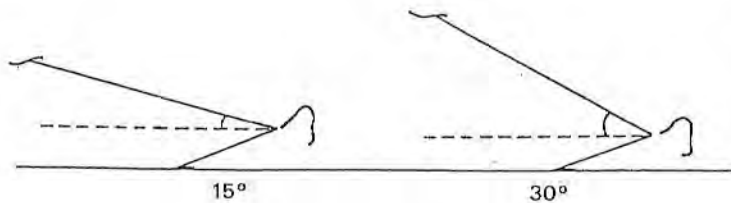


3. Technical errors in the execution of such elements which must be executed with straight arms, straight legs or with a straight body, are classified in 4 categories if executed with bent arms, bent legs or with bent body. The same classification is also valid for support scales and hanging scales if executed too high or too low.

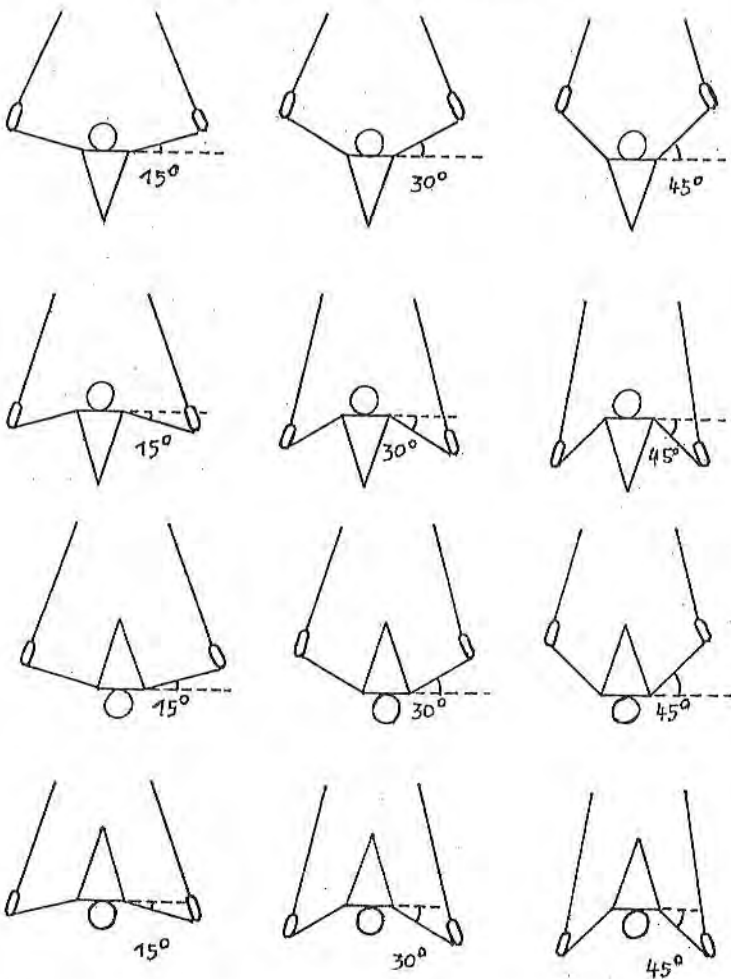
Small up to 15 degrees	Medium over 15 degrees	Large over 30 degrees	Non-execution over 45 degrees
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Examples for hanging scales and support scales





Examples for cross supports



4.2.4 The evaluation of Bonus Points

Article 24

1. A judge has the option to award Bonus Points to those gymnasts, whose exercise content exceeds the requirements, who risk more, who perform the exercise with virtuosity and who demonstrate original elements.

The evaluation factors available for awarding Bonus Points are: *Risk (R), Originality (O) and Virtuosity (V)*.

Each of these BP categories must be evaluated separately, although, in a practical sense, due to the complexity of the performance, ROV often forms a unit.

2. Only a successful performance is deserving of Bonus Points. If a gymnast's ability to perform risk, originality or virtuosity has been limited by a low technical level, it will result in a penalty. Recklessness does not merit Bonus Points, as each allocation of BP is closely related to perfection. Each judge, in conformance with the difficulty component of the overall taxation, must strictly adhere to this rule.

3. The base score in all competitions is 9.40 pts. and a maximum total of 0.60 pts. may be awarded in Bonus Points (0.20 pts. each for risk, originality and virtuosity). Depending on the quality of execution, Bonus Points for risk may only be awarded for D/elements or for D/connections, and the following rule applies:

for good technique	0.20 pts.
for slight technical errors	0.10 pts.
with addtl. support or fall	0.00 pts.

4. In exceptional cases, the 0.20 pts. for risk or originality may be increased by 0.10 pts., provided the 0.20 pts. in one of the two categories has not been exhausted, and additional elements or connections with «R», i. e. «O» deserving of BP are demonstrated in another category.

5. Awarding 0.60 pts. for one element or for one exercise part is not permitted. The maximum BP awarded for one part may not exceed 0.40 pts.

Article 25

Definition of ROV

When awarding Bonus Points, the judges must stay within the rules in the Code of Points and must pay attention to the interpretations applicable for the Sport of Gymnastics.

Risk is conditioned on the fact, that despite technical perfection, the execution of the element is daring due to possible failure, since we are dealing with a performance that comes close to the limits of possibilities... and thus, the correlation between risk and difficulty.

Another limit is reached with **virtuosity**... the limit of the quality of the technical execution, demonstrating special athletic ability, because all moves are executed to their maximum height angle etc. and this can result in technical failure on the part of the gymnast.

Virtuosity therefore is an execution factor and may appear anywhere, regardless of the degree of difficulty, and may be seen in the most simple or the most difficult movement.

Originality must be addressed in depth in order to ensure proper application of the rules in the Code of Points, so that the rare, but more importantly, the originality factor is properly evaluated.

Whenever a gymnast demonstrates something **«New or Unusual»** or something that causes **«Special Enthusiasm»** it is justified to award Bonus Points for originality. This also applies if rare elements are executed leaving a surprising or amazing effect. Finally, known elements are considered original, if they are executed impressively and in unusual combination. Therefore, we cannot adhere to the general categorization of originality in the realm of combination.

Originality may appear in difficulty and even in execution and the judges must be able to recognize and acknowledge originality in those areas. As opposed to risk, originality is not strictly subject to difficulty and it also cannot be found on lists or charts, because the essential criteria for this Bonus Point factor . . . surprise and its effect . . . would thereby be lessened.

Furthermore, the development goes on and new elements and connections are constantly created.

4.2.5 Evaluation of the finals

Article 26

General rules

1. In the Finals, the title for the AA competition, Comp. II, is awarded and the Champions on the individual events are determined (Comp. III).
2. The exercises performed in the Finals may be the same as those performed in Comp. I b, i. e. Comp. II, but in order to receive full value, they must meet all difficulty requirements for Comp. II or Comp. III.

Article 27

Determination of participants

1. According to the Technical Reglement, the 36 best gymnasts from Comp. I, approximately $\frac{1}{3}$ of all competitors, are admitted to the Individual All Around Finals, Comp. II.
2. According to the Technical Reglement, the best 8 gymnasts on each event will be admitted to Comp. III, based on the result of the Compulsory and/or Optional performance in Comp. I on the respective apparatus.
3. In addition to those gymnasts who qualified to Comp. II and Comp. III, the competition leader will designate the next 2 gymnasts in rank order as the alternates. These alternates must be prepared to compete until the start of the first event in Comp. II and the start of their respective event in Comp. III.

4.3 Calculation of competition scores (Results)

Article 28

1. In competition I, the scores of the Compulsory exercises are added to the scores of the Optional exercises, with the highest possible score being 120.00 pts.
2. In competition II, the highest possible score is 60.00 pts., calculated by the addition of the notes obtained in this competition.
3. In competition III, it is possible to obtain a maximum of 10.00 pts. by each apparatus.
For the vaults, the scores of both vaults are added then divided by two.

Article 29

Ties

1. In case of a tie, the common athletic expression: the same place for the same result is valid. The succeeding place is not awarded.
2. In case of a tie in 36th place, participation in Comp. II is decided on the basis of the better Optional All Around result from Comp. I. Should this result in another tie, the higher All Around Score, Compulsories and Optionals, and then the greater number of high Optional scores in Comp. I will determine who will continue.
3. In case of a tie, participation in Comp. III is based on the better optional AA score from Comp. I. Should this result in another tie, the better result from the entire AA competition is considered and then the better optional score on the event the gymnast is to compete on.

4.4 Classification of Errors in the Execution of an Exercise
to be applied for errors on each apparatus and on Floor
Article 30

Type of error	Small error Ded. 0.10	Medium Error Ded. 0.20-0.30	Large Error Ded. 0.40-0.50
<i>Errors in Form</i>			
Bending of the arms, the legs and of the body Separation of the legs, wrong positioning of the hands, the head and of the feet	Barely noticeable deviation from the correct position of the head, the hands and of the feet Slight bending of the legs, arms or body, legs slightly apart (deviation from correct position up to 15°)	Pronounced bending of the arms, legs or of the body, pronounced opening of the legs (deviation from correct position over 15-30°)	Deviation over 30°
<i>Technical Errors</i>			
1. Walking in the handstand	Slightly shifting one arm	2 or 3 small steps	More than 3 steps
2. Interruption in the upward movement	Insufficient uniformity, bad form (posture)	Interruption slight disturbance in fluency of movement	
3. 2 or more attempts to arrive in hold or strength element		Repeated attempts to execute a static or strength element	More than 2 attempts to execute static or strength element
4. Strength elements executed with swing and elements of swing executed with strength	Strength element executed insufficiently slow and even, slightly slowing down during execution of swing elements	Brief interruption during execution of strength element pronounced slowing down during execution of swing elements, jerky execution	
5. Support scales, hanging scales and L-supports are not held horizontally, i. e. bent arm execution	Barely visible bending of the arms, the legs, or of the body, barely visible deviation from correct position (deviation from correct position up to 15°)	Slight bending of the arms, the legs or of the body Slight deviation from correct position of the body (over 15°-30°)	Over 30° (non-recognition if over 45°)
6. Duration of Hold Parts, 2 seconds		Held for only 1 second (deduction 0.20 pts.)	Not held at all, not recognized as hold part and possible deduction for combination

Type of Error	Small Error Ded. 0.10	Medium Error Ded. 0.20-0.30	Large Error Ded. 0.40-0.50
7. Loss of balance during landing of dismounts but also in FX if respective element must end in the basic stand	Slight unsteadiness in standing position (small step or hop)	Step or hop or several steps, touching floor with hands (or with one hand), incorrect body position (form)	Falling onto seat (ded. 0.50 pts.) Pronounced support on floor with arms
8. Lack of harmony, rhythm, flexibility	Insufficient stability, expression and fluency (evenness)	Leaving impression of instability, lack of precision, incorrect form	The deduction may be increased if these errors occur during the entire exercise
9. Elements and connections not conforming to proper technique	Slight technical error in execution of elements or connections	Technically incorrect execution of elements and connections	
10. Interruption in the exercise without a fall, deduction according to severity of violation	Interruption which slightly disturbs fluency of movement	Severe disturbance of fluency, pronounced loss of tempo (rhythm)	
11. Deduction for fall or for sitting on the apparatus during execution of exercise		Interruption of the exercise caused by hitting apparatus or sitting on apparatus	Falling onto apparatus during execution of exercise Fall 0.50 pts.
12. Executing saltos with legs apart	Barely noticeable separation of legs during execution of saltos	Pronounced separation of legs during execution of saltos	
13. Legs apart upon landing	Barely noticeable separation of legs during landing (up to approx. 15°)	Pronounced separation legs during landing (up to 30°)	Over 30°
14. Bent arms in handstand	Slightly bent arms in handstand (up to 30°)	Severely bent arms in handstand (over 30°)	
15. Unintentional falling out of the handstand		Back and forth movement in the handstand or pronounced deviation from the required vertical position	Falling out of the handstand
<i>Combination Errors</i>			
1. When the combination does not correspond with special requirement		Each time, a deduction of 0.30 pts.	

Floor exercise

Pommel horse

Rings

Vault

Parallel bars

Horizontal bar

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RIE

Type of error	Small Error Ded. 0.10	Medium Error Ded. 0.20-0.30	Large Error Ded. 0.40-0.50
2. For each intermediate swing		For each intermediate swing, deduction 0.30 pts.	
3. If the difficulty of the dismount does not correspond with the difficulty of the exercise	Executing a dismount which undoubtedly does not correspond with the difficulty of the exercise		
4. If an exercise is not ended with a dismount, or if the dismount is executed only partially		For partial execution of dismount, which obviously does not correspond with the difficulty of the exercise	Absence of dismount, deduction 0.50 pts.
5. If the exercise contains an element or a connection without value, i.e. they do not correspond with the difficulty of the exercise	For the execution of simple elements and connections	For inexplicable inclusion of elements, not corresponding with the difficulty of the exercise	
6. If an element is repeated more than once, even if the preceding or succeeding elements differ	Repeating elements of C and D value more than once	Repeating elements of B and A value more than once deduction 0.20 pts.	
7. When the combination strongly resembles the compulsory exercise		For executing 3 compulsory elements in consecutive order	For executing half of the compulsory exercise in the optional competition
8. When optional exercise is concluded with the compulsory dismount		For executing the compulsory dismount in the optional competition (deduction 0.30 pts.)	
9. If the gymnast executes compulsory exercise in optional competition he receives 0.00 pt.			
10. If the gymnast pushes off from the apparatus with feet to execute dismount			Deduction 0.50 pts.

Floor exercise

Pommel horse

Rings

Vault

Parallel bars

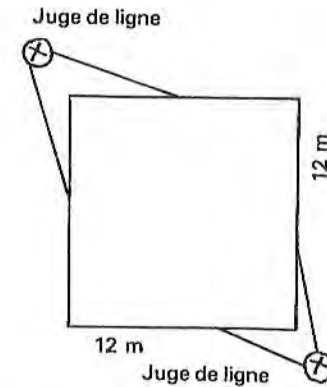
Horizontal bar

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Chapter 5

The Evaluation of Competition Exercises

5.1 Floor



Article 31

1. Specifics to the apparatus and specific requirements

The main content of the exercise should consist of acrobatic jumps, connected with acrobatic and gymnastic elements, i. e. handstands, elements of flexibility, strength and balance, to form a harmonious rhythmic routine.

Errors in composition are:

When simple steps or elements without value are performed, or when connections which are unaesthetic from a choreographical point of view are demonstrated.

If pauses of more than 1 second are taken prior to acrobatic connections.

From a choreographical point of view, the entire available floor space of 12 x 12 meters must be utilized in all directions. The gymnast may step onto the line but not over the line.

The duration of the floor exercise is 50 sec. minimum and 70 sec. maximum time, which will be verified by a *timer*.

An acoustic signal will be given after 50 seconds have lapsed and again after 70 seconds. The time will be measured from the first movement through the dismount which must end in a standing position with legs together.

The amount of the deduction for violations against the prescribed time duration (under 50 sec./over 70 sec.) will be determined by the time judge and submitted to the Superior Judge, who will take the appropriate deduction from the gymnast's final score.

Stepping outside the marked floor area will be controlled by 2 line judges who sit diagonally opposite each other near the FX area. Each line judge observes the 2 outer lines nearest him. Deductions for violations will be taken by the Superior Judge from the final score.

Pommel horse

Rings

Vault

Parallel bars

Horizontal bar

Specific requirements

- a. 3 different acrobatic connections with at least 1 C element
- b. 1 strength part of at least B value
- c. 1 static element as a balance element, on 1 leg or on 1 arm, 2 sec.

2. Execution requirements and errors in execution and combination

Type of Error	Small 0.10	Medium 0.20/0.30	Large 0.40/0.50
More than 3 running steps prior to acrobatic jumps	for C + D	for A + B	
Insufficient height during acrobatic jumps	slightly	pronounced	
Insufficient leg separation and/or lack of flexibility while performing gymnastic or static elements	slightly	0.20	
Knees and shoulders do not form a straight line during standing scale	slightly	0.20	
Touching floor with parts of the body where this is not required by element executed	+	+	
Entire FX area is not utilized	+		
Onesidedness in the selection of elements from the different structure groups	+	+	
Stepping outside the FX area, each time	+		
Exercise too short or too long in time duration	up to 2 sec.	up to 5 sec. 0.30	up to 10 sec. 0.40 more than 10 sec. 0.50
Pause prior to acrobatic connection more than 1 sec.	+		

3. Directives for awarding Bonus Points

Aside from the general requirements for ROV, the following directives serve as additional guidelines for awarding Bonus Points for Floor-Exercise:

- R = difficult acrobatic jumps and acrobatic jumps in direct connections
- O = new and unexpected transitions, connecting acrobatic jumps or series, working into gymnastic moves or vice versa

- V = above average height in the execution of acrobatic jumps
- unusual flexibility in elements of flexibility or in static elements
- masterful control of strength elements

4. Principles for the determination of categories of difficulty in Floor-Exercise





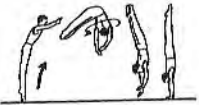

In case of doubt, the following rules and directives should be applied for the classification of difficulties:


- Each element is categorized as an independent element of difficulty.
- For the formation of acrobatic combinations, the following rule applies: when 2 bounding elements are connected, they will be categorized as 1 value part.
Example: Salto backward, Salto forward = C
If more than 2 bounding acrobatic elements are executed as a connection, the third acrobatic jump may lead to an increase in value.
Example: Whip back salto, Double salto, Salto forward = D + C
- An increase in value by one category is recognized, if an element is executed from a difficult starting position.
Example: Support scale (2 sec.), Press to handstand, as 2 C will be categorized as C + D
- Handsprings as a Pre/Element do not increase the value of the following element. Exceptions: neck or head kips (see Tables of Difficulties).
Example: Handspring, 1½ salto forward to roll out = A + C and NOT D
- A decrease in value occurs, when strength elements are executed with straddled legs.
Example: Support scale with legs together = C, with straddled legs = B
- A value Hold parts, which do not serve to fulfill specific requirements, do not have to be held for 2 seconds.


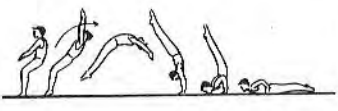

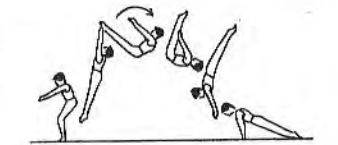
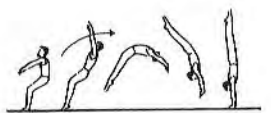
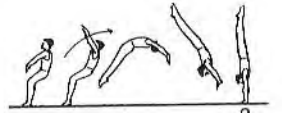


5. Structure groups





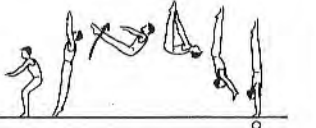



	Pages
i. Jumps	36-39
- forward	
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viii. Handsprings sideward and Saltos sideward	60-61
ix. Direct connections of Saltos	62-69

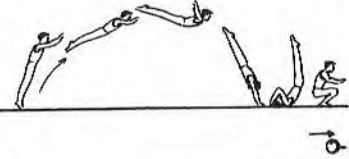
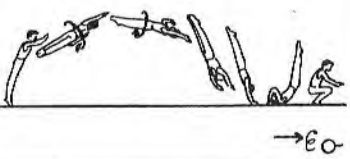
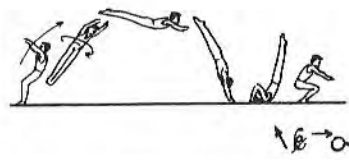
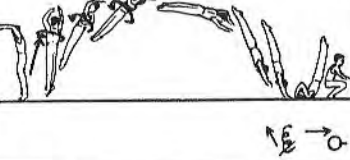

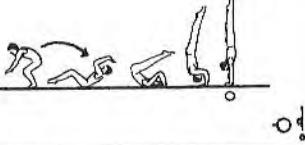


6. Tables of Difficulties

A Parts	B Parts
<p>Jumps forward ↗</p> <p>1. Jump forward to momentary handstand</p>  <p style="text-align: right;">↗</p>	<p>2. High leap forward to still handstand, 2 sec.</p>  <p style="text-align: right;">↗</p>
<p>5. Japanese jump with ¼ turn to momentary handstand</p>  <p style="text-align: right;">↗</p>	<p>6. Japanese jump with ¼ turn to still handstand, 2 sec.</p>  <p style="text-align: right;">↗</p>
<p>9. Jump forward with ½ turn to momentary handstand</p>  <p style="text-align: right;">↗</p>	<p>10.</p>
<p>13.</p>	<p>14. Jump forward with 1/1 turn to front leaning support</p>  <p style="text-align: right;">↗</p>

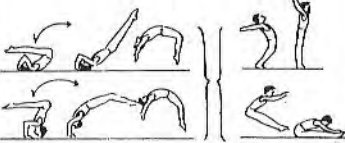
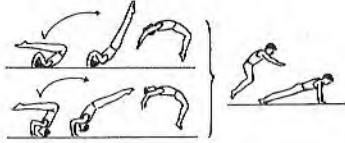
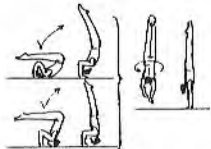

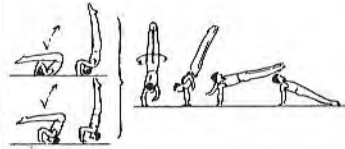
C Parts	D Parts
<p>3.</p>	<p>4.</p>
<p>7.</p>	<p>8.</p>
<p>11. Jump forward with ½ turn to still handstand, 2 sec.</p>  <p style="text-align: right;">↗</p>	<p>12.</p>
<p>15.</p>	<p>16.</p>

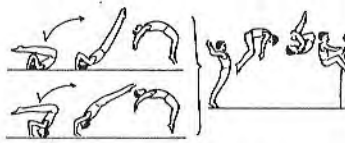
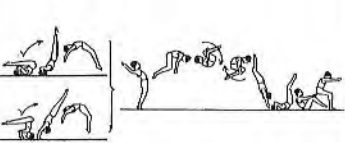
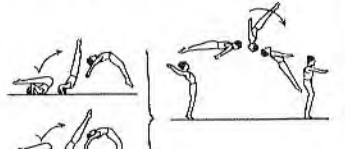
A Parts	B Parts
<p>Jumps backward ↖</p> <p>17. Jump backward to front leaning support</p> 	<p>18. Jump backward to chest roll to prone position</p> 
<p>21. Jump backward to neck stand and kip to stand</p> 	<p>22. Jump backward through piked position then stretch to front leaning support</p> 
<p>25. Jump backward to momentary handstand</p> 	<p>26. Jump backward to still handstand, 2 sec.</p> 
<p>29.</p> 	<p>30. Jump backward with 1/1 turn to front leaning support</p> 

C Parts	D Parts
<p>19.</p> 	<p>20.</p> 
<p>23.</p> 	<p>24.</p> 
<p>27. Jump backward through piked position then stretch to still handstand, 2 sec.</p> 	<p>28.</p> 
<p>31.</p> 	<p>32.</p> 

A Parts	B Parts
II. Rolls forward ○ 1. Hecht leap to roll 	2. Hecht leap forward with 1/1 turn to forward roll 
5. Hecht leap backward with 1/2 turn to roll forward 	6. Hecht leap backward with 1 1/2 turn to roll forward 
Rolls backward ○ 9. Roll backward to momentary handstand (Streuli) 	10. Roll backward to still handstand, 2 sec. 
13. Roll backward with 1/2 turn to momentary handstand 	14. Roll backward to momentary handstand with 1/1 turn, push off to handstand 

C Parts	D Parts
3.	4.
7.	8.
11.	12.
15.	16.

A Parts	B Parts
<p>III. Kips ◡</p> <p>1. Neck or head kip to stand or to sitting position</p>  <p style="text-align: right;">nll l. n</p>	<p>2. Neck or head kip to front leaning support</p>  <p style="text-align: right;">sa l. n</p>
<p>5.</p>	<p>6.</p>
<p>9. Neck or head kip with 1/2 turn to momentary handstand or to front leaning support</p>  <p style="text-align: right;">nll l. n</p>	<p>10. Neck or head kip with 1/2 turn to still handstand, 2 sec.</p>  <p style="text-align: right;">nll l. n</p>
<p>13.</p>	<p>14. Neck or head kip with 1/1 turn to rear leaning support</p>  <p style="text-align: right;">nll l. n</p>

C Parts	D Parts
<p>3. Neck or head kip to momentary stand, followed by salto fwd. tucked or piked</p>  <p style="text-align: right;">nll l. n</p>	<p>4. Neck or head kip to momentary stand followed by 1 1/2 salto fwd. to roll out</p>  <p style="text-align: right;">nll l. n</p>
<p>7.</p>	<p>8. Neck or head kip to momentary stand followed by salto forward stretched</p>  <p style="text-align: right;">nll l. n</p>
<p>11.</p>	<p>12.</p>
<p>15.</p>	<p>16.</p>


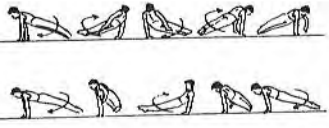



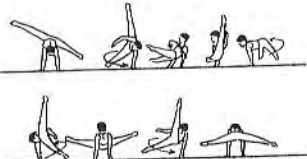
Pommel horse



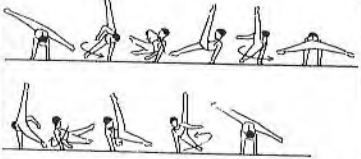


Rings

Vault

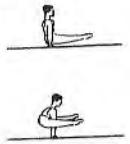

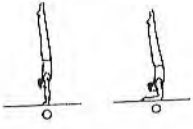
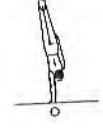


Parallel bars

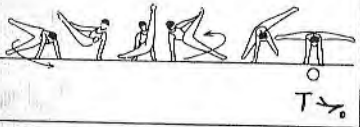



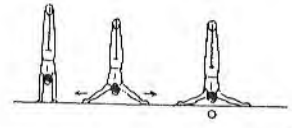

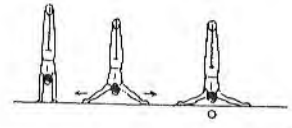

Horizontal bar

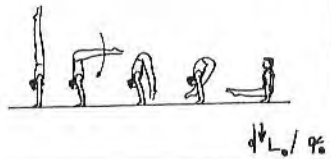
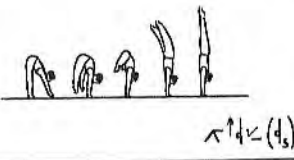
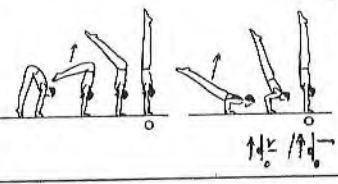
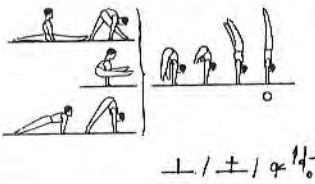
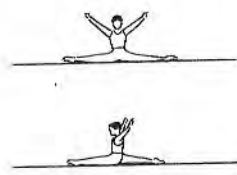
A Parts	B Parts
IV. Leg Circles and Thomas Flairs 1. Double leg circles  1	2. Double leg circles with 1/1 turn and continue double leg circles  1E1
5. American Straddle flank circle (Thomas Flair)  1T	6. Thomas Flair at least twice  2T
9. Variations of Breakdancing (not permitted to execute breakdancing elements on the head)  Bd	10. Thomas Flair with 1/2 spindle  TG1E
13.	14.

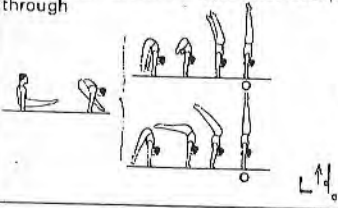
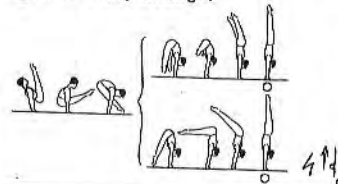
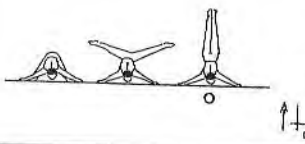
C Parts	D Parts
3.	4.
7. Thomas Flair to handstand  Td	8. Thomas Flair to handstand, lower to Thomas Flair (Gogoladse)  TdVT(Go)
11. Thomas Flair with 1/1 spindle  TG1E TG1E	12.
15. Thomas Flair with 1/2 spindle to handstand  TG1E1	16. Thomas Flair with 1/1 spindle to handstand  TG1E TG1E1

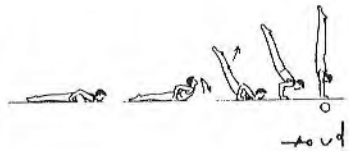
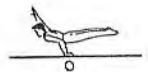
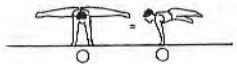
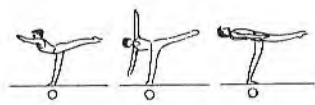
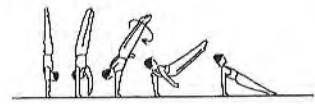
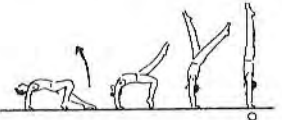
Pommel horse
 Rings
 Vault
 Parallel bars
 Horizontal bar

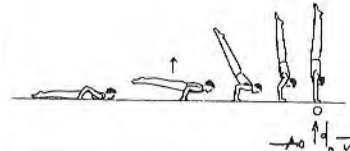
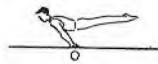
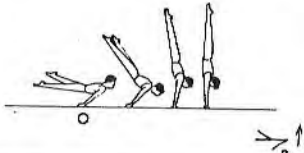
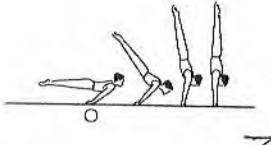
A Parts	B Parts
17.	18.
V. Strength and Hold Parts 1. L-Support or straddled L-Support  L / q	2. Free V-Support, 2 sec. 
5. Handstand 	6. Handstand on one arm, 2 sec. 
9. 	10. From a handstand: Slowly lower with moving arms sideward to headstand, 2 sec. 

C Parts	D Parts
19. Thomas Flair to free support scale, legs straddled, 2 sec.  T →	20. Thomas Flair to free support scale, 2 sec. (legs together)  T →
3. Free V-Support, body horizontal, 2 sec.  T →	4. 
7. 	8. Slowly raise to handstand on one arm, 2 sec. 
11. From a handstand: slowly lower while moving arms sideward to cross handstand, 2 sec. 	12. 

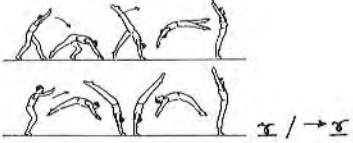
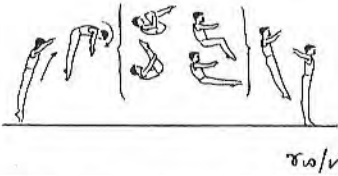
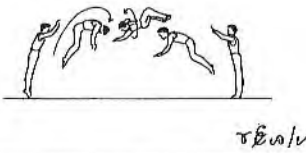
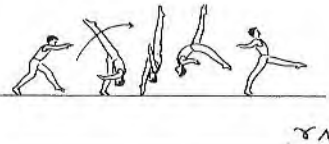
A Parts	B Parts
13.	14. From a handstand: Lower and stoop through, feet not touching floor, to L-Support, 2 sec. or: to straddled L-Support, 2 sec.
	
17. From a handstand with straddled legs: Raise bent body with straight arms to handstand (Swiss handstand)	18. Press to handstand with bent arms and straight body, or with straight arms and bent body (legs together, 2 sec.)
	
21.	22. From cross split, side split or straddled -L: Press bent body with straight arms to handstand, 2 sec. (legs together or straddled)
	
25. Cross or side split	26.
	

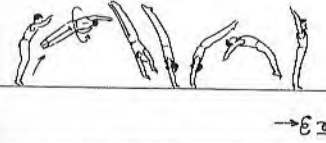
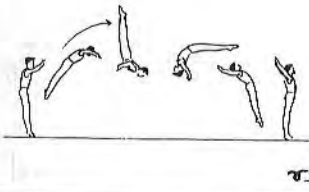
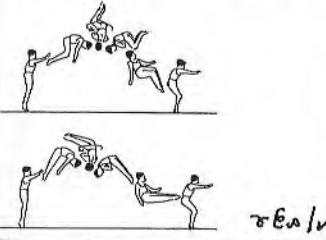
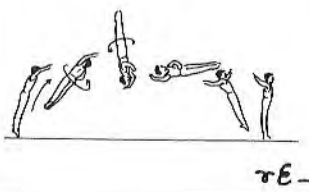
C Parts	D Parts
15.	16.
19.	20.
23. From L-Support: Stoop through, feet not touching floor, raise to handstand with bent body and straight arms, 2 sec. - also with straddled legs after stoop through	24. From V-Support: (body horizontal) stoop through, feet not touching floor and raise bent body with straight arms to handstand, 2 sec. (also with straddled legs after stoop through)
	
27. From a stand with straddled legs: raise bent body with straight arms to cross handstand, 2 sec.	28.
	


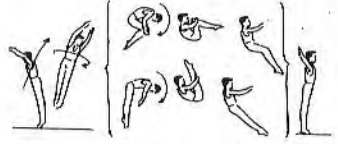
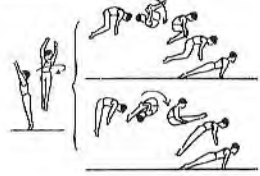
A Parts	B Parts
<p>29. From a prone position: Raise straight body with bent arms in a swinging motion to handstand</p> 	<p>30.</p>
<p>33. Elbow support scale on one arm</p> 	<p>34. Support scale with straddled legs, 2 sec.</p> 
<p>37. Standing scale frontways, sideways or rearways</p> 	<p>38.</p>
<p>41. From a handstand: Healy to rear leaning support</p> 	<p>42. From rear leaning support: one foot with bent knee placed onto floor, push off and raise to handstand, 2 sec.</p> 




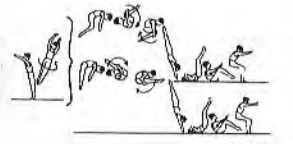
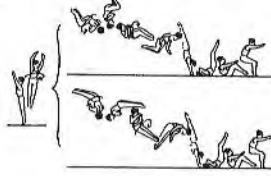

C Parts	D Parts
<p>31. From prone position: Raise the straight body with bent arms to handstand, 2 sec.</p> 	<p>32.</p>
<p>35. Free support scale, 2 sec., horizontal and with straight arms</p> 	<p>36.</p>
<p>39. Free support scale with straddled legs, 2 sec., and raise the straight body with straight arms and straddled legs to handstand</p> <p style="text-align: center;">B+C</p> 	<p>40. From free support scale, 2 sec., raise to handstand with straight body and straight arms</p> <p style="text-align: center;">C+D</p> 
<p>43.</p>	<p>44.</p>


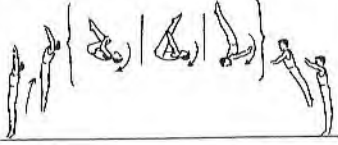


Horizontal bar
 Parallel bars
 Vault
 Rings
 Pommel horse

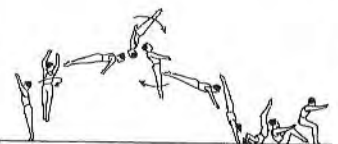
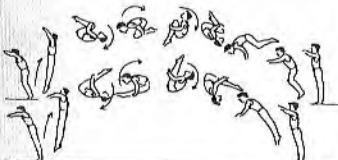
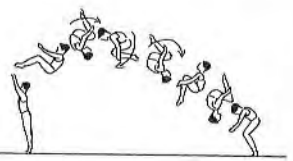
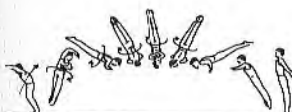
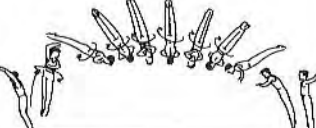
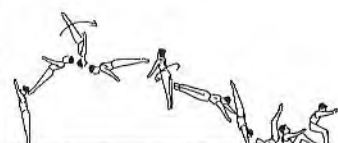
A Parts	B Parts
<p>VI. Handsprings forward and Saltos forward I / II</p> <p>1. Handspring forward or Jump forward, legs together, and handspring forward</p> 	<p>2.</p>
<p>5.</p>	<p>6. Salto forward tucked or piked to stand</p> 
<p>9.</p>	<p>10. Salto forward tucked or piked with 1/2 turn to stand</p> 
<p>13.</p>	<p>14. Front aerial walkover</p> 

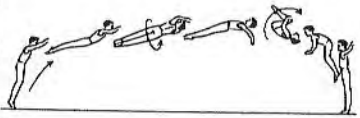
C Parts	D Parts
<p>3. Jump forward with 1/1 turn and handspring fwd. to stand</p> 	<p>4.</p>
<p>7. Salto forward stretched to stand</p> 	<p>8.</p>
<p>11. Salto forward tucked or piked with 1/1 turn to stand</p> 	<p>12. Salto forward stretched with 1/1 turn to stand</p> 
<p>15.</p>	<p>16.</p>

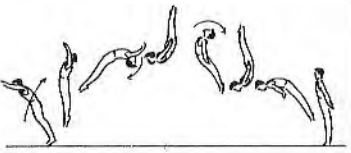
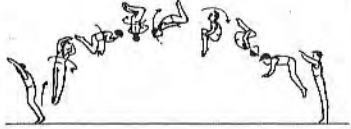

A Parts	B Parts
17.	18. Salto forward tucked or piked to front leaning support  TWS/V
21.	22. Jump backward with 1/2 turn and salto forward tucked, piked or stretched to stand (Twist fwd.)  TWS/1/2(Tw)
25.	26. Jump backward with 1/2 turn and salto forward tucked or piked to front leaning support  TWS/1/2/TWS
29.	30.


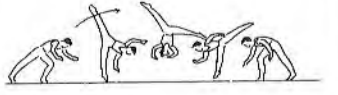
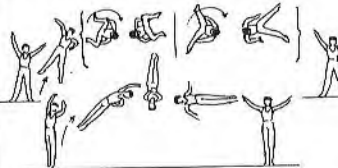
C Parts	D Parts
19. 1 1/2 Salto fwd. tucked or piked to roll forward  TWS/1 1/2/V	20. Double salto fwd. tucked to stand  TWS
23. Jump bkwd. with 1 1/2 turn and salto fwd. tucked or piked  TWS/1 1/2/V	24.
27. Jump bkwd. with 1/2 turn and 1 1/2 salto fwd. tucked or piked to roll fwd.  TWS/1 1/2	28. Jump bkwd. with 1 1/2 turn and salto fwd. tucked or piked to roll fwd. (Thomas)  TWS/1 1/2(Th)
31.	32. Jump bkwd. with 1/2 turn and double salto fwd. tucked to stand  TWS/1/2(Twd)


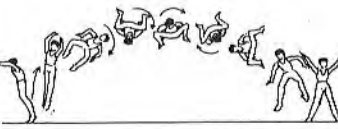
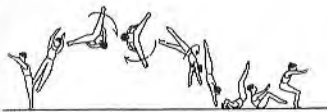
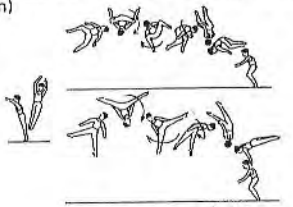
A Parts	B Parts
33.	34.
VII. Handsprings backward and Saltos backward <i>e/e</i> 1. Handspring backward to stand 	2. Salto backward, tucked, piked or stretched to stand (also executed as whip back salto)  <i>e ω/V/7/Te</i>
5.	6. Salto backward with 1/2 or 1/1 turn to stand
	 <i>e-od.E</i>
9.	10. Jump backward with 1/1 turn around longitudinal axis and salto backward tucked to stand
	 <i>↑Eω</i>

C Parts	D Parts
35.	36. Jump backward with 1/2 turn and 1/2 salto forward stretched to roll forward
	 <i>↑Eω-O</i>
3. Double salto backward tucked or piked to stand	4. Triple salto backward tucked to stand (Ljukin)
 <i>e ω/V</i>	 <i>ell ω</i>
7. Salto backward with 1 1/2 turns or with 2/1 turns to stand	8. Salto backward stretched with 2 1/2 turns or with 3/1 turns to stand
 <i>e-od.E</i>	 <i>e-od.E</i>
11.	12. 1 1/2 salto backward stretched with 1/2 turn to roll forward
	 <i>de-EO</i>




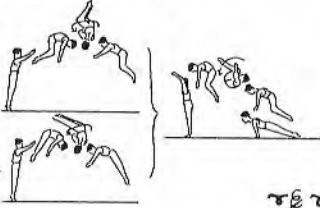


A Parts	B Parts
13.	14.
17.	18.
21.	22.
25.	26. Hecht leap fwd. with 1/2 turn and salto bkwd. tucked to stand  <i>1E u 10</i>

C Parts	D Parts
15.	16. Double salto backward stretched to stand  <i>ee -</i>
19.	20. Double salto backward, tucked, piked or stretched with 1/1 turn to stand (Tsukahara)  <i>(Ts) ee E u 10 / 1 -</i>
23.	24. Double salto backward tucked with 2/1 turns to stand (Double Tsukahara)  <i>ee u 10 E (Ts d)</i>
27.	28.


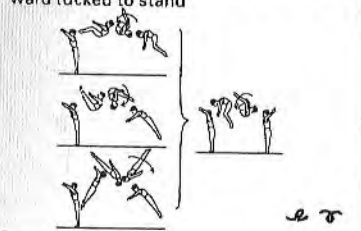
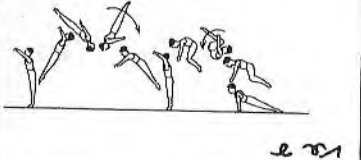
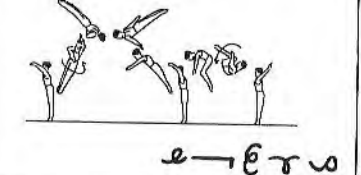
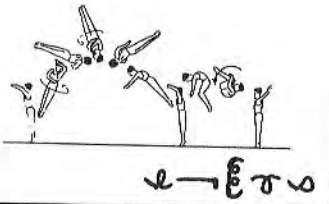
A Parts	B Parts
<p>VIII. Handsprings sideways and Saltos sideways Δ / es</p> <p>1. Handspring sideways (Cartwheel)</p>  <p style="text-align: right;">Δ</p>	<p>2. Free handspring sideways (Arabian)</p>  <p style="text-align: right;">λ</p>
<p>5.</p>	<p>6. Salto sideways tucked, piked or stretched to stand</p>  <p style="text-align: right;">$\text{es w/v} \rightarrow$</p>
<p>9.</p>	<p>10.</p>
<p>13.</p>	<p>14.</p>

C Parts	D Parts
<p>3.</p>	<p>4.</p>
<p>7. Salto sideways tucked or piked with $\frac{1}{2}$ or $\frac{1}{4}$ turn to stand</p>  <p style="text-align: right;">$\text{es } \frac{1}{2} \text{ od. } \frac{1}{4}$</p>	<p>8. Double salto sideways, tucked or piked to stand</p>  <p style="text-align: right;">es w/v</p>
<p>11. $1\frac{1}{2}$ salto sideways with legs straddled and $\frac{1}{4}$ turn to roll out (Li Yuejiu)</p>  <p style="text-align: right;">$\text{es } \frac{1}{4}$</p>	<p>12.</p>
<p>15.</p>	<p>16. Double salto sideways tucked, piked or stretched with $\frac{1}{4}$ turn to stand (Lou Yun)</p>  <p style="text-align: right;">$\text{es w/v} \rightarrow \frac{1}{4}$</p>


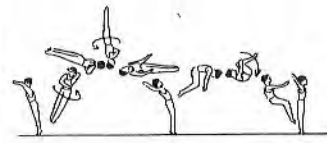
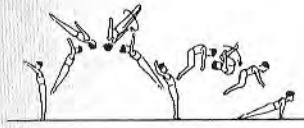
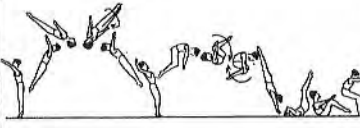
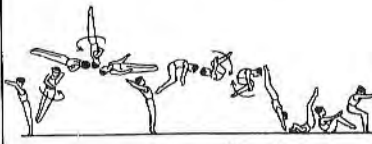
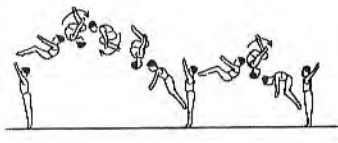
A Parts	B Parts
IX. Direct connections of saltos 1.	2.
5.	6.
9.	10.
13.	14.

C Parts	D Parts
3. Salto forward tucked and salto forward tucked to stand 	4. Salto forward tucked and 1½ Salto forward tucked to roll forward 
7. Salto forward tucked, salto forward tucked to front leaning support 	8.
11. Salto forward tucked or piked with ½ turn and salto forward tucked to front leaning support 	12. Salto forward stretched, salto forward stretched to stand 
15. Salto sideways tucked and salto sideways tucked to stand 	16.

A Parts	B Parts
17.	18.
21.	22.
25.	26.
29.	30.

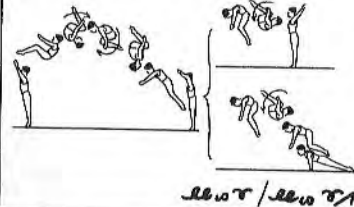
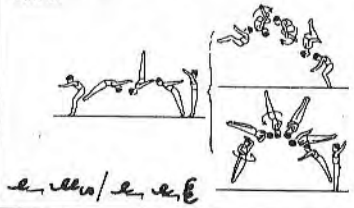
C Parts	D Parts
<p>19. Salto backward tucked, piked or stretched and salto backward tucked, piked or stretched to stand</p> 	20.
<p>23. Salto backward tucked, piked or stretched followed by direct salto forward tucked to stand</p> 	24.
<p>27. Salto backward stretched followed by direct salto forward tucked to front leaning support</p> 	28.
<p>31. Salto backward stretched with 1/1 turn followed by direct salto forward tucked to stand</p> 	<p>32. Salto backward stretched with 2/1 turns followed by direct salto forward tucked to stand</p> 

A Parts	B Parts
33.	34.
37.	38.
41.	42.
45.	46.

C Parts	D Parts
<p>35. Salto backward stretched with 1/1 turn followed by salto forward tucked to front leaning support</p>  <p style="text-align: center;">e - E 2 1</p>	<p>36. Salto backward stretched with 1 1/2 turns followed by salto forward tucked, piked or stretched to stand</p>  <p style="text-align: center;">e - 1 1/2 2</p>
<p>39. Salto backward stretched with 1/2 turn followed by salto forward to front leaning support</p>  <p style="text-align: center;">e - E 1/2 1</p>	<p>40. Salto backward stretched with 1/2 turn followed by 1 1/2 salto forward tucked to stand</p>  <p style="text-align: center;">e - E 1/2 1 1/2 2</p>
43.	<p>44. Salto backward stretched with 1 1/2 turns followed by 1 1/2 salto forward tucked to roll forward</p>  <p style="text-align: center;">e - 1 1/2 1 1/2 2 1 1/2 2</p>
47.	<p>48. Double salto backward tucked followed by salto backward tucked</p>  <p style="text-align: center;">e 1 1/2 1 1/2 2 1 1/2 2</p>

Pommel horse
Rings
Vault
Parallel bars
Horizontal bar

A Parts	B Parts
49.	50.
53.	54.
57.	58.
61.	62.

C Parts	D Parts
51.	52. Double salto backward tucked followed by salto forward tucked to stand or to front leaning support 
55.	56. Salto backward (whip back salto) followed by double salto backward tucked or salto backward stretched with 2/1 turns 
59.	60.
63.	64.

Pommel horse

Rings

Vault

Parallel bars

Horizontal bar



SPIETH
Turn- und Gymnastikgeräte



Approved by FIG

Spieth- Holztechnik GmbH
Zeppelinstrasse 12a
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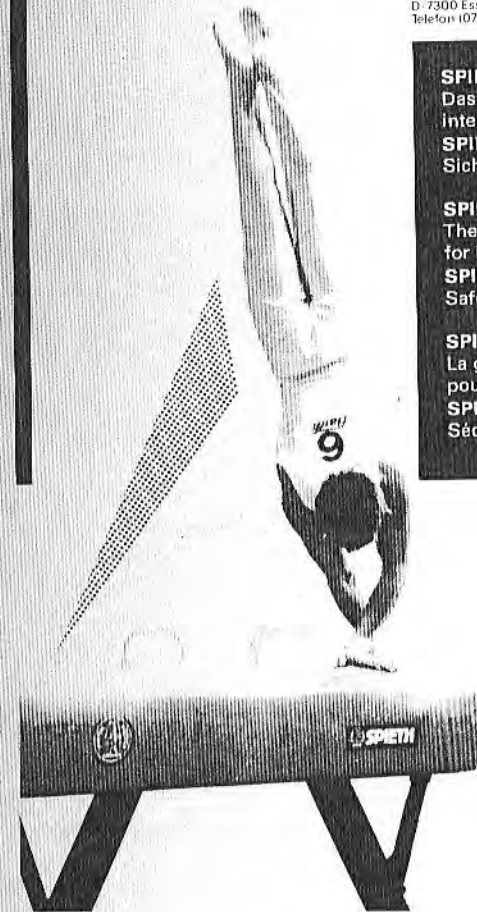
SPIETH-Turngeräte
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Pommel horse

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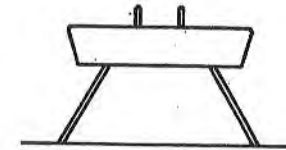
5.2 Pommel horse

Article 32

Height of apparatus: 105 cm

(measured from top of mat)

height of mat: 10 cm



1. Specifics to the apparatus and specific requirements

An exercise on pommel horse is characterized through different types of circular and pendulum swings in various positions of support, on all parts of the horse.

Of the circular swings, leg circles executed with the legs together should be predominant. Swings through the handstand position, with or without turns are permitted.

Elements from the different structure groups must be executed with swing and without the slightest interruption of the exercise. Pure strength elements are not permitted on this apparatus.

Errors in composition are:

- one sided selection of structure groups
- exercise is not executed on all 3 parts of the horse
- stopping in the handstand position.

Specific requirements

- a. 2 scissors in optional connection
- b. at least 1 element on 1 pommel
- c. at least 1 element of at least B value on each end of the horse

2. Execution Requirements and Errors in Execution and Combination

Besides the general requirements for execution and combination, the following specific criteria applies to this apparatus:

Type of Error	Small 0.1	Medium 0.2/0.3	Large 0.4/0.5
if 1 part of the horse is not used		0.30	
exercise not equally distributed over all 3 parts of the horse	2 parts	major difficulties distributed over 1 part 0.20	
for each missing scissor		0.30	
exercise composed from one-sided structure group	in part	entirely	
top of hip below shoulder of support arm during execution of scissors	slightly	pronounced	
Handstand element executed with visible strength	slightly	pronounced	

3. Directives for awarding Bonus Points

Aside from the general orientation, Bonus Points should be awarded for:

- R = difficult elements in consecutive order, especially on 1 pommel, i. e. complicated support position
- Swinging or hopping over multiple parts of the horse
- O = unexpected connection of structure groups
- demonstration of known structure groups in new positions of support, previously not seen
- V = extreme amplitude in swing, i. e. double leg circles, executed high above the ends of the horse
- height in the execution of pendulum swings (swings executed to or near the handstand position)
- Exceptional amplitude in leg separation, i. e. pendulum swings or flank circles with straddled legs

4. Principles for the categorization of difficulty on pommel horse

Categorization is based on the element executed first. As a rule, elements increase in value by one category, if they are executed with:

- hop sideways (travel hop)
- hopping or swinging over multiple parts of the horse
- executed in various support phases.



next to the pommel



between the pommels



on the horse with pommel between hands

Examples:

- Scissor backward = A part, with hop sideways = B part
- Side Travel frontways with one change of support = A part with 2 changes of support to other end of horse = C part
- Czechkehre = A part, between the pommels = B part

Principally, the same categorization applies to:

- scissors forward or backward
- spindles during flank forward or backward, in cross or side support
- leg circles or Thomas Flairs
- all swings (Kehre, Wende, Stöckli) with turns of 180 degrees are categorized as A parts

Travels over $\frac{2}{3}$ of the horse (hop over, or swing over) may be categorized as D parts (except travel flanks in side support).

For Travels in cross support, the following basic rule applies:

- over $\frac{1}{3}$ of the horse = at least B part
- over $\frac{2}{3}$ of the horse = at least C part
- over $\frac{3}{4}$ of the horse = D part

Breaking an element down into individual components is only permitted in exceptional cases.

Examples:

- over $\frac{2}{3}$ in 4 circles (Magyar) = D or B + C + B or 4 B
- over $\frac{2}{3}$ in 3 circles = D or C + B or 3 B



If additional leg circles are executed on or between the pommels, while travelling crossways over $\frac{2}{3}$ of the horse, each leg circle will be recognized as an *additional* difficulty according to the Tables of Difficulties (2 = C, 1 = B).

All spindles of 360° executed in 2 or less circles are always categorized as a D.

Connections executed to the handstand position do not increase the difficulty value of the preceding element.

Example:

Direct Stöckli B and Direct Stöckli A with back straddle to handstand, lower to support with straddled legs = C + B





The categorization of elements executed through the handstand is based on the following:

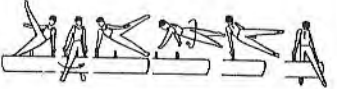
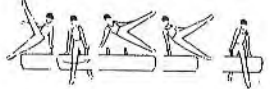
- Type of transition to the handstand (with straddled legs or with legs together)
- Type of lowering out of the handstand (to support with straddled legs or to leg circles, i. e. travel)
- Turns in the handstand position do not lead to a increase in value.

5. Structure groups

	Pages
I. Scissors	74- 77
- forward	
- backward	
II. Leg circles	78- 80
- in side support	
- in cross support	
- spindles	
III. Travels	80- 86
- in side support	
- in cross support	
IV. Thomas Flairs	86- 92
- in side support	
- in cross support	
V. Kehre/Direct Stöckli	92- 97
VI. Wendeswings	98-105
- forward	
- backward	
VII. Stöckli reversed/flank turns (Dreh flanks)	106-107
VIII. Elements through the handstand	108-112
IX. Dismounts	112-117
- straddled or from Thomas Flairs	
- from leg circles	
- handsprings	

6. Tables of difficulties

A Parts	B Parts
I. Scissors forward 1. Scissor forward  X	2. Scissor forward with 1/2 turn (also with hop)  XE / XTE
5.	6.
9.	10. Scissor forward with travel hop sideways  X↑W
13.	14. Scissor forward with travel hop sideways and 1/2 turn  X↑W⊕


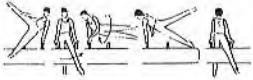
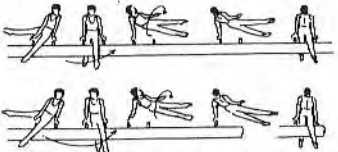
C Parts	D Parts
3.	4.
7. Scissor forward with 1/4 turn and scissor backward with 1/4 turn (double scissor forward)	8. Scissor forward with 1/4 turn and scissor backward with 1/4 turn with travel/hop sideways (double scissor with travel hop sideways)  X X↑W
11.	12. Scissor forward with travel hop sideways from one end of the horse to the other end (2/3)  X↑W ^{2/3}
15. Scissor forward with 1/2 turn through cross support rearways on one pommel (scissor forward with counter turn, Daggett)	16.
XG48	




Rings



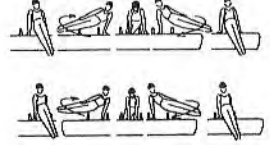


Vault





Parallel bars

Horizontal bar








A Parts	B Parts
<p>Scissors backward</p> <p>17. Scissor backward</p>  <p style="text-align: right;">x</p>	<p>18. Scissor backward with 1/2 turn</p>  <p style="text-align: right;">x 1/2</p>
<p>21.</p>	<p>22. Scissor backward with travel hop sideways or: Scissor backward with 1/2 turn and travel hop sideways</p>  <p style="text-align: right;">x ↑ W / x ↑ W 1/2</p>
<p>25.</p>	<p>26.</p>
<p>29.</p>	<p>30.</p>

C Parts	D Parts
<p>19.</p>	<p>20.</p>
<p>23.</p>	<p>24. Scissor backward with travel hop sideways from one end of the horse to other end</p>  <p style="text-align: right;">x ↑ W 2/3</p>
<p>27. Scissor bkwd. with 1/4 turn and scissor fwd. with 1/4 turn (double scissor bkwd.)</p>  <p style="text-align: right;">x</p>	<p>28.</p>
<p>31. Scissor bkwd. with 1/2 turn through cross support rearways on one pommel (scissor bkwd., with counter turn - Daggett)</p>  <p style="text-align: right;">x G 1/2</p>	<p>32.</p>


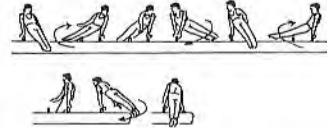


A Parts	B Parts
<p>II. Double Leg Circles in side support</p> <p>1. Double leg circles in side support on the pommels or on end of horse</p>  <p style="text-align: right;">1</p>	<p>2. Double leg circles in side support on one pommel, 1x</p>  <p style="text-align: right;">1</p>
<p>5.</p>	<p>6. Double leg circles in side support between the pommels or on the horse with pommel between the hands, 1x</p>  <p style="text-align: right;">1</p>
<p>in cross support</p> <p>9. Double leg circles in cross support frontways on end of horse</p>	<p>10. Double leg circles in cross support on one pommel, 1x</p>  <p style="text-align: right;">1Q</p>
<p>13.</p>	<p>14. Double leg circles in cross support rearways on end of horse, 1x</p>  <p style="text-align: right;">1Q</p>






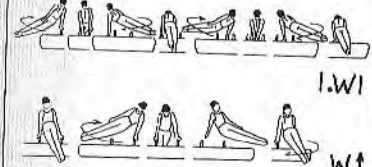
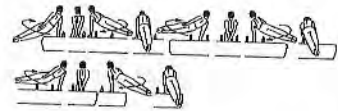
C Parts	D Parts
<p>3. Double leg circles in side support on one pommel, at least 2x</p>  <p style="text-align: right;">2</p>	<p>4.</p>
<p>7. Double leg circles in side support between the pommels or on the horse with pommel between the hands, at least 2x</p>  <p style="text-align: right;">2</p>	<p>8.</p>
<p>11. Double leg circles in cross support on one pommel, at least 2x</p>  <p style="text-align: right;">2</p>	<p>12.</p>
<p>15. Double leg circles in cross support rearways on one end of the horse, at least 2x</p>  <p style="text-align: right;">2Q</p>	<p>16.</p>

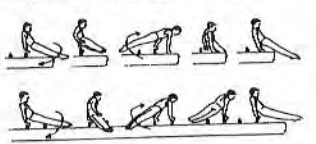
Horizontal bar Parallel bars Vault Rings



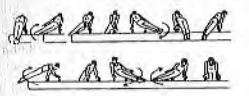


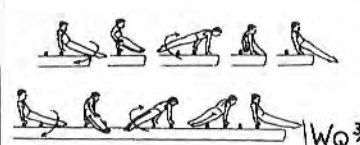


A Parts	B Parts
17.	18. Double leg circles in cross support between the pommels, 1x  1Q
spindles 21. Double leg circles in side support, ¼ spindle to cross support  G ₃	22. Double leg circles with ¼ turn around longitudinal axis in side support on the pommels or on end of horse (½ spindle)  G ₁₈
25. Cross support frontways on end of horse: double leg circles with ¼ spindle to side-support  QG ₃	26. Cross support frontways on end of horse: double leg circles with ½ spindle to cross support  QG ₁₈
III. Travels in side support 1. Double leg travel circles sideways (in support)  W/W	2. Tramlot. Tramlot direct  Tr/Tr _d

C Parts	D Parts
19. Double leg circles in cross support between the pommels, at least 2x  2Q	20.
23. Double leg travel circles in side support frontways on one pommel: flank fwd., ¼ spindle to cross support with flank fwd. on the same pommel and flank bkwd. with ¼ turn to side support frontways on the pommels  W⊙G ₉	24. From side support frontways: 1/1 spindle inside of 2 double leg circles  G ₁₈ G ₁₈ ⊙
27. Double leg circles with 1/1 turn in cross support in 3 circles or ¼ spindle inside of 2 circles  ⊙G ₉ G ₁₈ G ₉ /⊙G ₁₈ G ₉	28. From cross support frontways at the end of horse: 1/1 spindle inside of 1 double leg circle (Magyar spindle) or inside of 2 double leg circles  ⊙G ₃₆ (MS)/⊙G ₁₈ G ₁₈
3. From support frontways at end of horse: travel hop over the pommels to support rearways on other end of horse	4. From side support frontways next to the pommels: travel hop over the pommels to side support rearways next to the pommels on other end of horse (2/3)  W ₃ W _W

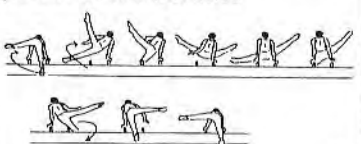

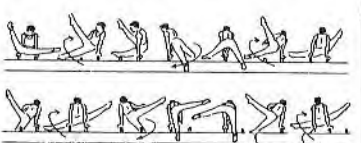

A Parts	B Parts
<p>5. From side support frontways on one pommel in first half of travel circle sideways followed by wende swing fwd. with 1/2 turn and change of support to side support frontways</p>  <p style="text-align: right;">XV18</p>	<p>6. From side support frontways on one pommel: first half of travel circle sideways followed by direct Stöckli A</p>  <p style="text-align: right;">X/SA</p>
<p>9.</p>	<p>10. Double leg travel circles in side support frontways with support between the pommels</p>  <p style="text-align: right;">IWI</p>
<p>13. Double leg travel circles rearways</p>	<p>14. Double leg travel circles in side support rearways (in support or with hop), at least 1x</p>  <p style="text-align: right;">.W/.W↑</p>
<p>17.</p>	<p>18.</p>




C Parts	D Parts
<p>7. From support rearways: double leg travel circles with 1/2 spindle to support frontways</p>  <p style="text-align: right;">WG18</p>	<p>8. From support frontways on end of horse: 2x double leg travel circles with 1/2 spindle to other end of horse (2/3)</p>  <p style="text-align: right;">WG18 WG18</p>
<p>11. From side support frontways on one end of the horse: double leg travel circles with support between the pommels to other end of horse (2/3)</p>  <p style="text-align: right;">IW3/3</p>	<p>12.</p>
<p>15. From side support rearways: double leg travel circles with hop change to support frontways followed by double leg travel circles with hop change to support frontways next to the pommels</p>  <p style="text-align: right;">.W↑W↑</p>	<p>16. From side support rearways at end of horse: travel hop over both pommels to support frontways on other end of horse, 2/3 (Yamawaki)</p>  <p style="text-align: right;">.W↑ (Ya)</p>
<p>19. Double leg travel circles in side support rearways with support between the pommels or from side support frontways = double leg travel circles with hop to support rearways (Magyar with hop)</p>  <p style="text-align: right;">I.WI W↑</p>	<p>20. Double leg travel circles in side support rearways with support between the pommels over 2/3 (from end to end)</p>  <p style="text-align: right;">I.W3/3</p>

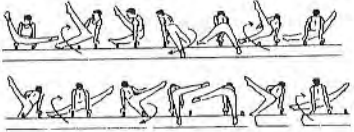

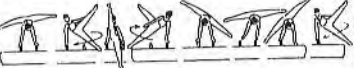

A Parts	B Parts
21.	22.
25.	26.
Travels in cross support 29.	30. Double leg travel circles fwd. or bkwd. in cross support from one part of the horse to the other part or from one pommel to the other pommel ($\frac{1}{2}$)  WQ
33.	34.



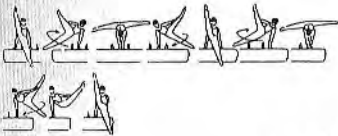



C Parts	D Parts
23. Double leg travel circles in side support rearways on one pommel with $\frac{1}{2}$ spindle to support frontways  .WG 18	24. 2x double leg travel circles in side support rearways with $\frac{1}{2}$ spindle from one end of the horse to the other end ($\frac{2}{3}$)  .WG 18 WG 18
27. Double leg travel circles in support rearways; whereby the second hand is supported on the same pommel, followed by wende swing forward with $\frac{1}{2}$ turn or followed by kreiskehre fwd.  XWV 18 / XW K 18	28. From support rearways: double leg travel circles with hop and $\frac{1}{2}$ turn over $\frac{1}{3}$ of the horse to side support frontways on other end of the horse  .WTE $\frac{3}{3}$
31. 2x double leg travel circles fwd. or bkwd. over 2 parts of the horse ($\frac{2}{3}$)  WQ $\frac{2}{3}$	32. From cross support frontways on end of the horse: 4x travel circles fwd. to cross support rearways on other end of horse ($\frac{2}{3}$ Magyar travel) - also: travel circles over $\frac{1}{3}$ in 3 circles  WQ $\frac{2}{3}$
35. Double leg travel circles fwd. or bkwd. over one pommel (with support on end of horse and between the pommels)  WQ $\frac{2}{3}$	36. From cross support frontways on end of horse: double leg travel circles fwd. or bkwd. 2x to other end of horse ($\frac{2}{3}$ Billisercev)  WQ $\frac{2}{3}$

Horizontal bar Parallel bars Vault Rings

A Parts	B Parts
37.	38.
41.	42. Double leg travel circles fwd. or bkwd. with 1/4 spindle to side support
<p>IV. Thomas Flairs in side support</p> <p>1. Thomas Flair in side support on the pommels or on end of horse</p>  <p style="text-align: right;">T</p>	<p>2. Thomas Flair in side support <i>between</i> the pommels or on the horse with pommel between the hands, 1x</p>  <p style="text-align: right;">IT</p>
<p>5. Thomas Flair with 1/2 turn (Czechkehre)</p>  <p style="text-align: right;">CT</p>	<p>6. Thomas Flair with 1/2 turn (Czechkehre) with support <i>between</i> the pommels (Li Ning)</p>  <p style="text-align: right;">ICT</p>

C Parts	D Parts
39.	40. From cross support rearways on end of horse: travel circles backward 4 x to cross support frontways on other end of horse (Sidavo Travel) also: with 3 travel circles over 1/2
43. From cross support frontways on end of horse: double leg travel circles with 1/2 spindle to cross support rearways on one pommel	44. From cross support frontways on end of horse: double leg travel circles with 1/2 spindle 2x to cross support rearways on one pommel (1/2)
 <p style="text-align: right;">WQG₁₈</p>	 <p style="text-align: right;">WQG₁₈ WQG₁₈</p>
3. Thomas Flair in side support <i>between</i> the pommels or on the horse with pommel between the hands, 2x	4.
 <p style="text-align: right;">I2T</p>	
7. Thomas Flair with 1/4 turn to cross support frontways on one pommel, Stöckli A or B with hop	8.
<p style="text-align: right;">TQ @ SA/B</p>	

A Parts	B Parts
9.	10.
13. Thomas Flair with travel frontways w.o.c.	14. Thomas Flair with travel frontways with support between the pommels
	
WT	WT
17.	18. Thomas Flair with travel hop frontways
	
	WT
21.	22. Thomas Flair with travel rearways
	
	.WT

C Parts	D Parts
11. From side support on the pommels: Thomas Flair with 1/2 spindle	12. From side support on the pommels: Thomas Flair with 1/2 spindle, 2x (1/1 spindle)
	
TG ₁₈	TG ₁₈ TG ₁₈
15. From side support on end of horse: Thomas Flair and travel with support between the pommels to other end of horse (2/3)	16.
	
WT ^{3/3}	
19.	20. Thomas Flair with travel hop from one end of the horse to the other end
	
	WT
23. From support on end of horse: Thomas Flair and travel rearways with support between the pommels	24. Thomas Flair and travel rearways from one end of the horse to the other end (2/3), with support between the pommel
	
.WT	.WT ^{3/3}

Rings

Vault

Parallel bars

Horizontal bar

A Parts	B Parts
25.	26.
<p>in cross support</p> <p>29. From cross support frontways on end of horse: Thomas Flair 1x or 2x</p> <p style="text-align: right;">QT</p>	<p>30. From cross support frontways on one pommel or between the pommels: Thomas Flair 1x</p> <p style="text-align: right;">QT</p>
33.	34. Thomas Flair in cross support rearways on end of horse, 1x
37.	38. From cross support: Thomas Flair with travel circles fwd. or bkwd. from one part of the horse to another or from pommel to pommel

C Parts	D Parts
27. Thomas Flair with travel hop rearways	28. From support on end of horse: Thomas Flair with travel hop rearways to other end of horse (2/3)
<p style="text-align: right;">.W↑T</p>	<p style="text-align: right;">.W↑3/3T</p>
31. Cross support on one pommel or between the pommels: Thomas Flair 2x	32. From cross support frontways on end of horse: Thomas Flair with 1/2 spindle, 2x (1/1 spindle)
<p style="text-align: right;">QT</p>	<p style="text-align: right;">QTG1/2 QTG1/2</p>
35. Thomas Flair in cross support rearways on end of horse, 2x	36.
<p style="text-align: right;">2QT</p>	
39. Thomas Flair in cross support with travel circles fwd. or bkwd., 2x (2/3)	40. From cross support on end of horse: Thomas Flair with travel circles fwd. or bkwd. to other end of horse (2/3)
<p style="text-align: right;">WQT 2/3</p>	<p style="text-align: right;">WQT 2/3</p>

A Parts	B Parts
41.	42.
45. Straddled Schwaben flank (Deutsch)	46. 3x Straddled Schwabenflank (Chaguinina Hop)
DT	DDDT
V. Kehre, Direct Stöckli 1. Kreiskehre (Double rear from pommel to end of horse) or: double rear to cross support on one pommel	2. Stöckli
K ₁₈ / K ₉	K ₁₈ K ₁₈
5.	6. From side support rearways on the pommels: kehrswing backward with 1/2 hop turn to side support rearways on the pommels
	K ₁₈ ↑



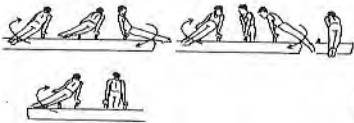
C Parts	D Parts
43. Thomas Flair in cross support with travel circles and 1/2 spindle	44. Thomas Flair in cross support with travel circles and 1/2 spindle, 2x (1/1 spindle)
WQ G ₁₈ T	WQ G ₁₈ T WQ G ₁₈ T
47.	48.
3. Direct Stöckli A without grasping with the second hand followed by Reverse Stöckli 270°	4. From side support frontways on the pommels: kehrswing fwd. with 1/1 turn to support rearways on the pommels (double rear with 1/1 turn)
K ₉ U ₂₇	K ₃₆
7. From support rearways on the pommels, Kehrswing backward with 1/2 hop turn to side support rearways on one pommel and Kreiskehre to support rearways	8. From support rearways on the pommels: double leg circles and kehrswing backward with 1/2 spindle and hop change to support rearways on the pommels, 2x
K ₁₈ ↑ K ₁₈	K ₁₈ ↑ K ₁₈ ↑









Rings

Vault

Parallel bars

Horizontal bar

A Parts	B Parts
Direct Stöckli A 9.	10. Direct Stöckli A  SA
13.	14.
Direct Stöckli B 17.	18. Direct Stöckli B  SB
21.	22. Direct Stöckli B followed by: Kreiskehre fwd. or wendeswing fwd. or double leg travel circles  SBK ₁₈ / - V ₁₈ / - W

C Parts	D Parts
11. Direct Stöckli A with support of second hand next to the pommel followed by wendeswing fwd. with 1/2 turn to side support frontways next to the pommel (Terao)  SA V ₁₈	12. Direct Stöckli A with travel hop sideways and change of support to other end of horse  SA W
15. From cross support frontways on end of horse: Direct Stöckli A, 2x between the pommels or on the horse with pommel between the hands  SA SA	16. From cross support frontways on end of horse: Triple Stöckli A between the pommels or on the horse with pommel between the hands (Borkai)  3x SA
19. Direct Stöckli B, 2x on one pommel  SB SB	20. Triple Direct Stöckli B on one pommel (Nikolay)  3x SB
23. Direct Stöckli B followed by kehrswing fwd. with 1/4 turn to cross support rearways on one pommel and double leg circles on one pommel  SB K ₃ Q	24. Direct Stöckli B, 2x on one pommel and kehrswing fwd. with 1/4 turn to cross support rearways and double leg circles on one pommel  SB SB K ₃ Q


Rings

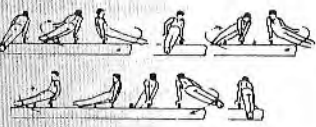





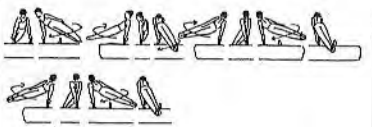
Vault


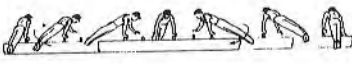


Parallel bars

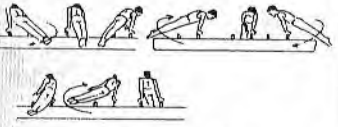




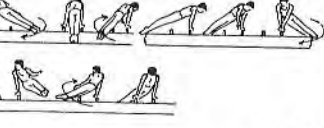
Horizontal bar


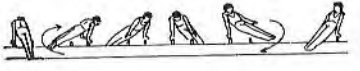



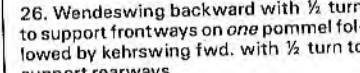

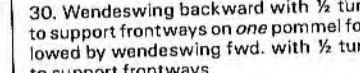
Appendix


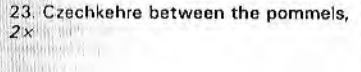

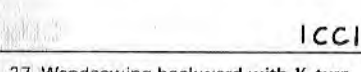

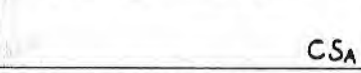
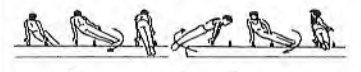

A Parts	B Parts
25.	26. Direct Stöckli B followed by travel circles frontways to support on the other pommel, flank fwd. with travel circles and change of support to support rearways  SBW
29.	30.
33.	34.
37.	38.

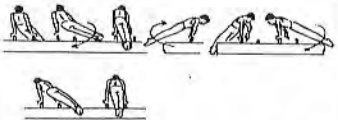



C Parts	D Parts
27. Direct Stöckli B followed by Direct Stöckli A on one pommel  SB SA	28.
31. Direct Stöckli B and wendeswing fwd. with 1/2 turn on one pommel followed by travel flank  SBV1/2W	32. Direct Stöckli B followed by Russian wendeswing on one pommel  SB(®)
35. Direct Stöckli B followed by wendeswing fwd. with 1/2 turn and Reverse Stöckli to other end of horse  SBV1/2U1/2	36. Direct Stöckli B followed by wendeswing forward with 1/2 turn and reversed Stöckli to other end of horse directly followed by wendeswing fwd. with 1/4 turn (Hayase)  SBV1/2U1/2V2/3 1/4
39. Direct Stöckli B with double leg circles in side support on one pommel, 1x  SB⊙	40. Direct Stöckli B followed by double leg circles on side support on one pommel, 2x  SB⊙



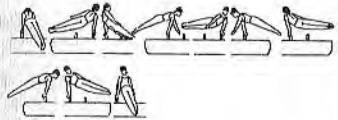



A Parts	B Parts
<p>VI. Wendeswings forward</p> <p>1. From side support frontways: wendeswing fwd. with ½ turn and change of support to side support frontways followed by travel circles to side support rearways on other end of horse</p>  <p style="text-align: right;">V₁₈W</p>	<p>2. From side support frontways on one end of horse: wendeswing fwd. with ½ turn to support frontways on the pommels followed by reverse Stöckli to support frontways on other end of horse</p>  <p style="text-align: right;">V₁₈U₁₈</p>
<p>5.</p>	<p>6. From side support frontways on one end of horse: wendeswing fwd. with ½ turn to support frontways on the pommels followed by Czechkehr</p>  <p style="text-align: right;">V₁₈C</p>
<p>9.</p>	<p>10. From side support frontways on one end of horse: wendeswing fwd. with ½ turn followed by travel hop</p>  <p style="text-align: right;">V₁₈W†</p>
<p>13.</p>	<p>14.</p>



C Parts	D Parts
<p>3. From side support frontways on the pommels: wendeswing fwd. with ½ turn (changing grasp) to side support frontways on one pommel followed by Czechkehr to side support frontways</p>  <p style="text-align: right;">V₁₈C</p>	<p>4. From side support on end of horse: Russian wendeswing without support on the pommels to side support on other end of horse (Tong Fei)</p>  <p style="text-align: right;">R₃₆³/₃ (TF)</p>
<p>7. From side support frontways on end of horse: wendeswing fwd. with ½ turn to support frontways on the pommels followed by Russian wendeswing (360°)</p>  <p style="text-align: right;">V₁₈R₃₆</p>	<p>8. From side support frontways on end of horse: wendeswing fwd. with ½ turn to support frontways on the pommels followed by Russian wendeswing on one pommel (360°)</p>  <p style="text-align: right;">V₁₈(R)</p>
<p>11. From side support frontways on the pommels: wendeswing fwd. with ½ turn to support frontways on one pommel, change of grasp and reversed Stöckli to support frontways</p>  <p style="text-align: right;">V₁₈U₁₈</p>	<p>12.</p>
<p>15. From side support frontways on the pommels: wendeswing fwd. with ½ turn to side support frontways on one pommel, change of grasp and kreiskehre to support rearways on the pommels</p>  <p style="text-align: right;">V₁₈K₁₈</p>	<p>16.</p>


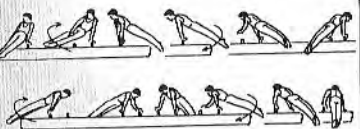
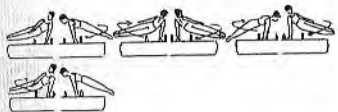

A Parts	B Parts
Swiss 17. Simple Swiss  <p style="text-align: right;"><i>S_e</i></p>	18. Double Swiss  <p style="text-align: right;"><i>S_d</i></p>
backward 21. Czechkehre  <p style="text-align: right;"><i>C</i></p>	22. Czechkehre between the pommels  <p style="text-align: right;"><i>ICI</i></p>
25. 	26. Wendeswing backward with ½ turn to support frontways on <i>one</i> pommel followed by kehrswing fwd. with ½ turn to support rearways  <p style="text-align: right;"><i>CK₁₈</i></p>
29. 	30. Wendeswing backward with ½ turn to support frontways on <i>one</i> pommel followed by wendeswing fwd. with ½ turn to support frontways  <p style="text-align: right;"><i>CV₁₈</i></p>








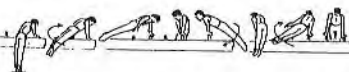
C Parts	D Parts
19. Double Swiss, 2x  <p style="text-align: right;"><i>S_dS_d</i></p>	20. 
23. Czechkehre between the pommels, 2x  <p style="text-align: right;"><i>ICCI</i></p>	24. 
27. Wendeswing backward with ½ turn in side support frontways on one pommel followed by Direct Stöckli A  <p style="text-align: right;"><i>CS_A</i></p>	28. 
31. Wendeswing backward with ½ turn to side support frontways on one pommel followed by Direct Stöckli B  <p style="text-align: right;"><i>CS_B</i></p>	32. Wendeswing backward with ½ turn to side support frontways on one pommel, followed by Direct Stöckli B, 2x on the same pommel  <p style="text-align: right;"><i>CS_BCS_B</i></p>









A Parts	B Parts
33.	34. Wendeswing backward with ½ turn to side support frontways on one pommel followed by wendeswing bkwd. with ½ turn to side support frontways on the pommels  CU ₁₈
37.	38. Wendeswing backward with ½ turn to side support frontways on the pommels followed by reverse Stöckli to support frontways  CU ₁₈
41. From side support frontways on the pommels: wendeswing backward with ¼ turn to cross support frontways on one pommel followed by wendeswing forward with ¼ turn to side support frontways on the pommels (Russian wendeswing)  R	42. Russian wendeswing with 360° turn  R ₃₆
45.	46.

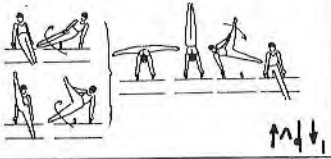
C Parts	D Parts
35.	36. From support frontways, one hand on the pommel, Czechkehre w. o. inward flank followed by wendeswing fwd. with ½ turn to side support frontways on the pommels followed by reverse Stöckli to end of horse (¾)  CV ₁₈ U ₁₈ ¾
39. Czechkehre without inward flank between the pommels followed by wendeswing 270° to support frontways next to the pommels (Kroll)  U ₁ V ₂₇	40.
43. Russian wendeswing with 540° turn  R ₅₄	44. Russian wendeswing with 720° turn  R ₇₂
47. Russian wendeswing on one pommel to side support frontways on the pommels  R	48. Russian wendeswing on one pommel to side support frontways on the same pommel  R


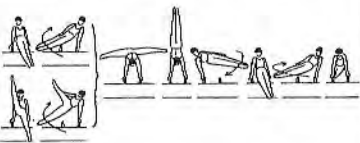
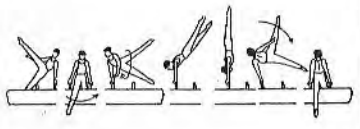
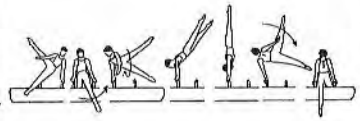
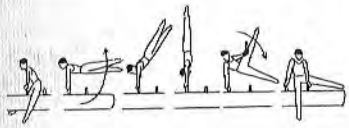
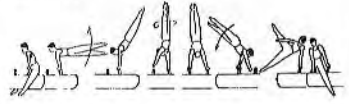
A Parts	B Parts
49.	50.
53.	54.
57. Schwaben flank in side support rearways (Deutsch)	58. From side support rearways, 3x Deutsch to side support rearways on end of horse (Chaguinian)
	
	DDD
61.	62.

C Parts	D Parts
51. Russian wendeswing with 360° turn between the pommels	52.
	
R ₃₆	
55. Russian wendeswing to side support frontways on the pommels followed by reverse Stöckli to support frontways	56.
	
R ₃₆ U ₁₈	
59. Chaguinian between the pommels	60.
	
DDD	
63. Russian wendeswing to side support frontways on the pommel followed by Kreiskehre to support rearways	64.
	
R ₃₆ K ₁₈	



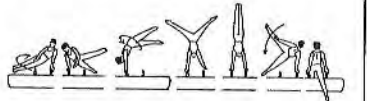
A Parts	B Parts
VII. Reverse Stöckli/Drehflank 1. Reverse Stöckli to support frontways  U ₁₈	2. Reverse Stöckli followed by Reverse Stöckli with intermediate support to side support frontways on the pommels  U ₁₈ U ₁₈
5.  U ₁₈ †	6. From side support rearways on end of horse: Reverse Stöckli with hop to side support frontways on the pommels  U ₁₈ †
9.  U ₁₈ V ₁₈	10. From support rearways: Reverse Stöckli to side support frontways on the pommels followed by wendeswing fwd. with 1/2 turn and change of support to support frontways on other end of horse  U ₁₈ V ₁₈
13. From side stand frontways, left hand on one pommel, right hand on end of horse: wendeswing backward with 1/2 turn to side support frontways on the pommels (Drehflanke)  U ₁₈	14. Drehflank (flank turn) to side support frontways on one pommel followed by Czechkehr or Kreiskehre  U ₂₇ C / U ₁₈ K ₁₈

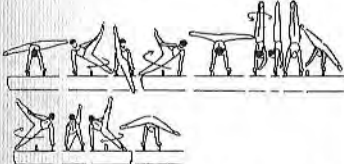
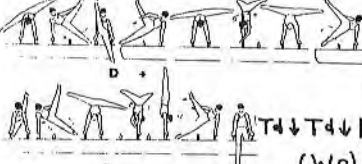
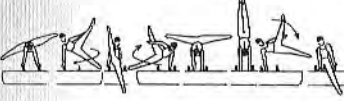
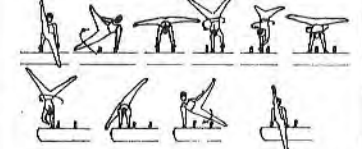
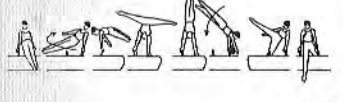
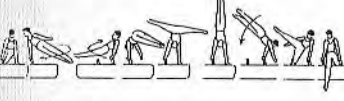
C Parts	D Parts
3.  U ₁₈ R ₅₄	4. From side support rearways on the pommels: wendeswing backward with 360° turn with support on one hand to side support frontways on the pommels  U ₃₆
7. Reverse Stöckli followed by Russian wendeswing with 540° turn  U ₁₈ R ₅₄	8. From side support rearways on end of horse: reverse Stöckli with hop change to side support frontways on end of horse next to the pommels (2/3) (Konishi)  U ₁₈ †
11. Reverse Stöckli followed by Double Swiss on end of horse  U ₁₈ S _d	12. From side support rearways next to the pommels: reverse Stöckli over both pommels followed by wendeswing fwd. with 1/2 turn to side support frontways next to the pommels on end of horse (Hayase)  U ₁₈ 2/3 V ₁₈
15. Drehflank (flank turn) followed by reverse Stöckli to support frontways  U ₃₆	16.  U ₃₆

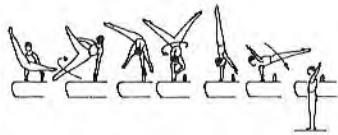
A Parts	B Parts
<p>VIII. Elements through the handstand from undercut or leg cut backward</p> <p>1.</p>	<p>2. From side support rearways, or from side support with straddled legs: leg cut or undercut backward through the handstand and lower to support with straddled legs</p> 
<p>5. from a scissor</p>	<p>6.</p>
<p>9.</p>	<p>10.</p>
<p>13.</p>	<p>14.</p>





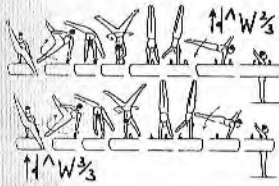
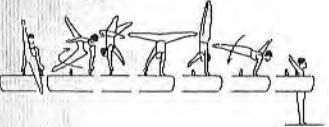
C Parts	D Parts
<p>3. Leg cut or undercut backward through the handstand and lower to <i>Thomas Flair</i></p> 	<p>4. Leg cut or undercut backward through the handstand and lower to <i>Double leg circles</i></p> 
<p>7.</p>	<p>8. Scissor forward with 1/4 turn through the handstand on one pommel, lower to support with straddled legs (<i>Li Ning</i>)</p> 
<p>11.</p>	<p>12. Scissor backward with 1/4 turn through the handstand on one pommel, lower to support with straddled legs</p> 
<p>15. From cross support with straddled legs on one pommel: travel scissor backward with 1/4 turn through the handstand to side support with straddled legs on the pommels</p> 	<p>16. From cross support with straddled legs on one pommel: travel scissor backward through the handstand with 1/4 turn and handspring sideward to support with straddled legs on other end of horse (<i>Gabitov</i>)</p> 




Rings
Vault
Parallel bars
Horizontal bar

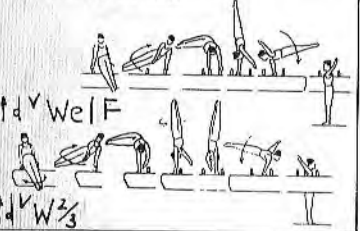


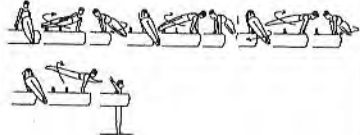
A Parts	B Parts
<p>from Thomas Flair</p> <p>17.</p>  <p style="text-align: right;">T↓↓₁</p>	<p>18. Thomas Flair through the handstand and lower to support with straddled legs</p>  <p style="text-align: right;">T↓↓₁</p>
<p>21.</p>	<p>22.</p>
<p>25.</p>	<p>26.</p>
<p>29.</p>	<p>30. Simple Swiss through the handstand and lower to support with straddled legs</p>  <p style="text-align: right;">Se↓₁</p>




C Parts	D Parts
<p>19. Thomas Flair through the handstand (with or without turn) and lower to Thomas Flair (Tippelt)</p>  <p style="text-align: right;">T↓↓T (Ti)</p>	<p>20. Thomas Flair through the handstand with 1/2 turn and lower to Thomas Flair through the handstand with 1/4 turn and lower to support with straddled legs (Wang Chongsheng)</p>  <p style="text-align: right;">T↓↓T↓↓₁ (Wa)</p>
<p>23. Thomas Flair through the handstand with support <i>between</i> the pommels and lower to support with straddled legs</p>  <p style="text-align: right;">IT↓↓₁</p>	<p>24. Thomas Flair through the handstand and travel over 1/2 to end of horse, lower to Thomas Flair with support on the horse with pommel between the hands</p>  <p style="text-align: right;">T↓W^{1/2}↓T</p>
<p>27. Reverse Stöckli through the handstand with straddled legs and lower to support with straddled legs</p>  <p style="text-align: right;">U₁₈↓₁</p>	<p>28.</p>
<p>31. Direct Stöckli A with straddled legs through the handstand and lower to support with straddled legs</p>  <p style="text-align: right;">Sa↓₁</p>	<p>32.</p>

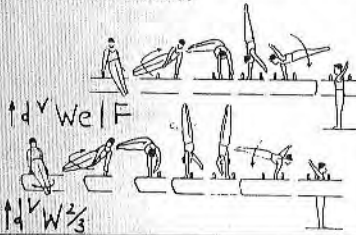


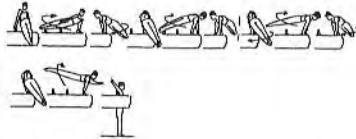
A Parts	B Parts
<p>from double leg circles</p> <p>33.</p>	34.
37.	38.
<p>IX. Dismounts</p> <p>straddled or from Thomas Flair</p> <p>1.</p>	<p>2. Swing through the handstand with straddled legs and wende or flank to dismount</p>  <p>↑d^we F</p>
5.	6.

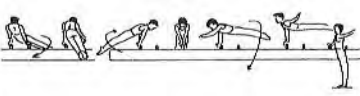

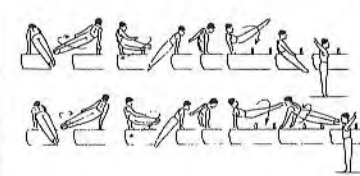
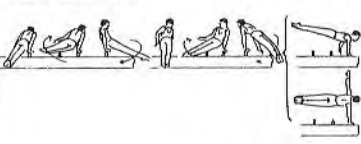
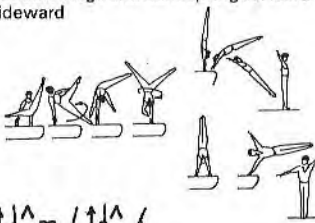
C Parts	D Parts
<p>35. Double leg circles through the handstand and lower to support</p>  <p>^ ↑ d ↓ </p>	<p>36. Leg circles through the handstand and lower to Thomas Flair</p>   <p>^ ↑ d ↓ T</p>
39.	<p>40. Reverse Stöckli through the handstand and lower to support with straddled legs (Geraskov)</p>  <p>U18 d ↓ </p>
<p>3. Swing to handstand with straddled legs and travel turns over 3/4 of the horse or 1/2 of the horse</p>  <p>↑d^W 3/4</p> <p>↑d^W 1/2</p>	4.
<p>7. Reverse Stöckli through the handstand with straddled legs</p>  <p>U18 d ^</p>	8.



A Parts	B Parts
<p>from double leg circles</p> <p>9.</p>	<p>10.</p>
<p>13.</p>	<p>14.</p>
<p>17. Schwaben flank (Deutsch) to wende dismount</p>  <p>DWe</p>	<p>18. Chaguinian to wende dismount</p>  <p>DDDWe</p>
<p>21.</p>	<p>22. On end of horse: Russian wende swing to wende dismount</p>  <p>R₃₆We</p>

C Parts	D Parts
<p>11. Swing through the handstand, legs together, and wende or flank dismount or travel turns over $\frac{3}{4}$ of the horse</p>  <p>↑d^vWe F</p> <p>↑d^vW$\frac{3}{4}$</p>	<p>12.</p>
<p>15.</p>	<p>16. Reverse Stöckli through the handstand, legs together</p>  <p>U₁₈₄^v</p>
<p>19.</p>	<p>20.</p>
<p>23. Russian wendeswing with 540° turn at end of horse and Deutsch to wende dismount</p>  <p>R₅₄We</p>	<p>24. Russian wendeswing with 720° turn on end of horse and Deutsch to wende dismount</p>  <p>R₇₂We</p>

A Parts	B Parts
<p>from double leg circles</p> <p>9.</p>	<p>10.</p>
<p>13.</p>	<p>14.</p>
<p>17. Schwaben flank (Deutsch) to wende dismount</p>  <p>DWe</p>	<p>18. Chaguiian to wende dismount</p>  <p>DDD We</p>
<p>21.</p>	<p>22. On end of horse: Russian wende swing to wende dismount</p>  <p>R₃₆ We</p>

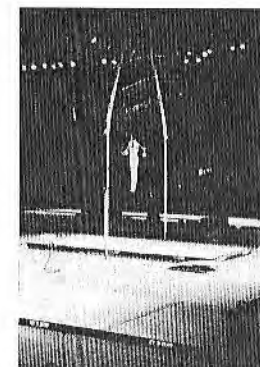
C Parts	D Parts
<p>11. Swing through the handstand, legs together, and wende or flank dismount or travel turns over 1/2 of the horse</p>  <p>↑d^vWe 1/2 F</p> <p>↑d^vWe 1/2</p>	<p>12.</p>
<p>15.</p>	<p>16. Reverse Stöckli through the handstand, legs together</p>  <p>U₁₈₄^v</p>
<p>19.</p>	<p>20.</p>
<p>23. Russian wendeswing with 540° turn at end of horse and Deutsch to wende dismount</p>  <p>R₅₄ We</p>	<p>24. Russian wendeswing with 720° turn on end of horse and Deutsch to wende dismount</p>  <p>R₇₂ We</p>

A Parts	B Parts
<p>25. From side support rearways on the pommels: wendeswing backward with 1/2 turn to side support frontways on one pommel followed by wende to dismount</p>  <p style="text-align: right;">C We</p>	<p>26. From side support frontways on the pommels: wendeswing forward with 1/2 turn to support frontways followed by Deutsch to wende dismount</p>  <p style="text-align: right;">V18 D We</p>
<p>29. Kehre or Kehre with 1/2 turn</p>  <p style="text-align: right;">K/KE</p>	<p>30. Direct Stöckli A to side support frontways on one pommel with one arm, followed by reverse Stöckli to wende or flank dismount</p>  <p style="text-align: right;">SAU18 We F</p>
<p>Handsprings/Saltos</p> <p>33.</p>	<p>34.</p>
<p>37.</p>	<p>38. Swing through the handstand with straddled legs and handspring forward or sideward</p>  <p style="text-align: right;">↑↓^± / ↑↓^Δ</p>

C Parts	D Parts
<p>27.</p>	<p>28.</p>
<p>31.</p>	<p>32.</p>
<p>35. At end of horse: Deutsch and salto backward tucked</p>  <p style="text-align: right;">D₁₈</p>	<p>36.</p>
<p>39. At end of horse: Deutsch and salto forward piked</p>  <p style="text-align: right;">D₁₈</p>	<p>40.</p>

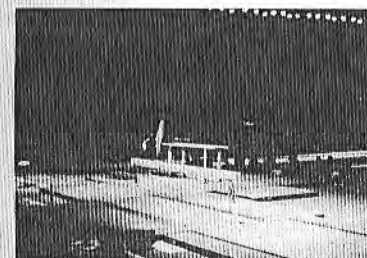


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5.3 Rings

Article 33

Ring height: 255 cm
(measured from top of mat)
Height of mat: 20 cm



1. Specifics to the apparatus and specific requirements

An exercise on the rings is composed of Swing, Strength and Hold parts in about equal proportions. These parts and combinations are executed in a hang position, to or through a support position or to or through the handstand position, and execution with straight arms should be predominant. In modern gymnastics, swinging and strength elements are combined to create a routine. The swinging of the ropes, while executing a Hold part, will be penalized as an error.

Errors in combination are:

if the exercise consists mainly of Strength and Hold parts,
if legs are straddled outward during the execution of swing elements,
if an atypical straddling of the legs occurs during the execution of strength elements (example: cross with straddled legs)

Specific requirements

- a. 2 different handstands of at least B value (2 sec.), 1 executed with swing, 1 executed with strength
- b. 1 static strength part of at least B value (2 sec.)
- c. 1 optional B value strength part

2. Execution Requirements and Errors in Execution and Combination

Aside from the general requirements for execution and combination, the following specific criteria is applicable on this event.

Type of Error	Small 0.1	Medium 0.2/0.3	Large 0.4/0.5
touching ropes with feet or other parts of the body	slightly	pronounced	support
onesided selection of elements from various structure groups only swings fwd.	slightly	pronounced	
only swings bkwd.	slightly	pronounced	
mostly swing elements	slightly	pronounced	
mostly strength elements	slightly	pronounced	
executing strength elements with swing or vice versa	slightly	pronounced	

Type of Error	Small 0.1	Medium 0.2/0.3	Large 0.4/0.5
deviation from prescribed position of strength holds	slightly	pronounced	not held, not recognized
strength elements not held for 2 sec.		1 sec. only 0.20	not held, not recognized
swinging of the ropes during hold parts	during 1 element	during entire exercise	

3. Directives for awarding Bonus Points

Aside from the general principles, Bonus Points may be awarded for:

- R = for an unusual combination of difficult strength or swing elements.
- O = for the rare combination of swing and/or strength elements or for innovative transitions (from downward to upward or vice versa).
- V = for extreme amplitude, parallel arm position during swings, perfection in performing strength elements for unusual height of dismounts.

4. Principles for categorizing difficulty

- Direct transitions from swing to strength, lead to an increase in value.

Example: support scale, 2 sec. = C/Part, from back uprise = D/Part

- Strength Hold parts are recognized as such, if they are held for at least 1 sec.; without a noticeable hold or if a pronounced deviation from the prescribed position occurs, they are not recognized as a value part.

- Strength combinations may lead to an increase in value, if the succeeding element or elements is/are executed from a more difficult starting position or followed by additional strength hold parts.

Example: cross (2 sec.), press to L-support = B + C

or support scale (2 sec.), press (straight) to handstand = C + D

- The ending position, determines the value of a swing element in the following categories:

through the handstand or near handstand position (mostly B)

to the handstand (mostly C)

Dismounts in a backward direction with multiple turns are given the same value, regardless whether executed in a tucked or piked position.

An increase in value by one category occurs when the dismount is executed in a stretched/piked position or vice versa.

Dismounts executed in a forward direction with multiple turns are, generally speaking, one category higher than saltos backward. (Exception: double salto forward piked with 1/2 turn)

5. Structure groups

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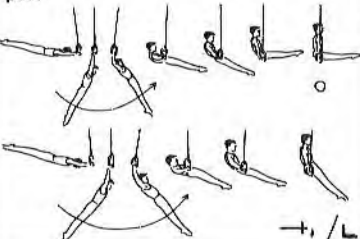
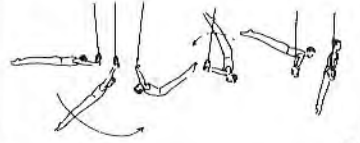
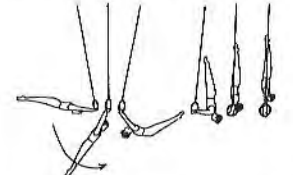
- I. Forward swings through the hang 122-124
 - Stemme
 - Felge, Giant swings

Pages

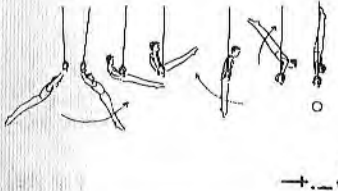

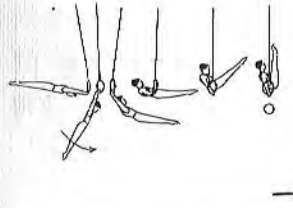
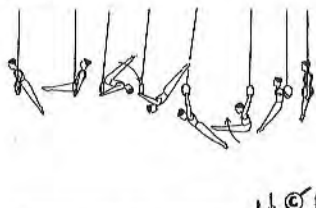
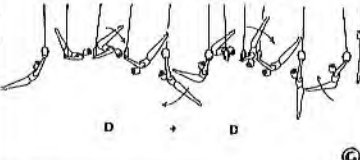
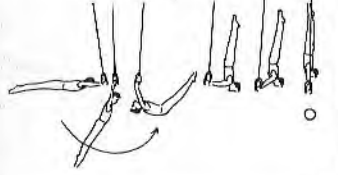
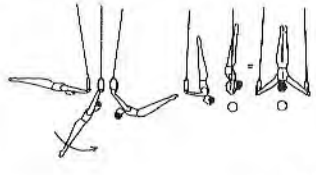
- II. Backward swings through the handstand 124-128
 - Stemme, Giant swings
- III. Crossing of the ropes 128-129
- IV. Kips 130-131
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- VI. Strength handstands and Hold parts 136-139
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6. Tables of difficulties



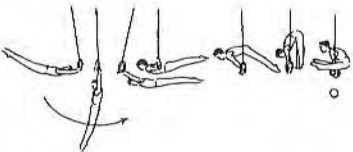
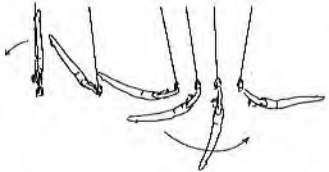
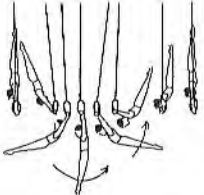
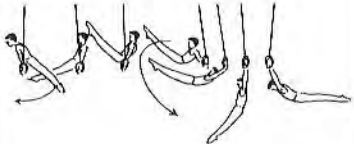
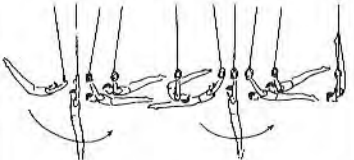

A Parts	B Parts
1. Forward Swings through the hang Stemme 1.	2. Stemme forward to support or L-support 
5.	6.
9.	10.
Felge upward swing and dislocate 13. Felge upward swing to support 	14. Felge upward swing with straight arms through the handstand or with bent arms to the handstand 

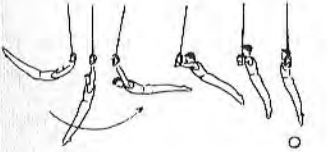
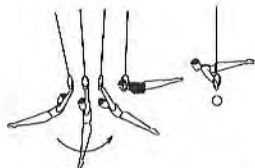
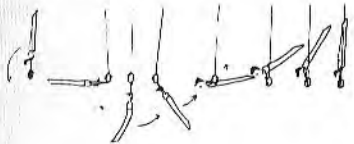
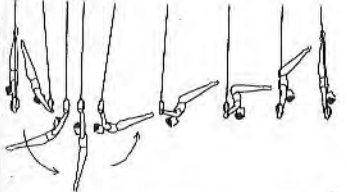
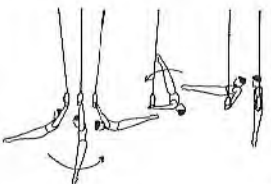
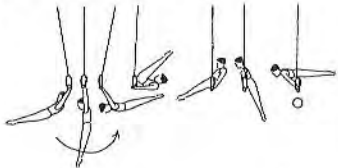


C Parts	D Parts
3. Stemme forward to support and rearward swing to handstand 	4. From a hang: Back toss to hang rearways followed by Stemme fwd. to support (Li Ning) 
7. Stemme forward to V support, 2 sec. 	8. From support: Back toss to hang rearways and Stemme forward to support (Li Ning 2) 
11.	12. From a hang: Back toss to hang rearways and Stemme fwd. through support followed by back toss to hang rearways and Stemme fwd. to support (Czech Giant) 
15. Felge upward swing with straight arms to handstand 	16. Felge upward swing with straight arms to inverted cross, 2 sec. 

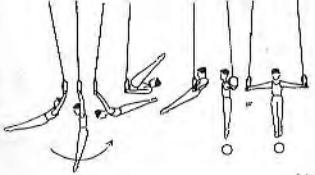
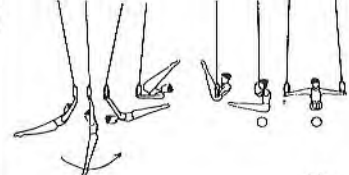
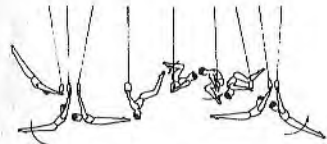
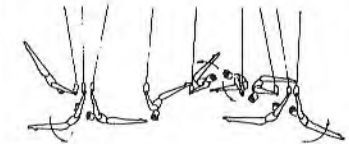
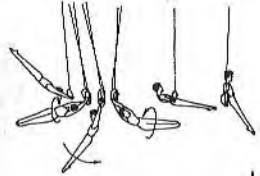
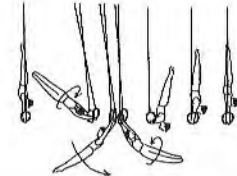
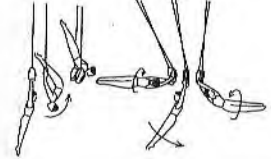
A Parts	B Parts
17.	18. Felge upward swing to support with straddled legs supported above the hands (Deltchev) Fq (De)
21. Handstand: Fall backward with forward swing in hang d↓i	22. Giant swing backward with straight arms through momentary handstand o/
25. Dislocate backward piked or stretched e	26.
II. Rearward swings through the hang Stemme, dislocate 1. Stemme backward to support t i	2. Stemme backward with straight arms through momentary handstand t d

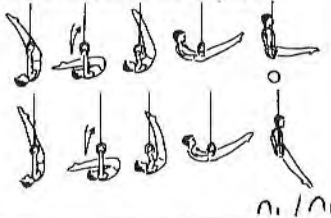
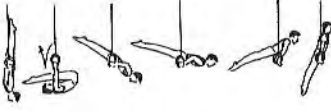
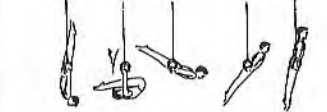
C Parts	D Parts
19. Felge upward swing with straight arms to cross, 2 sec. F↑	20. Felge upward swing to free support scale, 2 sec. F→
23. Giant swing backward with straight arms to handstand o/	24.
27.	28. Tucked double Felge backward to forward swing in hang (Guczoghy) .F↖. F↗ (Guc)
3. Stemme backward with straight arms to handstand t d	4. Stemme backward to inverted cross, 2 sec. t ↓

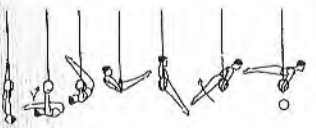
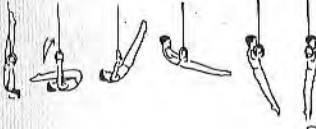
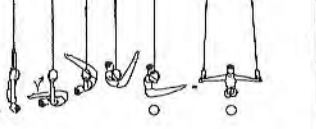
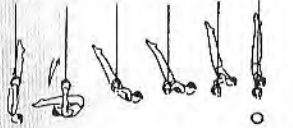
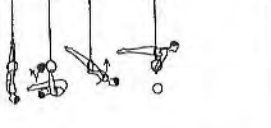
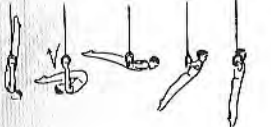
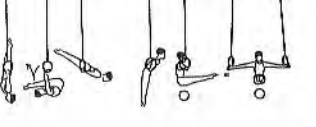
A Parts	B Parts
5.	6. Stemme backward to straddled L-support  + q
9. Handstand: Fall forward to rearward swing in hang  d ↓ i . -	10. Giant swing fwd. with straight arms through momentary handstand  o - d
13. Forward swing in support and rearward swing in hang  l - ↓ i	14.
17. Inlocate piked or stretched  σ √	18. Honma Stemme to support or L-support  σ i (Ho)

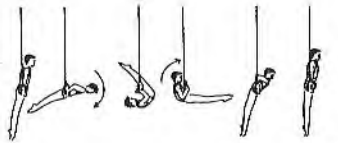
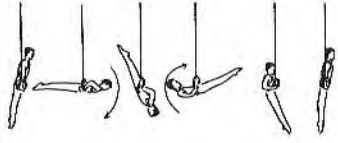
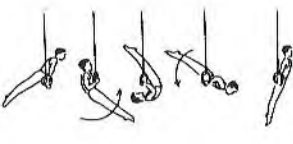
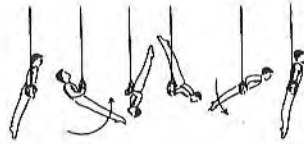
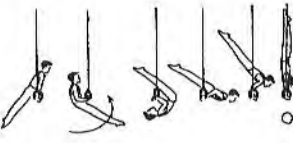
C Parts	D Parts
7. Stemme backward to cross, 2 sec.  + † o	8. Stemme backward with straight arms to free support scale, 2 sec.  + † o
11. Giant swing fwd. with straight arms to handstand  o - d	12.
15. Russian Giant Swing  o - d	16.
19. Honma Stemme with straight body to support  Ho -	20. Honma Stemme to rearward swing in support swing to handstand or: to support scale, 2 sec.  Ho - † o

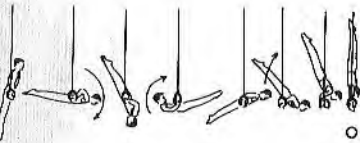
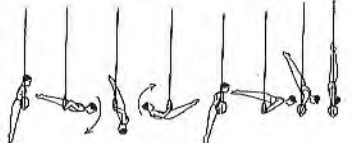
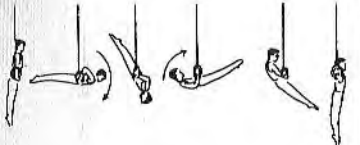
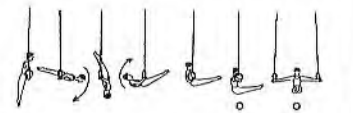
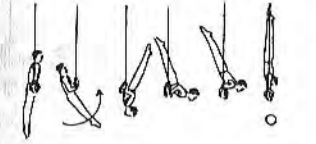
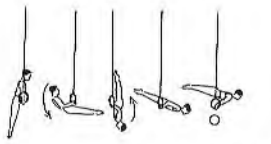
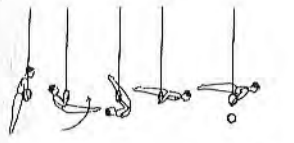
A Parts	B Parts
21.	22.
25.	26.
III. Crossing of the ropes (X) 1.	2.
5.	6.

C Parts	D Parts
23. Honma Stemme to cross, 2 sec.  <i>Ho+</i>	24. Honma Stemme to cross in L-position, 2 sec.  <i>Ho+</i>
27. Double Felge fwd. tucked to rearward swing in hang (Yamawaki)  <i>Fw Fwi (Yaw)</i>	28. Double Felge fwd. piked to rearward swing in hang (Jonasson)  <i>Fv Fvi (Yav)</i>
3. Swing rearward with crossing of the ropes to hang with 1/2 turn and Stemme forward to support  <i>X</i>	4. Giant swing backward crossing the ropes  <i>X</i>
7. Twisting with crossing of the ropes  <i>X</i>	8.

A Parts	B Parts
IV. Kips 1. Kip to support or to L-support 	2.
5.	6.
9. Back kip to support 	10. Back kip with straight arms to support 
13.	14.

C Parts	D Parts
3. Kip to rearward swing in support and swing to handstand or: swing to free support scale, 2 sec. 	4.
7. Kip to cross, 2 sec. 	8. Kip to cross in L-position, 2 sec. 
11. Back kip to handstand 	12. Back kip to free support scale, 2 sec. 
15. Back kip to cross, 2 sec. 	16. Back kip to cross in L-position, 2 sec. 

A Parts	B Parts
V. Felge and vertical pull-ups 1. Felge fwd. piked to support  <p style="text-align: right;">F_v ↓</p>	2. Felge fwd. stretched to support  <p style="text-align: right;">F_v ↓</p>
5.	6.
9. Felge backward piked to support  <p style="text-align: right;">F_v ↓</p>	10. Felge backward stretched to support  <p style="text-align: right;">F_v ↓</p>
13.	14. Felge backward piked to handstand  <p style="text-align: right;">F_v ↓</p>

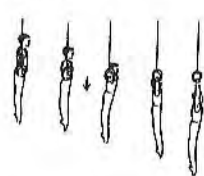
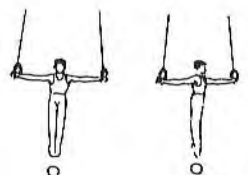
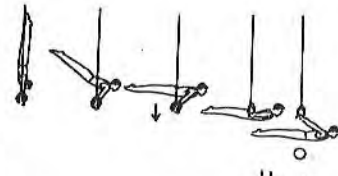
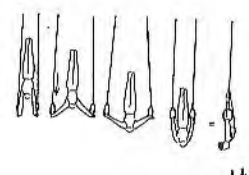
C Parts	D Parts
3. Felge fwd. stretched to handstand  <p style="text-align: right;">F_v ↓</p>	4. Felge fwd. stretched with straight arms to handstand  <p style="text-align: right;">F_v ↓</p>
7. Felge fwd. stretched to cross, 2 sec.  <p style="text-align: right;">F_v ↓</p>	8. Felge fwd. stretched to cross in L-position, 2 sec.  <p style="text-align: right;">F_v ↓</p>
11. Felge backward stretched to handstand  <p style="text-align: right;">F_v ↓</p>	12. Felge backward stretched to free support scale, 2 sec.  <p style="text-align: right;">F_v ↓</p>
15. Felge backward piked to free support scale, 2 sec.  <p style="text-align: right;">F_v ↓</p>	16.

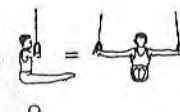

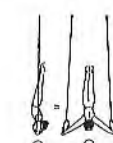
A Parts	B Parts
<p>17. Felge backward slowly to support</p> <p style="text-align: right;">$i F_1$</p>	<p>18. Felge backward piked to handstand</p> <p style="text-align: right;">$i F_1$</p>
<p>21. Vertical pull-up with bent arms to support</p> <p style="text-align: right;">$f_n i$</p>	<p>22. Vertical pull-up moving arms side-ward to support</p> <p style="text-align: right;">f_i</p>
<p>25.</p>	<p>26. Vertical pull-up with bent arms to hanging scale rearways, 2 sec.</p> <p style="text-align: right;">$f_n \leftarrow$</p>
<p>29.</p>	<p>30.</p>

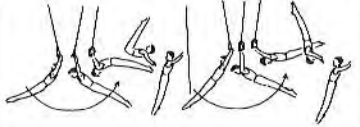

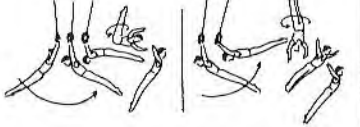

C Parts	D Parts
<p>19. From hang or inverted hang: Felge backward slowly with straight body to handstand</p> <p style="text-align: right;">$i \text{ od. } \downarrow F_{-1}$</p>	<p>20. Felge backward slowly with straight arms to cross, 2 sec. (Azarian)</p> <p style="text-align: right;">$F_{-1} \rightarrow (As)$</p>
<p>23. Vertical pull-up with straight arms through cross to support</p> <p style="text-align: right;">f_{-1}</p>	<p>24.</p>
<p>27. Vertical pull-up with straight arms to cross, 2 sec.</p> <p style="text-align: right;">f_{-1}</p>	<p>28. Vertical pull-up with straight arms through momentary hanging scale front-ways to cross, 2 sec. (Pineda)</p> <p style="text-align: right;">$f_{-1} \rightarrow (Pi)$</p>
<p>31. Vertical pull-up moving straight arms to hanging scale rearways, 2 sec.</p> <p style="text-align: right;">$f_{-1} \leftarrow$</p>	<p>32. Hanging scale rearways: Vertical pull-up moving straight arms to cross, 2 sec.</p> <p style="text-align: right;">$\leftarrow f_{-1}$</p>

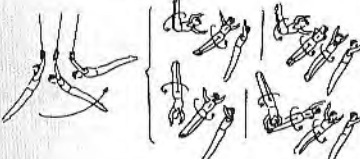

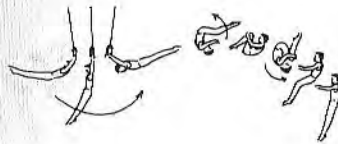

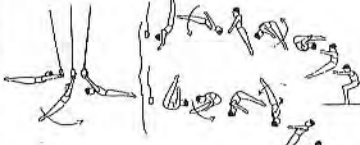

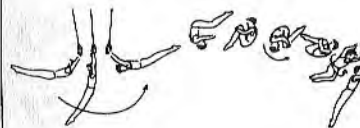

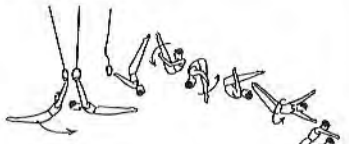

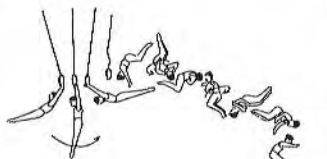

A Parts	B Parts
<p>VI. Strength Handstand and Strength Holds</p> <p>1. Press to handstand with bent body and bent arms or with bent body, straddled legs and bent arms</p> <p style="text-align: right;">H_{uv}</p>	<p>2. Press to handstand with straight body and bent arms or vice versa, or with bent body and straddled legs and straight arms</p> <p style="text-align: right;">H_u / H_v</p>
<p>5. L-support or straddled L-support</p> <p style="text-align: right;">L / q</p>	<p>6. V-support, legs together, 2 sec.</p> <p style="text-align: right;">V</p>
<p>9.</p>	<p>10. Free support scale with straddled legs, 2 sec.</p> <p style="text-align: right;">S</p>
<p>13. Hanging scale rearways</p> <p style="text-align: right;">←</p>	<p>14. Hanging scale frontways, 2 sec.</p> <p style="text-align: right;">→</p>

C Parts	D Parts
<p>3. Press to handstand with straight body and straight arms</p> <p style="text-align: right;">H_u</p>	<p>4. From free support scale, 2 sec.: Press to handstand with straight body and straight arms</p> <p style="text-align: right;">→ H_u</p>
<p>7.</p>	<p>8. High V-support, 2 sec. (body horizontal)</p> <p style="text-align: right;">V</p>
<p>11. Free support scale, 2 sec.</p> <p style="text-align: right;">S</p>	<p>12. Free support scale at ring height, 2 sec. (swallow)</p> <p style="text-align: right;">S</p>
<p>15. Cross, 2 sec., slowly turn forward to hanging scale rearways, 2 sec.</p> <p style="text-align: right;">t.u ←</p>	<p>16.</p>

A Parts	B Parts
<p>17. From support: slowly lower through hang while moving arms sideward (through cross)</p>  <p style="text-align: right;">↓ ↓</p>	<p>18. Cross, 2 sec. or cross with ¼ turn, 2 sec.</p>  <p style="text-align: right;">$t_0 / t_{\frac{1}{4}}$</p>
<p>21.</p>	<p>22.</p>
<p>25.</p>	<p>26. Handstand: Lower through free support scale to hanging scale rearways, 2 sec.</p>  <p style="text-align: right;">↓ ↓ ↓ ↓</p>
<p>29.</p>	<p>30. Handstand: move straight arms sideward and lower through inverted cross to inverted hang</p>  <p style="text-align: right;">↓ ↓ ↓ ↓</p>

C Parts	D Parts
<p>19. Cross in L-position, 2 sec.</p>  <p style="text-align: right;">t_0</p>	<p>20. Cross in L-position, 2 sec. Vertical pull-up with straight arms to L-support C+D</p> <p style="text-align: right;">$t_0 \uparrow L$</p>
<p>23. Cross, 2 sec., vertical pull-up with straight arms to L-support</p>  <p style="text-align: right;">$t \uparrow L$</p>	<p>24.</p>
<p>27.</p>	<p>28.</p>
<p>31.</p>	<p>32. Inverted cross, 2 sec.</p>  <p style="text-align: right;">t_0</p>

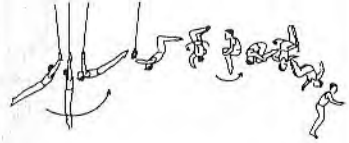
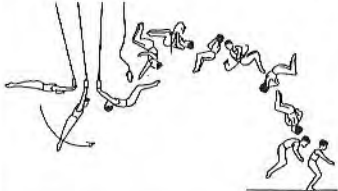
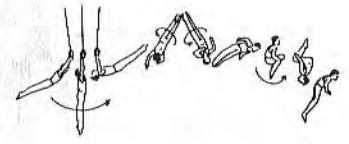
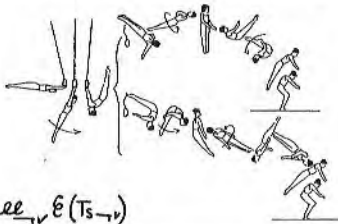
A Parts	B Parts
VII. Dismounts 1. Salto forward piked or stretched to stand   2/2	2. Salto fwd. piked or stretched with 1/2 turn to stand   2/2
5.	6.
9.	10.
13.	14.

C Parts	D Parts
3. Salto fwd. piked or stretched with 1/1 turn or 1 1/2 turns to stand   2/2	4.
7. Double salto fwd. tucked or piked to stand   2/2	8. Double salto forward stretched/piked or piked/stretched to stand   2/2
11. Double salto forward tucked with 1/2 turn to stand   2/2	12. Double salto fwd. piked with 1/2 turn to stand (Balabanov)   2/2
15.	16. Double salto fwd. tucked with 1 1/2 turns to stand (Fischer)   2/2

A Parts	B Parts
17.	18.
21. Inlocate and straddle cut with 1/2 turn to stand	22. Inlocate and straddle cut with 1/1 turn to stand
 IvE	 IvE
backward 25. Salto backward piked or stretched	26. Salto backward stretched with 1/2 turn or with 1/1 turn to stand
 ev/e	 eE/eE
29.	30. Double salto backward tucked or piked to stand
	 eev/eev

C Parts	D Parts
19. Salto fwd. with 1/2 turn and salto backward tucked	20.
 vEe	
23.	24.
27. Salto backward stretched with 2/1 turns to stand	28. Salto backward stretched with 3/1 turns
 vE	 vE
31. Double salto backward stretched or stretched/piked or piked/stretched	32.
 eev/eev/eev	

A Parts	B Parts
33.	34.
37.	38.
41.	42.
45.	46.

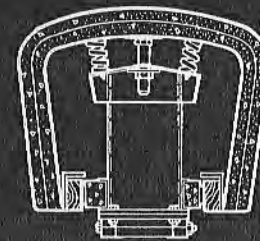
C Parts	D Parts
<p>35. Double salto backward tucked or piked with 1/1 turn to stand (Tsukahara)</p>  <p style="text-align: right;"><i>ee_vε(Ts)</i></p>	<p>36. Double salto backward tucked with 2/1 turns to stand (Double Tsukahara)</p>  <p style="text-align: right;"><i>ee_vε(Ts_d)</i></p>
<p>39. Salto backward stretched with 1/1 turn and salto backward tucked</p>  <p style="text-align: right;"><i>eεe_v</i></p>	<p>40. Double salto backward stretched/piked or piked/stretched with 1/1 turn</p>  <p style="text-align: right;"><i>ee_vε(Ts→v)</i></p>
43.	<p>44. Triple salto backward tucked</p> <p style="text-align: right;"><i>eee</i></p>
47.	48.

A Parts	B Parts
49. Stemme backward and salto backward tucked (Koeste) $+e_o (Kö)$	50. Stemme backward and salto backward piked or stretched to stand $+e_v (Kö_v)$
53. Felge backward straddled to stand $F\Lambda$	54. Felge backward straddled with 1/2 turn to stand $F\Lambda\frac{1}{2}$
57.	58.
61.	62.

C Parts	D Parts
51.	52.
55. Felge backward straddled with 1/1 turn to stand $F\Lambda\frac{1}{1}$	56.
59.	60.
63.	64.

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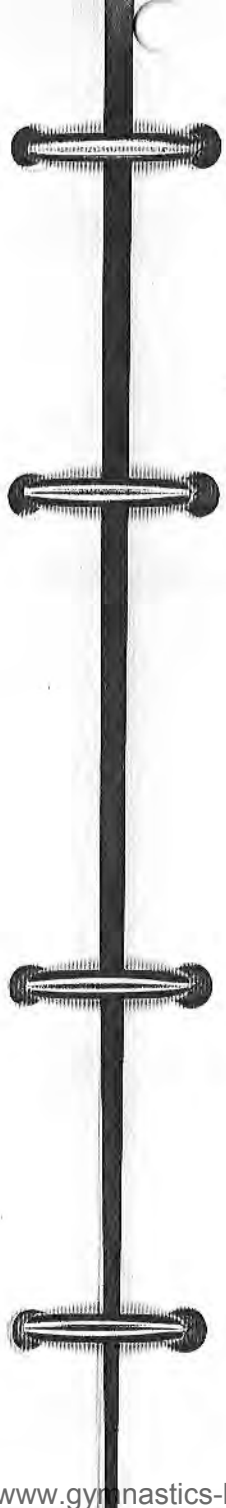
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Vault

Parallel bars

Horizontal bar

Appendix

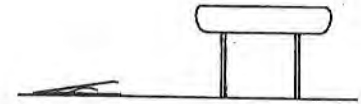


5.4 Vault

Article 34

Height of apparatus: 135 cm

Height of mat: 20 cm



1. Specifics to the apparatus and specific requirements

The vault begins with a run and a take off from both feet, legs together and is executed with a brief support phase on the horse with both hands or with one hand. The vault may contain simple or multiple turns around the axis of the body.

Vaulting begins with the run (approach) which is not considered in the evaluation and ends with the landing in a standing position rearways or frontways, legs together, behind the apparatus.

In all competitions, only one attempt is permitted. The length of the approach is optional but it may not exceed 25 meters, measured from the vertical line of the near end of the horse and must be marked on/or alongside the approach lane. At the end of the approach, a bar is to be attached crosswise. The approach may be interrupted and then continued, but may not be repeated.

In competitions with Compulsory and Optional Exercises, the Compulsory vault may not be executed as the optional vault.

Specific requirements

- 1 optional vault in competition Ib and II
- 2 different vaults in competition III, executed in consecutive order

Prior to the execution of each vault, the appropriate vault number, as assigned in the Code of Points, must be flashed for the jury. This function is performed by the gymnast or by an assistant with the aid of a flash board.

Example: 307 the 3 designates the structure group and the 07 the vault number within said structure group.

If new vaults are demonstrated, the number for the correct structure group must be flashed, followed by 00.

2. Execution Requirements and Deductions for faulty Execution

Aside from the general requirements for execution, the following specific criteria, typical for the event, apply to vaulting:

The basis for the evaluation of vaults is:

1. starting value of the respective vault
2. preflight, up to support with the hands or with one hand (1st flight phase)
3. 2nd flight phase, including pushing off from the horse up to the landing in a standing position
4. Body position during execution
5. Possible Bonus Points for O and/or V

In order to judge the distance from the horse more accurately, the fol-

lowing distances are to be marked clearly either on the landing mat or alongside the mat:

1 meter, 1.5 meters, 2 meters

The following is valid for the evaluation of vault:

The seat must be at least 1 meter above the back of the vaulting horse.

The vault is invalid (0.00 pts.) when:

- The compulsory vault is executed in the optional competition.
- The approach was executed and the gymnast stepped onto the springboard and/or ran past the vaulting horse.
- The approach was interrupted and the gymnast returned to the start and repeated the approach.
- The vault was so poorly executed, that the intended vault cannot be recognized, or the gymnast pushes off from the horse with his feet.
- The gymnast does not land on his feet.
- The gymnast double touches the horse, i. e. support one or both hands occurred twice.
- The vault was executed without a support phase, hands did not touch the horse.

Specific deductions:

Type of Error	Small 0.1	Medium 0.2/0.3	Large 0.4/0.5
Error in body position in first flight phase (opening or straddling of legs)	+	+	+
Error in body position in second flight phase (opening or straddling of legs)	+	+	+
insufficient height of vault		+	+
insufficient distance upon landing	under 2 meters	under 1.5 meters	under 1 meter
deviation from the axis of horse during vault or landing		+	
approach exceeds 25 meters		0.30	
repeating 1st vault in Comp. III (deduction from 2nd vault)			0.40

3. Directives for awarding Bonus Points

Aside from the general requirements which in vaulting only apply to O and V, the following specific directives are valid:

R = Through the categorization of vaults into different structure groups with different starting values, this factor has already been considered and is not applicable.

O = New, i. e. rare vaults executed with individual and effective variations.

V = extremely high execution with a landing exceeding the normal distance of 2 meters.

4. Principles for categorizing difficulty

Vaults are categorized into the following 4 value categories:

8.7 9.0 9.3 9.6.

The following rules and directives are applicable for the categorization of vaults and are aimed at eliminating doubt and unclarity:

- Evaluation based on the number of body turns around the breadth and/or long axis.
- As a rule, the body position serves as the criteria for categorizing the vaults to the next highest category, i. e. tucked = category 9.00 pts. ... piked = category 9.30 pts. ... and stretched = category 9.60 pts. (except Tsukahara)
- Equal value was attributed to the following vault variations:
 - a. Cuervo or handspring and salto forward with turns, ... and
 - b. Kasamatsu and Tsukahara variations

The reason for this is, that their differences in multiple turns (around breadth and long axis) and at the beginning of turns or in the direction of the turns are barely visible.

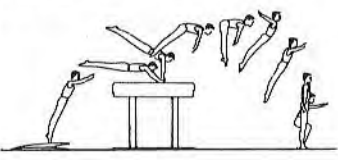
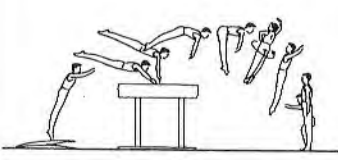
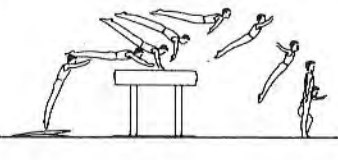
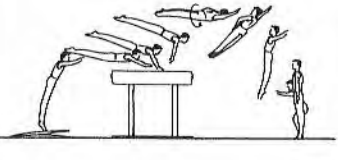
Vaults executed with support on 1 arm now have the same value as if executed with support on both arms and will not be recognized as different vaults in Competition III.



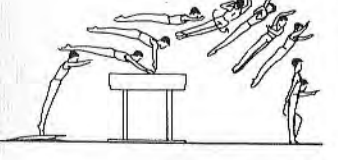

5. Structure groups

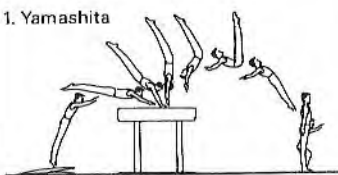

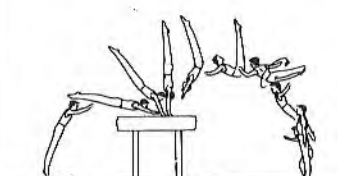
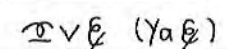
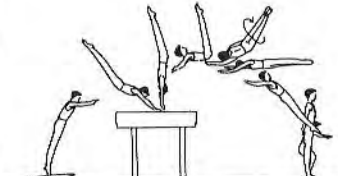
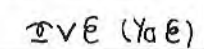
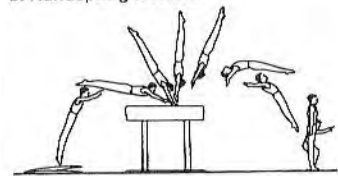

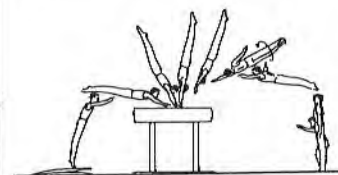

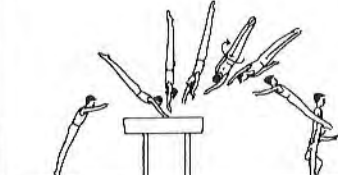

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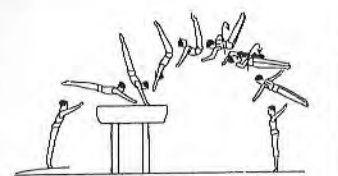
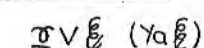
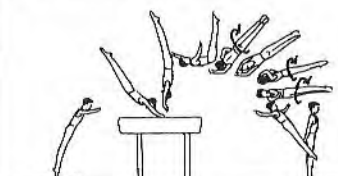
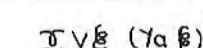
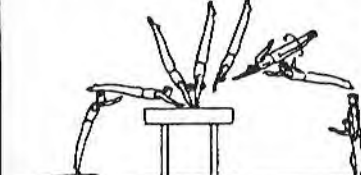



I. Stoop	152
II. Hecht	152-153
III. Handsprings forward	154-159
- Yamashita	
- front handspring	
IV. Handsprings sideways with turns	160-164
- Hollaender	
- Tsukahara	
- Kasamatsu	
V. Vaults with turns in the 1st flight phase	164-166
VI. Vaults from a preparatory element	166-167

6. Tables of difficulties

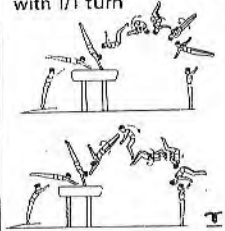
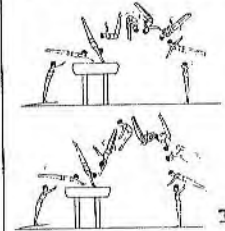
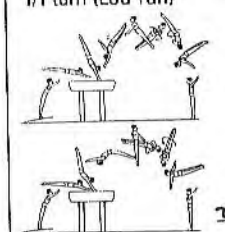

8.70 Pts.	9.00 Pts.
I. Stoop ✓ 1. Stoop 	2. Stoop with 1/2 turn 
5.	6.
II. Hecht → 1. Hecht 	2. Hecht with 1/2 turn 
5.	6.

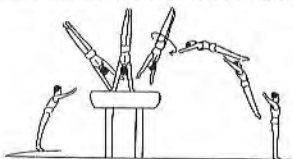
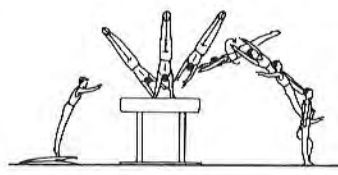
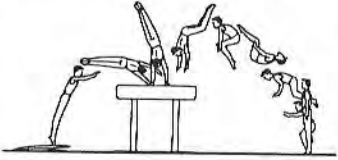

9.30 Pts.	9.60 Pts.
3. Stoop with 1/1 turn 	4. Stoop with 1 1/2 turns 
7.	8. Stoop with 2/1 turns
3. Hecht with 1/1 turn 	4. Hecht with 1 1/2 turns 
7.	8. Hecht with 2/1 turns

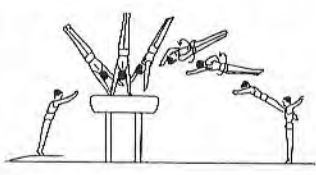




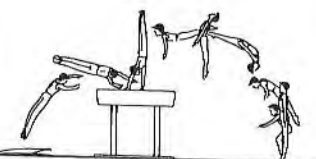

8.70 Pts.	9.00 Pts.
III. Handspring forward Yamashita 1. Yamashita  	2.
5. Yamashita with 1/2 turn  	6. Yamashita with 1/1 turn  
Handsprings forward 9. Handspring forward  	10.
13. Handspring fwd. with 1/2 turn  	14. Handspring fwd. with 1/1 turn  

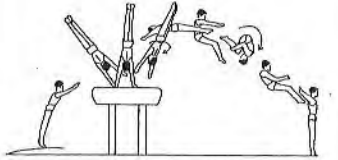
9.30 Pts.	9.60 Pts.
3.	4.
7. Yamashita with 1 1/2 turns  	8. Yamashita with 2/1 turns  
11.	12.
15. Handspring fwd. with 1 1/2 turns  	16. Handspring fwd. with 2/1 turns  

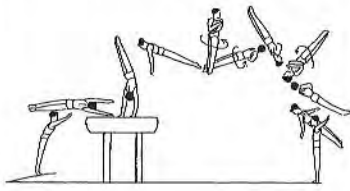
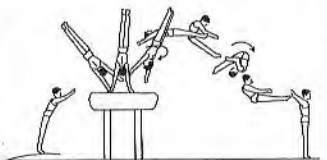
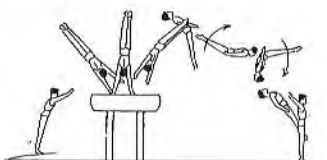




8.70 Pts.	9.00 Pts.
33.	34.
37.	38.
41.	42.
45.	46.

9.30 Pts.	9.60 Pts.
35.	36. Handspring and salto fwd. tucked with 1½ turns (Kroll) or Cuervo tucked with 1/1 turn 
39.	40. Handspring and salto fwd. piked with 1½ turns or Cuervo piked with 1/1 turn 
43.	44. Handspring and salto fwd. stretched with 1½ turns or Cuervo stretched with 1/1 turn (Lou Yun) 
47.	48. Handspring and double salto fwd. tucked (Roche) 

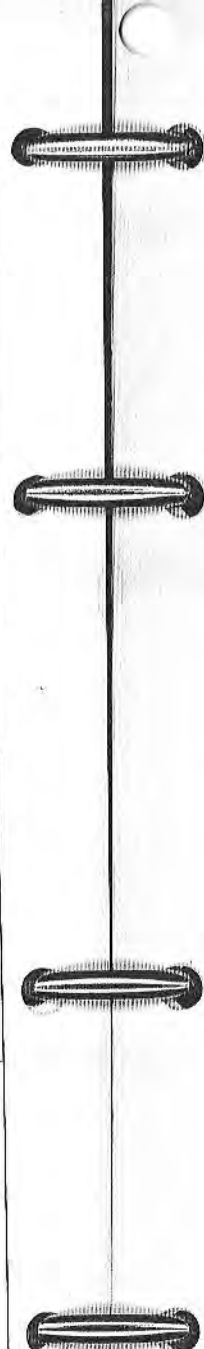
<p>8.70 Pts.</p> <p>IV. Handsprings sideward Hollaender Δ</p> <p>1. Handspring sideways with $\frac{1}{4}$ turn</p>  <p style="text-align: right;">$\Delta \frac{1}{4}$</p>	<p>9.00 Pts.</p> <p>2. Handspring sideways with $\frac{3}{4}$ turn</p>  <p style="text-align: right;">$\Delta \frac{3}{4}$</p>
<p>Tsukahara</p> <p>5.</p>	<p>6. Handspring sideways with $\frac{1}{4}$ turn and salto backward tucked (Tsukahara)</p>  <p style="text-align: right;">$\Delta \frac{1}{4} \omega$ (Ts) ω</p>
<p>9.</p>	<p>10. Tsukahara piked</p>  <p style="text-align: right;">$\Delta \frac{1}{4} \omega \vee$ (Ts) \vee</p>
<p>13.</p>	<p>14.</p>

<p>9.30 Pts.</p> <p>3. Handspring sideward with $1\frac{1}{4}$ turns</p>  <p style="text-align: right;">$\Delta 1\frac{1}{4}$</p>	<p>9.60 Pts.</p> <p>4.</p>
<p>7. Tsukahara tucked with $1/1$ turn</p>  <p style="text-align: right;">$Ts \omega \omega$</p>	<p>8. Tsukahara tucked with $1\frac{1}{2}$ turns</p>  <p style="text-align: right;">$Ts \omega \frac{1}{2}$</p>
<p>11. Tsukahara piked with $1/1$ turn</p>  <p style="text-align: right;">$Ts \vee \omega$</p>	<p>12. Tsukahara piked with $1\frac{1}{2}$ turns</p>  <p style="text-align: right;">$Ts \vee \frac{1}{2}$</p>
<p>15. Tsukahara stretched</p>  <p style="text-align: right;">$Ts \rightarrow$</p>	<p>16. Tsukahara stretched with $1/1$ turn</p>  <p style="text-align: right;">$Ts \rightarrow \omega$</p>

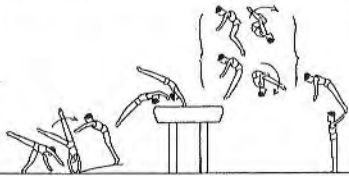
8.70 Pts.	9.00 Pts.
17.	18.
Kasamatsu 21.	22. Handspring sideward with ¼ turn and salto fwd. tucked  $\Delta \frac{1}{4} \tau \omega$
25.	26.
29.	30.

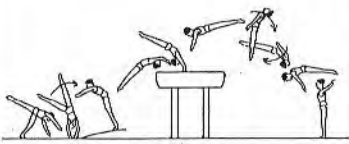
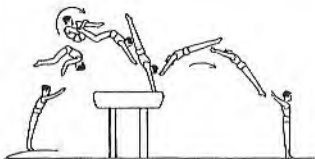
9.30 Pts.	9.60 Pts.
19.	20. Tsukahara stretched with 2/1 turns  $\tau \omega \rightarrow \epsilon$
23. Handspring sideward with ¼ turn and salto fwd. piked  $\Delta \frac{1}{4} \tau \nu$	24. Handspring sideward with ¼ turn and salto forward stretched  $\Delta \frac{1}{4} \tau \rightarrow$
27. Handspring sideward with ¼ turn and salto fwd. tucked with ½ turn (Kasamatsu)  $\Delta \frac{1}{4} \tau \omega \epsilon (K\alpha)$	28. Kasamatsu tucked with 1/1 turn  $K\omega \epsilon$
31. Kasamatsu piked  $K\alpha \nu \epsilon$	32. Kasamatsu piked with 1/1 turn  $K\alpha \nu \epsilon$

8.70 Pts.	9.00 Pts.
33.	34.
37.	38.
V. Vaults with turns in the first flight phase	2.
1.	
5.	6.



9.30 Pts.	9.60 Pts.
35.	36. Kasamatsu stretched Ka →
39.	40. Kasamatsu stretched with 1/1 turn Ka → E
3. Jump fwd. with 1/1 turn and hand-spring fwd. ↑ E π	4. Jump fwd. with 1/1 turn and hand-spring fwd. with 1/1 turn ↑ E π E
7.	8. Jump fwd. with 1/1 turn and hand-spring with salto fwd. tucked ↑ E π τ ω

8.70 Pts.	9.00 Pts.
9.	10.
VI. Vaults from a preparatory element	2. Round-off, handspring backward and salto backward tucked or piked
1.	 <p style="text-align: right;">Δ e e ω / v</p>
5.	6.
9.	10.

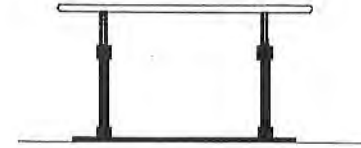
9.30 Pts.	9.60 Pts.
11.	12. Salto fwd. tucked and handspring forward
3. Round-off, handspring backward and salto backward stretched	4.
 <p style="text-align: right;">Δ e e</p>	 <p style="text-align: right;">e ω</p>
7.	8.
11.	12.



5.5 Parallel bars

Article 35

Height of apparatus: 175 cm
 (measured from top of mat)
 Height of mat: 20 cm



1. Specifics to the apparatus and specific requirements

The exercise consists predominantly of elements of swing and flight, which must be executed below and above the bars with dynamic connections. Elements executed in a side position and elements of strength are permitted.

Errors in combination are:

- Too many elements selected from one structure group
- Straddling of the legs on elements traditionally performed with legs together or unnecessary straddling of legs.
- More than 3 hold parts.

Specific requirements:

- a. 1 swinging C part
- b. 1 element of at least B value, from a hang or through a hang while releasing both hands

2. Execution Requirements and Errors in Execution and Combination

Aside from the general requirements for execution and combination, the following specific criteria is applicable to this event:

Type of Error	Small 0.1	Medium 0.2/0.3	Large 0.4/0.5
walking in the handstand	1 step	2-3 steps	more than 3 steps
touching bars or floor	slightly	pronounced	addtl. support or falling onto bars
more than 3 hold parts		4 = 0.20 5 = 0.30	more than 5
atypical straddling of legs		0.20	
onesided selection of elements from the different structure groups	+	+	
executing strength elements with swing and vice versa	slightly	pronounced	

Type of Error	Small 0.1	Medium 0.2/0.3	Large 0.4/0.5
deviation from prescribed position of strength elements	slight	pronounced	
strength parts not held for 2 sec.		only 1 sec. - 0.20	

3. Directives for awarding Bonus Points

Aside from the general principles, Bonus Points may be awarded for:

R = for the unusual combination of difficult swing elements in consecutive order or to a complicated position of support.

O = new and rare connections or transitions or for the original blending of elements.

V = a distinct flight phase during the execution of elements with grip release or maximum end position (handstand) and for execution with predominantly straight arms.

4. Principles for categorizing difficulty on parallel bars

The starting and ending position are the deciding factors for determining value (handstand, support > 45 degrees, support < 45 degrees, upper arm hang, hang).

The nearer the handstand position, the higher the value of the element.

The following factors lead to an increase in value:

- Decreased support, i. e. more difficult orientation

Examples:

Salto forward to support, salto forward to support = C + D

Healy followed by Healy = C + D

Diamidov followed by Healy = C + D

... whereas ...

salto backward, salto backward to handstand remains C + C.

- Landing in support, instead of upper arm hang

Example: 1 ½ salto fwd. onto upper arms = C part

to support = D part

- Straddle cut or straddle cut backward without intermediate support during respective element.

Example: Salto backward to support and straddle cut = C part

Salto backward without regrasping and straddle cut = D part

A differentiation in the degree of difficulty based on whether or not the element was executed in the middle of the Bars or at the end of the Bars, is applicable only to leg circles, kips with straddle cuts.

In flight elements, the number of turns and/or the starting, i. e. ending position determines the value.

Strength combinations as a rule, are categorized as 1 value part with the appropriate increase in value.

Example: support scale, 2 sec., press to handstand = B + C part.

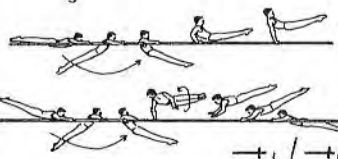
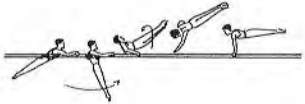

Dismounts with multiple turns: saltos fwd. are of higher value than saltos bkwd. and piked saltos are of higher value than tucked saltos.


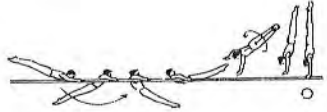
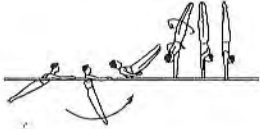
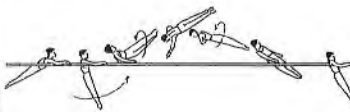
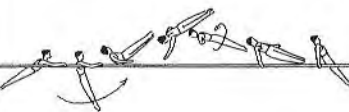

5. Structure groups

Pages

I. Forward swings through support or upper arm hang ...	172-177
- Stemme (uprise)	
- Streuli	
- Stützkehre	
- Carminucci	
- Diamidov	
II. Backward swings through support or upper arm hang	178-181
- Stemme (back uprise)	
- Stützkehre	
- Healy	
III. Swings forward and backward through a hang	182-184
- Moy	
- Giant swings	
IV. Kips	184-188
V. Underswings	188-189
VI. Felge	190-193
- Felge upward swings (shoot up)	
- Felge (shoot) frontways	
VII. Flight elements	194-200
- saltos forward	
- saltos backward	
VIII. Handstand Pivots	200-202
IX. Leg circles	202-205
X. Strength and Hold parts	206-210
XI. Dismounts	210-215
- forward	
- backward	

6. Tables of difficulties

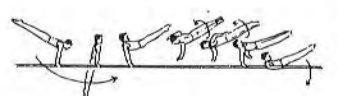

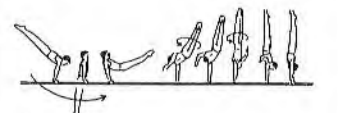
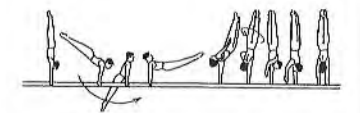
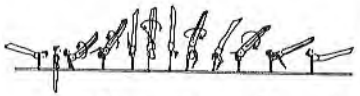
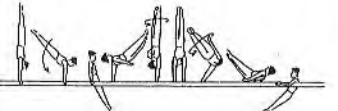
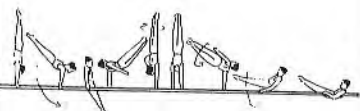
A Parts	B Parts
<p>I. Forward Swings through support or upper arm hang. Stemme (uprise)</p> <p>1. Stemme forward to support or Stemme forward with ½ turn to upper arm hang</p>  <p style="text-align: right;">+ϵ_1 / -ϵ</p>	<p>2. Stemme forward (front uprise) with ½ turn to support</p>  <p style="text-align: right;">+ϵ_1</p>
5.	6.
9.	10.
13.	<p>14. Forward swing in bent support and ½ jump turn to rearward swing in support (Kato)</p>  <p style="text-align: right;">+K_a</p>


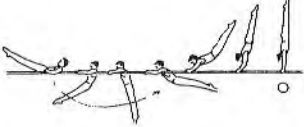
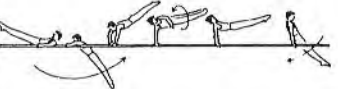
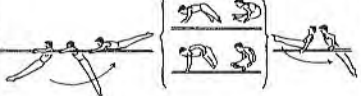
C Parts	D Parts
<p>3. Stemme forward (front uprise) with ½ turn to forward swing in support, body at least 45°</p>  <p style="text-align: right;">+ϵ_1 (45°)</p>	<p>4. Stemme forward with ½ turn to handstand</p>  <p style="text-align: right;">+ϵ_4</p>
7.	<p>8. Stemme forward with 1/1 turn to handstand (Richard)</p>  <p style="text-align: right;">+D_4</p>
<p>11. Stemme forward with 1/1 turn to up-hang</p>  <p style="text-align: right;">+ϵ</p>	<p>12. Stemme forward with 1/1 turn to support</p>  <p style="text-align: right;">+ϵ_1</p>
<p>15. Stemme forward and ½ jump turn to rearward swing in support (Stemme forward and Kato)</p>  <p style="text-align: right;">+K_a</p>	16.

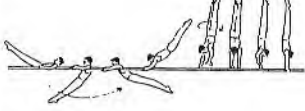
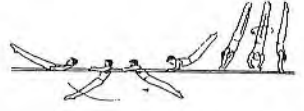
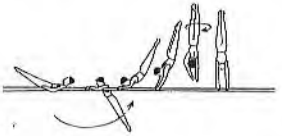
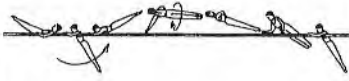
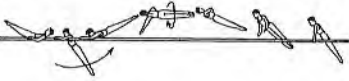
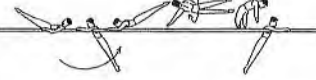

A Parts	B Parts
17.	18.
Streuli 21. Roll backward to support	22. Roll backward to handstand (Streuli)
 ○ ₁	 ○ ₁
25.	26.
Stützkahre 29. Stützkahre forward to support or to upper arm hang	30. Stützkahre forward to support or upper arm hang, body at least 45°
 iK ₁	 iK ₁ (45°)


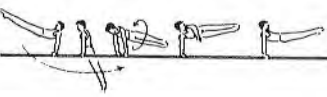


C Parts	D Parts
19. From upper arm hang or bent support: Stemme forward and straddle cut backward to support	20.
 → ← λ	
23. Roll backward with 1/2 turn forward to handstand	24. Roll backward with 1/1 turn to handstand
 ○ ₁ ^λ	 ○ ₁ ^λ
27. Roll backward with 1/2 turn to upper arm hang (Watanabe)	28. Roll backward with 1/2 turn to support (Watanabe)
 ○ ₁ (Wa)	 ○ ₁ (Wa)
31. Stützkahre fwd. to handstand	32.
 iK ₁	

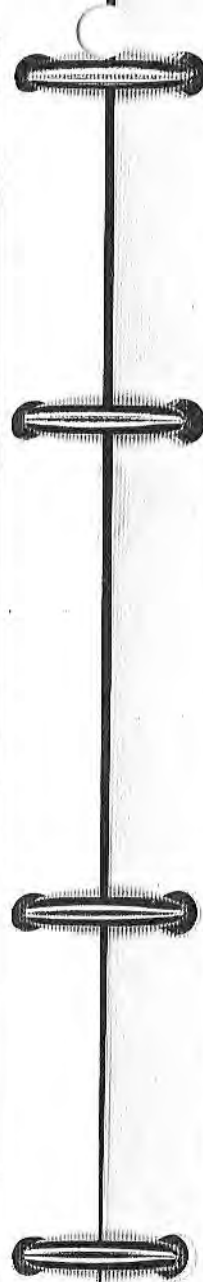
A Parts	B Parts
Carminucci 33.	34.
Diamidov 37.	38.
41.	42.
45.	46.

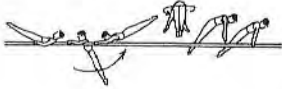

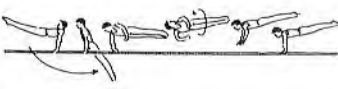


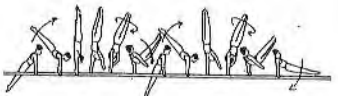
C Parts	D Parts
35. From support: Forward swing with 1/1 turn to upper arm hang (Carminucci)  $-.E_1(a)$	36. Carminucci to support  $-.E_1(a_1)$
39. From support: Forward swing with 1/1 turn with support of one arm to handstand (Diamidov)  $-.E_1(D)$	40. Diamidov with 1/4 turn fwd., without intermediate support to side handstand  $D\frac{1}{4}$
43.	44. Diamidov and Healy to support  $C + D$ $D He_1$
47. 3/4 Diamidov to side handstand and 3/4 Healy to upper arm hang  $\frac{3}{4} D \frac{3}{4} He$	48. 3/4 Diamidov to side handstand and 3/4 Healy to support (Makuz)  D $\frac{3}{4} D \frac{3}{4} He_1 (Mak)$

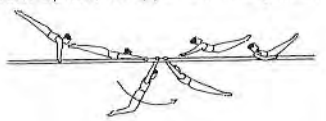
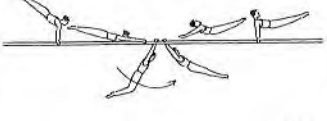
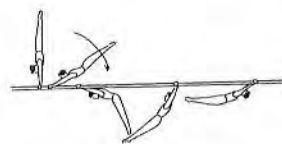
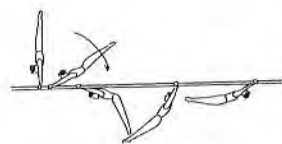
A Parts	B Parts
<p>II. Rearward swings through support or upper arm hang</p> <p>1. Stemme backward to support (Back uprise)</p>  <p style="text-align: right;">+ 1</p>	<p>2. Stemme backward to handstand</p>  <p style="text-align: right;">+ 1</p>
5.	6.
9.	10. Stemme backward with 1/2 turn to support
	 <p style="text-align: right;">+ E₁</p>
13.	14. Stemme bkwd. and straddle cut or leg circles (inward flank) to rearward swing in support or bent support
	 <p style="text-align: right;">+ A₁</p>

C Parts	D Parts
3. Stemme backward to handstand pivot backward (1/2 turn)	4. Stemme backward with 1/2 hop turn to handstand
 <p style="text-align: right;">+ 1/2</p>	 <p style="text-align: right;">+ E₁</p>
7.	8. Stemme bkwd. with 3/4 hop turn to side handstand on one rail
	 <p style="text-align: right;">+ 3/4 1/2</p>
11. Stemme backward with 1/1 turn to upper arm hang	12. Stemme backward with 1/1 turn to support
 <p style="text-align: right;">+ E</p>	 <p style="text-align: right;">+ E₁</p>
15. Stemme backward with 1/2 turn and straddle cut to upper arm hang (Markelov)	16. Stemme backward with 1/2 turn and straddle cut to support
 <p style="text-align: right;">+ E₁ (Mar)</p>	 <p style="text-align: right;">+ E₁ (Mar₁)</p>

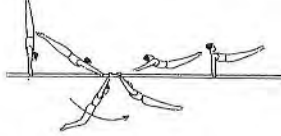
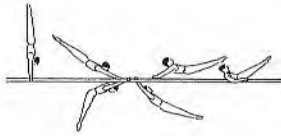
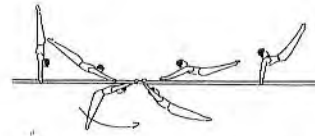
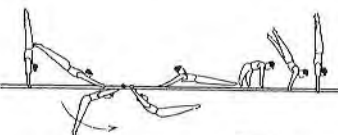
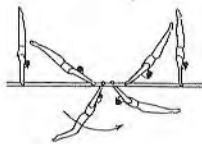
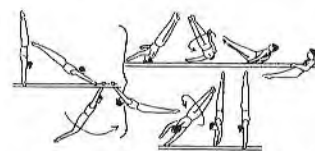
A Parts	B Parts
17.	18. Stemme backward with Veronin stoop to upper arm hang or: from support to support
	
	+ $\epsilon_v (V_0)$
Stützkehre	22. Stützkehre backward to support
21. Stützkehre backward to upper arm hang	
	•— k
25.	26.
29.	30. Healy to rearward swing in upper arm hang
	
	He





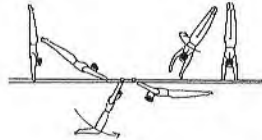
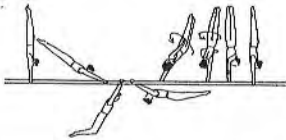
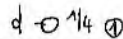

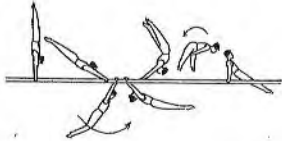

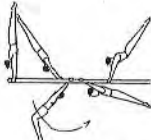
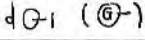


C Parts	D Parts
19. Stemme backward with Veronin Stoop to support	20.
	
+ V_0	
23. From support: Rearward swing with 1/1 turn to upper arm hang	24. From support: Rearward swing with 1/1 turn to support
	
•— ϵ	•— ϵ_1
27. Stützkehre backward and straddle cut to support	28.
	
•— $k \lambda$	
31. Healy to support	32. Healy to support 2x (with swing) (with swing and without stop)
	
He ₁	C + D He, He ₁



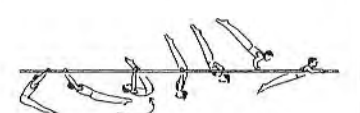
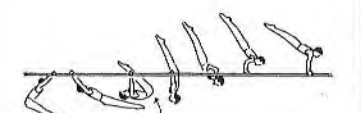


A Parts	B Parts
<p>III. Forward and rearward swing through the hang. Moy</p> <p>1. From rearward swing in support: Lower to a hang and stemme forward (front uprise) to upper arm hang (Moy)</p>  <p style="text-align: center;">↓ i → (My)</p>	<p>2. From support: Moy to support</p>  <p style="text-align: center;"> My </p>
<p>5.</p>  <p style="text-align: center;">d ↓</p>	<p>6. From a handstand: Lower with straight legs to a hang</p>  <p style="text-align: center;">d ↓</p>
<p>9.</p>	<p>10.</p>
<p>Giant Swings</p> <p>13.</p>	<p>14.</p>



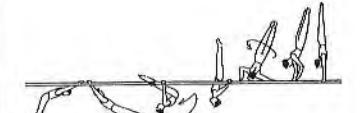











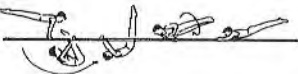

C Parts	D Parts
<p>3. From a handstand: Moy to support</p>  <p style="text-align: center;">d My </p>	<p>4.</p>
<p>7. From a handstand: Moy with straight legs to upper arm hang</p>  <p style="text-align: center;">d My →</p>	<p>8. From a handstand: Moy with straight legs to support</p>  <p style="text-align: center;">d My → </p>
<p>11.</p>	<p>12. Lower with straight legs to a hang and Stemme fwd. and back straddle to handstand (Tippelt)</p>  <p style="text-align: center;">d ↓ → → A d (Ti)</p>
<p>15. Giant swing backward to handstand (Kenmotsu)</p>  <p style="text-align: center;">d ⊗ d</p>	<p>16. Giant swing backward with 1/2 turn to handstand or with 1/2 turn to upper arm hang or support (Gushiken)</p>  <p style="text-align: center;">⊗ d ⊗ d (Gu)</p>

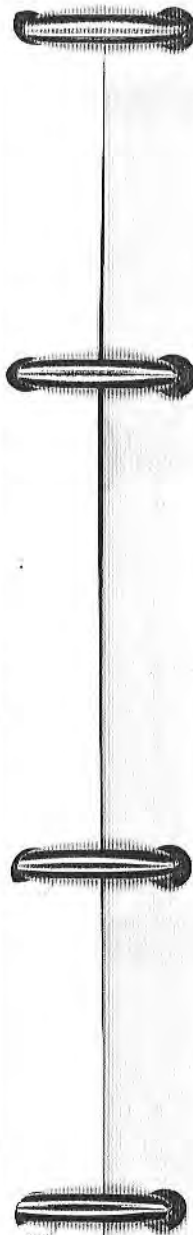
A Parts	B Parts
17.	18.
21.	22.
25.	26.
IV. Kips 1. Slide kip or upper arm kip 	2. Slide kip with 1/2 turn to upper arm hang 


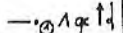


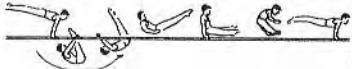



C Parts	D Parts
19. Giant swing backward with 1/4 turn fwd. or bkwd. <i>without intermediate support</i> to side handstand (Yang Yueshan) 	20. Giant swing backward with 1/1 turn through the handstand 
	
23.	24. Giant swing backward with straddle cut to support (Korolov) 
	
27. Giant swing fwd. to support (Ginsberg) 	28.
	
3. Slide kip with 1/2 turn to support	4.
	
	

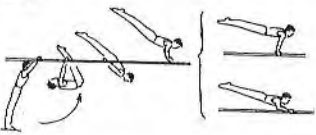
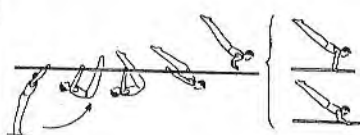
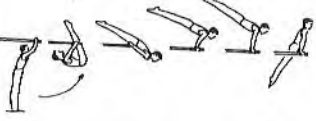
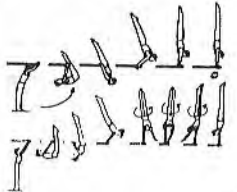
A Parts	B Parts
<p>5. Slide kip at end of bars and straddle cut to forward swing in hang</p>  <p style="text-align: right;">nλ (ε)</p>	<p>6. Slide kip at end of bars and straddle cut to support</p>  <p style="text-align: right;">nλ1 (ε)</p>
<p>9. Slide kip rearward to upper arm hang</p>  <p style="text-align: right;">f</p>	<p>10. Slide kip rearward to support</p>  <p style="text-align: right;">f1</p>
<p>13.</p>	<p>14. From side hang: Slide kip to support</p>  <p style="text-align: right;">n0</p>
<p>17.</p>	<p>18. From side hang: Forward swing, stoop through and shoot up rearways fwd. to L-support</p>  <p style="text-align: right;">—•0VL</p>

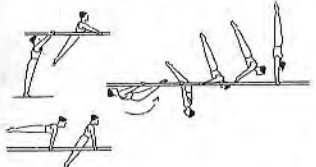

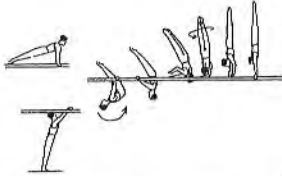
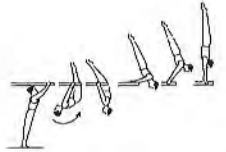
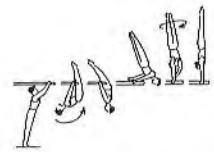
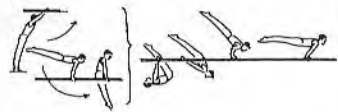
C Parts	D Parts
<p>7. Slide kip in center of bar and straddle backward to support or Slide kip and straddle fwd. to support (Morisue)</p>  <p style="text-align: right;">nλ / nλλ</p>	<p>8.</p>
<p>11. Slide kip rearward to handstand</p>  <p style="text-align: right;">n1</p>	<p>12. Slide kip rearward with 1/2 turn to handstand</p>  <p style="text-align: right;">n2</p>
<p>15. Forward swing in side hang: Slide kip and rearward swing through the handstand with 1/4 hop turn to handstand crossways</p>  <p style="text-align: right;">n0-1/4</p>	<p>16.</p>
<p>19. Forward swing in side hang: stoop through and shoot up rearways fwd. to L-support, press to handstand with straight arms and bent body, 2 sec.</p>  <p style="text-align: right;">—•0VL↑d.</p>	<p>20. Forward swing in side hang: Stoop through and shoot up rearways fwd. to V-support. Press to handstand with straight arms and bent body, 2 sec.</p>  <p style="text-align: right;">—•0V4↑d.</p>

A Parts	B Parts
21.	22. Forward swing in side hang: Front straddle and shoot up to straddled L-support  
V. Underswings (Schwabenkippe) (Casts) 1. Cast to rearward swing in upper arm hang  	2. Cast to rearward swing in support  
5.	6. Cast with 1/2 turn to forward swing in upper arm hang  
9.	10.

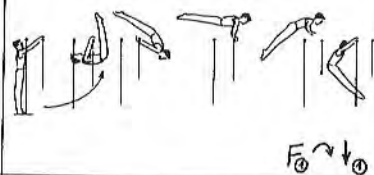


C Parts	D Parts
23. Forward swing in side hang: rearward swing with straddle to straddled L-support, press to handstand with bent body and straight arms  	24.
3.	4.
7. Cast with 1/2 turn to forward swing in support  	8.
11. Cast with intermediate support and straddle cut backward to support or upper arm hang  	12. Cast with straddle cut backward to support or upper arm hang, without intermediate support  

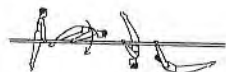
A Parts	B Parts
<p>VI. Felge (Baskets and Shoot ups)</p> <p>1. From cross stand or support: Basket to forward swing in support or upper arm hang</p>  <p style="text-align: right;">F_1</p>	<p>2. From cross stand or cross support: Basket to forward swing in support or in upper arm hang, body at least 45°</p>  <p style="text-align: right;">$F_1 (45^\circ)$</p>
5.	6.
9. Shoot up at end of bars to fwd. swing in support (Felge)	10. Shoot up at end of bars to support, body at least 45°
 <p style="text-align: right;">$F_1 (E)$</p>	 <p style="text-align: right;">$F_1 (45^\circ) (E)$</p>
13.	14.

C Parts	D Parts
<p>3. From cross stand or support: Basket (shoot up) to handstand</p>  <p style="text-align: right;">F_d</p>	4.
7. From cross stand or support: Basket with 1/2 turn to support (Kajama)	8. From cross stand or support: Basket (shoot up) with 1/2 turn to handstand
 <p style="text-align: right;">F_{E1}</p>	 <p style="text-align: right;">F_{E_d}</p>
11. Shoot up at end of bar to handstand	12. Shoot up (Felge) at end of bar with 1/2 turn to handstand
 <p style="text-align: right;">$F_d (E)$</p>	 <p style="text-align: right;">$F_{E_d} (E)$</p>
15. From cross stand or support: Shoot up (Basket) to free support scale, 2 sec.	16.
 <p style="text-align: right;">F_{\rightarrow}</p>	

A Parts	B Parts
17.	18.
21.	22. From outer side stand frontways grasping far rail: Shoot up with hop to forward swing in hang on near rail
25.	26.
Felge frontways 29.	30. From support: Felge frontways fwd. to hang

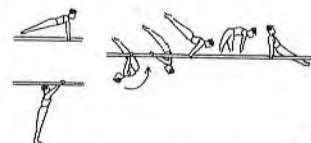


F₂ → d₁

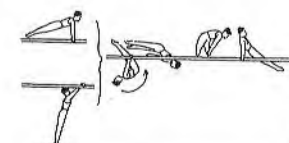


F.

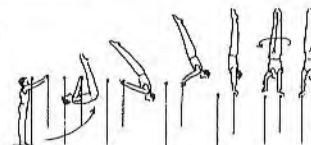
C Parts	D Parts
19. From cross stand or support: Basket with straddle to rearward swing in support	20. From cross stand or support: Basket with straddle to rearward swing in support (without intermediate support)
23. From outer side stand frontways with grasp on far rail: Shoot up through the handstand, 1/4 turn to handstand crossways	24. From outer side stand frontways with grasp on far rail: Shoot up (Felge) with 1/2 turn through the handstand and lower to forward swing in hang
27. From outer side stand frontways with grasp on far rail: Shoot up with straddled legs to handstand on one rail (Zellweger)	28.
31. From support: Felge frontways forward to support (Marchenko)	32. From support: Felge frontways forward with 1/2 turn to support



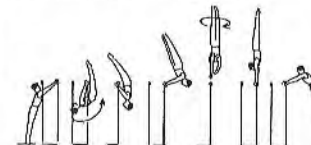
F, A₁



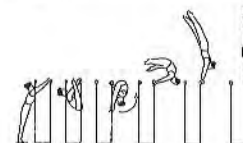
F, A₁



Fd @ 1/4 d



Fd @ 1/2 d



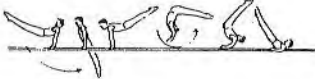
↓ @ → d @

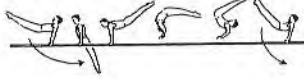
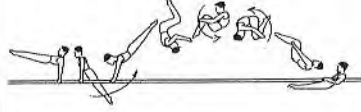
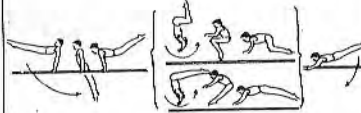
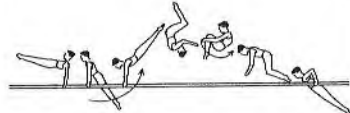
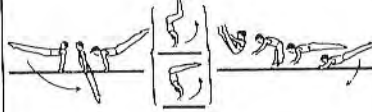
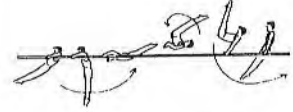
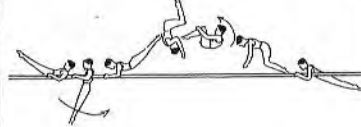


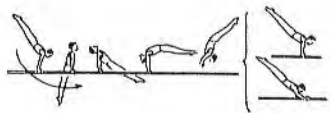
F, 1

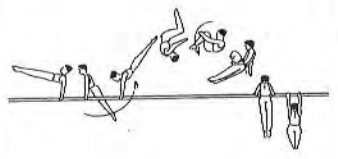
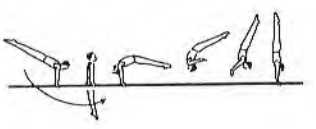
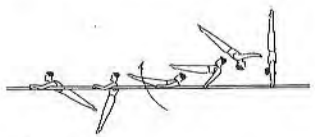
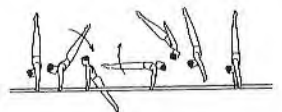
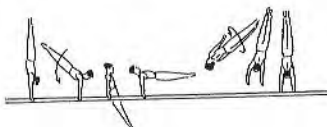


F, 1/2

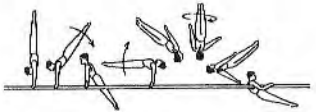

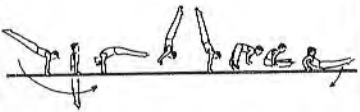
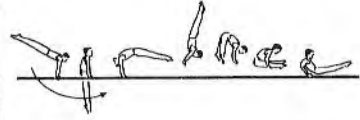

A Parts	B Parts
VII. Flight elements. Saltos fwd. 1.	2. Salto forward to rearward swing in upper arm hang 
5.	6.
9.	10.
13.	14.

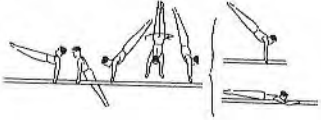
C Parts	D Parts
3. Salto forward to support 	4. Double salto fwd. tucked or piked to roll forward to upper arm hang 
7. 1½ salto forward tucked or piked to forward swing in upper arm hang 	8. 1½ salto fwd. tucked or piked to support 
11.	12. 1½ salto forward tucked or piked straddle cut to forward swing in upper arm hang or to support 
15. Stemme backward and salto forward to rearward swing in support (Honma) 	16. Stemme backward and 1½ salto forward to upper arm hang (Yamawaki) 

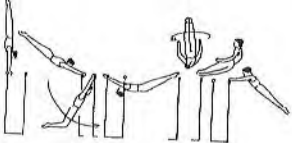
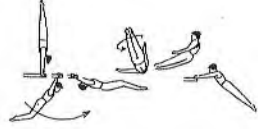
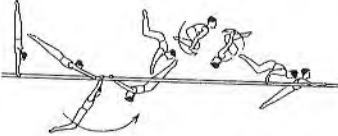
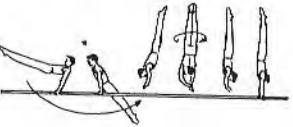
A Parts	B Parts
17.	18.
Salto backward 21.	22. Salto backward to forward swing in support or upper arm hang  $\underline{e} \mid$
25.	26.
29.	30.

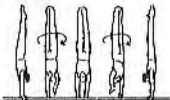
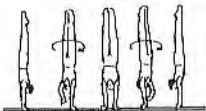
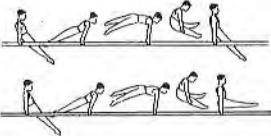

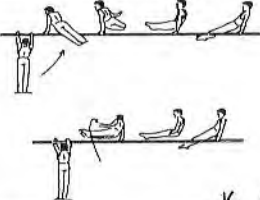
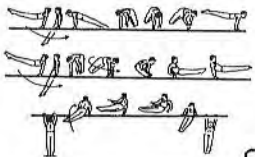
C Parts	D Parts
19. Salto forward with $\frac{1}{4}$ turn to forward swing in outer side hang (Brandtoft)  $\tau \frac{1}{4} \textcircled{1}$	20.
23. Salto backward to handstand  $\underline{e} \mid$	24. Stemme forward (front uprise) and salto backward to handstand (Tong Fei)  $+ \underline{e} \mid$
27.	28. Salto backward to handstand in outside grasp on one rail  $\underline{e} \mid \textcircled{1}$
31.	32. Salto backward with $\frac{1}{4}$ turn to handstand on one rail (side handstand) (Peters)  $\underline{e} \frac{1}{4} \textcircled{1}$

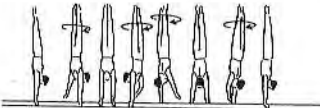
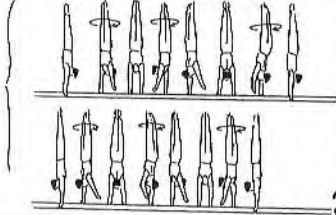

A Parts	B Parts
33.	34.
37.	38.
41.	42.
45.	46.



C Parts	D Parts
35.	36. Salto backward with ½ turn to upper arm hang (Tumilovic)  e B
39.	40. Double salto backward tucked to upper arm hang (Morisue)  e l
43. Salto backward to support and straddle cut to rearward swing in support  e 1 A 1	44. Salto backward and straddle cut to support (without intermediate support)  e 1 A 1
47.	48. 1½ salto backward with ½ turn to upper arm hang (Reichert)  e B (Rei)







A Parts	B Parts
49.	50.
53.	54.
57.	58.
VIII. Handstand Pivots 1.	2. From support: Rearward swing through the handstand position with 1/2 hop turn to forward swing in support or upper arm hang 

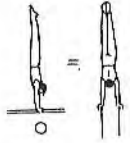
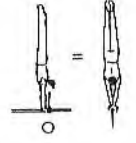
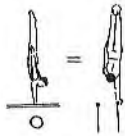

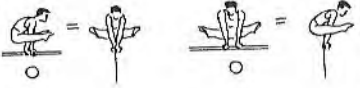

C Parts	D Parts
51.	52. From side handstand: Lower and forward swing and Gienger Salto to outer side hang on far rail (Kwon)  $\downarrow \text{Gi} \text{ (Kw)}$
55.	56. From handstand at end of bars: Lower and forward swing and Gienger Salto to hang (Chartrand)  $\downarrow \text{ (Ch)}$
59.	60. From Giant swing backward: Double salto backward tucked to upper arm hang (Belle)  Kee (Be)
3. From support: Rearward swing with 1/2 hop turn to handstand 	4.

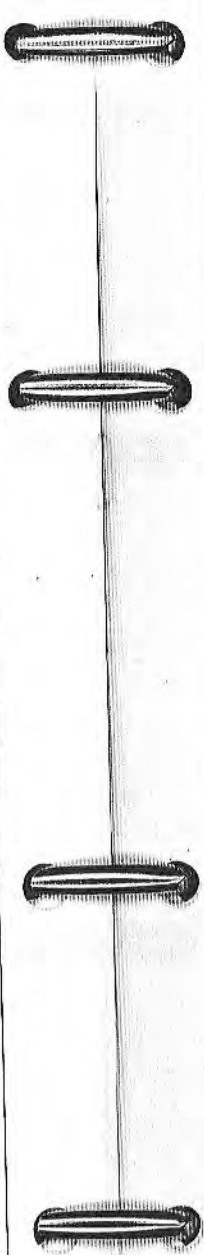
A Parts	B Parts
<p>5. Handstand pirouette forward (½ turn forward)</p>  <p style="text-align: right;">a↑</p>	<p>6. Handstand pirouette backward</p>  <p style="text-align: right;">a↓</p>
<p>9.</p>	<p>10.</p>
<p>IX. Leg Swings</p> <p>1. From cross stand at end of bar or from support: Jump and straddle to support</p>  <p style="text-align: right;">A₁</p>	<p>2. From support: Rearward swing with straddle cut to support</p>  <p style="text-align: right;">A₁</p>
<p>5. From outer side stand frontways: Jump and Kehre or double rear vault to rearward swing in support</p>  <p style="text-align: right;">K₁ / K₁</p>	<p>6. From support: Czechwende or Czechkehre to support or: From outer side stand frontways: Rear vault over both rails to forward swing in outer side hang</p>  <p style="text-align: right;">C / K↑⊙</p>

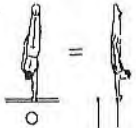

C Parts	D Parts
<p>7. Double handstand pirouette rearways without interruption (2 × ½ turn)</p>  <p style="text-align: right;">a↓</p>	<p>8.</p>
<p>11. 1/1 handstand pirouette forward (from a handstand: ¼ turn left fwd., ½ turn left bkwd., ¼ turn left fwd.)</p>  <p style="text-align: right;">a↓</p>	<p>12.</p>
<p>3.</p>	<p>4.</p>
<p>7. From outer side stand frontways: Straddle jump over both rails with ½ turn to forward swing in side hang on far rail</p>  <p style="text-align: right;">MSE↓⊙</p>	<p>8.</p>

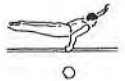
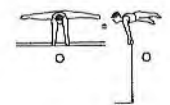
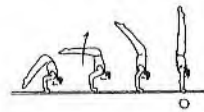
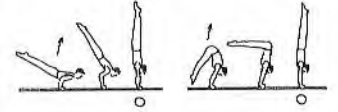
A Parts	B Parts
9.	10. At end of bars: double leg circles at least 2x  <i>λ (E)</i>
13.	14. At end of bars: Thomas Flair at least 2x  <i>λT (E)</i>
17.	18.
21.	22.




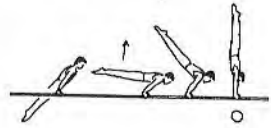

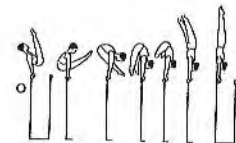
C Parts	D Parts
11. In center of bars: double leg circles at least 2x  <i>λ</i>	12.
15. In center of bars: Thomas Flair at least 2x  <i>λT</i>	16. In center of bars: Thomas Flair to handstand  <i>Tλ</i>
19. At end of bars: Thomas Flair to handstand  <i>Tλ (E)</i>	20. At end of bars: Thomas Flair to handstand with 1/2 turn backward  <i>Tλ^u (E)</i>
23. At end of bars: Thomas Flair to free support scale with straddled legs, 2 sec.  <i>T→ (E)</i>	24.

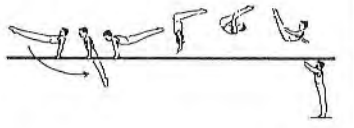
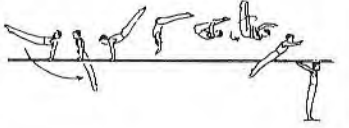
A Parts	B Parts
X. Strength and Hold Parts 1. Handstand 	2. Handstand in cross support on one rail in outside grip, 2 sec. 
5.	6. Handstand on one arm, 2 sec. 
9. Cross support in L-position or in straddled L-position 	10. Straddled L-support crossways on one rail or in side support on one rail, 2 sec. 
13.	14. Cross support in V-position, 2 sec. 

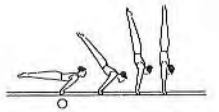
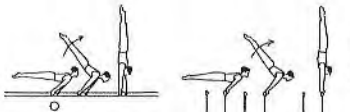
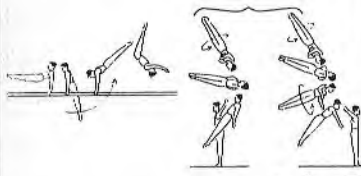
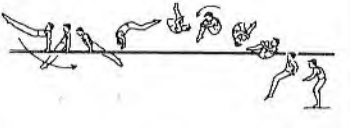

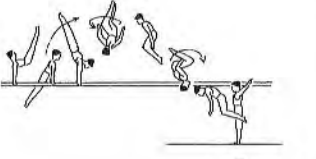


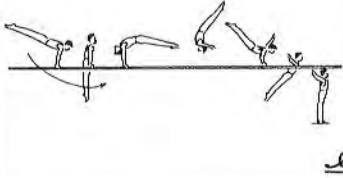
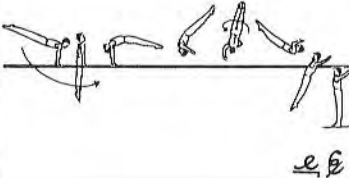
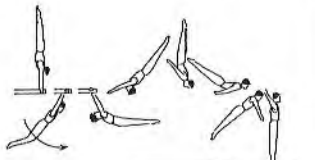
C Parts	D Parts
3.	4.
7. Handstand on one arm in side support, 2 sec. 	8.
11.	12.
15. Cross support in high V-position, body horizontal, 2 sec. 	16.

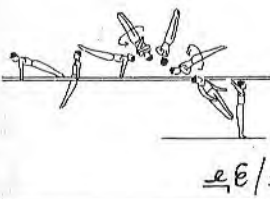
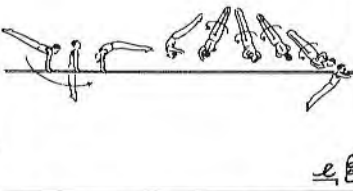
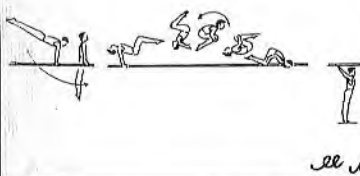
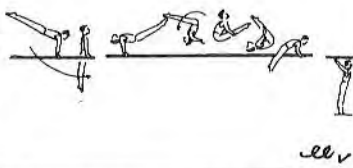
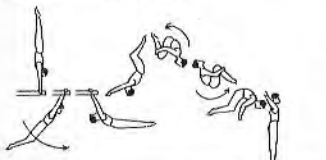

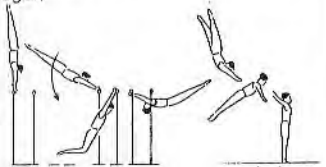
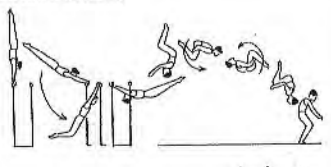
A Parts	B Parts
17.	18.
21. Elbow support scale or Free support scale with straddled legs	22. Free support scale in cross support, 2 sec., or Free support scale straddled, 2 sec. - in cross support on one rail - in side support on one rail
	
25. Press to handstand with bent body and bent arms or with bent body, straddled legs and straight arms	26. Press to handstand with straight body and bent arms or vice versa (legs straddled or together)
	
29.	30.


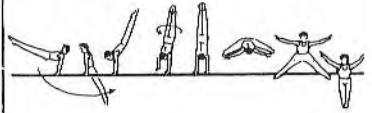
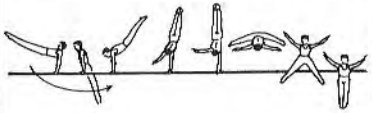
C Parts	D Parts
19. Side support in V-position on one rail, 2 sec.	20. Side support in high V-position, body horizontal, 2 sec.
	
23. Free support scale in cross support or side support on one rail, 2 sec.	24.
	
27. Press to handstand with straight body and straight arms	28.
	
31. Straddled L-support on one rail: Press to handstand with bent body and straight arms	32. Side support in V-position on one rail, 2 sec.: Press bent body and straight arms to handstand (also with straddled legs)
	

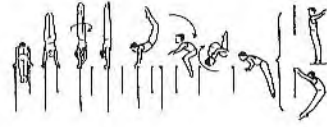
A Parts	B Parts
33.	34.
XI. Dismounts forward 1. Salto forward tucked or piked to stand 	2. Salto fwd. tucked or piked with 1/2 turn to stand 
5.	6.
9.	10.

C Parts	D Parts
35. From free support scale, 2 sec.: Press straight body with straight arms to handstand 	36. Free support scale on one rail, 2 sec.: Press to handstand with straight body and straight arms 
3. Salto fwd. piked with 1/1 turn or with 1 1/2 turns to stand 	4. Double salto fwd. tucked to stand 
7.	8. Double salto fwd. tucked at end of bars 
11.	12. Salto forward with 1/2 turn and salto backward tucked 

A Parts	B Parts
<p>backward</p> <p>13. Salto backward</p>  <p style="text-align: right;"><i>e</i></p>	<p>14. Salto backward with 1/2 turn</p>  <p style="text-align: right;"><i>e, E</i></p>
17.	18.
21.	22. From handstand at end of bars: Lower to hang and salto backward
	 <p style="text-align: right;"><i>d ↓ e → E</i></p>
25.	26.

C Parts	D Parts
<p>15. Salto backward with 1/1 turn or with 1 1/2 turns to outer cross stand</p>  <p style="text-align: right;"><i>e, E / e, E</i></p>	<p>16. Salto backward with 2/1 turns to outer cross stand</p>  <p style="text-align: right;"><i>e, E</i></p>
<p>19. Double salto backward tucked to outer cross stand</p>  <p style="text-align: right;"><i>e, e</i></p>	<p>20. Double salto backward piked to outer cross stand</p>  <p style="text-align: right;"><i>e, e</i></p>
<p>23. From handstand at end of bars: forward swing to hang and double salto backward tucked or piked</p>  <p style="text-align: right;"><i>d ↓ e, e E</i></p>	<p>24. From handstand at end of bars: forward swing to hang and double salto backward with 1/1 turn (Kajitani)</p>  <p style="text-align: right;"><i>d ↓ e, e E E</i></p>
<p>27. From side handstand on one rail: Lower to forward swing with straddled legs and salto backward to stand (Zellweger)</p>  <p style="text-align: right;"><i>d ↓ e, e, A</i></p>	<p>28. From side handstand on one rail: Lower to forward swing with straddled legs and double salto backward tucked to stand (Kwon)</p>  <p style="text-align: right;"><i>d ↓ e, e, e</i></p>

A Parts	B Parts
29.	30. Side handstand on far rail: 1½ salto backward tucked  d @ e ω
33. From support: rearward swing with ¼ turn to side handstand and straddle to dismount  • - 1/4 Δ	34. Rearward swing in support with ¼ turn through side handstand on one arm and straddle to dismount  • - 1/4 Δ
37.	38.
41.	42.

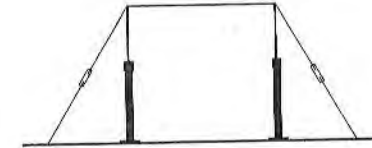
C Parts	D Parts
31.	32. Side handstand on near rail: 1½ salto backward tucked over far rail  d @ e ω
35.	36.
39.	40.
43.	44.



5.6 Horizontal bar

Article 36

Height of apparatus: 255 cm
 (measured from top of mat)
 Height of mat: 20 cm



1. Specifics to the apparatus and specific requirements

The exercise consists without exception of elements of swing, which must be executed without interruption. Giant swings, in bar moves, elements with turns around the longitudinal axis and flight elements are to be included. One arm swings are permitted.

Errors in combination are:

- pauses within the exercise
- the one sided selection of structure groups
- atypical straddling of legs

Specific requirements:

- a. 1 element of at least B value in elgrip or in a hang rearways (both hands must be in elgrip and the body must pass the lower vertical position)
- b. 1 element of at least B value with grip release and a definite visible flight phase before regrasping the bar (Flight Element)

2. Execution Requirements and Errors in Execution and Combination

Aside from the general requirements for execution and combination, the following specific criteria is applicable to this apparatus:

Type of Error	Small 0.1	Medium 0.2/0.3	Large 0.4/0.5
onesided selection of elements from the various structure groups	slight	pronounced	
stopping in the handstand or in another position		0.20	
executing swing elements with strength	slightly	pronounced	
deviation from the direction of the movement	slight	pronounced	
bent arms during circular swings	slightly	pronounced	severe, error in rhythm
not regrasping bar following flight element			0.50

Type of Error	Small 0.1	Medium 0.2/0.3	Large 0.4/0.5
touching the bar, if not required by structure of element	slightly	pronounced	falling on bar sit on bar
more than 3 one arm Giant swings 3 × passing through the lower vertical position		+	

3. Directives for awarding Bonus Points

Aside from the generally valid principles, Bonus Points may be awarded for:

- R = for the unusual combination of difficult elements for complicated grip variations or for complicated turns around longitudinal axis
- O = surprising connections of structure groups unusual grip variations
- V = extreme amplitude in swing (rhythm, harmony, maximum end position) exceptional height of flight elements or dismounts

4. Principles for categorizing difficulty

Corresponding with the basic structure, each element has its independent value, and an increase in value occurs as follows:

- for complicated grip variations
Example: Giant swing backward = A part, in reverse grip = B part
- If a complete one arm Giant swing is followed by a flight element
Example: Deltchev = C part, following a complete one arm Giant swing = D part
Regrasping with one arm does not lead to an increase in value.
- If the ending position is with one arm
Example: Stoop circle rearways forward (Eagle) with ½ turn = B part to forward swing with one arm = C part
- The closer circular swings come to the ultimate maximum end position:
Example: Stoop circle rearways forward (Eagle)
> 45 degrees = B part, to a handstand = C part (similar to Koeste)
- For the direct connection of flight elements, the succeeding flight element increases in value by 1 category.
Example: Tkatchov (C part) followed by free flight Giant (B part) becomes C + C part
or
Kovacs (D part) followed by Deltchev (C part) becomes D + D part
or
Tkatchov (C part) 2 × followed by Deltchev (C part) becomes C + D + D part
- Flight elements are recognized as such, when a visible regrasping is recognized.

Flight elements are not recognized, when it is evident that the technical command is missing.

Example:

Flight element to sitting position on the bar.

Flight element without regrasping the bar.

Not regrasping means no-recognition of the difficulty and non-recognition of the specific requirements.

Backward dismounts with multiple turns, executed tucked or piked have the same value, ... an increase in value begins with stretched/piked or vice versa.

- Dismounts forward with multiple turns, applying this same principle, are generally valued one category higher than the saltos backward.
- Double saltos executed *over* the bar (Straumann forward or backward) in principle are categorized the same as those executed *in front* of the bar.

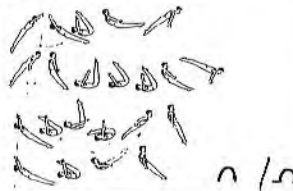
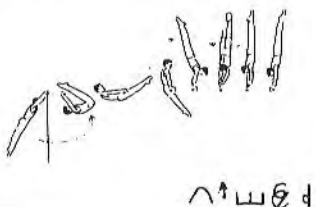
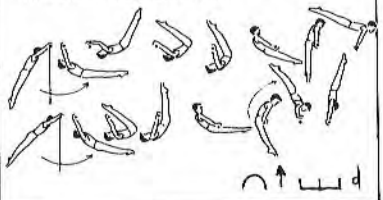
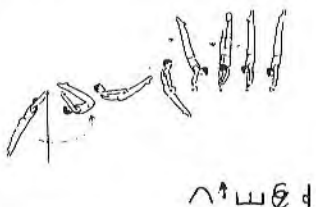

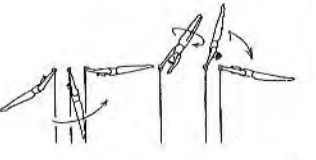
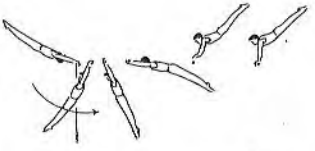

Example: Tsukahara tucked = C part, Straumann with 1/1 turn also = C part

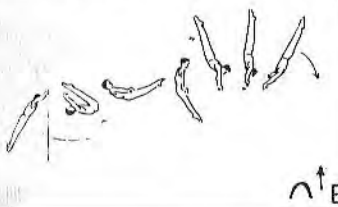

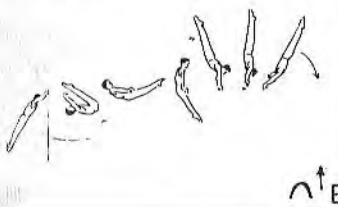

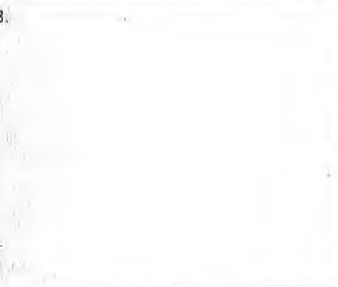
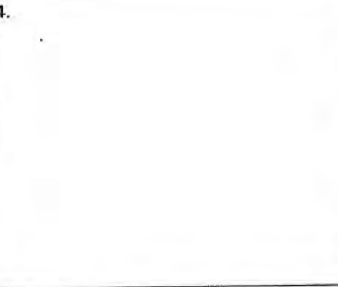

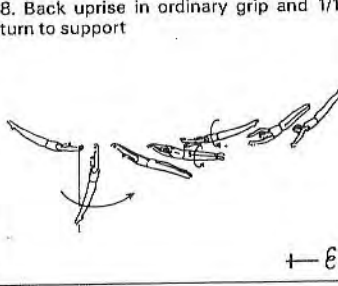
5. Structure groups

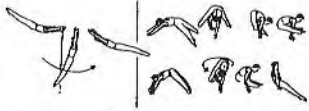
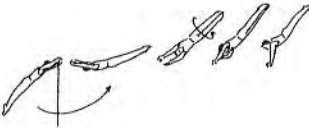

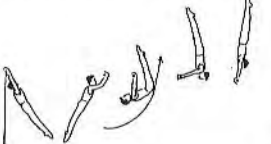
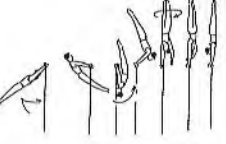
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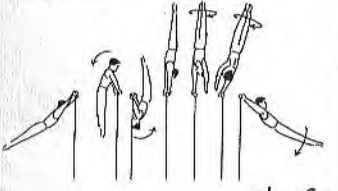
I. Kips	220
II. Stemme	220-222
III. Underswings and Felge	222-224
IV. Circular swings	224-230
- stoop circle rearways forward (Eagle)	
- stoop circle forward	
- straddle circle forward	
- stoop circle backward	
- straddle circle backward	
V. Giant swings	230-239
- forward	
- backward	
- Steinemann	
VI. Flight elements	240-250
- straddle, vault, stoop, hecht	
- turns in flight	
- saltos forward	
- saltos backward	
VII. Dismounts	250-259
- forward	
- backward	
- straddle or hecht	


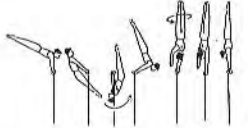
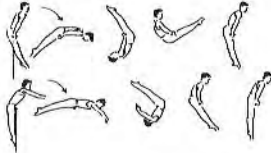
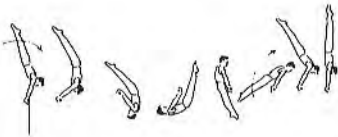




6. Tables of difficulties

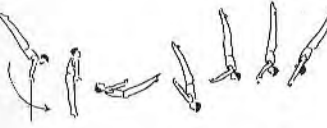


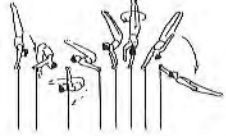
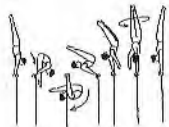
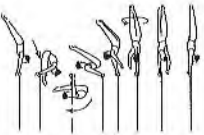
A Parts	B Parts
I. Kips 1. Hang or drop kip frontways or rearways or back kip fwd. or bkwd. 	2. 
5. Forward swing in hang in reg. grip, hop change to reverse grip, kip or kip in reg. grip, rearward swing with hop change to handstand in reverse grip 	6. Kip, rearward swing and 1/2 hop turn through momentary handstand 
II. Stemme (Back uprise) 1. Back uprise to support 	2. Back uprise in ordinary grip and 1/2 turn to backward swing in hang 
5. Back uprise in reverse grip with grip change to ordinary grip to free support frontways 	6. Back uprise in reverse grip with grip change to regular grip and 1/2 turn to backward swing in hang 

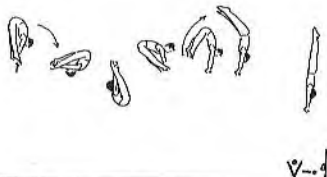
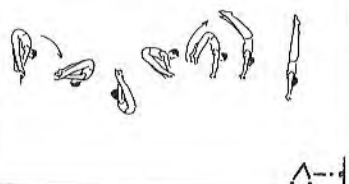
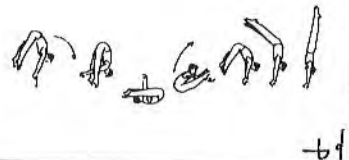
C Parts	D Parts
3. 	4. 
7. From backward swing in support following kip, grip change with hop to backward swing in elgrip 	8. 
3. 	4. 
7. 	8. Back uprise in ordinary grip and 1/1 turn to support 

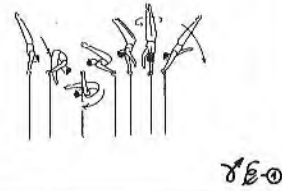
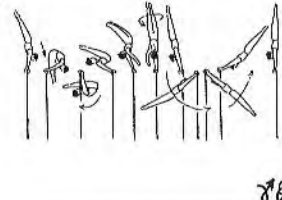
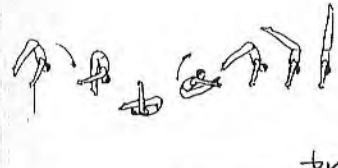
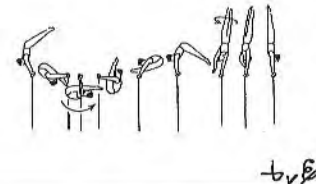
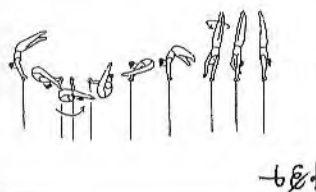
A Parts	B Parts
9.	10. Back uprise in mixed grip followed by straddled double rear vault, back uprise in mixed grip or reverse grip followed by double rear vault to support rearways  $+ \Lambda^\circ / + K^\circ$
13.	14. Forward swing in hang with mixed grip $\frac{1}{2}$ turn around one arm in reverse grip to support (Muenchner Stemme)  Mü
17. Finnish Back Uprise	18. Finnish Back Uprise, 45°  Fi Fi 45°
III. Underswings and Felge (hip circles) 1. From a slight forward swing, underswing to momentary handstand  Fd	2. Underswing with $\frac{1}{2}$ turn to momentary handstand or with $\frac{1}{1}$ turn in mixed grip  FdE / FdE _m

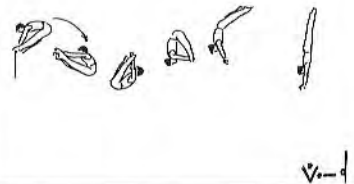
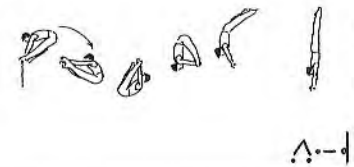
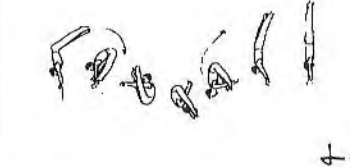
C Parts	D Parts
11.	12.
15.	16.
19.	20.
3. From hang in mixed grip: Underswing with $\frac{1}{1}$ turn through momentary handstand in elgrip  Fd _m E _E	4.

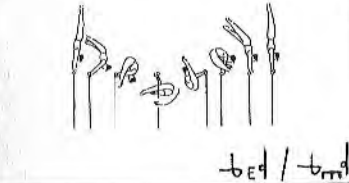
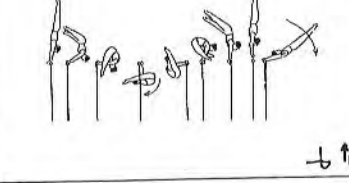
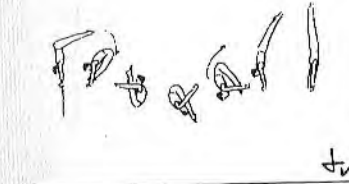
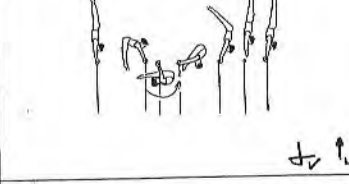
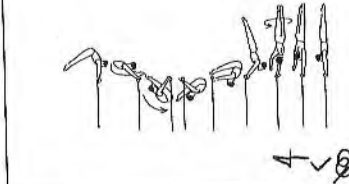
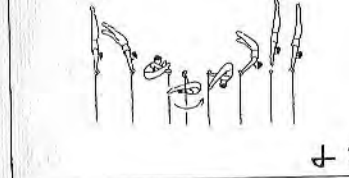
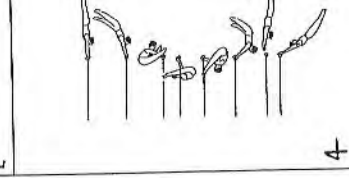
A Parts	B Parts
<p>5. Free hip circle backward to momentary handstand</p>  <p style="text-align: right;">F_d</p>	<p>6. Free hip circle backward with 1/2 turn through momentary handstand</p>  <p style="text-align: right;">F_Ed</p>
<p>9. Free hip circle forward or hip circle fwd. without grasp to support</p>  <p style="text-align: right;">F.</p>	<p>10. Handstand: Free hip circle fwd. through momentary handstand</p>  <p style="text-align: right;">F_h</p>
<p>IV. Stoop circles. Stoop circles rearways fwd. (Eagle swing)</p> <p>1. Stoop circle rearways fwd., under 45°</p>  <p style="text-align: right;">γ</p>	<p>2. Stoop circle rearways fwd. at least 45° (Eagle swing at least 45°)</p>  <p style="text-align: right;">γ 45°</p>
<p>5.</p>  <p style="text-align: right;">γ 45°</p>	<p>6. Shoot with 1/2 turn to forward swing in hang</p>  <p style="text-align: right;">γ 45°</p>

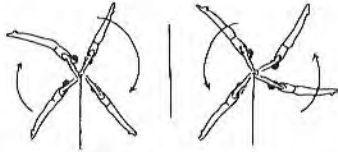
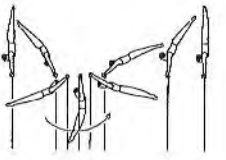
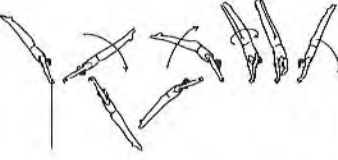
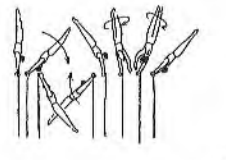
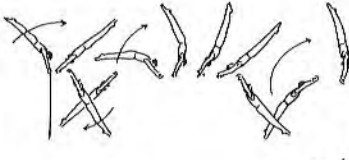
C Parts	D Parts
<p>7. Free hip circle backward to momentary handstand with hop grip change to reverse grip</p>  <p style="text-align: right;">F_h L</p>	<p>8. Free hip circle backward with 1/2 hop change to momentary handstand</p>  <p style="text-align: right;">F_E L</p>
<p>11.</p>	<p>12.</p>
<p>3. Shoot with 1/1 turn to rearward swing in hang</p>  <p style="text-align: right;">γ E</p>	<p>4. Shoot with 1/1 turn to one arm Giant swing fwd.</p>  <p style="text-align: right;">γ E 0</p>
<p>7. Shoot with 1/2 turn through a near handstand position (above 360°)</p>  <p style="text-align: right;">γ E L</p>	<p>8. Shoot with 1/1 turn to momentary handstand</p>  <p style="text-align: right;">γ E L</p>

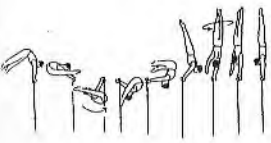
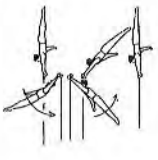
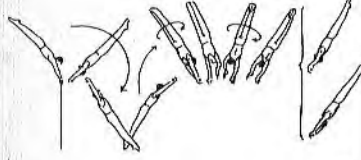
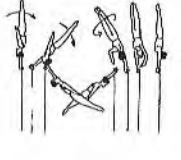
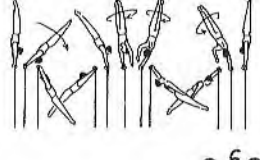
A Parts	B Parts
9.	10.
13.	14.
Stoop circles fwd. 17. Stoop circle forward to momentary handstand 	18.
Straddle circles fwd. 21. Straddle circle forward to momentary handstand 	22. Free straddle circle fwd. to handstand (Endo straddle) 

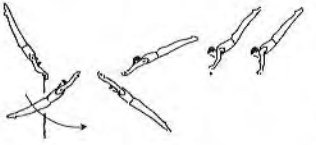
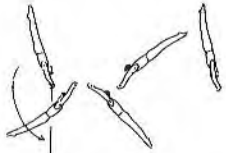
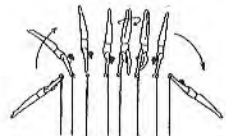
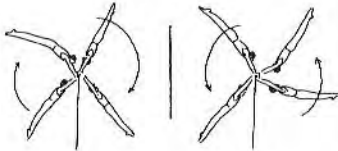
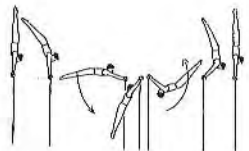
C Parts	D Parts
11. Shoot with 1/2 turn to one arm Giant swing in ord. grip 	12.
15.	16. Shoot with 1/2 turn in front of the bar through momentary handstand and backward swing in mixed grip or ordinary grip 
19. Free stoop circle fwd. to handstand	20. Free stoop circle fwd. with 1/2 turn to momentary handstand
	
23. Free straddle circle fwd. with 1/2 turn to handstand in ordinary grip	24.
	

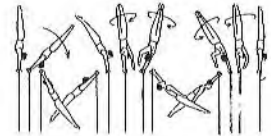
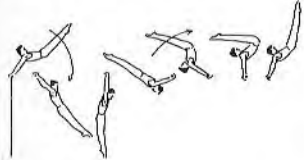
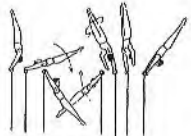
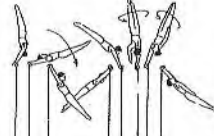
A Parts	B Parts
25.	26.
<p>Stoop circles backward</p> <p>29. Stoop circle backward through the handstand</p>  <p style="text-align: right;">v-d</p>	30.
33.	34.
<p>Straddle circles backward</p> <p>37. Straddle circle backward through the handstand</p>  <p style="text-align: right;">v-d</p>	<p>38. Free straddle circle backward through the handstand (Stalder)</p>  <p style="text-align: right;">t-d</p>

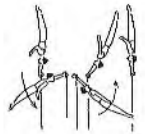
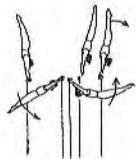
C Parts	D Parts
<p>27. Free straddle circle fwd. in elgrip or ordinary grip through handstand</p>  <p style="text-align: right;">t-ed / t-md</p>	<p>28. Free straddle circle fwd. through the handstand and hop change to elgrip</p>  <p style="text-align: right;">t ↑ E</p>
<p>31. Free stoop circle backward through the handstand</p>  <p style="text-align: right;">t-d</p>	<p>32. Free stoop circle backward and hop change to reverse grip</p>  <p style="text-align: right;">t ↓ ↑ L</p>
35.	<p>36. Free stoop circle backward with 1/2 turn through the handstand to reverse grip</p>  <p style="text-align: right;">t ↓ √ d</p>
<p>39. Free straddle circle backward (Stalder) with hop to reverse grip</p>  <p style="text-align: right;">t ↓ L</p>	<p>40. Free straddle circle backward and hop change to elgrip</p>  <p style="text-align: right;">t ↓ ↑ E</p>

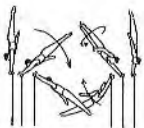
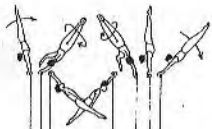
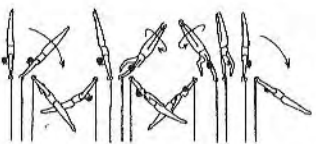
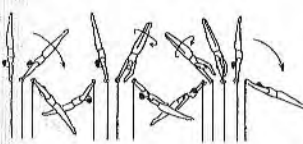
A Parts	B Parts
41.	42.
V. Giant swings forward 1. Giant swing fwd.  <p style="text-align: right;">O</p>	2. Giant swing fwd. in ordinary grip  <p style="text-align: right;">O</p>
5. Giant swing fwd. with 1/2 turn through the handstand  <p style="text-align: right;">O E</p>	6. Giant swing fwd. with 1/1 turn through the handstand in mixed grip (elgrip-reverse grip)  <p style="text-align: right;">O E L</p>
9.	10. Giant swing fwd. hop to elgrip  <p style="text-align: right;">O t E</p>

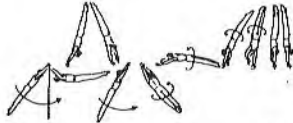

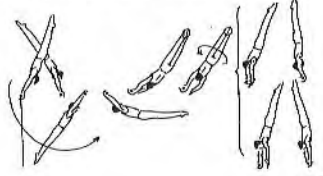
C Parts	D Parts
43. Free straddle circle backward with 1/2 turn through the handstand in reverse grip  <p style="text-align: right;">4 E d L</p>	44.
3. One arm Giant swing fwd. (360°)  <p style="text-align: right;">O</p>	4.
7. Giant swing fwd. with 1/1 turn through the handstand in elgrip  <p style="text-align: right;">O E E</p>	8. One arm Giant swing fwd. with 1/1 turn  <p style="text-align: right;">O E</p>
11.	12. Giant swing fwd., 1/1 turn in elgrip on one arm, swing down and upward swing with 1/2 turn to ordinary grip  <p style="text-align: right;">O E O E m</p>

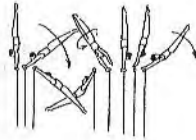
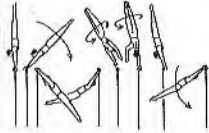
A Parts	B Parts
13.	14.
17. Elgrip back uprise with grip change to support in ordinary grip	18. Elgrip Giant swing fwd.
	
21.	22. Elgrip back uprise and hop change through the handstand in reverse grip and 1/2 turn to forward swing in hang
	
backward 25. Giant swing backward	26. Giant swing backward in reverse grip or cross grip
	

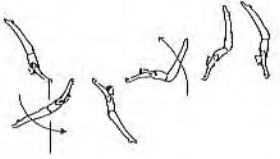


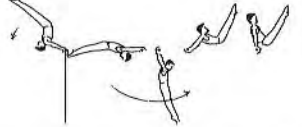


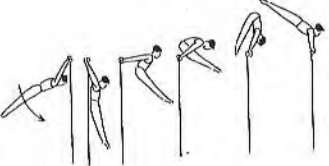
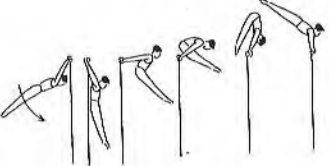
C Parts	D Parts
15.	16. Giant swing fwd. and 1/1 turn in elgrip with one arm, swing fwd. with 1/1 turn to reverse grip
	
19. Giant swing rearways fwd. (Russian Giant swing)	20.
	
23. Giant swing fwd. in elgrip: 1/1 turn through the handstand to mixed grip	24. Giant swing fwd. in elgrip: 1/1 turn through the handstand to reverse grip on one arm or both arms
	
27.	28.

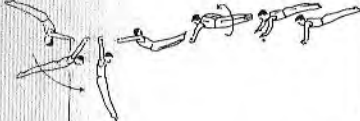
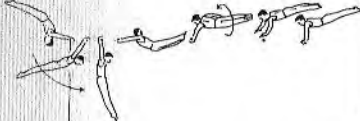
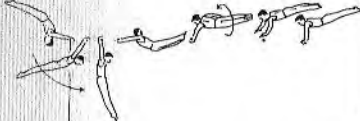
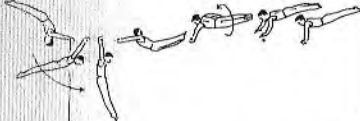




A Parts	B Parts
29.	30. One arm Giant swing backward (360°)  ①
33.	34.
37.	38.
41.	42. Giant swing backward and hop to reverse grip  ①



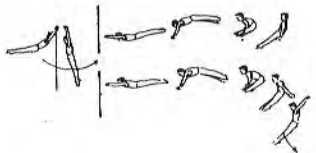
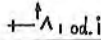
C Parts	D Parts
31. One arm Giant swing backward with ½ turn  ① ½	32.
35. Giant swing backward, swing down with ½ turn to one arm elgrip and upward swing with ½ turn to ordinary grip  ① ½	36. Giant swing backward, swing down with ½ turn to one arm elgrip and upward swing with 1/1 turn to reverse grip  ① ½
39. Giant swing backward, swing down with ½ turn to one arm reverse grip and upward swing with ½ turn to ordinary grip  ① ½	40.
43.	44.



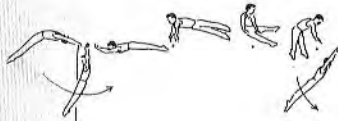



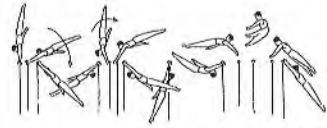
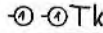
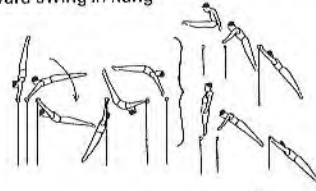

A Parts	B Parts
45.	<p>46. Giant swing backward, grip change to cross grip, swing forward with ½ turn through the handstand in reverse grip or through one arm handstand in reverse grip and ½ turn to ordinary grip</p>  <p style="text-align: right;">-OxEE</p>
49.	<p>50. Giant swing backward with ½ turn to momentary handstand in reverse grip or with ½ turn in the same direction around the other arm</p>  <p style="text-align: right;">-OEu</p>
53.	<p>54. Giant swing backward with ½ turn backward through the handstand in el-grip or mixed grip (elgrip and reverse grip)</p>  <p style="text-align: right;">-OE E</p>
57.	58.




C Parts	D Parts
47.	48.
<p>51. Giant swing backward: ½ turn to momentary handstand and hop change to elgrip</p>  <p style="text-align: right;">-OE↑E</p>	52.
<p>55. From Giant swing backward, ½ turn on the upward swing and grip change with ½ turn to reverse grip and swing down (Diamidov Turn)</p>  <p style="text-align: right;">-OD</p>	56.
59.	60.

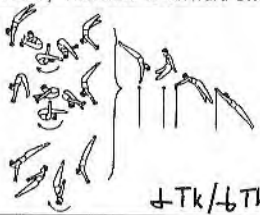
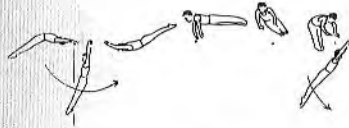

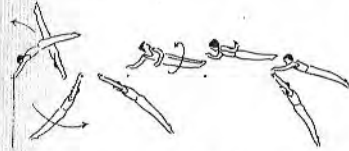

A Parts	B Parts
61. Skoumal Giant swing 	62. 
Steinemann 65. Stoop circle rearways backward 	66. Steinemann Stemme 
69. 	70. Steinemann Stemme and outward flank to forward swing in hang 
73. 	74. Steinemann Stemme with stoop out to support (Koeste) 

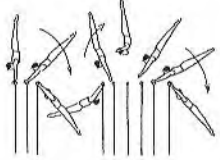
C Parts	D Parts
63. 	64. 
67. Steinemann Stemme with 1/2 turn to free support (Ono) 	68. 
71. Giant swing rearways backward (Czech Giant swing) 	72. 
75. Koeste to momentary handstand 	76. 

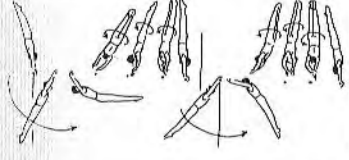
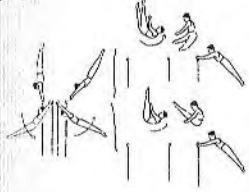
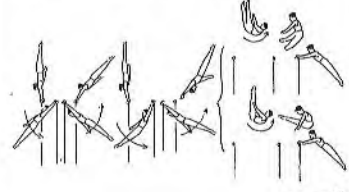
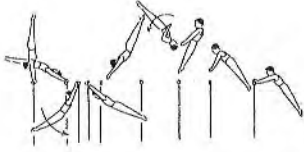
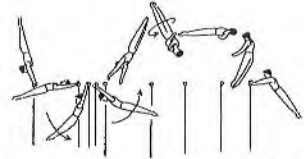
A Parts	B Parts
VI. Flight elements Straddle, vault, stoop, hecht 1.	2. From free hip circle rearways fwd.: Straddle out releasing grip and regrasp- ing to forward swing in hang  
5.	6. Stemme backward with straddle vault over the bar to free support or to back- ward swing in hang rearways  
9.	10.
13.	14.

C Parts	D Parts
3. From free hip circle rearways fwd.: Straddle cut releasing grip and regrasp- ing to support frontways  	4.
7. Back uprise in reverse grip and strad- dle vault over the bar and regrasp to for- ward swing in hang (Markelov)  	8.
11. Swing down through a hang and backward straddle over the bar and regrasp to forward swing in hang (Tkatchov)  	12. From one arm giant swing: Straddle cut backward over the bar then regrasp- ing to forward swing (Cuervo)  
15.	16. Swing down through a hang and hecht backward or counter stoop to for- ward swing in hang  

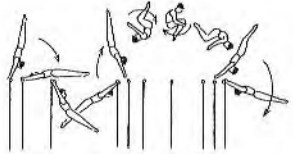
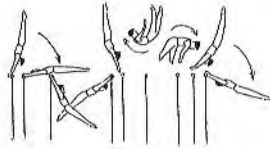
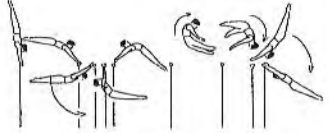
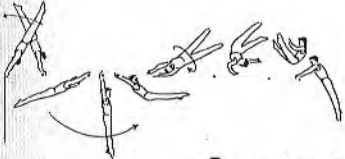

A Parts	B Parts
17.	18.
21.	22. Back uprise in reverse grip and stoop vault over the bar with 1/2 turn to forward swing in hang (Voronin)
	
	Vo
25.	26. Back uprise in mixed grip and rear vault over the bar with 1/4 turn to forward swing in hang
	
	+ ↑ K 1/4 i
Turns in Flight	30. Backward swing in hang and pirouette to forward swing in hang
29.	
	Ei (Pi)

C Parts	D Parts
19.	20. Free straddle circle backward or free stoop circle backward or free hip circle backward followed by Tkatchov to forward swing in hang
	
	↓ Tk / ↓ Tk / F Tk
23. Back uprise in reverse grip and hecht vault over the bar with 1/2 turn to forward swing in hang	24.
	
+ W → E	
27. Back uprise in mixed grip and rear vault over the bar with 1/4 turn to support	28.
	
+ ↑ K 1/4 i	
31. Giant swing forward in mixed grip or reverse grip followed by pirouette to forward swing in hang	32. Backward swing in hang and pirouette to free support
	
- O Ei (- O Pi)	Pi


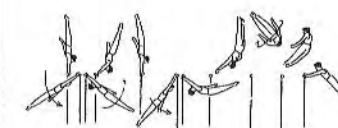
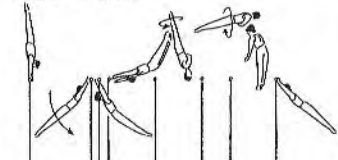
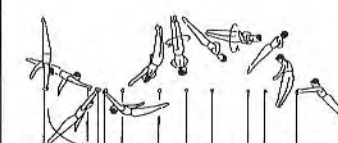
A Parts	B Parts
33.	34. Free flight Giant swing backward over the bar and regrasp  ot
Salto forward 37.	38.
41.	42.
45.	46.

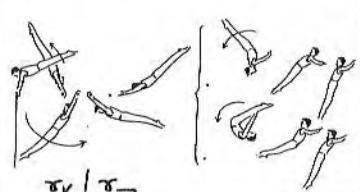
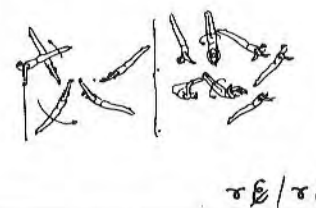
C Parts	D Parts
35. Giant swing fwd. or bkwd. with 1/1 turn in flight to forward, i.e. backward swing in hang  o↑εi/o↑εi	36.
39. Salto fwd. tucked or piked with straddled legs to forward swing in hang (Jaeger)  jä	40. One arm Giant swing fwd., bkwd. swing and salto forward to hang  o⊙jä
43.	44. Salto fwd. stretched to hang  jä
47.	48. Salto forward piked with 1/1 turn to hang (Winkler)  σνεi (Wi)

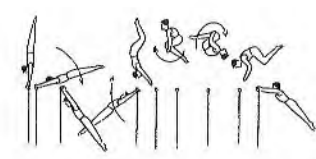
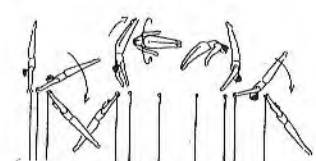
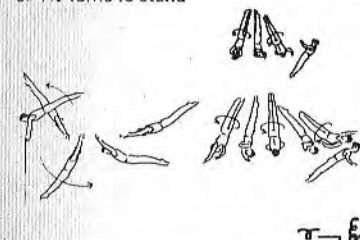
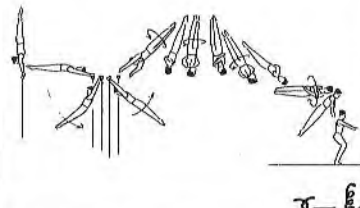
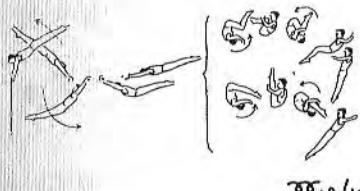
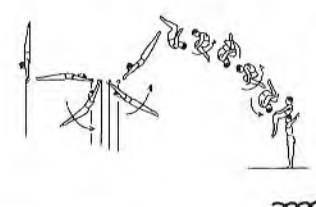
A Parts	B Parts
49.	50.
53.	54.
57.	58.
Salto backward 61.	62.

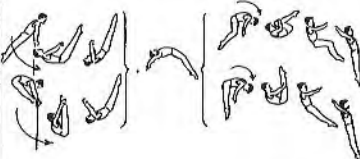
C Parts	D Parts
51.	52. 1½ salto fwd. tucked over the bar to forward swing in hang (Gaylord)  60 (Gay)
55.	56. Jaeger salto over the bar to forward swing in hang  101
59.	60. Swing forward and counter salto forward straddled to hang (Xiao Ruizhi)  ← 8 (Xi)
63. Forward swing in hang and salto backward straddled with ½ turn to forward swing in hang (Deltchev)  eEni (De)	64. One arm Giant swing backward-Deltchev salto  ④④ De

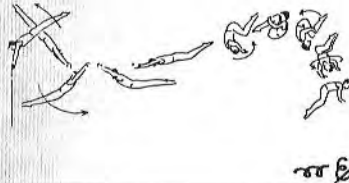
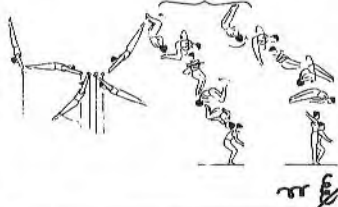
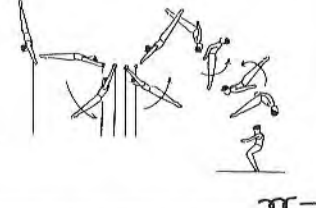

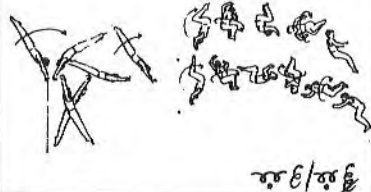
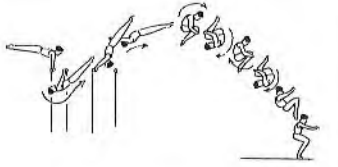
A Parts	B Parts
65.	66.
69.	70.
73.	74.
77.	78.

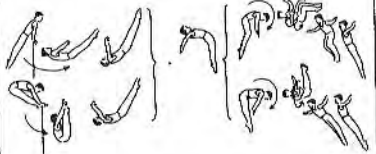



C Parts	D Parts
<p>67. Forward swing in hang and salto backward piked with 1/2 turn to forward swing in hang (Gienger)</p>  <p>eEvi (Gi)</p>	<p>68. From one arm Giant swing bkwd.: Gienger salto</p>  <p>①-①Gi</p>
71.	72.
75.	<p>76. Forward swing in hang and salto backward with 1 1/2 turns to forward swing in hang (Deff)</p>  <p>eE - i Deff</p>
79.	<p>80. From one arm Giant swing: Deff to forward swing in hang</p>  <p>(Deff)</p>



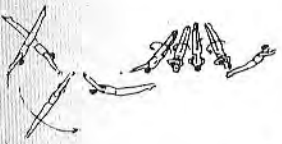
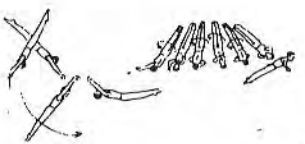



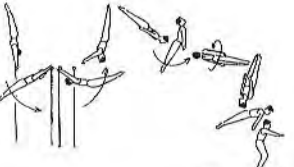
A Parts	B Parts
81.	82.
85.	86.
VII. Dismounts forward 1. Salto fwd. piked or stretched to stand 	2. Salto fwd. piked or stretched with 1/2 turn 
5.	6.

C Parts	D Parts
83.	84. Double salto backward tucked over the bar to hang (Kovacs)  <i>ee (ko)</i>
87.	88. Deltchev over the bar to forward swing in hang (Gaylord II)  <i>e Evi (Gay 2)</i>
3. Salto forward stretched with 1/1 turn or 1 1/2 turns to stand 	4. Salto fwd. stretched with 2 1/2 turns to stand 
7. Double salto fwd. tucked or piked to stand 	8. Triple salto forward tucked to stand 

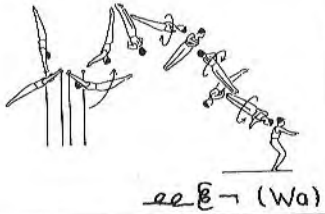

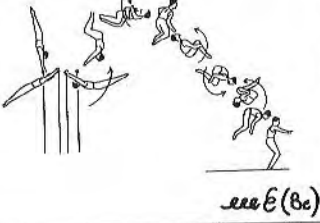
A Parts	B Parts
9.	10.
13.	14.
17.	18.
21.	22. Underswing, i.e. stoop underswing and salto forward tucked or piked 


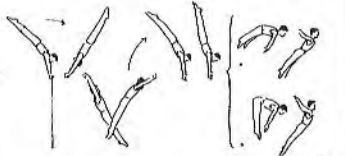
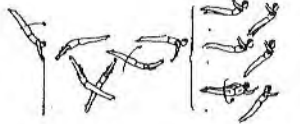
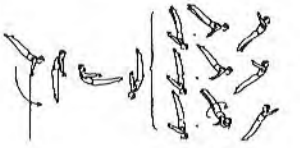
C Parts	D Parts
11. Double salto fwd. tucked or piked with 1/2 turn to dismount 	12. Double salto fwd. tucked or piked with 1 1/2 turns to dismount 
15.	16. Double salto fwd. stretched to dismount 
19. Double salto fwd. over the bar to dismount (Straumann fwd.) 	20. Double salto fwd. with 1/1 turn or with 1 1/2 turns over the bar to dismount 
23.	24. Underswing, i.e. stoop underswing and double salto fwd. tucked 

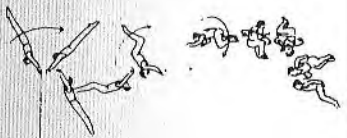
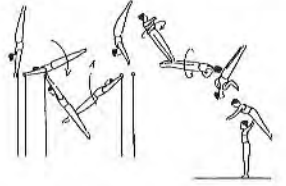
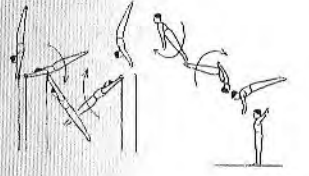
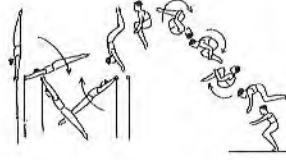
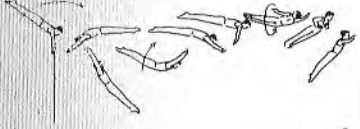

A Parts	B Parts
25.	26. Underswing i.e. stoop underswing and salto fwd. tucked or piked with 1/2 turn to dismount  U r E
backward 29. Salto backward piked or stretched to dismount  e v / e	30. Salto backward piked or stretched with 1/2 turn or salto backward stretched with 1/1 turn  e E / e E
33.	34. Double salto backward tucked or piked to dismount  e e v / v
37.	38.

C Parts	D Parts
27. Underswing, i.e. stoop underswing and salto forward tucked or piked with 1/1 turn to dismount  U r E	28. Underswing, i.e. stoop underswing and salto fwd. tucked or piked with 1 1/2 turns to dismount  U r E
31. Salto backward stretched with 2/1 turns to dismount  e E	32. Salto backward stretched with 3/1 turns to dismount  e E
35. Double salto backward tucked or piked with 1/1 turn (Tsukahara)  Ts	36. Double salto backward tucked or piked with 2/1 turns (Double Tsukahara)  Ts d
39. Double salto backward stretched or: piked/stretched or: vice versa  e e / e e v	40. Double salto backward stretched with 1/1 turn to dismount  Ts

A Parts	B Parts
41.	42.
45.	46.
49.	50.
53.	54.

C Parts	D Parts
43.	44. Double salto backward stretched with 2/1 turns (Watanabe) 
47.	48.
51.	52. Triple salto backward tucked 
55.	56. Triple salto backward tucked with 1/1 turn (Belle) 

A Parts	B Parts
57.	58. Double salto backward tucked over the bar (Straumann backward)  ee s
61.	62.
Straddle or Hecht 65. Straddle or stoop to dismount  Λ / V	66. Hecht straddle or Hecht to dismount or Hecht with 1/2 turn to dismount  → Λ / → / → E
69.	70. From free hip circle: Straddle or Hecht to dismount or Hecht with 1/2 turn to dismount  F → Λ / F → / F → E

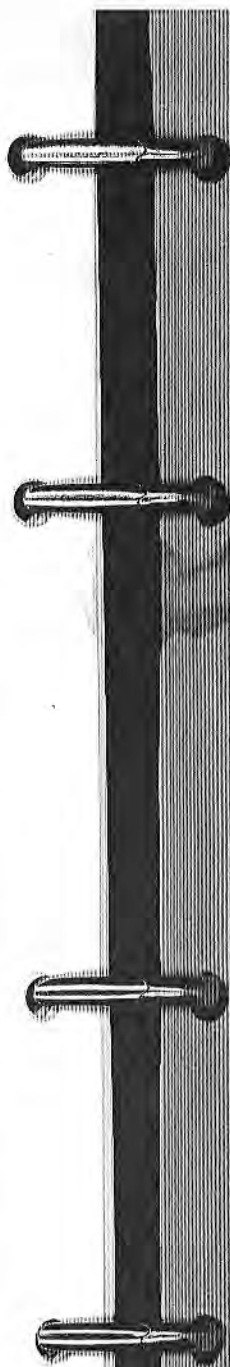
C Parts	D Parts
59. Straumann backward tucked or piked with 1/1 turn to dismount  ee E	60. Straumann backward stretched with 1/1 turn to dismount (Hayden)  ee → E
63. Straumann backward stretched to dismount  ee	64. Triple salto backward tucked over the bar to dismount (Hoffmann)  see (Ho)
67. Hecht with 1/1 turn to dismount  → E	68.
71. From free hip circle: Hecht with 1/1 turn to dismount  F → E	72.

Definitions of essential terms in the Code of Points

Element	An element is the smallest independently executed movement in Gymnastics, with a definite starting and ending position. The description and drawings in the Code characterize the entire method of execution.
Connection	A connection is the joining of several elements. Should a melding occur (direct connection) the degree of difficulty will be raised to the appropriate value category.
Exercise	An exercise is the complete and harmonious presentation of elements, combinations and connections in a manner which fulfills the requirements as outlined in the Code of Points. We make a definite distinction between Compulsory and Optional exercises. <i>The Compulsory Exercises</i> created by the Men's Technical Committee, based on specific criteria must be executed by all gymnasts in the prescribed order of elements and connections. <i>Optional exercises</i> are constructed based on the gymnast's ability and personal preference while adhering to specific requirements.
Element of swing	An element of swing is a movement, executed dynamically with great amplitude and without interruption and outward visible show of strength.
Strength element	A strength element is a movement whereby the centrifugal force is conquered slowly or whereby a position of balance is achieved through the use of static force. We differentiate between different forms of strength elements such as: pressing to, lowering to or holding a strength element.
Hold part	Executing a hold part is the fixation of the body for a time period of 2 seconds in a prescribed position, characteristic to the element.
Acrobatic element	An acrobatic element is a salto or handspring movement on floor executed from a stand or a run or the joining of elements with one or several saltos in an acrobatic series.
Gymnastic element	A gymnastic element is a non acrobatic move (example: body waves, leg separations, rolls or jumps) executed with aesthetic effectiveness. It may appear as an independent movement or in a connec-

tion or as a transition before or after an acrobatic series.

Element of flexibility	An element of flexibility is a movement which shows an extreme range of motion in the area of one or more joints of the body such as shoulders, hips or spinal column.
Flight element	A flight element is a movement with grip release which contains a distinct flight phase and is executed with or without turns around the body axis and always ends with a regrip of the apparatus.
Difficulty	Difficulty is the categorization of elements and connections into A, B, C and D value groups. This categorization is based on the evaluation of the element according to the strength and physical requirements for its execution.
Combination	Combination is the method of arranging elements and connections to form an exercise.
Execution	Execution is the performance of elements and connections in a correct technical and aesthetic manner in order to avoid penalty.
Bonus Points	Bonus Points are specific taxation factors. They may be awarded for special athletic achievement in the area of risk, originality and virtuosity. Based on the complexity of the athletic achievement, ROV forms an independent unit.
Risk	Risk is entering into a calculated situation of hazard/dare and consistent with the highest form of athletic ability.
Originality	Originality is the realization of the NEW, the RARE and the UNUSUAL and setting oneself apart from the traditional. It encompasses new and rare exercise parts, unusual connections throughout the entire exercise but also the personal technical style which produces the highest quality of execution.
Virtuosity	Virtuosity is the highest demonstration of athletic ability. Virtuosity may be given for individual elements and connections but also for the total exercise.
New elements	New elements are part of originality. New movements are developed by creating new structures or by elaborating on known elements (for example: through additional turns around the longitudinal axis or the breadth axis). New value must be given to those movements which are performed for the first time in the competition year, but also to those which have been solely performed by the same gymnast for a number of years.
Rare elements	Rare elements are part of originality as it applies to



Proportional deductions

elements and connections which are rarely performed and which deviate from the standard. A proportional deduction is the appropriate lessening of value, applied for faulty execution of Compulsory exercises and may be a major portion of the overall value of the respective element or connection.

Additional synonyms and similar terms

Exercise part	An exercise part is a part of an exercise but this term may also be used to describe elements and connections or smaller movements which cannot be executed independently.
Value part	A value part is an element or a connection which has been categorized according to its level of difficulty.
Original part	An original part is an element or a connection which has been categorized according to its originality value.
Static part	A static part is synonymous with a hold part.

Abbreviations used in this Code of Points

A	Arm, Arms
b	both
bwrd.	backward
CxGr.	Cross Grip
CxHg.	Cross Hang
CxSupp.	Cross Support
Elgr.	Elgrip
f.	flank
fw.	frontways
fwd.	forward
FX	Floor Exercise
GrCh.	Grip Change
H	Hand, Hands
HB	Horizontal Bar
Hg.	Hang
Hst.	Handstand
intSw.	intermediate swing
L	Leg, Legs
lft.	left
MxGr.	Mixed Grip
oth.	other
OrdGr.	Ordinary Grip
ov.	over
P	Pomme
PB	Parallel Bars
P.H.	Pommel Horse

P.B. Parallel Bars
 P.betw.H. Pommel between Hands
 r right
 rw rearways
 Rev.Gr. Reversed Grip
 S/Supp. side support
 sw sideways
 sec. second, seconds
 str. stretched
 w. with
 wo. without
 wo.i.c. without intermediate circles
 wo.i.supp. without intermediate support

Examples for Compensation

Comp. I	D	C	B	A		Deduction
	0	2	4	6		
No. 1	0	1	5	6	-	0,20
		1 B				
No. 2	2	0	3	7	missing 1 B	0,40

Comp. II/III	D	C	B	A		Deduction
	1	3	2	3		
No. 1	2	1	2	4	missing 1 C	0,60
	1 D					
No. 2	4	1	0	4	missing 1 B	0,40
	2 D					
No. 3	0	4	5	4	-	0,20
	1 C					
No. 4	0	2	3	5	missing 1 D	1,00
	1 B					