

INTERNATIONAL GYMNASTIC FEDERATION

TECHNICAL COMMITTEE

Men's Section



CODE OF POINTS

for the artistic gymnastic competitions, at the
World Championships, Olympic Games, Continental
Championships and Games, and all other
international tournaments

1964 EDITION

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ARTICLE 1

PURPOSE AND REASON FOR THE CODE OF POINTS

1. The Code of Points was created in order to assure objective and uniform penalties in artistic gymnastic exercises on the international scale. In addition, it is intended to direct gymnasts as well as coaches in preparation for competitions.
2. The appointed judge must strictly adhere to the directives of this Code of Points, or his authorization will be annulled by the directors of the competition.
3. These directives are based on the Technical Rules of the F.I.G., on decisions taken at F.I.G. congresses on questions of principle, and decisions taken by the Executive Commission on special questions.

ARTICLE 2

THE JURY AND ITS ORGANIZATION

1. At F.I.G. competitions and at Olympic Games, the jury at each event is composed of 5 members, namely: 1 judge-referee appointed by the executive commission, and 4 judges, appearing on the list of international judges, and proposed by the affiliated federations participating in the competition.
2. In order to be eligible to appear on the list of international judges, the judge must be in possession of a qualifying document from the F.I.G. (card or judge's certificate).
3. It is incumbent upon the executive commission to set up the various judges' panels with the judges proposed by the federations involved, who will be informed of the results at least a month and a half before the competition in question.
4. Nomination of judges is the concern of each federation.

5. In principle, the jury is composed of 1 or 2 representatives from the nations participating in the competition. If the number is insufficient, the missing judges will be recruited from those nations which proposed 2 and which, at preceding competitions of the F.I.G., figured among the highest ten.

6. At International Tournaments And Other Such Competitions:

- a) The jury is composed according to Art. 1, but the referee must be from a nation not participating in the competition. The judges will be apportioned equally among participating nations. A part of, or all the judges may be recruited from nations not participating in the competition (neutral judges).
- b) Countries having to supply the international staffs of the jury are to be designated by the opponents, whereas the actual nomination is incumbent upon the executive commission of the F.I.G.
- c) The travel expenses, the subsistence allowance of the international jury staffs, according to paragraphs a) and b), are to be equally shared among the federations of competing teams.
- d) The superior judge is required to submit a report to the executive commission of the F.I.G. concerning the progress of the competition and the judges' behavior.
- e) The organizing federation is also obliged to submit a report to the F.I.G. which must contain:
 - a) Scores of the superior judge and each judge, average scores and results obtained by each gymnast and each nation, using the official blanks handed down by the F.I.G.
 - b) Financial results, indicating number of spectators as well as admission prices using the official blanks handed down by the F.I.G.
- f) The federations therefore have the duty of informing the F.I.G. of the tournaments they organize, and measures can be taken against those which do not take these obligations into account.

- g) A special rule will treat the matter of required information, check on judges by the executive commission, elaboration of official papers, relationship of the referee and dues to be paid to the F.I.G. and the question of the organization itself.

ARTICLE 3

JUDGING

1. The superior judge has the duty of supervising his board, checking on differences among scores, and convening the jury for consultations and corrections when he perceives an irregular ruling, or abnormal variation. He maintains contact with the directors of the competition, and, through the secretary, with the computing section. In addition, as far as materially possible, he is responsible for perfect execution of the work. The superior judge will judge all exercises for himself, so that his scores may be consulted to restore order in cases of irregularities among the middle score ranges of the four actual judges. It is the referee's responsibility to restore agreement, and if agreement cannot be reached, he will appeal to the president of the jury, who will settle the matter by basing his decision on the score, and observations made by the superior judge.

The superior judge must also intervene when a judge performs his work in contradiction to the rules, or if he is not objective.

2. All exercises are graded on a 0 to 10 point basis, by tenths of points. The score given will be arrived at by dividing the sum of the two middle scores by two.
3. The difference between the two middle scores will not surpass
 - 2/10 if their average is 9.50 and over
 - 3/10 if their average is between 8.50 and 9.45
 - 5/10 if their average is between 7.00 and 8.45
 - 1 point in all other cases.

As soon as the difference surpasses these limits, the judges will come to agreement, in conference with the superior judge.

When a difference surpassing these limits occurs, it stands as a matter of course that the two extreme scores must also be incorrect, and the referee will point out this state of affairs to the 4 judges, so that the penalizing may thereafter proceed normally.

4. Consultation Of The Jury At The Start Of A Contest

In order to establish a policy, the 4 judges and referee will meet in consultation for the first and second exercise of a contest held on the same day, the same applies if there is a reorganization of the jury.

Each judge, and the superior judge, will reveal their scores, and if the latter are on a justifiable scale, all arguments on the subject, or discussion of it, will be avoided. On the other hand, if the scores do not conform to the rules, agreement on a point of view must be arrived at in discussion, and the majority of scores, as well as the superior judge's score, will prevail. During the competition and even if there is no variance of scores contrary to the rules, the superior judge has the right to order a conference, if he feels that the judging is leading to an imbalance. In the event of prolonged interruption of a contest, the directors of the contest decide on the pertinency of other consultations. At the finals, consultations are not to be considered.

5. Insofar as linguistic difficulties may hamper the work of the board of judges in matters of consultation, the organizers are obliged to supply the necessary translators. It would however seem desirable that for F.I.G. competitions, the judges appointed should speak one of the official languages of the F.I.G., apart from their own.

ARTICLE 4

QUESTIONS OF DRESS FOR CONTESTANTS

1. The team and individual gymnasts of the same nation will appear in a uniform costume.

2. On the parallel bars, on the horizontal bar, rings and side horse, all gymnasts will work in long trousers with socks and shoes or only socks.
3. In floor exercises and long horse vault, gymnasts are authorized to perform their exercises either in long trousers with socks and shoes or only socks, or in shorts without socks or shoes. This costume may differ from one gymnast to another provided that the color of the team's costume or of individual gymnasts be uniform.
4. Wearing of a shirt is compulsory in all cases.

ARTICLE 5

TYPE OF EXERCISES TO BE PERFORMED ON DIFFERENT APPARATUS

1. **Parallel bars**
Swing, flight, strength, and holds (static parts). The swing and flight phases should predominate. The exercise must contain at least one part involving strength and one B component executed over or under the hand-grips by simultaneous release of grips. There can be no more than three stops according to Art. 6 B 3 e).
2. **Horizontal bar**
Exclusively swinging movements with no stop, offering a combination of giant turns with other variations, or high-value connecting movements.
3. **Side horse**
Exclusively swinging movements with no stop, passes of one and both legs, scissors forward and rearward one of which, at least, must be double. Circles of both legs must predominate in the exercise, and the three parts of the horse must be used. For the compulsory exercise, circles of both legs in the opposite direction may be considered.
4. **Rings**
Combined movements of swinging, strength, and holds (static

parts), without swaying of the rings. The exercise must include at least two handstands, of which one must be through strength, and the other in a swing from a hanging position, or an inverted hang, or a half-inverted hang. In addition, it must include at least one hold of pronounced difficulty, such as the free front horizontal support, the cross, the inverted cross or others.

5. **Floor exercise**

The floor exercise must form a harmonious and rhythmic whole, through alternating elements involving suppleness and strength, holding and balance, with shifts in different directions, kips, jumps, and handstands. Abusive repetitions are to be avoided as are transitions and poses that are too simple, and superfluous take-off steps.

The duration of the floor exercise is 70 sec. maximum, and 50 sec. minimum, and the limits of the 12x12 meter area cannot be gone beyond.

6. **Long horse vault**

The type, difficulty, execution as well as the value of the jumps are covered by Art. 8, page 17.

ARTICLE 6

JUDGING OF THE EXECUTION OF COMPULSORY AND OPTIONAL EXERCISES

A. **Special Remarks Concerning the Compulsory Exercises**

1. **On four apparatus**, the gymnast has the option of repeating the compulsory exercises, without deduction of points and insofar as he may hope to obtain better results. The gymnast must warn the jury of his intention to repeat his exercise by raising his hand as soon as he touches the floor, and, in that case, his exercise will not be judged.

The repetition must take place after an appropriate period of rest, but before his group has left the apparatus however. Repetitions are executed in the preceding order of appearance

and only the second performance will determine the valid score.

2. In the long horse vault, the gymnast can execute two jumps, the better one counting.
3. The floor exercise may not be repeated.
4. Beside the necessary "A" parts, the compulsory exercise contains 3-4 "B" parts, and its value, in comparison with the optional exercise, is from 9.20-9.40 points. For the judge, and on the question of combination and difficulty, the value will be 10 points nevertheless. To facilitate judging, each compulsory exercise is divided into several parts with indication of the proportional value of each.
5. The judge will therefore watch only that the exercise be performed in accordance with the printed texts and instructions. If such is not the case, deductions for a performance not conforming to the text will be the following:
 - a) For movements not executed, the total value assigned to this movement according to paragraph 4.
Then it must be seen whether or not this act does not facilitate the execution of the preceding or following movement, and then there will be cause to add an additional penalty which can be as high as 1 point.
 - b) Added movements: If a contestant adds one or several unforeseen movements (intermediate swings etc.) there will be on each occasion a penalty of 3/10-5/10 of a point. Then it must be seen if the added movements do not facilitate the execution of the preceding or following part. In that case the penalty can be increased by 1/10-5/10 of a point.
 - c) For all other faults, such as intermediate swings, touches, sitting down, falls, interrupting the exercise, poor bearing, imperfect execution from the technical viewpoints, etc. see deductions for imperfect execution under "B".

B. Imperfect Execution of Compulsory & Optional Exercises

1. Deductions will be made for faulty execution as well as for imperfections of technical nature. Under faulty execution are classified bad position of feet, legs, body, head, etc., whereas faults of technical nature are: poor execution of movements and connecting movements, such as a forward half-twist with shoulders too far forward or the body too arched, grips delayed in rearward somersault, or shoulders too far forward when the body comes to support position on the parallel bars, mounts made too low, lack of amplitude in circles of the legs, or scissors executed too low on the side horse, handstand without the body being perpendicular to the floor, or with shoulders forward, turns in handstand in which the body is not in perpendicular position, hangs and horizontal supports too low or too high, etc.
2. General Faults in Execution
 - a) Poor position of feet, legs, arms, head and body, in addition to split-leg positions not conforming to technique, deduction on each occasion 1/10-3/10
 - b) Touching the end of the horse, the pommels, the hand-grips, the bar supports, the frame or the floor in front of or inside of the bars with the feet in swinging, the horizontal bar or the supports of the horizontal bar, or ring-ropes with the feet, legs, seat, or another part of the body if touching (contact) is not required by the nature of the exercise: deduction on each occasion 2/10-5/10
 - c) Stops during execution, according to the seriousness of the case, and in consideration of the difficulty of the series giving rise to them, will be penalized on each occasion by 3/10-7/10
When the gymnast sits in noticeable manner, the deduction will be on each occasion 5/10-7/10

3. For Faults of Technical Execution, the Applicable Deduction will be the following on each occasion:

- a) Walking in handstand (1/10 per step)..... 1/10-5/10
- b) Two or several attempts to take position for a hold 2/10-5/10
- c) Interruption of press to handstand..... 1/10-3/10
- d) Swinging parts executed with strength or parts of strength executed with swinging..... 1/10-3/10
- e) **The duration of held parts is the following:**
 - On parallel bars and floor : 2 sec.
 - On rings : 3 sec.**Deductions will be made as follows:**
 - On parallel bars and floor : only 1 sec..... 2/10
 - On rings : only 2 sec..... 2/10
 - only 1 sec..... 4/10

A too long duration of these held parts, especially if it is not in relation to its difficulty, may be considered as a fault of combination.

On Rings

- f) Handstand with arms bent or touching ropes with arms 2/10-3/10
- g) Handstand with arms bent and touching ropes with arms 3/10-5/10
- h) Cross, inverted cross, and free front horizontal support with arms bent..... 1/10-5/10
- i) Too much swaying of ropes..... 1/10-3/10
- k) Forward fall by tumbling from handstand insofar as a fault is patently involved (tumbling down from handstand) 3/10-5/10

Floor Exercise

- 1) Faults of balance or stand at end, and during exercise, in accordance with part 4 below..... 1/10-5/10

- m) Lack of harmony, rhythm and suppleness on each occasion, up to 2/10
- n) Lack of harmony, rhythm and suppleness during entire exercise up to 10/10

Side horse

- o) Lack of amplitude in leg circles..... 1/10-3/10
- p) Scissors without disengaging hips..... 1/10-3/10

General

- q) Horizontal supports, horizontal hangs, or right angle ("L" support) and straddled right-angle, too high or too low; horizontal stands on one leg, too high or too low, or distorted; handstands not perpendicular to the floor, or with shoulders forward, delayed recovery of hands after somersault over bars, after half-turn or other similar parts; passes too rapid (fleeting) from one movement to the next 1/10-3/10

4. Stand before and after exercise (initial and final presentation) For an exercise not beginning or ending in a perfect stand, the deductions are as follows:

- a) **Small step or jump** upon hitting the floor, poor position before or after exercise..... 1/10-2/10
- b) **Several steps or jumps** upon hitting the floor, or slight hand contact with floor, without leaning or poor position, before or after exercise 2/10-3/10
- c) **Sitting or kneeling or fall of any kind, or touching the floor with hands, leaning**..... 3/10-5/10
- d) Undisciplined behavior before or after the exercise 1/10-3/10

5. Interruption of the exercise through falling or touching the floor

- a) When an exercise is interrupted by a fall, or other circumstances, or if the gymnast touches the floor with his feet on the side horse and parallel bars, the gymnast can proceed with his exercise immediately, or at latest 30 sec. later, but he will have

to accept a deduction of points.

During those 30 sec. the gymnast enjoys freedom of action. If, however, the exercise is not resumed after 30 sec. have elapsed, it is held to be ended, and the scoring will be based only on parts executed. The judge-referee will gauge time and will inform the gymnast or his captain of the elapsing of 10, 20 and 30 sec.

Deductions are the following:

- b) Interruption of side horse and parallel bar exercise by contact of feet with floor, without releasing grips..... 8/10
- c) Interruption of exercise by releasing grips, then immediate continuation of exercise, or after at most 30 sec. time, at the spot where it was interrupted..... 10/10
- d) Clothing damaged, or defective tapes, as well as wounds, or handguards torn, cannot influence the rule concerning interruption.

6. Assistance to the Gymnast

- a) To prevent accidents, a guard is permitted to stand near the apparatus at the **horizontal bar, parallel bars, rings, and horse vault**, without touching the gymnast, nor helping him in the execution of his exercise, under risk of loss of points for the gymnast in question. This penalty may go from 1/10 of a point for a very light touch (grazing) up to 1 point when it is equivalent to an interruption or a fall; in the compulsory exercise, it can even reach the value attributed to a non-executed part, according to Art. 6 A 5 a).
- b) On the side horse and floor exercise, the presence of a guard is not permitted.
- c) On the horizontal bar and rings, a gymnast may be assisted in jumping into place on the apparatus.
- d) In no case will the captain or any other person speak to the gymnast executing his exercise during the competition.

ARTICLE 7

OPTIONAL EXERCISE

A. General Remarks

- 1. Two important elements of evaluation supplement execution and precision: the **difficulty** and the **combination**. These two factors represent **the value of the exercise**.
- 2. **Optional exercises cannot be repeated** except for the long horse vault in which two tries are permitted.
- 3. **Optional exercises on all 4 apparatus and on the floor are evaluated from 0-10 points** by deductions of tenths and whole points. The score of 10 points is composed in the following manner:
 - a) Value of the } difficulty 3.40
exercise: { combination 1.60 total: 5.00 pts.
 - b) Execution 5.00 pts. total: 10.00
- 4. **On the parallel bars, the use of only one elastic springboard is authorized:** it is permitted to place it on the steel frame or on mats, the height of which does not exceed the height of the frame.

B. The Difficulty

- 1. To obtain the maximum score on the 4 apparatus and on the floor, the exercise must be composed of at least:
 - 6 principal parts = parts A
 - 4 parts of difficulty = parts B
 - 1 part of superior difficulty = parts C
- 2. Examples of parts A, B, and C are shown on page 44 and their definition on page 34.
- 3. For scoring the difficulty, the deduction cannot surpass 3.40 points.
- 4. **At the finals** in world championships, Olympic Games, European championships and other such competitions, the exercises must comprise at least:
 - 6 parts A, — 4 parts B, — 2 parts C.

5. Evaluation of the difficulty

a) Deduction for missing parts A, B and C:

Part A = 0.20 points

Part B = 0.40 points

Part C = 0.60 points

b) If a part C is replaced by a part B, the difficulty score will be reduced by 0.20 points.

c) If the maximum score requires one part C (competition of 12 events or 6 events — All Around) and the part C is replaced by a part B, the maximum score that may be granted cannot surpass 9.80 points.

d) If the maximum score requires two parts C (finals) and one of them or both are replaced by parts B, the maximum score that may be granted is as follows:

1 part C replaced by a part B = 9.80 points

2 parts C replaced by 2 parts B = 9.60 points

e) An added part C may replace a missing part B. This clause is equally valid for parts B offered in preference to parts A.

6. Exercises whose evaluation is difficult to determine

When a gymnast presents an exercise involving numerous shortcomings and does not readily permit scoring for difficulty, the following scores will be given, without regard to the maximum of 3.40 points.

For an exercise executed to the $\frac{3}{4}$, maximum of 7.50 points

For an exercise executed to the $\frac{1}{2}$, maximum of 5.00 points

For an exercise executed to the $\frac{1}{4}$, maximum of 2/50 points

7. The difficulty of an exercise must not be strained, to the detriment of perfect technical execution and presentation. Parts of an exercise, or position, that are incorrect, poor bearing, poor fluency, passes with too much rapidity from one part to another, lack of mastery in execution, entail necessary deductions. The exercise must correspond to the capacities of the gymnast, for in artistic gymnastics, the gymnast must be able to master his body with ease and assurance.

C. The Combination

1. The exercise must correspond to the type suited to the apparatus, according to Art. 5 on page 6.

2. Each exercise must end in an effective dismount, which corresponds to the whole of what is contained in the exercise from the point of view of its value.

3. It is necessary that the essential parts be joined in an elegant and continuous manner. Intermediate and excessive swings, abusive repetitions and parts which are too easy and worthless, in relation to the difficulty and character of the exercise as a whole, are to be avoided.

4. **The Composition of the optional exercise** must be noticeably different from that of the compulsory exercise. Nevertheless, the fact that it may contain parts and connecting parts already contained in the compulsory exercise does not necessarily constitute a fault to be penalized, as such, if the connections which precede and follow it are different.

5. **Series of value presenting great risks or marked originality** will be judged more favorably, in the matter of small faults in execution, than those lacking originality, risk and value.

6. **The duration of the floor exercise** is set at one minute, with a margin of ten seconds more or less.

7. **The floor for the floor exercise** is limited to a 12x12 meter square.

D. Evaluation of the Combination

1. If the composition of the exercise does not correspond to the requirements as stated in Art. 5, the deduction will be, each time..... 1/10-3/10

2. For each intermediate swing, the deduction will be..... 3/10-5/10

3. If the exercise does not end in an effective dismount, corresponding to the difficulty of the exercise as a whole, the deduction will be..... 1/10-3/10

4. For each part or connection without value, or abusive repetitions, the deduction will be..... 1/10-3/10
5. If the combination of the optional exercise resembles the compulsory exercise too closely the deduction will be 1/10-5/10
6. If the optional exercise ends with the dismount of the compulsory exercise with the same preliminary connection, the deduction will be..... 2/10
7. **Exceeding the time limit of the floor exercise will be penalized as follows:**
 - a) up to 2 sec. over or under..... 1/10
 - b) up to 5 sec. over or under..... 2/10
 - c) up to 9 sec. over or under..... 3/10
 - d) more than 9 sec. over or under..... 5/10
8. **Stepping out of the floor area set for the floor exercise will be penalized as follows:**
 - a) touching the floor with one part of the body each time.... 1/10
 - b) touching the floor with two feet or two hands each time 2/10
 - c) sitting, kneeling, or lying down each time..... 3/10
9. The maximum deduction for the combination is 1.60 points.

ARTICLE 8

THE LONG HORSE VAULT

A. General Remarks

1. For the compulsory vault as well as the optional vault, the **horse is placed lengthwise and the springboard placed at the distance desired by the gymnast.**
2. All vaults must be executed with support from one or both hands. The running take-off is as the gymnast desires. The take-off approach must be at least 18 meters long, springboard not included.
3. The compulsory and optional vaults may be executed twice, and the better score obtained will count. In the optional vault, the gymnast has the option of presenting the same vault twice, or two different vaults. The two vaults must immediately follow, one upon the other.
4. Evaluating the vault begins at the moment the springboard or horse are touched; it ends when the gymnast is well balanced in a normal stance. It is thus permitted to avoid or go around the springboard or horse without touching it, but twice at the maximum. In such a case or in all other cases, the gymnast will be entitled to a third and final vault for the two jumps.
5. **At finals** of world championships, Olympic Games, and European championships, as well as in international competitions of this type, **each finalist is required to present two different vaults**, with two identical tries for each vault, of which the better one will determine the score. **The final score is obtained by adding the score of the best two different vaults and dividing by two.** Paragraph 4 is also applicable for each of the two vaults.

B. Judging of the compulsory and optional long horse vault

Judging of the horse vault is divided into 4 factors, as follows:

1. Difficulty of the optional vault, or interpretation of the compulsory vault.

2. Placing of one or both hands (support-zone).
3. Take-off and flight in the second phase of the vault.
4. Execution and technical interpretation.

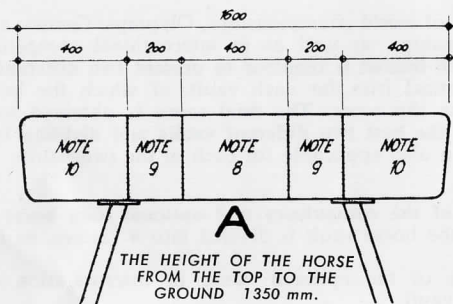
From points 1, 2 and 3, the basic score will be obtained, from which faults of execution according to 4 will be deducted.

C. Difficulty of Vaults and their Form

1. The sketches which are printed from page 22 to page 28 indicate the form and different phases of the 19 vaults, and execution must adhere to these guides, including the distance from the end of the horse to the gymnast's feet, in a normal stance.
2. **The difficulty of vaults not provided for** in the scale of difficulties will be scored in the spirit of the line of conduct outlined by the scale. To stimulate execution of vaults involving greater difficulty, superior to the difficulty of the vaults listed as having a 10. point value, small faults in execution will be less severely penalized. See also Art. 7 C 5).

D. Placing of Hands and Support zones

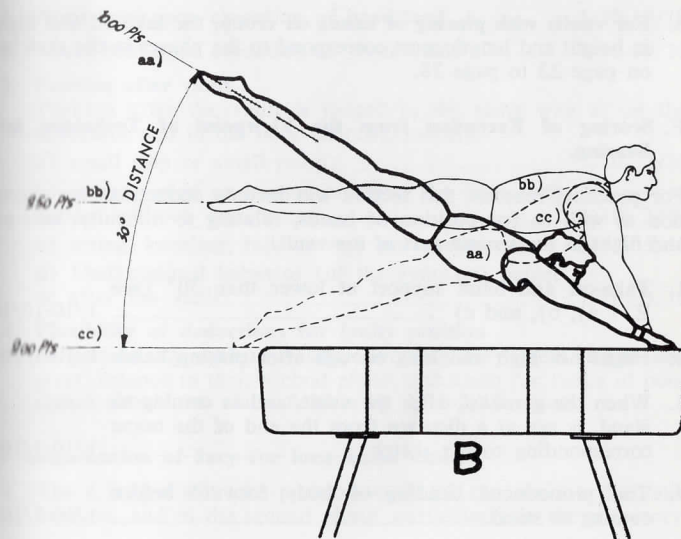
1. The length of the horse is divided into 5 zones, which follow each other, from end to end, in the following order and according to the following sketch:



2. 400 millimeters — 200 mm. — 400 mm. — 200 mm. — 400 mm. The markings setting off the zones must be 10 mm. wide, and be clearly drawn in white on the back of the horse in such a way that the **outside edge of the stripe sets off the zone.**
3. **To obtain maximum points**, placing of hands or hand must be made clearly within the outer zone of neck or croup. As soon as a zone is encroached upon by one or both hands there is a **loss of one point per zone.**

E. Take-off up to placing of hands and flight up to the stand.

1. Relating to take-off, from the spring on the springboard to the placing of hands on the horse's neck, scoring will follow the indications of sketch B below, and the following recommendations:



- a) **The maximum of 10 points will be given**, if the angle formed at the hand support by the stretched body (meaning the line from hands to feet) with the top of the horse points upward at least 30°.
 - b) **The maximum will be no more than 9.50 points** for a support that is merely horizontal.
 - c) **The maximum will be no more than 9.00 points** if the feet are only as high as the top of the horse, and it will go down progressively if the feet are still lower.
 - d) Obviously, intermediate scores ranging in between 9.10, 9.20, 9.60, 9.70, etc., may be applied.
2. As a general rule, vaults must be developed especially in their second phase (free flight in height and length according to the sketches from page 22 to page 28).
 3. **For vaults with placing of hands on croup**, the take-off and flight in height and length must correspond to the phases in the sketches on page 22 to page 28.

F. Scoring of Execution from the Viewpoint of Technique and Bearing.

For practical reasons, this section will include deductions for execution as well as for position of hands, relating to difficulty, take-off and flight in the second part of the vault.

1. Take-off and hand support at lower than 30° (see E. 1 a), b), and c) 1/10-10/10
2. Flight not high and long enough after placing hands 1/10-5/10
3. When the gymnast, after the vault, and in coming to stand, is not at a distance from the end of the horse corresponding to the sketch 1/10-5/10
4. Too pronounced bending of body forward before coming to stand 1/10-5/10

5. Parts of vaults poorly oriented (if legs are not brought downward in the direction of vault, or if they are lowered alongside the horse)..... 1/10- 5/10
6. Placing hand or hands inside the 200 mm. zone on the neck or croup, or encroaching upon those zones. 10/10
7. Placing hand or hands in the 400 mm. zone at center of horse, or encroaching upon that zone..... 20/10
8. Poor posture of feet, legs, body, head, opening of legs, each time..... 1/10- 3/10
9. If the faults mentioned in F 8 are committed during the entire vault..... 4/10-10/10
10. Touching horse's body with feet, legs, knees, or other part of body..... 2/10- 5/10
for more serious cases..... 6/10-10/10
11. Arms bent upon execution of handstand 1/10-10/10
12. Knees bent upon execution of "swan vault"..... 1/10-10/10

13. Position after vault

Position after the vault is judged in the same way as on the apparatus and in the floor exercise, namely:

- a) small step or small jump..... 1/10- 2/10
- b) several steps or jumps, touching the floor with hands, without leaning..... 2/10- 3/10
- c) sitting, kneeling, fall, or very poor posture..... 3/10- 5/10
- d) Undisciplined behavior (of the gymnast) before or after the vault..... 1/10- 3/10

14. Flexibility of deductions for faulty position

In particularly difficult vaults, involving very great height and great distance in their second phase, deduction for faults of poor stance should be made flexible by 1/10-2/10 points.

G. Organization of Jury for long horse vault.

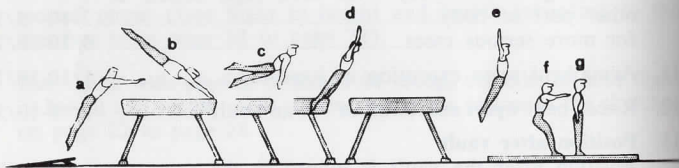
1. The 4 judges will take position so that 2 can observe the vault head-on, and in the second phase, particularly in the trajectory.

The other two will concentrate particularly on its first phase.

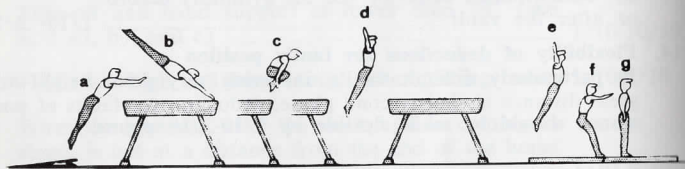
2. The two judges of hand positions will take position on either side of the horse in such a manner that they may observe those positions.
3. The superior judge (referee) takes position diagonally in front of the horse so that he may observe the vault in its entirety, without disturbance.

H. Form and Technical Execution of Vaults

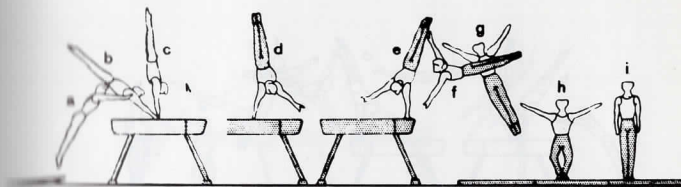
I. Vaults with hands placed on the neck



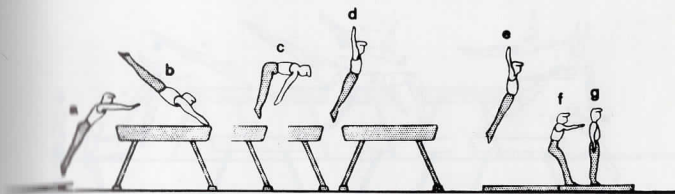
1. Jump, body stretched above horizontal, straddling legs sideward, to stand rearways: **7.50 pts.**



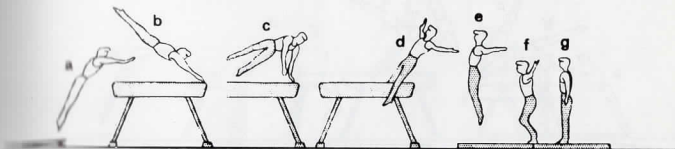
2. Jump, body stretched above horizontal, and pass legs, bent and joined, between arms, straighten body before descending, to stand rearways: **8.00 pts.**



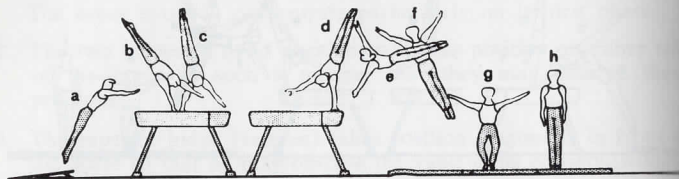
3. Jump to cross handstand, supported on right arm $\frac{1}{4}$ turn right, placing left hand on neck, and turn sideward, in free flight to left side stand or contrariwise: **9.00 pts.**



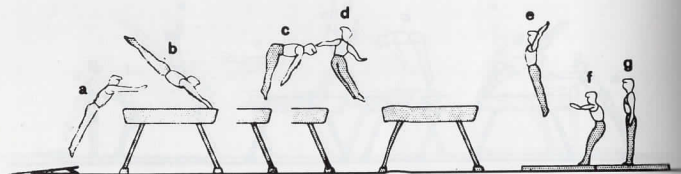
4. Jump, body stretched above the horizontal, then bend the body in order to pass the stretched and joined legs above the neck, extend the body before descending, to stand rearways: **9.50 pts.**



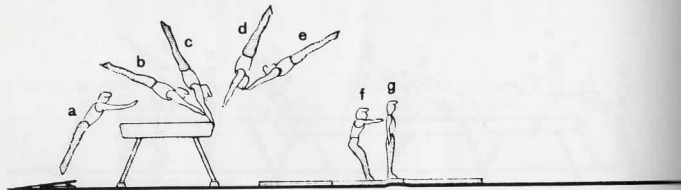
5. Jump, body stretched above the horizontal, and cross the legs with $\frac{1}{2}$ turn, to a stand: **9.80 pts.**



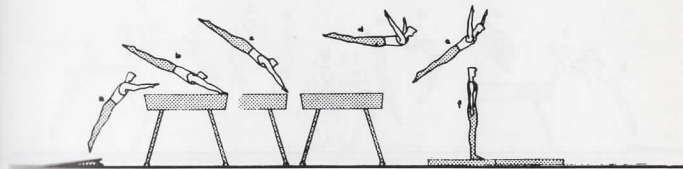
6. Jump with $\frac{1}{4}$ turn left or right during flight to sideways handstand, hands being placed successively or simultaneously, front hand on neck, and turn sideward in free flight to stand sideways: **9.80 pts.**



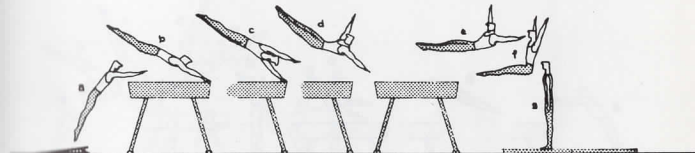
7. Jump, body stretched above the horizontal, then bend the body in order to pass the stretched and joined legs above the neck, with $\frac{1}{2}$ turn to left or right and extend the body before descending to a stand frontways: **10.00 pts.**



8. Jump to a momentary handstand and turn forward in free flight to stand rearways (Handspring): **10.00 pts.**

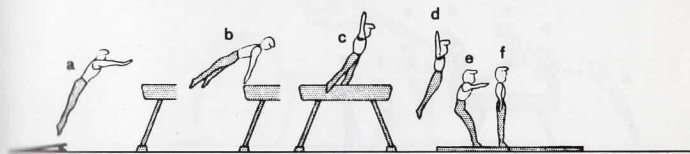


9. Jump, body stretched above the horizontal, legs joined and stretched, and "swan" spring to stand rearways: **10.00 pts.**

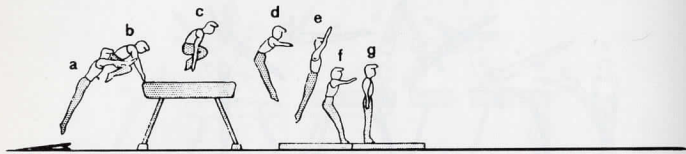


10. Jump, body stretched above the horizontal, legs joined and stretched and "swan" spring forward with $\frac{1}{2}$ turn to stand frontways: **10.00 pts.**

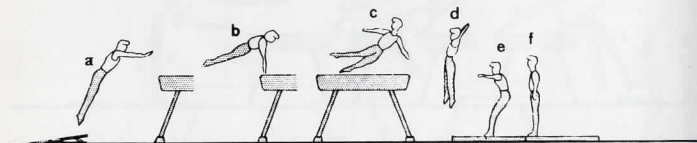
II. Vaults with hands placed on the croup.



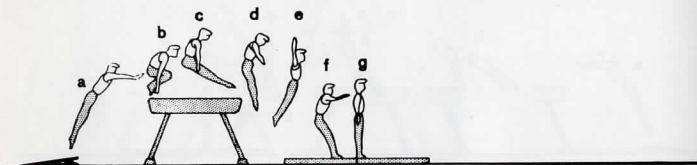
11. Jump, body stretched, legs stretched and straddled sideways to stand rearways: **7.50 pts.**



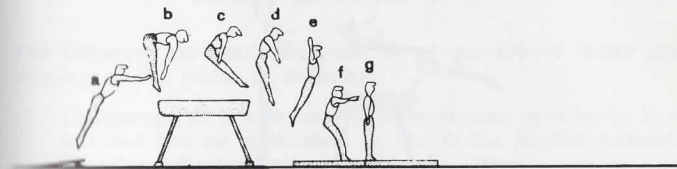
12. Jump, legs joined and bent, stretch body and legs before descending to stand rearways: **8.00 pts.**



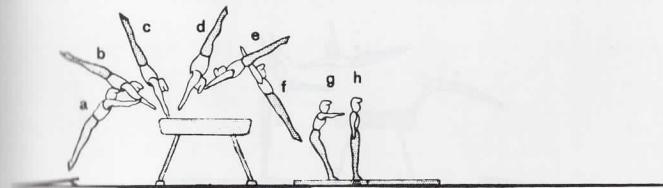
13. Jump, crossing the legs with $\frac{1}{2}$ turn to stand frontways, legs joined: **9.00 pts.**



14. Jump, legs bent at start then stretched forward during the flight, straighten the body before the descent to stand rearways: **9.00 pts.**



15. Jump, body bent, legs stretched, straighten the body before the descent to stand rearways: **10.00 pts.**



16. Jump to momentary handstand and turn forward in free flight to stand rearways (Handspring): **10.00 pts.**

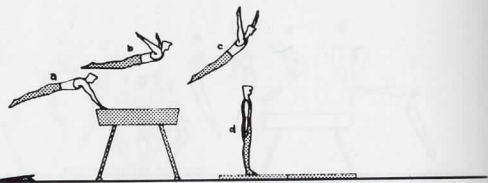


17. Jump to momentary inverted support, body bent, legs stretched, and turn forward in free flight, and stretch the body before descending, to stand rearways (Yamashita): **10.00 pts.**

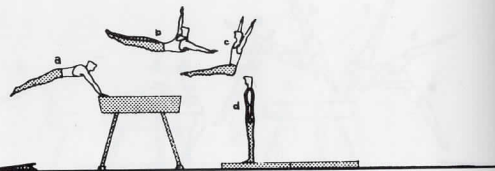
TABLES OF PARTS A - B - C

The following explanations should be of use toward better understanding of the tables of difficulty:

1. This paragraph is a glossary of abbreviations used in the French text and has no application or use in the English translation. Therefore, the translation is omitted.
2. In the same line of thought, and to facilitate reading, we have also utilized the "conventional expressions" cited in the resume of terminology, 1959 edition, from page 24 on (this booklet is available in French text only) as well as on the pages joined to this leaflet, following the difficulty-tables on page 31.



18. Jump, body stretched, legs stretched and joined to stand rearways ("Swan" jump): **10.00 pts.**



19. Jump, body stretched, legs stretched and joined with $\frac{1}{2}$ turn to left or right, to stand frontways ("Swan" jump with $\frac{1}{2}$ turn): **10.00 pts.**

Remarks: On the vaults Nos. 3 and 6, only the forward hand enters into consideration for evaluating the grip.

3. The presentation of the parts of difficulty A, B, and C in three columns in relation to their origins is the reason why we find repetitions of parts or connecting movements under headings of different origins within the category of movements related to the same apparatus. In order to avoid misunderstandings when we are confronted with identical parts or connecting movements, we call attention to the pertinent numbers.
4. The tables also include certain parts, or connecting movements which must be performed in a very definite fashion, technically, in order to be counted as part B or C. Certain parts and combinations accumulate the value C+B or C+A as with B+A: we are pointing out these cases in the description of movements.
5. At the end of parts A, B and C on each apparatus, appear examples of connected or multiple exercises, showing the number of values, A, B, or C. This procedure should help the judges and technicians to approach the subject, and this will facilitate their definition of other examples, while permitting their comparisons.
6. By way of orientation, we must specify that held positions in parallel bar and floor exercises must be carried out in a position of stability lasting at least 2 seconds, and on the rings for a duration of at least 3 seconds.
7. **Exercises and movements involving strength** must be carried out slowly, without displaying swing.
8. **Repetition of Parts B or C in the same exercise.**
As a general rule, a part or connecting movement recognized as A, B or C difficulty will count only once within the scope of an exercise. It may count two, or several times, providing that the part or connecting movement which precedes, or follows, are of a different nature. However, if a same part is repeated too often, it is evident the combination and originality will suffer in consequence, and deductions will have to be made accordingly.

9. We have endeavored to present as many examples as possible, but this choice of examples is only of a type and is not at all limited or exclusive.

CONVENTIONAL TERMS

Supplement to Gymnastic Terminological Listing

1959 Edition

1. **Chaquinian** (on side horse): from rear support on neck, "Moore" or loop around neck, followed by "Moore" right over the left pommel, followed by "Moore" frontways right to dismount to cross stand right.
2. **Crown** (addition to crown of terminological index p. 27 side horse) from front support sideways on pommels: supported on right arm, pass legs over left pommel and croup with $\frac{1}{2}$ turn right, shifting left hand on croup to rear stand, or inversely. Also, from front support sideways on one end, to rear support on pommels or from side stand frontways, left hand on neck and right hand on the left pommel to rear support on pommels. ("Kehre in or Kehre out")
3. **Straddle Crown** (addition to crown of terminological index p. 27, horizontal bar): from side support frontways, mixed grip, right hand palmar: in support on right arm, pass left leg over bar with $\frac{1}{2}$ turn to right shifting left hand to dorsal grip to free support, legs in split or inversely.
4. **Side-turn:** (parallel bars) swing rearward in support, and supported on right arm, pass legs over left and right bars with $\frac{1}{4}$ turn right to rear stand sideways, or inversely.
5. **Stalder straddle:** (horizontal bar): giant turn rearward, lower legs and pass them straddled above bar to free support followed by a free support turn rearward, join legs in handstand to resume giant turns rearward ("Stalder shoot").
6. **Split right angle:** (on rings, floor and parallel bars): support, legs straddled sideward, and raised horizontally forward outside arms. ("Straddle L position")

7. **German Mount** (horizontal bar): from giant swing forward, under bar, ½ turn to right around right arm, displacing left hand to dorsal grip, swing forward in hang and take position forward with ½ turn left around right arm displacing left hand to dorsal grip to free front support (back-uprise with ½ turn) or inversely. (Munchnerstemme).
8. **Finnish Mount** (horizontal bar): swing forward in hang, mixed grip, right palmar, swing rearward, passing legs joined and straight between arms with ½ turn left around right arm shifting left hand to dorsal grip, swing rearward, (executing back-uprise) to free support frontways, or inversely. (Durchschubstemme).
9. **Raised Frontal** (parallel bars): swing in support rearward to momentary handstand, shift left hand to right bar and dismount forward to cross stand left, or inversely ("Handstand pivot cartwheel").
10. **Turning Raised frontal** (parallel bars): swing in support rearward to momentary handstand and with support on right arm, ½ turn right to dismount forward right to cross-stand right or inversely. ("Wende").
11. **Side turn rearward** (side horse): side stand frontways, left hand on neck, right hand on left pommel, in cubital (forearm turned inward) grip, jump to support and with support on right arm, pass legs over right pommel with ½ turn left shifting left hand to right pommel to front support or inversely. ("back Kehre").
12. **Russian Giant turn** (horizontal bar): giant turn forward in dorsal hang. ("inverted giant swing").
13. **Czech Giant turn** (horizontal bar): giant turn rearward in dorsal hang. ("German giant swing").
14. **Dutch** (parallel bars): supported swing forward to momentary handstand and supported on right arm ¼ turn right to momentary side handstand on one bar, ¼ turn right and supported on left arm, side dismount left to cross-stand left, or inversely. ("Hollander").
15. **Arabian jump** (floor): swing left leg forward, with forward push from arms, place left foot forward, and with ¼ turn left, side turn left through cartwheel with ¼ turn left to half-bent stand, or inversely.
16. **Simple Swiss** (side horse): from front support sideways on pommels: pass left leg over left pommel with ½ turn right,

shifting hands (left hand on right pommel and right hand on left pommel) pass left leg under left hand to rear support, or inversely.

17. **Double Swiss** (side horse): from front support, pass legs under left and right hands and ½ turn right shifting hands simultaneously (left hand to right pommel and right hand to left pommel) passing legs over left pommel to front support, or inversely.
18. **Front Czech** (parallel bars): rearward swing in cross support, supported on left arm, pass legs over left bar with ¼ turn right shifting right hand to left bar in palmary grip and supported on right arm, pass legs over left bar with ¼ turn right, shifting left hand to right bar in order to swing forward to cross support, or inversely. (Replaces "Czech" on page 32 of Terminological index) ("Moore").
19. **Rear Czech** (parallel bars): swing rearward in cross support and supported on left arm, pass legs over left bar with ¼ turn right shifting right hand to left bar in palmary grip and supported on right arm, pass legs over left and right bar with ¼ turn right shifting left hand to right bar to swing rearward in cross support or at right-angle or inversely. (Replaces "Czech" on page 32 of Terminological index).
20. **Split Czech** (side horse): from front support sideways on pommels, pass right leg under right hand and supported on left arm ¼ turn right swinging left leg forward, passing right leg over right pommel, shifting right hand to left pommel in palmary grip to cross support on horse, palmary grip, pass right leg over neck and supported by right arm, pass legs over right pommel with ¼ turn right shifting left hand to right pommel to rear support, or inversely.
21. **Side-lift** (side horse): from front support sideways on pommels, pass legs under left hand and supported on left arm, pass legs over right pommel, shifting right hand to left pommel and supported on right arm, pass legs over neck shifting left hand to neck to rear support, or inversely. May also be executed from a front support sideways on one end to rear support on pommels.
22. **Forward Waltz** (parallel bars): from cross handstand supported on right arm, ¼ turn right to side handstand on right bar,

dorsal grip and supported on left arm $\frac{1}{4}$ turn right to cross handstand, or inversely. (Replaces "waltz" on page 32 of Terminology index) ("Front Pirouette").

23. **Rearward Waltz** (parallel bars): from cross handstand supported on right arm, $\frac{1}{4}$ turn left to side handstand on right bar, palmary grip, and supported on left arm, $\frac{1}{4}$ turn left to cross handstand, or inversely. (Replaces "Waltz" on page 32 of Terminology index) ("Back Pirouette").

ANALYSIS CONCERNING THE VALUE OF PARTS A, B, AND C AND THE MANNER TO DEFINE THEM

According to Article 7, paragraph B1, in order to obtain the maximum of points in the "difficulty" section, optional exercises must contain a determined number of difficult parts or difficult transitions, grouped in parts A, B and C.

A certain number of examples of parts of this kind figure in the tables from page 44 on, which serve as references and directives for the judges with the purpose of permitting them to conceive of other parts A, B, and C, not figuring in these tables.

This regulation requires therefore, for the judge, to be free to determine if other parts and transitions, not appearing in the mentioned tables may be considered as parts A, B or C. His gymnastic aptitudes as a former competing gymnast, his technical knowledge as well as the following tables and their information, the analyses and definitions which follow, should permit him to accomplish this part of his mission of evaluation.

In their first column, the tables indicate the origin or name of the different parts; in the second, parts A, which represent the simplest form of difficulty; in the third, parts B, representing an average form of difficulty; and to terminate, in the fourth column, parts C, the highest form of difficulty or transitions or series necessary for the qualification of a part C.

This classification of a part or transition in three different value groups gives the possibility of a definition by which the judge may make comparisons between different values of a same part. Here are several examples which characterize this possibility of comparison:

Apparatus	Parts A	Parts B	Parts C
Floor Exercise	Flic-flac	Rearward somersault	Rearward somersault with $\frac{1}{2}$ turn
	Hand spring	Forward somersault	Forward somersault with $\frac{1}{2}$ turn
Parallel Bars	Press to handstand with arms and body bent.	Press to handstand with arms straight and body bent	Press to handstand with arms and body straight
	Rearward somersault over bars to upper-arm hang.	Rearward somersault over bars to support	Rearward somersault over bars to stable handstand
Rings	Back horizontal hang ("Back lever")	Front horizontal hang ("Front lever")	Free front horizontal support ("Planche")
	Rise forward turning rearward to support	Rise forward turning rearward to handstand	Handstand: swing forward in hang, rise forward turning rearward to handstand (giant turn rearward)

These examples show in a typical manner the progression from the point of view of difficulty from part A to part C. There will be other examples permitting the further exploration of the matter concerning the estimation of the value of the difficult parts, but we

leave all latitude to the judge and technician to study the question, making use of the numerous examples appearing in the tables from page 44 on.

It is certain that the shown possibility of definition is essentially a comparison in the frame of one part, but not a demarcation of parts A, resp. B, resp. C, upward and downward.

Such a possibility of definition is workable using tables A, B, and C and considering the most difficult part as the high limit, and the most easy part as the low limit in the frame of a group of parts of value A, resp. B, resp. C of an apparatus. Then, one tries to classify the parts and transitions not appearing in tables A, B or C between the boundaries relative to them.

Some examples on the **horizontal bar** give us these possibilities of demarcation:

Parts A, 1. a): Hang or support kips or **2. a):** Rearward mount to free support (back-uprise), represent more or less the most easy forms and part **6. a):** Back-up-rise with dislocate grip changing grips to free support, dorsal grip, is to be considered as one of the major difficulties in the frame of parts A.

In parts B, transition 5. b): Giant turn rearward, $\frac{1}{2}$ turn and giant turn forward, may be considered as the most easy form, while **8. b): Steinemann** (from rear support dorsal grip throw, body rearward to rear hang and rise forward to rear support, " $\frac{3}{4}$ German Giant") represents more or less the most difficult form. **As the most easy part of value groups C, we may consider 5. c):** Swing forward in hang, crossed grip, $\frac{1}{2}$ turn to momentary handstand on one arm followed by a new $\frac{1}{2}$ turn supported on the same arm and in the same direction, and giant turn rearward, while **7. c):** Russian giant turn, or **8 c):** Czech giant turn, are to be considered as the most difficult forms.

All parts and transitions which, from the point of view of degree of difficulty, are found between the above-mentioned boundaries, are to be classified in the columns corresponding to parts A, resp. B, resp. C.

In order to make this possibility of definition more explicit, we have constructed a table with 10 parts of each of value groups A, B, and C for each apparatus and floor exercise. To each of these parts we have given an approximate value in the frame of 2/10 of a point reserved to each of parts A, B and C and we are trying to point out to the judge and technician the manner in which it is possible to classify the value between the above-mentioned boundaries. These approximate values that we have given to the different parts must represent a supplementary possibility of estimating for the judge and help him to better the definition.

It results, that from this diagrammatic table, as well as from the tables of parts A, B and C, that there are parts of origin and transitions, as well as parts A, B and C whose degree of difficulty varies rather markedly. In certain cases, the difference may seem too marked. However, it was our duty to establish high and low boundaries in order to make possible the definition of a value part of the three groupings.

Moreover, there are parts and transitions which, while being of the same degree of difficulty, have a character diametrically opposed from the point of their origin or their technical execution.

Here is an example on the rings: Turn rearward in hang, body straight, and mount forward turning rearward to handstand, and mount slowly forward turning rearward to handstand.

These two parts C present a total difference from the point of view of character of origin and technique. For the first movement, the gymnast must give proof of relaxed swing combined with accomplished mastery to maintain the body in the desired position (handstand), therefore, from the address, the courage to undertake the risks as well as the sense of the orientation, while the second movement requires above all, strength used rationally as well as mastery of the body.

These facts clearly show the difficulty there is to attribute a degree of value more or less exact to certain parts or transitions because of the short length of time of an exercise and multiple factors which must be taken into account in the penalizing of an exercise in order to determine the corresponding value closest to reality.

The mastery of such a definition is not only a mathematical question. The judge must have the mental faculty to follow the exercise and appreciate the know-how, courage, strength, skill, mastery, coordination, sense of orientation and perseverance of the gymnast, to be able to classify the difficulty in its proper place. As already mentioned at the beginning of this analysis, this faculty requires knowledge and experience as a former competing gymnast and good technician, observation continues from the evolution of gymnastics on apparatus on the national and international levels, knowledge which must be furthered by study of the specified valuations and by the frequent participation at national and international judge's courses, two means which should assure a unity of view and objectivity in view for one uniform valuation.

Another means which will aid the judge to determine the degree of difficulty of parts to be judged, is to know the principle of the composition of a part A, B or C.

PARTS A

Parts A are generally parts of origin of a part of an exercise, such as kip, support turn, giant turn, scissors, handstands, etc., therefore the most easy parts. However, and in the measure that an element is really too easy, these parts may be composed of two or several elements, as for example on the side horse a passage or circle of one leg does not reach the lower limit of a part A. In order to arrive at this lower limit, it is necessary to present a series of several passes of one leg.

In comparison to the above-mentioned examples, and for certain parts of origin, part A may considerably augment from the point of view of the difficulty. **Example:** back-up-rise with dislocate grip is the most easy form of the origin "dislocate grip giant swing" which results from it only as part B if it is not preceded or followed by another series. It is the same for a forward half turn, or rearward somersault over bars to upper arm support, flic-flac, handspring on floor, or kip and front up-rise mount on rings, etc.

PARTS B

Part B, being of average difficulty, may equally be composed of one part and in form proportionally more difficult in relation to part A, as for example: free front horizontal support in cross support on bars; dislocate grip giant swing on horizontal bar; split right angle on bars and floor; Czech on sidehorse or a front horizontal hang on rings.

It can however equally come from the joining of two Parts A, for example: swing forward in hang and mount forward turning rearward to handstand on rings; back-up-rise to support, swing forward splitting legs to right angle on parallel bars, tramlot composed of side-lift, followed by crown on side-horse; back-up-rise to support followed by crown to rear support on horizontal bar; or flic-flac followed by back somersault on floor. As a general rule, the difficulty of the transition between the two parts determines the qualification of part B in relation to part A.

Parts B include equally a certain number of parts whose difficulty exceeds the average by the fact that in their final form, they are automatically eliminated from value groups C, as for example: Steinemann ("¾ German Giant Swing) on horizontal bar, rearward somersault with body straight, on floor, back stockli ("back Kehre out, back Kehre in") on side-horse or the cross on the rings.

PARTS C

Part C as superior difficulty, equally may be composed of more difficult executions in relation to Part B, as for example: free front horizontal support on rings; Czech giant turn on horizontal bar, that is, augmentation of the difficulty in comparison to the Czech mount (Steinemann); free front horizontal support in side support on one bar, on parallel bars; or handstand on one arm on floor.

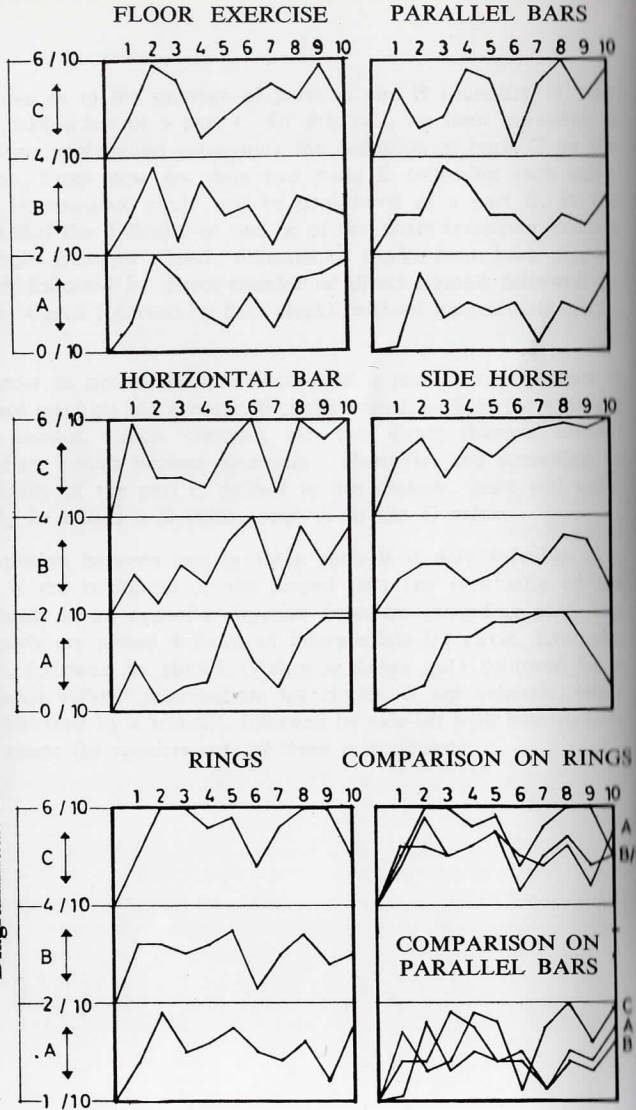
In general, part C is composed of several parts A or of part A+B or of parts B+B. The tables of parts A, B and C are sufficiently

informative as to the number of parts A and B necessary in view of the qualification of a part C. Of this fact, we limit ourselves in giving some explanation concerning the definition of parts C on the side-horse. From now on, only two parts B following each other without intermediate circle will be considered as a part C, in the measure that the difficulty of one or of the direct transition exceeds the average. Example: Czech, followed by stockli from back support or Czech followed by direct tramlot or direct tramlot followed by Czech, or Czech followed by back stockli without intermediate circle, etc.

If, in order to obtain the qualification of a part C, one chooses B values not reaching the average, thus delineated, such as for example stockli, tramlot, Czech, German, etc. two direct changes without intermediate circles become necessary. However, and according to the difficulty of the part C defined in this manner, there will automatically be added a B value, resp. A to the C value.

The transition between two or three parts B is only valuable as a part C if the beginning of the second part (or eventually of the third) leads in an opposite direction from the preceding part, and if the parts are joined without an intermediate leg circle. Example: Tramlot, followed by stockli (Kehre in-Kehre out) followed by a new stockli without intermediate leg circles, is not valuable, while stockli followed by a tramlot, followed by side-lift with intermediate circles, meets the requirements of these prescriptions.

Diagrammatic Presentation of the Values of Some Parts A, B and C



1.	1. a)	= 5/100	1.	1. a)	= 13/100	1.	1. a)	= 37/100
	b)	= 48/100		b)	= 25/100		b)	= 57/100
	c)	= 20/100		c)	= 16/100		c)	= 52/100
2.	1. j)	= 38/100	2.	1. d)	= 21/100	2.	1. d)	= 5/100
	j)	= 59/100		e)	= 48/100		e)	= 30/100
	k)	= 15/100		f)	= 5/100		f)	= 10/100
3.	3. d)	= 23/100	3.	2. a)	= 30/100	3.	2. a)	= 48/100
	e)	= 56/100		b)	= 6/100		b)	= 30/100
	f)	= 8/100		c)	= 48/100		c)	= 48/100
4.	4. a)	= 35/100	4.	3. a)	= 10/100	4.	3. a)	= 15/100
	b)	= 44/100		b)	= 35/100		b)	= 26/100
	c)	= 5/100		c)	= 8/100		c)	= 55/100
5.	5. a)	= 28/100	5.	6. a)	= 28/100	5.	3. d)	= 28/100
	b)	= 48/100		b)	= 56/100		e)	= 15/100
	c)	= 12/100		c)	= 10/100		f)	= 52/100
6.	6. g)	= 30/100	6.	8. a)	= 10/100	6.	3. g)	= 18/100
	h)	= 10/100		b)	= 40/100		h)	= 32/100
	i)	= 52/100		c)	= 60/100		i)	= 56/100
7.	6. k)	= 5/100	7.	11. a)	= 2/100	7.	3. g)	= 18/100
	j)	= 23/100		b)	= 23/100		j)	= 30/100
	m)	= 55/100		c)	= 45/100		k)	= 58/100
8.	7. a)	= 15/100	8.	12. a)	= 15/100	8.	3. m)	= 20/100
	b)	= 32/100		b)	= 38/100		d)	= 20/100
	c)	= 52/100		c)	= 60/100		e)	= 59/100
9.	10. a)	= 16/100	9.	12. d)	= 19/100	9.	4. a)	= 20/100
	b)	= 30/100		e)	= 30/100		b)	= 20/100
	c)	= 59/100		f)	= 56/100		c)	= 35/100
10.	9. g)	= 18/100	10.	12. h)	= 19/100	10.	5. a)	= 5/100
	h)	= 28/100		i)	= 38/100		b)	= 26/100
	i)	= 50/100		j)	= 60/100		c)	= 60/100

Legend: I == figures referring to figures 1 - 10 of diagrammatic table.
 II == figures and letters referring to figures and letters of tables of parts A, B and C.
 III == approximate values of parts A, B and C reproduced on diagrammatic table, in figures on the basis of hundredths of a point, from 0-20/100 for parts A, from 21-40/100 for parts B, and from 41-60/100 of a point for parts C corresponding to 2/10 respectively, 4/10 respectively, 6/10 of a point

FLOOR EXERCISE

Origin or Name	Parts A	Parts B	Parts C
1. Forward and stationary jumps	a) Stationary jump, raising joined or split legs forward	b)	c)
	d) Jump forward to handstand and roll forward	e) Jump forward to handstand followed by hand-spring feet joined	f) Jump forward with height followed by forward somersault, body and legs bent
	i) Jump forward and roll forward to squat position, extend legs, flic-flac: A + A	g) Jump forward to handstand, hold 2 seconds	h)
2. Rearward jumps	a) Jump rearward with 1/2 turn and roll forward	k) Jump forward and roll forward to squat position, extend legs and somersault rearward, thighs and legs bent	l) Jump forward and roll forward to squat position, extend legs and jump rearward with 1/2 turn to handstand and roll forward
		b) Jump rearward with 1/2 turn to momentary handstand and roll forward	c) Jump rearward, with 1/2 turn to handstand, hold 2 sec.
3. Kips	a) Head kip or neck kip to stand	d) Jump rearward to shoulder stand kip to stand	e) Jump rearward to shoulder stand kip with 1/2 turn to momentary frontways support
	d) Neck kip, using hands, on thighs, to squat	b) Head or neck kip with 1/2 turn to momentary, free front support	c) Head or neck kip with 1/2 turn to momentary handstand
		e) Neck kip using hands on thighs to stand	f) Neck kip using hands on thighs and with 1/2 turn to momentary free frontways support
		g) Jump rearward to bent inverted shoulder stand and neck kip to stand (also, see 2 d)	h) Jump rearward to bent inverted shoulder stand and neck kip to stand (also, see 2 d)

FLOOR EXERCISES CONTINUED

Origin or Name	Parts A	Parts B	Parts C
4. Rearward turns, back rolls	a) Roll back to momentary handstand.	b) Roll back to momentary handstand lower legs, pass one extended leg between arms to giant crossways split, or pass both legs between arms and roll, back to handstand B + A	c) Roll back to momentary handstand lower legs and pass them extended between arms at right angle ("L" support) or pass them outside of arms to right angle straddle
	a) From front rest circle one leg with 1/2 turn to front rest or other position.	b) Circles of joined legs at least 2	c) Circles of joined legs with 1/2 turn, continuing circles of joined legs
6. Static positions and stands	a) Horizontal frontways position or side position on one leg ("Front scale" — side scale")	b) Horizontal back position on one leg	c) Horizontal front position on one leg, flic-flac to horizontal front position on one leg: C + A
	d) Right angle or sitting right angle, legs touching forehead with hand support.	e) Split right-angle	f) Free rear support, legs raised obliquely and upward, lower legs and pass them extended through arms: C + A
7. Handsprings and forward somersaults.	g) Held handstand or handstand on forearms	h) Handstand on forearms and press to handstand	i) Handstand on one arm hold at least 2 sec.
	k) Horizontal frontways support on one elbow	l) Horizontal front support on one elbow and 1/2 turn body remaining horizontal.	m) Free front support 2 sec.
		n) Giant split sideward or crossward.	
	a) Handspring to stand	b) Forward somersault body and legs bent	c) Forward somersault, body extended or body and legs bent, with 1/2 turn
	d) Handspring on one leg	e) Forward somersault body and legs bent on one leg	f)
e)	h)	i) Handspring, followed by somersault, body and legs bent	

FLOOR EXERCISES (CONTINUED 2)

Origin or Name	Parts A	Parts B	Parts C
7. Continued: handsprings and forward somersaults	k)	l)	m) Somersault, body and legs bent followed by a somersault, body and legs bent (double somersault)
	n)	o)	p) Somersault, body and legs bent, followed by a hand-spring, legs joined
8. Back hand-springs and back somersaults	a) Flic-flac	b) Somersault, thighs and legs bent or body extended	c) Somersault, thighs and legs bent, followed by somersault, body extended with 1/2 turn
	d) Several flic-flacs	e) Flic-flac followed by somersault, thighs and legs bent or vice-versa	f) Somersault, thighs and legs bent, followed by somersault, body extended or vice-versa
	g) Flic-flac on one arm	h) Flic-flac on one arm followed by flic-flac on other arm	i) Flic-flac on one arm, followed by flic-flac on other arm, followed by somersault, thighs and legs bent
9. Sideward inversions (cartwheels connected)	k) Roll forward to squat position, extend legs and flic-flac (see also 1 i)	l) Roll forward to squat position, extend legs and somersault, thighs and legs bent (see also 1 k)	m) Roll forward to squat position, extend legs, flic-flac followed by somersault, thighs and legs bent
	a) Cartwheel or round-off or Arabian jump	b) Side somersault bent	n) Somersault, body extended to large cross split or to front horizontal position on one leg
	d) Sideways split stand swing trunk obliquely left forward, swing trunk from left to right, raising right leg with 1/2 turn right and side horizontal position on one leg A - A	e) Sideways split, stand swing trunk obliquely left forward: swing trunk from left to right raising right leg with 1/2 turn right and jump to side horizontal position on right leg	c) Side somersault extended or double side somersault, body bent
			f) Sideways split stand: swing trunk obliquely left forward: swing trunk from left to right raising right leg with 1/2 turn right, body and legs bent

FLOOR EXERCISES (CONTINUED 3)

Origin or Name	Parts A	Parts B	Parts C
10. Exercises of Strength	a) Rise slowly, body and arms bent, to handstand	b) Rise slowly body straight and arms bent or vice-versa to handstand	c) Rise slowly body and arms straight, to handstand
	d)	e) From right angle or right angle split: rise slowly body and arms bent to handstand	f) From right angle or right angle split, rise slowly body bent and arms straight to handstand
	g) Kneeling position: roll forward on chest to handstand	h) Prone position frontward: rise slowly to handstand with slight impetus at start	i) Prone position frontways: rise slowly to handstand body straight, arms bent
			k) Handstand: lower body slowly, spreading arms sideways to handstand, arms sideways 2 sec.
			l) Side horizontal position on one leg, lower slowly, place one hand on floor and rise slowly to handstand on one arm: C + C

11. Examples of Connecting and Consecutive Movements

- a) Roll forward to squat position, extend legs and flic-flac to front leaning rest position in supple movement. Pass legs, straight, between arms at right angle — pass legs, straight, between arms, and rise slowly body and arms bent to handstand — : A + B + B.
- b) Forward roll to squat position, extend legs and jump rearward to shoulder stand, kip to stand, arms up, fall rearward, legs straight with support from hands on floor and back roll to momentary handstand, lower legs to right angle

FLOOR EXERCISE (CONTINUED 4)

split — Rise slowly body bent and arms straight, to handstand — : A + B + A + B + C.

- c) From front leaning rest position with supple movement: bending right leg, place right foot between hands, circle left leg under left hand, right hand and right foot with $\frac{1}{2}$ turn right, join legs and circle joined legs, circle of joined legs with half turn right followed by circle of joined legs to back leaning rest position in supple movement, $\frac{1}{2}$ turn right to front leaning rest position in supple movement, pass legs in sideways split forward under hands to right angle — : A + C + A + B.
- d) Arabian jump to half-bent stand, jump back, body straight with $\frac{1}{2}$ turn, roll forward to squat position, extend legs and stationary jump, raising split legs forward, join legs to come to stand, jump forward to stable handstand: A + A + A + B.
- e) Back somersault, body and legs bent, with $\frac{1}{2}$ turn to half-bent stand and head kip to stand: C + A

Remarks:

- Dynamic exercises must be performed with appropriate rhythm and harmony.
- Static parts must be held for 2 sec. and in a definite fashion.
- Exercises of strength are to be performed slowly and clearly with force.
- All somersaults, forward and back jumps are to be executed in height, and with freedom, and during execution, the pelvis must be at least as high as the shoulders.

Origin or Name	Parts A	Parts B	Parts C
1. Rear mount (back-up-rise)	a) Rear mount to support d) Rear mount to support swinging forward, passing split legs under hands: A + A	b) Rear mount to handstand e) Rear mount to support swinging forward, passing split legs under hands at right angle	c) Rearmount to handstand followed by pironette rearward f) Rear mount to support swing forward, passing legs under hands swing rearward with $\frac{1}{2}$ turn and swing rearward
2. Front mount ("front-up-rise")	a) Front mount to support	b) Front mount to support with $\frac{1}{2}$ turn feet as high as bars (also 5, d)	c) Front mount to support with $\frac{1}{2}$ turn, hips at least as high as shoulders (see also 5, e)
3. Kips	a) Kip from upper-arm support or half inverted hang to support	b) Kip from half inverted hang with $\frac{1}{2}$ turn to upper-arm support	c) Kip from half inverted hang with $\frac{1}{2}$ turn to support
4. Progressive kip (German Kip ("cast"))	a) German kip to upper-arm support	b) German kip to support and swing rearward d) German kip with $\frac{1}{2}$ turn to upper-arm support	c) German kip at right angle e) German kip to support swing rearward, swing forward, splitting legs at right angle
5. Half-turn from frontward swing	a) Swing forward in support and $\frac{1}{2}$ turn foot to support or to upper-arm support	b) Swing forward in support and $\frac{1}{2}$ turn; body at least in oblique line of 30° upward d) Swing forward in upper-arm support and mount with $\frac{1}{2}$ turn feet at least as high as bars (also 2 b)	c) Swing forward in support and $\frac{1}{2}$ turn to stable handstand at least 2 sec. e) Swing forward in brachial support and mount with $\frac{1}{2}$ turn; hips at least as high as shoulders, (see also 2, c)
6. Half-turn from rearward swing	a) Swing rearward in upper-arm support with $\frac{1}{2}$ turn to swing rearward in upper-arm support	b) Swing rearward in upper-arm support and mount to support with $\frac{1}{2}$ turn or from a swing rearward in support, $\frac{1}{2}$ turn to support	c) Swing rearward in support with $\frac{1}{2}$ turn swing rearward to support and $\frac{1}{2}$ turn to swing rearward

PARALLEL BARS (CONTINUED 1)

Origin or Name	Parts A	Parts B	Parts C
7. Czech ("Moore")	a)	b) Front Czech	c) Double back Czech
8. Rotations in handstand ("pirouettes")	a) Forward piroquette to handstand: A + A	b) Rearward piroquette to handstand	c) Forward piroquette followed by rearward piroquette without placing second hand in forward piroquette d) Double rearward piroquette without interruption
9. Jumping 1/2 turn from rearward swing to swing forward. ("hop piroquette")	a)	b) Swing rearward in support and turning 1/2 turn releasing and resuming grips simultaneously and swing forward in support	c) Swing rearward in support and jumping 1/2 turn releasing and resuming grips, swing forward with 1/2 turn, line of body obliquely upward at least 30° d) Swing rearward in support and jumping 1/2 turn releasing and resuming grips to stable handstand 2 sec. e) Swing rearward in support and turning 1/2 turn releasing and resuming grips, swing forward followed by rearward somersault to support c) Handstand of strength with body and arms straight f) Handstand of strength, body bent arms straight from cross support over one bar
10. Handstands with strength ("Presses")	a) Handstand of strength with body and arms bent	b) Handstand of strength with body straight and arms bent or vice versa	
	d) Handstand of strength, body straight and arms bent from horizontal frontwards support on one elbow. A + A	e) Handstand of strength with body straight and arms bent from frontways horizontal support on one elbow. A + A	

PARALLEL BARS (CONTINUED 2)

Origin or Name	Parts A	Parts B	Parts C
11. Static positions holds and "planches"	a) Handstand 2 sec. d) Right angle g) Front horizontal support on one elbow	b) Crossways handstand on one bar 2 sec. e) Split right-angle h) Front free horizontal support in crossways support	c) Handstand on one arm 2 sec. f) Crossways, back support, legs a body raised forward upward 2 sec. i) Front free horizontal support in sideways support on one bar
12. Back Roll	a) Back roll to momentary handstand	b) Back roll to stable handstand 2 sec.	c) Somersault under bars, swing forward, back support, and back roll to momentary handstand
13. Forward mount with rearward turn	a) Outer back cross-stand of bars forward mount turning rearward to support	b) Outer back cross-stand of bars: forward mount turning rearward to momentary handstand d) Outer back cross-stand of bars: forward mount turning rearward to support, swing forward with 1/2 turn, line of body 30° upward A + B	c) Outer back cross-stand of bars: forward mount, turning rearward to stable handstand e) Outer back cross-stand of bars: mount forward turning rearward to momentary handstand, swing forward with 1/2 turn, line of body 30° upward
14. Rearward somersault under bars	a) Crossways stand: somersault under bars to support or to hang or to upper-arm support	b) Swing forward in support, descend rearward, and somersault under bars to hang or upper-arm support or support	c) Crossways stand: somersault under to stable handstand 2 sec. d) Swing forward, descend rearward, and somersault under to stable handstand 2 sec. e) Swing forward, descend rearward and somersault under to support, swing forward, splitting legs

PARALLEL BARS (CONTINUED 3)

Origin or Name	Parts A	Parts B	Parts C
15. Rearward somersaults over bars	a) Rearward somersault to upper-arm support	b) Rearward somersault to grips with resuming of support just as body is obliquely upward 30°	c) Rearward somersault to stable handstand 2 sec.
16. Forward somersaults over bars	a) Forward somersault to upper-arm support	d) Rearward somersault to crossways stand outside of bars. f) Rearward somersault, followed by ½ turn line of body horizontal: B + A	e) Rearward somersault with ½ turn to crossways stand outside of bars g) Rearward somersault, followed by ½ turn line of body in an oblique position 30° upward
17. Parts and connecting movements, leg splits	a) Forward somersault to crossways stand outside of bars	b) Forward somersault to crossways stand outside of bars	c) Forward somersault, with ½ turn to crossways stand outside bars
	a) Front crossways stand, at end: jump legs split in support or at right angle	b) Mount rearward to support, swing forward legs split at right angle (see also 1, e)	d) Forward somersault to support
	d) Crossways support at end: swing rearward splitting legs to hang e) Swing forward in support, splitting legs to support or at right angle: A + A	e) From hang half-inverted at end: face interior, kip, splitting legs to hang	f) From half-inverted hang at end, face interior, kip, splitting legs to support.
18. Mounts	a) Front side-stand, jump frontways to cross-support	b) Front side-stand jump frontways to front free horizontal support 2 sec. B + A	c)

PARALLEL BARS (CONTINUED 4)

Origin or Name	Parts A	Parts B	Parts C
18. Mounts continued	d) Front side-stand: rear vault to cross support, or right-angle	e) Front side-stand, mixed grip, right palmar double rear vault to right to support or right angle	f) Front side-stand, mixed grip right palm: double rear vault right to cross support, followed by front czech
19. Dismounts	a) Double rear-vault forward or rearward or high frontal	b) Sideward turn or high frontal turn, or forward pirouette followed by side-wind flip (Hollander) or split from handstand on one or two arms or forward somersault or rearward somersault over cross-stand outside of bars	c) Forward or rearward somersault over bars with ½ turn to cross-stand outside of bars. (See also 15, e and 16 c.)

20. Examples of connecting and consecutive movements:

- Swing rearward in upper arm support and take position in support, swing forward splitting legs, swing rearward with ½ turn, swing rearward, swing forward splitting legs at right angle: C + A + A.
- Cross-stand inside of bars: under somersault and swing forward in upper-arm support, back roll resuming grips to momentary handstand, swing forward and rearward somersault over bars, swing forward with ½ turn, body in oblique line 30° upward: C + C.
- Swing forward in support and lower body to half-inverted hang, German kip with ½ turn to swing forward in upper arm support with ½ turn (feet as high as bars), swing forward and lower body rearward to half-inverted hang, under somersault to support. B + B + B. The transition between the first and second part is of such nature as to comprise one part C and the result will therefore be: C + B automatically eliminating the first value.

HORIZONTAL BAR

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Origin or Name	Parts A	Parts B	Parts C
1. Kips and transitions	a) Front kip from hang or support or back kip forward and rearward	b) Front kip changing grips simultaneously before arriving at half-inverted hang or after kip (jump while changing)	c)
2. Rear mounts with a transition (back-up-rise)	a) Rear mount to free support	b) Finnish mount (see Conventional terms p. 32) to free support.	c)
	d) German mount to free support: A + A	e)	f)
	g) Rear mount to support, placing feet, legs apart, on bar, or passing split legs over bar to split free support: A + A	h) Rear mount to support passing split legs under hands to free rear support	i) Rear mount to support and pass split legs under hands and over bar and swing rearward in hang or with 1/2 turn and swing forward in hang
	k) Rear mount to support placing feet on bar between the arms: A + A	l) Rear mount to support passing extended legs between arms to free rear support	m)
	n) Swing rearward in hang mixed grip, right palmary: rear mount to support followed by split crown to free support: A + A	o) Swing rearward in hang, mixed grip, right palmary: rear mount to support, followed by double rear to free rear support	p) Giant turn forward, swing rearward in hang, rear mount to support, followed by double rear to free rear support
	q) Rear mount to support passing legs under left hand to free rear support: A + A	r) Swing rearward in hang, mixed grip, left palmary, rear mount, passing backward to left, over bar with 1/4 turn left, and swing forward in hang, dorsal grip (back-up-rise vault catch to hang)	s) Swing rearward in hang, mixed grip, left palmary, rear mount, passing backward to left, over bar with 1/4 left to front support. (back-up-rise vault catch to support)

HORIZONTAL BAR (CONTINUED 1)

Origin or Name	Parts A	Parts B	Part C
2. (Cont): Rear mounts with transitions	t) Rear mount palmary grip changing to dorsal grip to free front support	u) Rear mount in palmary grip, changing to dorsal grip and passing extended legs between arms to free back support or splitting legs to front support to rear stand	
3. Front and rear support turns in (Front rear hip circles)	a) Support turn forward	b) Support turn forward, hanging from pelvis, without grips	c)
	d) Free support turn rearward	e) Free support turn rearward to handstand	f) Free support turn rearward to handstand changing grips to palmary grips
	g) Free support turn rearward and place feet joined or straddled on bar "sole circle", rearward: A + A	h) Free support turn rearward and place feet, legs joined or straddled on bar, "sole circle" to handstand: (free support)	i) Free support turn rearward pass extended legs between arms or split over bar and turn rearward to handstand. (Stalder split rearward)
	k)	l) Free support turn rearward with 1/2 turn in order to swing rearward to palmary grip hang	m) Free support turn rearward with 1/2 turn to handstand in palmary grip
4. Front and rear support turns in rear support (seat circle forward and rearward)	a) Rear support turn forward or rearward	b) Free rear support turn forward within 1/2 turn to swing forward in hang, dorsal grip	c) Free rear support turn forward with 1 turn and swing rearward in hang dorsal grip or mixed
	d)	e) Free rear support turn forward splitting legs and releasing and resuming grips swing forward in hang	f) Free rear support turn forward, splitting legs and releasing and resuming grips to frontways support

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HORIZONTAL BAR (CONTINUED 2)

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Origin or Name	Parts A	Parts B	Part C
5. Simple giant turns and giant turns with change	a) Giant turn forward or rearward or giant turn forward and ½ turn to giant turn rearward cross swing with ½ turn to giant grip forward or giant turn forward, ½ turn placing one hand under the other, swing forward in cross grip with ½ turn to giant turn forward	b) Giant turn rearward, ½ turn and giant turn forward d) Giant turn forward, ½ turn crossing one hand over the other, swing forward in crossed grip, ½ turn to giant turn forward	c) Giant turn rearward, ½ turn in momentary handstand on one arm followed by ½ turn in the same direction and giant turn rearward e) Giant turn rearward, swing forward in crossed grip, ½ turn in momentary handstand on one arm followed by ½ turn in the same direction and giant turn rearward
6. Dislocate grip mount and giant turn	a) Swing rearward in hang dislocate grip and mount to free support, changing grips to dorsal grips	b) Dislocate grip giant turn d) Kip to frontways support swing body forward changing grips to dislocate grips swing rearward in hang and mount to free support changing grips to dorsal grips	c) Dislocate grip turn from forward giant turn or from frontways support swinging body forward with change of grip or dislocate grip turn followed by ½ turn in handstand and giant turn rearward
7. Forward giant turn in back hang	a)	b) Swing rearward in back hang and mount rearward turning forward to rear support	c) Giant turn forward in back hang; Russian giant turn
8. Rearward giant turn in back hang; Czech or Steintmann	a) Swing forward in back hang with ½ turn to swing forward in hang	b) From a rear support: swing body rearward to swing forward to rear support (Steintmann)	c) Giant turn rearward in back hang (Czech giant turn)
9. Giant turns joined to open and closed leg movements	a) Giant turn rearward and sole circle rearward, legs joined or split	b) Giant turn rearward and sole circle rearward, legs joined or split to handstand	c) Giant turn rearward and pass extended legs between grips or straddled over bar and free turn rearward to handstand. (Stalder straddle rearward)

HORIZONTAL BAR (CONTINUED 3)

Origin or Name	Parts A	Parts B	Parts C
9. (Continued) Giant turns joined to open and closed leg movements	d) Giant turn forward and sole circle forward, legs joined or split: A + A g) Giant turn forward and pass extended legs between arms and turn forward in free back support: A + A	e) Giant turn forward and sole circle forward, legs joined or straddled to handstand h) Giant turn forward and pass extended legs between arms and turn forward in free back support with ½ turn to swing rearward in hang, dorsal grips. (see also 4 b)	f) Giant turn forward and pass extended legs between arms or straddled over bar and free support forward to handstand (Stalder straddle forward) i) Giant turn forward, pass extended legs between arms and turn forward in free back support with 1 turn and swing rearward in hang, mixed or palmary grip: A + C (also 4, c)
10. Pirouettes	a)	b) Pirouette from rearward swing in mixed or dorsal grips to swing forward in hang	c) Pirouette from rearward swing in mixed or dorsal grips to support d) Pirouette directly from giant turn forward in palmary grip
11. Forward swing under bar in connection: Giant cast forward	a) Swing forward under bar with ½ turn to swing forward in hang d) Front support, place feet on bar, legs joined or split and swing forward under bar with ½ turn to swing forward in mixed grip	b) From slight swing rearward in hang, giant swing forward under bar to handstand in dorsal grip or mixed grip or palmary grip e) Front support place feet on bar, legs joined or split and swing forward under bar with ½ turn to swing forward, mixed grip, pass extended legs between arms and mount forward to free support	c) From slight swing rearward in hang, swing forward under bar to handstand in palmary grip and pass legs between arms. Free back support turn forward f) Front support, place feet on bar, legs joined or split and swing forward under bar with ½ turn to swing forward in mixed grip, pass extended legs between arms and mount forward to free back support, followed by dislocate grip mount to free support

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HORIZONTAL BAR (CONTINUED 4)

Origin or Name	Parts A	Parts B	Parts C
12. Dismounts	<p>a) Giant turn forward and dismount forward, legs split or joined to rear stand</p> <p>d) Rearward somersault straight from giant turn rearward to rear stand</p>	<p>b) Giant turn forward and dismount forward, legs straddled or joined, and body extended to rear stand ("Swan")</p> <p>e) R e a r w a r d somersault bending and straightening body from giant turn rearward to back stand</p>	<p>c) Giant turn forward and dismount forward, legs straddled or joined and body straight with 1/2 turn to front stand ("Swan")</p> <p>f) Rearward somersault, body straight with 1/2 turn from giant turn rearward to front stand</p> <p>g) Double somersault rearward from giant turn rearward to rear stand</p> <p>k) Forward somersault, body straight with 1 turn from giant turn forward to front stand</p> <p>n) Free support turn rearward in front support and dismount forward with 1/2 turn to front stand</p> <p>o) Front support, swing forward under bar releasing grips and somersault forward body and legs bent to rear stand</p>
13. Other parts and transitions	<p>h) Forward somersault body bent or straight from giant turn forward to front stand</p> <p>l) Free support turn rearward in front support and split legs to dismount forward to rear stand</p> <p>a) Swing forward in hang, swing rearward passing extended legs between arms and split legs releasing and resuming grips, swing forward: A + A</p>	<p>i) Forward somersault, body straight, with 1/2 turn from giant turn forward to rear stand</p> <p>m) Free support turn rearward in front support and dismount forward to rear stand ("Swan")</p> <p>b) Swing forward in hang, swing rearward passing extended legs between arms and split legs, releasing and resuming grips with 1/2 turn, swing rearward in mixed grip</p>	<p>c) Swing forward in hang, swing rearward passing extended legs between arms and split legs releasing and resuming grips to front support</p>

HORIZONTAL BAR (CONTINUED 5)

Origin or Name	Parts A	Parts B	Parts C
13. (Continued) Other parts and transitions	<p>d) Giant turn rearward 1/2 turn right around right arm shifting left hand to dorsal grip under right hand, swing rearward in mixed grip and mount to front support: A + A</p>	<p>e) Giant turn rearward, 1/2 turn right around right arm shifting left hand to dorsal grip under right hand, swing rearward in mixed grip and mount to support and rear vault to right over bar with 1/4 turn, 0 height to swing forward in hang, dorsal grip</p>	<p>f) Giant turn rearward, 1/2 turn right around right arm shifting left hand in dorsal grip under right hand, swing rearward in mixed grip and mount to support and rear vault to right over bar with 1/4 turn to right to front support</p>

14. Examples of transitions and series.

- a) Giant turn rearward, 1/2 turn right around right arm shifting left hand in dorsal grip, swing rearward, passing extended legs between arms, split legs, releasing and resuming grips, swing forward changing grips in palmary grip (simultaneously) to half-inverted hang, kip to support: B + A + B.
- b) Giant turn rearward, and supported on right arm, 1/2 turn right to momentary handstand on right arm, followed by 1/2 turn right and giant turn rearward, pass straddled legs over bar and free support turn rearward to handstand: C + C.
- c) Giant cast forward under bar in palmary grip pass extended legs between arms and mount forward to free rear support, swing body forward with 1 turn around right arm and swing rearward in hang, dorsal grip, followed by pirouette, swing forward in hang, dorsal grip: C + C.

SIDE-HORSE (Note French abbreviation s.c.i. means—"without intermediate circle")

Origin or Name	Parts A	Parts B	Parts C
1. Rearward and forward scissors in combination	a) Double: A + A or simple forward scissors d) Double: A + A or simple rearward scissors g) Forward scissor left, pass left leg under right hand to front support	b) Forward scissor with 1/2 turn or with jumping lift ("hop travel") sideward e) Rearward scissor with 1/2 turn or jumping lift sideward h) Forward scissor left, pass left leg under right hand, pass right leg under left hand and rearward scissor to right, pass right leg under left hand	c) Forward scissor with 1/2 turn and jumping lift sideward f) Rearward scissor with 1/2 turn and jumping lift sideward
2. Simple and double Swiss (see Nos. 16 & 17 under Conventional Terms pp. 32 & 33.)	a) Simple Swiss	b) Double Swiss	c) Double Swiss followed by "stockli s.c.i." e) Double Swiss, pass legs forward under one hand, ("travel" followed by "Kehreint") c) Stockli followed by tramlot, followed by stockli, s.c.i. C + B
3. Crowns and sidelifts in series (see Nos. 2 & 21 under Conventional Terms pp. 31 & 33)	a) Crown, from support on pommels to support on one end or vice versa d) Side-lift from support on pommels to support on one end or vice versa g) Side stand frontways right hand on left pommel and left hand on neck; double rear right forward to rear support. (crown mount)	b) Double crown s.c.i. (stockli) or crown on one end followed by German front (seat) e) Side-lift from pommels to one end, 1/4 turn followed by leg circles in cross support h) Side stand frontways, right hand on left pommel left hand on neck; double rear forward right to rear support followed by tramlot s.c.i. B + A	f) Leg circles in cross support on one end, 1/4 turn and side-lift to pommels s.c.i. followed by side-lift to the other end. s.c.i. C + B i) Side stand frontways, right hand on left pommel, left hand on neck; double rear forward right to rear support, followed by tramlot s.c.i. followed by direct tramlot (both hands on neck or crown support on neck or crown before the crown) s.c.i.: C + B

SIDE-HORSE (CONTINUED 1)

Origin or Name	Parts A	Parts B	Parts C
3. (continued) - Crowns and sidelifts in series	m) Side stand frontways left hand on neck, right hand on left pommel, forearm grip (forearm turned inward) jump to support arm pass legs over crown with 1/2 turn left, shifting left hand to right pommel to front support; flank turn rearward to right (back crown or Kehre)	k) Side stand frontways, right hand on left pommel, left hand on neck; double rear forward to right to rear support, pass right hand forward under right hand followed by stockli	l) Side stand frontways, right hand on left pommel, left hand on neck; double rear forward to right to rear support, pass legs rearward under one hand followed by stockli followed by inverted stockli (back stockli) s.c.i.: C + B o) Flank turn rearward to right followed by stockli s.c.i. followed by tramlot s.c.i.: C + B q) Flank turn rearward, to right pass legs under right hand followed by Czech s.c.i.: C + B followed by tramlot s.c.i.: C + B s) Flank turn rearward to right pass legs under right hand followed by direct tramlot followed by tramlot s.c.i.: C + B u) Inverted stockli followed by side-lift on the pommels s.c.i. c) Double Czech followed by sidelift s.c.i.: C + B e) Double Czech s.c.i. pass legs rearward under one hand and stockli: C + B g) Czech until back support, followed by stockli s.c.i. i) Czech followed by direct tramlot s.c.i.
4. Czech in series (see No. 20 under Conventional Terms p. 33)	a) Split Czech	n) Side turned rearward to right followed by stockli s.c.i.: A + B p) Flank turn rearward to right, pass legs under right hand followed by Czech s.c.i.: B + A r) Flank turn rearward to right pass legs under right hand followed by direct tramlot: B + A t) Inverted stockli b) Czech d) Double Czech s.c.i.: B + B f) Czech, pass legs rearward under one hand followed by stockli: B + B h) Czech followed by tramlot s.c.i.: B + B	

Origin or Name	Parts A	Parts B	Parts C
4. (Continued) Czech in series		k) Tramlot followed by Czech s.c.i.: B + B	l) Direct tramlot followed by Czech s.c.i.
5. German in series (Rear support sideways on the neck, right hand on the left pommel, left hand on the neck, with support on the left arm pass the legs over the left pommel with ¼ turn right displacing the right hand to the neck, with support on the right arm pass the legs over the left pommel with ¼ turn right displacing the left hand to the rear support sideways)	a) German costal or back from leg circles in cross support	b) German costal or back from rear support on one end until other side of same end. d) German followed by tramlot s.c.i.: B + B	c) German followed by side-lift on pommels followed by new side-lift on other end s.c.i.: C + B e) German followed by direct tramlot s.c.i.
6. Russian (Czech to front support followed by immediate Czech to front support)	a)	f) German followed by passage of inside leg under outside hand and split Czech: B + A h) German followed by Czech s.c.i.: B + B	g) German followed by inverted stockli s.c.i. i) German followed by Czech s.c.i. followed by German s.c.i.: C + B
7. Other parts A	a) Front support: pass left leg under right hand and right leg under left hand to rear support b) Front support: pass legs under right hand and right leg under left hand: A + A	k) Front German with ½ turn left or right to cross stand b) Russian: B + A	l) German followed by German s.c.i. with placing of hands on end followed by German s.c.i.: C + B c) Russian followed by stockli s.c.i.: C + B or tramlot s.c.i.: C + B

SIDE-HORSE (CONTINUED 3)

8. Examples of transitions and series

- a) Front-side stand: pass right leg under right hand and cross legs over left pommel with ½ turn right shifting grips, pass left leg under left hand, pass legs under right and left hands and Czech followed by side-lift to left to back support on neck s.c.i. followed by German s.c.i., followed by side-lift on pommels s.c.i. : B + A + C + C.
- b) From front side support in pommels: stockli right followed by tramlot s.c.i., followed by side-lift, s.c.i. pass left leg under right and left hands, followed by German front to jump to cross-stand right: C + A + B.
- c) Czech followed by inverted stockli s.c.i.; pass left leg under right hand and over left pommel, shifting right hand on right pommel, palmary grip, passing right leg over croup to cross support split on right pommel, followed by split Czech to rear support on end, followed by German costal to jump to side-stand rearways: C + A + A + B.
- d) Double Czech right, pass legs under right hand, left and right, pass left leg under left hand and cross legs under right hand pass right leg under left hand and left leg under right hand, cross legs under left and right hands, pass right leg under left hand followed by tramlot left s.c.i., followed by inverted stockli to jump sideways to side stand rearways: B + B + A + A + A + A + B + C.
- e) From front-side stand, left hand on neck, right hand on left pommel, crown right to rear support, followed by inverted stockli to rear support on croup, pass left leg under right hand and over left pommel, pass right leg over croup, shifting right hand to right pommel and cross legs over left pommel shifting left hand to left pommel, pass left leg under right hand and right leg under left hand and cross legs under right and left hands: A + B + A + A + A + A.

RINGS

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Origin or Name	Parts A	Parts B	Parts C
1. Rear mount	a) Rear mount to support or right angle ("L")	b) Rear mount to "L" support—legs straddled	c) Rear mount to handstand or to free front horizontal lever support 3 sec. C + A e) Handstand, lower forward and swing rearward in hang to mount to handstand (giant turn forward)
2. Forward mount	a) Forward mount to support	b) Forward mount to right angle ("L") c) Forward mount to support and swing rearward to handstand	
3. Kips	a) Kip to support	b) Kip to right angle ("L" position) d) Kip to support and swing rearward to handstand	c) Kip to support, swing rearward to free front horizontal support lever 3 sec. A + C e)
4. Back kip	a) Back kip to support or to right angle ("L")	b) Back kip to split right angle ("L") d) Back kip to handstand	c) Back kip to cross or free front horizontal support lever 3 sec. C + A e)
5. Forward mount turning rearward	a) Forward mount turning rearward to support	b) Forward mount turning rearward to handstand d) Forward mount turning rearward to split right angle ("L") position	c) Handstand, swing forward in hang and forward mount turning rearward to handstand (giant turn rearward) e) Forward mount turning rearward to cross or to free front horizontal support lever 3 sec. A + C

RINGS (CONTINUED 1)

Origin or Name	Parts A	Parts B	Parts C
6. Forward support turns	a) Forward support turn to support	b) Forward support turn, bent, and slowly to handstand d) Forward support turn, 1½, to back horizontal hang lever b) Rearward support turn to handstand	c) Forward support turn, straight, and slowly to handstand e) Forward support turn slowly to cross or to free front horizontal support lever 3 sec. A + C c) Slow rearward support turn to handstand e) Rearward support turn slowly to cross or to free front horizontal support lever 3 sec. A + C g) Rearward support turn to straddle dismount with ½ turn
7. Rearward support turns	a) Rearward support turn to support	d) Rearward support turn to "L" support, legs straddled f) Rearward support turn to straddle dismount	c) Rearward support turn, bent, and slowly to handstand e) Forward support turn slowly to cross or to free front horizontal support lever 3 sec. A + C c) Slow rearward support turn to handstand e) Rearward support turn slowly to cross or to free front horizontal support lever 3 sec. A + C g) Rearward support turn to straddle dismount with ½ turn
8. Rearward turn in hang	a) Rearward turn in hang 1 turn, body straight d) Rearward turn in hang body straight and legs joined or straddled and jump to dismount	b) Rearward turn in hang 2 turns, body straight e) Rearward turn in hang, body straight and legs joined or straddled with ½ turn and jump to dismount	c) Rearward turn in hang, 1 turn, body straight, and forward turning rearward to steady handstand f) Rearward turn in hang body straight and legs joined or straddled with ½ turn and jump to dismount g) Rearward turn in hang, body straight followed by rearward somersault, thighs and legs bent
9. Forward turn in hang	a) Forward turn in hang body straight or bent	b) Forward turn in hang to bent inverted hang, and forward straddle cut-off dismount to stand	c) Forward turn in hang to bent inverted hang, and forward straddle cut-off dismount with ½ turn to stand

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RINGS (CONTINUED 2)

Origin or Name	Parts A	Parts B	Parts C
10. Handstands with strength	a) Handstand with strength with body and arms bent	b) Handstand with strength with body straight and arms bent or vice-versa	c) Handstand with strength, with body and arms straight
11. Forward mounts with rearward turn, without swing	a) Forward mount with rearward turn, without swing to support.	b) Forward mount with rearward turn without swing to handstand	c) Forward mount with rearward turn without swing, slowly to handstand
12. Vertical mounts	a) Vertical mount with arms bent to support	b) Vertical mount with light swing lowering arms sideways to support	c) Vertical mount slowly lowering arm sideways to support
13. Horizontal front hangs	a)	b) Horizontal front hang lever at least 5 sec.	c) Horizontal front hang turn rearward to mount slowly, stand or to cross: C + A or to free front horizontal support lever: C + B
14. Horizontal back hangs	a) Horizontal back hang lever	b) Swing rearward in hang lever	c) Horizontal back hang lever: swing forward in rear hang to front horizontal hang lever
		d) Handstand: lower body, passing through the front horizontal support (element) to the back horizontal hang lever	

RINGS (CONTINUED 3)

Origin or Name	Parts A	Parts B	Parts C
15. Free front horizontal support lever	a)	b) Handstand: lower body, passing through the momentary free front horizontal support to horizontal back hang lever	c) Free front horizontal support lever at least 3 sec. and with arms straight
16. Cross	a)	b) Cross of cross, with ¼ turn left or right.	c) Cross, legs raised horizontally forward
			d) Inverted cross 3 sec. and arms horizontal
			e) Cross, legs raised horizontally forward — mount slowly and vertically to "L" support: C + C
17. Dismounts	a) Swing forward in hang and turn rearward, legs joined or straddled to dismount. (see also 8 d)	b) Swing forward in hang and turn rearward, legs joined or straddled to dismount with ½ turn. (see also 8, e)	c) Swing forward in hang and turn rearward, legs joined or straddled to dismount with 1 full turn to stand. (see also 8, d).
			d) Swing forward in hang and turn rearward, body straight, followed by somersault rearward, thighs and legs bent. (also 8, g)
	e) Swing rearward in hang and turn rearward, legs inverted hang and dismount forward to stand	f) Swing rearward in hang, legs bent, straddle inverted hang, straddle legs with ½ turn and dismount to stand. (9, b.)	g) Swing rearward in hang and turn rearward, legs inverted hang, straddle legs with ½ turn and dismount to stand (9, c).
	h) Support turn rearward and dismount to stand	i) Support turn rearward, straddling legs and dismount to stand. (also 7, f)	k) Support turn rearward, and straddling legs with ½ turn and dismount to stand. (also 7, g)
18. Other parts	a) Right-angle ("L" Support)	b) "L" support with straddled legs	
	c) Handstand		
	d) Dislocation forward or rearward		
	e) Swing forward in support to hang		

RINGS (CONTINUED 4)

19. Examples of transitions and series

- a) Hang: rise forward slowly, body straight and arms lightly bent to inverted hang, bend and straighten body rearward with dislocation, swing forward in hang and turn rearward, body straight, swing forward and mount forward turning rearward to handstand: A + A + C.
- b) Swing forward in hang and mount forward turning rearward to "L" support with legs straddled press slowly, arms straight and body bent to handstand, legs joined — swing forward and support turn rearward, straddling legs and dismount to stand: B + B + B.
- c) Swing rearward in hang and turn forward with dislocation to bent-inverted hang, kip to "L" support press slowly, body straight and arms bent to handstand — swing forward to hang, swing rearward, and turn forward with dislocation to bent-inverted hang, straddle legs and dismount to stand: A + B + B + A + B.
- d) Cross—turn slowly rearward with straight body and bent arms to handstand—lower body passing through momentary free front horizontal support to back hang lever—swing forward in back hang and dislocation to front horizontal hang lever — : B + C + B + C.

Remarks:

On the rings, we require that movements of swing, strength and holding be presented in more or less equal proportions. Swinging movements must be executed in a dynamic rhythm, therefore without use of strength: elements of strength are to be executed **slowly**, without any swing, while hold positions must be correctly sustained for 3 seconds and executed conforming to their technique.

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