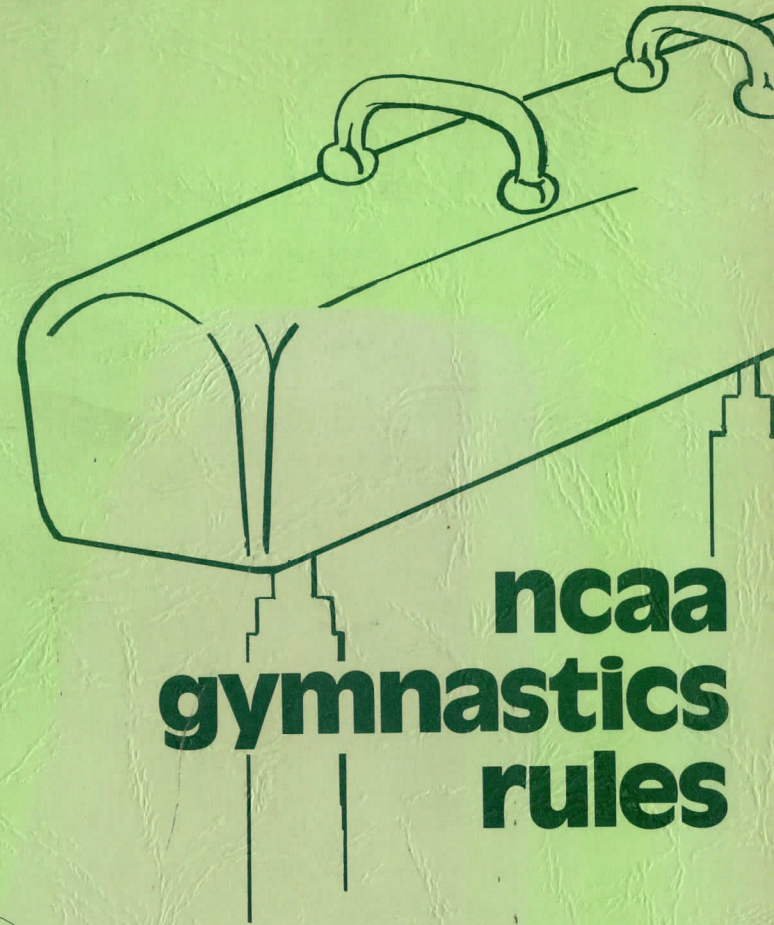


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NATIONAL COLLEGIATE ATHLETIC ASSOCIATION



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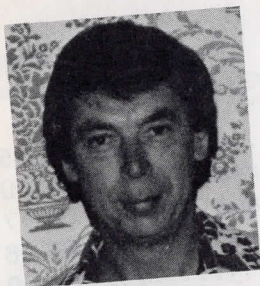
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Contents

	<i>Page</i>
NCAA Gymnastics Committee	GY-4
Official NCAA Gymnastics Rules	
Rule 1—Definition of Terms	GY-5
Rule 2—General Meet Operating Procedures	GY-10
Rule 3—Rules for Judging Compulsories and Optionals	GY-17
Rule 4—Compulsory Events	GY-28
Rule 5—Floor Exercise	GY-50
Rule 6—Pommel Horse	GY-78
Rule 7—Rings	GY-111
Rule 8—Long Horse Vaulting	GY-141
Rule 9—Parallel Bars	GY-154
Rule 10—Horizontal Bar	GY-188
Championship Administrative Procedures	GY-220

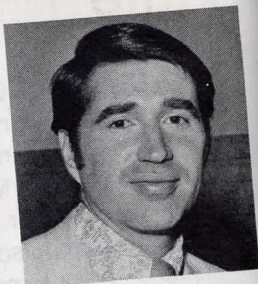
Gymnastics Committee



Bill Roetzheim



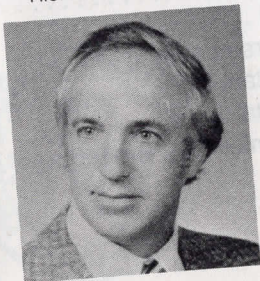
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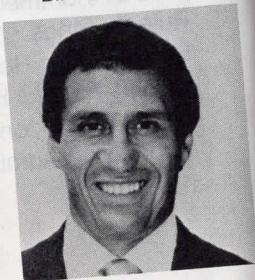
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Rule 1

Definition of Terms

A, B and C Parts

SECTION 1. Gradations of difficulty levels for the different gymnastics skills. At least two skills of A value (skill value), three skills of B value (intermediate) and three skills of C value (superior) must be presented if a gymnast is to earn 3.4 for difficulty.

Apparatus Specifications

SECTION 2. Those limitations indicating size, width, thickness, height, stress and other pertinent information relative to apparatus.

Assist

SECTION 3. The act of helping a gymnast perform a skill which results in a deduction from the gymnast's score.

Average Score

SECTION 4. That score which results when the scores that count are averaged.

Balk

SECTION 5. Any forward motion towards the long horse which does not result in a vault.

Block Style

SECTION 6. That system of competition in which all members of one team participate in succession in each event.

Coach

SECTION 7. Any individual designated by the school with the responsibility of directing its team.

Combination (Composition)

SECTION 8. The types of skills performed and how they are combined. (Accounts for 1.6 points of the total 10.0 points.)

Competition III

SECTION 10. In dual meets, optional preliminary and individual finals of the NCAA Championships and other tournaments, the Competition III requirements call for three C difficulty parts, three B difficulty parts, and two A difficulty parts.

Croup

SECTION 11. The near end of the horse as the vaulter approaches it, or the right end of the side horse as the gymnast faces it.

Crown

SECTION 12. The highest point of the vaulting board.

Difficulty

SECTION 13. A predetermined value of a particular gymnastic skill.

Dismount

SECTION 14. The final skill of value used by a gymnast which completes a routine.

Event

SECTION 15. The name of a particular piece of apparatus which is contested in a gymnastic meet.

Execution

SECTION 16. The manner in which a gymnast performs his routine which considers both form and technique used (accounts for 4.4 points of the total 10.0 points).

Exercise (Routine)

SECTION 17. The complete set of skills performed by a gymnast. In order for a gymnast to receive 10 points for an exercise, it must be made up of at least 11 skills.

Fault (Break)

SECTION 18. A point in an exercise in which a gymnast unintentionally stops or alters his rhythm.

F.I.G. Code of Points

SECTION 19. Judging regulations adopted by the International Gymnastics Federation which apply to artistic gymnastic competitions at World Championships, Olympic Games and other international competition.

Flashing

SECTION 20. The act of making the scores available to the public.

Form

SECTION 21. The body appearance and control a gymnast exhibits when performing.

Head Judge

SECTION 22. An official at a gymnastic meet who is responsible for scoring the competitors and for the proper interpretation of all gymnastic rules.

Hold

SECTION 23. A static position held for 2 seconds.

In Bar Skill

SECTION 24. Any skill which involves a break in the longitudinal axis of the body.

Intermediate Swing

SECTION 25. A swing which does not end in a movement of value.

Landing Mat

SECTION 26. Any mat four inches [10.16cm] in thickness which is designed to provide a cushioning effect upon dismounting the apparatus.

Mat

SECTION 27. A protective and resilient covering on the floor.

Mechanical Aids

SECTION 28. Any device which is not a piece of specified equipment or a part of the approved attire and assists the gymnast in performing his routine.

Mount

SECTION 29. The first skill performed in a routine.

National Gymnastics Judges Association

SECTION 30. That body in the United States which is responsible for the interpretation of international rules and certification of national and regional judges.

Neck

SECTION 31. The far end of the horse as the vaulter approaches it, or the left end of the side horse as the gymnast faces it.

Open Scoring

SECTION 32. A system of scoring in which each judge openly displays the score he has awarded the gymnast.

Originality

SECTION 33. Refers to any skill or combination of skills not seen before.

Postflight

SECTION 34. The part of a vault from the time the gymnast leaves the horse until he lands.

Posting

SECTION 35. The act of placing scores on a scoring device.

Preflight

SECTION 36. That part of a vault from the point of contact with the vaulting board up to the moment the hands leave the horse.

Presentation

SECTION 37. The manner in which a gymnast expresses himself before and after his routine.

Risk

SECTION 38. Refers to skills or combinations of skills which may result in a fault.

Scorer

SECTION 39. The person responsible for recording individual gymnast's scores and computing team scores.

Set

SECTION 40. The same skill repeated more than once in succession.

Skill

SECTION 41. A gymnastic movement.

Spotter

SECTION 42. Any individual who is in position to aid the gymnast during his exercise.

Stand

SECTION 43. The position obtained by the gymnast before and after his routine in which he is in a balanced position upon his feet.

Suitable Material

SECTION 44. That material which has been evaluated by the NCAA Gymnastics Committee.

Virtuosity

SECTION 45. Refers to combinations of skills performed together with unusual talent for artistic execution.

RULE 2

General Meet Operating Procedures

The Events

SECTION 1. The following events will be used in all NCAA competition and worked in the order in which they are listed: floor exercise, pommel horse, rings, vaulting, parallel bars and horizontal bar.

General Equipment: Dual Meets

SECTION 2. If the host school's equipment meets specifications, it must be used by the visiting team. The visiting team cannot substitute its own equipment except in the case of vaulting boards.

General Mat Specifications

SECTION 3. a. CONSTRUCTION, PURPOSE. It is recommended that all mats provided for use in gymnastic competition be constructed of high quality materials that provide a maximum amount of protection for the gymnast.

The following recommendations regarding sizes and thicknesses of padded areas around and under gymnastic apparatus are made primarily to assure that a proper working height from the floor to the working position of each piece of apparatus is provided. All landing mats must provide a firm top surface.

- b. Basic Mats. A basic mat is used around and under gymnastic apparatus. It is sometimes used in conjunction with a landing mat or a base filler mat. It is constructed of a firm, cushioning material and is designed to provide good protection for the gymnast.

Two styles are in general use: a fabric envelope exterior with a cushioning material, or a cushioning material with a painted exterior.

Basic mats shall be $1\frac{1}{4}$ inches [3.18cm] \pm $\frac{1}{4}$ inch [0.64cm] in thickness. The length and width of basic mats shall be \pm 6

inches [15.24cm] of the designated dimensions in the following specifications.

- c. Landing Mats. A landing mat is used in the landing areas under or near the rings, horizontal bar and vaulting. A landing mat is usually used over a basic mat to further cushion the gymnast's landing when dismounting from or vaulting over the apparatus.

It is constructed of a combination of cushioning materials that result in a mat that provides maximum personal protection to the gymnast but, on landing, feels softer than a basic mat. It is constructed of a cushioning material interior and a fabric envelope exterior.

A landing mat is 8 feet [2.44cm] \pm 6 inches [15.24cm] long. Its thickness is $3\frac{3}{4}$ inches [9.53cm] \pm $\frac{1}{2}$ inch [1.27cm]. The interior cushioning material of the mat consists of $1\frac{1}{4}$ [3.8cm] \pm $\frac{1}{4}$ [0.64cm] of firm material and $2\frac{1}{2}$ inches [6.35cm] \pm $\frac{1}{4}$ inch [3.18cm] of a soft material.

- d. Base Filler Mats. A base filler mat is used to fill in the areas around the bases of parallel bars and pommel horse, and its thickness is designed to equal the height of the base of the apparatus.

When in place, these mats provide a raised landing surface around the apparatus that is flush with the top surface of the base of the apparatus.

Basic mats are placed on top of base filler mats and when the basic mats are in place, no bulges are apparent where the basic mat covers the metal base of the apparatus.

Base filler mats are constructed of firm cushioning material. They are usually used under basic mats, but sometimes they are attached to or are an integral part of the overlying basic mats.

Industry Technical Representative

SECTION 4. The manufacturers shall renew their obligation to the NCAA Gymnastics Committee to keep the technical specifications and engineering drawings that appear in the NCAA Gymnastics Rules up to date prior to publication each year.

The committee will recognize the technical representative chosen each year by the industry to represent the industry to the committee, and will carry on this important liaison with the manufacturers of gymnastic equipment through this person.

The industry technical representative will provide services to the committee as presented at the annual meeting.

Warm-up

SECTION 5. A 1½-hour warm-up period on the meet equipment must be provided for the visiting team prior to competition. A shorter warm-up period must be agreed upon by both coaches.

Only the eligible participants may warm up on the meet apparatus. The official team warm-up uniform must be worn by all participants.

No warm-up on meet apparatus shall be allowed after the start of the meet.

Team Makeup, Computing Team Scores

SECTION 6. Each team shall be limited to six entries per event. Before the meet begins, four men must be designated as all-round contestants, and these men cannot be changed.

Teams are limited to a maximum of 12 men. If a 13th (or otherwise ineligible) man is used, the offending team shall forfeit the meet.

The scores earned by the top five men in each event will be added together to determine the team score for that event. The event scores will be added together to determine the team score.

In all competition there will be no substitution of a performer or change of lineup once an event has started.

Scores earned in compulsories and optionals by each individual in the six events shall be added together to determine the final all-around score.

The all-around competitor does not have to complete all events to receive an all-around score.

Exhibition

SECTION 7. No "exhibition" performances will be permitted except by mutual agreement of the coaches.

Lineup Changes

SECTION 8. In all events, changes in lineup will be permitted up until the event has begun. The gymnast must first report to the scoring table.

All-around competitors must be declared prior to the start of the meet. If one or more of these four men fail to compete in any event, they may not be replaced.

Should a fifth or sixth man be competing in all-around but not as one of the four designated competitors, he may be replaced by a specialist on any of the six events.

Order of Participation

SECTION 9. Gymnasts from both teams shall be alternated in the events. The home team's first competitor shall compete first in floor exercise, rings and parallel bars. A visiting team competitor shall compete first in pommel horse, vaulting and horizontal bar.

Participants in Competition Area

SECTION 10. Only competitors and officials are permitted on the field of competition. A coach may be present to spot a performer. The meet directors will have the right to keep the floor clear of people so that the contestants will be the center of attention at all times.

Substitutions can be made before an event is started provided the substitution is first reported to the scoring table, except in the all-around event. Care must be taken to see that the substitution does not cause the team to exceed the 12-man limit.

The use of an ineligible (13th) man will result in forfeiture by the offending team.

Tall Gymnasts

SECTION 11. The host coach should make every effort to accommodate tall gymnasts within the limits of legal equipment specifications.

Attire

SECTION 12. Each gymnast team must conform to the following regulations relative to competition attire:

- a. The team gymnast must be in uniform dress.
- b. For the pommel horse, still rings, parallel bars, and horizontal bar events, the competing gymnasts must wear long pants with some type of footwear.
- c. In floor exercise and vaulting events, the competing gymnast may wear long pants with footwear or short pants with or without footwear. The choice of attire is at the discretion of the competing team as long as the color is uniform.
- d. Jerseys must be worn.

- e. If a competing gymnast fails to conform to rules a. through d., he will be penalized 0.3 of a point without warning.

If an entire team fails to comply, the penalty will be 0.5 without warning. This is a one-time deduction, i.e., even if a multiple-part competition is being held (compulsory-optional).

Palm-Guard Failure

SECTION 13. Failure of palm-guards shall be considered not within the control of the gymnast. A second trial will be allowed at the discretion of the head judge.

Judges and Judging the Event

SECTION 14. In dual meets four nationally certified judges shall be used per event. In preliminary session in tournament competition, only two judges shall be used per event. When using four judges the highest and lowest scores shall be dropped and the two middle scores averaged to determine the score of the competitor.

In dual meets, if there are fewer than four judges, their scores shall be averaged.

The judges' written and personal score sheet is the official score.

The head judge has the duty of enforcing all NCAA rules of competition. Any judge has the right to request the head judge to call for a consultation of judges if he notices anything that is contrary to the rules.

The judges' evaluation of a performance may not be protested. Protests regarding incorrect meet procedures should be submitted to the games committee (or head judge for dual meets).

Code of Ethics

SECTION 15. It is imperative to the dignity and growth of the sport of gymnastics that judges be well-educated in the details of gymnastics and the current rules, thoroughly prepared for each assignment, and as completely unbiased as possible. Without attempting to cover all possible circumstances, the following code of ethics for judges and coaches is set down as a guide.

- a. Qualification: It is the duty of each judge to prepare himself thoroughly and constantly update his preparation by recertifying his national card each year. He should not accept any judging assignment for which he does not feel himself well qualified. Coaches should insist on nationally qualified judges and encourage them to attend NGJA clinics.

- b. Appearance: Each judge on each assignment should be prompt and should dress and conduct himself with the dignity appropriate to his status. Coaches can help to set and maintain such standards. Judges will wear a dark blue coat, gray slacks, shirt and tie.
- c. Activities: Each judge should confine his activities to the purpose for which he is assigned. This does not include coaching, demonstrating or recruiting. Coaches should not ask judges to double as coaches.
- d. Impartiality: Every judge should avoid even the appearance of partisanship. For example, a judge should avoid:
1. Judging a meet involving an institution by which he is employed.
 2. Judging any meet when he feels prejudiced for or against any competing team.
 3. Traveling with one of the competing teams to or from the meet.
 4. Accepting overnight lodging invitations with competitors or coaches before or after a meet.
 5. Accepting social invitations from the host coach, before or after meet, unless the opposing coach is also included.
 6. Giving any appearance, especially at the meet, of any particular friendship with any coach or competitor.
- e. Coaches' restrictions: Coaches should avoid even the appearance of courting partisanship. For example, coach may not:
1. Appoint poorly-prepared or partisan judges.
 2. Discuss with judges before the meet the rules and their interpretations unless the opposing coach is also included.
 3. Proffer gifts, favors, or privileges to judges which can be interpreted as attempts to influence their judgments in favor of his team.
 4. As home coach, act as announcer of his own competition.
- f. Conduct of competition: It is the duty of officials and coaches alike to see that every gymnastic competition be conducted with full regard for (1) the safety of and justice to all competitors, and (2) the edification and pleasure of the spectators.

g. A code of ethics for coaches and gymnasts is established as follows:

1. No coach or competitor should be within the competition event perimeter unless he is spotting, i.e., the perimeter is defined by the officials' chairs.
2. No coach or competitor may participate in a judge's score conference or be within hearing distance during such a conference.
3. No competitor may approach a judge during the competition. After the competition he may approach the judge only with his coach and with the judge's consent. Judges are not encouraged to engage in extensive dialogue with coaches after the meet and certainly not during it.
4. Deductions for violations of the above will be 0.3 from the team score, but cannot be invoked until after one warning has been issued by the judge. The deduction, when made, will be made by the head judge at the scoring table.

Head Judge

SECTION 16. The head judge is responsible for the functioning of his team of officials. He must evaluate objectively each exercise while overseeing the other judges. He must also determine if the scores are in the proper range and call conferences for the purpose of consultation when they are not in the proper range. He may summon the judges together when the judging is contrary to the regulation and not objective, and after consultation may eventually ask for a mark to be changed.

He must signal the start of an exercise by raising a green flag. The gymnast will raise his right arm to notify the judge he is ready to compete.

The head judge should be the first to lay his completed scoring slip on the table. To determine a base score, his mark added to the average of the middle two and divided by two is used. If during consultation, when judges are out of range, the head judge through reason cannot get an official to change his score he can then force them to move towards the base score.

Types of Competition

SECTION 17. Competition III will be used in dual meets, tournaments and at the NCAA championships in both preliminary and final competition. To meet the difficulty requirement the gymnast must have three C's, three B's and two A's. If the gymnast fails to have 11 parts in his routine he is penalized up to 0.4. The additional combination requirements for Competition III are listed in the rules under the specific event.

Rule 3

General Rules for Judging Compulsories and Optional Routines

Range of Scores

SECTION 1. All routines are judged on scores ranging from 0 to 10 points with the final score being the average of the two middle scores. The point difference between these two scores must not be greater than:

- 0.10 if the average is 9.60 and higher
- 0.20 if the average is 9.00 to 9.55
- 0.30 if the average is 8.00 to 8.95
- 0.50 if the average is 6.50 to 7.95
- 0.80 if the average is 4.00 to 6.45
- 1.00 in all other cases

NOTE: If all counting scores are not within the range, the head judge must call a conference of all officials to discuss the scores and change scores to comply with acceptable ranges.

Compulsory Exercises

SECTION 2. The compulsory exercises are judged according to these rules (See Section 3.) The total base value for each exercise is 9.8 points. For each part of the routine missed, the judge must consult the specific text of these rules to determine the point deduction for that segment. Although these routines contain no C's and only three to four B's, the exercise has a value of 9.8 when executed in its entirety. Two additional tenths may be awarded for special virtuosity.

If a part is omitted the gymnast will be penalized the value part prescribed in the text. In addition, if the omission of that part makes the previous or following parts easier, an additional 0.1 to 0.5 points must be deducted.

If a part is added, deduct 0.3 points each time. The judge must determine if the additional part helped to facilitate the previous or the following trick, and if it did, deduct an additional 0.1 to 0.3 points.

If, according to the text, a part must be performed on a specific side, but the gymnast executes it to the opposite side, he loses one-half of the allotted value of the part or connecting part.

The execution standards for the compulsory exercise shall be the same as those applied to the optional routines in all cases not specified in the text of these rules.

Evaluation of Execution of Compulsory Exercises

SECTION 3. a. In grading the execution and technical aspects of a compulsory exercise, use the same standards as for the optional exercises, including intermediate swings, interruptions of exercises, etc. Exceptions can only be made when the NCAA Gymnastics Committee releases special rules for the compulsory exercises.

b. When interrupting an exercise, the same rules that are used for the optional exercises are valid.

NOTE 1: Bonus awards of up to 0.2 may be given for each exercise (see Rule 3, Section 2.)

NOTE 2: A compulsory exercise may in principle not be repeated. Under special circumstances another trial may be allowed by the head judge (e.g., hand guard or equipment failure, or some external physical disturbance.)

NOTE 3: The floor exercise, parallel bars and horizontal bar exercises may be reversed totally or partially.

NOTE 4: The pommel horse exercise may be reversed only totally.

The Optional Exercise—General

SECTION 4. Three factors should be considered in evaluating the optional exercise. They are difficulty, combination and execution. The judge records the number of A, B and C moves in each routine to determine difficulty. Combination consists of the composition and formation of the exercise. Execution concerns itself with correct form and technique.

The optional exercises on all events with the exception of vaulting shall be evaluated using a scale of 0 to 10 points with deduction of whole or fractional points to the near-tenths.

The 10 points are composed of the following elements:

1. Difficulty—3.4 points
 2. Combination—1.6 points
 3. Execution—4.4 points
 4. Originality 0.2 points
 5. Risk—0.2 points
 6. Virtuosity—0.2 points
- Maximum score—10.0 points

General Difficulty

SECTION 5. Judges should be concerned with two major aspects: (1) what has been done (specification), and (2) how has it been done (evaluation). Specification is in the realm of difficulty and combination, while evaluation is essentially execution. Both aspects, however, are interrelated. Judges should look at the whole exercise, separate it into its parts, deduct, reassemble it and emerge with a score. But the whole evaluation process anchors on difficulty.

To assess difficulty properly, a performance must be compared with a specification. If the specification is met (technically correct), the correct value can be given. For example, a back salto to a handstand on the parallel bars held one second may be evaluated as a well-performed B part with no deduction. However, if this is the only "potential" C part and a swinging C is also required, then it is fair to the gymnast to evaluate this move as a C and deduct 0.2 for not holding it. That way the swinging C requirement also is met.

The key is to first determine the maximum score possible and then to freeze the difficulty. Once the above-mentioned salto is given C value, it cannot simultaneously become a B + A with a 0.2 deduction (for a handstand not held) or B with no deductions. Once the difficulty is determined, then the combination deductions and execution deductions can be made.

C moves must be split into their constituent parts for a maximum score. A and B parts also must be combined to give the requisite C moves. This is particularly important in still rings and parallel bars (refer to these sections in this book for more specific delineations).

Note that if a move is repeated (done the second time) with the same preceding and succeeding parts, it loses value. It does not, however, become a move of no value until it is executed a third time. If it is performed poorly, however, execution deductions can be made.

Moves of no value may be linked to form A moves. See the examples in the floor exercise section. As a guide, the following table of move values may be helpful.

TABLE OF MOVE VALUES

INTERMEDIATE SWING	MOVE OF NO VALUE	NONENTITY	A MOVE	B MOVE	C MOVE
-.3 free swing	up to -.2 lay away	0 2nd stutz to support with the same preceding and succeeding parts	+.2 stutz horizontal	+.4 stutz 45°	+.6 stutz to handstand (2 secs.)

An example of a stutz on the parallel bars is shown in this table. Note virtuosity is possible between the A-B-C moves. Many moves may be categorized this way so that the gymnast is given the maximum value that he deserves.

For nonlisted moves, comparison and experience are the judges best tools.

- a. In Competition III, no more than five A moves will be given credit under difficulty, i.e., a 1.0 value for difficulty is the maximum given for a routine made up of all A parts (five or more). If the routine contains a B or C skill, credit will only be given for two A parts. An exercise containing only A parts is to be scored as:

A MOVES	DIFFICULTY SCORE	COMBINATION DEDUCTION
11 or more	$5 \times 0.2 = 1.0$	up to 0.2
10	$5 \times 0.2 = 1.0$	up to 0.2
8	$5 \times 0.2 = 1.0$	up to 0.2
4	$4 \times 0.2 = 0.8$	up to 0.2
2	$2 \times 0.2 = 0.4$	

- b. In Competition III, if a gymnast has two C parts, two B parts and five A parts (and the C parts are not splittable—i.e., made up of B parts), the score for difficulty is 2.4:

ANALYSIS:	3 C parts @ 0.6	= 1.8
	One extra C part replacing a B @ 0.4	= 0.4
	One B part @ 0.4	= 0.4
	3 A parts @ 0.2*	= 0.4
		<hr/> 3.0

*Only 2 A parts count in routine containing one or more B and/or C parts.

General Combination

SECTION 6. Combination is the set of requirements placed upon a gymnast when he structures his routine. If he fails to meet these criteria he is penalized. We can classify them into two categories, general requirements and specific requirements, in each event.

a. General requirements

- The routine must begin with a commensurate mount and end with a dismount of equal value. Failure to meet these standards will penalize the gymnast 0.1 to 0.3.
- If the routine does not end with a dismount, deduct 0.3 to 0.5.
- For an open swing when no trick is performed, deduct 0.3.
- If the exercise is poorly constructed deduct, 0.1 to 0.3.
- If the routine resembles the compulsory, deduct up to 0.5.
- If the routine ends with the compulsory dismount, deduct 0.3.
- If the optional routine is the same as the compulsory, the gymnast receives a score of zero.
- For a move of no value, deduct up to 0.2.

NOTE: The following determines what is repetition and when a move becomes a part of no value:

- Any move meeting the move's specification is valued as seen. No deduction.
- A move performed the second time with a different preceding or succeeding part is valued as seen. No deduction.
- A move performed the second time with the same preceding and succeeding parts is not given any value, but is not a move of no value and cannot meet any combination requirements.
- A move performed the third time, regardless of the preceding or succeeding parts, is given no value as in (c) and is deducted 0.2.

- Move of no value up to 0.2.

10. Repetition up to 0.2.

11. Spiritual expression up to 0.4.

NOTE: Event requirements are in some cases specific deductions and in others general in nature. Where the exact deduction is not given, the judge will subtract 0.1 to 0.3 for missing combination parts. In an event where the combination requirements are few, the general rule of thumb is to deduct the entire 0.3. Each event will begin with the general requirements and then list specific deductions.

General Execution Deduction

SECTION 7. a. This segment is based upon how well the gymnast technically performs the routine. It is subtractive in nature. Each gymnast begins with a 4.4 and points are taken away as he makes mistakes in body position.

The following is a list of deductions that appear in the International Code, indicating where the gymnast may be penalized under execution:

1. If he stops or hesitates in a routine, he will lose 0.1 to 0.3, depending on the difficulty of the move before.
2. If he sits down on the equipment, 0.1 to 0.3 should be deducted.
3. If he falls on the apparatus, 0.3 to 0.5 should be deducted.
4. If he fails to point his toes, bends his legs or has poor position of any body part, up to 0.3 should be deducted.
5. For a light touch of the equipment with any part of the body where it was not intended, 0.1 to 0.3 should be deducted.
6. If he starts for a move and stops and then continues moving to the finished position, 0.1 to 0.3 should be deducted.
7. 0.1 should be deducted for each step taken in a handstand position, but not more than 0.5 on any one handstand.
8. If he starts for a move, misses, comes down and must start again, 0.2 to 0.5 should be deducted.
9. If he is attempting a swing part and uses excessive strength, or if he is executing a strength part and uses a great deal of swing, 0.1 to 0.3 should be deducted.

10. If he holds a strength part one second instead of the required two seconds and if he needs the move, he can be given it with 0.2 deduction.
11. If the move is held over three seconds, 0.1 to 0.3 should be deducted.
12. If, when dismounting, he takes one or two steps, up to 0.2 should be deducted. For many steps touching the floor with his hands, up to 0.3 should be deducted; and for falling to the floor or using his hands for support, up to 0.5 should be deducted.
13. If he does not have the correct body position on any move, up to 0.3 should be deducted.
14. He is allowed one preliminary swing on the horizontal bar; but if he exercises this option on rings, 0.3 should be deducted.
15. The gymnast can be lifted onto the rings and horizontal bar; but if he fails to hold form during this action, up to 0.2 should be deducted.

b. Another execution deduction is falling from the equipment. If this takes place, the gymnast loses 0.5, but he has 30 seconds to begin his routine once again. The head judge must call out a 10- and a 20-second warning and the gymnast, upon remounting the equipment, is allowed one move to get himself back to the point where he became separated from the apparatus.

c. In Competition III, spotters are not allowed on floor exercise and pommel horse. For spotters in these events or for more than one spotter in the other events, 0.3 points should be deducted. If a spotter assists a gymnast, 0.3 to 0.5 points should be deducted, depending on the help given the gymnast. The appearance of a second spotter for the dismount of an exercise will be penalized up to 0.2, depending on the difficulty or risk displayed. If a team official speaks to the competitor during his exercise, 0.2 points should be deducted.

For unsportsmanlike behavior by a gymnast or coach, 0.3 points should be deducted after a warning.

Execution

SECTION 8. The guidelines for execution deductions are quite firm, but the following points are well to review:

- a. "Up to" deductions mean that less than 0.2 may be deducted.
- b. It is possible and often the case that execution deductions exceed the value of the part. Up to 0.3 can be deducted for poor positions of head, feet, hands, arms, legs, body, etc., for each part performed. Common sense, however, dictates that 0.3 would be an excessive deduction for poor toe point or hand position per part performed.
- c. 0.1 to 0.3 per part should be deducted for the swinging of the cables during a still rings exercise, depending on the severity of the swing.
- d. If an exercise contains five parts or less and no more than 1B, 0 to 0.4 should be deducted, under execution. This helps to facilitate judging short exercises.
- e. In deductions, the two-second time required for hold moves is important. All time commitments must be met as part of the skill specification. (This applies to floor exercise, rings and parallel bars.) If not, deductions are to be made as specified in these rules, i.e., if a move is held one second and all positional requirements are met, 0.2 should be deducted. If held less than one second, the move is not valued or deducted for not honoring the time requirement. Note, however, that moves of this nonentity, i.e., 0 value category, are not to be deducted as moves of no value. Note further that if B or C valued moves are held one second a judge must determine how to give the gymnast the highest value. For example, if the move is needed to fill a B requirement, then give the move the B value, and the combination requirement is satisfied. However, 0.2 should be deducted under execution.
- If, however, the B or C valuation is not needed, i.e., covered by other moves, do not deduct.

Example 1: PARALLEL BARS—5 A's + 5 B's + stutz to handstand held one second. Give C value, which meets one of the swing C requirements, but deduct 0.2 rather than calling it a B and deduct 0.4 from difficulty and 0.3 from combination.

Example 2: STILL RINGS—5 A's + 7 B's + 4 C's + L-cross held one second. Note that one of the C's is a maltese cross held two seconds. Do not deduct anything.

ROV—Bonus Points

SECTION 9. Risk, originality and virtuosity can be awarded (up to 0.2). No

more than 0.1 can be awarded for any single skill. For any single skill, if the execution deductions exceed 0.3, awards for ROV are not likely since the gymnast is not in command of that skill. A single skill may show risk, originality and virtuosity. That skill may then receive bonus points from all three categories. Often that move will be a higher value or multiple value move. But this is not always the case. When risk or originality or virtuosity is indicated in the text, this means that a potential for such awards exists, but the judge must determine if and how much. It is not likely that a single A move would be given 0.2 for risk. A fraction or even 0.1 is, however, possible.

Risk involves the possibility of loss of points or physical endangerment by the performance of a risky move, sequence or even of an entire exercise.

4. Examples of single move (A, B or C) include:

FLOOR EXERCISE

any double salto, particularly with twists
handspring after a double salto
back roll to inverted cross handstand

POMMEL HORSE

behind the back work
no intermediate circles in a sequence or whole exercise
very high scissors
certain high C moves

STILL RINGS

inverted cross (horizontal)
double salto with twists
straight arm shoots
straight arm-straight back casts

PARALLEL BARS

shoots to handstand on one bar
1½ or double salto dismounts
back salto to handstand (direct)
front salto catches
reverse stutz to front salto
diamidov to handstand

HORIZONTAL BAR

double salto dismounts with twists
double salto or double twist dismounts directly from another move

immediate work, e.g., back Stalder immediate blind change immediate front Stalder (Endoshoort)
takamoto—full pirouette—catch—ono—turn

- b. Virtuosity is evident when the basic accepted technique of performance is exceeded in height, amplitude, rhythm, position, etc. Yesterday's virtuosity is today's accepted technique. Judges must, therefore, be aware of good performance techniques, as they currently exist. It is unlikely that a full 0.2 would be given a single A move. But fractions or even 0.1 is possible. Some examples include the following:

FLOOR EXERCISE

very high tumbling
tight tucks, well-stretched layouts
pike-open fulls
fast accelerating movements
straight arm work where the accepted technique is to bend

POMMEL HORSE

very high scissors
very extended circles
not touching back on an uphill reverse stockli

STILL RINGS

straight arm shoots or stems, giants 45 degrees
hollowback press with minimum arm bend in the arms (0.1)
an entire exercise with no arm bends (only as much as is necessary to perform the moves)

VAULTING

super high vaults
tight tucks and pikes while rotating explosive openings
landing taking no steps (after great heights are shown in the vaults)

PARALLEL BARS

an exercise with minimum arm bending
dismounts "stuck" from great heights
reverse stutz 45 degrees
straight arm essentially peach basket to handstand
high straddle cut to L (no wavering)

HORIZONTAL BAR

well-extended giants

high dismounts, particularly when "stuck"
Stalder shoots directly to vertical handstand positions
minimal arm bending in an entire exercise

- c. Originality means a move, sequence or routine not previously performed in competition or currently listed in these rules. A new move or sequence is considered to be original in the U.S. for at least one year. Some weighting also is given to the frequency of performances. All moves show in these rules are considered no longer original. In giving points for originality, it is unlikely that an A would receive 0.2. Fractions of a tenth or even 0.1 are possible. Most judges can determine original moves when they see them.

But often sequences of moves are not recognized as being original. Consider that five known and interchangeable moves on an apparatus event can have five possibilities or can be performed in 120 different ways. Most novice and intermediate exercises lack originality. This is understandable. But even many upper grade exercises cling to the conventionally safe components. Judges must constantly be aware of and fairly judge the innovative moves without deprecation and prejudice of previous experience.

In summary, ROV is worth 0.6 in bonus points. Use them as a means of separation in a way that has not been previously available.

Rule 4

Compulsory Events

Olympic Compulsory Exercises for Men (1980)

SECTION 1. The following material is extracted from the National Gymnastics Judges Association pamphlet, "Olympic Compulsory Gymnastics Exercises for Men (1980)," and is used with the permission of the NGJA. See charts on pages GY-32—GY-49.

Floor Exercise

SECTION 2. a. Minor variations in hand and arm movements are not considered as serious deductions and where not exactly specified may be performed according to individual preferences.

- b. The entire exercise is to be performed as a coherent rhythmical whole, excessive stops should be avoided. All tumbling movements should be high, crisp and distinct.
- c. After the dive roll the gymnast may move directly into side scale or lunge or with a high kick.
- d. In the scale the head should be in a normally aligned, neutral position, i.e., not looking down.
- e. The roll following the scale may be free hand.
- f. The head spring should be executed directly to a piked straddle stand.
- g. After reverse pirouette it is preferred that the gymnast go directly into the back roll without first straightening out.
- h. In part VIII note the leg is swung back rather than a step forward in kicking to handstand.

- i. In part IX, rise up arms sideways step right left right with 180 degree turn left, feet together to 45 degree turn left arms overhead. This is an apparently awkward part but it is described in various texts, just that way. We will follow this interpretation until any fuller clarification is issued.
- j. All extraneous hops—deduct according to Rule 3, Section 4. Taking additional steps before the tumbling passes will be deducted 0.3 per step.

Pommel Horse

SECTION 3. a. In general, the entire pommel horse exercise should be performed with great amplitude.

- b. The double swiss should be a reasonable simultaneous release-regrasp.
- c. The direct tramlot should be correctly aligned, i.e., not performed with a czeckehre action.

Still Rings

SECTION 4. a. The gymnast should strive to perform all moves with essentially straight arms.

- b. The straight arm technique on the back uprise, dislocates, shoot and straddle swing should be the primary objective rather than attempting to get height with bent arms. For the final shoot the gymnast must go through but not hold (over one second) a handstand position.
- c. The inlocates should be performed with an essentially straight body to a nominal vertical position with the shoulders at ring height.
- d. All holds should show a decisive clean stop. Struggling in reaching to or retreating from a hold position, even though close to that position, is not desirable.
- e. If the handstand from the press is held one second in a nominally correct position, the deduction will be a flat 0.2. If the handstand is held less than one second, the minimum definition for a handstand is not met and the deduction will be 0.5.
- f. In like manner, the front lever held one second would be deducted 0.2. If held less than one second the deduction would 0.8. This description

implies a nominal horizontal position, i.e., ± 10 degrees.

- g. A nominal pike position is allowed during the shoot rise in performing the dismount (no less than 45 degrees). However, a fully stretched position must be shown near the peak of the dismount. A fully laid out position has the potential for virtuosity, particularly if it is also high.
- h. The straddle should occur between the horizontal position and no later than at the release. The legs must cut the plane of the straps and the legs must be at a minimum of 45 degrees apart.

Vaulting

SECTION 5. a. Once the minimum distance is attained by a gymnast, working on more height is more important than on attaining greater distance.

- b. If a vault is so poorly performed so as to evade the technical description, all judges must agree to a zero, if warranted. Partial credit for each of the two parts will be considered.

Parallel Bars

SECTION 6. a. Early drops and late drops will be evaluated by their effectiveness in promoting the move that follows. Both are allowed, but highly stylized early drops followed by a poor cast or peach would be deducted.

- b. A stutz to handstand held more than one second will be deducted for being held too long, but the loss of the part will not occur.
- c. On the peach, using bent arms to get to a handstand is less desirable than a lower peach with straight arms. The best peach, of course, would be to handstand and with straight arms.

Horizontal Bar

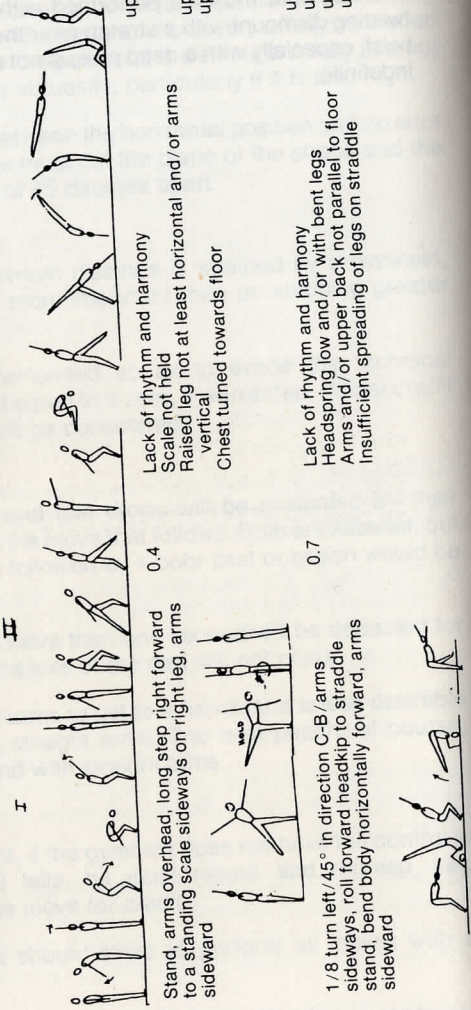
SECTION 7. a. For the mount, if the gymnast does not have full control in regrasping the bar and falls, he must repeat and regrasp, i.e., successfully complete the move for credit.

- b. In general, the gymnast should strive to perform all moves with a minimum of arm bends.
- c. A piking action to slow the swing in part VI ($\frac{1}{2}$ turn) is much preferred to bending the arms.

- d. A late stoop has the potential for virtuosity.
- e. The dismount must be performed with a slight pike. A high, crisply twisting dismount with a stretch near the peak is preferred. A very late twist, especially with a deep pike, is not acceptable. Nothing should be indefinite.

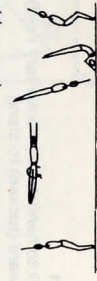
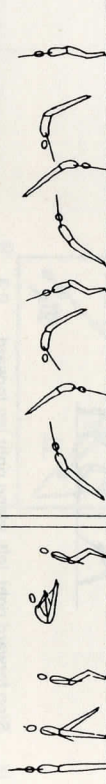
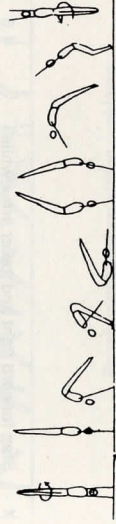
Floor Exercise

No.	<p>I From stand-facing direction A-C: Arm circle around backward and upward, swing arms forward downward bending at knees and as arms reach maximum height on backswing, straight legs, swing arms downward forward while bending knees and swing arms upward overhead while straightening knees and body, raise onto toes.</p>	<p>Value 0.3</p>	<p>Typical Fault Lack of rhythm and harmony Salto fwd. not at least at head height Rear not at least at shoulder height during handspring fwd. Salto fwd. piked instead of tucked proportional deduction</p>	<p>Deduction up to 0.3 up to 0.3 up to 0.3 up to 1.0</p>
II	<p>II 2 running steps forward/direction A-C, front salto step-out, front handspring to stand with arms overhead, hecht-leap forward roll to knee bend to momentary stand.</p>	1.5	<p>Touch back Lack of continuity (rhythm & harmony) between tumbling parts (front salto, handspring and dive roll) Dive roll not shoulder height</p>	<p>0.3 up to 0.2 up to 0.3</p>
III	<p>III Stand, arms overhead, long step right forward to a standing scale sideways on right leg, arms sideward</p>	0.4	<p>Lack of rhythm and harmony Scale not held Raised leg not at least horizontal and/or arms vertical Chest turned towards floor</p>	<p>up to 0.3 0.4 up to 0.3 up to 0.3</p>
IV	<p>IV 1/8 turn left/45° in direction C-B/arms sideways, roll forward headkip to straddle stand, bend body horizontally forward, arms sideward</p>	0.7	<p>Lack of rhythm and harmony Headspring low and/or with bent legs Arms and/or upper back not parallel to floor Insufficient spreading of legs on straddle</p>	<p>up to 0.3 up to 0.3 up to 0.3 up to 0.3</p>



VI	<p>VI Reverse pirouette-pike down-back extension roll-snap down to jump turn into the corner (turn is to the left-about 135°)</p>	0.6	<p>Pirouette not vertical throughout More than 2 hand placements on pirouette Back extension roll with bent arms Back extension not through a momentary handstand Legs bent more than 30°</p>	<p>up to 0.3 0.1 0.1 - 0.3 up to 0.3 up to 0.3</p>
VII	<p>VII (Diagonal) 2 steps-straddle jump-2 flip flops</p>	1.2	<p>Legs not parallel to floor on straddle jump Hips not at least shoulder height on straddle jump Lack of rhythm and harmony More than 2 runnings steps (or less)</p>	<p>up to 0.3 up to 0.2 up to 0.3 up to 0.3 up to 0.3</p>
VII	<p>VII Arabian dive roll to stand (arms up)</p>		<p>Not fulfilling conditions for B value: Hips not at least head height Body not exhibiting a layout position No nominal handstand position shown vertical Using hands to get up Dive roll not at shoulder height</p>	<p>up to 0.2 0.3 0.3 0.3 up to 0.2</p>

Arms bent on press
Handstand held only 1 sec.
Handstand not held
Lack of rhythm and harmony



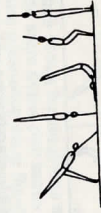
Floor Exercise (Continued)

Deduction
0.2
0.3
up to 0.3
up to 0.3

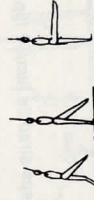
Typical Fault
Momentary handstand not through the vertical
Using hands to get up
Lack of rhythm and harmony
Bent arms on roll

Value
0.5

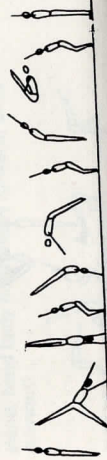
No. Part
VIII Kick to handstand (momentary hold)-roll forward (tucked) to stand



IX Step forward right, left, swing right leg forward to 1/2 turn left to stand, arms sideward, 1/8 turn (45°) in direction D-A



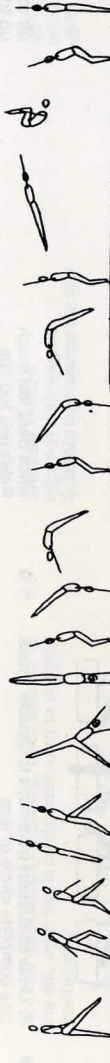
X Step forward right and lower arms while hopping right, point left and step forward left while swinging arms forward, and round-off to a back handspring, salto backwards piked, arms sideward, stand, 1/8 turn (45°) left direction A-C.



ea. time
0.3
up to 0.3
up to 0.2
up to 0.2
up to 0.3
up to 0.3
up to 1.0
up to 1.0
up to 0.3

More than one step
No stretch before landing
Open not at maximum height (late opening)
Insufficient pike
Lack of rhythm and harmony
Salto backward-tucked instead of piked
Salto backwards not at least head height

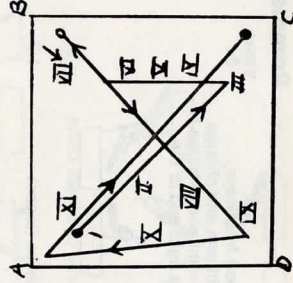
XI 2 or 3 running steps forward, point right and lower arms while hopping right, point left and step left forward, while swinging arms and round-off back handspring, back handspring, tucked salto backward with delayed rotation, arms sideward, stand.



ea. time
0.3
up to 0.3
up to 1.0
up to 0.3
up to 0.3

Extra step(s) before round-off (after 3 maximum)
Back salto below head height
Back salto not delayed
Lack of stretch before landing
In general, lack of rhythm and harmony between all elements

- Possible optional repetition problems:
- (1) Flip-flop tuck back-dismount is repetition
 - (2) Flip-flop pike or layout back dismount is OK
 - (3) Round-off back is OK
 - (4) Flip-flop (Arabian roll)-step kick handstand is repetition



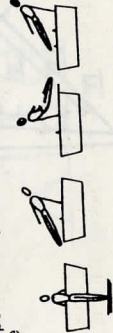
Pommel Horse

Value
0.7

Deduction
0.3
up to 0.2

Typical Fault
Touch back
Excessive pike (body greater than 90°)

- No. I**
Jump to momentary support frontways, kreiskette around the right arm and change support of left arm to the right end of horse to a support rearways on the right end of the horse



1.0

circle up to 0.3
circle up to 0.3
up to 0.3
up to 0.3



1.0

Excessive hip twists
Uneven rhythm and harmony
Oblique hands during circling both legs in cross support
Insufficient extension while circling both legs in cross support

- No. III**
On 3rd schwabenflanke ¼ turn to immediate uphill travel to support rearways in saddle



1.0

Arms bent too much
Excessive pike
Touching back (miss pommel)
Irregular rhythm during travel uphill

- No. IV**
½ circle to support frontways to double Swiss, one complete circle of legs



up to 0.3
up to 0.3
up to 0.3
up to 0.3

COMPULSORY EVENTS

- No. V**
The simple Swiss, bring left leg forward to support rearways



0.5

up to 0.2
up to 0.2
up to 0.3
up to 0.3

Too low
Hips not disengaged
Initiating simple Swiss with pike
Irregular rhythm during simple Swiss

- No. VI**
½ circle backward of right leg, back scissor to the left, right leg ½ circle backward to support frontways



0.5

up to 0.3
up to 0.2
up to 0.3

Irregular rhythm
Hips not disengaged
Scissors backwards too low

- No. VII**
Left leg forward to 2 front scissors, left leg circles forward under right hand to support frontways, one complete circle

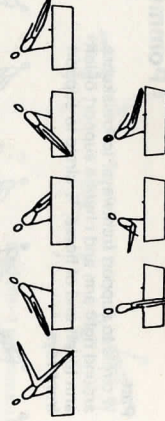


1.0

up to 0.2
up to 0.3
up to 0.2

Hips not disengaged
Scissors forward too low
Irregular rhythm during change to circling both legs

- No. VIII**
½ circle to direct tramlot, one complete circle and then



1.8

up to 0.2
0.3
0.1 - 0.3
2.0
2.0
up to 0.5
2.0
up to 0.3

Too tight (hips too close to horse, excessive pike)
Touch back
Brushing horse
Omit regular direct tramlot
Excessive pike
Body misaligned
Regular travel down kehre includes facilitation
Irregular rhythm during direct tramlot

COMPULSORY EVENTS

Pommel Horse (Continued)

Value
0.5

Deduction
0.3
up to 0.2
up to 0.2

Typical Fault
Additional support during kreiskehre
Too tight (lack of amplitude)
Excessive pike

No. IX ½ circle to support frontways, to kreiskehre around right arm and change support of left arm to left end of horse, ½ circle to support frontways



Value
1.8

X Direct stockil A to momentary support on left end of horse and immediate wende around the right arm with ¼ turn to cross stand right



Landing too close to horse
Too tight (lack of amplitude)
Failure to push off horse
Body cross stand sideways. Touch back
No hand on horse/improper support (i.e., on pommel)
Each extra circle (includes facilitation)
Wende too low below horizontal
Body not in cross stand sideways

Repetition:

- (1) Travel up ½ circle-hop-circle
- (2) Circle-direct tramlot, circle

NOTE: Full circle-hop-circle is OK

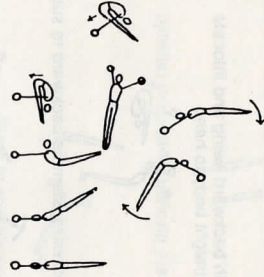
Still Rings

Value
0.6

Deduction
up to 0.3
up to 0.3
up to 0.2
up to 0.2
up to 0.2

Typical Fault
Bent arms-uneven rhythm
Shoulders below ring height
Swing too high/above 45°
Begin from still hand/without swing
Lack of rhythm

No. I Hand/raise legs forward to 45°/backward swing and inlocate forward, swing forward and inlocate forward, straight body to inverted hand, kip position

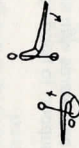


II Kip into support with immediate

Value
1.0

Bent arms arriving at support
Feet drop below ring height prior to arriving to support
Hips below rings

up to 0.3
up to 0.3
up to 0.5

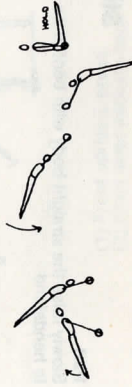


III Cast backward to forward swing, stemme forward to L-support

Value
1.4

Legs below nominal handstand
Not moving arms directly forward
"L" only 1 sec.
No hold
Feet too high during uprise
Bent arms during stemme forward
Stemme forward executed with strength
Bent arms during stemme forward
Stemme forward executed with strength

up to 0.3
up to 0.2
0.2
0.4
up to 0.2
up to 0.5
up to 0.3
up to 0.5
up to 0.3



Still Rings (Continued)

Deduction

up to 0.5
0.2 - 1.0
up to 0.3
up to 0.2
up to 0.5
0.1 - 0.3

Typical Fault
Lack of rhythm (too fast or slow) and harmony during left to handstand
Swinging handstand
Body not stretched
Handstand held one second
Handstand not held at all
Arm bend greater than 90°, shoulders low

up to 0.3
up to 0.5
up to 0.3
up to 0.5
up to 0.2
up to 0.3

Lack of rhythm
Bending body on front lever
Bending arms
Poor body position in front lever
Hanging scale held one second
Front lever not held, position shown (less than 1 sec.)
Lower too quickly to hanging scale frontways

up to 0.3
up to 0.2
up to 0.2
up to 0.3

Lower with arms bent too much
Inlocating shoulders one at a time
Inlocate forward with bend body

up to 0.3
up to 0.3
up to 0.3
up to 0.3

Stemme backward too low 45°
Lack of rhythm
Body below 45°
Bent arms in end phase of stemme backwards

NOTE: Body above 45° - possible virtuosity.

Value

1.4

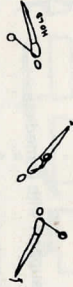
No.
IV

Slowly raise the straight body with bent arms to handstand



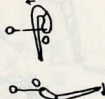
1.3

V Slowly lower backwards with slightly bent arms through the support to hanging scale frontways



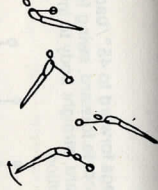
0.5

VI Lower with backward swing and inlocate forward straight body to hand



0.7

VII Swing backward, stemme backward to support



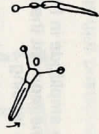
0.4

VIII Lower backward through inverted hang



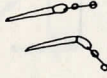
0.5

IX Dislocate backwards to hang



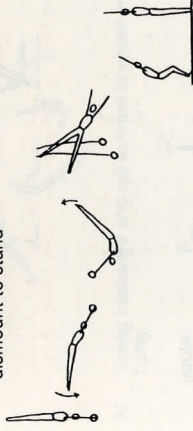
1.0

X Felge upward through handstand (streuli)



1.0

XI Swing backward to hand and giant straddle dismount to stand



up to 0.3

Lack of rhythm

up to 0.3
up to 0.3

Bending of arms
Dislocate below rings

up to 0.3
up to 0.2
up to 0.5
0.1 - 0.5
up to 0.5
up to 0.5

Casting rings sideways
Shoulders too early
Straddling not above rings on straddle
Touching straps with any part of the body
Failure to stretch after straddle
Body bent too much during giant straddle
Giant straddle too low

Ring height = point of support of hands on rings
Possible optional repetition problems:

- (1) Front uprise-L-press
- (2) Front lever-inlocate-back uprise

- (3) Inlocate-back uprise-drop back dislocate
- (4) Back uprise-drop back dislocate-shoot

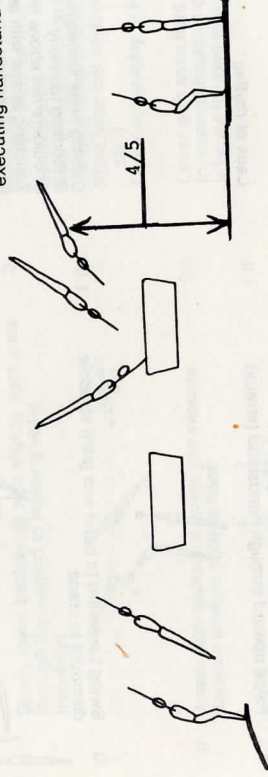
Vaulting

Deduction
 0.1 - 0.5
 up to 0.5
 up to 0.5
 up to 0.5
 0.3 - 1.0
 up to 0.3
 up to 0.3
 0.5
 Zero vault
 up to 0.3
 up to 0.3

Typical Fault
 Bending of legs
 Shoulders too far forward
 Prolonged contact with horse
 Bent arms during support
 Lack of height and/or flight to the horse (45°)
 For touching line
 Both hands in wrong zone
 Preflight not in longitudinal axis of horse
 Body bent too much forward or backward while executing handstand

Value
 2.9

No. Part
 I Flight phase from the moment the feet touch the board to the moment the hands leave the horse



II Flight phase amplitude in height and length of flight from the moment the hands leave the horse to the landing

Body not stretched before landing
 Post flight not in longitudinal axis of horse after landings
 Body bent too deep forward or backward after release to stand
 Insufficient height of flight after support phase 4/5 height of horse
 Flight too short; if gymnast stands not at least 160cm from horse end after landing

up to 0.3
 up to 0.2
 up to 0.3
 up to 0.8
 up to 0.8

ALL OTHER DEDUCTIONS ACCORDING TO CODE OF POINTS

No. Part
 I From outer cross stand, jump and straddle cut to L support

Value
 0.6

Parallel Bars

Typical Fault
 Straddle cut too low
 'L' support technically incorrect
 One-second hold
 No hold
 Irregular rhythm
 Touch rails with legs or additional grip
 Lower legs below rail height after straddle

Deduction
 up to 0.2
 up to 0.2
 0.2
 0.2
 up to 0.3
 0.2 - 0.4
 0.2 - 0.4

II Press to handstand with straight body, bent arms

1.5

Lift too quickly to handstand
 Lack of rhythm
 One-second hold
 Handstand not held
 If arm bend is greater than 90°

0.3 - 0.5
 up to 0.3
 0.6
 1.0
 0.1 - 0.3

III Lower backwards, cast to support

1.5

Lack of amplitude; i.e., at support hips must be at least elbow height
 Bent arms during support
 Execution to upper arm hand

up to 0.3
 0.3 - 0.5
 1.5

IV Swing backward and roll forward in upper arm hang

0.6

Body bent going into roll
 Body piked too much during roll
 Irregular rhythm

up to 0.3
 0.2 - 0.4
 0.2 - 0.4

Parallel Bars (Continued)

Deduction
up to 0.3
up to 0.3
up to 0.3
up to 0.3

Typical Fault
Body not stretched prior to straddle
Straddle too flat (low)
Irregular rhythm
Catching with excessively bent arms

No. Part
V Stemme backward to straddle cut catch

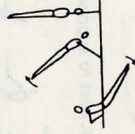


0.1 - 0.3
0.2 - 0.5
up to 0.2

Failing to bend arms on dip swing (90° arm bend)
Use of strength on dip swing to handstand
Holding handstand position before pirouette

0.4

VI Swing backward through bent arm support to handstand to immediate

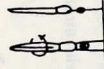


up to 0.2
up to 0.2

Turn does not end in momentary handstand
Irregular rhythm

0.4

VII 1/2 turn (pirouette)



0.3 - 0.5
0.3 - 0.5
up to 0.3
up to 0.2

Body below 45° after stutzkehre
Irregular rhythm
Bent arms after stutz
Not reaching a nominal handstand

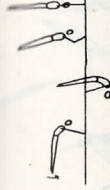
1.5

VIII Swing, stutzkehre forward to support



0.4

X Front uprise to support



Stemme too flat
Lack of amplitude (hips high/layout body position)

0.4

XI Swing backward in support, salto forward with 1/2 turn to stand



Irregular rhythm
Excessive bending of arms
Using bar to turn
Twist executed too late or too early
Insufficient piked position
Twisting prior to release (i.e., wende)
Not extending body before landing
Using bar on landing
Each extra swing
Insufficient height during dismount
Dismount without 1/2 turn

1.5

0.3 - 0.5
up to 0.3
0.3 - 0.5
up to 0.3
up to 0.3
0.1 - 1.0
up to 0.3
0.3
0.5
0.3 - 0.5
1.5

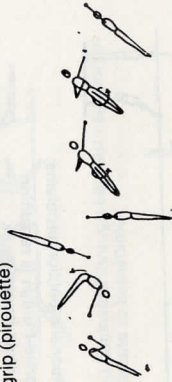
Possible optional repetition problems:

- (1) Front uprise-front 1/2 is repetition
- (2) Reverse stutz-front 1/2 is ok
- (3) Straddle cut-hollowback press is repetition
- (4) Dip swing, pirouette-stutz-basket to under arms is repetition
- (5) Stutz-basket-front uprise is repetition
- (6) Swing pirouette stutz basket is repetition
- (7) Stutz basket front uprise is repetition

Horizontal Bar

Vault
1.2

No. Part
Jump to hand with overgrip slight cast forward and backward swing, high underswing, stemme backward with 1/1 turn to hand in overgrip (pirouette)



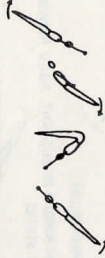
Typical Fault
Pirouette too low, shoulder below bar
Swing below 45°
Underswing below horizontal
Using mixed grip
Catching one hand at a time
Lack of alignment
Body angle minimum 30-degree angle with vertical on downswing

Deductin
up to 0.5
up to 0.3
up to 0.3
up to 0.3
up to 0.5
up to 0.3

NOTE: Catch at greater height and angle - possible virtuosity.

0.8

II Forward swing in hang, kip and grip change (undergrip) to handstand

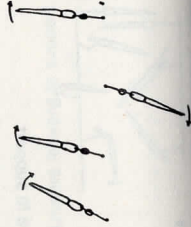


Handstand not vertical
Pronounced bend in body after kip (laying on bar)
Bent arms
Irregular rhythm during grip change

up to 0.3
up to 0.3
up to 0.3
up to 0.3

0.6

III Giant swing forward (one time)

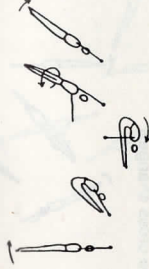


Shoulders too much forward, body piked too much

up to 0.3

1.1

IV Shoot in at the end of second giant, seat circle shoot out with 1/2 turn (early stoop permissible)



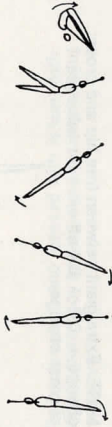
Bent legs during stoop through
Touch bar with legs or feet
Body below 45° after turn
Turn not completed and square to bar
Lack of rhythm and harmony
Lack of extension on shoot
Extra seat circle

up to 0.3
up to 0.3
up to 0.3
up to 0.3
up to 0.3
up to 0.3
0.5

NOTE: Shoot 1/2 turn approaching handstand - possible virtuosity. Extra seat circle - 0.5.

0.8

V Giant swing backward to handstand, giant feige backward to straddle on the bar

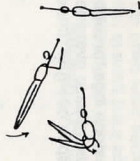


Giant uprise not through handstand
Bent arms
Bent legs during straddle

up to 0.3
up to 0.3
up to 0.3

0.5

VI Lower backward and close legs with 1/2 turn left around left arm and grip change right to overgrip to forward swing



Bent arms
Bent legs
Turn not completed and square to bar
Lack of rhythm and harmony
Insufficient amplitude (bar height)

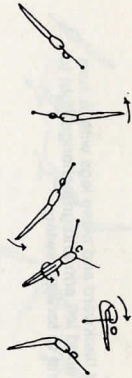
up to 0.3
up to 0.3
up to 0.3
up to 0.3
up to 0.3

Horizontal Bar (Continued)

Deduction
 up to 0.3
 up to 0.3
 up to 0.5
 up to 0.3
 up to 0.3
 up to 0.3
 up to 0.3

Vault
 1.0

No. Part
 VII Swinging forward, stoop legs through hands and shoot backwards, release overgrip hand, 1/2 turn, and regrasp in overgrip (finnen-stemme) to back uprise



Typical Fault

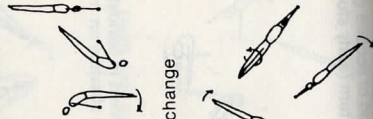
Bent arms
 Touch bars with legs or feet
 Lack of alignment
 Lack of rhythm and harmony
 Insufficient amplitude (below bar height)
 Swing into hang with arched back
 Body not at horizontal

NOTE: Extension above bar height on finnen-stemme possible virtuosity; Feet above shoulder height on uprise--possible virtuosity

1.0

VIII Free hip circle to handstand

NOTE: Extra giant between free hip and cross: change = 0.5 + 0.4 off extra for value giant or cross change

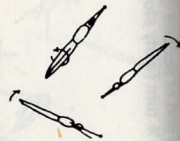


up to 0.3
 up to 0.3
 up to 0.3

Lack of rhythm and harmony
 Bent arms
 Movement does not end in handstand

0.8

IX Immediate cross change

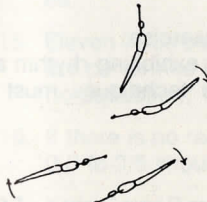


up to 0.3
 up to 0.3
 up to 0.3

Early turn
 Forward swing with arched back
 Transition to handstand with bent arms

X One giant swing

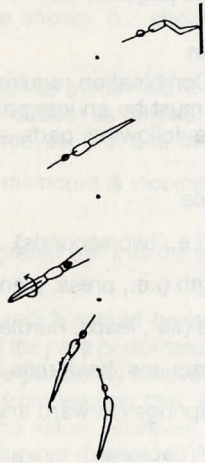
0.5



Shoulders too far forward or body piked too much up to 0.3

1.4

XI On back swing salto forward with 1/2 turn with slightly bent body to dismount in sidestrand rearways



Hips not at bar height
 More or less than 1/2 twist
 Lack of alignment
 Body not stretched
 Body bent too much
 Excessive pike with late twist
 Extra giants throughout routines

up to 0.5
 up to 0.3
 up to 0.3
 up to 0.3
 up to 0.3
 0.3 - 0.5
 up to 0.5

Possible optional repetition problems:

- (1) Front giant 1/2 take back giant is repetition
- (2) Full turn kip change front giant is repetition
- (3) Free hip cross change front giant is repetition
- (4) Pike fly away with 1/2 twist is repetition of dismount