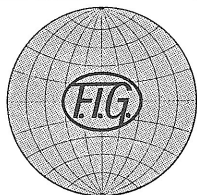


International Gymnastics Federation (FIG)

Men's Technical Committee



Code of Points

for artistic gymnastic competitions
at World Championships,
Olympic Games, Intercontinental,
Continental, Regional
Competitions or Games,
Events
with International
Participation
and Contests between Countries

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1975 Edition

Index

	Page
Introduction	3
Development of the Code of points	4
Authors etc.	6
I. Purpose and Goal	7
II. The Jury and its organization	7
III. Operation of the jury	9
IV. Competition attire	11
V. Spotting or Assistance	12
VI. Judging of optional exercises	13
A. General Remarks	13
B. Difficulty and its evaluation	15
C. Combination of the exercise	17
D. Evaluation of Execution	22
VII. Evaluation of Compulsory Exercises	26
VIII. Evaluation in the Finals	27
IX. The Long Horse Vault	29
Listing of values and forms of vaults with support on the neck (far end of horse)	36
Listing of values and forms of vaults with support on the croup (near end of horse)	40
X. Explanation and remarks concerning the A-, B- and C-Parts Abbreviations of gymnastic nomenclature	45
Exercise parts and combinations with prescribed technical execution	46
Duration of hold parts, execution of strength and swing parts	46
Examples of exercises	47
Classification of somersaults, handsprings, basket free circles and saltos	48
Explanation of the origin of the A-, B- and C-parts	49
Analysis of the value of A-, B-, C-parts and how to define them	51
A. General	51
B. The diversity of values in one of the 3 value categories	51
C. The possibilities of a horizontal definition of A-, B- and C-values	53
D. The possibility of vertical definition of A-, B- and C-values	55
E. Conclusion	55
XI. The concept of risk, originality, virtuosity, harmony and rhythm	56
XII. Tables of A-, B- and C-parts: Floor	60
Side horse	80
Rings	108
Parallel bars	134
Horizontal bar	160
XIII. Conventional Terms	187
XIV. Examples of difficulty	205
XV. Uniform evaluation	208
XVI. General Measures, Instructions and Information	211

Introduction

In Stuttgart in 1973, during a meeting of the Men's Technical Committee, a study group charged with the development of a new Code of Points was brought to life.

Mr. Ivan Ivancevic served as President of the Commission with Alexander Lylo and Arthur Gander as members.

The Projected completion date for the new Code was set for December 1975.

In order to hear the opinions of the Technicians and Judges from the affiliated federations in this matter and to receive valuable information, an Intercontinental Judges' Symposium was held in Madrid, from September 11–16, 1973.

Following four lectures and many discussions, many valuable points were made and then used as guidelines in developing this new edition, keeping in mind that it should be as simple as possible yet current with the constant changes in artistic gymnastics.

The FIG Technical Committee, after strict evaluation, has accepted the new rules as proposed, and today we are able to present them to you.

I would like to take this opportunity to thank all member federations for their contributions, but most of all the members of the FIG Men's Technical Committee for their excellent work.

For the FIG Men's Technical Committee
Ivan Ivancevic, President

The development of the Code of Points

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

The stormy development of artistic gymnastics during the post-war era and the better comprehension of the technics through instruction urged for the creation of a uniform and all-comprising regulation. Decisive for this was above all the competitions at the first post-war Olympic Games held in London in 1948 where the differences between the scores awarded by the different juries were so great that inaccurate judging was unavoidable. This brought about in gymnastic circles and in the press severe criticism which forced the technical commission to create concrete guidelines for the evaluation of performances at the world championships to be held in Basel in 1950. For the realization of this necessary measure the commission, at that time, was able to make use of regulations already in effect in some of the individual nations.

Under the name "Code de pointage" the first judging regulations appeared in the year 1949. It was comprised of twelve printed pages and allowed for a separation of evaluation into three factors: difficulty, combination and execution. At the same time, however, the guidelines took no special notice of the content in the difficulty of optional exercises. At the urging of the French representative of the Technical Commission (TC), Claude Lapalu, and of Pierre Hentges (Luxembourg), the organization of judges was so formed that for each apparatus four judges were under the supervision of a superior judge, and the final score calculated from the average of the two middle scores. This method has proven itself, and should be retained. At the world championships in 1950 in Basel, these first regulations stood up well; it was apparent, however, that progress had already surpassed these regulations in artistic gymnastics. For the world championships of 1954 in Rome new prescriptions were issued, which for the first time were comprehensively concerned with difficulty, and which treated the whole judging material in view of the new developments.

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

The introduction of the "finals" to declare a champion on each apparatus (1956 Olympic Games in Melbourne) brought about new aspects which had to be taken into consideration. So came about the actual A-, B- and C-parts as well as their concrete evaluations and a better understanding of the sector "combination." The expansion of the scoring regulations brought about ever greater demands on the judges, trainers and gymnasts,

and also necessitated further defining of these regulations as well as systematic education of the judges at the same time.

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

The 1968 edition did not basically change, however it is structurally so formed that practical application is made easy.

The A-, B- and C-parts have undergone extensive revisions, and for the first time the evaluation in final competitions had been comprised.

Experience gathered by the participants of the 2nd cycle judges course and by the judges and technicians at the 1970 World Championship in Ljubliana were responsible for the 1971 supplement bringing the Code of points up to date.

The current rules have proved valuable and are the basis for all education, evaluation and development in artistic gymnastics.

The changes in this new edition are influenced by the experience gathered at the 3rd cycle judges course (1971–1975) and the analysis made by the technicians at the 1972 Olympic Games in Munich as well as by the experience gathered at the Judges' symposium held in Madrid in 1973.

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

The presentation and definition of vaults has been considerably simplified and the base score of 9.8 points, which has been contributed to the compulsory exercises is aimed to introduce the bonus-point possibilities of 0.2 points for virtuosity even in the compulsory programme.

Besides these changes the present edition has been made up to date in all regards and is thus even for future the indispensable basis for all judges, coaches, technicians and gymnasts.

Arthur Gander

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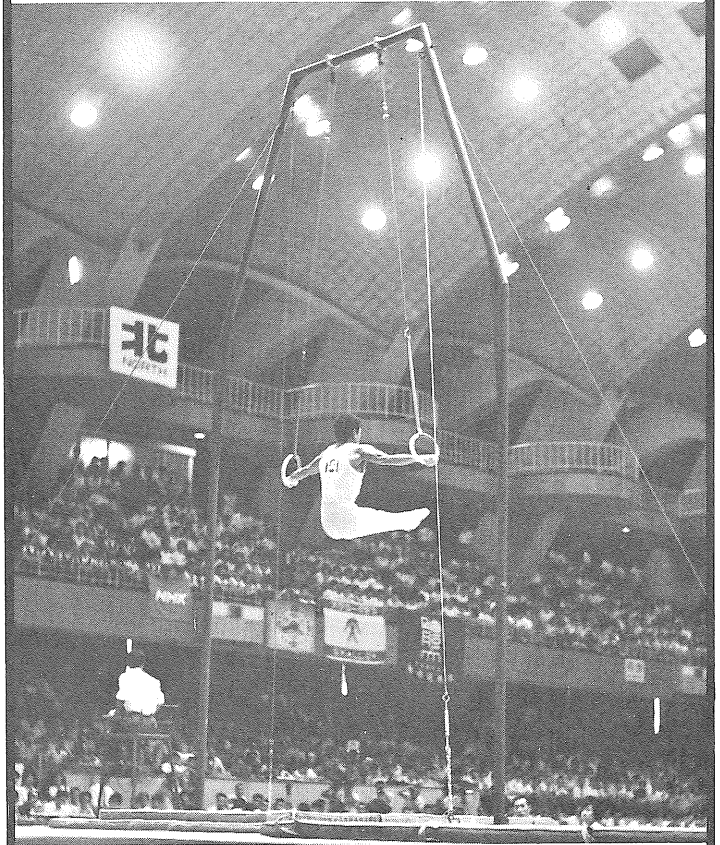
West Germany

Printed by: "Neue Zürcher Zeitung"

Distribution by: International Gymnastics Federation

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GYMNASTIC EQUIPMENT
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Code of Points of the FIG

I. Purpose and goal

Article 1

1. The following Code of Points has the purpose of providing an objective and uniform body of rules for exercises in gymnastics at the international level, of promoting the knowledge and abilities of the judges as well as service the gymnasts and trainers as helpful guidelines for precompetition training and for the formation of exercises.
2. These regulations are based in part on the dispositions of the technical regulations of the FIG, on the resolutions of the FIG congresses in basic matters and above all on the decisions of the technical committee in special instances. They also take into consideration to a large extent the development of gymnastics.
3. The judges are to adhere to these regulations without any deviation whatsoever. In the case of such deviations the judge may be relieved of his duties by the directors responsible for the competition.
4. These regulations should also be used in evaluating national competitions of member federations which make use of the total evaluation for all age groups and ability levels. References to the "total evaluation" are found on page 208.

II. The jury and its organization

Article 2

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

Article 3

To be selected as an international judge in *World championships* and *Olympic Games*, the candidates must fulfill the following prerequisites:

1. *The superior judge* must be accredited by the FIG and must, if he is not a member of the technical committee of the FIG, be able to demonstrate to the satisfaction of the TC/FIG on the basis of superior test results outstanding knowledge as well as special abilities and indisputable objectivity in judging.
2. *The judges nominated by the federations* must be certified by the FIG.
3. Those eligible under 1 and 2 must also be entered in the list of internationally certified judges.

Article 4

To be selected as an *international judge for intercontinental, continental or regional games or competitions* those in question must fulfill the following prerequisites:

1. *The superior judge* must be certified by the FIG and must be able to demonstrate to the satisfaction of the TC/FIG, and on the basis of good test results, good knowledge as well as good abilities and indisputable objectivity in judging. *The organizers are advised here to add neutral persons.* Further, the superior judges to be considered must be entered on the list of internationally certified judges.
2. *The judges nominated by the participating federations* must be entered on the list of internationally certified judges, and those to be considered are to be certified by the FIG.

Article 5

Seating of judges in dual matches or other similar contests: at least 1 neutral superior judge – and two neutral judges in competitions between 2 teams; 2 neutral superior judges and 4 neutral judges in competitions between 3 teams, and work with two juries. Financial problems according to the Rules controlling dual matches and judges, edition 1967.

Article 6

Selection and announcing of the judges

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

The TCM/FIG reserves the right to unseat judges, who according to the control of judges are found incompetent, working against rules or not objectively.

Article 7

Recruiting of the jury and representation rights of the federations

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

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

III. The operation of the jury

Article 8

Tasks and responsibility of the superior judge

1. *The superior judge* is completely responsible for the organization and the work of the group of judges at his apparatus.
2. He has the task of evaluating objectively and according to the regulations each exercise, of overseeing his four judges and of taking part in all phases of judging, objectively and according to the regulations.
3. He checks the differences in marks and calls the judge or judges for the purpose of consultation and an eventual change of the mark awarded, when the judging is contrary to the regulations and not objective.
4. He maintains relations with the president of the jury and the directors of competition, the scorers, as well as the group leader, and is responsible for the smooth running of his event.
5. To signal the start of an exercise—for the group leader, competitors and the jury—he raises a green flag. If special electrical installations are available for the transmission of the scores by the judges, the flag is replaced with a green light. The red light normally signals the end of the competition.

In both cases i. e., after the green flag has been raised, or the green light has been switched on, the gymnast will raise his right arm in the direction of the superior judge, thus notifying also the judges that he is ready to begin his exercise.

Article 9

Competence and rights of the superior judge and basic score

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

of the basic score. In such a case he calls only the judge or judges involved.

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

Article 10

Duties, rights and tasks of the judges

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

Formalities of judging and general remarks

1. All exercises are scored with points ranging from 0 to 10 with deductions of whole points, half points and $\frac{1}{10}$ of a point. The final score is the average of the two middle scores of the four judges.
2. *The point difference* between the two middle scores may not be greater than:
 - 0.10 with an average of 9.60 and higher
 - 0.20 with an average of 9.00 to 9.55
 - 0.30 with an average of 8.00 to 8.95
 - 0.50 with an average of 6.50 to 7.95
 - 0.80 with an average of 4.00 to 6.45
 - 1.00 in all other cases.Decisive for the "average" score is the average of the two middle scores. As soon as the difference surpasses the limitation given above, the superior judge is to call a consultation according to article 9. This is also to be done in the final exercises.
3. For each exercise *only the final score will be flashed* at the completion of an event, however, each coach or group leader of a team is to receive a duplicate copy of the individual scores for each gymnast awarded by the four judges and the superior judge.
4. If within a group of *superior judges or judges a language barrier exists* which makes necessary conversation impossible, their own federations are to provide and make available suitable translation personnel. This applies to judges' courses, briefing sessions and competitions. It is, however, desirable that for world championships and Olympic Games, judges are named who, in addition to their necessary technical knowledge, also possess, as a prerequisite, knowledge of French or German. The federations have these responsibilities and are authorized, when necessary, to make arrangements with the organizers.
5. *If a judge or superior judge brings a translator* to assist him, the translator's work is limited to translating and he is forbidden to influence the superior judge or judge in any manner. Translators for superior judges are permitted to sit next to them, while translators for judges may not sit next to them but only in their proximity in such a manner that when needed they may be called to their work without loss of time.

IV. Competition attire

Article 12

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

1. The team or the individual gymnast of a nation must appear in uniform dress.
2. On the *side horse, the rings, parallel bars and horizontal bar* the contestants must compete in long pants with footwear (socks and gym shoes, or only socks).

3. In the *floor exercise and the long horse vault*, the gymnast can appear in *long pants and with footwear* (socks and shoes, or only socks), or in *short pants with or without footwear*. The wearing of long or short pants is, for these exercises, left to the discretion of the team, or the individual gymnast provided that the color of the uniform is the same.
4. Wearing of a shirt (jersey) is compulsory in all cases.
5. Failure by the gymnast to adhere to regulations 1 to 4, the gymnast will be penalized, without prior warning, with a deduction of 0.3 points. Failure of an entire team to comply with these regulations, the penalty will be 0.5 points. These deductions will be made once during a competition or part of the competition (for example: Compulsory program/optional program).

V. Spotting or Assistance

Article 13

1. For the prevention of accidents and for the moral support of the competitor, *only one assistant* will be permitted to stand, in the three different competitions, near the following apparatus:
 - a) *in competition 1* (Team = TC): *horizontal bar, rings, parallel bars and horse vaulting*;
 - b) *in competition 2* (Ind. AA Finals = IAAF): *horizontal bar, parallel bars, rings and horse vaulting*;
 - c) *in competition 3* (Ind. E Finals = IEF): *horizontal bar, parallel bars, rings and horse vaulting*. For any assistance, which contributes to the success of an exercise part or a connection, a deduction must be made.
2. Point deductions for such assistance may be within *0.3 points for easy assistance up to 0.5* in as much as the assistance given can be compared with an interruption of an exercise or a part not executed, or a connection not executed.
3. On the *side horse* and in the *floor exercise* the presence of a spotter is *not permitted*. However, if a spotter stands near the apparatus or appears on the stage during the exercise, the gymnast will be *penalized 0.3 points*.

Article 14

1. *The presence of an additional spotter* for the apparatus mentioned in *article 13, par. 1* in the three competitions, will cause the gymnast, without warning, a deduction of 0.3 points. If a second spotter appears at the conclusion of an exercise, i. e. when both spotters are on the stage during the exercise, the gymnast will receive a penalty up to 0.2 points, according to the difficulty and/or risk involved in executing the dismount.
2. The regulation in the FIG booklet "Apparatus measurements and dimensions" provides that *all apparatus must be fixed so firmly to the podium that no shaky movements of the apparatus are possible*. Therefore, there will be a deduction of *0.3 points*, if the apparatus is held by the team leader or a team member while a gymnast is performing.

Article 15

In no case may the team leader or any other official person speak with the gymnast during the performance of his exercise. If this, however, happens, the gymnast will be penalized with a deduction of 0.2 points. "Official persons" in the above sense are the team leaders, members of a team or members of an individual competition group, the local group leaders or other persons who may be within the competition area.

Article 16

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

VI. The judging of optional exercises

A. General remarks

Article 17

1. *The evaluation of optional exercises takes place on the basis of three evaluation factors:*

- a) Difficulty
- b) Combination (formation of the exercise)
- c) Execution

2. Under factor 1 a), the judge examines the material value of an exercise; under 1 b), the manner of composition and formation of the exercise; and with 1 c) the correct form and technical execution of the selected exercise in regards to content.

3. The optional exercises on the four apparatus: side horse, rings, parallel bars and horizontal bar as well as floor exercise are to be evaluated with points ranging from 0 to 10 with deductions of whole, half or $\frac{1}{10}$ points, and a score of 10 is composed in the following manner:

- | | | |
|------------------------------------|-----------------------------|---------------------|
| a) difficulty | 3.4 points | |
| b) combination | <u>1.6 points</u> | |
| | actual value of an exercise | = 5.0 points |
| c) Execution (technically correct) | | = <u>4.4 points</u> |
| | Total Score | = <u>9.4 points</u> |
| d) Bonus points for R.O.V. (ROV) | | = <u>0.6 points</u> |
| | Maximum score possible | = 10.0 points |

4. Point system pertaining to vaults, please see page 29.

Article 18

Repetition of exercises

The optional exercises, *including the horse vault*, may not, as a general principle, be repeated. Repetitions would only be permitted, if a gymnast is forced to interrupt or has to terminate his exercise due to no fault of his own, i. e. through extraordinary circumstances, such as a defect in the apparatus or the platform, or other organizational failures. In such

instances, only the superior judge can decide, or when in doubt, the directors of the competition.

Article 19

For the start of the parallel bars exercise

On the parallel bars, *for a start*, the use of *only one* elastic beatboard (according to the FIG booklet on apparatus measurements for vaulting) is permitted. The beatboard may be placed on the lower supports of the parallel bars or on mats of this height (concerning mats, the measurements indicated in the latest issue of the FIG booklet on apparatus are valid). If more than one beatboard is used, or a beatboard is placed on a higher level, the gymnast will be penalized, without prior warning, 0.3 points deduction.

Article 20

Type of competitions – new method of conducting

Before stating the changes in the following articles, we would like to list the three types of competitions reflecting the new organization for the Olympic Games and for the World Championships:

a) *Competition 1: Team Competition (TC)* is competition with both compulsories and optionals on the six apparatus. This competition will be decisive for the number of gymnasts who will take part in the *individual all around competition and the finals in each event*. The maximum total possible for a team during this first competition is 600 points, and 120 points for an individual gymnast. According to the technical regulation even individual gymnasts can participate in this competition.

The base score on each apparatus is 9.4 points with additional bonus points according to Article 29, 32, 39 and 40.

b) *Competition 2: Individual all around finals (IAAF)* is competition with optionals on the 6 apparatus. To the 60 points maximum total possible in this second competition, will be added half of the score from competition number 1, which is half of 120 points, and this addition will give a maximum total possible of 120 points for each gymnast. In this competition 36 gymnasts will be admitted.

The base score per apparatus is 9.4 points with additional bonus points according to Article 29, 32, 39 and 40.

c) *Competition 3: Individual Event Finals (IEF)*. The six best gymnasts from Competition 1 will perform their optional exercise in each event. To the 10 points possible in Competition 3, one half of the 20 possible points from Competition 1 will be added, which will make a maximum total possible of 20 points on each apparatus. The starting score in each event is *9.4 points* with a bonus point according to Article 29, 32, 39 and 40.

Addition to Article 20

In Olympic Games only three gymnasts per nation may participate in Competition 2 and only 2 gymnasts per nation in Competition 3 in each event.

B. The difficulty and its evaluation

Article 21

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

Type of Competition	C-parts	B-parts	A-parts	Total	Number of parts
Competition 1:	1 = 0.6	5 = 2.0	4 = 0.8	3.4 pts	10 value parts*
Competition 2:	2 = 1.2	4 = 1.6	3 = 0.6	3.4 pts	9 value parts*
Competition 3:	3 = 1.8	3 = 1.2	2 = 0.4	3.4 pts	8 value parts*

Even if the number of parts (as shown by an asterisk = *) decrease during the three competitions, the principle that every exercise must contain 11 parts must be respected, and the global deductions will be given in the sector "Combination." Therefore, in order to keep the number of parts stated before, and following the concrete application of Article 23, the gymnasts who want the maximum total possible for an exercise, shall present more A- or B-parts.

Article 22

When scoring difficulty, only the difficulty itself, i. e. the actual raw value of an exercise, is to be taken into consideration. A deduction may not exceed 3.4 points. *If a gymnast executes the number of A-, B- and C-parts named above he has the right to a maximum score of 3.4 points.*

Article 23

Compensation for A- and B-parts

If a gymnast demonstrates more than the prescribed C-parts but on the other hand demonstrates too few B-parts in his exercise, the additional C-parts count automatically as B-parts or A-parts when the character of the C-parts permits. This may also apply to additional B-parts in favor of missing A-parts. Such decisions should always be in favor of the gymnast. *Examples of A-, B- and C-parts* may be found beginning with page 60 their possible definitions and evaluations as well as further projections on page 45.

Article 24

Deductions

The deduction for missing A-, B- and C-parts is as follows:

For each missing A-part	0.2 points
For each missing B-part	0.4 points
For each missing C-part	0.6 points

Examples of awarding scores for difficulty

1. *When a C-part is replaced by a B-part* only 0.2 point is to be deducted for the missing C-part, this means that a B-part can only partially replace a non executed C-part.
2. *If, for example in Competition 1 (TC) no C-part, but 6 B-parts and 5 A-parts are executed*—the missing C-part is replaced by the 6th B-part but only up to 0.4 point; therefore, the maximum total for difficulty is only 3.2 points in this case.
3. *If during Competition 1, an exercise does not have a C-part but only 5 B-parts and 6 A-parts*, the gymnast will have lost all the value of the missing C-part, therefore the maximum total for difficulty can only be 2.8 points.
4. *If in Competition 1 an exercise contains 2 C-parts and only 4 B-parts*, the extra C-part will automatically replace the missing B-part. This same rule will apply in the case where there are 2 C-parts and only 3 B-parts but where one of the C-parts can be divided in 2 B-parts, according to Article 23.
5. *In the same line of thought, extra B-parts can replace missing A-parts;* however, in no case can extra A-parts replace missing B-parts. This principle applies as well to Competitions 2 and 3.
6. *If a gymnast demonstrates more than the required number of A-parts, but no B-parts and no C-parts*, the score for difficulty can be at the most: The number of A-parts required in Article 21, plus the supplementary A-parts to get 11 parts; therefore in *Competition 1* = $4 + 1 = 5 \times 0.2 = 1.0$ point; *Competition 2* = $3 + 2 = 5 \times 0.2 = 1.0$ point; and *Competition 3* = $2 + 3 = 5 \times 0.2 = 1.0$ point.
7. For points 1 to 6, further explanation is given in the tables on page 206.

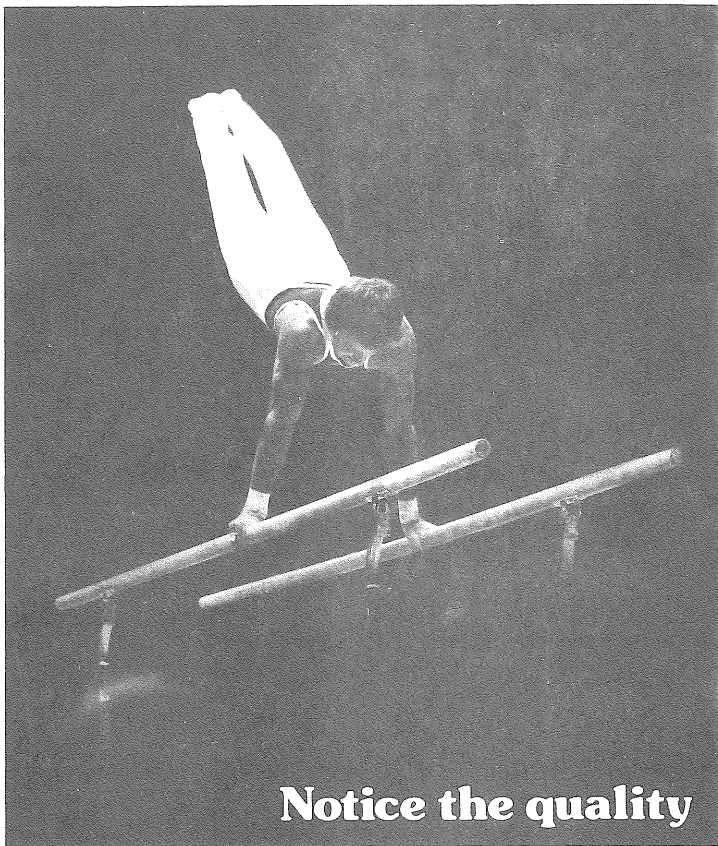
Article 26

In awarding scores for difficulty, the judge will take into consideration only B- and C-parts—since it can be presumed that in an exercise demonstrating full value for difficulty as well as one without the necessary number of C- and B-parts, at least six A-parts are demonstrated. If the judge, nevertheless, feels that the exercise, in spite of necessary C- and B-parts, is too short, thus not demonstrating enough A-parts, he is to reconstruct the exercise mentally in order to be able to remember the number of A-parts. With exercises which demonstrate no C- or B-parts, he is to reconstruct the number of A-parts mentally. This will also be the case for total evaluation of exercises in the intermediate and beginning level, however, this can even occur in the superior categories.

Article 27

Selection of C-parts

In order to attain the full requirement of content for difficulty, the C-part or C-parts, in the three competitions must, for certain apparatus, be from a specific type of movement, for example, belong to the swinging parts. If not in connection with difficulty, there will be a deduction for "combination."



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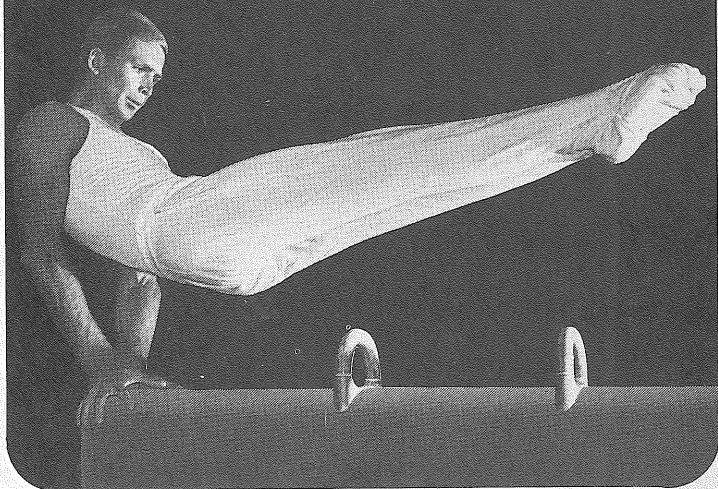
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Article 28

The factor of difficulty in the area of total scoring

1. The difficulty of an exercise must never be escalated at the expense of correct form and technically correct execution. The exercises must therefore, in regards to content be adapted to the ability of the gymnast, *for in gymnastics, the gymnast is to maintain complete control of his body. Assurance, elegance and amplitude are three chief characteristics.*
2. Taking this into consideration, a technically correct execution is expected for the recognition of definite C- and B-parts or for any combinations. Details concerning this may be found in Article 67 on page 46 and certain data concerning the description of A-, B- and C-parts, beginning on page 49.

Article 29

Bonus points

By demonstrating risk and originality in B- and C-parts, it is possible in all competitions to gather bonus points.

Concerning the measure of such bonus points, we refer to Article 40.

C. Combination of the exercise (construction):

Article 30

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

1. *Side horse.* The exercises must be composed of clean swings without stops. Movements must be undercuts of one leg, circles of one and both legs, forward and reverse scissors, of which at least one must be executed twice in succession. Double leg circles must be predominant and all *three parts of the horse* must be used. The support of one hand at the end of the horse, during the mount, and the taking away of this support *without again returning to this part*, cannot be considered as utilization of this part of the horse. Counterclockwise double leg circles can be taken into consideration for compulsory exercises.
2. *Rings.* The exercise on the rings must involve movements alternating between *swing, strength and hold parts*, without swinging of the rings. The exercise must have at least two handstands, one of which must be executed with strength and the other attained by swing from a hang, inverted hang or support. Furthermore, the exercise must contain an additional strength part wherein the difficulty must conform to the total difficulty of the exercise. In Competition 2, one of the C-parts must belong to the swinging parts, and in Competition 3, two of the C-parts must belong to the swinging parts. The *duration* of hold parts is *2 seconds*.
3. *Parallel bars.* The exercises must consist of *swinging, flight and hold parts* which can contain within a *certain measure also strength*. The swinging and flight parts should predominate. *In Competition 1*, the exercise must have a B- or C-part executed under or over the bars

simultaneously leaving the grips and recatching both grips. *In Competitions 2 and 3* the release must be both, *over and under* the bars (B- or C-part). There may not be more than three pronounced stops as stated in Article 37. 5.

In Competition 1, the or one of the C-parts must belong to the swinging parts. *In Competition 2*, at least one of the C-parts must be a swinging part, and in *Competition 3* at least two of the C-parts must belong to swinging parts. The duration of the hold parts *must be 2 seconds*.

4. *Horizontal bar*. The exercise must consist exclusively of *swinging parts without stops*. It consists of forward and backward giant swings, with changes of grips and other variations like free hip-circles, front-ways and rearways, forward and backward, twists around the vertical axe etc. The *minimum requirements for a maximum score* for combination are exercises in dorsal hang or el-grip-hang and at least one combination leaving the grips simultaneously and regrasping the bar with both hands simultaneously.

5. *Floor exercise*. The floor exercise must form a harmonious and rhythmic whole alternating among movements of gymnastics. It must include parts of balance, hold, strength, jumps, kips, handsprings and saltos. All available floor space in all directions should be used, and many different movements and parts should have a personal touch of expression and execution. All elementary arm, trunk, leg, hand, foot, and head movements must be performed in a technically correct manner and in marked gymnastic form.

Too long of a run before jumps, handsprings and saltos will result in a deduction and will be penalized accordingly. This deduction will depend on the difficulty and risk of the following parts.

In Competition 1 the or one of the C-parts must belong to swinging parts, in *Competition 2* at least one of the C-parts and for *Competition 3* at least two of the C-parts must belong to swinging parts.

The *duration* of the hold parts *must be 2 seconds*.

The *duration* of the floor exercise is *one minute* with an allowance of *10 seconds more or less*. An audible signal shall be made at *50 seconds minimum time* and again at *70 seconds maximum time limit*. The *available floor space measures 12×12 meters* and the gymnast may not step out of this area.

6. *The dismount of every exercise must be commensurate with the difficulty of the rest of the exercise*.
7. Regardless to the number of parts given in the last column of Article 21, each exercise in the 3 competitions must consist of 11 parts, otherwise global deductions in combination will be made according to Article 33, 13.

8. *Long horse*

Types of vaults, the difficulty and execution of long horse vaults may be found in a special chapter beginning on page 29.

Article 31

Additional combination requirements

1. The parts of an exercise must be connected in an elegant and fluent manner without superfluous movements, intermediate swings, repetitions of parts with the same succeeding or preceding connections,

or parts which are too easy with regard to the rest of the exercise (parts without value).

2. In evaluating the combination it must be considered if the different required C- and B-parts are placed in the exercise in such a way as to serve the construction or whether one or more required C-parts are shown in the beginning, middle or at the end of an exercise.
3. The construction of the optional exercise must differ conspicuously from the construction of the compulsory exercise. It should not necessarily be considered as an error if parts or connections from the compulsory exercise are contained in the optional exercise, but in this case the preceding or succeeding connections must be different.

Article 32

For originality in demonstrating B- and C-parts in connections, partial or entire exercises, bonus points may be awarded according to Article 40, a maximum of 0.2 points for combination.

Article 33

Evaluation of the combination

1. If the construction of an exercise does not meet the requirements as stated in Article 30, a deduction will be made for each violation from 0.1 to 0.3
2. For every intermediate swing, the deduction will be 0.3
3. If the dismount is not commensurate with the difficulty of the rest of the exercise, the deduction is 0.1 to 0.3
4. If an exercise is not finished with a real dismount or if the dismount is only partially executed, the deduction is 0.3 to 0.5
5. If in *Competition 1* the exercise on *parallel bars and floor*, the C-part or one of the C-parts is not a swing part, the deduction is 0.2
6. In *Competition 2*, if in the exercise on the *rings*, on *parallel bars* and on the *floor* not at least one of the C-parts belongs to swinging parts, the deduction is 0.2
In *Competition 3*, if in the exercise on the *rings*, *parallel bars and floor* not at least 2 of the C-parts belong to swinging parts, the deduction is:
for one missing swinging C-part 0.2
for two missing swinging C-parts 0.3
7. If *C- and B-parts* are not *built in* to serve the purpose of the exercise, the deduction is up to 0.2
8. For each connection or part without value that does not correspond to the general difficulty level of the exercise, the deduction each time is up to 0.2
9. If part of an exercise is repeated more than once, even though the connections before and after may be different, the deduction is up to 0.2
10. If the combination resembles the compulsory exercise too strongly, the deduction is up to 0.5

11. If the optional exercise ends with the compulsory dismount and with the same preceding connection, the deduction is 0.3
12. If the optional exercise is performed *exactly the same as the compulsory exercise*, the gymnast will receive zero score (0.0 points).
13. If the exercise—regardless of Article 21, last column, which indicates the *number of value parts* to get full credit for difficulty, does not contain at least 11 value parts, the total deduction is as follows:
- a) Competition 1 0.2
 - b) Competition 2 up to 0.3
 - c) Competition 3 up to 0.4
14. **Side Horse: Utilization of the three parts of the horse.**
- a) If *one part of the horse is not used*, the deduction is 0.3
 - b) If the exercise is done only *in the saddle*, the deduction is 0.6
 - c) If the *distribution* of the exercise on the three parts of the horse tends to be very *one sided*, the deduction is up to 0.2
15. **Side Horse: Scissors**
- a) If the exercise does *not have double scissors (in succession)* but does have one forward and one reverse scissor, the deduction is 0.3
 - b) If there is a forward *or* reverse scissor missing but the double scissor is performed, the deduction is 0.3
 - c) If there is *only one* scissor, either forward or reverse 0.5
 - d) If there is *no* scissor 0.6
16. **Rings: Additional Strength Part**
- a) If the *additional strength part* does not correspond to the general difficulty of the exercise, the deduction is up to 0.3
 - b) If the meaningful *distribution of swinging parts, strength and hold parts* does not correspond to the requirements stated in page 132 and 133 up to 0.2
 - c) If there is *no handstand* executed *with strength or swing*, or if the handstand does not correspond to the general difficulty of the exercise 0.2 to 0.3
17. **Parallel Bars:**
- a) If in *Competition 1*, there is not at least 1 B- or C-part executed *under or over the bars* by releasing and catching the *grips* simultaneously, the deduction is 0.3
 - b) If in *Competition 2 and 3* there is not at least 1 B- or C-part executed *under and over* the bars by releasing and catching the grips simultaneously, the deduction is:
 - only on release* 0.3
 - no release* up to 0.6
 - c) If *more than three pronounced hold parts* are performed or the flight and swinging parts do not predominate up to 0.3

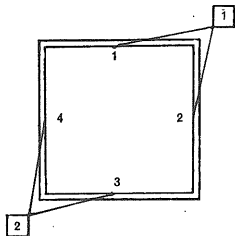
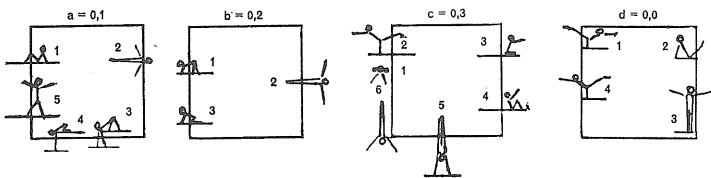
18. Horizontal Bar:

- a) For all hold or strength parts, the deduction each time is up to 0.2
- b) If one of the minimum requirements is missing 0.3
- c) If both of the minimum requirements are missing 0.6

19. Floor Exercise:

- a) If the gymnast *before jumps*, handsprings or saltos performs more than **3 steps plus a final jump or round-off**, the deduction is made depending upon the difficulty of the following part. up to 0.3
- b) If *the exercise is too short or too long in time duration, the deduction is:*
 - up to 2 seconds 0.1
 - up to 5 seconds 0.2
 - up to 9 seconds 0.3
 - more than 9 seconds 0.5
- c) *Stepping out of the floor exercise area or touching outside area will be penalized as follows:*
 - touching the outside area *without supporting* the weight, with one or two hands, feet, knees, elbows or head, etc. (see a) each time 0.1
 - *supporting weight on the floor* outside the limits with one or two hands, feet, elbow, etc. each time up to 0.2
 - *sitting, kneeling or lying down, handstand or horizontal scale*, with support or standing outside the limits (see c) each time 0.3
 - for each additional part executed *outside the limits*, each time 0.1
 - There will be *no deduction if a part of the body* is outside of the limits not touching the floor (see d). The limit of the floor area is the inside edge of the line marking the floor area.

The drawings below explain the deductions mentioned above:



1 = **Line Judge 1:** He gathers deductions for judges for lines 1 and 2 for stepping out of limits, He takes care of the time watch and gives the deductions for stepping out, and deduction for time limit, to the head judge and to all judges by means of a small blackboard.

2 = **Line Judge 2:** He communicates with the judge of line No. 1 the deductions for limits No. 3 and 4 of the floor, the number of fingers corresponding to the number of tenths to deduct.

20. The evaluation of the combination is divided into two parts, namely:

- a) Material part
- b) Spiritual part

The material part includes all the deductions stated above, and the spiritual part contains all the personal appreciation given by the judge, for example, "predominate," "should," etc., and also the general impression at the end of the exercise. For scoring purposes, only one factor is considered, *the combination as a whole*.

Article 34

The maximum total deduction for combination should never exceed 1.6 points. All deductions stated above are to be considered in the aspect of "combination."

D. Evaluation of execution

Deductions will be made for poor form and incorrect technical execution.

Article 35

1. Execution errors in form apply to poor foot, leg, head, arm, hands and body holding, stops, touching, etc.
2. In the group of technically incorrect execution belong among others the following errors: If the shoulders are too far forward upon regripping the parallel bars in a forward Stützkehre, or if there is too much arch in the back; when the regrip of the back Salto on the parallel bars is too late, or executed with the shoulders too far forward; unimpressive uprises, lack of amplitude and executed too low; too little freedom in double leg circles or scissors in which only the legs but not the hips are raised high on the side horse; handstands not held vertically (shoulders too far forward); handstand pirouettes on parallel bars and on the floor in which the body is not in a vertical position; supporting, hanging and standing scales in which the body is not held in a level position; crosses with bent arms or not held with arms level, etc.

Article 36

General execution errors and corresponding deductions

1. *Poor* position of feet, legs, arms, hands, head and body; or open legs at instances where this is not required by the movement, everytime up to 0.3
2. *Touching* the body of the horse, the pommels, the rails, the standards for the parallel bars, the floor, or the base support of the parallel bars; the horizontal bar, the uprights of the horizontal bar; or the ropes of the rings: touching

- these with the feet, legs or with the seat or other parts of the body if the touching of these is not required by the execution of the movements, everytime 0.1 to 0.3
3. *Stops (or hesitations) of the exercise* will always be punished according to the extent of the error; however, taking into consideration the difficulty rating of the part or the connecting exercises which are the causing factor to the stop, everytime deduct 0.1 to 0.3
4. *In the case of a definite sit down* on the apparatus, deduct everytime in relation to the duration 0.3 to 0.5
5. *Falling on the apparatus* forward, sideward, or backward is identical to a definite sit down and should be treated the same way, and of course in addition to the stipulated 0.3 to 0.5 points deductions further deductions for poor form.

Article 37

Deductions for technical insufficiency of the execution

1. *Walking in handstand*: 0.1 per step, at the most deduct up to 0.5
2. *Interrupted motion in upward movements* 0.1 to 0.3
3. *Two or more starts* to a hold part or to a strength part, or to any other upward movement 0.2 to 0.5
4. *Strength parts* that are executed with *swing*, or *swing* parts that are executed with strength, shall be penalized with . . 0.1 to 0.3
5. *The time duration for hold parts is 2 seconds.*
6. Non-observation of these time durations will bring the following deductions:
- a) held for 1 second only 0.2
- b) not holding at all, is not to be credited as a hold part and event, penalty in combination, if there is a lack of proportion between the different parts such as not enough hold parts and devaluation as a difficulty part will result also.
- c) A too long duration of more than 3 seconds results in deductions of 0.1 to 0.3

7. On the rings

- a) Handstands with bent arms *or* touching the ropes with the arms 0.2 to 0.3
- b) Handstands with bent arms *and* touching the ropes with the arms 0.3 to 0.5
- c) Cross or inverted cross, or free support scale with bent or not completely horizontal body, or not completely horizontal arms during cross-hang up to 0.5
- d) Swinging of ropes 0.1 to 0.3
- e) Fall from handstand into hang (if fall was not planned) 0.2 to 0.5

8. Floor exercise

- a) *All the stand faults during and after an exercise must, according to par. 13 be penalized each time* up to 0.5
- b) *If there is harmony, rhythm, suppleness and amplitude missing during the execution of a part or combination, the deduction is each time* up to 0.2
- c) *If the faults under 8.b) are prevalent throughout the exercise* up to 1.0
- d) *When gymnastic movements and connections are not executed according to correct technique and form, and without personal expression and presentation, as much as wrong posture before and after the exercise, the total deduction can be* up to 0.5
- e) *If, in the standing scales, the horizontal line does not pass through the knees and the upper-shoulder or shoulders, or if the arm or arms are not in line with the line of the body or higher, the deduction is* up to 0.2
- f) *Concerning the amount of running steps before jumps, handsprings and saltos, we refer to Article 33, paragraph 19a).*

9. Side Horse

- a) *Lack of amplitude during double leg circles, this means if the hip movement is limited and if the circle is done only by the leg movement, the global deduction for an exercise is* up to 0.5
- b) *Forward scissors, without hip movement, which means that the horizontal line does not pass through the upper hip and the shoulder of the supporting arm; or backward scissors, where the upper hip is not at least half way between supporting shoulder and horse-body result in deduction each time of* up to 0.2
- c) *For an additional support of one hand during a turn-swing, deduct* 0.3

10. Generalities

Horizontal support scales, horizontal hang scales, "L" supports and straddle "L" supports which are not held horizontally (compare with the possible devaluation of a B- and C-part), handstands wrong technically, support non-vertical or shoulders advanced forward, late support after Stützkehre or saltos backward on the parallel bars or too quick passage from one part to the other, etc.—deduction each time up to 0.3

- 11. *On the rings and the horizontal bar, a gymnast has the right to be lifted to grip the apparatus by the team leader, team member or a gymnast from his group, but the evaluation starts whenever the feet of the gymnast are no longer in contact with the floor or mat, otherwise deduction for execution* up to 0.2

12. *On the rings, a small preliminary swing is not allowed (like for the horizontal bar), in case of swinging there will be a deduction of* 0.3
13. **Posture and stand after an exercise**
- If the exercise on *the apparatus* is not completed with a good stand and in a correct posture, or if *during or after a floor exercise* similar faults are made, the deductions are:
- a) little step or skip, or incorrect posture after an exercise up to 0.2
 - b) Several steps or hops in the same instance as 13 a) or touching the floor with one or 2 hands *without support*, or bad posture after exercise up to 0.3
 - c) *Support* of one or two hands on the floor, kneeling or sitting or any other fall up to 0.5

Article 38

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

1. When falling from the apparatus or standing on the floor without releasing the grip, and interrupting the exercise, the exercise may not be repeated, *but continued* immediately or at the latest within 30 seconds; a specific deduction will be made.
2. During the 30 seconds, the gymnast is free to move about as he pleases. If the exercise is not continued at the end of these 30 seconds, it shall be considered completed, and the value of the exercise in this case will be limited to the work done up to the interruption.
3. The superior judge checks this time and informs the gymnast at the completion of 10, 20 and 30 seconds. He then calls "time" at the end of the 30 seconds.
4. When continuing the exercise, the gymnast must not repeat the last completed part of the exercise, but must start with the part that follows. Movements that are needed here in order to arrive at the proper starting position shall not be considered in the evaluation of the exercise, unless the gymnast uses more than one intermediate swing to arrive in the support position.
5. The deduction in any case will be 0.5 points
 - a) in case of deductions for form according to Article 38. 4, the usual deductions will be given.
 - b) Tearing of clothing or bandages (taping), health problems or tearing of hand-guards can in no way be taken into consideration when an exercise is interrupted.

Article 39

Bonus points for virtuosity

As in Article 29 (difficulty) and Article 32 (combination) bonus points for special virtuosity in execution of parts, connections, partial or entire exercises may be awarded. Up to 0.2 points for virtuosity.

E. Application of Bonus Points

Article 40

Since the base score in all three competitions will be 9.4 points (see Art. 17) up to 0.6 bonus points may be given as follows:

- a) Risk in difficulty up to 0.2 points
- b) Originality in Combination up to 0.2 points
- c) Virtuosity in Execution up to 0.2 points

Article 41

Discipline and behavior

For undisciplinary and unsportsmanlike behavior in all cases during the framework of a competition or manifestation the deduction can be up to 0.3 point.

VII. The evaluation of compulsory exercises

Article 42

General

1. *The evaluation of compulsory exercises results from the following factors in grading:*
 - a) Interpretation of the exercise according to the prescribed text up to 9.8 points.
 - b) Execution—considering form and technique.
2. With factor 1 a) above, the judge determines if the exercise is being executed according to the prescribed text, while with factor 1 b) above, he evaluates the form and technical aspects of the execution of the exercise.
3. In order to enable correct evaluation, every compulsory exercise is divided into different parts, which indicate a certain value in points corresponding to the difficulty rating of the various parts.
4. Apart from the necessary A-parts, every compulsory exercise also contains 3 to 4 B-parts. The exercise, in relation to the optional exercises on the particular apparatus, has a content value of 9.2 to 9.6. For the judge, the exercise has, in regard to factor 1 a), a content value of 9.8 i. e., when the exercise is executed according to the prescribed text, the gymnast has a right to receive the maximal score of 9.8 points.
5. The missing 0.2 points bringing the score to a total of 10 points may be obtained from the bonus points for special virtuosity.

Article 43

Repetition of compulsory exercises

The compulsory exercises including long horse vault, may *by principle not be repeated*. Repetitions are allowed as even stipulated for optional

exercises, only when the gymnast through no fault of his, has to interrupt or terminate his exercise due to exceptional circumstances, such as defects in the apparatus or other unforeseen deficiencies in organization. Decisions on such repeats can only be made by the superior judge or when in doubt, the directors of the competition.

Article 44

Deductions for errors in the interpretation of compulsory exercises

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

1. For parts or connecting parts that are omitted, deduct the entire value of the particular part as provided in article 42. 3. In making these deductions, it is necessary to determine whether the omission of a particular part or connecting parts makes the previous or following parts easier. If this is the case, *deduct an additional 0.1 to 0.5 points.*
2. *For added parts, the deduction everytime is 0.3 points.* It is necessary here, also, to determine if the addition of this part made the previous or the following parts easier. If this is the case, *deduct an additional 0.1 to 0.3 points.*
3. *If a definite part or a definite connecting part of the compulsory exercise is to be performed on one particular side, but is performed by the gymnast on the wrong side, he loses one-half of the allotted value of the part or connecting part.*

Article 45

Evaluation of execution of compulsory exercises

1. In grading the execution and technical aspects of a compulsory exercise use *the same standards as for the optional exercises*, including intermediate swings, interruptions of exercises, etc. Exceptions can only be made when the Technical Committee releases special rules for the compulsory exercises.
2. *When interrupting an exercise*, the same rules that are used for the optional exercises are valid (article 38 paragraph 4 on page 25).

VIII. Evaluation in the Finals

Article 46

General

1. *The evaluation in finals, for the title in the individual AA competition (6-event-competition with optional exercises, i. e. in regional games) and for the titles for each event are made by principle according to the regulations for evaluation in Competition 1 (team competition).*

2. *With the exception of the additional C-parts or the reduced number of B-parts as compared to Competition 1*, the exercises during finals can have the same form as in Competition 1, or another form can be used.
3. *In Competition 2, the finals for the individual AA (IAAF) will, according to Article 20 b), the 36 best gymnasts from Competition 1 be admitted, thus about 1/3 of all participants, which is also valid for regional games.*
4. *In Competition 3 (IEF) for the finals in each event, participation, according to Article 20 c), is by the six best gymnasts determined by the addition of compulsories plus the optionals on each apparatus in Competition 1. If one or several gymnasts qualifying for the finals decline, according to the applicable article of the technical rules, to participate in one or more apparatus, the next following gymnasts will be considered for the finals.*
5. The directors of the meet will name, *for Competition 2 and 3, besides the finalists, 2 additional gymnasts, the 2 next in order* as alternates. These gymnasts must be at the site of the competition close to the apparatus ready to replace any injured gymnasts. The application of this rule is as follows:
 - a) *For Competition 2* up to and with the first change of apparatus.
 - b) *For Competition 3* until the last finalist starts his exercise.
 Failure to observe this rule not being ready, can bring a deduction for undisciplinatory behavior to the team or individual score and even to a change in a rating already established.

Article 47

Additional rules for the grading of exercises in the finals

1. Concerning application of bonus points see Article 40.
2. If the gymnast remains within the usual adequate limits of the three evaluation factors, he cannot receive more than 9.4 points for his performance. If he exceeds these limits in one, two or even three of the three evaluation factors, he is then entitled to the bonus point factors a), b) and c) under Article 40.
The three bonus point factors are in reference to risk and/or originality in difficulty and/or combination and for virtuosity only in execution.
3. The judge has to observe and determine if the risk, originality and/or virtuosity limits itself to one or two parts, if they influence half of the exercise or if the entire exercise is equally influenced by one, two or even all of the bonus point factors according to Article 40.
4. Under no circumstances can the gymnast receive bonus points *on the basis of merely increasing the difficulty*, if the increased difficulty shows *no real risk or real originality*.
5. The judge will find, on page 56 purposeful definitions of the terms, "risk", "originality", and "virtuosity"; and he must abide by these definitions in all respects.
6. After rewarding bonus points, the total score may never exceed 10 points.

7. The following examples represent a picture of the bonus points possibilities as well as their influence on the final score and tell you at the same time how to fill in your score sheets.

Competitions 1, 2 and 3								
Examples	1	2	3	4	5	6	7	8
Maximum Score	9.4	9.4	9.2	9.4	9.0	9.4	9.4	9.4
- Deductions	0.2	0.2	0.2	0.4	0.0	0.2	0.0	0.0
Base Score	9.2	9.2	9.0	9.0	9.0	9.2	9.4	9.4
+ Risk	0.0	0.1	0.1	0.1	0.0	0.1	0.2	0.1
+ Originality	0.0	0.0	0.1	0.1	0.0	0.2	0.2	0.2
+ Virtuosity	0.0	0.1	0.1	0.2	0.0	0.1	0.2	0.2
Final Score	9.2	9.4	9.3	9.4	9.0	9.6	10.0	9.9

Article 48

The Composition of the Jury in the Finals

1. *For Competition 2 (IAAF)* the composition of the jury remains the same as in Competition 1 with eventual slight changes or supplements according to Article 7, 3 last sentence, when necessary or possible.
2. *For Competition 3 (IEF)* the jury must be composed in each event as follows:
 - a) Two superior judges and 4 judges of which *1 head-judge and 4 judges must come from nations not participating in this event* (neutral judges).
 - b) The superior judge is the chief of the jury for the event. He consults the second superior judge, calls the judges for a discussion on the scores and he gives the score sheet to the scoring personnel.
 - c) If no common understanding can be found after consultation, the score to be given by the superior judges will be *the average of their individual scores*.

IX. The Long Horse Vault

Article 49

General

1. All jumps must be executed with support of one or both hands. The length of the running approach is optional, however, it must not be longer than 20 meters, counted from the vertical line of the near horse-end.
2. *Compulsory and optional jumps* may be executed only *once* each; and *the compulsory vault* may not be repeated *in any* of the 3 competitions as optional vault.
3. For Competition 3 where 2 different vaults with one trial for each must be executed, these must be performed one after another.
4. The evaluation starts when the gymnast begins the run, but the latter is not taken into consideration for evaluation; and finishes after the landing, in a stand-still position.

5. Regarding the vaults for the finals in Competition 3, we refer to the special rules in Article 61.

Article 50

Evaluation

The evaluation of the long horse vault is divided into 6 individual factors; this to allow an efficient evaluation:

1. Base score for difficulty of the vault according to the Code of Points or the interpretation of the compulsory vault.
2. Support zone.
3. Preflight up to the moment the hand loses contact with the horse.
4. Second flight, after release of the grip up to and with stand.
5. Form in execution.
6. Awarding of eventual bonus points for risk, originality and/or virtuosity.

The No. 1 and No. 2 factors must be used by the judge as follows:

- a) The *factor No. 1* is given by the difficulty listed in the Code of Points, so it is only a material matter.
- b) For the *factor No. 2* the zone grip is recorded by the electric device or by 2 grip judges so it is only a task of registration.
- c) *Factors No. 3 and No. 4* are observed for technical faults.
- d) *Factor No. 5* is for the execution of form, and *factor No. 6* is for the awarding of bonus points.

Article 51

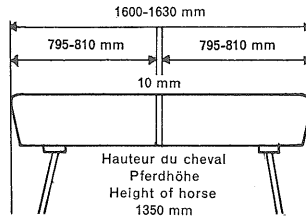
The difficulty and form of the different vaults

1. The drawings beginning on page 36 illustrate the difficulty and form of the different vaults in the 3 competitions. If on certain apparatus, certain parts can be devaluated due to bad technical execution, this is not the case for vaulting, unless the jump is so badly done that its original character has changed completely. The deduction will be a factor of technical execution and partly form.
2. The vaults known up to now appear in Article 57 to 58 according to their difficulty, in 5 degrees of difficulty and accompanied with their base score.
In regards to this information the judge can see the score of difficulty to be considered as the base score.
3. Vaults not listed in these articles can be evaluated in comparing with existing vaults in order to find the difficulty level.
4. To encourage the choice of other vaults representing more risk or originality, the provisions of bonus points are to be applied in Competition 1, 2 and 3 (see Article 59 to 60).

Article 52

Support of one or both hands and support zones

1. The horse is divided into two different support zones according to the following drawing:

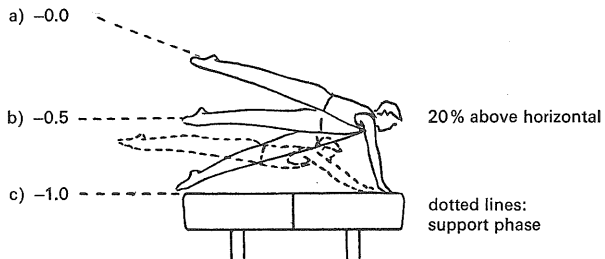


2. *The support zones* at each end of the horse are (vertical) from the end to outside edge of the white line 795 to 810 mm.
3. *The white line must be 10 mm wide.*
4. *There is no deduction* if the support of one or both hands is inside of the zone of the near or far horse-end without touching the white line. *A zone deduction of 0.5 points* is made if the hands or the hand touch the white line.

Article 53

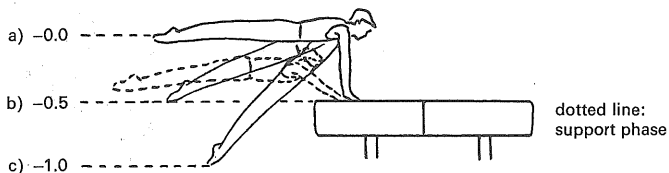
Preflight of vaults with support on the near and far end of the horse

1. *The preflight up to the moment the hand or hands leave the horse for jumps with support on the far end of the horse*, the drawing below and the corresponding drawing in Article 54 give the necessary information. The position of the body at a) does not mean that the body must be in this *position of 20° above horizontal* but that the gymnast must reach *at least this position before the hand or hands leave the horse*.



- a) *There is no deduction during the preflight*, if at the moment the hand or hands leave the horse, the body is at an oblique position of a least 20° (see drawing a).
- b) *There is a 0.5 point deduction* if the body is in the horizontal position when the hand or hands leave the horse (see drawing b).
- c) *There is a 1.0 point deduction* if the body is in a low oblique position or if the feet are merely at the height of the top of the horse (see drawing c), this deduction increases if the body is lower than that.

- d) It is normal that between the score of 0.0 to 0.5 and 1.0, there are intermediate scores with tenth of points to be used.
2. *The preflight up to the moment the hand or hands leave the horse for the jumps with support on the near end of the horse*, the drawing below and the related drawing in Article 54 give the necessary information: The position of the body in a) does not mean that at the moment of the preflight and support the gymnast must already have reached this horizontal position but that he should at least attain this position before the hand or hands leave the horse.



- a) *There is no deduction* if at the moment the hand or hands leave the horse, the body is at least in the horizontal position (see a).
- b) *There is a 0.5 point deduction* if the body is below the horizontal position and the feet at the height of horse (see b).
- c) *There is a 1.0 point deduction* if the body is in a low oblique position in the direction of the beatboard (see drawing c).
- d) It is normal that between the score of 0.0 to 0.5 to 1.0 point there are intermediate scores with tenth of points to be used.

Article 54

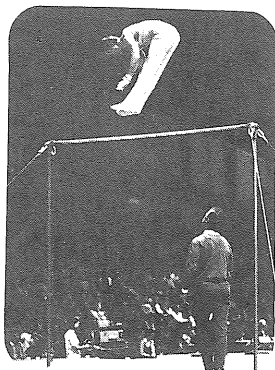
The second flight, from the moment the hand or hands leave the horse, must be in such a way that the power, amplitude and flight of the movement in height and length produce their effect during this phase of the jump, as shown in the drawings starting with page 36. In order to obtain the maximum score for technical execution, the following rules must be followed:

1. The body must rise in such a way that in good body position, for the different vaults, the buttock must be at a height of approximately four fifths of the height of the horse over the horse. This is valid for the jumps from both the near and far end. If this height of the body and buttock are not attained at the right moment, there should be an appropriate deduction.
2. In the same line of thought as in the first paragraph of Article 54, *the power of amplitude and flight* must bring the body in a *horizontal distance* and in a *standing position on the floor* which for the vaults on the far end must be five fourths of the length of the horse and for the jumps on the near end this distance must be the length of the horse. Again here the buttock, in good body position, plays an important role. If these distances are not attained in good body position, there will be appropriate deductions.

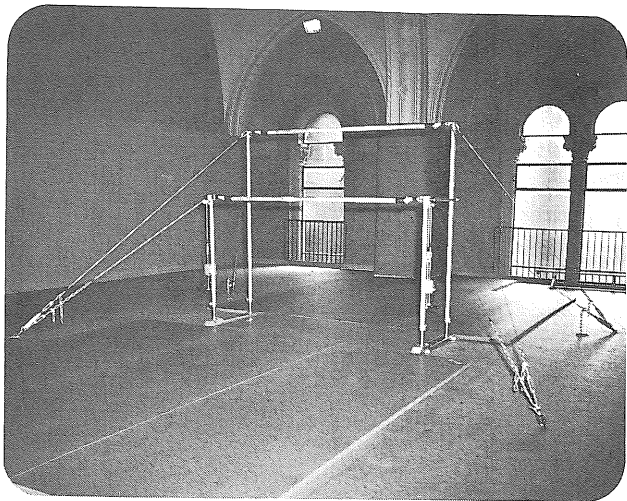


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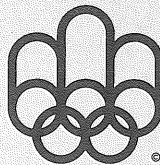


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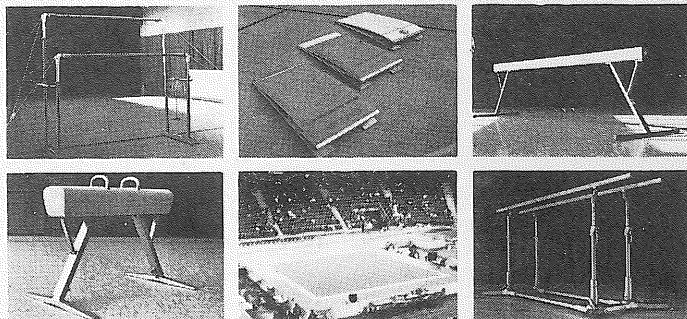


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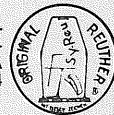
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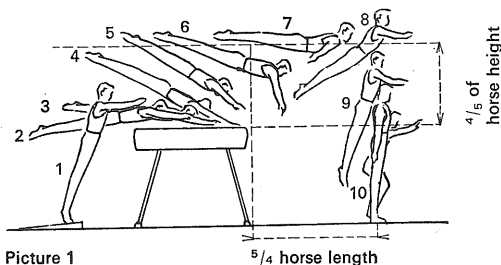


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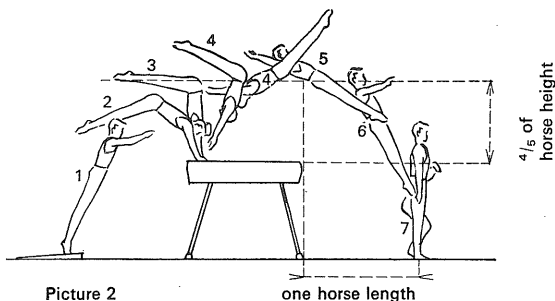
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3. The two drawings below give a better explanation of 1 and 2 of Article 54.
4. In the technical execution of a jump the *direction of the flight* is very important. It must follow the line of the length of the horse, if not, it will bring appropriate deductions.
5. Risk and originality is already included in the base-scores in Section A–E, bonus points may be awarded for virtuosity however.

Hecht vault



Yamashita



Article 55

The evaluation of horse vaults in general

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

1. *The difficulty score* (base score) is obtained from the applicable instructions in the code of points for the optional vaults and the interpretation of the compulsory vault.
2. *Deduction for zone errors*, i.e. when the zone line is touched, or if the hands or hand touch the wrong zone, or the support is in the wrong zone. 0.5
3. *The preflight* to support, on the neck or croup, up to and at the moment of releasing the hands or hand, according to applicable rules up to 1.0
This deduction is increased, if the minimum requirements are not fulfilled. In such case an additional deduction . . . up to 0.5

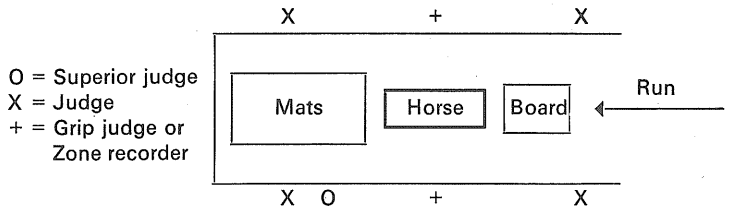
4. *Insufficient height and length in the after-flight* after releasing hands or hand up to the stand, deductions are made—from the prescribed height up to the horizontal body position at a height equivalent to the vertical arm length of the gymnast, as well as three fifths for neck and two fourths for croup vaults up to the prescribed distance of five fourths of the length of the horse and the full length of the horse resp. up to 1.0
This deduction can be increased proportionally, if the minimum requirements are not fulfilled. In such case an additional deduction up to 0.5
5. If during the vault and upon landing on the floor, the gymnast does not assume a position in *the direction of the long axis of the horse, the deductions are as follows:*
 - a) during the flight up to 0.3
 - b) at arrival to stand on floor up to 0.2
 - c) for a) and b) together up to 0.5
6. If the gymnast takes a *run more than 20 meters*, the deduction is. 0.3
7. *Too pronounced bending of the body* forward or backward in hecht vaults, handsprings etc., provided such bending is not required for the type of vault up to 0.3
8. Poor position of feet, arms, legs, head or body or parting the legs when the vault does not require it, each time . . . up to 0.3
9. If the errors in 8. occur throughout the vault 0.4 to 1.0
10. Bent arms in handsprings, Yamashitas, hecht vaults etc. . . 0.3 to 1.0
11. *Deductions for errors in stand after the vault:*
 The stand after the vault is to be judged in the same manner as a stand after an exercise on apparatus:
 - a) Small step or hop, or otherwise poor form up to 0.2
 - b) Several steps or hops as in a), or touching the floor with hands, or one hand *without support* on floor, or poor form up to 0.3
 - c) Support with both hands or hand on floor, kneeling, sitting or other falls 0.3 to 0.5
12. *Concerning possibilities for bonus points, refer to Article 59, 3 and Art. 60.*

Article 56

Placing of judges for the long horse vault

1. The four judges and the superior judge shall be positioned in such a way that they can, from each position, see every jump in an unobjectionable way.
2. The two *grip judges*, who must at least possess a national judge's certificate, are placed outside the podium on both sides of the center of the horse, so that each can observe clearly both zones. If there is an electrical zone recorder, the grip judge on the left side stands near this apparatus.

3. The following illustration shows the positions of the superior judge, the judges and the grip judges:



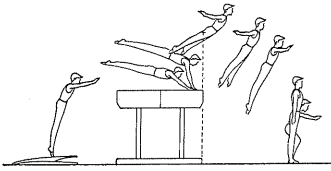
4. Inasmuch as the apparatus are mounted on a platform according to the technical regulations, the organizer shall provide chairs with arms for writing, of equal height, for the superior judge and judges in order that they may, at a glance, observe the area in a horizontal plane between the floor and the top of the horse (appr. 60 to 70 cm).

Listing of values and form of vaults with support on the neck (far end of horse)

Vaults A = 7.0 points

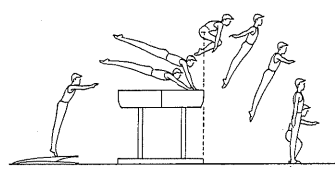
1. Straddle

SK I



2. Squat

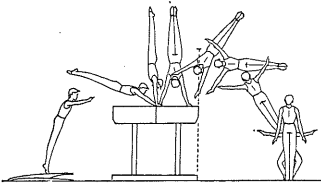
SK I



Vaults B = 8.0 points

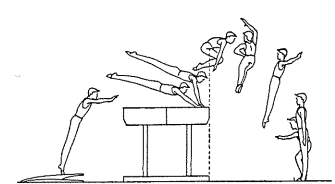
3. Simple Hollander

SK II



4. Squat with 1/2 turn

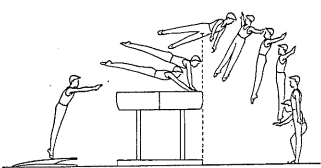
SK I



Vaults C = 9.0 points

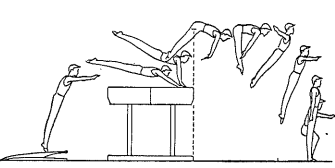
5. Straddle with 1/2 turn

SK I



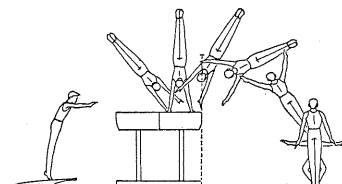
6. Stoop

SK I



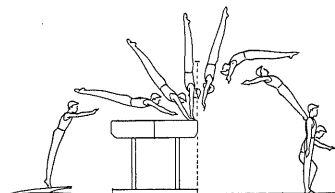
7. Hollander

SK II



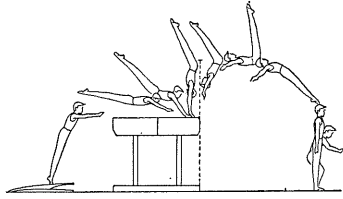
8. Handspring fwd

SK III



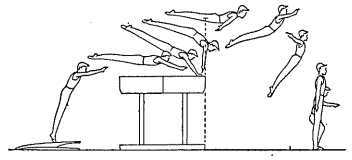
9. Yamashita

SK IV



10. Hecht Vault

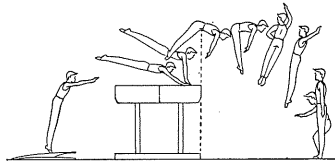
SK V



Vaults D = 9.4 points

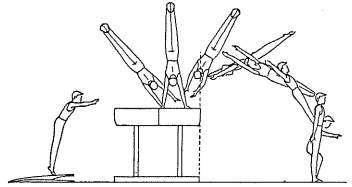
11. Stoop with 1/2 turn

SK I



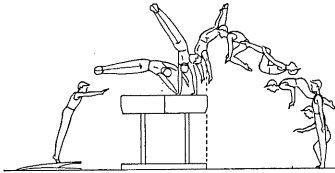
12. Handspring sideways with 3/4 turn

SK II



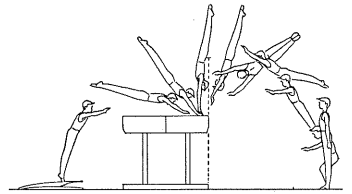
13. Tsukahara tucked

SK II



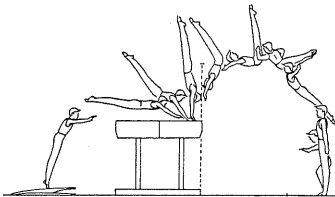
14. Handspring fwd. with 1/2 turn

SK III



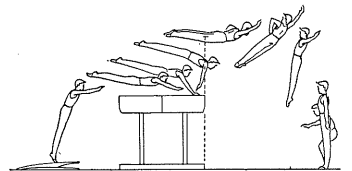
15. Yamashita with 1/2 turn

SK IV



16. Hecht with 1/2 turn

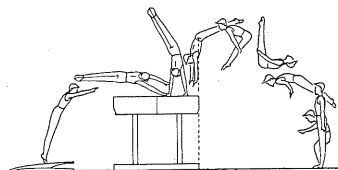
SK V



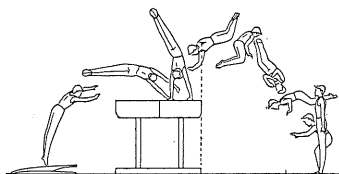
Vaults E = 9.8 points

17. Tsukahara piked

SK II

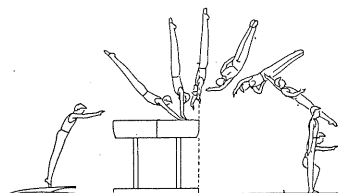


18. Handspring sideways and salto sideways with $\frac{3}{4}$ turn to cross stand (Kasamatsu)

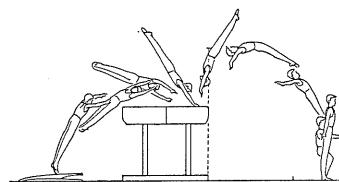


19. Handspring forward with full turn

SK III

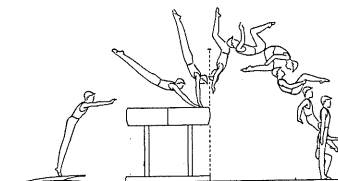


20. Jump fwd. with $\frac{1}{4}$ turn and handspring forward

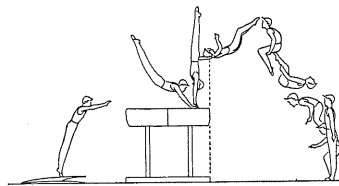


21. Handspring fwd. and salto fwd.

SK III

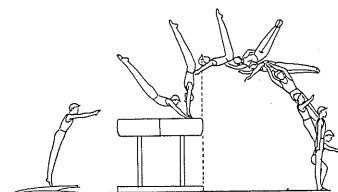


22. Handspring fwd., $\frac{1}{2}$ turn and salto backward, tucked (Cuervo)



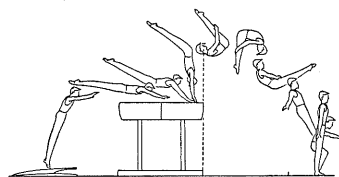
23. Yamashita with $\frac{1}{4}$ turn

SK IV

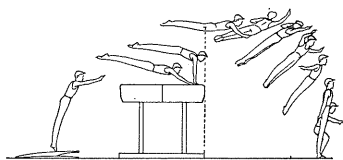


24. Yamashita and salto piked

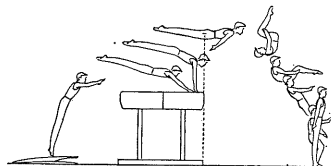
SK IV



25. Hecht with 1/1 turn SK V



26. Hecht and salto fwd. tucked SK V



New vaults F = 9.4 points

27.

28.

29.

30.

31.

32.

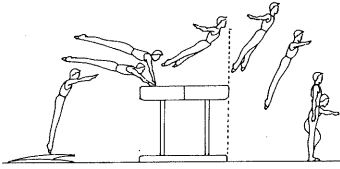
Article 58

Listing of values and forms of vaults with support on the croup (near end of horse)

Vaults A = 7.0 points

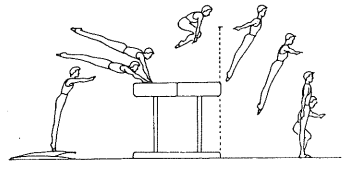
33. Straddle

SK I



34. Squat

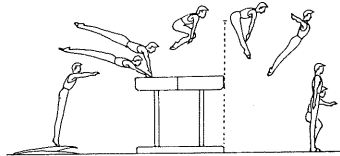
SK I



Vaults B = 8.0 points

35. Stoop with immediate stretching of knees and squat through

SK I

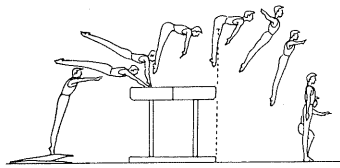


36.

Vaults C = 9.0 points

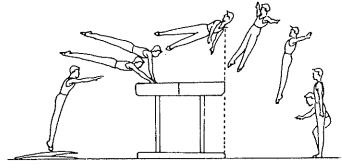
37. Stoop

SK I



38. Straddle with 1/2 turn

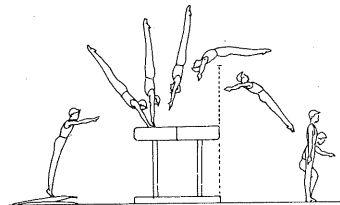
SK I



Vaults D = 9.4 points

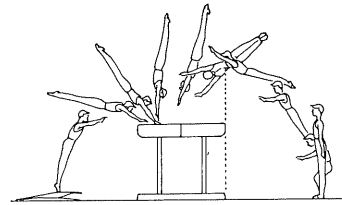
39. Handspring

SK III



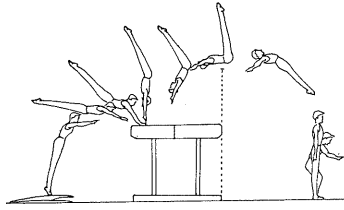
40. Handspring with 1/2 turn

SK III



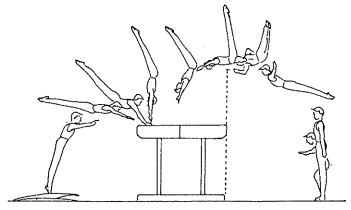
41. Yamashita

SK IV



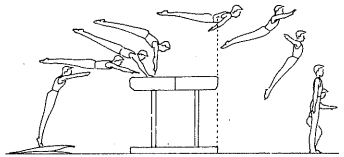
42. Yamashita with 1/2 turn

SK IV



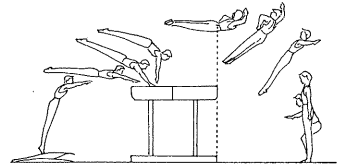
43. Hecht

SK V



44. Hecht with 1/2 turn

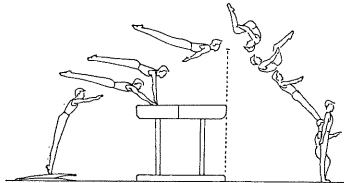
SK V



Vaults E = 9.8 points

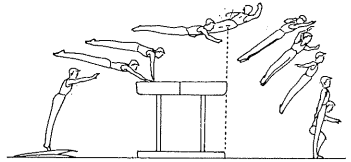
45. Hecht and salto forward tucked

SK V



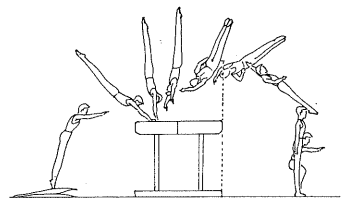
46. Hecht with 1/1 turn

SK V



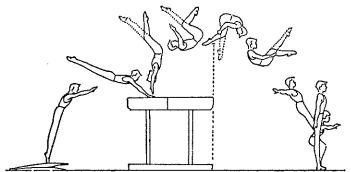
47. Handspring with 1/1 turn

SK III

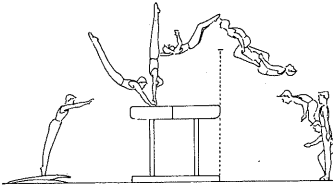


48. Handspring and salto fwd. tucked or piked

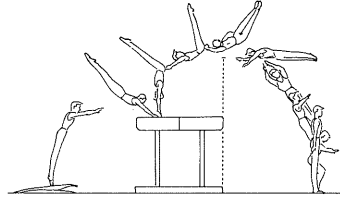
SK III



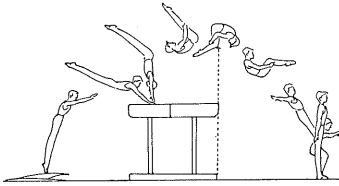
49. Handspring with 1/2 turn and salto backward tucked SK III



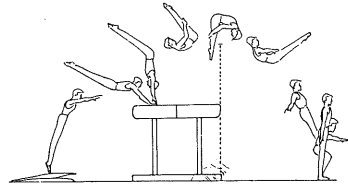
50. Yamashita with 1/1 turn SK IV



51. Yamashita and salto fwd. tucked SK IV



52. Yamashita and salto fwd. piked SK IV



New vaults F = 9.4 points

53.

54.

55.

56.

Article 59

Remarks pertaining to vaults in article 57 and 58

1. For vaults in Article 57–58, the regulations of Article 53–54 apply, as well as the action in the technical execution as shown in the drawings.
2. In Cartwheel vaults, only the far hand will be considered for zone support.
3. The values of all vaults from A, B, C, D and E are to be found next to the number in question. From this base score, deductions are to be made for faulty execution in technique and form. Bonus points may be awarded for virtuosity up to 0.2 points for all listed vaults.
4. The description "SK I to V" designates the class of vault (SK) (Family) to which the various vaults belong. This distribution comprises 5 SK as follows:
 - a) I = vaults with more or less analogous SK and execution action
 - b) II = Cartwheel vaults (only vaults in Art. 57)
 - c) III = Handsprings (This distribution from I to V is important when selecting the 2 vaults for Competition 3)
 - d) IV = Yamashitas
 - e) V = Hecht vaults

Article 60

Bonus points in all three competitions

1. The vaults shown in Article 57 and 58 numbered from A–F are divided according to their difficulty into 6 groups with the following base score:
 $A = 7.0 / B = 8.0 / C = 9.0 / D = 9.4 / E = 9.8 / F = 9.4$.
2. Bonus points for virtuosity must be within the frame of 0.2 points, and can be given in the categories A to E. Bonus points for risk and originality are already included in the base score.
3. For new vaults in category F i.e. 9.4 points, bonus points may be awarded for risk, originality and virtuosity, with 0.2 points each.
4. Deductions for form and technical execution etc. must be made from the base score according to Article 60, 1.

Article 61

Regulations for execution of horse vaulting in all competitions

1. In team competition and All Around Competition i.e. Comp. 1 and 2, only *one vault with one attempt* is permitted, while in *Competition 3 (IEF)*, *two different types of vaults* must be presented by the gymnast, whereby the compulsory vault is excluded. However, vaults used in TC or in IAAF may be executed.
2. For the two different types of vaults, the gymnast is allowed only one attempt for each.
3. The two vaults may not belong to the same vaulting class, not even when one of the vaults with support on the near end, and the other one with support on the far end of the horse is chosen.

For example, 2 handsprings or 2 hecht vaults or 2 Yamashitas may not be used.

4. *Two vaults from the same vaulting class* may, in connection with Article 61, par. 3, *only then be used*, when one of these is chosen with a *rotation* around the *longitudinal* or *broad* axis (Saltos or twisters) of the *body*, also then, when the support is on the same end of the horse both times.
5. If the gymnast executes two vaults from the same vaulting class and according to Article 61, par. 3, without any rotation as described in Article 61, par. 4, *he will receive a deduction of 0.3 points*.
6. If the *compulsory vault* is used as one of the two vaults, the gymnast will receive 0.0 points. The two vaults must immediately follow one after the other.
7. In Competition 1 b) and 2 as well, the compulsory vault may not be used.

Article 62

Start and indication of vaults in all competitions

1. The horse vault begins with the run of the gymnast, without paying attention to it in the evaluation. As soon as the gymnast has taken the first step, the vault is regarded as having begun.
2. In order to facilitate the evaluation by the judges, each gymnast has to indicate by raising number-plates, which are available at the runway, which vault according to the Code of Points he will perform. This announcement takes place when the green flag is raised by the referee judge, or at the moment when the green light is switched on, if there is an electric indicator available.
3. The procedure according to par. 2 may be replaced by switching on a light signal placed under the body of the horse at the near end or the far end. The gymnast can then press a button to indicate the place of support.
4. Should the gymnast execute a vault, presently not listed, he must signal a question mark.

Article 63

Method of scoring in the three competitions

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

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

Article 64

Abbreviations of gymnastic nomenclature

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

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

Article 65

Conventional terms

1. In order to save space and for better readability we have used certain terms, which have become accepted for certain parts of an exercise and its connecting parts. We have added a few new ones.
2. The exact definition of these expressions, inasmuch as they may not yet be familiar through long usage, are on page 187 illustrated by sketches.

Article 66

Repetitions of certain parts and combinations in the tables

1. In dividing the A-, B- and C-parts according to their origin or their names in three columns on the pages 60 to 186, we have not been able to eliminate repetitions of certain parts or combinations under different original names.
2. In these repetitions we refer "see also X Y" to a preceding or following reference to avoid misunderstandings.

Exercise parts and combinations with prescribed technical execution

1. In the tables covering exercises of graded difficulty there are also certain B- and C-parts included, which, to be counted as such, *are required to be performed in a certain technical way*. Where this is the case, the necessary details follow the description such as: "2 seconds," "in an angle of at least 30 degrees," "body horizontal and arms stretched," etc.
2. As long as such parts or combinations are not performed according to the regulations, they not only lose their B- or C-value, but also there may be some deduction for unsatisfactory technical execution in certain cases. If a gymnast, however, has shown the required number of B- and C-parts and if his performance contains additional parts or combinations according to 1., which do not display the proper execution required by the regulations mentioned above, but however, do not have any technical execution errors, they are, by all means not to be counted as faults. In this case the technical performance of these parts and combinations has to be otherwise correct and the performance as such may not be lacking in grace. Mainly strength and hold parts or connections are involved, in which the given time is exceeded, or hold parts are not respected, for example: Salto backwards into handstand on the parallel bars without holding, or cross without holding it for two seconds, but, as far as movement and combination are concerned, well performed; or el-grip giants with a hop change of grip and one half turn with simultaneous change to giant backwards, in which, before the turn, at first both hands grasp undergrip and then execute the turn, etc.
Of course, other technical errors as the cross with bent arms or not held horizontally or Stützkehre with hunched shoulders, etc. are technical errors for which, according to the regulations, deductions are to be made.

Article 68

Duration of hold parts, execution of strength and swing parts

1. According to the rules in article 67 paragraph 1 and 2, the regulations for the length of certain hold parts and the corresponding deductions for the optional exercises has become more or less illusory, because either the value as such is not considered, or no deductions at all are made (see art. 67, 2), while they are fully applied in the compulsory exercises. However there may be incidents in the optional exercises, when these rules have to be applied. This is especially the case in parts and combinations, performed in addition to the required number, where the prescribed length of time has not been held or the part in question or the exercise as such has been so disturbed in the aspect of movement, that the judge has to make deductions by way of these means.
2. In all cases, where "*strength parts*" are indicated or where "*slow*" or "*raise*" is mentioned, the gymnast is required to execute these parts

slowly and with strength (exception: the arm movements in the floor exercise), while the *swing parts* or *connecting parts* have to be executed in a swinging way without any use of strength.

Article 69

Examples of exercises

1. Added to the tables of difficulties on the side horse an example of an exercise is given, which contains the exact number of A-, B- and C-parts. Among other things this example has the purpose to indicate to the judge ways for a new conception of the definition of B- and C-parts, that is, for a conception, that B- and C-parts are to be performed as such, and not any longer in combination with other parts.
2. *The three examples of exercises on the rings* illustrate the trend of what the distribution of strength, hold and swing parts in an exercise should consist of. These examples indicate to what extent the gymnast is allowed to execute his strength exercises and/or hold parts or swing exercises while still remaining in the realm of gymnastics on the rings and without working contrary to the results achieved in the development of artistic gymnastics.
3. *For floor exercise*, at the end of the tables, there is *an example of an optional exercise*, which pays attention to the above mentioned rules. It is to show the trend we visualize for the floor exercise, taking into consideration results of the development in world artistic gymnastics. We also want to put up our guard against too much acrobatics and too many repetitions of the same kind of somersaults. It is, however, not a pattern of choice and structure of exercises, but rather an example of how to select the different parts of an exercise.
4. Apart from their special purpose these examples are to indicate trends for the other gymnastic apparatus as far as the distribution of A-, B- and C-parts are concerned. They shall also be models in the language of gymnastics, and give direction. Besides this, they should inspire the interest of the judges to become further involved in this subject matter and to work on new examples.

Article 70

Repetitions of parts or connecting parts

1. The following rule says (Art. 33, paragraph 9): "If in an exercise, a part is repeated more than once, even if the parts preceding and following are different, there is a deduction of up to 0.2." This means, that a part, already performed, may be repeated only once. The parts preceding and following must be different. If the part is still repeated again, even with a different pre- and after-combination the gymnast suffers the necessary deduction. This new rule has been added, because there are gymnastic apparatus (parallel bars, rings) on which it is almost impossible not to have a single repetition (Stützkehre on the parallel bars and felge upward on the rings). On the other hand some restriction on exaggerating has become necessary corresponding to the development in artistic gymnastics. This is especially true with

Stützkehre on the parallel bars and somersault backwards on the floor as well as with other parts on all gymnastic apparatus, which the gymnast is only using, because he is especially good at them.

Article 71

Classification of somersaults, handsprings, basket free circles and Saltos

The classification of the above mentioned moves, for the sake of unity on the various apparatus, are the following:

Parallel bars

Terms like "somersault," "handspring," as long as they are performed over the bars, have been replaced by "Salto" forward or backward, regardless whether they lead to a combination or to a dismount. The term basket has been replaced by "Felge" as long as the swing begins in a support position. At the beginning of such movements from stand on the floor one speaks of "Felge upward" or "Felge across."

Rings

Here the expression "forward roll" remains with no regard to whether it is a connection or a dismount.

There are tucked or straight forward rolls, forward and backward, when these forward rolls either lead to a connection or end a connection, they are executed with the inlocate or dislocate of the shoulders.

The expression Salto is only used then, when one of the forward rolls is followed by a free salto forward or backward, i.e. forward roll backward stretched, followed by a salto backward tucked to dismount. To simplify matters, it is also called a double salto forward or backward.

Horizontal bar

All flyaways around the broad axis of the body emerging from forward swing or backward swing in hang, or from the regular or reverse giant swing are called "Saltos." This is even the case if such a "Salto" is followed by another one. For the sake of simplicity we also call this a double Salto.

Floor

All forward turns around the broad axis of the body from a stand on the feet to a support with the hands or on one hand or reversed, are called handsprings forward or backward.

All forms emerging from a stand on the feet to a stand on the feet, without support on the hands, or on one hand or reversed, are called saltos.

Specifics about the position of the body in the execution of the above mentioned forms are found in point 2 at the end of the A-, B- and C-parts. We have strived to give you as many examples as possible, remind you however that they are only examples, and should give you the incentive to devise additional moves.

Explanations of the origin of the A-, B- and C-parts

1. A-parts

Generally A-parts are the basic forms of an exercise part, like uprise, kips, circles, giant swings, scissors, turnovers, double leg circles, etc., thus the easiest value part of an element. If, however, one element appears too easy, they may also consist of a combination of two or more elements. For example on the side horse, where a simple leg undercut cannot reach the lowest limit of A-parts. In order to reach this limit, a combination of two to three undercut parts are required, which, in the execution of an exercise are linked together. In certain basic elements the A-part may become more difficult. Thus, for example, the Elgripstemme, the easiest value form of the elgrip giant swing, which we only find in the B-parts, is of considerable difficulty in the A-parts. The same is true for the front support $\frac{1}{2}$ turn (Stützkehre), or the back Salto leading to upper-arm support on the parallel bars, the back and front handspring on the floor, or the kip or front uprise on the rings.

2. B-parts

The B-part, being of medium difficulty, may consist of parts, having raised in difficulty as compared to the A-part like free front support scale on the parallel bars, the elgrip giant swing on the horizontal bar, Salto on the floor, Czechkehre on the side horse or front scale in hang on the rings. But it may also emerge from a combination of two A-parts like: shoot-up into handstand on rings, straddle cut over both bars to "L" support on the parallel bars, a Tramlot or a Stöckli on the side horse, stemme to double rear vault on the horizontal bar or back roll into the still handstand on the floor, etc. As a rule the more or less difficult way of connecting the two parts mentioned is the decisive factor as compared with the A-part, thus, for example the shoot up into handstand on the rings. In this case not so much the two A-parts, free circle and handstand, are of importance, but the linking together of the two i. e. the emerging from one movement and continuing into another one are determining their value. The B-parts are equally composed of a certain number of parts of which the difficulty surpasses the average due to the fact that in their final form they automatically become C-parts. Thus they are automatically dismissed: for example, the Czechstemme on the horizontal bar, the lay-out back Salto on the floor, the back Stöckli on the sidehorse or the cross on the rings. There are also B-parts, the origin of which are to be found in the B section only because they cannot be incorporated in the C section, when they are compared in their level of difficulty with the A-part; they are too easy: hanging scale front ways on the rings, free front support scale and the Czechkehre on the parallel bars, Finnenstemme on the horizontal bar, etc.

3. C-parts

The C-part being of superior difficulty may also be composed of movements which are more difficult than B-parts such as: free front support scale on rings, compared with one on parallel bars, Czech giant swing on

the horizontal bar which is an increase in difficulty from the Czechstemme, free front horizontal support scale on one rail on the parallel bars, compared with one in cross support; cross with legs raised to "L" position as compared to the simple cross, etc. In general the C-part, however, consists in combining A- and B- or B- and B-parts such as: straight body dislocate backward to forward swing in hang and shoot up to handstand on the rings, i.e. A+B; forward Stützkehre to still handstand on the parallel bars, i.e. B+A; Czechkehre followed without intermediate circling by a direct Tramlot, i.e. B+B, free hip circle into handstand with grip change to undergrip with release and hop on horizontal bar, i.e. B+B; back Salto in tuck position followed by a back Salto lay-out or viceversa on the floor, i.e. B+B, etc.

Not the two parts on their own, but the way the two have been connected determine their rating as a C-part.

The C-parts on the side horse are the only ones of the 4 apparatus and the floor exercise, which can be defined according to a more or less valid principle: as a rule they have to consist of two B-parts of considerable difficulty without intermediate circling such as: *Czechkehre, direct Tramlot or the other way round, or reverse Stöckli, reverse Stöckli or direct Tramlot*, etc. As far as *less difficult B-parts are concerned*, beside the combinations of B-, or B- and A-parts there has to *follow another part without intermediate circling*. As a rule in this case an A-part is considered sufficient to reach the C-value, for example, *travel without intermediate circling following a double Tramlot without intermediate circling*.

In certain cases *double leg travel circles from one end of the horse across the pommels to the other end* are sufficient, as long as a *Schwabenflanke precedes or follows*. It results from the evolution of side horse work that in certain cases certain single parts form a C-value. For example the Russianwende, as long as it leads back to the original position, or presently, the circling of both legs in side support or cross support on one pommel, at least twice, etc. Attention has to be paid to the fact that in applying this principle, as mentioned above, that two B-parts of considerable difficulty, linked together without intermediate circling can only be credited with C-value, if the first movement of the following part leads into another direction, than the last one of the preceding part. Thus a combination Tramlot, Stöckli, Stöckli cannot be given C-value. The same is the case in direct Tramlot, followed by a Stöckli or in all similar cases.

4. Explanations of the degree of the definitions of the A-, B- and C-parts

Reading the tables of A-, B- and C-parts one will realize that by presenting the B- and C-values we restricted ourselves to the B- or to the C-part, instead of adding for example to a certain B- or C-part another B- or A-part, as it was the case up to now. In a few parts there are, however, some exceptions to this practice. But this does not alter anything in the principle of restricting the examples to only B- or C-parts.

Thus in the future it will be the responsibility of the judges to take into consideration A-, B- or C-parts, performed in addition to the existing B- and C-parts, when judging the level of difficulty.

Analyses of the value of A-, B- and C-parts and how to define them

A. General

1. According to Art. 21–24 the optional exercises have to consist of a certain number of parts and combinations to gain the highest score given for difficulty. They are divided into different levels of difficulty and called A-, B- and C-parts.
2. Examples of such graded parts are to be found in the tables beginning on page 60. These tables serve the judge, technician and gymnast as a reference-guide. They present guidelines for creating new possibilities for A-, B- and C-parts and their connecting parts.
3. This arrangement, into parts of different values, requires the judge to be able to discern, and when other parts and connecting parts which are not listed in the tables, can be given credit. His knowledge of gymnastics and his intuition combined with the following tables, explanations, analysis, and evaluations will assist him in judging exercises.
4. The A-, B- and C-parts in the first column, give the origin or name of the various kinds of parts and connecting parts. In the second column we have the A-parts as the easiest form, originating from them; in the third the B-parts, emerging from them and being of medium difficulty; the fourth the C-parts, emerging from the preceding ones as the most difficult part of the connecting parts, required for a C-part.
5. In reading and applying the A-, B- and C-tables one may notice:
 - a) The various listed parts and combinations within one category of values *differ more or less from each other in their values.*
 - b) *The horizontal gradation between A-, B- and C-parts* offers the possibility to define further parts.
 - c) The vertical gradation within *one* of the 3 levels may serve to open a further possibility for defining.
6. *To make the judge more familiar with the subject matter* these diversities and possibilities have been further defined.

B. The diversity of values in one of the 3 value categories

1. Some diversity of value in the three value categories is not to be avoided, considering the given possibilities, because of understandable reasons there always has to be an adjustment to the development in world artistic gymnastics without neglecting the national associations, which are in the process of development.
2. Within one value-category there are value-parts, reaching from easy, over average, to value-parts of extreme difficulty, which should not go beyond the lowest limit of 0.01 or 0.21 or 0.41 and the *highest limit* of 0.20 or 0.40 or 0.60 for A- or B- or C-parts with their estimated value. The *A-parts* range from 0.01 to 0.20 points, the *B-parts* from 0.21 to 0.40 and the *C-parts* from 0.41 to 0.60 points. This equals the score of 0.60 points, set up for C-parts.

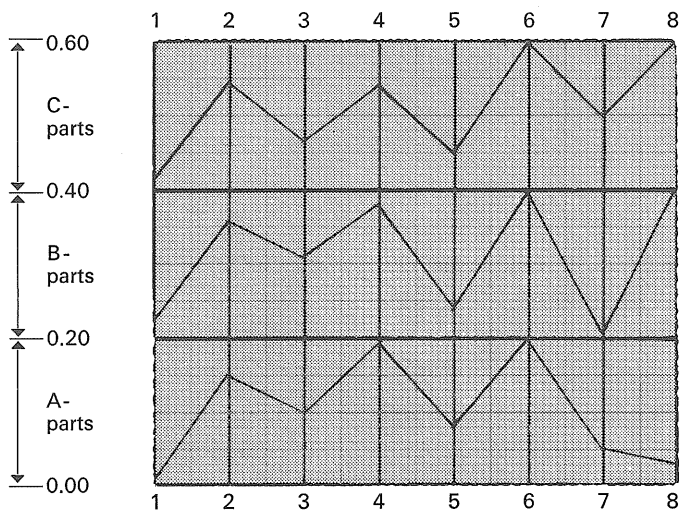
3. All those values, which fit into these value-categories, are to be considered and judged as the respective A-, B- or C-parts.
4. *With the help of the following graphic presentation and explanations in figures and words, which in the 3 value columns on the parallel bars give 8 examples with their approximate estimated value, it shall be attempted to acquaint the judge, technician and gymnast better with this material.*
5. *On the left we have the 3 value categories, in the second column the numbers of the examples from 1 to 8, in the graphic presentation listed at the top and at the bottom of the diagram. The third column with Arabic and Roman numerals gives the numbers of the examples, selected from the table of exercises on the parallel bars, the fourth column contains the description of the examples and the fifth column has the approximate value for the exercises as determined by us.*
6. To save space, we present examples on the parallel bars only. However, they should apply, in the same sense, to the other events.

Presentation of 8 C-, B and A-parts on Parallel Bars

Value limit	Example No.	Table No.	Description of exercise	Approx. Value
C- parts from 0.41 to 0.60	1	VII 3	Double rear vault and Czechwende to "L" support	0.41
	2	IV 3	Cast and rearward swing with straddle	0.54
	3	I 3	Back uprise and handstand pivot backward	0.47
	4	XII 9	Basket to upper arm hang, front uprise to ½ turn	0.54
	5	VI 3	Double Stützkehre backward	0.45
	6	XII 15	Basket from support with straddle cut to "L" support	0.60
	7	XII 3	Basket to handstand	0.50
	8	XV 12	Press to handstand from "L" support sideways on one rail	0.60
B- parts from 0.21 to 0.40	1	I 5	Upper arm straddle cut to "L" support	0.22
	2	XII 14	Basket, straddle cut to rearward swing with bent arms	0.36
	3	III 2	Slide kip with ½ turn to forward swing in upper arm hang	0.31
	4	XIII 5	Salto forward with ½ turn to outer cross stand	0.38
	5	I 2	Uprise backward to handstand	0.24
	6	IV 2	Cast to rearward swing in support or "L" support	0.40
	7	XV 2	Press handstand, straight arms, bent body	0.21
	8	XIV 8	Salto backward to forward swing and salto backward to outer cross stand	0.40

Value limit	Exam-ple No.	Table No.	Description of exercise	Approx. Value
A- parts from 0.01 0.20	1	I 1	Back uprise to support	0.01
	2	I 4	Upper arm straddle cut to bent arm swing backward	0.15
	3	VI 1	Backward swing in upper arm hang, ½ turn to backward swing in upper arm hang	0.10
	4	V 1	Stützkehre from forward swing, body horizontal	0.19
	5	IX 1	Roll backward with regrasping	0.08
	6	IV 1	Cast to upper arm hang	0.20
	7	II 1	Uprise forward to support or "L" support	0.05
	8	XVI 4	"L" support	0.03

Graphic presentation of the preceding examples



C. The possibility of a horizontal definition of A-, B- and C-values

1. A possibility for the horizontal definition automatically results from the way, in which the A-, B- and C-parts are divided into three value categories according to their origin. One has only to consider the degree of progression from the A- over the B- to the C-value.
2. To outline and better explain the possibility of definition, we give some typical examples on three apparatus and on the floor, which represent typical progressive escalation of difficulty.

Event	A-parts	B-parts	C-parts	
Floor	a)	Handspring forward	Salto forward tucked	Salto forward tucked with ½ turn
	b)	Handspring backward (Flic-Flac)	Salto backward tucked, straight legs or stretched	Salto backward with ½ turn
	c)	Press handstand with bent body and bent arms	Press handstand with bent body and straight arms or reverse	Press handstand with straight body and straight arms from free front support scale
Side horse	a)	Double leg circle	Stöckli	Stöckli, followed by Stöckli backward and travel wo. i. c.
	b)	Double leg circle travel	Tramlot	Tramlot, followed by direct Tramlot wo. i. c.
	c)	Czechwende to support frontways	Czechkehre	Czechkehre followed by direct Tramlot wo. i. c.
	d)	Straddled Czechkehre	Double Czechkehre wo. i. c. = B+B	Double Czechkehre, followed by double circle travel wo. i. c.
Rings	a)	Hanging scale rearways	Hanging scale frontways	Free support scale
	b)	Hip circle to support	Shoot up to handstand	Giant swing backward
	c)	Flyaway backward dismount	Flyaway backward with ½ turn dismount	Flyaway backward with 1/1 turn dismount
Horizontal bar	a)	From forward swing or from Giant swing backward: Salto backward, dismount	From forward swing or Giant swing backward: Salto backward with ½ turn, dismount	From forward swing or Giant swing backward: Salto backward with 1/1 turn, dismount
	b)	Elgripstemme	Elgrip Giant swing	Elgrip Giant swing and ½ turn, hop with momentary support on one arm to Giant swing backward

D. The possibility of a vertical definition of A-, B- and C-values

1. The possibility of a *horizontal definition*, listed under C, is only based on comparison between A-, B- and C-parts of a certain element, but does not allow a possibility of differentiating within each of the 3 value ranges. We need such a method for defining as well.
2. The application of the A-, B- and C-tables offers a possibility of differentiating or defining. The most difficult part has to be used as the highest level and the easiest one as the lowest limit within the range of the A-, B- and C-parts. To include the parts and connecting parts, to be evaluated, but not listed in the tables, they can be placed in order of progression.
3. The following list is to illustrate such a possibility for floor exercises to the judge, technician and gymnast.

0.60	Double Salto backward tucked	= Highest value
	C-parts	
0.41	Tucked salto backward with ½ turn	= Lowest value
<hr/>		
0.40	Head kip with ½ turn to handstand	= Highest value
	B-parts	
0.21	Neck-kip with ½ turn to front leaning support	= Lowest value
<hr/>		
0.20	Neck-kip to stand	= Highest value
	A-parts	
0.01	Jump forward to front leaning support	= Lowest value

4. All parts and connecting parts which at least do not reach the lowest score, as listed above, and which do not reach or go beyond the highest score for A- and B-parts as listed above, are to be included in the appropriate value-category.
5. These examples may be extended and applied to all apparatus. These examples may also serve to give proper direction.

E. Conclusions

1. The possibilities for delineation, classification and definition, as shown under Art. 73, should convey to the judge a knowledge of the generally accepted trends for the execution of his task of evaluating, even if they do not provide him with a concrete solution for everything.
2. It is not only a purely mathematical or theoretical problem to define, estimate and classify value parts, but the judge must also possess the ability to perform in his mind the exercise to be judged. Only this will enable the judge to determine how much courage, strength, skill, control, sense of proportion, orientation, and persistence the gymnast needs. Only this will bring the judge close to a realistic evaluation. As mentioned in the beginning, the judge's own abilities and knowledge as a former competitor, technical know-how and skill, continuous observation of the trends and development in artistic gymnastics, nationally and internationally, and unrestricted knowledge of the rules and regulations are necessary for conscientious judging.

3. The judge is to remain equal to his task by continuously studying the Code of Points, attending judges' courses, training of gymnasts, technical co-operation in the national association and by studying the publications of the FIG as well as other publications in his field.

XI. The concepts of risk, originality and virtuosity, harmony and rhythm

The evaluation with bonus-points defined in the Code of Points places new tasks before the judge. In view of the bonus points to be awarded, the evaluation of risk, originality and virtuosity, therefore, requires a definition of these abstract terms applicable to competitive gymnastics.

How is the term risk to be interpreted by the judge, the technician and the competitor?

According to the dictionary: "Risk means danger, daring, possibility of a loss if an enterprise fails which has involved an investment for the sake of profit." Carried over to gymnastics and its judging system we obtain in the following definition the typical basis for the concept risk and the advantages and disadvantages it implies:

"Danger, hazard, possibility of loss of points in case of failure of an exercise entered into with risk and aimed at obtaining bonus points."

The award of bonus points gives the gymnast the possibility of attempting such risk to his advantage or disadvantage. If he attempts to obtain bonus points through an abundance of risks, he places himself at the same time in danger of failure at any given moment of certain parts or combinations which are aimed at this goal, and thereby endangers his whole presentation. The judge for his part is called upon to measure and to decide whether and to what degree hazard and risk(s) are demonstrated, and if so, to award the prescribed bonus points. How does the gymnast wager something and thereby bring about this risk, and at what point is such hazard or risk(s) worthy of being awarded bonus points by the judge.

With a simultaneous change of grip or support position during a combination which brings the body into a new, unfamiliar position where the danger of losing the grip(s) or at least one grip exists. In the case of combinations where the body turns on its wide-axis and at the same time rotates on its longitudinal-axis, either with one hand on the apparatus or in free flight. Free flight with rotation on the longitudinal- or wide-axis of the body which occurs in free space and which follows a movement on the apparatus in the opposite direction. All attempted combinations in which a very early orientation must take place in order to achieve successful continuation. The joining of two especially difficult C-parts with a combination which significantly increases the difficulty. This case may also occur in especially difficult B-parts performed in connection with other B- or C-parts, exercise parts for the completion of which special dexterity, coordination and presence of mind are demanded of the gymnast, etc.

Naturally all these movements must take place in the higher realm of gymnastic ability and should be so ordered as to awaken not only in the spectators, but also in the judges, the sensation of special risk.

Yes, one cannot draw concrete upper and lower limits here; it is and remains thus a question of judgement, the solution of which must be entrusted to the breveted judge. His knowledge and his capacity for feeling as a former gymnast and as an educated judge should place him in a position to participate mentally in the exercise being evaluated in order that he may determine where and when something is risked, or where an abundance of risk is shown which must be taken into consideration as bonus points. Bonus points for risk(s) are provided for in the area of difficulty and together with originality in the areas of difficulty and combinations.

What is originality?

For originality the following definitions are available: "A thing is original if it can serve as an example without having had one itself." "A thought which was formulated or conceived of for the first time." "A work of art formed by the artist in a manner peculiar to himself."

Applied to gymnastics, we speak of originality when new movements, new exercise parts or combinations of parts which are new as such are carried out, and which go beyond the areas of that which is known to us as either traditional, classic, customary or outdated.

Originality can refer, however, to a certain part, to a half, to three-fourths or even to the whole exercise when for example, the combination of these parts or the whole exercise have an especially original effect, or when parts of combinations occur which are already well-known but in which the exercise in question is especially pleasing and awakens a feeling of beauty. Originality has nothing to do with difficulty, rather it should be limited to, or extended to the awarding of bonus points in the area of combination.

Evaluation of virtuosity with bonus points

Virtuosity applies to the area of execution. There are virtuosos in all areas of art, in music, in rhetoric, in dancing, in gymnastics, etc. The virtuoso exhibits an unusual talent for artistic execution. A musician becomes a virtuoso when his brilliance rises above the level of technical accomplishment and so deeply impresses us that our very souls are moved. To do this he must put his own soul into his work. A dancer shows his virtuosity when he, in his presentation, is able to express his virtuosity with lightness and superiority in movement so that, although driven to maximum exertion, the impression exists that he has yet to fully extend himself. It is similar in the case of gymnastics. When the gymnast succeeds in blending elegance of execution, richness, freedom of movement, amplitude in flight, the mastering of difficulty and risk in an impressionable dynamic, he creates a presentation which radiates a brilliant inner experience and harmony which characterizes the virtuoso. In this sense virtuosity may be demonstrated in the simpler forms of movements.

Further observations

While "risk(s)" may be solely a matter of the upper level presentation, it is possible that the concept "originality" may extent significantly lower and that "virtuosity" can reveal itself in the easiest parts.

In no case must the judge allow himself to be misled into believing that presentation of exercises with many C- and B-parts, which, however, shows neither risk nor originality, demonstrates either risk(s) or special originality; or into thinking that a technically perfect execution, in as much as it does not surpass this level, demonstrates any virtuosity whatsoever. When considering the points to be awarded under the concepts given here, the judge must always remember the basic law in gymnastics: *"The difficulty of an exercise must never be increased at the cost of proper form and technically correct execution. An exercise must be adapted to the ability of the gymnast: complete body control, assurance and elegance are the chief characteristics of gymnastics."*

"Harmony" in artistic gymnastic exercises

During the execution of the floor exercise points are deducted for lack of harmony in one part, in a combination or during the whole exercise. The word "harmony" also appears many times in tables which list the degree of difficulty for compulsory exercises, especially when certain combinations must be harmoniously joined.

For harmony we find in the dictionary the following definition: "Accord, agreement, the correct relation of the parts of a whole." In music, the union of different tones to a correlation presenting something homogeneous; the correct relation of individual tones to one another.

In gymnastics the different parts comprising an exercise are to follow in a harmonious manner so that a harmonious whole is brought about.

Transition from one part of the exercise to another forms an agreement which equals a curved-like line corresponding to the character of both parts. This line must consist of small curves, when the rhythm of the two parts is fast, or when these parts are short as far as movement is concerned. It becomes more pronounced when two parts of slower rhythm, or larger movements which are pronounced, follow one another. This curved-like line can expand itself also from a small curve into a relative larger one, especially when one such pronounced movement with slower rhythm follows a relatively short and rhythmically limited first part, or viceversa. This can be seen in combinations consisting of several parts with very different rhythms, and finally, this is also the case in the presentation of a complete exercise.

While in all exercises on the apparatus we are always involved with harmony, this concept and evaluation factor will have to be given even greater attention in the floor exercises, where handsprings, saltos, kips and hold-parts are combined with gymnastic elements, where strength and movement have to follow in a harmonious manner, harmony will play an ever greater role. Its inclusion or omission by the gymnast becomes an added factor of evaluation for the judge.

So called "awkward" gymnastics, hasty transitions from one part into another as well as imperfect curved-like movements in relation to parts or combinations to be combined, must therefore lead to corresponding deductions in points as prescribed in the Code of Points.

Arthur Gander

Rhythm in artistic gymnastic exercises

Rhythm in gymnastics is a temporal, dynamic structure of the whole movement. Under the concept rhythm we understand in gymnastics the temporal order of combinations, or of a whole exercise, which is given through the change of accents.

The temporal order of combinations, or of a whole exercise, brought about by the change of accent in movement depends completely on technically correct and expedient execution. The accent reveals itself as the kernel of each part of an exercise in which the concentrated action of the central movement is inseparable from a technically correct execution, for example: in the case of a swinging motion in a hang, or support, the accent results in an upward or downward phase which is brought about through the acceleration or extension of the legs, or the extension of the body, with simultaneous pulling of the arms.

In other exercise parts, the accent-of-movement is seen in the pushing off of the legs or hands. Accent is also understood as a suspension, or as an acceleration, change in duration or direction of movement, change in radius of the turn, etc.

The basic line of the moving rhythm is determined by limiting the accents in their timing relation to the non-accented phases of the parts of the exercise.

A disturbance, or stopping, of the rhythm can occur essentially in two ways:

1. The failure to observe the accent in the phases in which it is necessary from the standpoint of technique. The movement lacks expression and does not produce an impression of change and relaxation, the contrast is missing.
2. Through the initiation of the accent of movement in the phases in which it is not desirable from the standpoint of correct technique. This means in practice:
 - a) Disturbance of the regularity in all parts of strength and
 - b) Interruption of the correct proportion in the duration of a part of movement of the entire clearly defined movement. The connection is apparently unharmonious.

In the case of exercise combinations formed of structurally related parts, a regular rhythm is mandatory.

In the case of exercise parts formed from structurally different parts, an irregular rhythm is required.

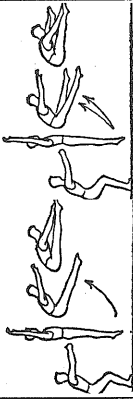
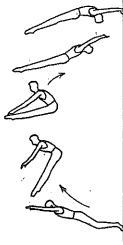
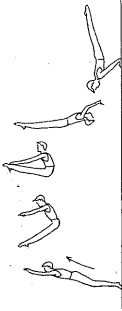
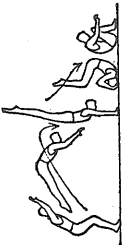
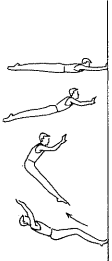
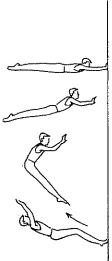
From a quality point of view, in the optional exercises, care is to be taken that the entire exercise is rhythmic, versatile and interesting, i. e., that the regular rhythm is complemented with the irregular rhythm and that the movements are carried out with maximum amplitude into their highest potentials so that the contrast between accented and non-accented phases is clearly expressed.

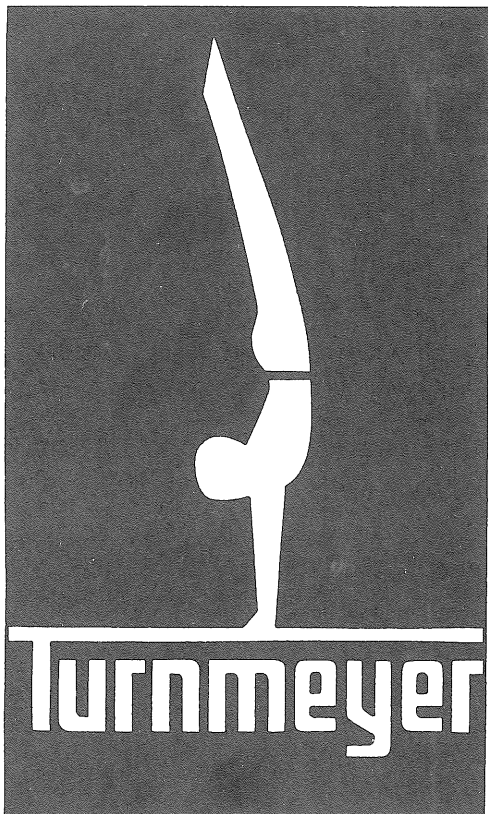
Exercises which are rhythmically monotonous and lack expression are to be correspondingly penalized. A typical example of a monotonous exercise on the horizontal bar is one that consists solely of Giant swings. We recognize as rhythmic exercises where the timing is divided into regular and irregular proportions with different and separate accents of movement.

Dr. Karl Appelt

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

Floor

Origin or name	A-parts	B-parts	C-parts
I. Jumps in place forward and backward	1. Jump in place with raising joined or straddled legs forward 	2. Jump in place with raising joined legs fwd. and stretch body backward to still handstand, 2 sec. C PART 	3. Jump in place with raising joined legs fwd. and stretch body to free support scale, 2 sec. 
	4. Jump fwd. to momentary handstand and roll forward 	5. Jump forward to still handstand, 2 sec. 	6. 



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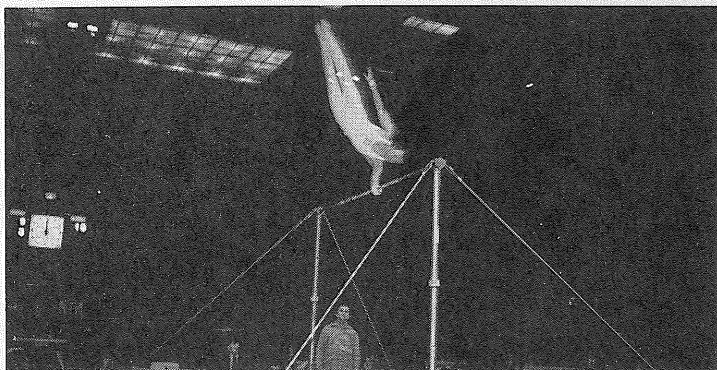
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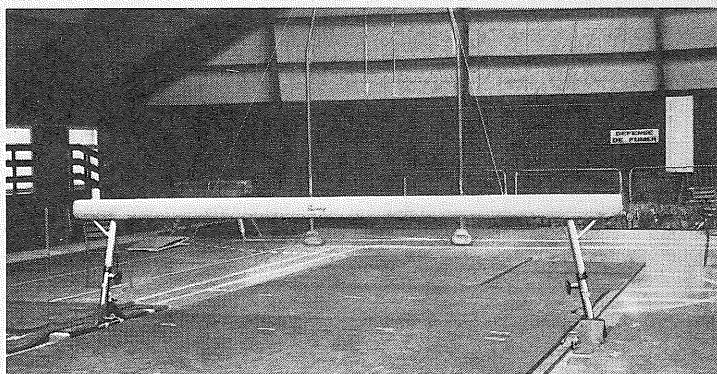
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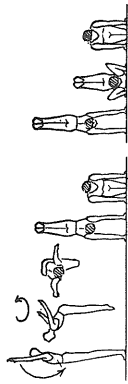
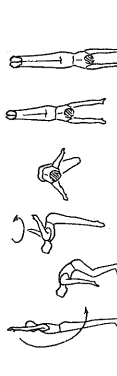
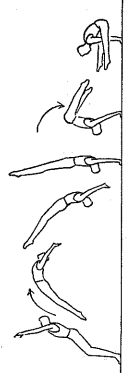
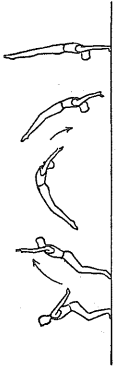
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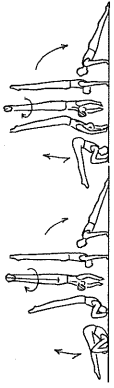
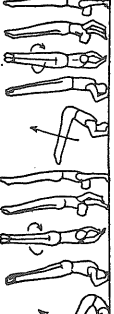
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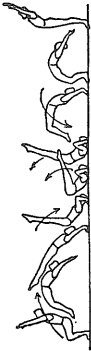
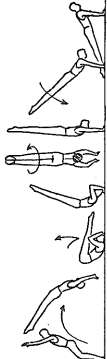
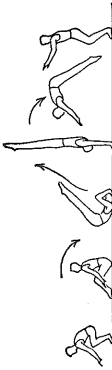
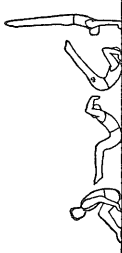

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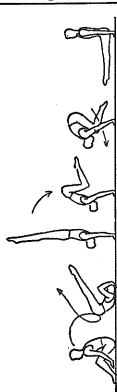
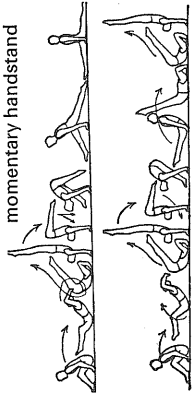
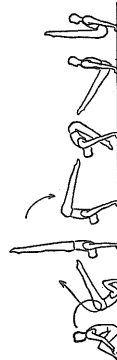
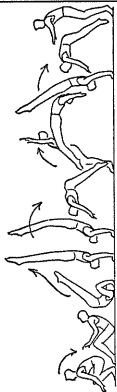
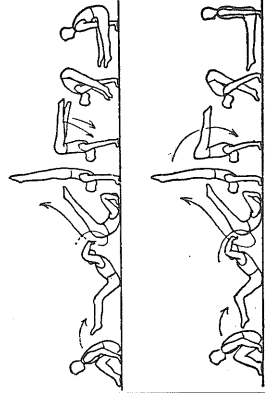
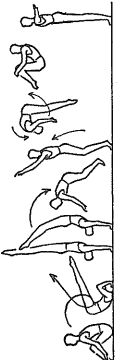
	<p>7. Lower arms forward and jump in place with $\frac{1}{4}$ turn to front leaning support or to roll backward in prone position to front leaning support (Japanese jump)</p> 	<p>8. Lower arms forward and jump in place with $\frac{1}{4}$ turn to still handstand (Japanese jump to still handstand), 2 sec.</p> 	<p>9.</p>
	<p>10.</p>	<p>11. Jump backward through momentary handstand to straddled "L" support, 2 sec.</p> 	<p>12. Jump backward to still handstand, 2 sec.</p> 




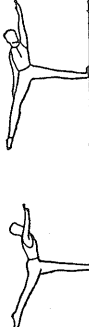

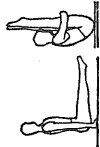

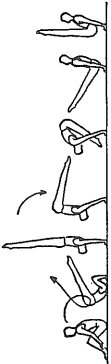
Floor

Origin or name	A-parts	B-parts	C-parts
<p>I. Jumps in place for- ward and backward (cont.)</p>	<p>13. Jump backward with $\frac{1}{2}$ turn to forward roll: A+A</p> 	<p>14. Jump backward with $\frac{1}{2}$ turn through momentary handstand to roll forward</p> 	<p>15. Jump backward with $\frac{1}{2}$ turn to still handstand, 2 sec.</p> 
<p>II. Kips</p>	<p>1. Neck or head kip to stand</p> 	<p>2. Neck or head kip with $\frac{1}{2}$ turn through momentary handstand to front leaning support</p> 	<p>3. Neck or head kip with $\frac{1}{2}$ turn to still handstand, 2 sec.</p> 


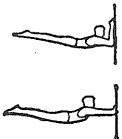
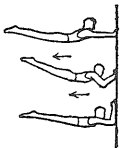
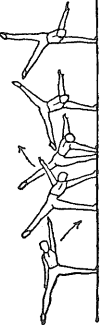


	<p data-bbox="295 846 338 1187">4. Neck or head kip to straddle stand or to sitting position: A+A</p> 	<p data-bbox="295 451 338 792">5. Jump backward to neck stand and kip to stand</p> 	<p data-bbox="295 61 386 402">6. Jump backward to neckstand and kip with upward push-off and 1/2 turn through momentary handstand to front leaning support</p> 
<p data-bbox="662 1271 726 1360">III. Rolls backward</p>	<p data-bbox="662 846 705 1187">1. Roll backward through momentary handstand to stand</p> 	<p data-bbox="662 451 705 792">2. Roll backward to still handstand, 2 sec. (Streuli)</p> 	<p data-bbox="662 61 726 402">3. Roll backward to momentary handstand and 1/2 turn push-off to still handstand, 2 sec.</p> 




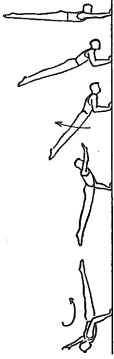
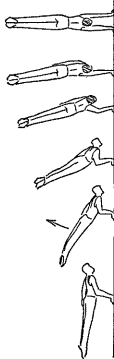
Floor

Origin or name	A-parts	B-parts	C-parts
<p>III. Rolls backward (cont.)</p>	<p>4. Roll backward through momentary handstand and squat to "L" support, 2 sec.: A+A</p> 	<p>5. Roll backward through momentary handstand and thrust left or right leg between arms to split (Spagat) or stoop through to roll backward to momentary handstand</p> 	<p>6. Roll backward through momentary handstand and stoop through to pointed support, 2 sec.: B+C</p> 
<p>7. Roll backward through momentary handstand to stand and hand-spring backward (Flic-Flac) to stand: A+A</p> 	<p>8. Roll backward through momentary handstand to straddle "L" support or stoop to "L" support, 2 sec.</p> 	<p>9. Roll backward through momentary handstand to stand followed by forward tuck Salto</p> 	

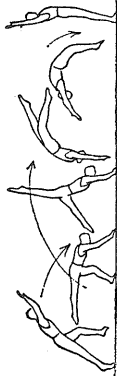

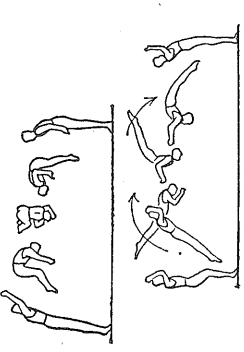

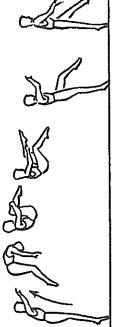
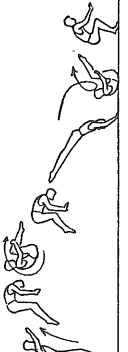
<p>IV. Leg circles in leaning support</p>	<p>1. Circling of one leg with $\frac{1}{2}$ turn to front leaning support <i>or</i> to another position</p> 	<p>2. Circling of both legs at least twice</p> 	<p>3. Circling of both legs with $\frac{1}{2}$ turn and continued circling of both legs</p> 
<p>V. Hold parts and static parts</p>	<p>1. Standing scale frontways or sideways, even possible rearways</p> 	<p>2.</p>	<p>3. Scale frontways, alternate leg swing forward and salto backward with split legs to scale frontways</p> 
	<p>4. "L" support <i>or</i> pointed angle sitting with legs pressed against forehead</p> 	<p>5. Free pointed angle support from <i>or</i> followed by stoop through</p> 	<p>6. Roll backward through momentary handstand stoop through to pointed angle support, 2 sec.: B+C</p> 


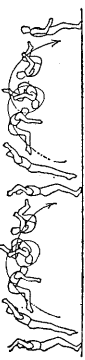
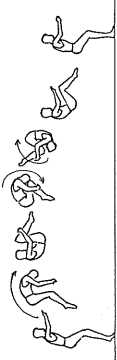
Floor

Origin or name	A-parts	B-parts	C-parts
<p>V. Hold parts and static parts (cont.)</p>	<p>7. Straddle "L" support</p> 	<p>8.</p>	<p>9.</p>
<p>10. Handstand or underarmstand: A+A</p> 	<p>11. Underarmstand and raising to handstand, 2 sec.</p> 	<p>12.</p>	<p>15. From standing scale sideways: lower body and slowly rise to one arm handstand, 2 sec.; C+B</p> 
<p>13. Cross- or side-split (Spagat)</p> 	<p>14. One arm handstand, 2 sec.</p> 		

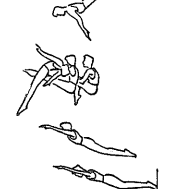
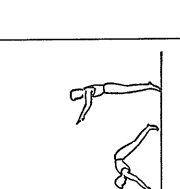
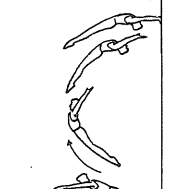
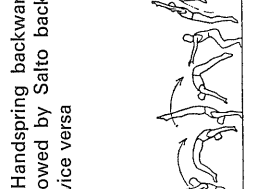
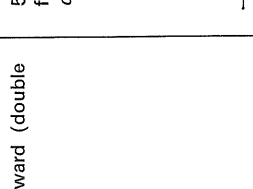

	<p>16. Elbow support scale one arm</p> 	<p>17.</p>	<p>18. Free front support scale, 2 sec., horizontally and with straight arms</p> 
<p>19. Elbow support scale on one arm and 1/2 turn, body horizontal: A+A</p> 	<p>20. Elbow support scale and 1/2 turn, body horizontal and raise slowly to handstand, 2 sec.</p> 	<p>21. Elbow support scale and raise slowly with support on one arm to handstand, 2 sec.: B+C</p> 	

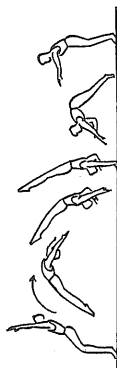





Floor

Origin or name	A-parts	B-parts	C-parts
<p>VI. Handsprings and Saltos forward</p>	<p>1. Handspring forward to stand</p> 	<p>2. Salto forward tucked to stand</p> 	<p>3. Salto forward tucked with a minimum of 1/2 turn or salto forward, stretched from a stand</p> 
	<p>4. Handspring forward on one leg</p> 	<p>5. Salto forward tucked on one leg</p> 	<p>6. 1 1/2 Salto forward tucked to roll forward</p> 

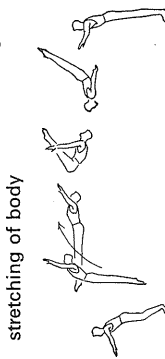
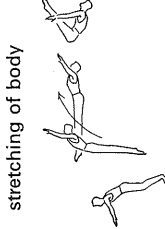


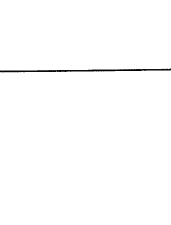
7.		8.	<p>9. Handspring forward followed by Salto forward tucked or Salto forward tucked, followed by handspring forward with closed legs</p> 
10.		11.	<p>12. Salto forward tucked to stand and Salto forward tucked to stand</p> 
13.		14.	<p>15. Double Salto forward tucked: C+B</p> 

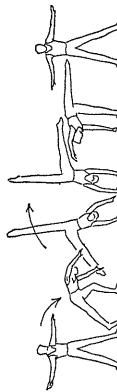

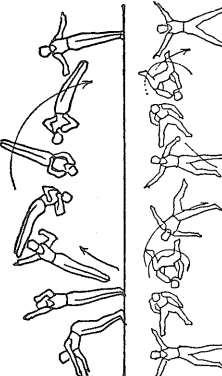
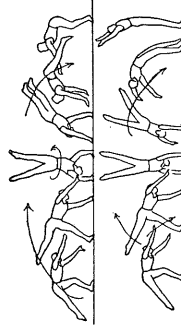


Floor

Origin or name	A-parts	B-parts	C-parts
<p>VII. Handsprings and Salto backward</p>	<p>1. Handspring backward (Flic-Flac)</p> 	<p>2. Salto backward tucked, with straight legs, or stretched body</p> 	<p>3. Salto backward tucked with minimum 1/2 turn</p> 
<p>4. 2 handsprings backward (double Flic-Flac): A+A</p> 	<p>5. Handspring backward (Flic-Flac) followed by Salto backward tucked or vice versa</p> 	<p>6. Salto backward tucked followed by Salto backward stretched—minimum—or vice versa</p> 	

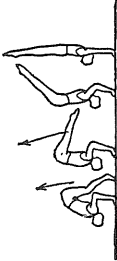
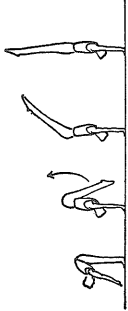
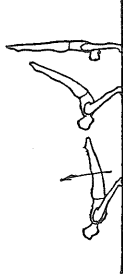
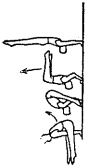


<p>7. Handspring backward with support of one arm</p> 	<p>8. Handspring backward with support of one arm, followed by handspring backward with support of other arm</p> 	<p>9. Handspring backward with support of one arm, followed by handspring backward with support of other arm, followed by Salto backward tucked</p> 
<p>10. Roll forward to knee-bending, stretch knees and handspring backward (Flic-Flac): A+A</p> 	<p>11. Roll forward to knee bending, stretch knees and Salto backward tucked</p> 	<p>12. Jump forward and roll forward to knee bending, stretch knees and handspring backward (Flic-Flac), followed by Salto backward with bent hips (legs straight)</p> 

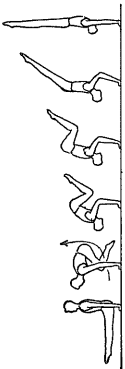

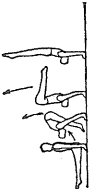
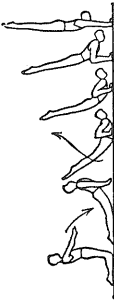
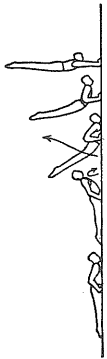

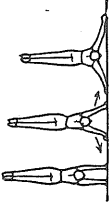
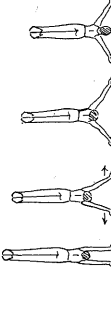
Floor

Origin or name	A-parts	B-parts	C-parts
<p>VII. Handsprings and Saltos backward backward (cont.)</p>	<p>13.</p> 	<p>14. Salto backward with bending and stretching of body</p> 	<p>15. Salto backward stretched to split crossway or to standing scale frontways</p> 
<p>16.</p>	<p>17.</p>	<p>18. Salto backward tucked, followed by Salto forward tucked</p> 	<p>19.</p>
<p>20.</p>	<p>21. Double Salto backward: C+B</p> 		


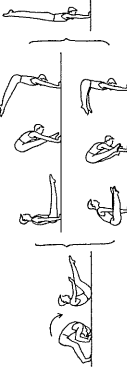
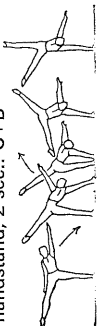

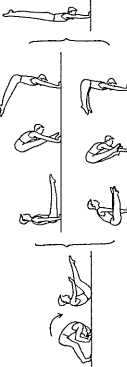
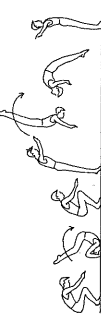



<p>VIII. Handsprings sideways (cartwheels)</p>	<p>1. Handspring sideways (Cartwheel)</p> 	<p>2. Salto sideways tucked</p> 	<p>3. Salto sideways, stretched body, or Salto sideways tucked, followed by Salto sideways tucked</p> 
<p>4. Handspring sideways with ¼ turn to stand (Round off) with ¼ turn inward or outward</p> 	<p>5. Arabian cartwheel</p> 	<p>6. Arabian cartwheel, followed by Salto sideways tucked</p> 	

Floor

Origin or name	A-parts	B-parts	C-parts
IX. Strength parts and strength exercises	<p>1. Raise bent body with bent arms to handstand, 2 sec.</p> 	<p>2. Raise bent body with straight arms to handstand, 2 sec.</p> 	<p>3. Raise straight body with straight arms to handstand from free front support scale, 2 sec.</p> 
	<p>4. From straddle "L" support: Raise bent body with bent arms to handstand, 2 sec.: A+A</p> 	<p>5. From straddle "L" support: Raise bent body with straight arms to handstand, 2 sec.</p> 	<p>6. From straddle "L" support: Raise straight body with straight arms to handstand, 2 sec.: A+C</p> 

	<p>7. From "L" support: Squat and raise bent body with bent arms to handstand, 2 sec.: A+A</p> 	<p>8. From "L" support: Stoop-through and raise bent body with bent arms to handstand, 2 sec.</p> 	<p>9. From "L" support: Stoop-through and raise bent body with straight arms to handstand, 2 sec.</p> 
<p>10. From kneestand: Roll forward through prone position to handstand, 2 sec.</p> 	<p>11. From prone position: Raise straight body with bent arms, with a swinging start, to handstand, 2 sec.</p> 	<p>12. From prone position: Raise straight body with bent arms to handstand, 2 sec.</p> 	<p>15. From handstand: Lower slowly with spreading of arms to inverted-cross handstand, 2 sec.</p> 
<p>13.</p>	<p>14. From handstand: Lower slowly with spreading of arms to handstand</p> 		

Floor

Origin or name	A-parts	B-parts	C-parts
<p>IX. Strength parts and strength exercises (cont.)</p>	<p>16.</p> 	<p>17.</p> 	<p>18. Standing scale sideways: Lower trunk and raise slowly to one arm handstand, 2 sec.: C+B</p> 
<p>X. Additional C-parts and C-connections</p>	<p>1. Hecht leap forward with full turn to roll forward: C</p> 	<p>2. Roll forward to "L" support or straddled "L" support and raise bent body with straight arms to handstand: C</p> 	<p>3. Roll forward to stand and salto forward stretched: C</p> 
	<p>4. Hecht leap forward with 1/2 turn and Salto backward tucked: C</p> 	<p>5. Jump backward with 1/2 turn and Salto forward stretched: C</p> 	<p>6. From a handstand: Fall over to leaning support rearways putting one foot down (bent knee), push-off back to handstand: C</p> 

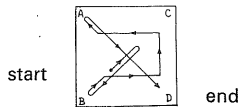
Remarks concerning the technical execution of certain exercise parts

1. In order to evaluate all saltos, forward and backward, as technically correct, they must be executed in the following manner: the seat must be at least at head height; saltos sideward must be executed at least at shoulder height.
2. Explanation of various positions in executing saltos:
Stretched means that the body must be fully stretched, bent hips means that only the hips are bent, and tucked means that the body is bent in the hips and knees.
3. *There are two types of Flic Flacs* (in the foregoing text named hand-springs backward) as follows:
 - a) The tempo-flic-flac, to effect acceleration, and
 - b) The flic-flac executed with height as an exercise part, must be executed with the seat at least at shoulder height of the gymnast.
 - c) The same applies to backward leaps with $\frac{1}{2}$ turn or to a handstand.
4. In case a salto or a flic-flac is not executed sufficiently high from a technical point of view, there is no reason to devalue the particular A-, B- or C-part. Of course, the execution must at least resemble a salto or a handspring; the deduction in such a case is to be made according to the sector "execution."

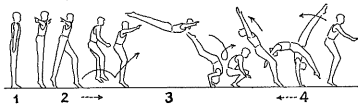
Remarks

When exceptional great demands are made on movement coordination through connections of several elements, the difficulty value may be upgraded, if the elements are executed without a halt or hesitation. For Example: A Flic-Flac may be upgraded from an A-part to a B-part if it is executed following a salto backward with a full turn or a double twist. If a flic-flac is executed following a double salto backward the value of the connection is upgraded from a C+B move to a C+C move etc.

Example of an optional floor exercise which satisfies the requirement of composition and also serves as a developmental plan for the selection of various groups of elements



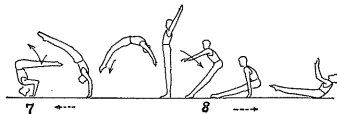
- I. Rise on toes raising arms side-ward (1), step forward left (2) to hop and leap forward to roll forward to knee bend (3), stretch knees and Flic-Flac backward (4) and A+A



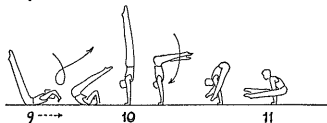
- II. Leap backward with $\frac{1}{2}$ turn to roll forward (5) to knee bend with arm raising forward (6), and A



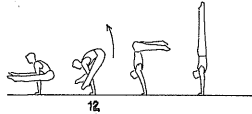
- III. Head kip to stand, arms up-ward (7) and fall backward (8) to A



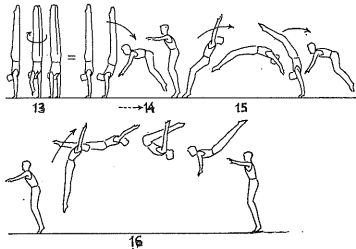
- IV. Roll backward (9) through momentary handstand (10) to straddled support (11) — B



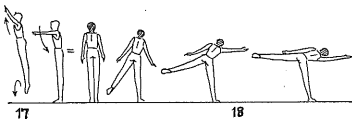
- V. Raise bent body with straight arms and close legs to hand-stand (12) — B



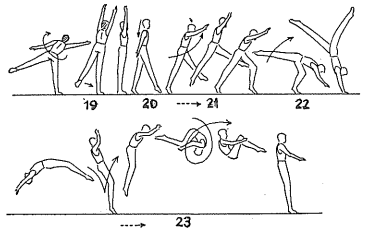
- VI. $\frac{1}{8}$ turn right and jump to stand (13/14), followed by accelerated Flic-Flac (15), followed by Salto backward with bent hips and then stretched to stand (16) and A+B



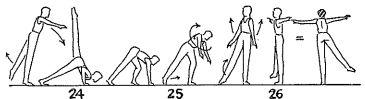
- VII. Jump in place and execute (17) standing scale on right leg sideways lowering arms forward and raising left arm to body and the right arm up-ward (18) — A



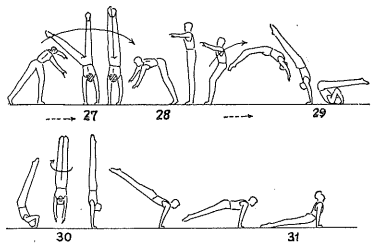
VIII. Raise trunk and lower left leg with $\frac{1}{4}$ turn right and raise left arm foreupward (19), right step forward lowering arms sideward (20) and hop right forward with leg swing left forward and lean forward (21) to handspring forward (22) followed by Salto forward tucked to stand (23) and C



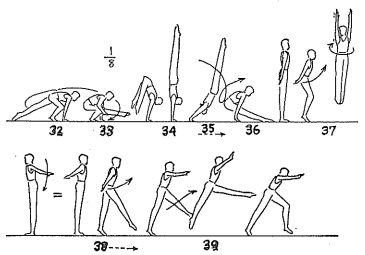
IX. Fall forward to bent support frontways with raising left leg backward (24), stretch arms and lower left leg to squat position, straighten left leg and $\frac{1}{2}$ turn right (25) straightening body to stand on left leg (26) raise right leg sideward and raise arms sideward and A



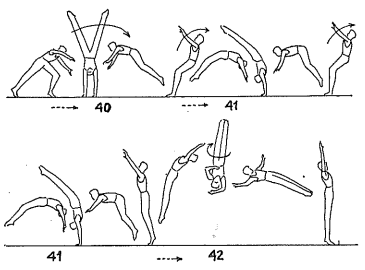
X. Cartwheel right sideward, close right leg (27) and $\frac{1}{4}$ turn left to jump backward (28) to neckstand (29) and kip with $\frac{1}{2}$ turn right through momentary handstand (30) to leaning support frontways with whipping of hips (31) C




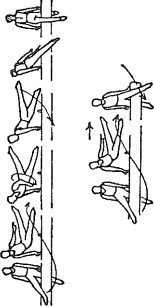


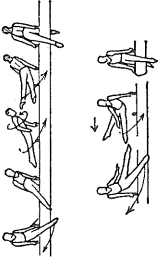
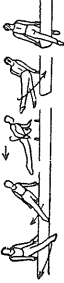
XI. Squat with right leg (32), circle left leg inward (33) and raise to handstand (34), fall forward (35) and roll forward with straight legs (36) to stand and jump in place, arms foreupward with $\frac{1}{2}$ turn right (37) lower arms backward to right step forward and hop on right foot fwd. with alt. leg swing, arms forward (38/39) and A+A

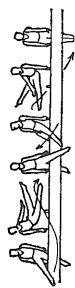
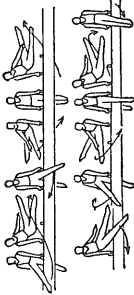
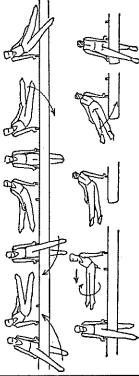


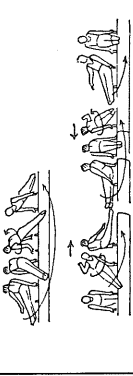


XII. Carthweel roundoff (40) followed by two accelerated Flic-Flacs (41), followed by Salto backwards stretched with $\frac{1}{2}$ turn to stand (42) A+C


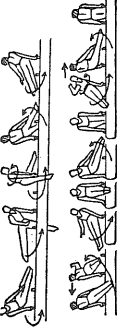
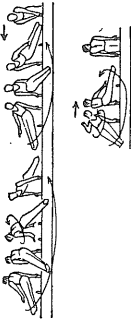

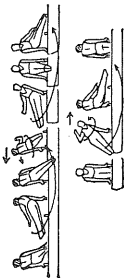
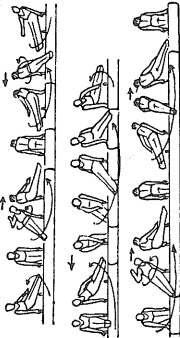




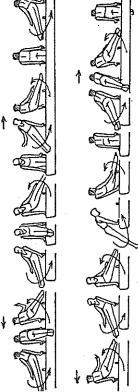

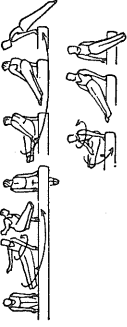
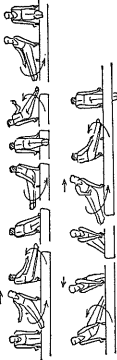

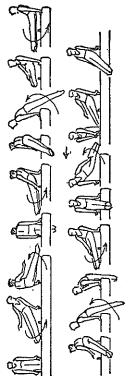

Side horse

Origin or name	A-parts	B-parts	C-parts
<p>I. Scissors outward and inward in connections</p>	<p>1. Scissors forward: A Double scissors forward: A+A</p> 	<p>2. Scissors forward with 1/2 turn or with Travel hop sideward</p> 	<p>3. Scissors forward with 1/2 turn and Travel hop sideward</p> 
	<p>4. Scissors backward: A Double scissors backward: A+A</p> 	<p>5. Scissors backward with 1/2 turn or Travel hop sideward</p> 	<p>6. Scissors backward with 1/2 turn and Travel hop sideward</p> 

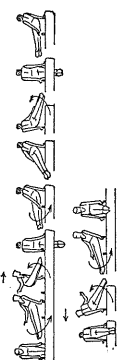
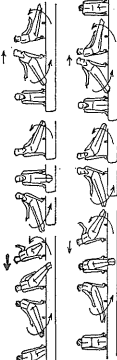
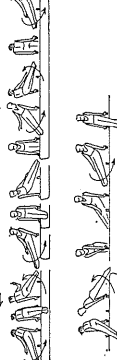

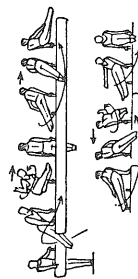
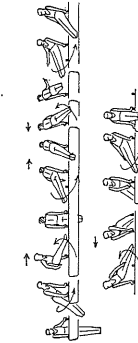
<p>II. Hop around from undercut or circles of both legs, simple Swiss or double Swiss</p>	<p>7. Scissors forward and leg undercut left inward to support frontways: A+A</p> 	<p>8. Scissors left forward and undercut left inward, undercut right inward to scissors right backward, undercut right inward to support rearways</p> 	<p>9. Scissors left forward and undercut left inward, undercut right inward to scissors right backward with 1/2 turn right and Travel hop right sideward</p> 
<p>1. From support frontways: undercut right outward with 1/2 turn left and hop around with change of support: simple Swiss</p>		<p>2. From double leg circles: 1/2 turn left with hop and change support to double leg circles: double Swiss</p> 	<p>3. From double leg circles: 1/2 turn left with hop and change of support, fol- lowed by Stöckli wo i. c.</p> 

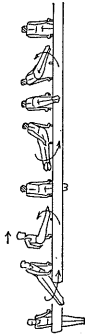
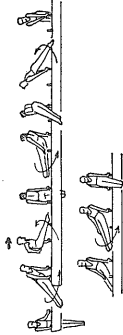
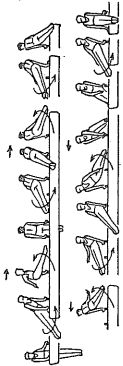
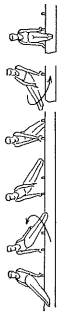
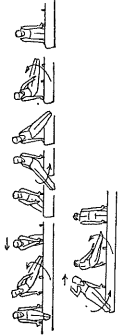
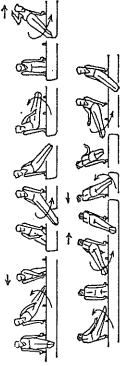
Side horse

Origin or name	A-parts	B-parts	C-parts
<p>II. Hop around from undercut or circles of both legs, simple Swiss or double Swiss (cont.)</p>	<p>4. From support frontways: undercut right outward with ½ turn left and hop with change of support and undercut left inward to support frontways: A + A</p> 	<p>5. From support frontways: undercut right outward with ½ turn left and hop with change of support, undercut right outward, followed by Stöckli wo. i. c.</p> 	<p>6. From double leg circles: ½ turn left with hop and change of support, circle right forward, followed by direct Tramlot wo. i. c.</p> 
<p>III. Double rear (Kreiskehre) in connections Stöckli in connections</p>	<p>1. Double rear from pommels to end of horse (group or neck)</p> 	<p>2. Stöckli</p> 	<p>3. Stöckli, followed by Tramlot wo. i. c., followed by Travels wo. i. c.</p> 

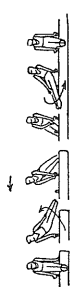

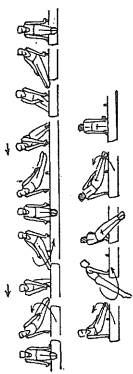
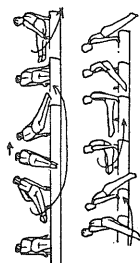
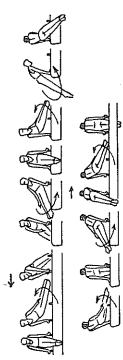
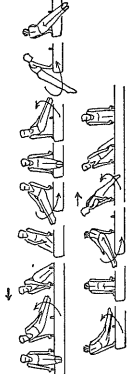
	<p>4. Double rear from end of horse to the pommels</p> 	<p>5. Stöckli, followed by double rear to end of horse (croup or neck)</p> 	<p>6. Stöckli, followed by double rear (Kreiskehre) on end of horse, followed by Schwabenflanke wo. i. c., followed by Travels wo. i. c.</p> 
	<p>7. Kreiskehre (double rear) on end of horse, followed by circling of both legs: A+A</p> 	<p>8. Kreiskehre on end of horse, followed by Schwabenflanke, wo. i. c.</p> 	<p>9. Stöckli, followed by direct Tramlot, wo. i. c.</p> 
	<p>10. Kreiskehre on end of horse followed by double leg circles in cross support frontways: A+A</p> 	<p>11. Kreiskehre on end of horse, followed by Schwabenflanke wo.i.c. and followed by Travel to the pommels</p> 	<p>12. Kreiskehre on end of horse, followed by Schwabenflanke wo.i.c., followed by Stöckli backward</p> 



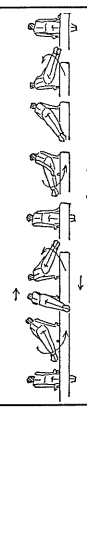
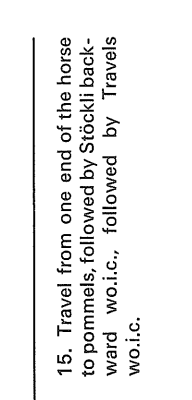
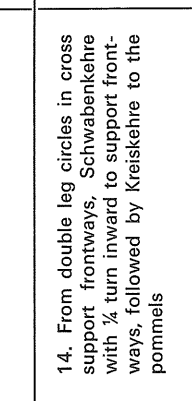
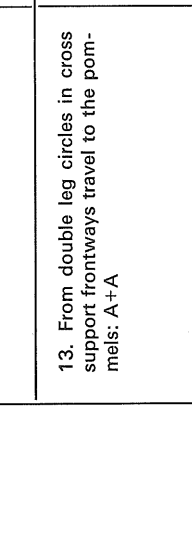
Side horse

Origin or name	A-parts	B-parts	C-parts
<p>III. Double rear (Kreiskehre) in connections Stöckli in connections (cont.)</p>	<p>13. Kreiskehre on end of horse to double leg circles, followed by Kreiskehre on the pommels: A+A</p> 	<p>14. Double Stöckli: B+B</p> 	<p>15. Stöckli followed by Czechkehre wo.i.c.</p> 
<p>16. Kreiskehre as start of an exercise to support rearways</p> 	<p>17. Kreiskehre as start of an exercise, followed by Tramlot wo.i.c.</p> 	<p>18. Kreiskehre as start of an exercise, followed by direct Tramlot wo.i.c., followed by Travels wo.i.c.</p> 	



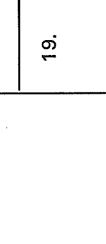
<p>IV. Travels and Tramlots in connections</p>	<p>19. Kreiskehre as start of an exercise to double leg circles: A+A</p> 	<p>20. Kreiskehre as start of an exercise, followed by Czechkehre wo.i.c.</p> 	<p>21. Kreiskehre as start of an exercise, followed by Tramlot wo.i.c., followed by Travels wo.i.c.</p> 
	<p>1. Double leg Travel circles on end of horse (neck or croup)</p> 	<p>2. Tramlot</p> 	<p>3. Tramlot, followed by direct Tramlot wo.i.c.</p> 



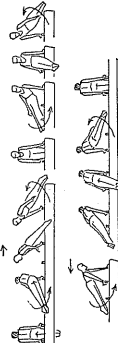
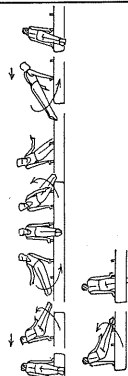
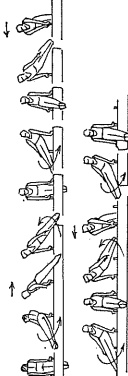
Side horse

Origin or name	A-parts	B-parts	C-parts
<p>IV. Travels and Tramlots in connections (cont.)</p>	<p>4. Double leg Travel circles from one end of horse to the pommels: A+A</p> 	<p>5. Travels from end of horse to pommels wo.i.c., followed by Travel to other end of horse wo.i.c.: A+B</p> 	<p>6. Travels from one end of horse to pommels wo.i.c., followed by Travel to the other end of horse wo.i.c., followed by Schwabenflanke wo.i.c.</p> 
<p>7. Travel to one end of horse to double leg circles in cross support frontways: A+A</p> 	<p>8. Travel to one end of horse, followed by Schwabenflanke wo.i.c., followed by Travel to pommels wo.i.c.</p> 	<p>9. Travel to one end of horse, followed by Schwabenflanke wo.i.c., followed by Stöckli backward wo.i.c.</p> 	

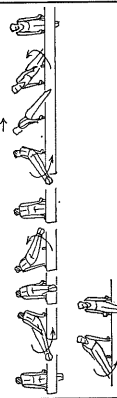
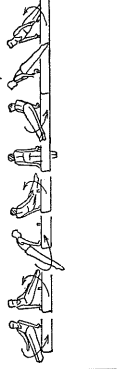
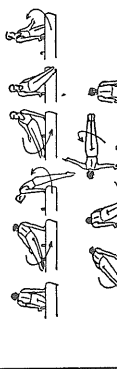
<p>10. Travel to one end of horse to double leg circles in side support and Kreiskehre on the pommels: A+A</p> 	<p>11. Double Tramlot: B+B</p> 	<p>12. Double Tramlot wo.i.c., followed by Travels wo.i.c.</p> 
<p>13. From double leg circles in cross support frontways travel to the pommels: A+A</p> 	<p>14. From double leg circles in cross support frontways, Schwabenkehre with 1/4 turn inward to support frontways, followed by Kreiskehre to the pommels</p> 	<p>15. Travel from one end of the horse to pommels, followed by Stöckli backward wo.i.c., followed by Travels wo.i.c.</p> 


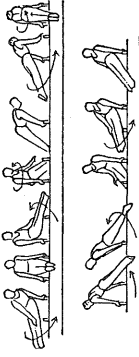
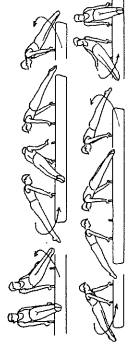
Side horse

Origin or name	A-parts	B-parts	C-parts
<p>IV. Travels and Tramlots in connections (cont.)</p>	<p>16.</p>	<p>17. Direct Tramlot</p> 	<p>18. Direct Tramlot, followed by Czechkehre wo.i.c.</p> 
	<p>19.</p>	<p>20.</p>	<p>21. Direct Tramlot, followed by Stöckli backward wo.i.c. to flank vault-dismount</p> 

<p>V. Stöckli backward in connections</p>	<p>1. From circling of both legs on the pommels, flank left rearways with ½ turn around the right arm to side-stand frontways</p> 	<p>2. Stöckli backward to support rearways on one end of horse</p> 	<p>3. Stöckli backward, followed by Stöckli backward wo.i.c. to support rearways on the pommels</p> 
<p>4.</p>	<p>5. Stöckli backward from Kreiskehre on the pommels to support rearways on the other end of the horse wo.i.c.</p> 	<p>6. Stöckli backward, followed by Travel on the pommels wo.i.c., followed by Travel wo.i.c. to the other end of horse</p> 	

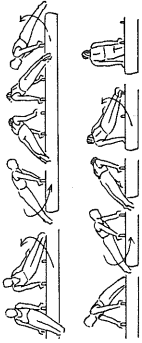

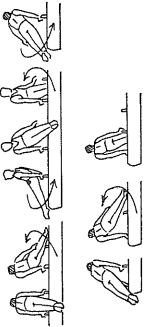
Side horse

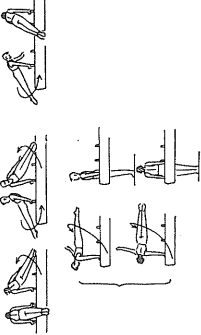
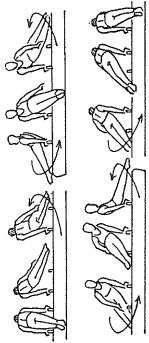
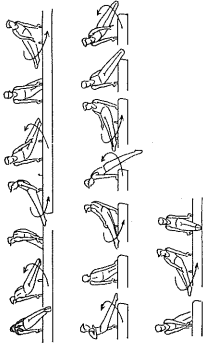
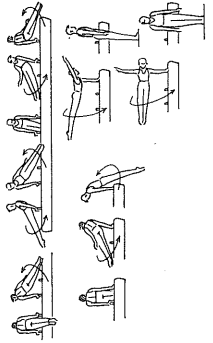
Origin or name	A-parts	B-parts	C-parts
<p>V. Stöckli backward in connections (cont.)</p>	<p>7.</p>	<p>8. Stöckli backward from double leg circles on one end of horse to support rearways on the pommels</p> 	<p>9. Stöckli backward from Schwabenflanke off end of horse wo.i.c.</p> 
	<p>10.</p>	<p>11.</p>	<p>12. From side support rearways on end of horse, Schwabenflanke, followed by Stöckli backward to support on the pommels and wende or flank vault dismount wo.i.c.: C</p> 

<p>VI. Russian swings in connections</p>	<p>1.</p>	<p>2. Russian wende from support front-ways to support frontways on the opposite side</p> 	<p>3. Russian wende swing</p> 
<p>4.</p>	<p>5.</p>	<p>6. Double Russian wende swing: C+C</p> 	<p>6. Double Russian wende swing: C+C</p>


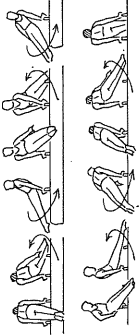
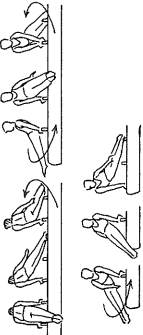
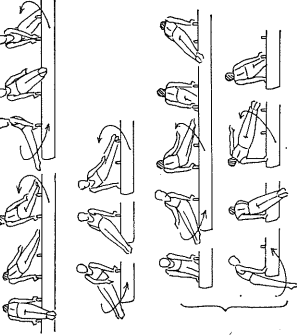
Side horse

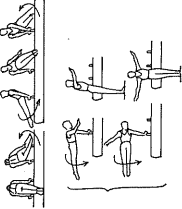
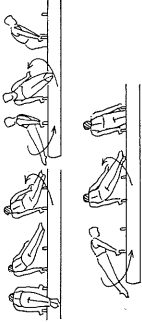
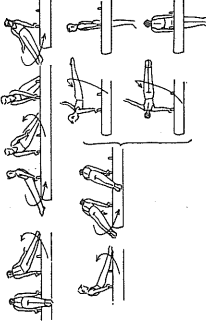
92

Origin or name	A-parts	B-parts	C-parts
VI. Russian swings in connections (cont.)	7.	8.	9. Russian wende swing, followed by Stöckli rearways wo.i.c.: C+B 
VII. Direct Stöckli A and B		1. Direct Stöckli A 	2. Direct Stöckli A without touching with other hand followed by Stöckli backward 


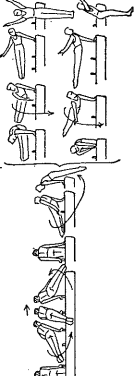
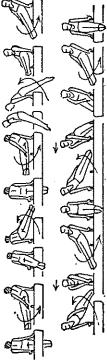

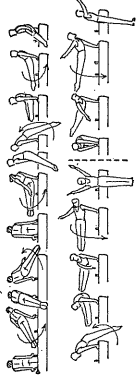
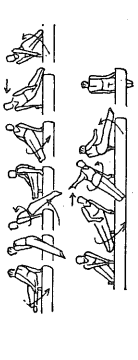
<p>4. Direct Stöckli A, followed by Stöckli backward to flank or wende dismount forward wo.i.c.</p> 	<p>3. Direct Stöckli A, followed by direct Stöckli A wo.i.c.: B+B</p> 	
<p>6. Direct Stöckli A, followed by Kreis-kehre wo.i.c., followed by Schwaben-flanke and travel to saddle wo.i.c.</p> 	<p>5. Direct Stöckli A, followed by Kreiskehre on end of horse, followed by Schwabenflanke or wende to dismount forward wo.i.c.: B+B</p> 	



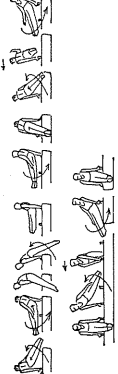
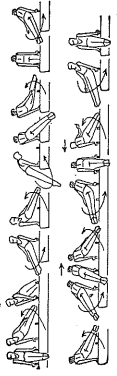
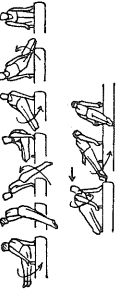
Side horse

Origin or name	A-parts	B-parts	C-parts
<p>VII. Direct Stöckli A and B (cont.)</p>		<p>7. Direct Stöckli B</p> 	<p>8. Direct Stöckli B, followed by direct Stöckli B wo.i.c.</p> 
		<p>9. Direct Stöckli B, followed by Travel wo.i.c.</p> 	<p>10. Direct Stöckli B, followed by travel circles wo.i.c. and Kreiskehr wo.i.c. and Schwabenflanke wo.i.c.</p> 



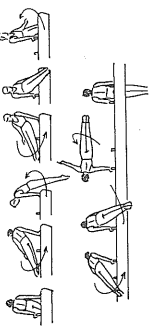


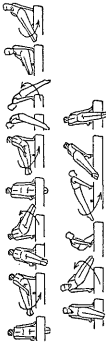
		<p>11. Direct Stöckli B, followed by wende or flank dismount forward wo.i.c.</p> 	<p>12. Direct Stöckli B, followed by Czechkehre wo.i.c.</p> 
	<p>13.</p>		<p>14. Direct Stöckli B, followed by direct Stöckli B to flank or wende dismount forward wo.i.c.</p> 


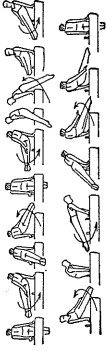
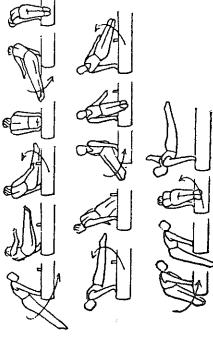
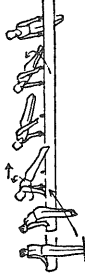
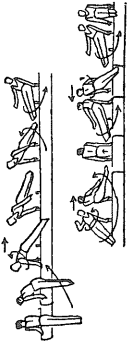
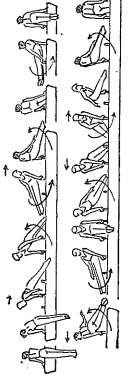
Side horse

Origin or name	A-parts	B-parts	C-parts
VIII. Schwaben- swings in connections	<p>1. Schwabenkehre from double leg circles in cross support frontways: A+A</p> 	<p>2. Schwabenflanke or -wende (front-vault) from Travel from the pommels</p> 	<p>3. From double leg circles in side support on end of horse: Schwabenflanke, followed by Travel wo.i.c., followed by Travel to other end of horse wo.i.c.</p> 
	<p>4. Schwabenkehre from double leg circles in side support on end of horse: A+A</p> 	<p>5. Schwabenflanke or -wende from Travel and double leg circles in cross support frontways to dismount</p> 	<p>6. Schwabenflanke from double leg circles in side support on end of horse, followed by direct Tramlot wo.i.c.</p> 

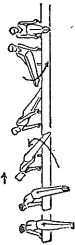
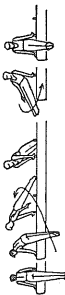

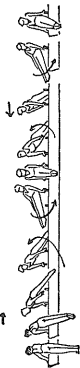
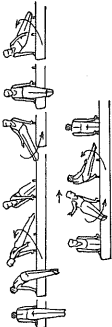
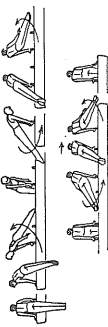
<p>7. Schwabenflanke from double leg circles in cross support frontways: A+A</p> 	<p>8. Schwabenwende to dismount from double leg circles in cross support frontways</p> 	<p>9. Schwabenkehre with 1/4 turn inward from double leg circles in side support on end of horse, followed by Kreiskehre to the pommels wo.i.c., followed by Travel wo.i.c.</p> 	<p>10.</p>
<p>11. Schwabenflanke from Travel and double leg circles in side support on end of horse, followed by Tramlot wo.i.c.: B+B</p> 	<p>12. Schwabenflanke from double leg circles in side support on end of horse, followed by Stöckli backward wo.i.c.</p> 		

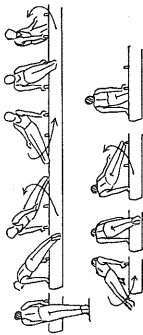
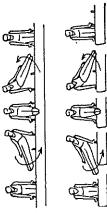
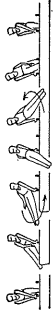
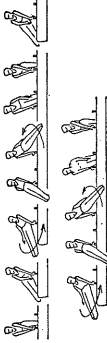
Side horse

Origin or name	A-parts	B-parts	C-parts
<p>VIII. Schwaben- swings in connections (cont.)</p>	<p>13.</p> 	<p>14.</p> 	<p>15. From side support rearways on one end of the horse, Schwabenflanke, followed by Stöckli backward to support on pommels and flank or wende dismount forward wo.i.c.</p> 
<p>16. Schwabenkehre with 1/4 turn inward, from double leg circles in cross support frontways to dismount: A+A</p> 	<p>17. From side support rearways on the left end of horse, Flankenswing left backward with 1/4 right turn and double leg circles in cross support</p> 	<p>18. Schwabenflanke from double leg circle in sidesupport on one end of horse, followed by Czechwende to support frontways on the same end of the horse wo.i.c.</p> 	


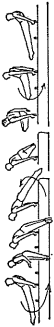
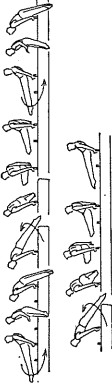

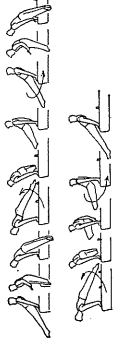
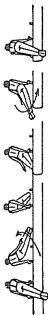
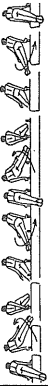
	<p>19. Schwabenflanke from double leg circles in side support on end of horse: A+A</p> 	<p>20. Schwabenflanke from circles in side support on end of horse wo.i.c., followed by Schwabenflanke to support rearways on same end of horse: B+B</p> 	<p>21. Schwabenflanke from circles in side support on one end of horse wo.i.c., followed by Schwabenflanke with support on same end of horse wo.i.c., followed by Schwabenwende to dismount (Chaquinian)</p> 
<p>IX. Drehflanke in connections</p>	<p>1. Drehflanke to support frontways on the pommels</p> 	<p>2. Drehflanke, followed by Stöckli wo.i.c.</p> 	<p>3. Drehflanke to support frontways, followed by Stöckli wo.i.c., followed by direct Tramlot wo.i.c.</p> 



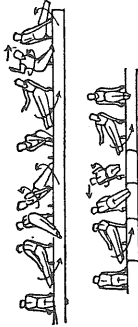
Side horse

Origin or name	A-parts	B-parts	C-parts
<p>IX. Drehflanke in connections (cont.)</p>	<p>4. Drehflanke, followed by flank forward to support rearways</p> 	<p>5. Drehflanke right with right grip on left pommel, followed by Travel to end of horse</p> 	<p>6. Drehflanke right with right grip on left pommel to direct Tramlot wo.i.c.</p> 
<p>7. Drehflanke to support rearways and Travel wo.i.c.: A+A</p> 	<p>8. Drehflanke right with right grip on left pommel, followed by Tramlot wo.i.c.: B+A</p> 	<p>9. Drehflanke right with right grip on left pommel, undergrip to Czechkehre, followed by Travel wo.i.c.</p> 	


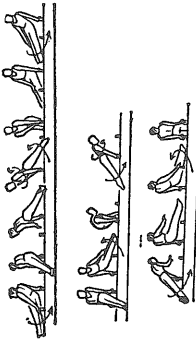
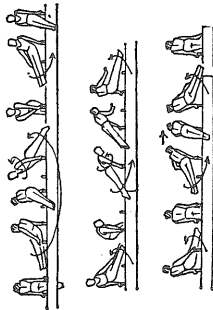
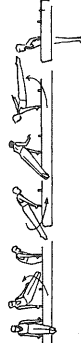
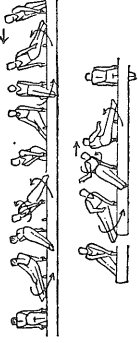
	<p>10.</p>	<p>11.</p>	<p>12. Drehflanke to support rearways on the pommels, followed by Stöckli backward wo.i.c.: C</p> 
<p>X. Double leg circles in different support positions</p>	<p>1. Double leg circles on the pommels or on end of horse with support of one hand on one pommel and other hand on end of horse</p> 	<p>2. Double leg circles in side support on one pommel, at least once</p> 	<p>3. Double leg circles in side support on one pommel, at least twice</p> 

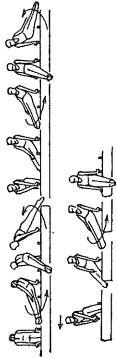
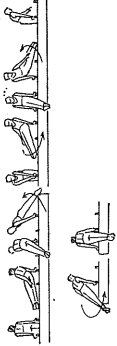
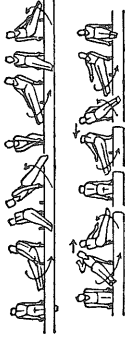
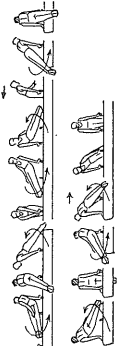
Side horse

Origin or name	A-parts	B-parts	C-parts
<p>X. Double leg circles in different support positions (cont.)</p>	<p>4. Double leg circles in cross support frontways on end of horse</p> 	<p>5. Double leg circles in cross support on one pommel, at least once</p> 	<p>6. Double leg circles in cross support on one pommel, at least twice</p> 
<p>7.</p>	<p>8. Double leg circles in cross support rearways on end of horse, at least once</p> 	<p>9. Double leg circles in cross support rearways on one end of horse, at least twice</p> 	
<p>10.</p>	<p>11. Travel circles, both legs in side support rearways, at least once</p> 	<p>12. Travel circles, both legs in side support rearways, at least twice</p> 	

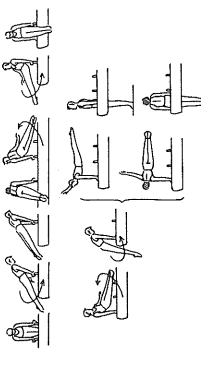
	13.	14.	15. Double leg circles in cross support, travel across the entire horse with support on the 3 parts of the horse and pommels (Magyar)
XI. Czechswings in connections	1. Czechkehre straddled 	2. Czechkehre 	3. Czechkehre, followed by Stöckli from support rearways wo.i.c. 

Side horse

Origin or name	A-parts	B-parts	C-parts
<p>XI. Czechswings in connections (cont.)</p>	<p>4. Czechwende from support rear-ways to support frontways</p> 	<p>5. Double Czechkehre: B + B</p> 	<p>6. Double Czechkehre, followed by a Travel wo.i.c.</p> 
<p>7.</p>	<p>8. Czechkreiswende and dismount to stand crossways (front vault dismount)</p> 	<p>9. Czechkehre, followed by direct Tramlot wo.i.c.</p> 	

10.		<p>11. Czechkehre, followed by Travel wo.i.c.: B+A</p> 	<p>12. Czechkehre, followed by Stöckli backward wo.i.c.</p> 
13.		<p>14. Czechkehre, followed by flank backward and Stöckli wo.i.c.: B+B</p> 	<p>15. Czechkehre, followed by Stöckli backward, wo.i.c., followed by Stöckli backward wo.i.c.: C+B</p> 

Side horse

Origin or name	A-parts	B-parts	C-parts
XI. Czechswings in connections (cont.)	16.	17.	18. From support frontways on the pommels, Czechswende, followed by Kreiskehre wo.i.c. to one end of horse, followed by Schwabenflanke or -wende wo.i.c. to dismount forward; C <div style="text-align: center;">  </div>

Explanation and illustrations for the exercise on page 107

In I we have to classify a combination, without Travel circles, but with two direct changes in the higher region of C-parts, which follow double leg Travel circle without intermediate circles, which, in consideration of the foregoing difficulty is to be judged as a B-part.

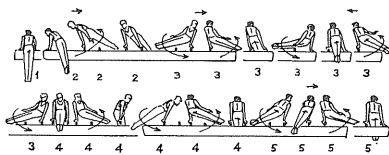
From II to VIII the exercise is constructed with the necessary scissors and combinations which result in six A-parts.

In VIII three changes follow again without intermediate circles, which with Czechswende followed by Wende swing to dismount, require exceptional dexterity and risk. Considering the fact that the finish of the exercise is presented with exceptional risk, it is entitled to two C-parts. Actually, this exercise would not meet the requirements of difficulty with *three C-parts, one B-part and six A-parts*, because of the missing B-parts. Splitting up of one or even two executed C-parts will yield more than a sufficient number of required value parts.

Example of a side horse exercise of full value with breakdown of A-, B- and C-parts

Sidestand frontways right hand on left pommel, Elgrip, left hand on left end of horse (1)

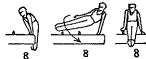
- I. Flank turn r. to support frontways (2) and wo. i.c. Stöckli (3) and wo. i.c., Czechkehre (4) and wo. i.c., Travel circles b. l. to left to support rearways on end of horse (5) C+B



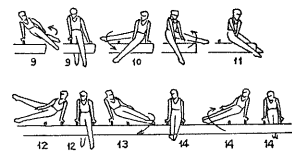
- II. Flank l. rwd. and 1/4 turn l. (6) to circle right with both legs to cross support frontways on r. end of horse (7) A



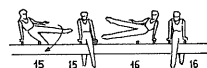
- III. 1/4 turn l. and flank r. to support rearways on r. end of horse (8) and A



- IV. Undercut right inward (9) and r. leg swing to momentary side feint support over r. pommel (10) undercut l. outward with change of support l. on r.; pommel (11) to A



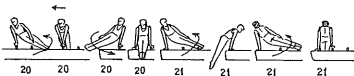
- V. Travel scissors r. backward (12), undercut r. inward (13) and flank r. backw. to support frontways on pommels (14) A



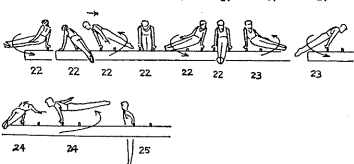
- VI. Undercut l. outward (15) to scissors r. fwd. (16) A



- VII. Scissors l. fwd. (17), undercut r. outward (18), to circle l. with both legs to support rws. on the pommels (19) and A



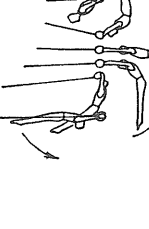
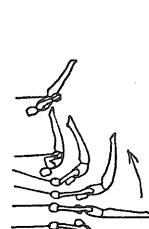
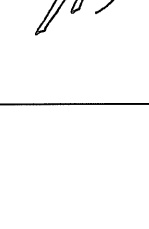
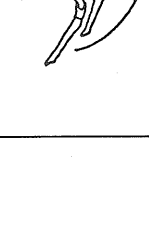

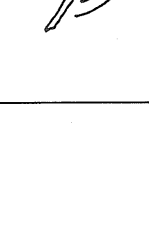
- VIII. Travel circles l. with both legs and wo. i.c. (20), Schwabenflanke (21) and wo. i.c. Stöckli rwd. to support rearways on pommels (22) and wo. i.c. Czechkehre (23) and wo. i.c. Wendeswing (24) to dismount to cross stand left (25) C+C

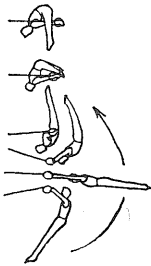
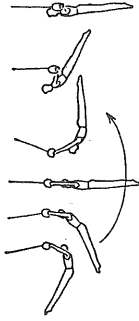
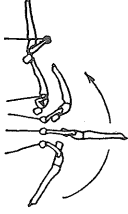
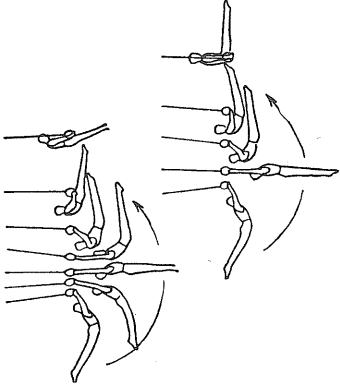
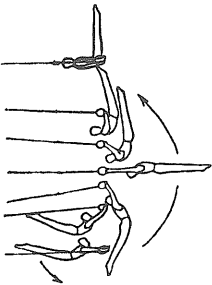
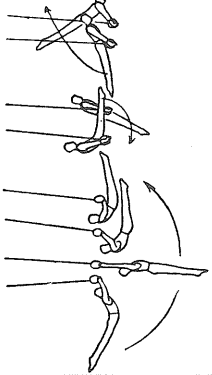


Restriction in recognition of technically incorrectly executed value parts

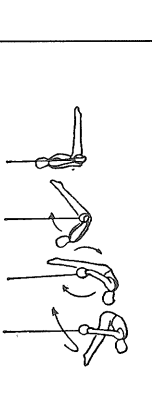
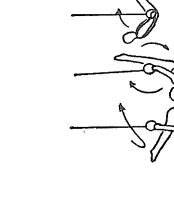
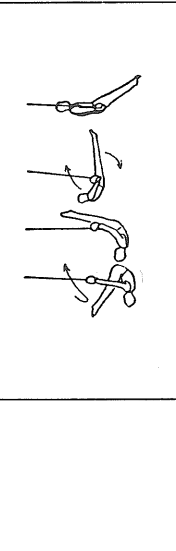

The restriction in recognition of designated B- and C-parts or combinations, because of a lack of technical execution, does not, as a rule, apply to the side horse. Here a B- or C-part loses its value only when a *marked halt or sit* occurs, which would certainly ruin the original value. The restriction is also applied when certain phases of transition are executed with strength *instead of a suitable swing*.

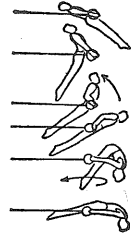
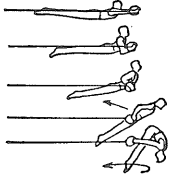
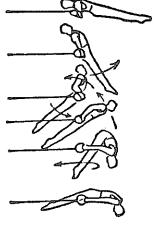
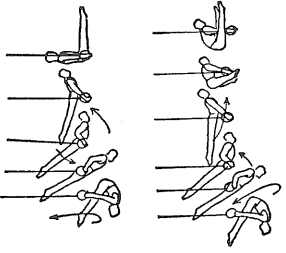
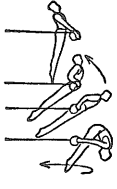
Rings

Origin or name	A-parts	B-parts	C-parts
<p>I. Stemme backward in connections</p>	<p>1. Stemme backward to support</p> 	<p>2. Handstand: fall over forward to rearward swing in hang and stemme to support</p> 	<p>3. Stemme backward to handstand, 2 sec.</p> 
	<p>4. Stemme backward to "L" support, 2 sec.: A+A</p> 	<p>5. Handstand: fall over forward to rearward swing in hang and stemme to "L" support, 2 sec.</p> 	<p>6. Handstand: fall over forward to rearward swing in hang and stemme backward to handstand (Giant swing forward), 2 sec.</p> 

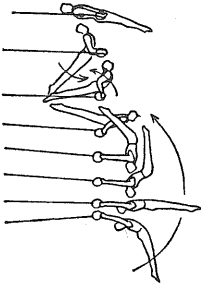
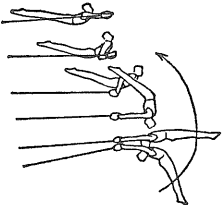
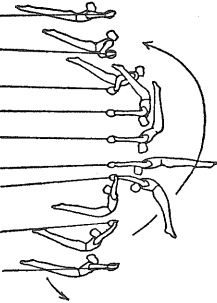
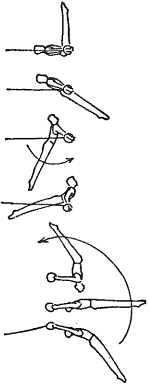
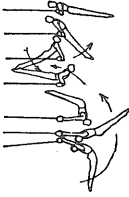
	<p>7. Stemme backward to straddle "L" support, 2 sec.: A+A</p> 	<p>8. Stemme backward to cross, 2 sec., arms stretched and horizontal</p> 	<p>9. Stemme backward to free support scale, horizontal and straight arms, 2 sec.</p> 
<p>II. Stemme forward</p>	<p>1. Stemme forward to support or "L" support, 2 sec.: A+A</p> 	<p>2. Handstand, forward swing in hang and stemme to "L" support, 2 sec.</p> 	<p>3. Stemme forward to rearward swing to handstand, effective swing and hold, 2 sec.</p> 

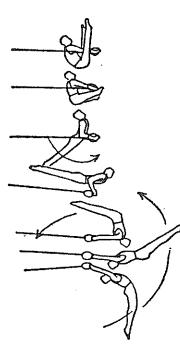
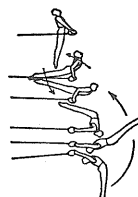
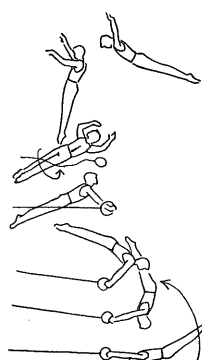
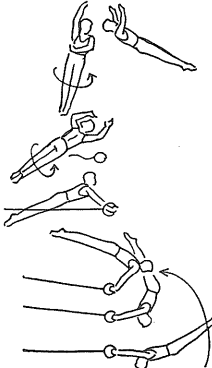
Rings

Origin or name	A-parts	B-parts	C-parts
<p>III. Kips</p>	<p>1. Kip to support</p> 	<p>2. Kip to "L" support, 2 sec.</p> 	<p>3. Kip to rearward swing to handstand, effective swing and hold 2 sec.</p> 
	<p>4.</p>	<p>5.</p>	<p>6. Kip to cross: arms straight and horizontal, 2 sec.</p> 

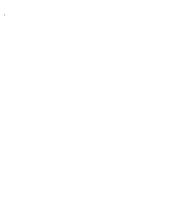
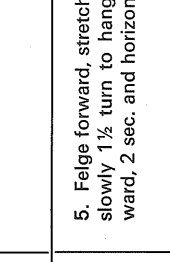
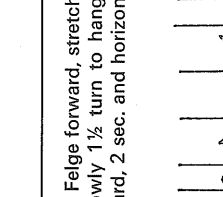
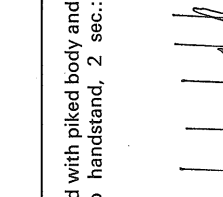
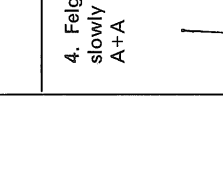
<p>IV. Back-Kips</p>	<p>1. Back-Kip to support</p> 	<p>2. Back-Kip to handstand, 2 sec.</p> 	<p>3. Back-Kip to cross: arms horizontal and stretched, 2 sec.</p> 
<p>4. Back-Kip to "L" support or straddled "L" support, 2 sec.: A+A</p> 	<p>5.</p>	<p>6. Back-Kip to free support scale: horizontal and straight arms, 2 sec.</p> 	

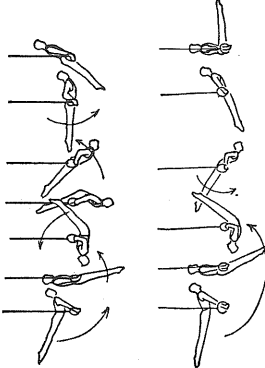
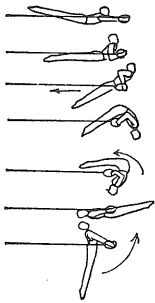
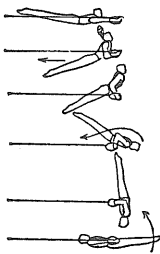
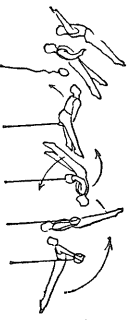
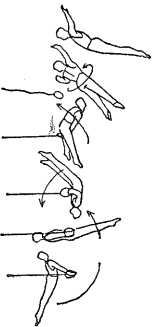
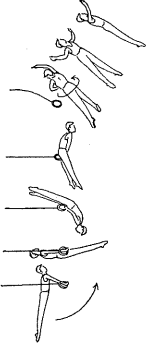
Rings

Origin or name	A-parts	B-parts	C-parts
<p>V. Felge upward swing (circling) backward</p>	<p>1. Felge upward swing to support</p> 	<p>2. Felge upward swing to handstand, 2 sec.</p> 	<p>3. Handstand, forward swing in hang and felge upwardswing to handstand, effective swing (Giant swing backward), 2 sec.</p> 
	<p>4. Felge upward to "L" support, 2 sec.: A+A</p> 	<p>5.</p>	<p>6. Felge upward swing to cross: arms horizontal and straight, 2 sec.</p> 

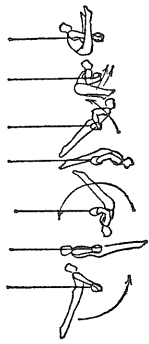
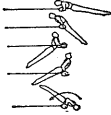
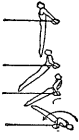
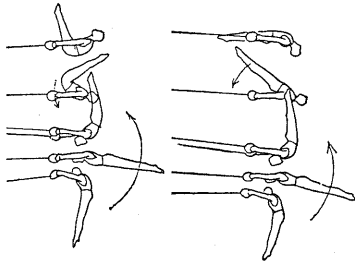
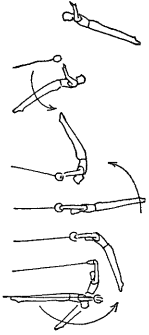
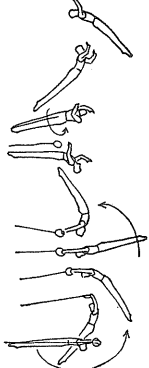
<p>7. Felge upward swing to straddled "L" support, 2 sec.: A+A</p> 	<p>8.</p>	<p>9. Felge upward swing to free support scale: horizontal and stretched arms, 2 sec.: A+C</p> 
<p>10.</p>	<p>11. Felge upward swing to support and 1/2 turn to dismount</p> 	<p>12. Felge upward swing to support and 1/1 turn to dismount</p> 

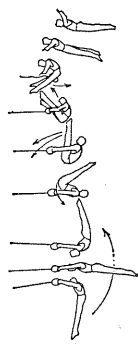
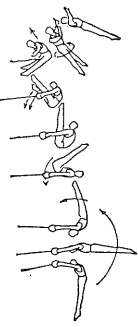
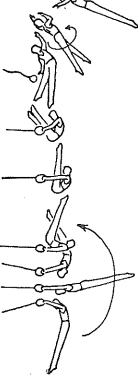

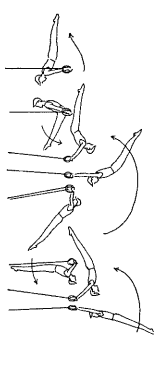
Rings

Origin or name	A-parts	B-parts	C-parts
<p>VI. Felge forward</p>	<p>1. Felge forward to support</p> 	<p>2.</p>	<p>3. Felge forward with straight body and slowly press to handstand, 2 sec.</p> 
<p>4. Felge forward with piked body and slowly press to handstand, 2 sec.: A+A</p>		<p>5. Felge forward, stretched body and slowly 1½ turn to hang-scale backward, 2 sec. and horizontal</p> 	<p>6. Felge forward, stretched body and slowly to cross with horizontal and straight arms, 2 sec.</p> 

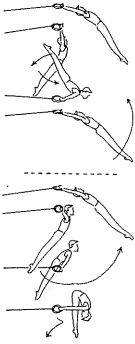
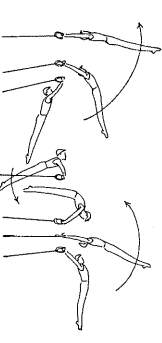
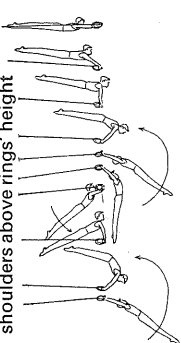
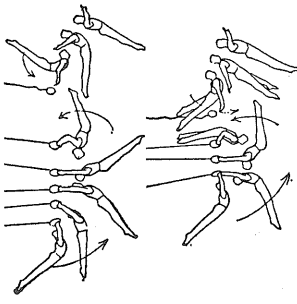
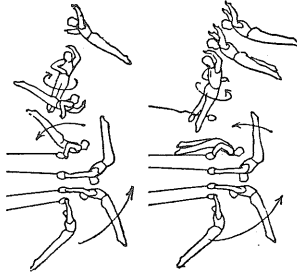
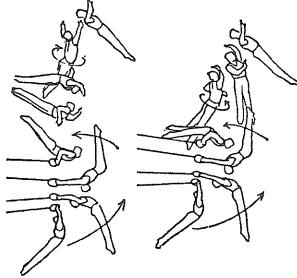
<p>VII. Felge backward (backward roll)</p>	<p>1. Felge backward to support or "L" support, 2 sec.: A+A</p> 	<p>2. Felge backward to handstand, 2 sec.</p> 	<p>3. Felge backward and slowly press to handstand, 2 sec.</p> 
	<p>4. Felge backward with straddle and dismount</p> 	<p>5. Felge backward with straddle and 1/2 turn to dismount</p> 	<p>6. Felge backward with straddle and 1/1 turn to dismount</p> 

Rings

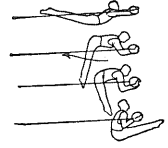
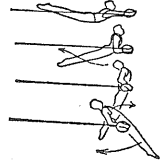
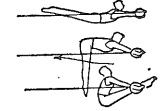
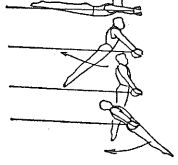
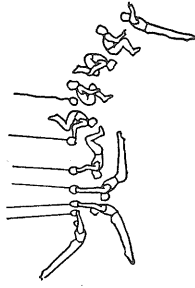
Origin or name	A-parts	B-parts	C-parts
<p>VII. Felge backward (backward roll) (cont.)</p>	<p>7. Felge backward to straddled "L" support, 2 sec.: A+A</p> 	<p>8. Felge backward to cross with horizontal and straight arms, 2 sec.: A+B</p> 	<p>9. Felge backward to free support scale, horizontal and straight arms, 2 sec.: A+C</p> 
<p>VIII. Inlocate forward</p>	<p>1. Inlocate forward with bent or straight body</p> 	<p>2. Handstand: fall forward to rearward swing and inlocate forward, straight to dismount</p> 	<p>3. Handstand: fall forward to rearward swing in hang and inlocate forward, stretched body, with 1/2 turn to dismount</p> 

<p>4. Inlocate forward to inverted hang and straddle to dismount (see also XVII 16)</p> 	<p>5. Inlocate forward to inverted hang and straddle with 1/4 turn to dismount (see also XVII 17)</p> 	<p>6. Inlocate forward to inverted hang and straddle with 1/2 turn to dismount (see also XVII 18)</p> 
<p>7.</p> 	<p>8.</p>	<p>9. Inlocate forward, stretched, backward swing, inlocate fwd. with piked body and feige upward swing fwd. to support (Honma)</p> 

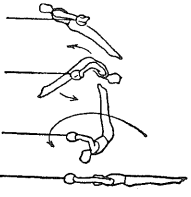
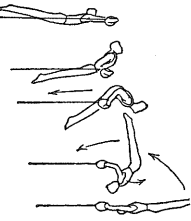
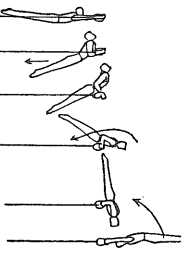
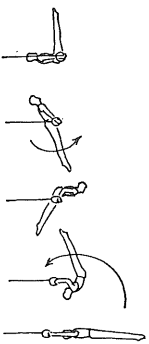
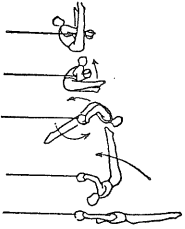
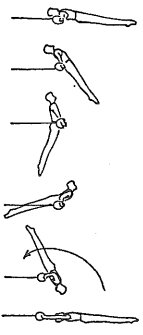
Rings

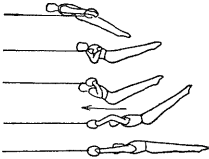
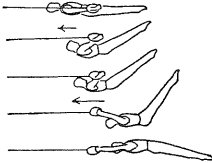
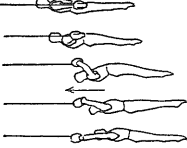
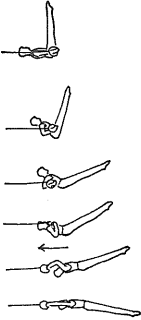
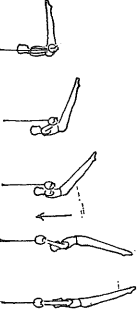
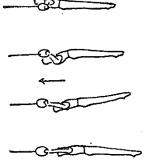
Origin or name	A-parts	B-parts	C-parts
<p>IX. Dislocate backward</p>	<p>1. Dislocate backward from inverted hang or from forward swing, stretched body to forward swing in hang</p> 	<p>2. Dislocate backward stretched body, followed by dislocate backward, stretched body to swing forward in hang, shoulders above rings' height</p> 	<p>3. Dislocate backward, body stretched to forward swing in hang and follow-upward swing to handstand, 2 sec., shoulders above rings' height</p> 
<p>4. Dismount backward with straight body closed or straddled legs to stand (see also XVII 1)</p> 	<p>5. Dismount backward, straight body, with closed or straddled legs and 1/2 turn to stand (see also XVII 2)</p> 	<p>6. Dismount backward, straight body, with closed or straddled legs and 1/1 turn to stand (see also XVII 3)</p> 	

	7.	8.	9. Double Salto backward
X. Press handstand	1. Press handstand with bent arms and bent body, 2 sec.	2. Press handstand with straight body and bent arms, or vice versa, 2 sec.	3. Press handstand with straight body and straight arms, 2 sec.

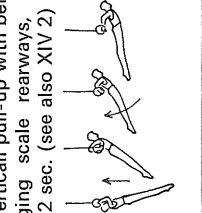
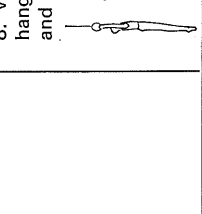

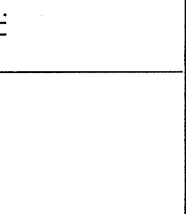

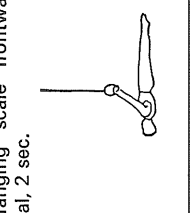
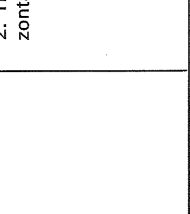



Rings

Origin or name	A-parts	B-parts	C-parts
<p>XI. Felge with strength backward (slow roll backward)</p>	<p>1. Felge backward slowly to support</p> 	<p>2. Felge backward slowly, bent body, to handstand, 2 sec.</p> 	<p>3. Felge backward slowly, straight body to handstand, 2 sec.</p> 
	<p>4. Felge backward slowly to "L" support, 2 sec.: A+A</p> 	<p>5. Felge backward slowly to straddled "L" support, 2 sec.</p> 	<p>6. Felge backward slowly straight body to cross: arms horizontal and stretched, 2 sec.</p> 

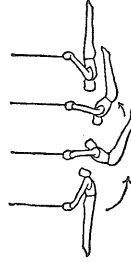
<p>XII. Vertical pull-up</p>	<p>1. Vertical pull-up with bent arms to support</p> 	<p>2. Vertical fast pull-up, arms side-ward and straight, to support</p> 	<p>3. Vertical pull-up (press) with straight arms sideward to support</p> 
<p>4. Vertical pull-up with bent arms to "L" support: A+A</p> 	<p>5. Vertical fast pull-up, arms side-ward and straight, to "L" support, 2 sec.</p> 	<p>6. Vertical pull-up (press) to cross, arms horizontal and straight, 2 sec.</p> 	

Rings

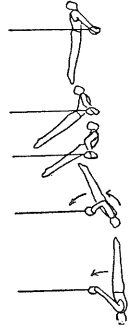
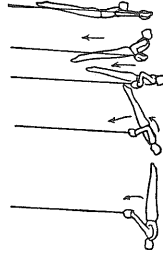
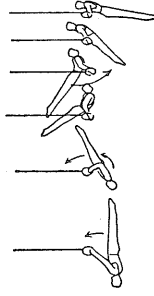
Origin or name	A-parts	B-parts	C-parts
<p>XII. Vertical pull-up (cont.)</p>	<p>7.</p> 	<p>8. Vertical pull-up with bent arms to hanging scale rearways, horizontal and 2 sec. (see also XIV 2)</p> 	<p>9. Vertical pull-up straight arms side-ward, to hanging scale rearways horizontal and 2 sec. (see also XIV 3)</p> 
<p>10.</p>	<p>11.</p>	<p>12. From cross or cross in "L" position: vertical pull-up with straight arms to "L" support, 2 sec.</p> 	<p>3. Slowly raise straight body with straight arms, forward to hanging scale frontways, horizontal and 2 sec.</p> 
<p>XIII. Horizontal hanging scale frontways</p>	<p>1.</p> 	<p>2. Hanging scale frontways, horizontal, 2 sec.</p> 	<p>3. Slowly raise straight body with straight arms, forward to hanging scale frontways, horizontal and 2 sec.</p> 

4.

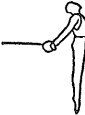
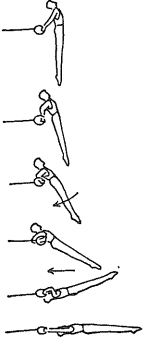
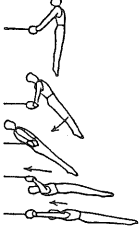
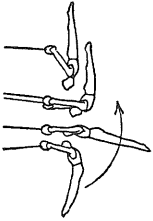
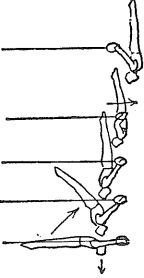
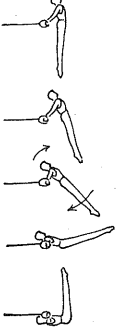
5. Hanging scale rearways and forward swing in hang with dislocation to hanging scale frontways, horizontal and 2 sec.: A+B

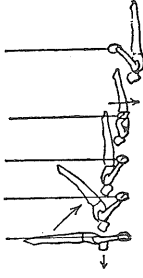
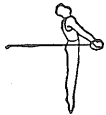
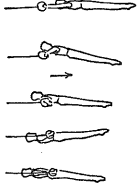
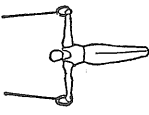



6. Hanging scale frontways, horizontal and 2 sec. and slowly turn backward to handstand or to cross, arms horizontal and straight, 2 sec., or to free support scale horizontal with straight arms and 2 sec.: B+C


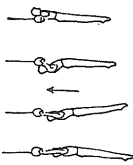
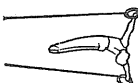


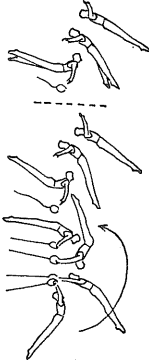
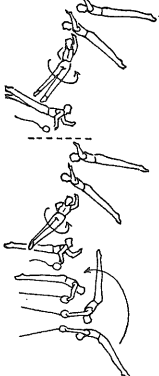
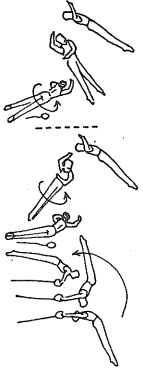
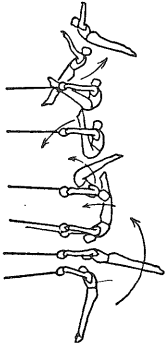
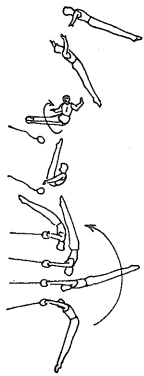
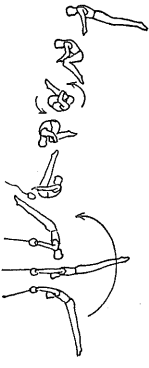
Rings

Origin or name	A-parts	B-parts	C-parts
<p>XIV. Horizontal hanging scale rearways</p>	<p>1. Hanging scale rearways, 2 sec.</p> 	<p>2. Hang: vertical pull-up with bent arms to hanging scale rearways, horizontal and 2 sec. (see also XII 8)</p> 	<p>3. Hang: vertical pull-up with straight arms to hanging scale rearways, horizontal and 2 sec. (see also XII 9)</p> 
<p>4. Rearward swing in hang to scale rearways, horizontal and 2 sec.</p> 	<p>5. Handstand: lower through free support scale to hanging scale rearward, horizontal and 2 sec. (see also XV 2)</p> 	<p>6. From cross with legs raised forward: slowly turn forward to hanging scale rearways, horizontal and 2 sec.</p> <p><i>L-CROSS</i></p> 	



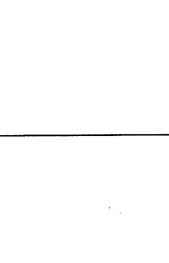
<p>XV. Free horizontal support scale</p>	<p>1.</p>	<p>2. Handstand: lower through free support scale to hanging scale rear-ways horizontal and 2 sec. (see also XIV 2)</p> 	<p>3. Free support scale: horizontal and straight arms and 2 sec.</p> 
<p>XVI. Cross and inverted cross</p>	<p>1. From support: slowly lower with arms sideward to hang</p> 	<p>2. Cross: arms horizontal and straight, 2 sec. hold</p> 	<p>3. Cross with legs raised horizontally forward, arms and legs straight, 2 sec. hold</p> 

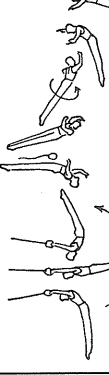

Rings

Origin or name	A-parts	B-parts	C-parts
<p>XVI. Cross and inverted cross (cont.)</p>	<p>4.</p>	<p>5. Cross with $\frac{1}{4}$ turn left or right, arms horizontal and straight, 2 sec.</p> 	<p>6. Vertical pull-up with arms side-ward and stretched, to cross, arms horizontal and straight, 2 sec.</p> 
	<p>7.</p>	<p>8.</p>	<p>9. Inverted cross, arms horizontal and straight, and 2 sec. hold</p> 


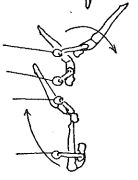
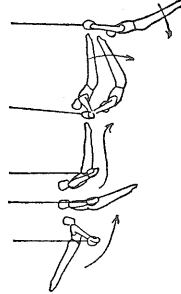

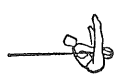
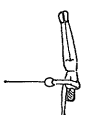
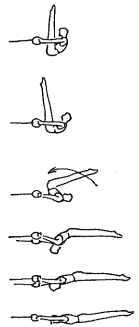
<p>XVII. Dismounts</p>	<p>1. Forward swing and flyaway backward with straight body, legs closed or straddled to dismount (see also IX 4)</p> 	<p>2. Forward swing and flyaway backward, with straight body, legs closed or straddled and 1/2 turn to dismount (see also IX 5)</p> 	<p>3. Forward swing and flyaway backward with straight body, legs closed or straddled with 1/4 turn to dismount (see also IX 6)</p> 
<p>4. Rearward swing and inlocate forward to inverted hang and dismount forward</p> 	<p>5. Rearward swing and inlocate forward to inverted hang and straighten hips with 1/2 turn to dismount</p> 	<p>6. Rearward swing and inlocate forward to inverted hang and 1 1/2 front salto tucked to dismount</p> 	

Rings

Origin or name	A-parts	B-parts	C-parts
<p>XVII. Dismounts (cont.)</p>	<p>7.</p>	<p>8. Stemme backward, fwd. swing and salto backward tucked to stand</p>  <p>HIPS RING HEIGHT ARMS MUST RELEASE BEFORE</p>	<p>9. Stemme backward, forward swing and salto backward piked to stand</p>  <p>AT RELEASE HIPS ARE ABOVE TO KNOT</p>
	<p>10.</p>	<p>11.</p>	<p>12. Double salto backward with full 1/1 turn: C+C</p> 

<p>13. Rearward swing and flyaway forward, stretched to dismount</p> 	<p>14. Rearward swing and flyaway forward, stretched with 1/2 turn to dismount</p>	<p>15. Rearward swing and flyaway forward, stretched with 1/4 turn to dismount</p>
<p>16. Rearward swing and inlocate forward to inverted hang and straddle cut to dismount (see also VIII 4)</p> 	<p>17. Rearward swing and inlocate forward to inverted hang, and straddle cut with 1/2 turn to dismount (see also VIII 5)</p>	<p>18. Rearward swing and inlocate forward to inverted hang and straddle cut with 1/4 turn to dismount (see also VIII 6)</p>

Rings

Origin or name	
<p>XVIII. Additional A-parts</p>	<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> <p>1. Handstand </p> <p>2. Dislocate and inlocate </p> <p>3. Forward swing in support and rearward swing to hang </p> <p>4. "L" support, 2 sec. </p> </div> <div style="width: 48%;"> <p>5. Straddled "L" support (partly also B-part, see tables), 2 sec. </p> <p>6. Hanging scale sideways, 2 sec. </p> <p>7. Hang, inlocate and turn forward to inverted hang </p> </div> </div>

Remarks

As a rule all *strength* and *hold parts* on the rings must be executed technically correct in order to be counted as B- and C-parts. This is not the case, however, *in most swing parts*. Nevertheless they must be shown in such a way that in normal execution no interruptions appear, or for lack of proper technical execution no strength is applied. For example, the execution of a shoot up to handstand, when the gymnast comes first to momentary bent arm support, and then in order to stretch the arms in harmony with the previous move, can neither be considered a technical error, nor should the B-part be devalued. If the gymnast, in a similar case, comes to a pronounced stop in bent arm support or bent arm handstand, and must in order to continue the exercise apply strength, it is not only a technical error, but also cause to devalue the particular B- or C-part.

The following 3 examples of exercises indicate the ratio as well as the minimum and maximum how the swing-, hold- and strength parts of an optional exercise should be distributed:

Normal exercise according to the requirements of combination and difficulty

	Value	Swing	Hold	Strength
1. Hang, raise legs slowly fwd., swing backward, inlocate fwd. w. straight body, swing backward and	A	4%	—	—
2. Backuprise (Stemme) to cross —	B	3%	5%	7%
3. Turn backward w. slightly bent body to bent inverted hang, dislocate backward straight body to swing forward and	A	4%	—	3%
4. Shoot to handstand —	B	10%	3%	—
5. Swing fwd. in hang, dislocate backward to swing forward and	A	6%	—	—
6. Front uprise (Stemme fwd.) w. straight arms to "L" support —	A/A	3%	2%	—
7. Lower legs and press to handstand with bent arms and straight body —	B	—	3%	7%
8. Swing backward in hang and back uprise with straight arms to support	B	6%	—	—
9. Swing forward in support and swing backward in hang and	A	3%	—	—
10. Inlocate fwd. with straight body and	A	4%	—	—
11. Lower to hanging scale frontways —	B	—	5%	7%
12. Swing backw. in hang, inlocate straight to swing backward and straight inlocate with 1/1 twist to dismount	C	15%	—	—

$$1 \times C - 5 \times B - 7 \times A \quad | \quad 58\% \quad | \quad 18\% \quad | \quad 24\%$$

Optional exercise with predominant swing parts

	Value	Swing	Hold	Strength
1. Hang, inlocate and turn to inverted hang	A	3%	—	3%
2. Rear swing in hang, inlocate straight body	A	5%	—	—
3. Back uprise to handstand —	C	13%	3%	—
4. Fwd. swing in hang and felge upwd. to handstand —	C	14%	3%	—
5. Fwd. swing in support and back circle to	A	4%	—	3%
6. Cross —	B	—	4%	7%
7. Turn backward, light arm and body bending to inverted hang	A	—	—	3%
8. Back uprise to "L" support —	A	4%	2%	—
9. Straight body press to hstnd., arms bent —	B	—	3%	7%
10. Swing fwd. in support and back in hang	A	5%	—	—
11. Str. body flyaway forward with 1/2 turn	B	14%	—	—

$$2 \times C - 3 \times B - 6 \times A \quad | \quad 62\% \quad | \quad 15\% \quad | \quad 23\%$$

Optional exercise with predominant strength parts

1. Hang, back roll to cross —
2. Bend hips and slowly pull to "L" support —
3. Raise straight body, arms bent to handstand —
4. Swing forward in hang and dislocate, straight body to hang
5. Front uprise, swing backward in support to handstand —
6. Lower through free support scale to hanging scale rearways —
7. Dislocate to hanging scale frontways —
8. Straight body inlocate
9. Back uprise to forward swing in support
10. Circle rearward with straddled legs and ½ turn to dismount

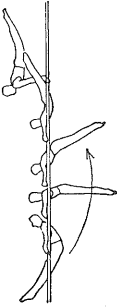
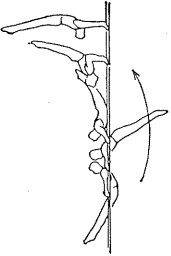
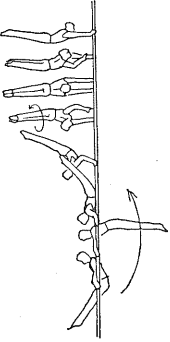
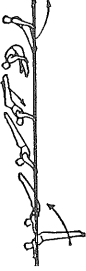
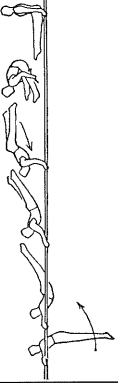

Value	Swing	Hold	Strength
C	—	4%	14%
C	—	2%	13%
B	—	3%	7%
B	10%	—	—
B	6%	2%	—
B	—	2%	6%
B	2%	4%	5%
A	5%	—	—
A	5%	—	—
C	10%	—	—
3 × C — 5 × B — 2 × A			38% 17% 45%

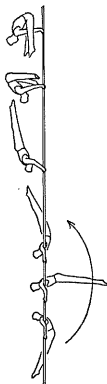
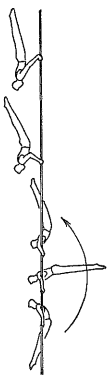
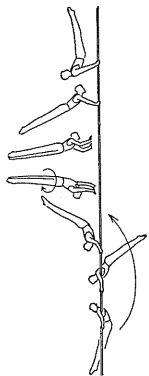
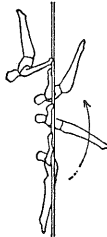

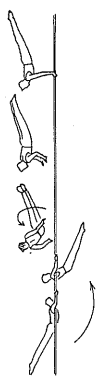
Summary and comparison

	Value	Swing	Hold	Strength
Normal exercise	1 × C — 5 × B — 7 × A	58%	18%	24%
Swing gymnast	2 × C — 3 × B — 6 × A	62%	15%	23%
Strength gymnast	3 × C — 5 × B — 2 × A	38%	17%	45%

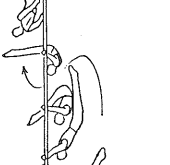
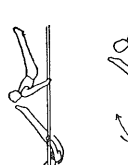
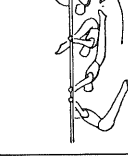
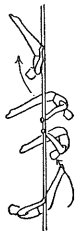
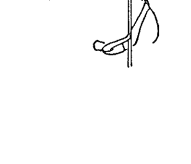

Article 30 regulates more or less the ratio of the requirements of swing parts and strength parts. As far as the measure of strength parts is concerned, the last examples as above should give direction. This means that the gymnast must not, under any circumstance include more than 45% of strength parts in an exercise.

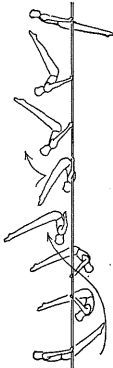
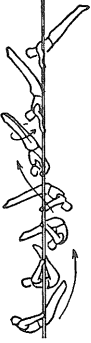
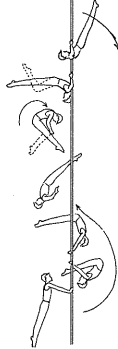
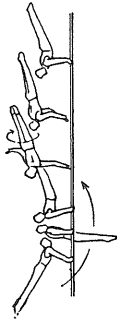
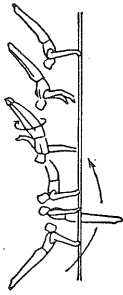
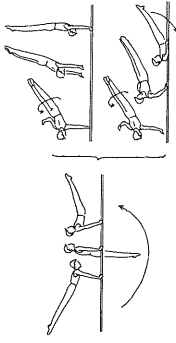
Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>I. Stemme backward (Back uprise)</p>	<p>1. Stemme backward to support</p> 	<p>2. Stemme backward to handstand</p> 	<p>3. Stemme backward and 1/2 jump turn to still handstand, 2 sec.</p> 
<p>4. Stemme backward to support and forward swing to straddle cut to backward swing: A+A</p>		<p>5. Stemme backward to support and forward swing to straddle cut and "L" support, 2 sec.</p> 	<p>6. Stemme backward to support and forward swing with straddle cut to backward swing with 1/2 turn (Stützkahre backward)</p> 

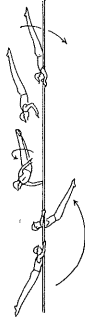

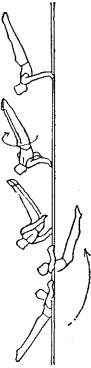
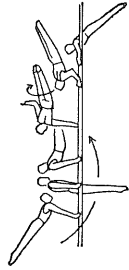
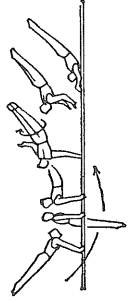
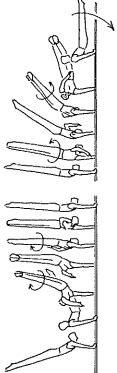
	<p>7. Stemme backward to straddled "L" support, 2 sec.: A+A</p> 	<p>8. Stemme backward to free support scale, 2 sec.: A+B</p> 	<p>9. Stemme backward to handstand and jump-turn to swing forward</p> 
<p>II. Stemme forward (Front uprise)</p>	<p>1. Stemme forward to support or "L" support (to "L" support: A+A), 2 sec.</p> 	<p>2. Stemme forward with 1/2 turn (Stützkehre), feet at least at rail height (see also V 5)</p> 	<p>3. Stemme forward with 1/2 turn (Stützkehre), body at least horizontal (see also V 6)</p> 

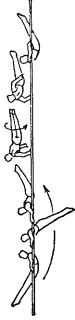
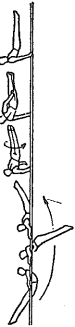
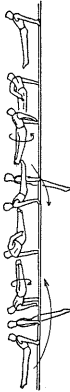
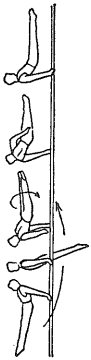
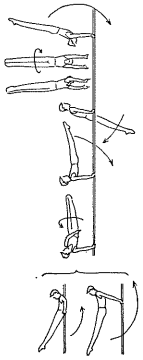
Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>III. Kips</p>	<p>1. Drop kip or slide kip or upper arm kip</p> 	<p>2. Drop or slide kip with 1/2 turn to swing forward in upper arm hang</p> 	<p>3. Drop or slide kip with 1/2 turn to swing forward in support</p> 
<p>IV. Underswing kip Schwabenskip (cast)</p>	<p>1. Cast to rearward swing in upper arm hang</p> 	<p>2. Cast to rearward swing in support or to "L" support, 2 sec.</p> 	<p>3. Cast to support and rearward swing with straddle cut catch to forward swing</p> 

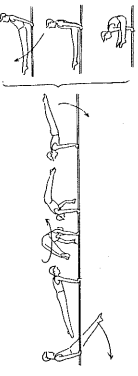
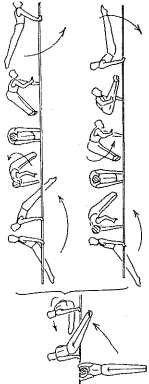
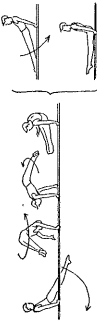
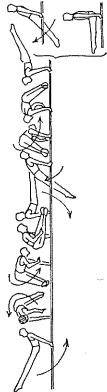
	<p>4. Cast to upper arm position on rails and kip to rearward swing: A+A</p> 	<p>5. Cast with 1/2 turn to forward swing in upper arm hang</p> 	<p>6. Cast without grasping rails and tucked or piked salto fwd. to backward swing in upper arm hang</p> 
<p>V. Stützkehre forward, forward swing with 1/4 turn to forward swing</p>	<p>1. Stützkehre forward to forward swing in support. Body at least horizontal</p> 	<p>2. Stützkehre forward to forward swing in support, body at least 30 degrees above horizontal</p> 	<p>3. Stützkehre forward to handstand, 2 sec., or Carminucci</p> 

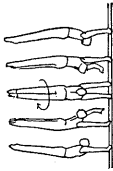
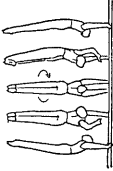

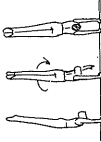
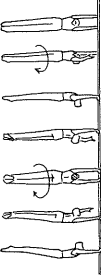
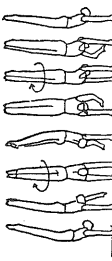
Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>V. Stützkahre forward, forward swing with ½ turn to forward swing (cont.)</p>		<p>4. Stützkahre from forward swing in upper arm hang. Feet at least at rail height (see also II 2)</p> 	<p>6. Stützkahre from forward swing in upper arm hang. Body at least horizontal (see also II 3)</p> 
<p>7. Stützkahre forward to forward swing in upper arm hang. Body at least horizontal</p>		<p>8. Stützkahre forward to forward swing in upper arm hang. Body at least 30 degrees above horizontal</p> 	<p>9. Diamidov turn or Healy-Twirl</p> 

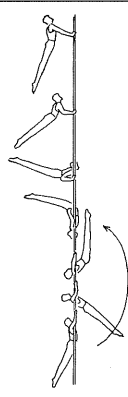
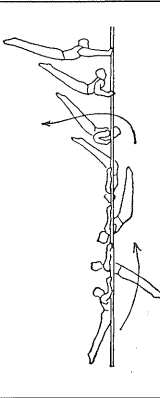
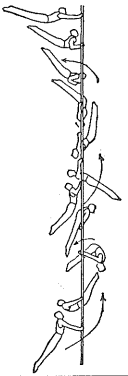
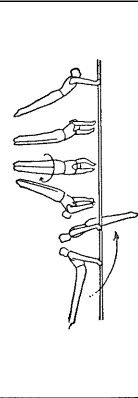
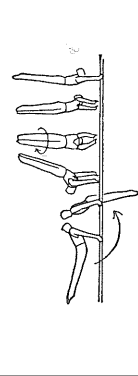
<p>VI. Stützkehre backward, rearward swing with $\frac{1}{2}$ turn to rearward swing</p>	<p>1. Rearward swing in upper arm hang and $\frac{1}{2}$ turn to rearward swing in upper arm hang</p> 	<p>2. Rearward swing in upper arm hang and $\frac{1}{2}$ turn to rearward swing in support</p> 	<p>3. Rearward swing in upper arm hang or support, and $\frac{1}{2}$ turn to rearward swing in support, followed by Stützkehre backward to rearward swing in support</p> 
<p>4.</p>		<p>5. Rearward swing in support and $\frac{1}{2}$ turn to rearward swing in support</p> 	<p>6. Rearward swing in upper arm hang or support, and $\frac{1}{2}$ turn to rearward swing to handstand and $\frac{1}{2}$ hop turn in handstand to forward swing</p> 

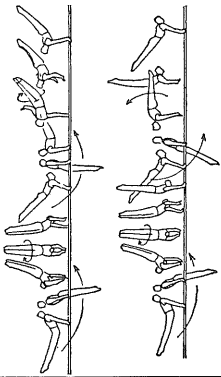
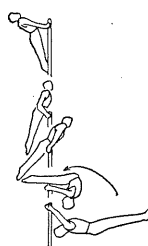
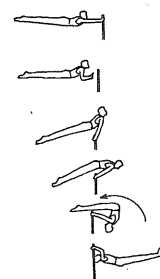
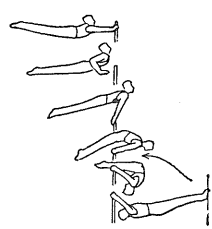
Parallel bars

Origin or name	A-parts	B-parts	C-parts
VII. Czechswings	1.	<p>2. Czechwende to forward swing or to forward swing to "L" support or straddle cut support, 2 sec.</p> 	<p>3. Double rear vault (Kreiskehre) as start of an exercise, followed by Czechwende or Czechkehre</p> 
	4.	<p>5. Czechkehre to rearward swing or to "L" support, 2 sec.</p> 	<p>6. Czechkehre to rearward swing, followed by Czechwende to forward swing or to fwd. swing to "L" support, 2 sec.</p> 

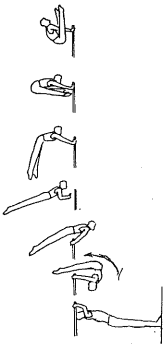
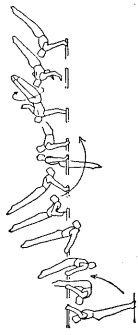
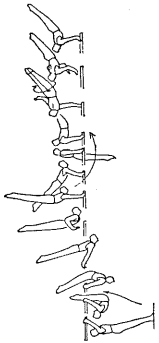
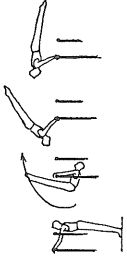
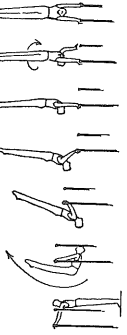
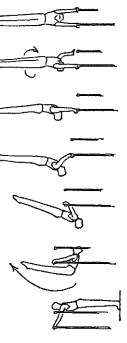
<p>VIII. Handstand pivots (Wals)</p>	<p>1. Handstand pivot forward, pirouette forward: A+A</p> 	<p>2. Handstand pivot backward, pirouette rearward</p> 	<p>3. Double handstand pivot backward without stopping, double pirouette</p> 
<p>4. Handstand with 1/4 turn to side-handstand on one rail</p> 	<p>5. Handstand pivot forward 1 1/2 to handstand sideways</p> 	<p>6. Handstand pivot forward, followed by handstand pivot backward without support of second hand at end of forward turn</p> 	

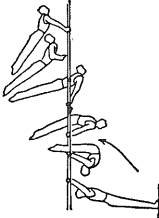
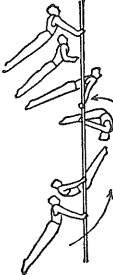
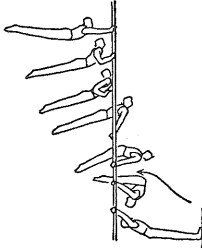
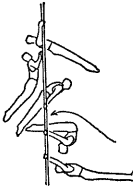

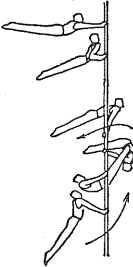
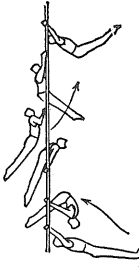
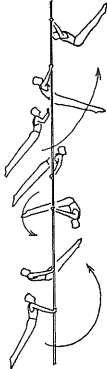

Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>IX. Backward roll (Streuli)</p>	<p>1. Roll backward with grasp to forward swing</p> 	<p>2. Roll backward with grasp to handstand, 2 sec. (Streuli)</p> 	<p>3. From stand or forward swing in support: felle backward to swing forward in upper arm support and roll backward with grasp to handstand, 2 sec.</p> 
<p>X. Hop jump from rearward swing in support</p>	<p>1.</p>	<p>2. Rearward swing in support and 1/2 hop jump turn to forward swing in support or upper arm hang</p> 	<p>3. Rearward swing in support and 1/2 hop turn to still handstand, 2 sec.</p> 

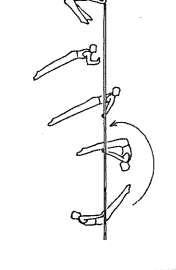


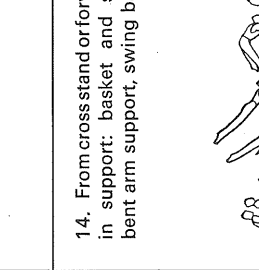
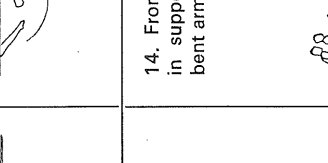

	4.	5.	<p>6. Rearward swing in support and $\frac{1}{2}$ hop turn to forward swing, followed by Stützkehre at 30 degrees above the horizontal or salto backward to forward swing</p> 
<p>XI. Shoot up (Felge upward swings)</p>	<p>1. Shoot up (Felge) at end of bars to forward swing or "L" support, 2 sec.</p> 	<p>2. Shoot up (Felge) at end of bars to momentary handstand</p> 	<p>3. Shoot up (Felge) at end of bars to handstand, 2 sec.</p> 

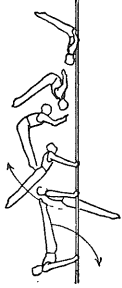
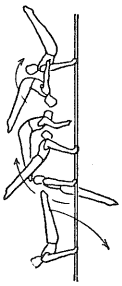
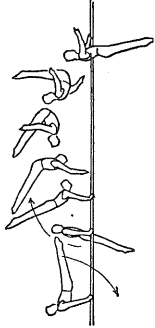
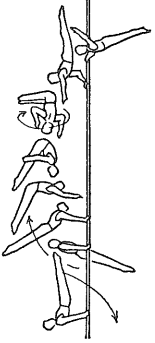
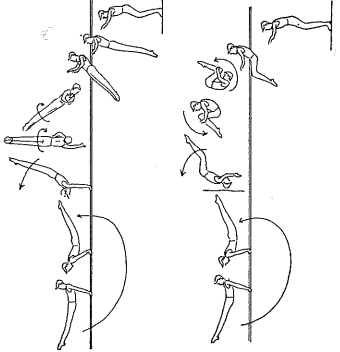
Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>XI. Shoot up (Felge upward swings) (cont.)</p>	<p>4. Shoot up (Felge) at end of bars to straddled "L" support, 2 sec.: A+A</p> 	<p>5. Shoot up (Felge) at end of bars to forward swing and Stützkehre, at least 30 degrees high: A+B</p> 	<p>6. Shoot up (Felge) at end of bars to momentary handstand, forward swing to Stützkehre, at least 30 degrees high</p> 
<p>7. Outer side stand frontways, grasp on far rail: shoot up to side support</p>		<p>8. Outer side stand frontways, grasp on far rail: shoot up to momentary handstand, ¼ turn to handstand crossways</p> 	<p>9. Outer side stand frontways, grasp on far rail: shoot up to handstand, 2 sec., and ¼ turn to handstand crossways</p> 

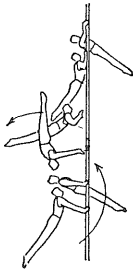
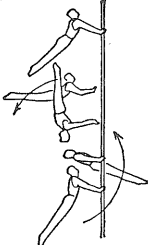
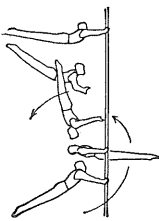
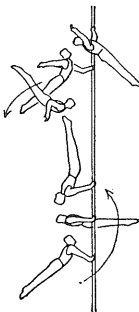
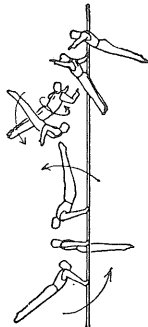
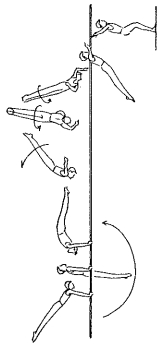
<p>XII. Shoot up backward (Felge) and basket</p>	<p>1. From cross stand: basket to support</p> 	<p>2. From forward swing in support basket to support</p> 	<p>3. From cross stand: basket (shoot up) to handstand, 2 sec.</p> 
<p>4. From cross stand: basket to fwd. swing in upper arm hang</p> 	<p>5. From forward swing in support: basket to upper arm support</p> 	<p>6. From forward swing in support: basket shoot to handstand, 2 sec.</p> 	
<p>7. From cross stand: basket to forward swing in hang</p> 	<p>8. From forward swing in support: basket to forward swing in hang</p> 	<p>9. From forward swing in support: basket to forward swing in upper arm hang and uprise (Stemme) with 1/2 turn to support, feet at least at height of rail</p> 	

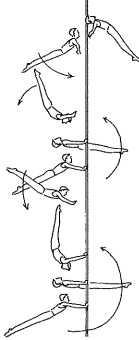
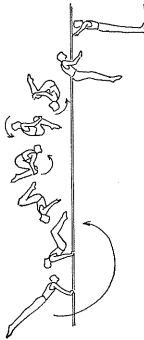
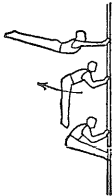
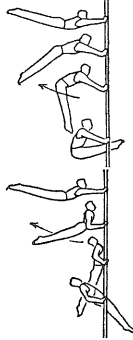
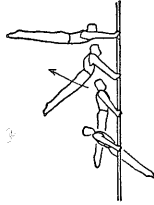
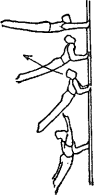
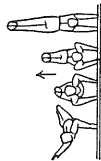
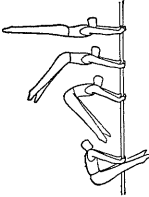
Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>XII. Shoot up backward (Felge) and basket (cont.)</p>	<p>10. From cross stand: basket to "L" support, 2 sec.</p> 	<p>11. From forward swing in support: basket to straddled "L" support, 2 sec.</p> 	<p>12. From forward swing in support: basket to free support scale and horizontal with straight arms, 2 sec.</p> 
<p>13.</p>	<p>14. From crossstand or forward swing in support: basket and straddle to bent arm support, swing backward</p> 	<p>15. From crossstand or forward swing in support: basket and straddle to "L" support, 2 sec.</p> 	<p>15. From crossstand or forward swing in support: basket and straddle to "L" support, 2 sec.</p> 

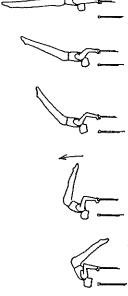
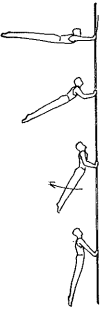
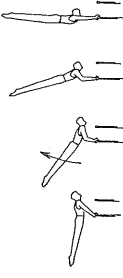
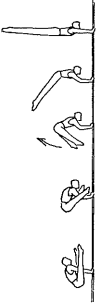
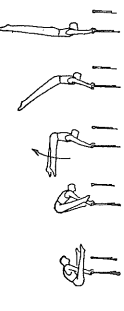
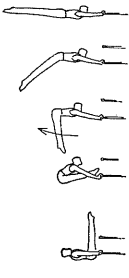
<p>XIII. Saltos forward</p>	<p>1. Salto forward to rearward swing in upper arm hang</p> 	<p>2.</p>	<p>3. Salto forward to rearward swing in support</p> 
<p>4. Salto forward to outer cross stand</p> 	<p>5. Salto forward with 1/2 turn to outer cross stand</p> 	<p>6. Salto forward with 1/1 turn or double salto forward to outer cross stand</p> 	

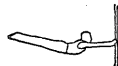
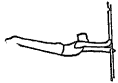

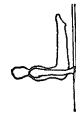







Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>XIV. Saltos backward</p>	<p>1. Salto backward to forward swing in upper arm hang</p> 	<p>2. Salto backward to swing forward in support, body at least 45 degrees above the horizontal at regrasp</p> 	<p>3. Salto backward to handstand, 2 sec.</p> 
	<p>4. Salto backward to outer cross stand</p> 	<p>5. Salto backward with 1/2 turn to outer cross stand</p> 	<p>6. Salto backward with 1/4 turn to outer cross stand or double salto backward to outer cross stand</p> 




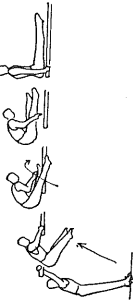
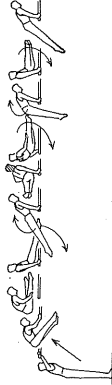
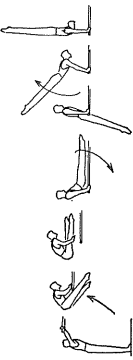
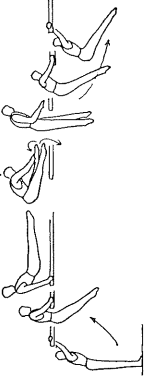

	7.	<p>8. Salto backward to forward swing and salto backward to outer cross stand: B+B</p> 	<p>9. Double salto backward tucked to outer cross stand</p> 
XV. Handstands with strength (handstand press)	<p>1. Handstand, press with bent body and bent arms, 2 sec.</p> 	<p>2. Handstand, press with straight body and bent arms or vice versa, 2 sec.</p> 	<p>3. Handstand, press with straight body and straight arms, 2 sec.</p> 
	<p>4. Handstand, press with straight body and bent arms from elbow support scale, 2 sec.: A+A</p> 	<p>5. Handstand, press with straight body and bent arms from elbow support scale in support sideways (on one rail), 2 sec.</p> 	<p>6. Handstand, press with bent body and straight arms from cross support on one rail, 2 sec.</p> 

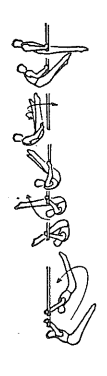
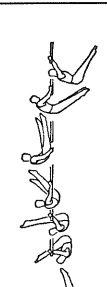
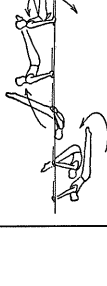
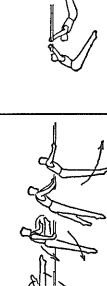
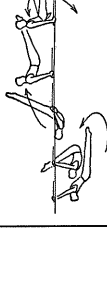

Parallel bars

Origin or name	A-parts	B-parts	C-parts
<p>XV. Handstands with strength (handstand press) (cont.)</p>	<p>7. Handstand, press with bent body and bent arms in side support on one rail, 2 sec.: A+A</p> 	<p>8. Handstand, press with straight body and bent arms from free front support scale crossways, 2 sec.</p> 	<p>9. Handstand, press with straight body and bent arms from free support scale sideways on one rail, 2 sec.</p> 
	<p>10. Handstand, press with bent body and bent arms from straddled "L" support crossways, 2 sec.: A+A</p> 	<p>11. Handstand, press with bent body and straight arms from straddled "L" support sideways on one rail, 2 sec.: B+A</p> 	<p>12. Handstand, press with bent body and straight arms from "L" support sideways on one rail, 2 sec.: C+B</p> 

<p>XVI. Static parts Hold parts and scales</p>	<p>1. Handstand, 2 sec. or momentary 2 sec.</p> 	<p>2. Handstand crossways on one rail, 2 sec.</p> 	<p>3. One arm handstand in side support, 2 sec.</p> 
<p>4. Cross support in "L" position, 2 sec.</p> 	<p>5. One arm handstand in cross support or pointed angle support, 2 sec.</p>  	<p>6. Pointed angle support sideways on one rail, 2 sec.</p> 	<p>7. Straddled "L" support in cross support on both rails, 2 sec.</p> 
<p>8. Straddled "L" support crossways on one rail or in side support on one rail, 2 sec.</p>  	<p>9. Free support scale sideways on one rail, ordinary or reverse grasp, body horizontal, arms straight, 2 sec.</p> 		

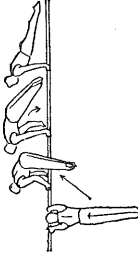
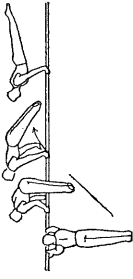
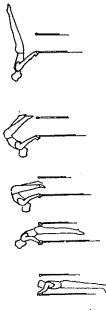
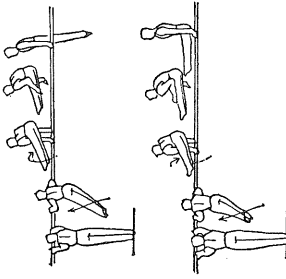
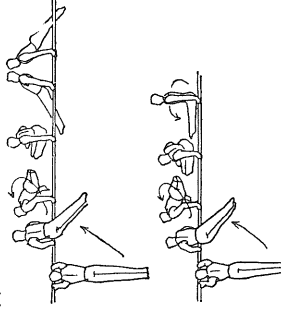
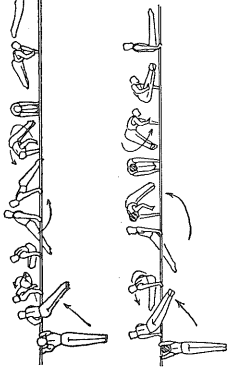
Parallel bars

Origin or name	A-parts	B-parts	C-parts
XVI. Static parts Hold parts and scales (cont.)	10. Elbow support scale, 2 sec. 	11. Free support scale crossways on both rails, 2 sec., body horizontal, arms straight 	12. Free support scale crossways on one rail, 2 sec., body horizontal and arms straight 
XVII. Parts or connections with straddling and circling of both legs	1. From cross stand frontways at end of bars: jump and straddle to "L" support, 2 sec. 	2. From outer cross stand frontways: jump and straddle, followed by double leg circles, at least twice 	3.
	4. From outer cross stand frontways: jump and straddle to rearward swing to handstand, 2 sec.: A+A 	5. From outer cross stand frontways: forward swing, backward swing with straddle to forward swing in hang 	6. Double leg circles in cross support, in middle of rails, at least twice 

<p>7. Slide kip at end of bars and rearward swing with leg cut left outward and forward swing in hang: A+A</p>		<p>8. Slide kip at end of bars and rearward swing with straddle to forward swing in hang</p>		<p>9. Slide kip at end of bars and rearward swing with straddle to support</p>	
<p>10. Forward swing in support to straddle in "L" support or upper arm straddle to rearward swing in bent arm support or support (see also I 4): A+A</p>		<p>11. Upper arm straddle to "L" support (see also I 5), 2 sec.</p>		<p>12. Basket and straddle to "L" support, 2 sec. (see also XII 15)</p>	

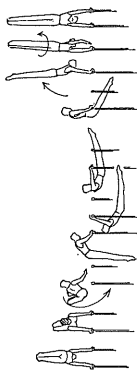
Parallel bars

154

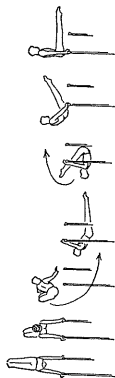
Origin or name	A-parts	B-parts	C-parts
<p>XVIII. Start of exercises</p>	<p>1. From outer sidestand frontways: front vault (wende) to forward swing in support or forward swing to "L" support, 2 sec.</p> 	<p>2. From outer sidestand frontways: front vault to free support scale, 2 sec., horizontal and arms straight: A+B</p> 	<p>3. From inner sidestand: jump and straddle over the rear rail to free support scale in side support on one rail, 2 sec., body horizontal, arms straight</p> 
	<p>4. From outer sidestand frontways: rear vault (Kehre) to rearward swing or to "L" support, 2 sec.</p> 	<p>5. From outer sidestand frontways: mixed grasp: double rear vault (Kreiskehre) to rearward swing or to "L" support, 2 sec.</p> 	<p>6. From outer sidestand frontways: mixed grasp: double rear vault to rearward swing, followed by Czechwende to forward swing or followed by Czechkehre to "L" support, 2 sec.</p> 

XIX.
Additional
parts and
connections

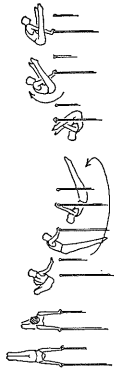
1. Forward swing in support and rear vault left with $\frac{1}{4}$ turn right to swing forward in hang on one rail; kip to handstand and $\frac{1}{4}$ turn left to handstand in cross support on both rails, 2 sec.: B



2. Forward swing in support and rear vault left with $\frac{1}{4}$ turn right to swing forward in hang on one rail; stoop through and hip swing rearways forward to "L" support sideways, 2 sec.: B + A

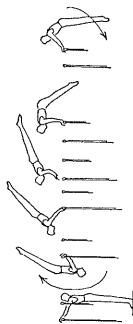


3. Forward swing in support and rear vault left with $\frac{1}{4}$ turn right to swing forward in hang on one rail; rearward swing to straddle "L" support sideways on one rail, 2 sec.: B + A

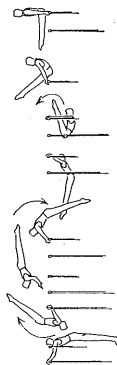


Parallel bars

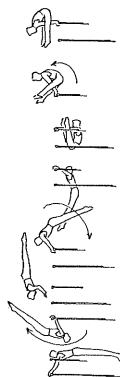
XIX.
Additional parts and connections
(cont.)



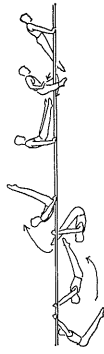
4. Outer side stand frontways with grasp on far rail: hip swing backward with hop to support on back rail to swing forward in hang: B



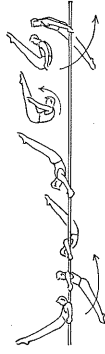
5. Same as 4., followed by stoop through and hip swing rearways forward to "L" support sideways, 2 sec.: C



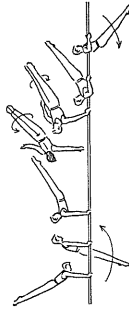
6. Same as 4., followed by rearward swing with straddle to straddled "L" support sideways, 2 sec.: C



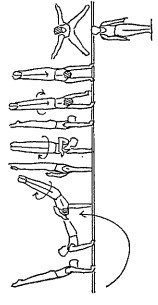
7. Kip from forward swing in hang or slide kip to support and backward swing with straddle to support (Takei): C



8. Stemme backward and salto forward to backward swing in support (Japan salto): C

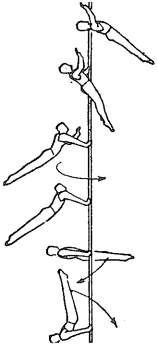
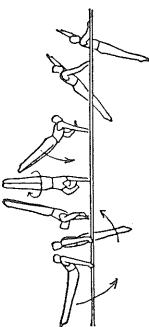
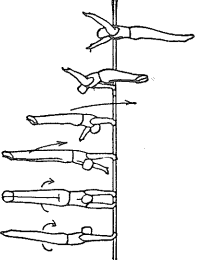
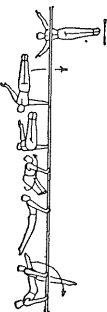
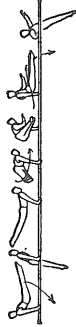
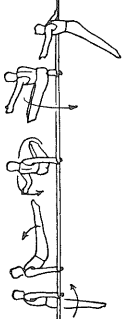


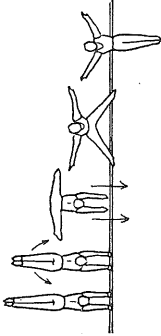
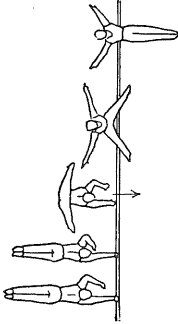
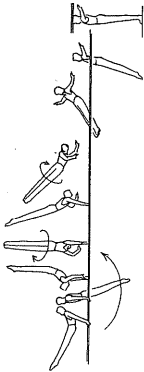
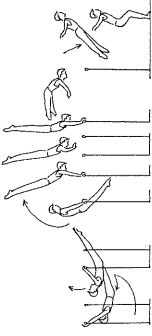
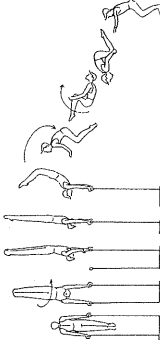
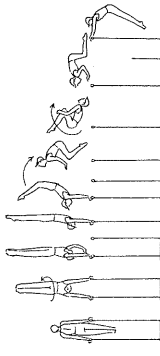
9. (Carminucci): Forward swing in support with full turn around length-axis of body to backward swing in upper arm hang (see also V 3 down): C



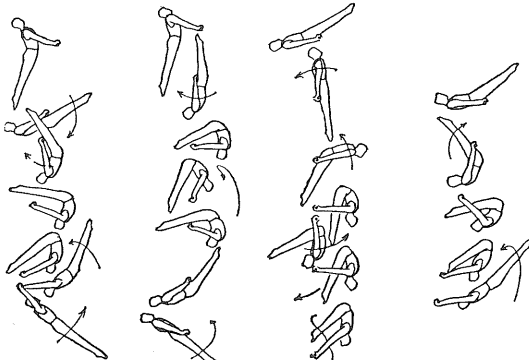
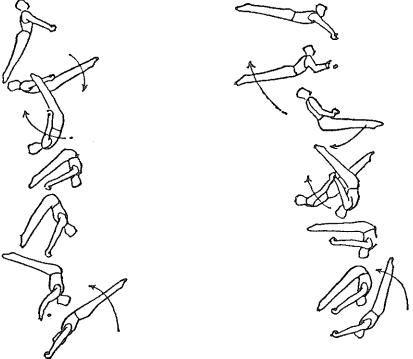
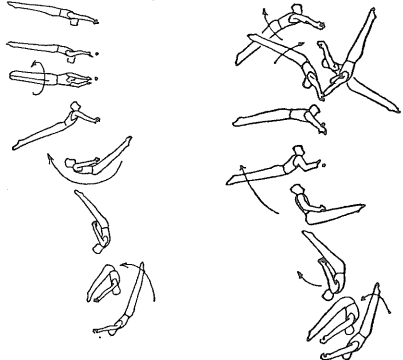
10. Diamidov circle and immediate $\frac{1}{4}$ turn to side handstand on one rail and straddle vault (Hürzeler): C

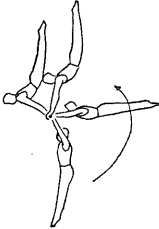
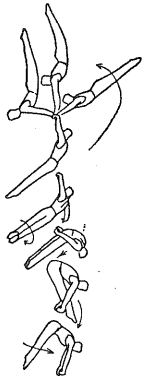
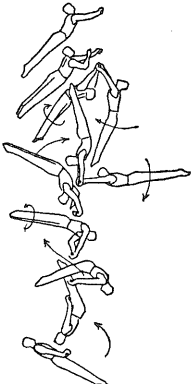
Parallel bars

<p>XX. Additional dismounts</p>	<p>1. Russian swing to high wende to outer cross stand: A</p> 	<p>2. High front vault to outer cross stand: A</p> 	<p>3. Hollander to outer cross stand: A</p> 
<p>4. Double flank vault to outer cross stand rearways: A</p> 	<p>5. Double rear vault fwd. to outer cross stand: A</p> 	<p>6. Double rear vault backward to outer cross stand: A</p> 	

	<p>7. Straddle vault from side handstand on one rail: A</p> 	<p>8. Straddle vault from momentary one arm sidehandstand: B</p> 	<p>9. High wende with addit. 1/2 turn to outer cross stand: B</p> 
	<p>10. Forward swing in hang on near rail, kip and support hop fwd. to far rail to straddle vault: B</p> 	<p>11. Backward swing in support with 1/4 turn backward to momentary handstand on rear rail, grip change to ordinary grip and salto backward tucked: C</p> 	<p>12. Backward swing in support with 1/4 turn fwd. to momentary handstand on far rail and salto backward tucked over near rail and forward swing in hang or to stand: C</p> 

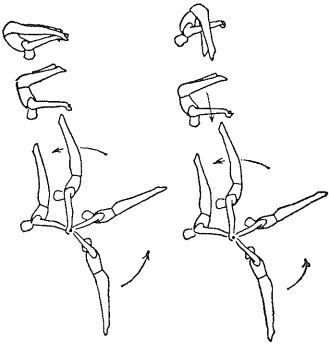
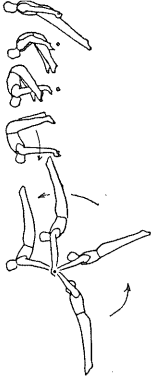
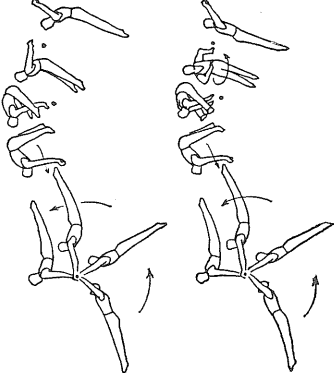
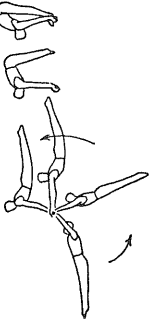
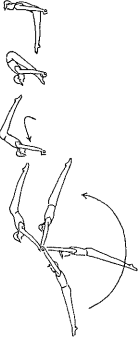
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>I. Kips in connections</p>	<p>1. Hang or support kip (drop kip) or back kip forward or backward</p> 	<p>2. Kip forward with simultaneous grip change of both hands before arriving in hang or after the kip with straight arms (hop jump)</p> 	<p>3. Kip fwd. and hop grip change w. 1/2 turn by releasing and regripping in momentary handstand or with hop grip change to Elgrip and Elgrip giant swing (see also VI 15)</p> 

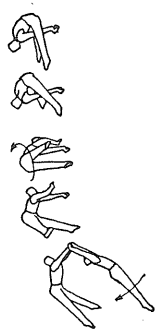
<p>II. Back uprise (Stemme) in connections</p>	<p>1. Back uprise to support</p> 	<p>2. Finnenstemme (Finnish back uprise)</p> 	<p>3.</p>
	<p>4. Münchnerstemme to support: A+A</p> 	<p>5.</p>	<p>6.</p>

Horizontal bar

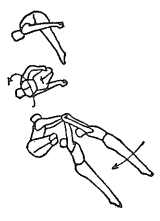
162

Origin or name	A-parts	B-parts	C-parts
<p>II. Back uprise (Stemme) in connections (cont.)</p>	<p>7. Back uprise to straddle stand or straddle to free momentary straddled "L" support: A+A</p> 	<p>8. Back uprise to straddle under hands to free support rearways</p> 	<p>9. Back uprise to straddle under hands to rearward swing in hang rearways or with 1/2 turn to swing forward in hang</p> 
	<p>10. Back uprise with stoop stand between hands on bar</p> 	<p>11. Back uprise, ordinary grip, and stoop through to free "L" support</p> 	<p>12.</p>

13. Back uprise with mixed grip, followed by straddled double rear vault: A+A



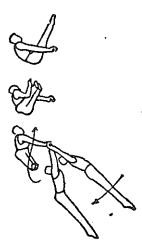
14. Back uprise with mixed grip, followed by double rear vault to support rearways



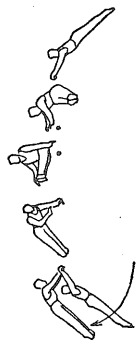
15. Back uprise with reverse grip and double rear vault to support rearways from giant swing forward



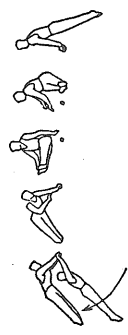
16. Back uprise and flank vault to support rearways: A+A



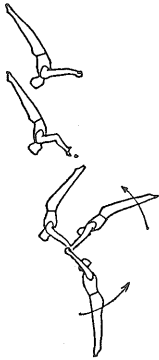
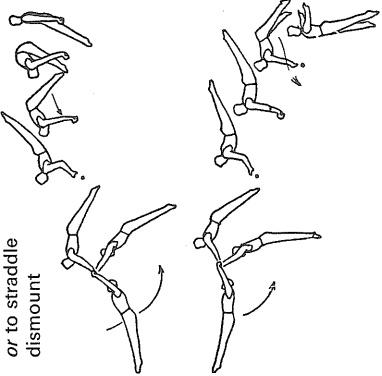
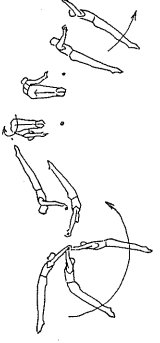


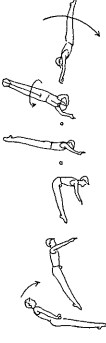
17. Back uprise in mixed grip and rear vault over bar with 1/4 turn to swing forward in hang

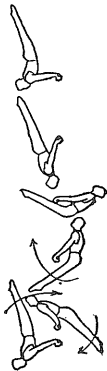
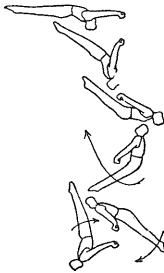
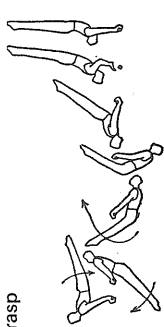
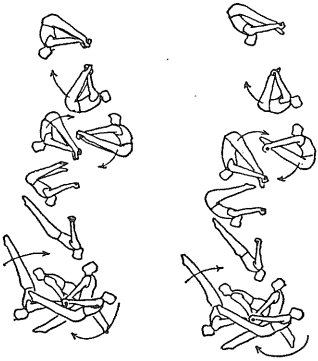
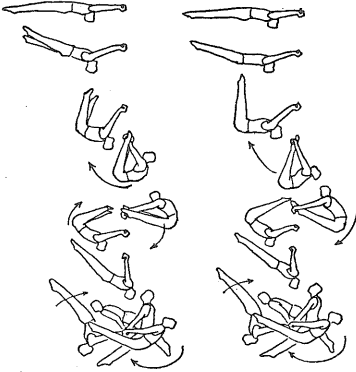
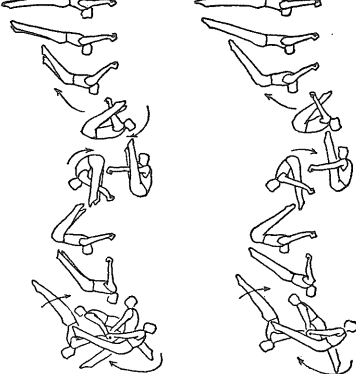


18. Back uprise in mixed grip and rear vault over bar with 1/4 turn to support frontways

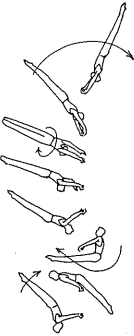
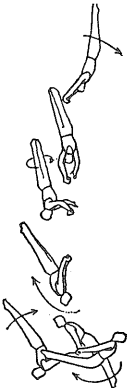
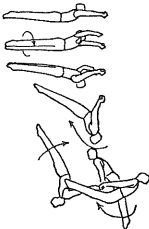


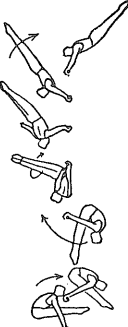
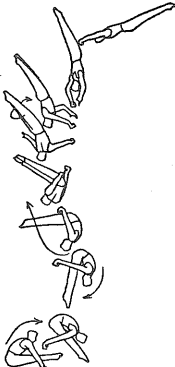






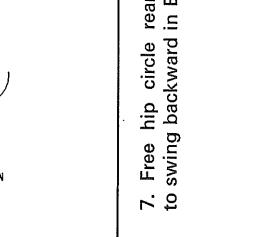
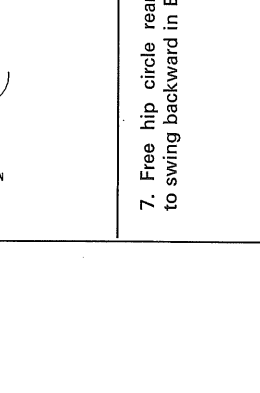
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>II. Back uprise (Stemme) in connections (cont.)</p>	<p>19. Back uprise with reverse grip to support, change to ordinary grip in free support: A+A</p> 	<p>20. Back uprise with reverse grip to support, change to ordinary grip and stoop through to free support rearways or to straddle dismount</p> 	<p>21. Back uprise with reverse grip, hecht vault (stoop vault) over bar with 1/2 turn to forward swing in hang (Voronin)</p> 
<p>III. Hip circles forward and backward frontways in connections</p>	<p>1. Hip circle forward to support</p> 	<p>2. Hip circle forward without grasp to support</p> 	<p>3. Hip circle without grip and push-off with 1/2 turn to swing in hang</p> 

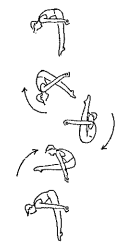
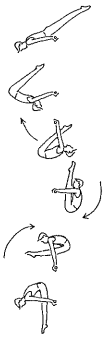

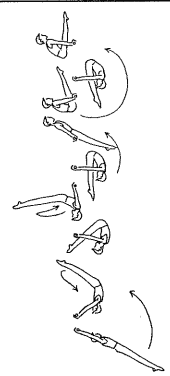
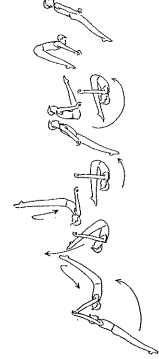
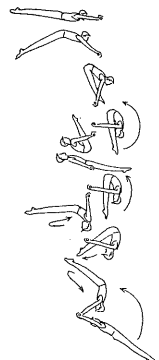
<p>4. Free hip circle backward to support</p> 	<p>5. Free hip circle backward to handstand</p> 	<p>6. Free hip circle backward to handstand, hop change of grip to reverse grasp</p> 
<p>7. Free hip circle backward to straddle stand on bar or stoop stand, and straddle circle or stoop circle: A+A</p> 	<p>8. Free hip circle backward to straddle stand on bar or stoop stand, to straddle circle or stoop circle to handstand</p> 	<p>9. Free hip circle backward and straddle over bar or stoop through and free straddle or stoop shoot to handstand (Staldershoot)</p> 

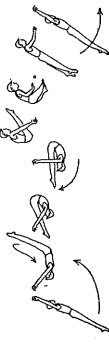
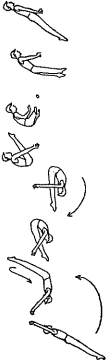
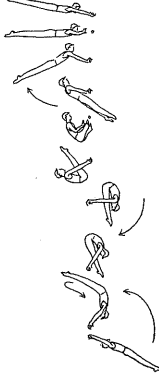
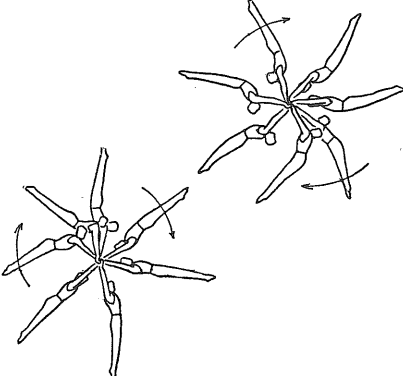
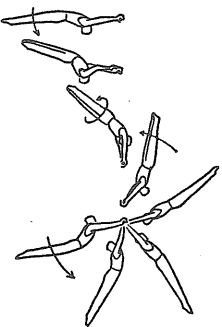
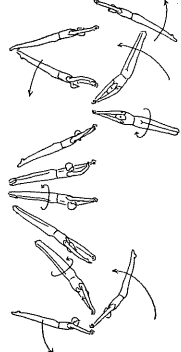
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>III. Hip circles forward and backward frontways in connections (cont.)</p>	<p>10. Free hip circle backward with $\frac{1}{2}$ turn to under-grasp to backward swing in mixed grip: A+A</p> 	<p>11. Free hip circle backward with $\frac{1}{2}$ turn to under-grasp, backward swing in reverse grip</p> 	<p>12. Free hip circle backward with $\frac{1}{2}$ turn to handstand in reverse grip</p> 
<p>IV. Hip circles forward or backward rearways in connections</p>	<p>1. Free hip circle rearways forward or backward</p>  	<p>2. Free hip circle rearways forward with $\frac{1}{2}$ turn to swing forward in hang</p> 	<p>3. Free hip circle rearways forward with $\frac{1}{4}$ turn to swing backward in reverse grip</p> 

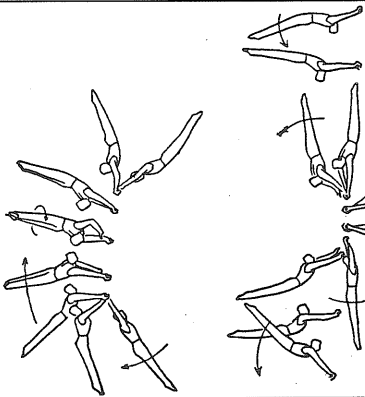
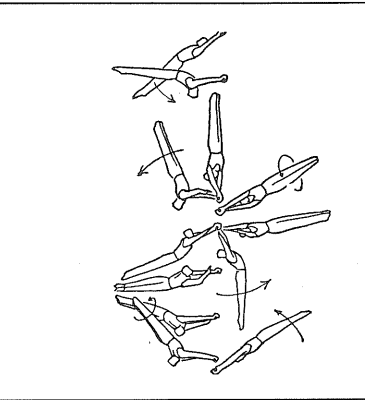
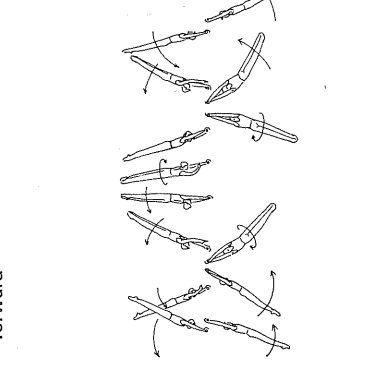
<p>4. Free hip circle rearways forward and flank outward to swing forward in mixed grip: A+A</p>		<p>6. Free hip circle rearways forward and straddle outward with releasing and regrasping of grip to support frontways</p>	
<p>5. Free hip circle rearways forward and straddle outward releasing and regrasping of grip to swing forward in hang</p>		<p>8. From giant swing forward: stoop through and free hip circle rearways forward and extend to Elgrip stemme</p>	
<p>7. Free hip circle rearways forward to swing backward in Elgrip: A+A</p>		<p>9. From giant swing forward: stoop through and free hip circle rearways forward and extend to Elgrip giant swing</p>	

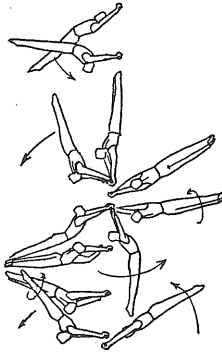
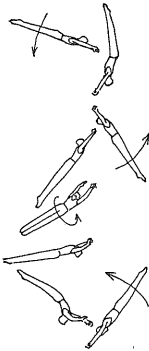
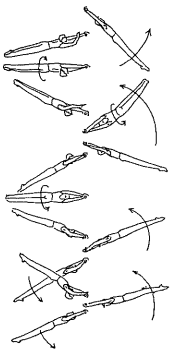
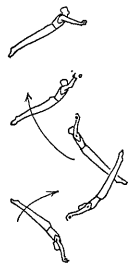
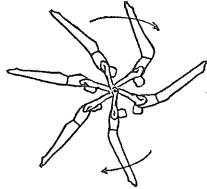
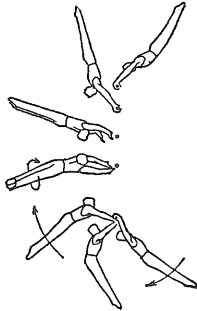
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>IV. Hip circles forward or backward in support rearways (cont.)</p>	<p>10. From free support rearways, ordinary grip, free hip circle rearways backward</p> 	<p>11. Free hip circle rearways backward and stoop through to support</p> 	<p>12. Free hip circle rearways backward, stoop through to handstand (Köste)</p> 
<p>13. Swing forward in hang, stoop through, kip rearways, backward</p>		<p>14. As No. 13, but stoop through to kip rearways, backward to free hip circle rearways, backward stoop through to support frontways</p> 	<p>15. As No. 14 but stoop through to handstand (Köste)</p> 

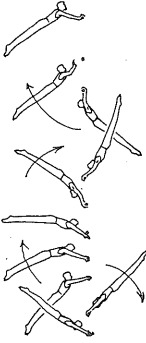
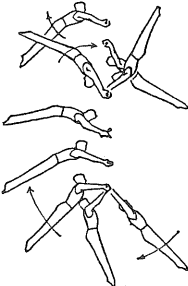
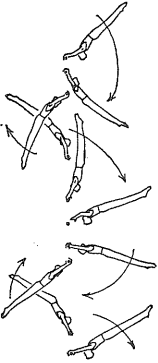
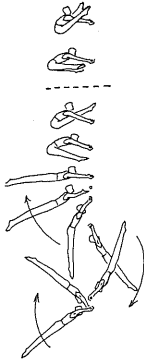
	<p>16. Swing fwd. w. reverse grip, stoop through to hip circle rearways fwd. with straddle backward and regrasping to swing fwd. in hang w. ordinary grip</p> 	<p>17. As 16, but to support</p> 	<p>18. As 16, but straddle backward only after arriving in support and hop grip change to handstand with reverse grip</p> 
<p>V. Simple giant swings and grip change - giant swings</p>	<p>1. Giant swing forward or backward</p> 	<p>2. Giant swing backward and 1/2 turn to giant swing forward (direct change)</p> 	<p>3. Giant swing backward and 1/4 turn to momentary handstand on one arm and 1/2 turn in same direction and around same arm to giant swing forward in reverse grip and 1/2 turn to giant swing backward</p> 

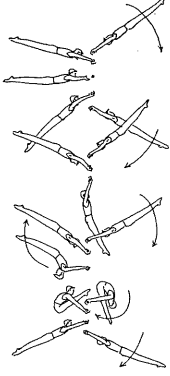
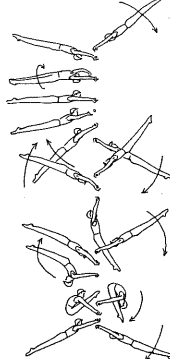
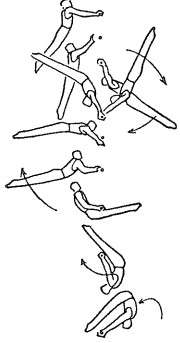
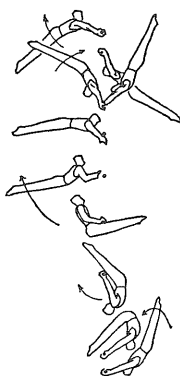
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>V. Simple giant swings and grip change — giant swings (cont.)</p>	<p>4. Giant swing forward and $\frac{1}{2}$ turn to giant swing backward: A+A or giant swing backward and cross over to swing forward in cross grip and $\frac{1}{2}$ turn to giant swing forward: A+A</p> 	<p>5. Giant swing forward and $\frac{1}{2}$ turn with cross over to swing forward in cross grip and $\frac{1}{2}$ turn to giant swing forward</p> 	<p>6. Giant swing backward and cross over to swing forward in cross grip and $\frac{1}{2}$ turn to handstand on one arm and $\frac{1}{2}$ turn in same direction and on same arm, overgrip to swing fwd. in cross grip with $\frac{1}{2}$ turn to giant swing forward</p> 

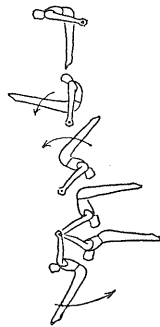
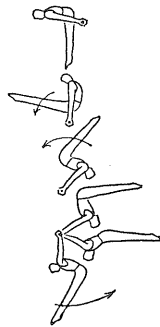
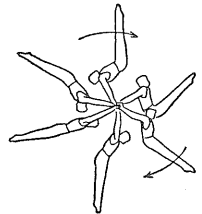
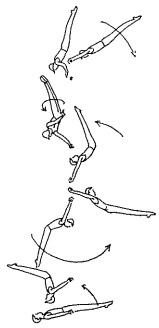
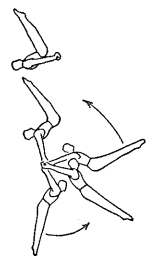
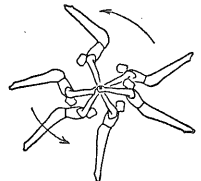
<p>VI. Elgrip uprise and Elgrip giant swings</p>	<p>7. Giant swing forward and ½ turn and cross under to swing forward in cross grip and ½ turn to giant swing forward: A+A</p> 	<p>8. Giant swing forward and grip change left to Elgrip, backward swing with ½ turn right around left arm to Giant swing backward</p> 	<p>9. Giant swing forward and grip change left Elgrip, backward swing with ½ turn right around left arm and cross right over left to swing forward in cross grip with ½ turn right to handstand on right arm, followed by ½ turn right around right arm to giant swing backward</p> 
	<p>1. Elgrip uprise and grip change to ordinary grasp to support: A+A</p> 	<p>2. Giant swing with Elgrip</p> 	<p>3. Elgrip giant swing and grip change to momentary one arm handstand, followed by ½ turn to giant swing backward</p> 

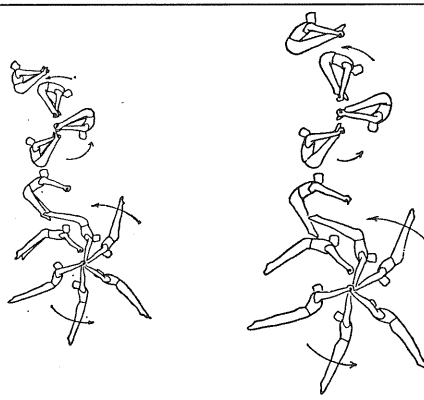
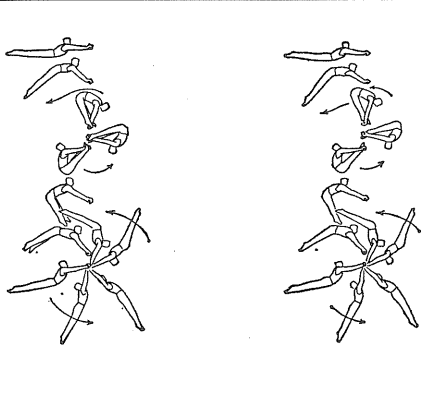
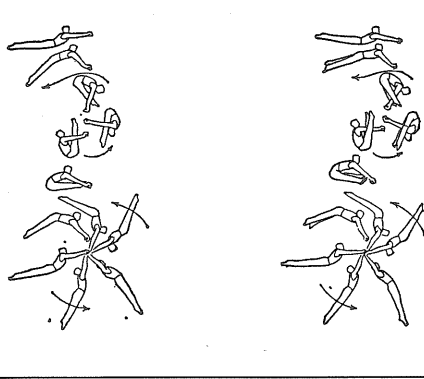
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>V1. Elgrip uprise and Elgrip giant swings (cont.)</p>		<p>4. Giant swing forward and grip change with hop to backward swing in Elgrip and uprise with grip change to ordinary grasp to support frontways</p> 	<p>6. Giant swing forward and grip change with hop to backward swing in Elgrip and Elgrip giant swing</p> 
	<p>7.</p>	<p>8. Elgrip giant swing and grip change with hop to giant swing forward: B+A</p> 	<p>9. Elgrip Giant swing and grip change with hop to momentary handstand with reverse grasp and stoop through or lower and straddle to momentary "L" support or straddled "L" support: C+B</p> 

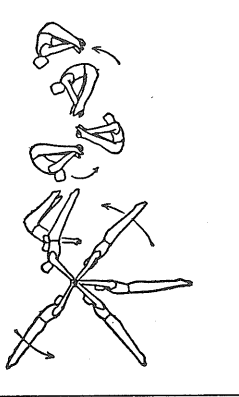
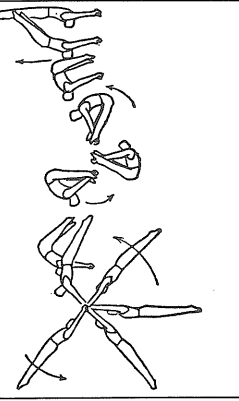
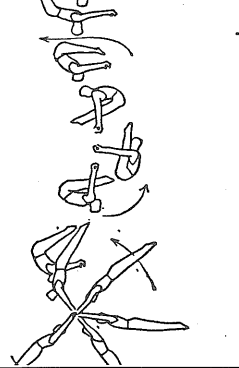
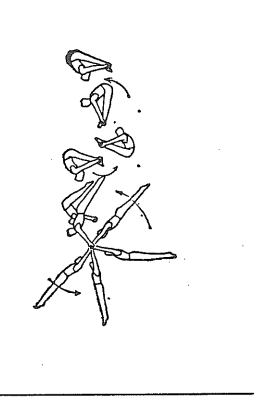
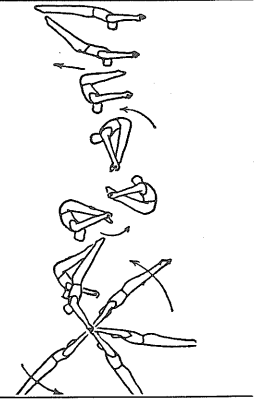
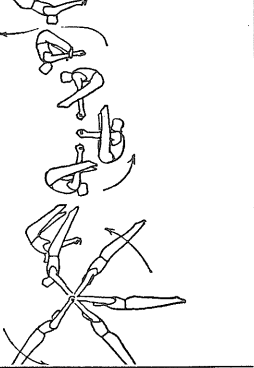
10.	<p>11. Giant swing forward and stoop through to free hip circle rearways forward and cast to backward swing in Elgrip to Elgrip giant swing and hop jump with grip change to giant swing forward: B+B</p> 	<p>12. Giant swing forward and stoop through to free hip circle rearways forward and cast to Elgrip giant swing and grip change with hop to handstand and 1/2 turn to giant swing backward: B+C</p> 
13.	<p>14. Kip, ordinary grip, and grip change with hop to backward swing in Elgrip and uprise with grip change to ordinary grasp to support frontways</p> 	<p>15. Kip, ordinary grip, with grip change and hop to Elgrip giant swing</p> 

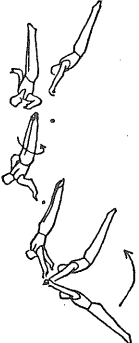
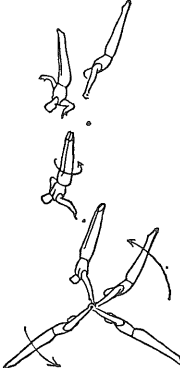
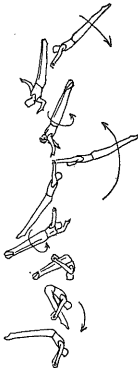
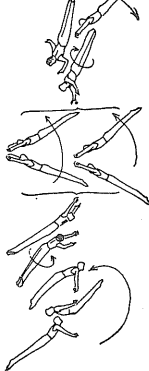
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>VII. Russian giant swing</p>	<p>1.</p> 	<p>2. Backward swing in hang rearways, and uprise backward turning forward to support rearways</p> 	<p>3. Russian giant swing</p> 
<p>VIII. Czech giant swing</p>	<p>1. From support rearways, overthrow backward to forward swing in hang rearways and 1/2 turn to forward swing in hang: A+A</p> 	<p>2. Czechstemme (uprise rearways) (Steinemannstemme)</p> 	<p>3. Czech giant swing</p> 

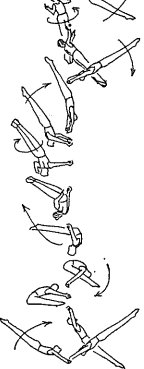
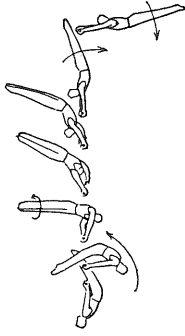
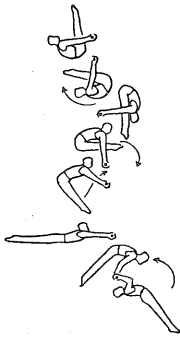
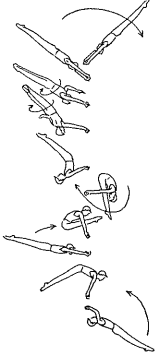
<p>IX. Giant swings in connection with straddle and stoop circles</p>	<p>1. Giant swing backward to straddle or stoop circle: A+A</p> 	<p>2. Giant swing backward to straddle or stoop circle to handstand</p> 	<p>3. Giant swing backward and stoop through or straddle over to free stoop or straddle circle to handstand (Staldershoot)</p> 
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Horizontal bar

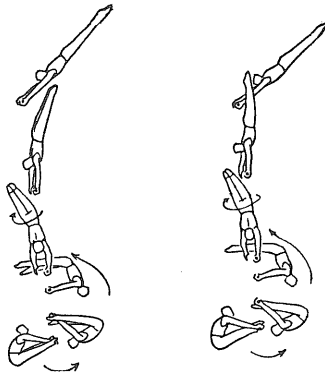
Origin or name	A-parts	B-parts	C-parts
<p>IX. Giant swings in connection with straddle and stoop circles (cont.)</p>	<p>4. Giant swing forward and straddle or stoop circle: A+A</p> 	<p>5. Giant swing forward and straddle or stoop circle to handstand</p> 	<p>6. Giant swing forward and stoop through or straddle over to free stoop or straddle circle to handstand (Endoshoot)</p> 
			

<p>X. Pirouettes: 1/1 turn around longitudinal axis of body</p>	<p>1.</p>	<p>2. Pirouette from backward swing in ordinary grip or mixed grip to forward swing in hang</p> 	<p>3. Pirouette from Giant swing forward in mixed grip or reverse grip to swing forward in hang</p> 
<p>4.</p>	<p>5. Forward swing in hang, mixed grip and stoop through with 1/2 turn to backward swing in hang, ordinary grasp and pirouette to swing forward in hang: A+B</p> 	<p>6. Free hip circle backward with 1/2 turn to swing backward in mixed grip or reverse grasp and pirouette to swing forward in hang: B+C</p> 	

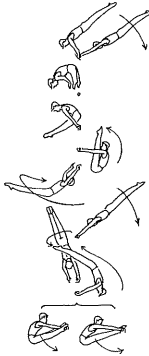
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>X. Pirouettes: $\frac{1}{4}$ turn around longitudinal axis of body (cont.)</p>	<p>7.</p>	<p>8.</p>	<p>9. Giant swing forward and stoop through to free circle rearways forward and $\frac{1}{4}$ turn to backward swing in mixed grip or reverse grip and pirouette to swing forward in hang: C+C</p> 
<p>XI. Underswing in connections</p>	<p>1. Underswing with $\frac{1}{2}$ turn to forward swing in hang, mixed grip</p> 	<p>2. From light swing forward, underswing to handstand in reverse grip and stoop through to free circle rearways forward: B+A</p> 	<p>3. Same as 2, but following free hip circle rearways forward, full turn ($\frac{1}{4}$) to backward swing in mixed grip</p> 

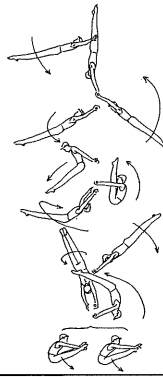
4. Straddle stand on bar or stoop stand and underswing with $\frac{1}{2}$ turn to swing forward in mixed grip: A+A



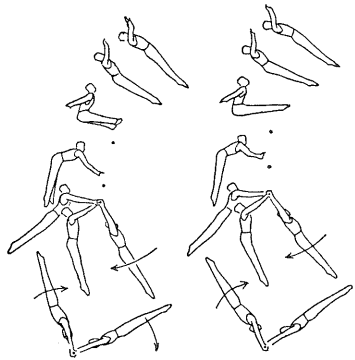
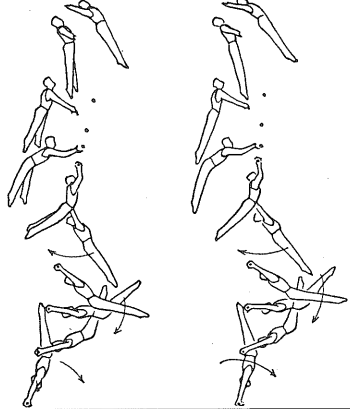
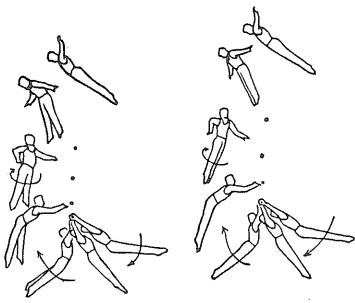
5. Straddle stand on bar or stoop stand and underswing with $\frac{1}{2}$ turn to swing forward in mixed grip, grip change to reverse grip and stoop through to circle swing rearways forward with straddle outward, releasing and regrasping to swing forward in hang, ordinary grip



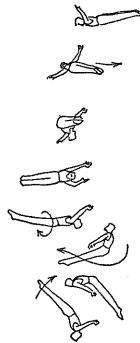
6. Straddle stand on bar or stoop stand and underswing with $\frac{1}{2}$ turn to swing forward in mixed grip, grip change to reverse grip and stoop through to circle swing rearways forward and cast to Elgrip giant swing



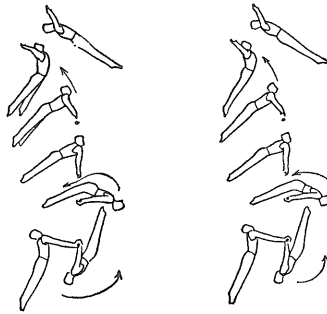
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>XII. Exercise dismounts</p>	<p>1. Straddle or stoop to dismount from giant swing forward: A + A</p> 	<p>2. Hecht or Hechtstraddle from giant swing forward to dismount</p> 	<p>3. Hecht or Hechtstraddle from giant swing forward with 1/2 turn or 1/1 turn to dismount</p> 

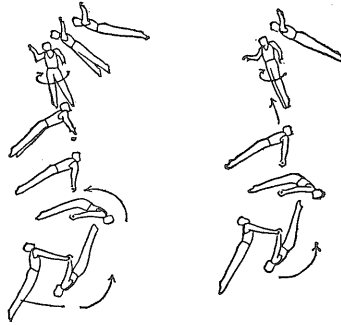
4. Free hip circle backward and flank dismount: A+A



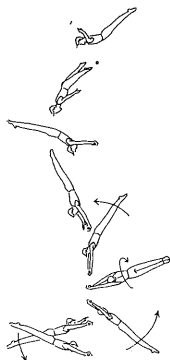
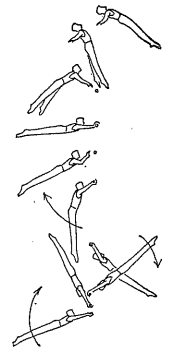
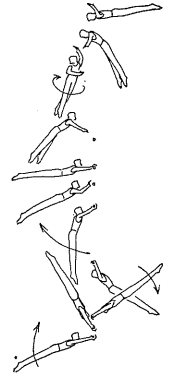
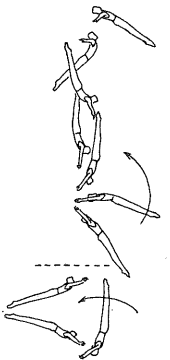
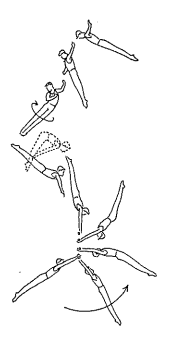
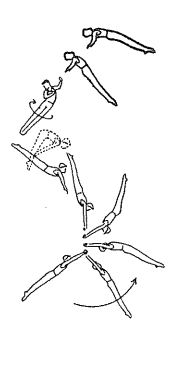
5. Free hip circle backward and straddle or hecht to dismount



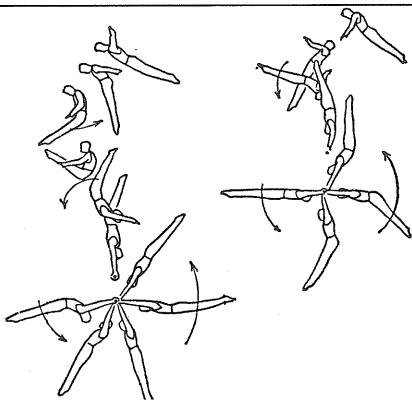
6. Free hip circle backward and straddle or hecht dismount with 1/2 turn



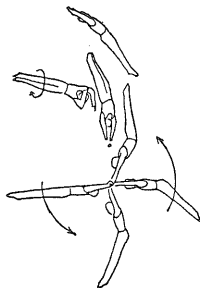
Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>XII. Exercise dismounts (cont.)</p>	<p>7. From giant swing backward: cross over to forward swing in cross grip and uprise with $\frac{1}{2}$ turn to straddle dismount: A+A</p> 	<p>8. From giant swing forward: uprise backward with grip change-hop to ordinary grip in free support and Hecht straddle dismount</p> 	<p>9. From giant swing forward: back uprise with grip change-hop to ordinary grip to free support and straddle dismount with $\frac{1}{2}$ turn or a full turn</p> 
	<p>10. From forward swing or from giant swing backward: salto backward stretched to dismount</p> 	<p>11. From forward swing or giant swing backward: salto backward, stretched or bent body with $\frac{1}{2}$ turn to dismount</p> 	<p>12. From forward swing or giant swing backward: salto backward, stretched or bent body with $\frac{1}{4}$ turn to dismount</p> 

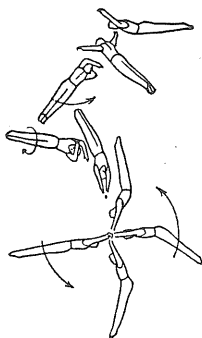
13. From backward swing or giant swing forward: salto stretched or bent to dismount



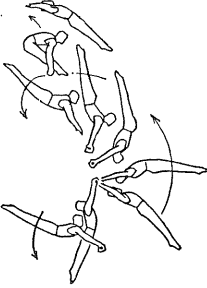
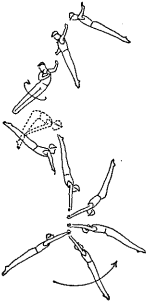
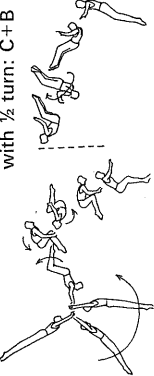
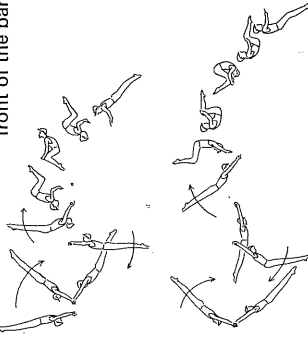
14. From backward swing or giant swing forward: salto stretched or bent with $\frac{1}{2}$ turn

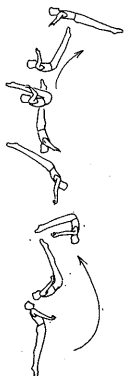
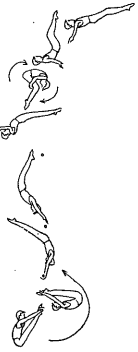

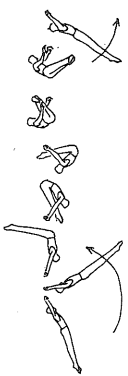
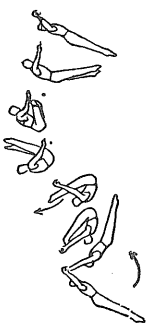
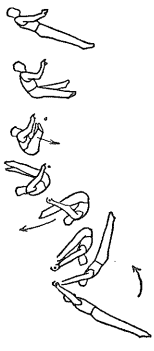


15. From backward swing or giant swing forward: salto stretched or bent with $\frac{1}{4}$ turn

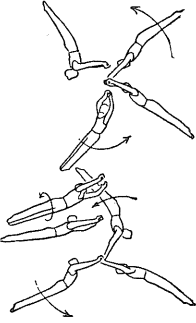
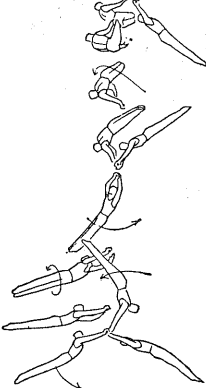
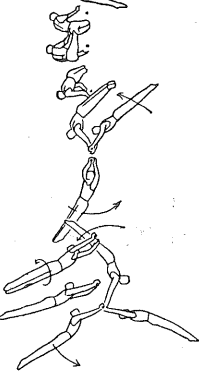
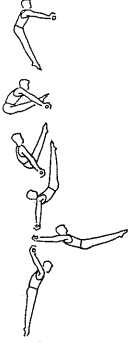


Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>XII. Exercise dismounts (cont.)</p>	<p>16. From forward swing or giant swing backward: salto first bent then stretched to dismount</p> 	<p>17. Same as 16, but with 1/2 turn</p> 	<p>18. From forward swing or giant swing backward: double salto or double salto with 1/2 turn: C+B</p> 
	<p>19.</p>	<p>20.</p>	<p>21. From giant swing backward: salto backward tucked over the bar to stand behind the bar, or the same from a giant swing forward, salto forward tucked over the bar to stand in front of the bar</p> 

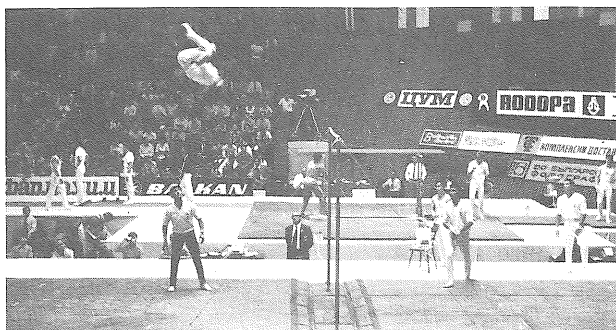
	<p>22. Underswing to dismount with legs pressed against forehead</p> 	<p>23. Underswing from stoop position and salto forward tucked to dismount: B+A</p> 	<p>24. Underswing and salto forward tucked to dismount or the same with 1/2 turn to dismount: C+B</p>  <p style="text-align: center;">C</p> <p style="text-align: center;">C+B</p>
<p>XIII. Additional parts</p>	<p>1. Forward swing in hang and stoop through to flank outward and forward swing in hang: A+A</p> 	<p>2. Forward swing in hang and stoop through with straddle cut to swing forward in hang</p> 	<p>3. Forward swing in hang and stoop through with straddle cut to support frontways</p> 

Horizontal bar

Origin or name	A-parts	B-parts	C-parts
<p>XIII. Additional parts (cont.)</p>	<p>4. Giant swing backward and under-grasp left, and right in cross grip, to forward swing with 1/2 turn right and backward swing to uprise in mixed grip: A+A</p> 	<p>5. Giant swing backward and under-grasp left and right, cross grip to forward swing with 1/2 turn right and backward swing to uprise, with rear vault to right with 1/4 turn right to swing forward in hang</p> 	<p>6. Giant swing backward and under-grasp left and right, cross grip to forward swing with 1/2 turn right and backward swing to uprise, with rear vault to right with 1/4 turn to support frontways</p> 
	<p>7.</p>	<p>8.</p>	<p>9. Czech uprise with stoop out backwards (Köste): C</p> 

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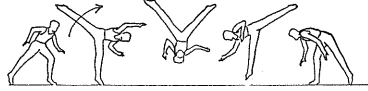
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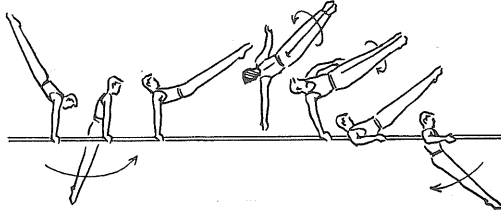
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XIII. Conventional (commonly used) terms

1. *Arabersprung* (Arabian Cartwheel): Free cartwheel sideward, body bent forward with $\frac{1}{2}$ turn around longitudinal axis, from straddle stand
Floor

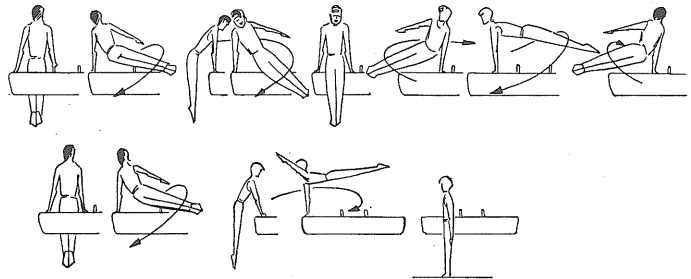


2. *Carminucci on parallel bars*: Swing forward in support with $\frac{1}{1}$ turn around longitudinal axis of body to swing backward in upper arm hang



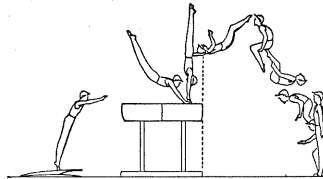
3. *Chagunian*: From support rearways at left end of horse: flank right backward with $\frac{1}{4}$ turn right and change of support right on left end of horse and $\frac{1}{4}$ turn right to flank left with change of support left on left end of horse. Double leg circle, $1\frac{1}{2}$ and 2 times $\frac{1}{4}$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

Side horse



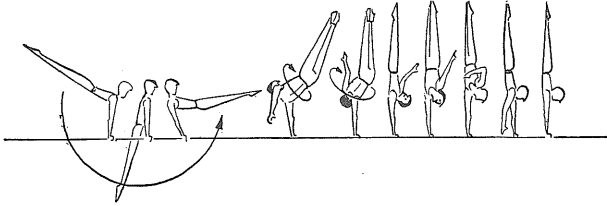
4. *Cuervo*: Jump to handstand and $\frac{1}{2}$ turn to salto backward tucked to cross stand frontways

Horse vault



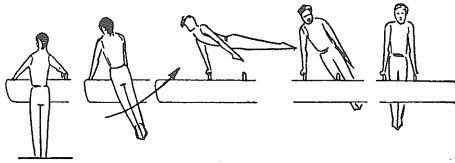
5. *Diamidov-turn*: Swing forward in support and $\frac{1}{4}$ turn left with support on left arm through handstand to swing forward in support

Parallel bars



6. *Drehflanke* (Turn flank): Sidestand frontways, right hand on left pommel, Elgrip and left hand on left end of horse: flank to right around right arm with $\frac{1}{2}$ turn left to support frontways on the pommels

Side horse



7. *Stoop through*: Forward swing in hang and stoop (straight legs) between arms backward or forward

Horizontal bar | Parallel bars

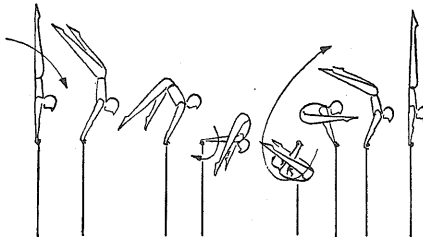
- From "L" support stoop through (straight legs) between arms, backward or forward

Floor exercise



8. *Endoshoot*: From handstand: lower forward to momentary straddle "L" support or stoop through to momentary support rearways and free staddle or stoop shoot forward to handstand, reverse grip

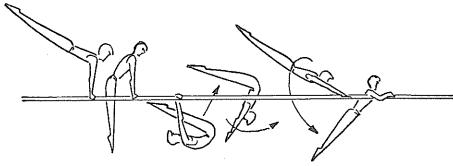
Horizontal bar



9. *Felgen*:

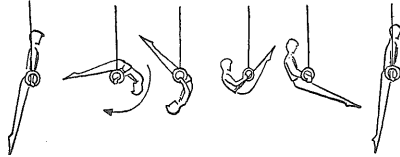
On the parallel bars = *Basket*. From forward swing in support, lower backward to inverted hang and turn backward releasing and regrasping in front support, in upper arm hang or hang

Parallel bars



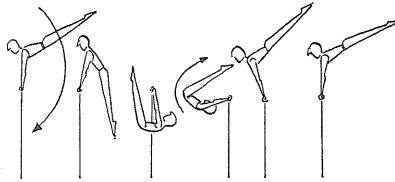
On the Rings = *Circles*. Backward swing in support and circle forward to support

Rings



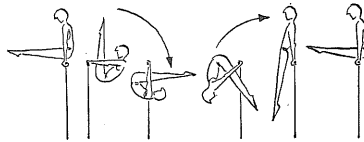
On the horizontal bar = *Free hip circle backward*

Horizontal bar



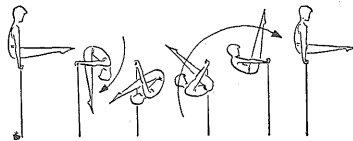
Free circle rearways (seat circle) backward

Horizontal bar



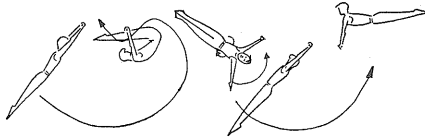
Free circle rearways (seat circle) forward

Horizontal bar



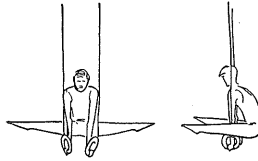
10. *Finnenstemme*: Forward swing in hang, mixed grip, right reverse grip, stoop through and $\frac{1}{2}$ turn left around right arm to backward swing in ordinary grip and uprise to free support frontways

Horizontal bar



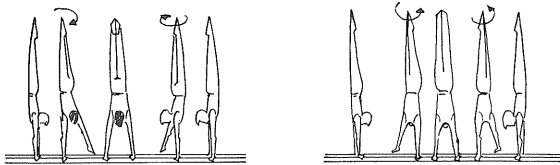
11. *Straddle "L" support*: "L" support with straddled legs sideward

Rings | Parallel bars | Floor | Horizontal bar



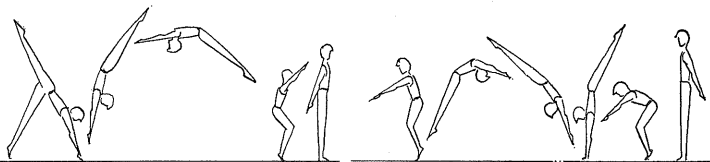
12. *Handstand turns (Pivot)*: The body turns in handstand twice $\frac{1}{4}$ turn forward or backward with corresponding change of support and returns to still or momentary handstand

Parallel bars | Floor

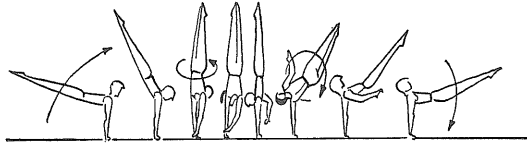


13. *Handspring*: The body turns around its broad axis from stand with support of hands to stand forward or backward (handspring backward is known as flic-flac)

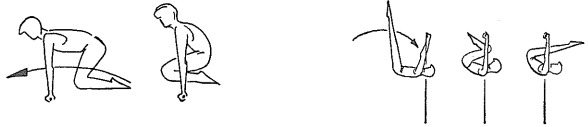
Floor exercise



14. *Healy-Twirl*: Backward swing in support and $\frac{1}{2}$ turn left around left arm through momentary handstand to backward swing in support
Parallel bars



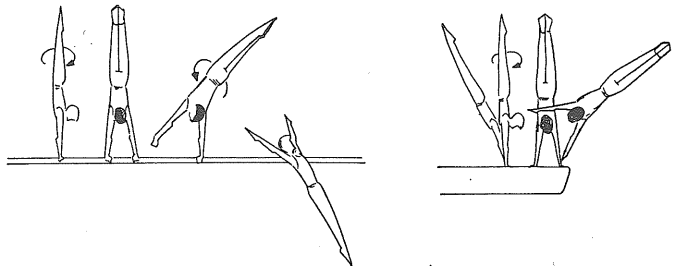
15. *Squat*: Slide bent legs between hands in support or in hang
Horizontal bar / Floor (in support) *Horizontal bar (in hang)*



16. *Holländer*: Backward swing through momentary handstand, twice $\frac{1}{4}$ turn with corresponding change of support to turnover sideward and dismount to cross stand

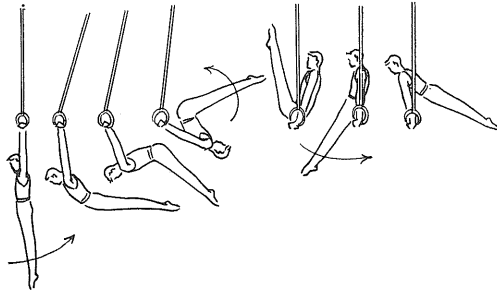
Parallel bars

Horse vault



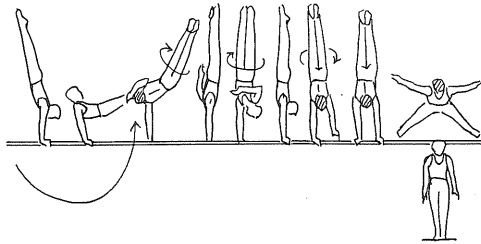
17. *Honma*: Rearward swing in hang and bent inlocate forward to felge (shoot up) rearward and backward swing to support

Rings



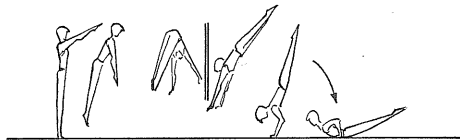
18. *Hürzeler*: Diamidov turn with subsequent quarter turn to side handstand on one rail and straddle dismount

Parallel bars



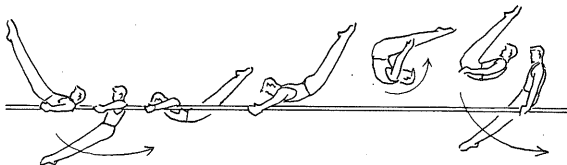
19. *Japanese Jump*: From stand, arms upward: lowering arms forward and jump in place lowering arms forward downward with $\frac{1}{4}$ turn or $\frac{1}{2}$ turn around the longitudinal axis of body to support and front leaning support or handstand

Floor exercise



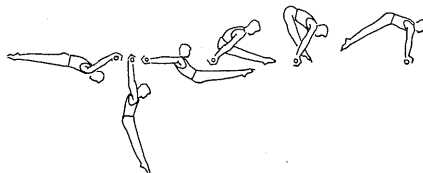
20. *Japanese Salto*: Rearward swing in upper arm hang and back uprise followed by salto forward to rearward swing in support

Parallel bars



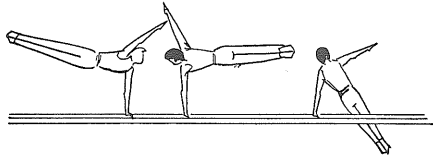
21. *Köste*: Czech uprise with stoop out backward: C

Horizontal bar



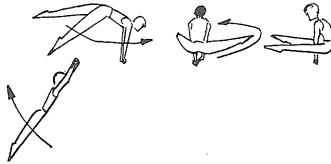
22. *Kreisflanke* (Double Flank Vault): Backward swing in support and $\frac{1}{4}$ turn left with support left to flank to right over both rails to dismount to sidestand rearways

Parallel bars



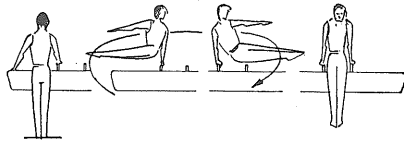
23. *Kreisgrätsche* (Circling straddle uprise): Backward swing in hang and uprise to support with circling left leg outward with support right, and $\frac{1}{2}$ turn right to momentary straddle "L" support

Horizontal bar



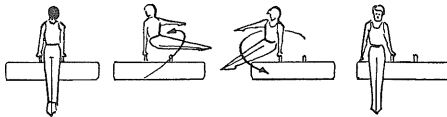
24. *Kreiskehr* (Double Rear Vault): From sidestand frontways, right hand on left pommel and left hand on left end of horse: double leg circle left with $\frac{1}{2}$ turn right with support of right hand to support rearways on pommels

Side horse as start



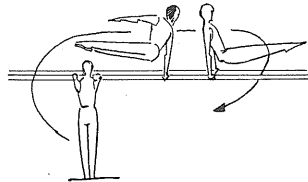
From support frontways on both pommels double leg circle right with support of left hand and $\frac{1}{2}$ turn left to support rearways on left end of horse or vice versa

Side horse as connecting part



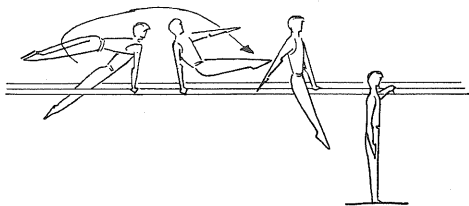
From outer sidestand frontways, mixed grip, right reverse: double rear vault left over right arm to backward swing in support

Parallel bars (as start)



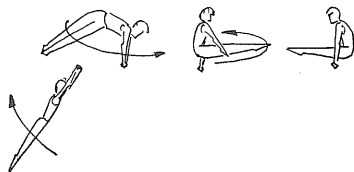
From backward swing in support, double rear vault left with support on right arm to dismount crossways left

Parallel bars (dismount)



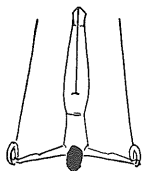
From backward swing in hang, mixed or reverse grip, uprise to free support and double rear vault right over left arm to free support rearways

Horizontal bar



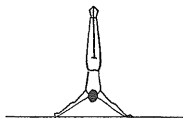
25. *Inverted cross*: From handstand: lower slowly with stretching of arms sideward to horizontal position

Rings



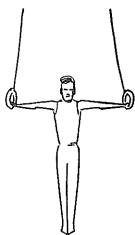
From handstand: slowly lower with sideward stretching of arms to handstand with arms stretched sideward

Floor exercise



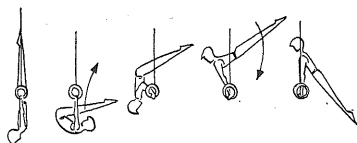
26. *Cross*: Hang with arms held sideward

Rings



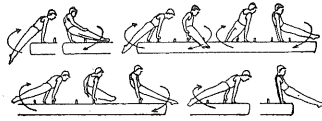
27. *Back kip*: Straight inverted hang, bent inverted hang and circle swing upward to support

Rings (also *Horizontal bar*)



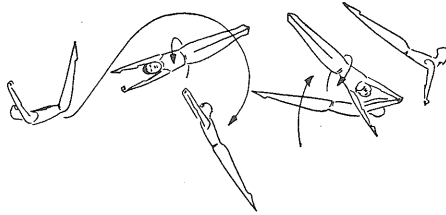
28. *Magyar*: Travel circles in cross support over the entire surface of the horse with support on all 3 parts of the horse and the pommels

Side horse



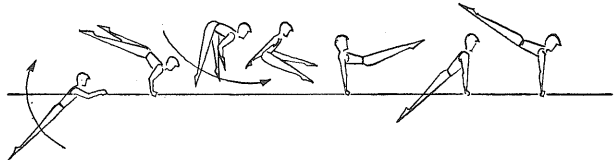
29. *Münchnerstemme*: Underswing with $\frac{1}{2}$ turn around right arm to forward swing in mixed grip, right reverse, and uprise with $\frac{1}{2}$ turn left around right arm with change of grip left to free support with ordinary grip

Horizontal bar



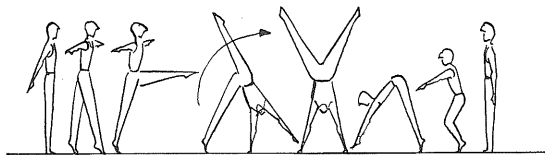
30. *Straddle cut*: Backward swing in upper arm hang and uprise to forward swing with straddle cut and backward swing to support or bent support

Parallel bars



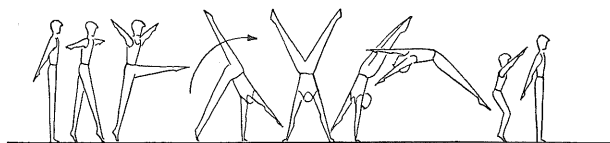
31. *Roundoff*: Step forward and hop right forward with left leg swing forward and stretch forward, take off with left foot and $\frac{1}{4}$ turn left to cartwheel left sideward with $\frac{1}{4}$ turn left to momentary stand

Floor exercise



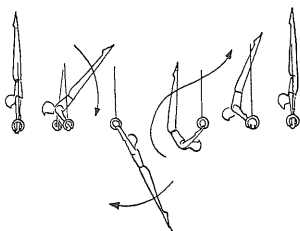
Cartwheel-Handspring forward: Step forward and hop right forward with left leg swing forward and stretching forward, take off with left foot and with $\frac{1}{4}$ turn right cartwheel left sideward and handspring with $\frac{1}{4}$ turn right to momentary stand

Floor exercise



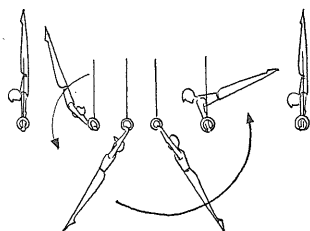
32. *Giant swing backward:* Handstand: forward swing in hang and upward swing to handstand

Rings



Giant swing forward: Handstand: fall over forward to backward swing in hang and uprise to handstand

Rings



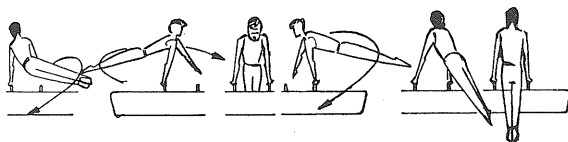
33. *Russian wende:* From double leg circle in support frontways: Wende to left with $\frac{1}{4}$ turn left to support frontways on opposite side of horse

Side horse

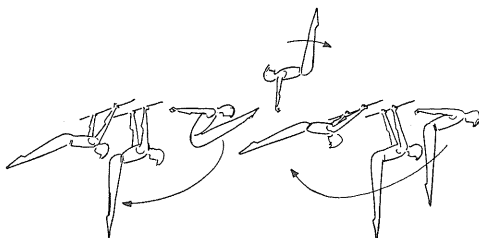


Russian Wende Swings or Double Russian: From double leg circles in support frontways, wende to left with $\frac{1}{4}$ turn right and wende to left with $\frac{1}{4}$ turn right with corresponding change of support to support frontways on the same side of horse

Side horse

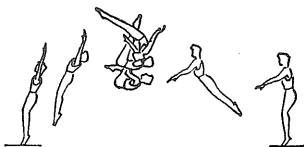


34. *Russian Giant Swing*: Giant swing forward in reverse grip and hang rearways
Horizontal bar



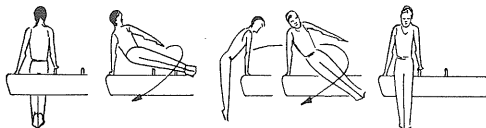
35. *Salto backward*: Tucked, i. e. trunk and legs are bent; bent body and straight legs; stretched, the body must be totally stretched and revolves around its broad axis

Floor exercise (the same applies to salto forward)
(even Rings and Horizontal bar)



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

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



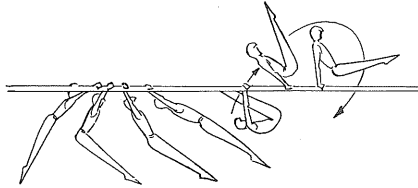
37. *Schwabenkippe* (Cast): Forward swing in support and lower backward to bent inverted hang and hop to swing backward in upper arm hang or support or with $\frac{1}{2}$ turn to swing forward in upper arm hang

Parallel bars



38. *Slide kip*: Forward swing in hang holding legs forward upward and cast to support or with ½ turn to forward swing in upper arm hang

Parallel bars



39. *Spagat (Split)*: Straddled leg sitting with legs straddled crossways or side-ways; the seat must touch the floor

Floor exercise



40. *Pointed support*: Free support rearways; body in a position similar to the inverted hang

Parallel bars | Floor exercise



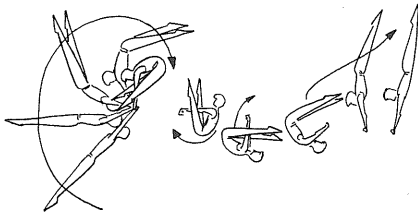
41. *Pointed sit*: Sitting position with legs pressed against the forehead with the hands

Floor exercise



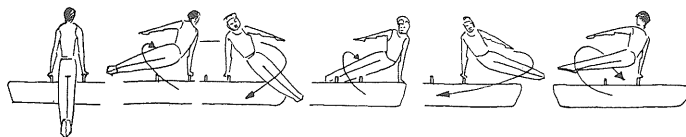
42. *Staldershoot*: From handstand or free hip circle: lower to momentary free straddle "L" support or stoop through to free support rearways and free hip circle backward to handstand

Horizontal bar



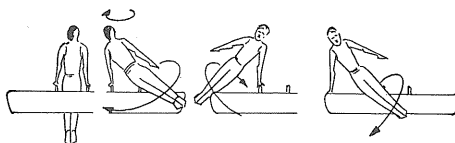
43. *Stöckli*: From support frontways on the pommels: double leg circle left with $\frac{1}{2}$ turn right and support right to momentary support rearways on right end of horse, double leg circle right $1\frac{1}{2}$ times with $\frac{1}{2}$ turn right and support right to support rearways on the pommels

Side horse



44. *Stöckli backward*: From support rearways on the pommels: double leg circle right with $\frac{1}{2}$ turn right and support left with change of support right on left end of horse to flank left in support rearways on the left end of horse

Side horse



45. *Direct Stöckli A*: From support frontways on pommels, double rear vault swing around right arm to cross support rearways on right pommel, flank swing right backward with $\frac{1}{4}$ turn right to support frontways on pommels

Side horse

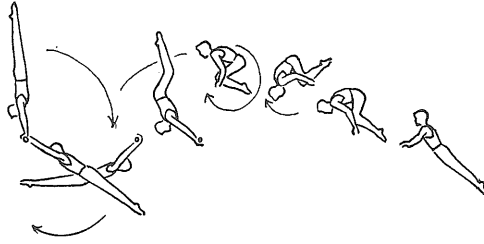


46. *Direct Stöckli B*: From support frontways on pommels, double rear vault swing around right arm to cross support rearways on right pommel, flank swing right backward with $\frac{1}{4}$ turn right to support frontways on right pommel

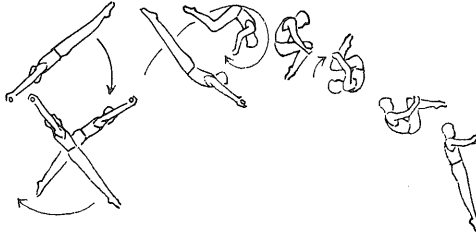
Side horse



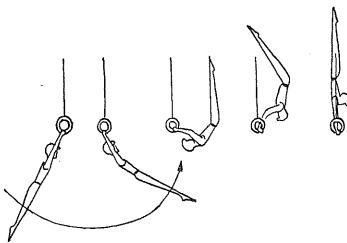
47. *Strauman backward*: Giant swing backward and before coming to handstand, salto backward tucked over the bar to side stand frontways: C
Horizontal bar



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

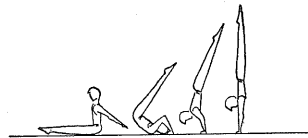


49. *Streuli*: Forward swing in hang and circle upward swing to handstand
Rings



Roll backward to handstand

Floor exercise | Parallel bars



50. *Bent inverted hang*

Horizontal bar



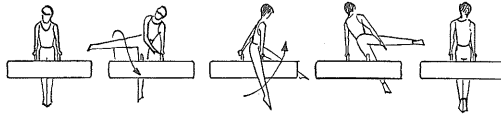
Inverted hang: straight inverted hang, head downward

Rings



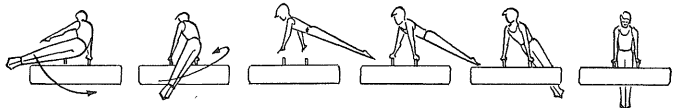
51. *Suisse Simple* (Simple Swiss): Front support frontways on the pommels: cut right leg outward and $\frac{1}{2}$ turn left with hop and change of grip, right hand on left pommel and left hand on right pommel, cut right leg outward to support rearways

Side horse



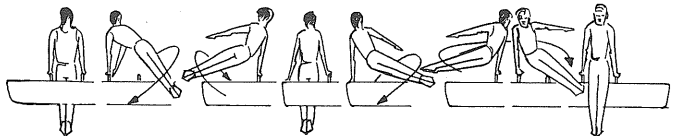
Suisse Double (Double Swiss): From support frontways on the pommels: flank right and $\frac{1}{2}$ turn left with hop and change of support, left hand on right pommel and right hand on left pommel to double leg circles

Side horse



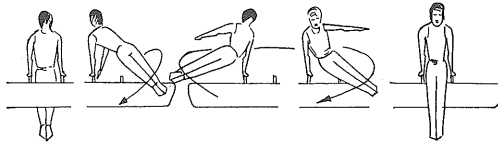
52. *Tramlot*: From support rearways on pommels: double leg travel circles right to support rearways on left end of horse, flank right backward and double leg circle with $\frac{1}{2}$ turn right around right arm and change of support left on right pommel to support rearways on the pommels

Side horse



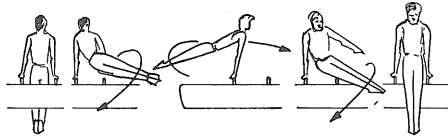
53. *Tramlot Direct* (Direct Tramlot): From support rearways on pommels: flank right backward with change of support right on left pommel and double leg circle left with $\frac{1}{2}$ turn right around right arm and change of support left on right pommel to support rearways on the pommels

Side horse



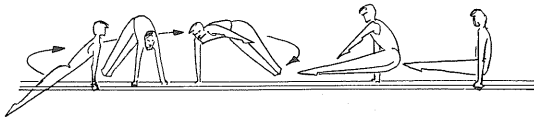
54. *Tschechenkehr* (Czech rear vault): From support rearways on pommels: double leg circle right $1\frac{1}{2}$ times with $\frac{1}{4}$ turn r. around l. arm and change of support r. on l. pommel, reverse grip and $\frac{1}{4}$ turn r. around r. arm and change of support l. on r. pommel to support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

Side horse



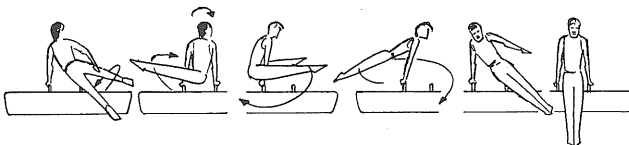
Backward swing in support with $\frac{1}{4}$ turn r. around l. arm and change of support r. on l. rail, reverse grip and $\frac{1}{4}$ turn r. around r. arm and swing legs over l. and r. rail with change of support l. on r. rail to backward swing in support or to "L" support

Parallel bars

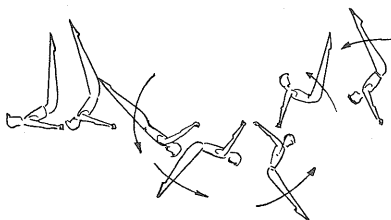


55. *Tschechenkehr straddled*: From support frontways on pommels: leg cut r. outward and swing l. to momentary side support over l. pommel, $\frac{1}{4}$ turn r. and leg cut r. outward and change of support r. on left pommel, reverse grip rear vault left with $\frac{1}{4}$ turn r. to support rearways on the pommels

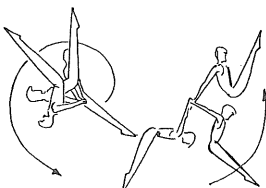
Side horse



56. *Czech Giant swing*: Giant swing backward in hang rearways
Horizontal bar



57. *Czech Uprise*: From support rearways: over (head) swing backward in hang rearways and uprise to free support rearways
Horizontal bar

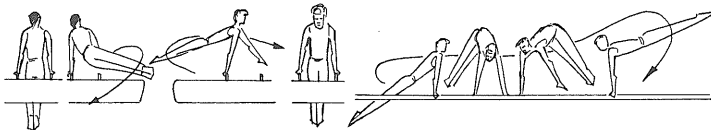


58. *Czechwende*: From support rearways on pommels, double leg circle right and 1/4 turn right around l. arm and change of support r. on l. pommel, reverse grip and 1/4 turn r. around r. arm with change of support l. to support frontways on the pommels

Backward swing in support with 1/4 turn r. around l. arm and change of support r. on l. rail, reverse grip and 1/4 turn l. around r. arm with change of support l. on r. rail to forward swing in support

Side horse

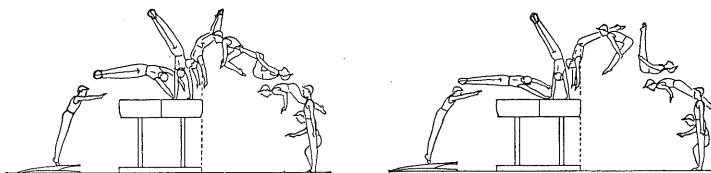
Parallel bars



59. *Tsukahara*: Jump with 1/4 turn to momentary side handstand and 1/4 turn to salto backward to cross stand frontways

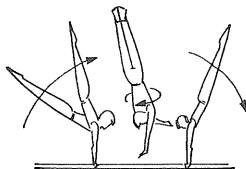
Tucked

Piked



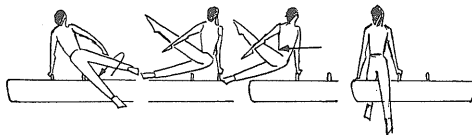
60. *Hop turn*: Swing backward upward in support and hop with ½ turn to swing forward in support

Parallel bars (also being used on the horizontal bar and in floor exercise)



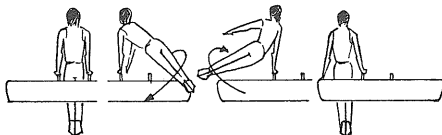
61. *Travel Hop*: The term "Travel Hop" is used for the travel scissors hop, for example: from support frontways: right leg cut outward and hop to left to scissors left forward with simultaneous change of support on left hand on left end of horse and the right hand on the left pommel

Side horse



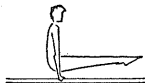
62. *Double Leg Travel Circles*: From support rearways on pommels: flank right backward with change of support right on left pommel and flank left forward in support right and change of support left on left end of horse to support rearways on left end of horse

Side horse



63. "*L*" Support: Support with legs extended in horizontal position

Parallel bars (also being used on the rings and in floor exercise)



XIV. Evaluation Examples of Values for Difficulty

Competition 1 – Team Competition (TC)	Value Parts			Corresp. deductions	Score (partial) from 3.4	Remarks
	C	B	A			
1. Maximum according to the rules	1	5	4	0.0	3.4	*
2. One missing B-part which cannot be replaced	1	4	4	0.4	3.0	*
3. Two additional C-parts in favor of a missing B-part	2	4	4	0.0	3.4	*
4. Two C-parts whereby one can be resolved inasmuch as the character permits this in favor of missing B- and A-parts	2	4	3	0.0	3.4	*
5. One additional B-part: in favor of a missing A-part	1	6	3	0.0	3.4	*
6. A missing C-part which cannot be replaced	0	5	4	0.6	2.8	*
7. A missing C-part which can be partially replaced by an additional B-part	0	6	4	0.2	3.2	*
8. Omission of a C-part and 2 B-parts	0	3	4	1.4	2.0	*
9. Omission of a C-part and 2 B-parts: cannot be replaced by additional A-parts	0	3	9	1.4	2.0	*
10. Omission of the C-part and the 5 B-parts	0	0	4	2.6	0.8	*
11. Omission of the C-part and the 5 B-parts which cannot be replaced by additional A-parts	0	0	11	2.6	0.8	*
12. Omission of a C-part, 5 B-parts and an A-part	0	0	3	2.8	0.6	*

* Additional C-, B- and A-parts as required cannot result in scoring advantage in difficulty, but influence the combination positively.
By non-demonstration of at least 11 parts according to article 21, a global deduction of 0.2 points in the combination will result.

Competition 2 – IAAF	Value Parts			Corresp. deductions	Score (partial) from 3.4	Remarks
	C	B	A			
1. Maximum according to the rules	2	4	3	0.0	3.4	*
2. One missing B-part which cannot be replaced	2	3	3	0.4	3.0	*
3. 3 additional C-parts in favor of a missing B-part	3	3	3	0.0	3.4	*
4. 3 C-parts whereby one can be resolved inasmuch as the character permits this in favor of missing B- and A-parts	3	3	2	0.0	3.4	*
5. One additional B-part: in favor of a missing A-part	2	5	2	0.0	3.4	*
6. A missing C-part which cannot be replaced	1	4	3	0.6	2.8	*
7. A missing C-part which can be partially replaced by an additional B-part	1	5	3	0.2	3.2	*
8. Omission of one C-part and one B-part	1	3	3	1.0	2.4	*
9. Omission of one C-part and one B-part: cannot be replaced by additional A-parts	1	3	9	1.0	2.4	
10. Omission of all C- and B-parts	0	0	3	2.8	0.6	*
11. Omission of all C- and B-parts which cannot be replaced by additional A-parts	0	0	11	2.8	0.6	
12. Omission of one C-part, one B-part and one A-part	1	3	2	1.2	2.2	*

* Additional C-, B- and A-parts as required cannot result in scoring advantage in difficulty, but influence the combination positively.
By non-demonstration of at least 11 parts according to article 21, a global deduction of 0.3 points in the combination will result.

Competition 3 – Individual Event Finals (IEF)	Value Parts			Corresp. deductions	Score (partial) from 3.4	Remarks
	C	B	A			
1. Maximum according to the rules	3	3	2	0.0	3.4	*
2. Omission of a C-part which cannot be replaced	2	3	2	0.6	2.8	*
3. Only 2 C-parts but 4 B-parts: partially replaced	2	4	2	0.2	3.2	*
4. One additional C-part can replace one missing B-part	4	2	2	0.0	3.4	*
5. Omission of B-part which cannot be replaced	3	2	2	0.4	3.0	*
6. Missing C- and B-parts which cannot be replaced by additional A-parts	2	2	9	1.0	2.4	
7. Missing C-parts which can be partially replaced by 3 additional B-parts	0	6	2	0.6	2.8	*
8. Missing B-part and missing A-part which can be replaced by additional C-parts	5	2	1	0.0	3.4	*
9. Missing C- and B-parts which cannot be replaced by additional A-parts	0	0	15	3.0	0.4	*
10. One additional B-part can replace the two missing A-parts when the character of one of the B-parts makes this permissible	3	4	0	0.0	3.4	*

* Additional C-, B- and A-parts to those required, cannot result in scoring advantages in difficulty but influence the combination positively.
By non-performance of at least 11 parts according to article 21, a global deduction of 0.4 points in the combination will result.

XV. Concerning the uniform (total) Evaluation

With the training cycle for judges introduced in 1964 and the Code of Points, steadily adjusted to the development in artistic gymnastics, the endeavours of the FIG-technicians were to create more order and clarity in evaluation in the international area.

A success could be noted, even if it took place slowly and with caution, during and at the end of the first cycle (1965–1968) and it stabilized further by the organization of the 2nd and 3rd cycle.

The first cycle created a certain disaccord so far, that the Code of Points was confronted with training and rules of the most varying character in continents, parts of them or in the respective federations and which referred to lower, middle, and higher classes of age and skill. This seemed to create a certain disorder in relation to the aim of the Code of Points and for the first time the question was put, if not the uniformity of the Code of Points of the FIG, which was aimed for international competitions, could even be suitable to be applied for the lower, middle and higher classes of age and ability within the national federations.

The Code of Points of 1968 counted with such a possibility so far, as a special chapter was included, which tried to present the ways how, when and where the recommended procedure could and would be offered. These recommendations were applied by some national federations in practice. Some of them did this with unrestricted application of the FIG-code for alle age- and ability-categories, other with certain restrictions in the evaluation-factors Difficulty (D) and/or Combination (C) or vice-versa by keeping the principles of the FIG-code. For the previously here mentioned cases it has been reported to have shown some negative results from the psychological point of view specially concerning young gymnasts, because the final notes depending upon the requirements had a relatively low level for very young or less skilled gymnasts. On the other hand this procedure proved positive results in the search for talents and in the general progression. In the cases mentioned above secondly however, the fixed upper limits had a more positive influence on the respective gymnasts, though there was the disadvantage of the additional rules of the technical direction.

It is known, that certain federations followed further this way of uniforming the evaluation rules and trained their judges accordingly, while other federations continued on the way of applying special rules for the respective categories with corresponding training of their judges. Whether the results have been here or there more or less positive or negative, is not generally known but in some individual cases by the authorities of the FIG, which does not prevent the FIG to point anew to the different existing possibilities and to recommend them for the help of those, who in this can find a help in their gymnastic work.

A. Conditions and general guidelines

1. Restrictions in the requirements of the present Code of Points can only be made in the sectors D and C, while the sector E (execution) only should be applied in the way as it is defined in the FIG-code.

2. If restrictions would be made in sector D, the number of valueparts has to be increased by A-parts up to 11, so that sector C has not to be affected by these deductions.
3. Restrictions in sector C can be made in article 30 or in other requirements of the respective sector, without this influencing sector D in any way.
4. As type of competition only competition No. 1 can be considered as a rule for classes below the international level. If there should be any reason which would necessitate even competition-form 2 and 3, any eventual restrictions in the requirements should be adapted to evaluation accordingly.
5. As there are— according to the new repartition of the part-scores for D, C and E—allowed maximum basic scores of 9.4 in all competitions and the missing points up to 10 can be compensated by creditpoints for risk, originality and virtuosity (ROV), this can be applied for age- and ability-categories below the international level in the same sense, if there are eventual restrictions in D and/or C.
6. When applying the above-mentioned 5 paragraphs and in view to the following examples with explanations the FIG-code would have to be provided with additional prescriptions.

B. Examples and possibilities of application of uniform evaluation

1. Complete application of the FIG-code without any restrictions in sectors D and/or C.
2. Restrictions in the D-requirements and complete application of evaluation-sector C as follows:
 - a) Requiring 1×C, 4×B and 6×A in the A-class, 5×B and 6×A in the middle-class and 3×B and 8×A in the lowest class while maintaining the D-scores of 3.4 for all classes.
 - b) Same requirements as for 2 a), where the part-scores for sector D according to the FIG-code would be fixed in advance as follows: 3 points for class A, 2.8 points for middle and 2 points for the lowest class.
3. Limitations of the C-requirements by means of a predetermined agreement to permit one intermediate swing for the intermediate levels and two for the lowest level or with additional limitations to article 30, i.g. disregarding the requirement "predominant" for double leg circles on the sidehorse, the minimum requirements or their limitation on the horizontal bar or parts with simultaneous releasing and regrasping of the grip etc., in which cases:
 - a) in spite of one or two performed intermediate swings or other limitations the partial score for sector C still would be 1.6 points;
 - b) in the case of facilitations as per 3 a) the partial score for sector C would be fixed according to the FIG-code, meaning that regulatory deductions should be made.
4. Limitations in the sectors D and C according to 2 and 3 resp. 2 a) and b) and 3 a) and b) together.

Application manner 1 would be the most convenient in the interest of the matter, specially of course for evaluation. With this procedure it is possible to find out at all times how to estimate the depth of performance towards the top, in the middle and in the low categories. Talents could be discovered without having seen them performing. Many a young gymnast is able to do much more than we perhaps know. The scores would be rather low as a rule. A similar situation would arise as we know from track and field results, where the difference in points is very high between the top-, middle- and lowest levels. The partially negative effect on young, resp. less skilled gymnasts from the psychological point of view should most probably be able to be neutralised.

Application manner 2 would have – together with a) – the psychologic advantage of the adaption of the scoring to the FIG-code in spite of limitations of the requirements, but it would be disadvantageous in respect to the system of evaluation and the exploration of levels and talents. With b) there would only arise material advantages within different levels of age and ability, however there would be psychological disadvantages similar as with application manner 1 and for the search for talents. Furthermore it would necessitate the elaboration and application of additional prescriptions.

Application manner 3 shows almost the same advantages and disadvantages as No. 2, but it should be emphasized, that it is difficult in intermediate and lower levels to combine an exercise without any intermediate swing.

The allowance of one or two intermediate swings in the lowest resp. intermediate levels would however better eliminate the psychologically negative influence on the young people here than in the sector of difficulty.

Application manner 4 shows a compromise between the application of the types 2 and 3 in the sense of the aforementioned possibilities, which means certain limitations in the sectors D and C.

That the deductions in sector E should be those as indicated in the FIG-code in all competitions and for all levels of age and skill in principle, should convince all authorities of the federations.

XVI. General Measures, Instructions and Information

1. *Protests and Complaints* are only to be written "French or German" and handed by the team leader or the officially entered delegate not later than 15 minutes after the incident to the president of the jury, personally. They can only concern their own team or their own individual gymnast.
2. *Application and choice of competitions on the occasion of various events.*
 - a) *For contests between countries* with optional exercises or with optional exercises and compulsory program, the rules for Competition 1 apply. In exceptional cases, if time and local conditions permit, Competition 2 and 3 can also be applied.
 - b) *On occasion of international tournaments with teams and individual gymnasts* from several federations, as in the past years, all 3 competitions are to be used.
 - c) The same applies to *continental or part-continental games or championships.*
 - d) Consideration of the 3 competitions is also *recommended for national championships* and will later, according to experiences, eventually be required.
 - e) You will find the *exact description of the 3 different competitions* in Article 20 on page 14.
3. *To prevent too pronounced monotony in the exercises of a team*, the TCM/FIG is authorized, if necessary, to make measures for deductions for repetitions of the same dismounts, or same exercise construction of more than 3 gymnasts of one team. Such deductions are made from total results of a team, regardless of points obtained, so that it does not affect the individual gymnast.
4. In addition to article 23 c) of the technical rules of the FIG the *local competition director is responsible* for the local arrangements pertaining to the competitions in close cooperation with the competition administration of the International Gymnastic Federation (assembly, entry, exit, change of equipment, warm-up of teams and individual gymnasts, local group-leaders, floor managers, music accompaniment etc.), thus the pure organizational duties and responsibilities.
The actual competition direction and at the same time the supervision of jury and the evaluations are solely the duty of the technical officials of the FIG with its President and one of the Vice Presidents as his representative.
5. *Abbreviations of frequently used designations and expressions:*
 - a) *Events*

WC	=	World Championships
OG	=	Olympic Games
EC	=	European Championships
CG	=	Continental Games
CC	=	Continental Championships
RG	=	Regional Games
RC	=	Regional Championships
WC/RCG	=	World Championships Rhythmic Competition Gymnastics

- b) *Competitions*
- TC = Team Competition
 - IAAF = Individual All-Around Finals
 - IEF = Individual Event Finals
 - IAAC = Individual All-Around Competition
- c) *Committees and Regulations*
- EC = Executive Committee
 - TCM = Technical Committee for Men
 - TCW = Technical Committee for Women
 - TC/RCG = Technical Committee for Rhythmic Competition
Gymnastics
 - CofP = Code of Points
 - C/A = Complement and Amendments
 - TR = Technical Regulations
 - ST = Statutes
 - BCE = Book of Compulsary Exercises

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