WOMEN'S ARTISTIC GYMNASTICS

CODE OF POINTS
2025-2028

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For Women's Artistic Gymnastics competitions at

Olympic Games
Youth Olympic Games
World Championships
Junior World Championships
World Cups and World Challenge Cups
Regional and Intercontinental Competitions, Championships and Games
Events with international participants

In competitions for nations with lower level of gymnastics development, as well as for other Junior Competitions, modified competition rules should be appropriately designed by continental or regional technical authorities, as indicated by the age and level of development (see the FIG Age Group Development Programme)

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In case any statement contained herein is in conflict with the Technical Regulations, the Technical Regulations shall take precedence.
Where there is a difference among the languages, the English text shall be considered correct.

ACKNOWLEDGEMENTS

President	Donatella SACCHI	ITA
1st Vice-President	Nehad ZAYED	EGY
2nd Vice-President	Liubov ANDRIANOVA	RUS
Secretary	Helena LARIO	ARG
Member	Elena DAVYDOVA	CAN
Member	Kym DOWDELL	AUS
Member	Johanna GRATT	AUT
Athlete representative	Catalina PONOR	ROU
Editing – Illustrations, Symbols, Charts	FIG Office	FIG
English text	Linda CHENCINSKI	USA
	Sue TREGOLD	GBR

FIG CODE UPDATES

After Official FIG Competitions the FIG/WTC publishes a WAG Newsletter which includes:

– all new elements and variations with a number and illustration

– new connections

The Code Update will be sent by the FIG Secretary General to all affiliated federations, including the effective date, from which time it is valid for all further FIG competitions.

HELP DESK

Additional examples, descriptions, definitions, updates and clarifications can be found at the FIG website under WAG Help Desk.

FOLLOW THIS LINK

ABBREVIATIONS

Committees	
EC	Executive Committee
FIG	Federation of International Gymnastics
LOC	Local Organizing Committee
TC	Technical Committee
WAG	Women's Artistic Gymnastics
WTC	Women's Technical Committee
Documents	
COP	Code of Points *(Code)*
TR	Technical Regulations
Events	
BB	Balance Beam
Evt	Event
FX	Floor Exercise
HB	High Bar
LB	Low Bar
UB	Uneven Bars
VT	Vault
Gym	Gymnasts
App	Apparatus
Panels	
D-Jury	Judges Evaluating Difficulty
D-Score	Difficulty Score
E-Jury	Judges Evaluating Execution
E-Score	Execution Score
SEC	Secretary
SJ	Superior Jury
Requirements	
CR	Compositional Requirement
CV	Connection Value
DMT	Dismount
DV	Difficulty Value
Gr.	Group
Max.	Maximum
Min.	Minimum
MT	Mount
P.	Points
SB	Series Bonus

Body Positions	
BA	Breadth axis
Bwd	Backward
Fwd	Forward
HSTD	Handstand
LA turn	Longitudinal Axis Turn
Root Skill	The base element of a skill
Swd	Sideward
Competitions	
AA	All Around Final
AF	Apparatus Finals
OG	Olympic Games
QC	Qualification Competition
TF	Team Final
WCH	World Championships
YOG	Youth Olympic Games
Support Systems	
CIS	Commentator Information System
IRCOS	Instant Control & Replay System – Video analysis system used by the FIG
JEP	Judges Evaluation Program

GLOSSARY

Performance Qualities	
Choreography	The creative arrangement of the exercise
Composition	Requirements for the exercise
Dynamic	Active, forceful, energetic, explosive change in the intensity of performance
Expressiveness	Serving to express or indicate meaning of feeling
Precision	Each movement must demonstrate perfect control in each phase, as well as a clear start and finish position
Body position	'position' to be used when describing the shape of the body during performance in the air
Body posture	'posture' to be used when describing the body when feet are in contact with the floor (i.e. on landing, but also during choreography)

TABLE OF CONTENTS

PART I - REGULATIONS GOVERNING COMPETITION PARTICIPANTS 8

SECTION 1 – PURPOSE 8

SECTION 2 – REGULATIONS FOR GYMNASTS 8

2.1 RIGHTS OF THE GYMNASTS 8
2.2 RESPONSIBILITIES OF THE GYMNASTS 9
2.3 DUTIES OF THE GYMNASTS 10
2.4 PENALTIES FOR GYMNAST BEHAVIOUR 11
2.5 GYMNASTS/ATHLETES' OATH 11

SECTION 3 – REGULATIONS FOR COACHES 12

3.1 RIGHTS OF THE COACHES 12
3.2 RESPONSIBILITIES OF THE COACHES 12
3.3 PENALTIES FOR COACH BEHAVIOUR 13
3.4 INQUIRIES 14
3.5 COACHES OATH 14

SECTION 4 – REGULATIONS FOR TECHNICAL COMMITTEE 15

4.1 THE PRESIDENT OF THE WTC 15
4.2 THE WTC MEMBERS 16

SECTION 5 – REGULATIONS & STRUCTURE OF APPARATUS JURIES 17

5.1 RESPONSIBILITIES OF JUDGES 17
5.2 RIGHTS OF JUDGES 18
5.3 COMPOSITION OF THE APPARATUS PANEL 18
5.4 FUNCTION OF THE APPARATUS JURY 18
5.5 FUNCTIONS OF THE TIME, LINE JUDGES & SECRETARIES 19
5.6 SEATING ARRANGEMENTS 20
5.7 JUDGE'S OATH 20

PART II - EVALUATION OF THE EXERCISES - SECTIONS 6-9 21

SECTION 6 – DETERMINATION OF SCORE 21

6.1 GENERAL 21
6.2 DETERMINING FINAL SCORE 21
6.3 SHORT EXERCISE 22

SECTION 7 – REGULATIONS GOVERNING THE D-SCORE 23

7.1 D-SCORE (CONTENT) VT, UB, BB, FX 23
7.2 DIFFICULTY VALUE (DV) 23
7.3 COMPOSITIONAL REQUIREMENTS (CR) 25
7.4 CONNECTION VALUE (CV) & BONUS 26

SECTION 8 – TECHNICAL DIRECTIVES 28

8.1 ALL APPARATUS 28
8.2 BALANCE BEAM AND FLOOR EXERCISE 29
8.3 REQUIREMENTS FOR SELECTED DANCE ELEMENTS 31
8.4 UNEVEN BARS 33

SECTION 9 – REGULATIONS GOVERNING THE E-SCORE 36
9.1 DESCRIPTION OF E-SCORE 36
9.2 EVALUATION BY E-JURY 36
9.3 TABLE OF DEDUCTIONS 37

PART III – APPARATUS – SECTIONS 10-13 40

SECTION 10 – VAULT 40
10.1 GENERAL 40
10.2 RUN APPROACHES 40
10.3 VAULT GROUPS 41
10.4 REQUIREMENTS 41
10.5 METHOD OF SCORING 43
10.6 SPECIFIC APPARATUS DEDUCTIONS – E-JURY 43

SECTION 11 – UNEVEN BARS 44
11.1 GENERAL 44
11.2 CONTENT AND CONSTRUCTION OF THE EXERCISE 44
11.3 COMPOSITION REQUIREMENTS (CR) – D-JURY 45
11.4 CONNECTION VALUE (CV) - D-JURY 45
11.5 COMPOSITION DEDUCTIONS – E-JURY 46
11.6 SPECIFIC APPARATUS DEDUCTIONS – E-JURY 46
11.7 NOTES 47

SECTION 12 – BALANCE BEAM 48

ARTISTRY 48
12.1 GENERAL 49
12.2 CONTENT OF THE EXERCISE 50
12.3 COMPOSITION REQUIREMENTS (CR) – D-JURY 50
12.4 CONNECTION VALUE (CV) – D-JURY 50
12.5 ARTISTRY & COMPOSITION DEDUCTIONS – E-JURY 51
12.6 SPECIFIC APPARATUS DEDUCTIONS – E-JURY 52
12.7 NOTES 52

SECTION 13 — FLOOR EXERCISE 54
ARTISTRY 54
13.1 GENERAL 55
13.2 CONTENT OF THE EXERCISE 56
13.3 COMPOSITION REQUIREMENTS (CR) – D-JURY 56
13.4 CONNECTION VALUE (CV) – D-JURY 56
13.5 ARTISTRY & COMPOSITION DEDUCTIONS – E-JURY 57
13.6 SPECIFIC APPARATUS DEDUCTIONS – E-JURY 58

PART IV – TABLE OF ELEMENTS 59

SECTION 14 — TABLE OF ELEMENTS 59

14.1 VAULT TABLE - ELEMENTS 60

GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT LA TURN IN 1ST AND/OR 2ND FLIGHT PHASE 61
GROUP 2 — HANDSPRING FWD WITH/WITHOUT 1/1 TURN (360°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT LA TWIST IN 2ND FLIGHT PHASE 64
GROUP 3 — HANDSPRING WITH ¼ - ½ TURN (90°-180°) IN 1ST FLIGHT PHASE (TSUKAHARA) – SALTO BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE 66
GROUP 4 — ROUND-OFF (YURCHENKO) WITH/WO ¾ TURN (270°) IN 1ST FLIGHT PHASE – SALTO BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE 67
GROUP 5 – ROUND-OFF WITH ½ TURN (180°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE 70

14.2 UNEVEN BARS – ELEMENTS 72

1.000 — MOUNTS 73
3.000 — GIANT CIRCLES 85
4.000 — STALDER CIRCLES 91
5.000 — PIKE CIRCLES 95

14.3 BALANCE BEAM – ELEMENTS 108

1.000 — MOUNTS 110
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS 121
3.000 — GYMNASTIC TURNS 128
4.000 — HOLDS AND ACROBATIC NON-FLIGHT 132
5.000 — ACROBATIC FLIGHT 137
6.000 — DISMOUNTS 144

14.4 FLOOR EXERCISE – ELEMENTS 149

1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS 150
2.000 – GYMNASTIC TURNS 160
3.000 – HAND SUPPORT ELEMENTS 163
4.000 – SALTOS FORWARD & SIDEWARD 167

PART V – APPENDICES 171

SYMBOL CHART -VAULT 172
SYMBOL CHART - UNEVEN BARS 173
SYMBOL CHART - BALANCE BEAM 174
SYMBOL CHART - FLOOR EXERCISE 175
EXERCISE RECORDING SHEETS – VAULT 176
EXERCISE RECORDING SHEETS – UB, BB, FX 177
BALANCE BEAM ARTISTRY - CHECK LIST 178
FLOOR EXERCISE ARTISTRY - CHECK LIST 179
JUDGE'S SLIPS 180
WAG COP MODIFICATIONS FOR JUNIOR COMPETITIONS 183
SYMBOL BROCHURE 185
LIST OF ELEMENTS PERFORMED FOR THE FIRST TIME BY GYMNASTS AT FIG OFFICIAL COMPETITIONS 211

PART 1

REGULATIONS GOVERNING COMPETITION PARTICIPANTS

SECTION 1 – Purpose

The primary purpose of the Code of Points is to:

1. Provide an objective means of evaluating gymnastics exercises at all levels of regional, national, and international competitions.
2. Standardise the judging of the four phases of FIG official competitions:
    - Qualifications
    - Team Final
    - All-Around Final
    - Apparatus Finals
3. Assure the identification of the best gymnast in any competition.
4. Guide coaches and gymnasts in the composition of competition exercises.
5. Provide information about the source of other technical information and regulations frequently needed at competitions by judges, coaches, and gymnasts.

SECTION 2 – Regulations for Gymnasts

2.1 Rights of the Gymnasts

2.1.1 General

The gymnast is guaranteed the right to:

a) Have their performance judged correctly, fairly, and in accordance with the stipulations of the Code of Points.
b) Receive in writing the evaluation of the difficulty rating for a submitted new vault or element within a reasonable time prior to the start of the competition.
c) Have their score publicly displayed immediately following their performance or in accordance with the specific regulations governing that competition.
d) Repeat their entire exercise (without deduction) with the approval of the Superior Jury:
    - if the exercise has been interrupted for reasons beyond their control or responsibility,
    - if a handguard (grip) is significantly torn causing a fall, or interruption. The gymnast must immediately show the broken handguard (grip) to the D1 Judge before leaving the podium in order to receive permission to repeat the exercise.

    Note: *A gymnast may repeat the entire exercise at the end of the rotation, or if she is the last gymnast in the rotation, at a time at the discretion of the SJ.*
e) Briefly leave the competition hall for personal reasons.
    Note: The competition may not be delayed through her absence.
f) Receive through their delegation leader the correct result output, showing all their scores received in the competition.

2.1.2. Apparatus

The gymnast is guaranteed the right to:

a) Have identical apparatus and mats in the training halls, warm-up hall and on the competition podium that conforms to the specifications and norms for FIG official competitions.
b) Place the take-off board on the supplementary 10 cm landing mat *(UB & BB).*
c) Use magnesium on Uneven Bars and to make small markings on the Balance Beam.
d) Have one spotter on Uneven Bars.
e) Rest or recuperate for up to 30 seconds following a fall from the UB and 10 seconds following a fall from BB (without deduction).
f) Confer with their coach during the time available to her following a fall from the apparatus, and between the first and second vault.
g) Request permission to raise both bar rails (UB), if their feet touch the mat during the exercise, according to the most recent Apparatus Norms.

Touch Warm-up

In Qualifications, All-Around Final, Team Final & Apparatus Finals

- Each competing gymnast (including substitute of injured gymnast) is entitled to a touch warm-up period immediately prior to the competition on the podium on all apparatus in accordance with the Technical Regulations that govern that competition.
  - **VT** (teams and individual groups)
    All-Around Final, Team Final & Apparatus Final – two attempts only
    Qualification to Apparatus Final – maximum of three attempts
  - **BB, FX**
    30 seconds each
  - **UB**
    50 seconds each, including the preparation of the Uneven Bars

NOTE:

- *In Qualifications and Team Final the entire touch warm-up time belongs to the team* ***except Vault****. The team must pay attention to the elapsed time, so that the last gymnast receives a touch warm-up.*
- *In mixed groups the touch warm-up time belongs personally to the gymnast. The order of touch warm-up should be the same as the order of competition.*

- *In Apparatus Finals the touch warm-up is divided into two groups. First group warms up and competes, second group warms up and competes.*

- The end of the touch warm-up period is signalled by a gong. If at this time a gymnast is still on the apparatus, she may complete the element or sequence started. Following the touch warm-up period, or during the "competition pause", the apparatus may be prepared (max. 2 persons on UB), but not used.

- There will be a clear signal from the D1 Judge (at official FIG competitions, a green light) 30 seconds before their exercise is expected to begin.

2.2 Responsibilities of the Gymnasts

a) To know the Code of Points and conduct themselves accordingly.

b) To submit, or have their coach submit, a written request (at a time in accordance with the specific rules governing that competition) to the Chair of the Superior Jury, to assess the difficulty of a new element.

c) To submit, or have their coach submit, a written request to raise both Uneven Bar rails.
This must be announced to the organisers (at a time in accordance with the specific rules governing that competition) and verified by the President or a member of the Superior Jury during the training.

2.3 Duties of the Gymnasts

2.3.1 General

a) To present themselves in the proper manner (arm/s up) and thereby acknowledge the D1 Judge at the commencement of her exercise and to acknowledge the same judge at the conclusion of her exercise.
b) To begin the exercise within 30 seconds of the green light or signal from D1 *(on all apparatus)*.
c) To remount within 30 seconds after a fall from UB or 10 seconds after a fall from BB (the timing starts when the gymnast is on her feet after the fall). In this time the gymnast can recuperate, re-chalk, confer with her coach and remount.
d) To leave the podium immediately after the conclusion of their exercise.
e) To refrain from changing the height of any apparatus, unless permission has been granted.
f) To refrain from speaking with active judges during the competition.
g) To refrain from delaying the competition: remaining on the podium for too long, remounting the podium on completion of her exercise, and from otherwise abusing her rights or infringing on those of any other participant.
h) Following a fall from the apparatus, to refrain from intentionally remaining off her feet, in order to avoid the 30 second fall clock - resting, adjusting grips, receiving chalk from coach, delaying the competition without justification, etc.
i) To refrain from any other undisciplined or abusive behaviour or infringing on those of any other participant *(i.e. marking the floor carpet with magnesium, damaging any apparatus surface or parts during preparation for her exercise, using water on the surface of the BB, removing springs from the springboard).*
j) To leave the supplementary mat in position (for landing) during the entire exercise (UB & BB).
k) To use an additional 10 cm soft mat on top of the existing basic landing mats (20 cm) for dismounts on VT, UB and BB.
l) To participate in the respective Award Ceremony dressed in competition tracksuit according to FIG Protocol.

2.3.2 Competition Attire

a) They must wear a correct sportive non transparent leotard or unitard (*one piece leotard with full length legs-hip to ankle)*, which must be of elegant design. She may wear complete leg coverings of the same colour as that of the leotard, under or on top of the leotard.
b) The gymnasts are authorised to wear a head covering according to the most recent "FIG Rules for Competition Clothing and Advertising". The neckline of the front and back of the leotard/unitard must be proper, that is no further than half of the sternum and no further than the lower line of the shoulder blades. Leotards/unitards may be with or without sleeves; shoulder strap width must be minimum 2 cm.
c) The leg cut of the leotard may not extend beyond the hip bone *(maximum)*. The leotard leg length cannot exceed the horizontal line around the leg, delineated by no more than 2 cm below the base of the buttocks.
d) They have the option of wearing gymnastic slippers and/or socks.
e) They must wear the bib number supplied by the Organising Committee
   - With approval of her written request, the gymnast may remove the number in rare cases of back spins on the BB and FX. The number must be displayed to the D-Jury at the start of the exercise.
f) They must wear a national identification on their competition attire, according to the most recent "FIG Rules for Competition Clothing and Advertising".
g) They must wear only those logos, advertising and sponsorship identifiers that are permitted in the most recent "FIG Rules for Competition Clothing and Advertising".
h) The leotard/unitard must be identical for members from the same federation in the Qualification and Team Final competitions. In the Qualification competition, individual gymnasts from the same federation *(without a team)* may wear different leotards/unitards.
i) Handguards, body bandages and wrists wraps are permitted; they must be securely fastened, in good repair and should not detract from the aesthetics of the performance. Bandages must be beige or skin-coloured when available from the manufacturer.
j) They must refrain from wearing compression sleeves/socks during competition.
k) They must refrain from wearing jewellery (bracelets or necklaces) except small stud type pierced earring/s.
l) They must refrain from wearing hip or other padding.
m) Face painting is not allowed; any make-up must be modest and not portray a theatrical character (animal or human).

2.4 Penalties for Gymnast Behaviour

a) The normal penalty for a violation of the rules and expectations presented in Sections 2 and 3 are considered medium or large errors; -0.30 for behavioural violations and -0.50 for apparatus related violations. The penalty is deducted by the Chair of the Superior Jury, from the Final Score when notified by the D-Jury.
b) A summary of the penalties is outlined in Section 9.3.
c) In extreme cases, the gymnast or coach may be expelled from the competition hall in addition to suffering the specified penalty.

Behaviour Related Violations By Chair of the Superior Jury when notified by the D-Jury	
Violation	**Penalty**
Violations of attire • Incorrect or unaesthetic padding • Missing national identification and/or wrong placement • Missing start number • Incorrect attire – leotard, jewellery, bandage colour, etc.	-0.30 from Gym/App from the Final Score *(once for a competition session)*
Violations of attire regulations that apply to Team Competition • Non-identical leotards *(for gymnasts from the same team)*	-1.00 *In Qualification and Team Final taken 1 x in competition phase from apparatus where first recognised*
Unauthorised remaining on the podium	-0.30 from the Final Score
Remounting podium after the exercise is over	-0.30 from the Final Score
Other undisciplined or abusive behaviour	-0.30 from the Final Score
Incorrect Advertising	-0.30 from the Final Score on the concerned apparatus When requested by responsible body • Team • Gymnast *(individual competitions)*
Absent from Victory Ceremony	Result and Final Score is annulled for team and individual

Apparatus Related Violations By Chair of the Superior Jury when notified by the D-Jury	
Violation	**Penalty**
Incorrect use of magnesium and/or damaging apparatus	-0.50 from the Final Score
Addition, re-arrangement or removal of springs from the springboard	-0.50 from the Final Score
Changing height of the apparatus without permission	-0.50 from the Final Score

2.5 Gymnasts/athletes' Oath (FIG TR 7.12.2)

"In the name of all gymnasts/athletes I promise that we shall take part in these World Championships (or any other official FIG Event) respecting and abiding by the rules which govern them, committing ourselves to a sport without doping and without drugs, in the true spirit of sportsmanship, for the glory of sport and the honour of the gymnasts/athletes."

SECTION 3 – Regulations for Coaches

3.1 Rights of the Coaches

The coaches are guaranteed the right to:

a) Assist the gymnast or team under their care in submitting written requests related raising the Uneven Bars and the difficulty evaluation of new vault(s) or element(s).

b) Assist the gymnast or team under their care on the podium during the touch warm-up period on all apparatus.

c) Help the gymnast or team prepare the apparatus for competition:
   - VT to prepare the safety collar.
   - VT, UB and BB to prepare the springboard and position the supplementary landing mat.
   - UB to adjust and prepare the UB rails.

d) Be present on the podium after the green light is lit to remove the springboard on
   - BB (then leave the podium immediately)
   - UB - coach or gymnast (then leave the podium immediately)

e) Be present at UB during the gymnast's exercise for reasons of safety – it can be the same or a different coach who removes the springboard.

f) Assist or advise the gymnast during the intermediate fall time period on all apparatus, and between the first and second vault.

g) Have their gymnast's score publicly displayed immediately following their performance or in accordance with the specific regulations governing that competition.

h) Be present at all apparatus to help in case of injuries or defects of the apparatus.

i) Inquire to the Superior Jury concerning the evaluation of the content of the exercise (D-score) of the gymnast (see TR 8.5).

j) Request to Superior Jury a review of the Time and Line deductions.

3.2 Responsibilities of the Coaches

a) Know the Code of Points and conduct themselves accordingly.

b) Submit the competition order and other information required in accordance with the Code of Points and/or the FIG Technical Regulations that govern that competition.

c) Refrain from changing the height of any apparatus or add, re-arrange or remove the springs from the springboard. (Refer to Section 2.1.2 for raising the rails at UB).

d) Refrain from delaying the competition, obstructing the view of the judges and from abusing or interfering with the rights of any other participant.

e) Refrain from speaking to the gymnast or from assisting her in any other way (give signals, shouts, cheers or similar) during her performance.

f) Refrain from engaging in discussions with active judges and/or other persons outside of the inner arena circle during the competition (exception: team doctor, head of delegation).

g) Refrain from any other undisciplined or abusive behaviour.

h) Conduct themselves in a fair and sportsmanlike manner at all times during the competition.

i) Participate in a sportsmanlike manner in any applicable Award Ceremony.

NOTE: *See Deductions for Violations and Unsportsmanlike Behaviour.*

Number of Coaches Permitted in the Inner Circle:

- Qualifications and Team Final for:
  - Teams - 1 female and 1 male coach or 2 female coaches; if only 1 coach, then the coach may be female or male
  - Individuals – 1 coach (F or M)

- All-Around Final and Apparatus Finals for:
  - Each gymnast – 1 coach (F or M)

3.3 Penalties for Coach Behaviour

By Chair of Superior Jury (In Consultation with Superior Jury)	Card System For FIG Official and Registered Competitions
Behaviour of Coach with NO direct impact on the result/performance of the gymnast/team	
– Unsportsmanlike conduct *(valid for all phases of the competition)*	1st time – Yellow card for coach *(warning)*
	2nd time – Red card & removal of coach from the competition and/or training hall *
– Other flagrant, undisciplined and abusive behaviour *(valid for all phases of the competition)*	Immediate Red card & removal of coach from the competition and/or training hall *
Behaviour of Coach with direct impact on the result/performance of the gymnast/team	
– Unsportsmanlike conduct *(valid for all phases of the competition)* i.e. unexcused delay or interruption of competition, speaking to active judges during the competition, speaking directly to the gymnast, giving signals, shouts (cheers) or similar during the exercise, etc.	1st time **-0.50** *(from gymnast/team at event)* and Yellow card for coach *(warning)*
	1st time **-1.00** *(from gymnast/team at event)* and Yellow card for coach *(warning)* if coach speaks **aggressively** to active judges
	2nd time **-1.00** *(from gymnast/team at event)* Red card & removal of coach from the competition floor *
– Other flagrant, undisciplined and abusive behaviour *(valid for all phases of the competition)* i.e. incorrect presence of the prescribed persons in inner circle during competition and/or in the preparation of the apparatus, etc.	**-1.00** *(from gymnast/team at event),* immediate Red card & removal of coach from the competition floor *

NOTE: *If one of two coaches from a team are dismissed from the competition inner circle, it is possible to replace that coach with another coach* ***one time*** *in the entire competition (e.g. Qualifications).*

1st offence = Yellow card
2nd offence = Red card, at which time the coach is excluded from the rest of the competition phases.

* If there is only one coach, then the coach would remain in the competition but would not be eligible for accreditation at the next World Championships, Junior World Championships, Olympic Games, Youth Olympic Games.

3.4 Inquiries (TR 8.5)

Detailed procedure for the request of Inquiry as per TR (Section 1, Art. 8.5).

3.5 Coaches Oath

"In the name of all Coaches and other members of the athletes' entourage, I promise that we shall commit ourselves to ensuring that the spirit of sportsmanship and ethics is fully adhered to and upheld in accordance with the fundamental principles of Olympism. We shall commit ourselves to educating the gymnasts/athletes to adhere to fair play and drug free sport and to respect all FIG Rules governing the World Championships (or any other official FIG event)."

SECTION 4 – Regulations for Technical Committee

At official FIG Competitions and the Olympic Games, the members of the FIG Women's Technical Committee will constitute the Superior Jury and act as Apparatus Supervisors at the different apparatus.

4.1 The President of the WTC

The President of the Women's Technical Committee or her representative will serve as President of the Superior Jury. Her responsibilities and those of the Superior Jury include:

a) To supervise the overall technical direction of the competition as outlined in the Technical Regulations.

b) To call and chair all judges' meetings and instruction sessions.

c) To apply the stipulations of the Judges' Regulations relevant to that competition.

d) To deal with requests for the evaluation of new elements, raising the Uneven Bars, removal of bib number, and other issues that may arise. Such decisions are normally made by the Women's Technical Committee.

e) To make sure that the time schedule published in the Workplan is respected.

f) To control the work of the Apparatus Supervisors and intervene if deemed necessary. Except in case of an inquiry and time or line errors, generally no change of score is allowed after the score has been flashed on the score board.

g) To deal with inquiries as outlined in the FIG Technical Regulation (TR 8.5).

h) In cooperation with the members of the Superior Jury, to issue warnings to or replace any person acting in any judging capacity who is considered to be unsatisfactory or to have broken the oath.

i) To conduct a post competition video review (PCVR) with the Technical Committee to determine errors in judgment.

j) To supervise the checking of the apparatus measurement specifications according to the FIG Apparatus Norms.

k) In unusual or special circumstances to nominate a judge to the competition.

l) To submit a report to the FIG Executive Committee, which must be sent to the FIG Secretary General as soon as possible, but no later than 30 days after the event, which contains the following:

- General remarks about the competition including special occurrences, conclusions and recommendations for the future.
- Detailed analyses of the judges' performance (within 3 months) including proposals for:
  - rewarding the best judges
  - sanctions against the judges who failed to meet expectations
- Detailed list of all interventions:
  - score changes before and after publication.
- Technical analyses of the D-scores.

4.2 The WTC Members

During each phase of the competition, the members of the Women's Technical Committee or their representatives will serve as members of the Superior Jury and Apparatus Supervisors for each apparatus.

Their responsibilities include:

a) To participate in the direction of the judges' meetings and instruction sessions and guide the judges to perform the correct work on their respective apparatus.

b) To apply the "Judges' Regulations" control with fairness, consistency and completely in accordance with the currently valid regulations and criteria.

c) To record the entire exercise content in symbol notation.

d) To calculate the D and E-Score (control scores) for the purpose of evaluation of the D and E-Juries.

e) To control the total evaluation and the Final Score for each exercise.

f) To ensure that the gymnast is given the correct score for her performance or intervene as ruled herein.

g) To check the apparatus used at training, touch warm-up and competition with the FIG Apparatus Norms.

SECTION 5 – Regulations & Structure of Apparatus Juries

5.1 Responsibilities of Judges

Judges are fully and independently responsible for their scores.
All members of the Apparatus Juries have the responsibility to:

a) Have thorough knowledge of:

- the FIG Technical Regulations
- the Code of Points
- the FIG Judges' Rules
- any other technical information necessary to carry out their duties during a competition

b) Be in possession of the International Judge's Brevet valid for the current Cycle.

c) Possess the category necessary for the level of competition they are judging.

d) Have extensive knowledge in contemporary gymnastics and understand the intent, purpose, interpretation, and application of each rule.

e) Attend all scheduled instruction sessions and judges' meetings before the respective competition *(extraordinary exceptions, which were unavoidable, will be decided by the FIG WTC)*.

f) Adhere to any special organisational or judging related instruction given by the governing authorities *(i.e. scoring system instructions).*

g) For D-Juries to attend podium training.

h) Be prepared thoroughly on all apparatus.

i) Be capable of fulfilling the various necessary mechanical duties, which include:

- correctly completing any required score sheets
- using any necessary computer or mechanical equipment
- facilitating the efficient running of the competition and
- communicating effectively with other judges

j) Be well prepared, rested, vigilant, and punctually present at least one hour before the start of competition or according to the instructions in the Work-Plan.

k) Wear the FIG prescribed competition uniform (*dark blue suit - skirt or trousers and white blouse for female judges / white shirt with tie for male judges)*, except at the OG, and other competitions where the uniform is supplied by the Organising Committee.

During the competition judges must:

a) Behave at all times in a professional manner and exemplify nonpartisan ethical behaviour.
b) Fulfil the functions outlined as specified in Section 5.4.

c) Evaluate each exercise accurately, consistently, quickly, objectively and fairly and when in doubt, give the benefit of that doubt to the gymnast.

d) Use symbol notation sheets and maintain a record of their personal scores.

e) Remain in their assigned seat (*except with the consent of D1 Judge)* and refrain from having contact or discussions with gymnasts, coaches, heads of delegations or other judges.

Penalties for inappropriate evaluation and behaviour by judges will be in accordance with the current version of the FIG Judges' Rules and/or the TR that apply to that competition.

5.2 Rights of Judges

In case of an intervention by the Superior Jury, the Judges have the right to explain their score and to agree *(or not)* to a change.

In case of disagreement the Judge may be overruled by the Superior Jury and shall be informed accordingly.

In case of arbitrary action taken against Judges, they have the right to file an appeal to the:

a) Superior Jury, if the action was initiated by the Apparatus Supervisor or
b) Jury of Appeal, if the action was initiated by the Superior Jury.

5.3 Composition of the Apparatus Panel

The Apparatus Panels

For official FIG Competitions, World Championships, Junior World Championships, Olympic Games and Youth Olympic Games, the Apparatus Panel will consist of a D-Jury *(Difficulty),* and an E-Jury *(Execution).*

- The D-Juries are drawn and appointed by the FIG Technical Committee in accordance with the most current FIG Technical Regulations.
- E-Juries and supplementary positions will be drawn under the authority of the Technical Committee in accordance with the current Technical Regulations or the Judges' Rules that govern that competition.

The structure of the Apparatus Panel for the various types of competitions are defined in the General Judges' Rules

WC & OG 9 Judges	International Invitational Min. 4 Judges
2 D Judges	2 D Judges
7 E Judges	2-4 E Judges

Line & Time Judges:

- One (1) Line Judge for Vault
- One (1) Time Judge for Uneven Bars
- Two (2) Time Judges for Balance Beam
- Two (2) Line Judges for Floor Exercise
- One (1) Time Judge for Floor Exercise

Modifications to the Judges' Panels are possible for other international competitions and for national and local competitions.

5.4 Function of the Apparatus Jury

5.4.1 Functions of the D-Jury

a) The D-Juries record the entire program content in symbol notation, evaluate independently, without bias and then jointly determine the D-Score content. Discussion is allowed.

b) The D2 Judge enters the D-Score into the computer.

c) The D-Score content includes the:
   - Difficulty Value
   - Composition Requirements
   - Connection Value, and bonus based on special rules for each apparatus

d) The D-Jury ensures the Line Judge on Vault is following the correct adherence to the touch warm-up time.

Functions of the D1 Judge:

a) To serve as liaison between the Apparatus Jury and the Apparatus Supervisor.
The Apparatus Supervisor will then liaise when necessary with the Superior Jury.

b) To coordinate the work of the Time and Line Judges and Secretaries.

c) To ensure the efficient running of the apparatus including the control of touch warm-up time.

d) To display the green light or other clear signal to notify the gymnasts they must begin their exercise within 30 seconds.

e) To ensure that penalties for time, line, behaviour faults are taken from the Final Score before being flashed.

f) To ensure the following penalties are applied for:
- failure to present before and/or after the exercise
- performance of an invalid "0" vault
- coach assistance during the vault, the exercise, and the dismount
- short exercise

Function of the D-Jury after the Competition:

The D-Jury will submit a written competition report as directed by the WTC President, with the following information:

- forms listing violations, ambiguities and questionable decisions with the number and name of the gymnast.
- make their symbol notation sheets available during consultations and submit their symbol notation sheets at the end of the competition to the Apparatus Supervisor.

5.4.2 Functions of the E-Jury

The E-Jury must:

a) Observe the exercises attentively, evaluate the faults and apply the corresponding deductions correctly, independently and without consulting the other judges.

b) Record the deductions for:
- general faults
- specific apparatus execution faults
- artistry faults

c) Complete the score slip with a legible signature or enter their deductions into the computer/tablet.

d) Be able to provide a personal written record of their evaluation of all exercises *(execution and artistry deductions).*

5.5 Functions of the Time, Line Judges & Secretaries

5.5.1 Functions of the Time & Line Judges

The Time & Line Judges are drawn from among the Brevet Judges to serve as:

Line Judges to:
- Determine on FX & VT stepping outside of the border marking and to acknowledge the fault by raising a flag.
- Inform the D1 Judge of any violation or deduction; sign and submit the appropriate written record.
- On VT count the touch warm-up attempts.

Time Judges are required to:

- Time the duration of the exercise *(BB & FX)*.
- Time the duration of the fall period (*UB & BB).*
- Time the duration between the green light and the start of the exercise.
- Ensure adherence to the touch warm-up time
  (for non-adherence, written information to the D-Jury).
- Give on an audible signal to the gymnast and D-Jury *(BB).*
- Inform the D1 Judge of any violation or deduction; sign and submit the appropriate written record.
- For Time violations where there is no computer input, the Time Judge must record the exact amount of time over the time limit.

Note: *Timing related to all exercises (including start of exercise, exercise duration, etc.) will have 1 second increments.*

5.5.2 Functions of the Secretaries

The Secretaries need to have Code of Points and computer knowledge; they are usually appointed by the Organising Committee.

Under the supervision of the D1 Judge they are responsible for correctness of all entries *(proceedings)* into the computers:

- adherence to the correct order of the teams and gymnasts.
- operating the green and red lights.
- correct flashing of the Final Score.

5.6 Seating Arrangements

The Judges will be seated at a location and distance from the apparatus which permits an unobstructed view of the total performance and which allows them to fulfil all of their evaluation duties.

- The D-Jury must be in line with the centre of the apparatus.
- The Timer(s) sit by the Apparatus Jury *(either side).*
- The Line Judges at FX must sit either:
  - by the Apparatus jury (either side), or
  - at opposite corners
    and observe the 2 lines closest to them.
- The Line Judge at VT must sit either:
  - by the Apparatus Jury (landing side), or
  - at the far corner of the landing side.

The placement of the E-Juries will be either :
Clockwise around the apparatus beginning from the left of the D-Jury, or in a straight line.

	E3		E4	E5		E6
E2		E1	D2	D1	SEC		E7

Variations in the seating arrangement are possible depending on the conditions available in the competition hall.

5.7 Judge's Oath (TR 7.12.1)

At the World Championships, and other important international events, juries and judges pledge to respect the terms of the Judges' Oath.

"In the name of all the judges and officials, I promise that we shall officiate in these World Championships (or any other official FIG Event) with complete impartiality, respecting and abiding by the rules which govern them, in the true spirit of sportsmanship."

SECTION 6 – Determination of Score

6.1 General

The rules governing the evaluation of the exercises and the determination of the Final Score are identical for all sessions of competition *(Qualifications, Team Final, All-Around Final, Apparatus Finals)* except for Vault, where special rules in Qualifications and in Apparatus Finals apply *(Section 10).*

6.2 Determining Final Score

a) The Final Score on each apparatus will be established utilizing two separate scores, the D-Score and the E-Score.

b) The D-Jury establishes the D-Score, the content of an exercise, and the E-Jury the E-Score, the execution and artistry.

c) The Final Score of an exercise will be established by the addition of the D-Score and the E-Score, and if necessary, subtraction of penalties (see 5.4.1).

d) The All-Around Score is the sum of the Final Scores obtained on the four apparatus.

e) The Team Score is calculated in accordance with the current Technical Regulations that govern that competition.

f) Qualifications for, and participation in, the Team Final, the All-Around Final and the Apparatus Finals will occur in accordance with the current Technical Regulations that govern that competition.

g) In principle, the repetition of an exercise is not permitted.

The Final Score Calculation

Example:
D-Score + E-Score = Final Score

D-Score				
Difficulty (3 C, 3 D, 2 E)		+ 3.10 P.		
Composition Requirements		+ 2.00 P.		
Connection Value		+ 0.60 P.		
	D-Score	**5.70 P.**		
E-Score*				**10.00 P.**
Execution		- 0.70 P.		
Artistry		- 0.30 P.		- 1.00 P.
			E-Score	**9.00 P.**
			Final Score	**14.70 P.**

***Note:** the execution & artistry deductions are added together and then subtracted from 10.00 P.*

The E-score is calculated as follows:

- 7 E-score deductions: average the middle 3
- 5 E-score deductions: average the middle 3
- 4 E-score deductions: average the middle 2
- 3 E-score deductions: average the 3
- 2 E-score deductions: average the 2

6.3 Short Exercise

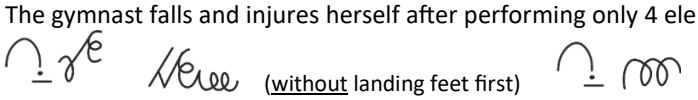
For the execution and artistry of presentation, the gymnast may earn a maximum E-Score of 10.00 P.

The D-Jury will take the appropriate penalty for a short exercise from the Final Score:

- 7 or more elements – no deductions
- 5-6 elements – 4.00 P.
- 3-4 elements – 6.00 P.
- 1-2 elements – 8.00 P.
- No elements – 10.00 P.

Example: FX

The gymnast falls and injures herself after performing only 4 elements.



Evaluation:

D-Score

DV (A + C + A + X + X + E)		+ 1.00 P.
CR # 2, # 3		+ 1.00 P.
DMT Bonus		+ 0.20 P.
	D-Score	**+ 2.20 P.**

Max. E-Score for Execution & Artistry **may be**		10.00 P.
Total deductions *(2 falls, height, amp. etc.)*		– 4.10 P.
	E-Score	= **5.90 P.**
	Final Score	= **8.10 P.**

Final Score after penalty for short exercise applied
8.10 P. – 6.00 P. (short exercise) = **2.10 P.**

SECTION 7 – Regulations Governing the D-Score

7.1 D-Score (Content) VT, UB, BB, FX

a) The D-Score on VT is the Difficulty Value in the Table of Vaults.

b) The D-Score on Uneven Bars, Balance Beam and Floor Exercise includes the highest 8 difficulties, compositional requirements, connection value and bonus.

7.2 Difficulty Value (DV)

The DV are elements from the Table of Elements in the Code of Points which are open ended and may be expanded as needed.

a) The maximum **8** highest DV including the dismount are counted on UB, BB and FX.

b) The D-Jury will always recognise the DV of the element unless there is a failure to meet the technical requirement of the element.

Difficulty Value

- A = 0.10
- B = 0.20
- C = 0.30
- D = 0.40
- E = 0.50
- F = 0.60
- G = 0.70
- H = 0.80
- I = 0.90
- J = 1.00

7.2.1 Recognition of DV of elements

a) To reward DV an element must be performed according to the description of the body position in the Table of Elements.

b) The same element will receive DV only one time in an exercise and in chronological order.

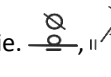
c) **Arabian elements are considered Forward Elements**

d) **Recognition of the Same and Different Elements**

– Different dance elements from the same box in the Table of Elements *(same number)* will receive DV only one time in the exercise and in chronological order.
– Only one turn (pirouette) in tuck stand on one leg (BB & FX) will receive DV, in chronological order.
– The maximum number of turns recognised for:

- passé pirouettes is 4/1 turn *(1440°)*
  (Therefore 5/1 passé pirouette would be considered the same element as 4/1)

- all other pirouettes with a different leg position is 3/1 turn *(1080°)*

- Split/Straddle leaps and jumps (ie. ) is 1½ turn *(540°)*

- Complex jumps and leaps (ie.) is 1/1 turn *(360°)*

e) **Elements are considered *different*, if they are listed under *different numbers* in the Table of Elements**

f) **Elements are considered the *same*, if they are listed under the *same number* and have the following criteria:**

- **UB elements:**
  - are performed with or without a hop grip change
  - giants fwd & bwd performed with legs straddled or together, with hips bent or stretched
  - pike sole circle fwd & bwd performed with legs straddled or together
  - legs are together or straddled in flight elements

- **Dance elements:**
  - with take off from one or both feet with the same leg position
    - Example : wolf hop (take off from one foot) and wolf jump (take off from both feet)
  - are performed in side or cross position (BB)
    - Jumps performed in side position will be awarded 1 DV higher than in cross position
    - If the same element is performed in cross and in side position, the DV will be awarded one time only and in chronological order
    - Jumps that start from side position and finish in cross position, or vice versa – consider as elements performed in cross position *(additional 90° does not make element different)*
  - land on one or both feet *(BB)*
  - land on one or both feet or in prone position *(FX)*

- **Acro elements:**
  - that land on one or both feet

g) **Elements are considered *different*, if they are listed under the *same number* and have the following criteria:**

- **Acro elements:**
  - there are different body positions (tuck, pike or stretched) in saltos
  - there are different degrees of turns: ½, 1/1, 1½ (180°, 360°, 540°) etc.
  - the support is performed on one or both arms
  - the take-off from one or both feet

7.2.2 Recognition of elements occurs in chronological order

a) In case of technical failure elements will be recognised as:
   - another element in the Table of Elements or
   - No DV or
   - One DV lower

b) If an element is recognised as another element *(from the Table of Elements)* due to failure to meet technical requirements and later the element is performed with correct technique they both receive DV.

   - *Example:* Split leap to ring without required arch it becomes split leap, if the split leap to ring is performed later with correct technique it is recognised as a split leap to ring because both elements appear in the Table of Elements.

   - *Example BB*: turn is credited as another element from the COP due to failure to hold the free leg at horizontal from the beginning to the end of the turn (360°). It is then performed a 2nd time in the exercise correctly – Credit DV

c) If an element is credited one DV lower due to failure to meet technical requirements and is later performed again in the exercise it will then be considered as a repetition and no DV will be awarded.

- Example UB: giant bwd with 1½ turn that is credited one DV lower *(C),* due to failure to reach handstand prior to the turn *(swing).* It is then performed a 2nd time in the exercise and completed 1½ turn in handstand then no DV *(D)* will be awarded.

7.2.3 New element / vault / connection submission for all competitions:

Coaches are encouraged to submit new vaults and elements that have not yet been performed and/or do not yet appear in the Table of Elements.

- The new elements must be presented no later than the day and hour stipulated in the Work Plan.
- The request for evaluation must be accompanied with any technical drawings and a mandatory video on a USB memory stick.
- All values given at competitions are provisional until approved by the FIG TC.
- New elements performed in the Olympic qualification competitions require confirmation of provisional value by the TC President before evaluation for the respective competition.
- The evaluation at the competition will be communicated as soon as possible in writing to the concerned federation and to the judges at the Judges' Instruction or Briefing before the respective competition.
- The decisions have validity only at that specific competition.
- New elements will appear for the first time in the Code Update / Newsletter only after they have been performed successfully by the gymnast then submitted and confirmed by the TC.

In order for a new element/vault to be named after a gymnast it must be:

- Performed internationally for the first time at an official FIG Group 1, 2 or 3 competitions (with or without an official FIG TD present).
- C value or higher and performed for DV.
- DV and name will only be confirmed following a TC analysis of the performance.
- If more than one gymnast at the same competition performs the same new element, the element will be named after all gymnasts.
- The federation of the gymnast has the responsibility to submit a video of the proposed new element to the FIG TC President as soon as possible after the competition. In addition, the competition TD must submit the official video, original video and drawing submitted by the coach (if available), and all details about the provisional evaluation given at the competition, to the FIG TC President as soon as possible.

7.3 Compositional Requirements (CR) 2.00

Composition Requirements are described in the respective Apparatus Sections.
A maximum of 2.00 is possible.

a) Only elements from the Table of Elements may fulfil CR.

b) One element may fulfil more than one CR;
however, an element may not be repeated to fulfil another CR.

7.4 Connection Value (CV) & Bonus

Connection Value is to be achieved through unique combinations of elements on Uneven Bars, Balance Beam and Floor Exercise.

a) Elements used for CV do NOT necessarily have to be among the 8 counting DV. All elements must be from the Table of Elements.

b) Connection Value on UB, BB and FX is evaluated at:
+0.10
+0.20

c) Formulas for CV & Bonus are described in the respective Apparatus Sections - Part 3: Sections 11, 12 and 13.

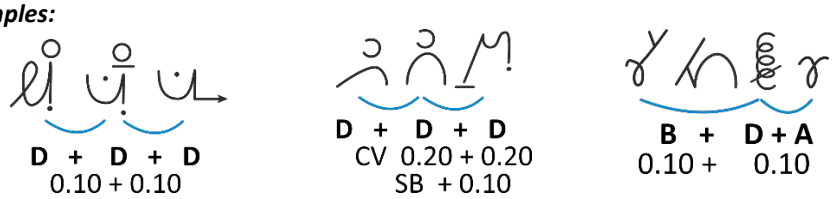
d) Devalued elements may be used for CV & Bonus.

e) In order to credit CV & Bonus, the element must be performed without a fall, or according to specific rules stated for the respective apparatus.

f) With the direct (indirect-FX) connection of 3 or more elements, the 2nd element may be used:

– the 1st time as the last element of a connection and
– the 2nd time as the 1st element to begin a new connection

Examples:



7.4.1 Direct and Indirect Connections

All connections must be **Direct**;
only on Floor can acrobatic connections be **Indirect.**

Direct Connections are those in which elements are performed without:

a) stop between elements
b) extra step between elements
c) foot touching beam between elements
d) lack of balance between elements
e) obvious leg/hip extension on 1st element before take-off for 2nd element
f) additional/excessive arm swing

Indirect Connections *(only in acrobatic series on FX)*, are those in which directly connected acrobatic elements with flight phase and hand support *(from Group 3, e.g. round-off, flic-flac, etc. as preparatory elements)* are performed between saltos.

The recognition of direct or indirect (FX) connections should be to the benefit of the gymnast.

The order of succession of elements within a connection can be freely chosen on BB, FX and UB *(unless there is a special requirement for CV recognition).*

7.4.2 Repetition of elements for CV (SB on BB)

a) Elements may not be repeated in another connection for CV.
Recognition occurs in chronological order.

b) Same elements on UB, acrobatic elements on BB and FX may be performed twice within one connection.
Dance elements cannot be repeated.

Examples:

UB – Stalder with 1/1 turn x 2

BB – flic-flac with 1/1 turn x 2

FX – indirect or direct connection with whip salto backward x2 to double salto backward piked

c) With the direct connection of 3 or more elements, the repeated salto on BB and FX must be directly connected.
CV will be rewarded for all connections.

Examples:

BB

C + C + X
CV 0.10 + 0.10
SB + 0.10

Total CV + 0.20 & SB + 0.10

Salto may be used:

– the 1st time as the 2nd element of a connection
– the 2nd time as the 1st element to begin a new connection
– the 3rd time as the connection of 2 same saltos

FX

C + X + C
0.10 + 0.10

Total CV + 0.20

Salto may be used:

– the 1st time as a connection of 2 same saltos
– the 2nd time as the 1st element to begin a new connection

7.4.3 Dismount (DMT) Bonus

On Uneven Bars, Balance Beam and Floor, a Bonus of **0.20** will be awarded for DMT with D value and higher.

In order to credit the Bonus, the DMT must be performed without a fall.

FX: In order to credit the Bonus:

- **the last acro line must be performed without a fall.**

SECTION 8 – Technical Directives

In order to recognise DV specific technical expectations are required.
All directives for angles of completion of elements and body positions are approximate and meant to serve as a guideline.

8.1 All Apparatus

Body Positions

Tuck

Less than 90° hip and knee angle in salto & dance elements

Pike

Less than 90° hip angle in salto & dance elements

Stretch

All body parts in alignment

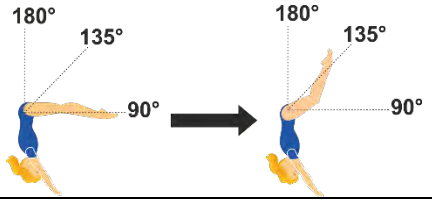
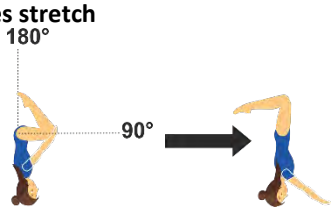
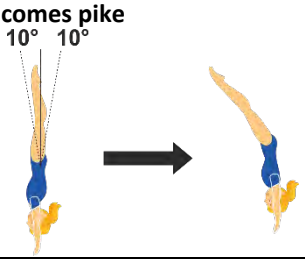
8.1.1 Element Recognition

Stretch

– The majority of the salto must be maintained in the stretched position in:
  - Single saltos
  - Double saltos on FX and UB DMT
  - Vaults (saltos)

– When there is NO stretched position shown it is considered pike position in:
  - Non-twisting elements UB, BB and FX

– A slight bend in the hips (up to 30°) is allowed on Vaults without twists

Recognition of body positions in single & double saltos without LA turn	
Pike salto becomes tuck  	**D-Jury** If in Pike salto knee angle is less than 135° - Credit Tuck salto
Tuck salto becomes stretch  	**D-Jury** Hip open (180°) - Credit Stretch salto
Stretch position becomes pike  	**D-Jury** Pike in hips - Credit Pike salto A slight hollow in the chest or a slight arched body position is acceptable

8.1.2 Landing from Single Saltos with Twists

a) Elements with twists performed
- as mounts and dismounts from **UB** and **BB**
- during the exercise on **BB** and **FX**
- all landings on **VT**

must be completed exactly or ***another*** element from the COP will be recognised.

***Note**: The placement of the front foot is decisive when awarding the DV.*

b) For under turning*
- 3/1 twist becomes 2½ twist
- 2½ twist becomes 2/1 twist
- 2/1 twist becomes 1½ twist
- 1½ twist becomes 1/1 twist

***FX:** When there is a salto with twist directly connected to another salto and in the first salto the turn is not completed exactly *(but the gymnast is able to continue into the next element)*, the first element will NOT be devalued.

8.1.3 Falls on Landing

a) with landing feet first – the DV is awarded
b) without landing feet first – no DV is awarded

8.2 Balance Beam and Floor Exercise

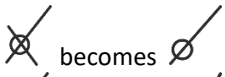
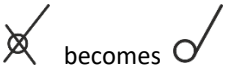
8.2.1 Rewarding DV for turns on 1 leg are in increments of:

- 180° for BB
- 360° for FX
- The turn must be completed exactly or another element from the COP will be credited.
- The position of the shoulders and hips are decisive, otherwise another element from the COP will be credited.

Turn Considerations:

- Must be performed on the toes.
- Have a fixed and well defined shape throughout the turn.
- The support leg, whether straight or bent *(choreography)*, does not change the DV.
- For turns on 1 leg requiring the free leg to be at a specific position, the position must be maintained throughout the turn.
- If the free leg is not in the prescribed position - credit another element from the COP.

Under turning on support leg:
Example:

- BB  becomes
- FX  becomes

8.2.2 Rewarding DV for Leaps, Jumps & Hops with turns are in increments of:

- 180° for BB & FX (split, straddle and ring elements)
- 360° for FX

Various techniques of jumps, leaps and hops with 1/1 turn (360°) and more are permitted; piking, tucking, straddling the legs may be at the beginning, in the middle or at the end of the turn *(unless there is a special requirement for the element).*

In jumps, leaps and hops with ½ turn (180°) the prescribed position must be reached at the beginning OR at the end of the turn.

Under turning of more than 30° – *another* element from the COP will be recognised.

Example:

- BB/FX becomes
- FX becomes
- FX becomes
- BB becomes
- *An additional ¼ turn does not make an element different*

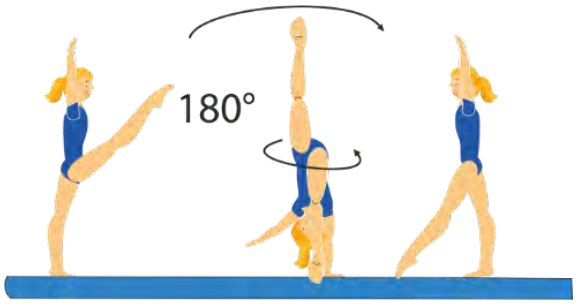
Definition:

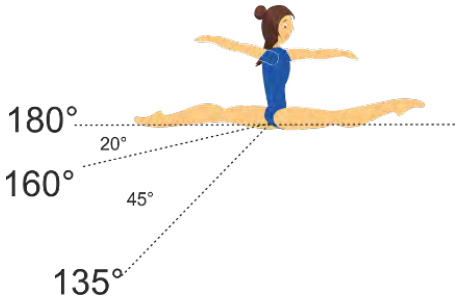
Leaps – take off from 1 foot to land on the other or 2 feet
Hops – take off from 1 foot and land on the same foot or 2 feet (180° leg separation is not required)
Jumps – take off from 2 feet and land on 1 or 2 feet

Note: in jumps and leaps with split, 180° leg separation is required.

8.2.3 Split Requirement

For missing degrees of leg separation in leaps, jumps, turns

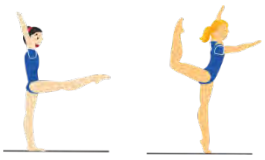


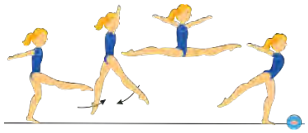
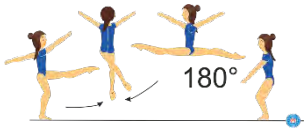
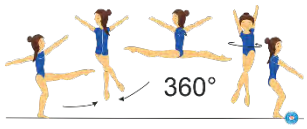


Insufficient Split:

> 0° - 20°	small fault
> 20° - 45°	medium fault
> 45°	credit another element from the COP or no DV

8.3 Requirements for Selected Dance Elements

Elements	Requirements:	D-Jury	E-Jury
Scales (4.102)	• 180° split	• < 180° split => No DV	
Example for the turns with specific leg positions: 	• Free leg fwd or bwd at horizontal throughout turn	• Free leg below horizontal => Credit another element from the COP	
Tuck Jump with/without turn	• Hip angle - less than 90° • Knees above horizontal	• > 135° hip/knee angle => No, or other DV	• Knees at horizontal => small fault • Knees below horizontal => medium fault
Wolf Jump with/without turn	• Hip angle - less than 90° • Extended leg above horizontal	• > 135° hip angle => No, or other DV	• Extended leg at horizontal => small fault • Extended leg below horizontal => medium fault
Cat Leap with/without turn	• Legs alternation • Knees above horizontal • Evaluate the lowest knee position	• > 135° hip/knee angle => No, or other DV • Lack of alternation => Tuck jump	• One/both legs at horizontal => small fault • One/both legs below horizont => medium fault
Straddle Pike Jump with/without turn	• Both legs must be above horizontal	• > 135° hip angle => No, or other DV	• Incorrect (uneven) leg position => small fault Legs at horizontal => small fault Legs below horizontal => medium fault
Sissone to Ring	• Upper back arch and head release • 180° split of legs on the diagonal • Back foot to crown of head	• No arch & release of head => Sissone • Back foot below crown of head => Sissone • No split =>No DV	• Insufficient arch position =>small fault • Rear foot at head height => small fault • Rear foot at shoulder height => medium fault
Sheep Jump	• Upper back arch & head release with feet to crown of head • Hip extension	• No arch & release of head => No DV • Feet below shoulder height => No DV	• Insufficient arch => small fault • Feet at head height & below => small fault • Insufficient hip extension => small fault • Insufficient bent legs (≥ 90°) => small fault

Elements	Requirements:	D-Jury	E-Jury
Split Leap with leg change 	• Free leg swing minimum 45˚ • Swing with straight free leg		• Free leg swings less than 45˚ => small fault • Free leg bent => small/medium fault
Switch leap with turn Z̆ Z̊ **and** **"Johnson" with turn** ZĂ ZÅ   	• Free leg swing minimum 45° • Swing with straight free leg • Must show clear cross split OR Clear side split/straddle pike	• Incomplete turn in Z̆ → Z • Incomplete turn in ZĂ → ZA • Incomplete turn in Z̊ → Z̆ • Incomplete turn in ZÅ → ZĂ	• Free leg swing less than 45° => small fault • Free leg bent => small/medium fault
Switch leap to Ring / Switch leap with leg change to Ring / Jump to Ring (with/without turn) 	• Upper back arch & head release • 180° split of legs • Front leg at horizontal, back leg bent (135°), and back foot <u>to the crown of head</u>	• No arch & release of head => Split/Switch leap/Split jump • Back foot below crown of head => Split/Switch leap/Split jump	• Insufficient arch position => small fault • Front leg below horizontal => small fault • Front leg below horizontal (approx. 45°) => medium fault • Rear foot at head height => small fault • Rear foot at shoulder height => medium fault • Back leg stretched => small fault

Deviation from the ideal technical performance will incur a small, medium or large deduction (body shape).

Body Shape Deduction includes:

- Insufficient split
- Bent legs
- Toes not pointed
- Legs separated
- Specific element body shape deductions (listed in 8.3)
- Unesthetic body position or technical deviation from the perfect execution of elements

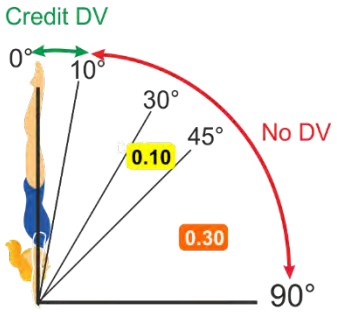
NOTE:

A small deviation from the ideal execution will be deducted 0.10 (-0.10)
A medium deviation from ideal execution will be deducted 0.30 (-0.30)
Large deviation from the ideal execution will be deducted 0.50 (-0.50)
(as per Section 9.3)

8.4 Uneven Bars

Handstand position is considered reached when all body parts are aligned in vertical.

8.4.1 Cast to Handstand

Diagram	D-Jury	E-Jury
	If element completed: • within 10° of vertical ➔ Credit DV • >10° ➔ No DV	• > 30° – 45° **-0.10** • > 45° **-0.30**

8.4.2 Circle elements to handstand without turn & Flight elements from HB to handstand on LB

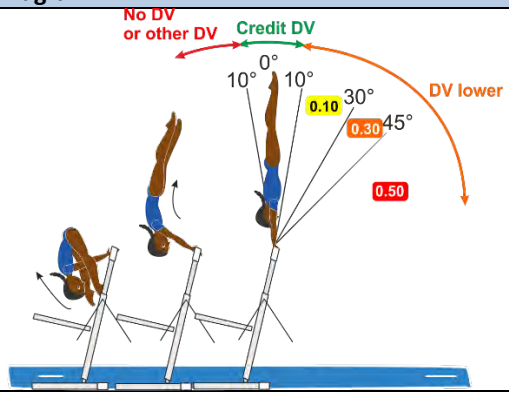
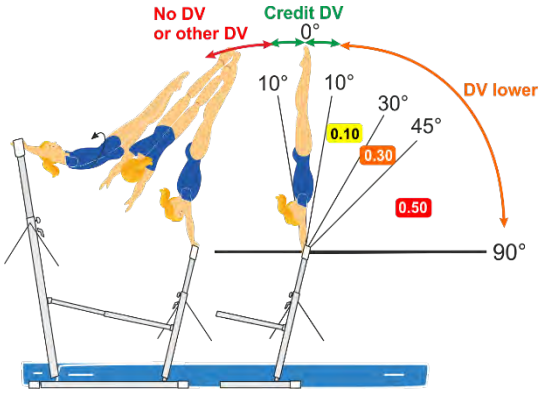
Diagram	D-Jury	E-Jury
	If element completed • > 10° before vertical ➔ No or other DV • > 10° after vertical ➔ 1 DV lower	• > 10° – 30° **-0.10** • > 30° - 45° **-0.30** • > 45° **-0.50**

Diagram	D-Jury	E-Jury
	If element completed • > 10° before vertical ➔ No or other DV • > 10° after vertical ➔ 1 DV lower	• > 10° – 30° **-0.10** • > 30° - 45° **-0.30** • > 45° **-0.50**

8.4.3 Circle elements with turns to HSTD & Casts with turns to HSTD

Credit DV when elements pass through vertical

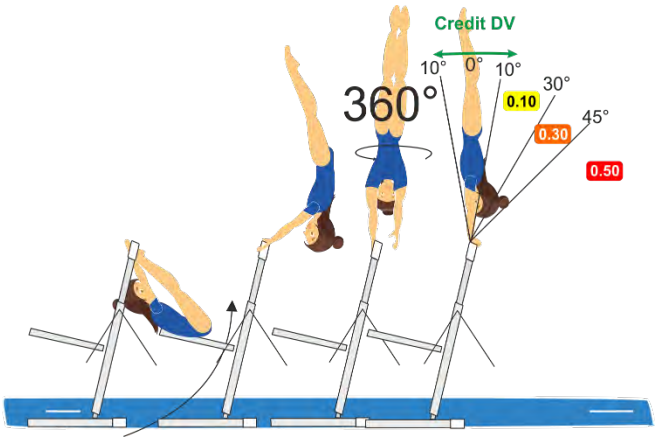
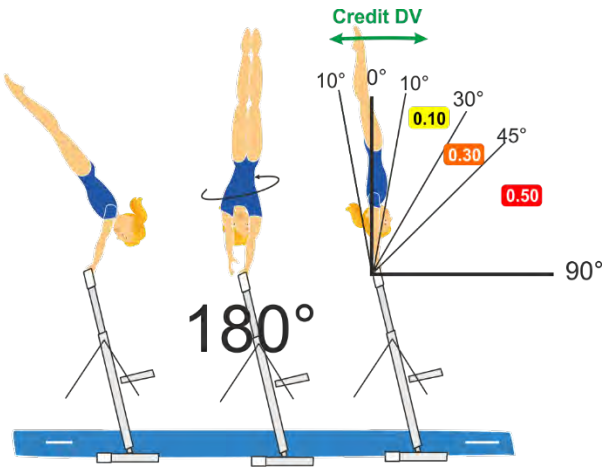
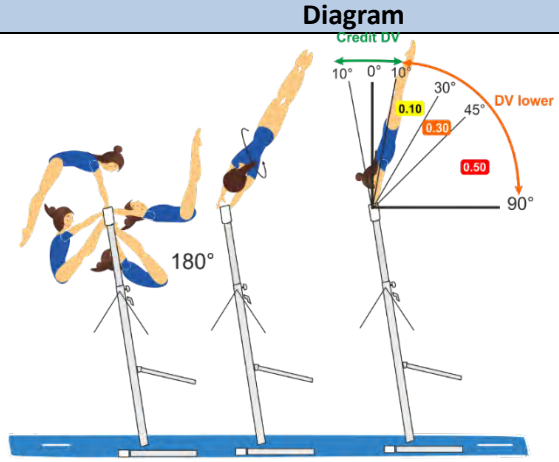
Diagram	D-Jury	E-Jury
	If element completed • within 10° before vertical ➔ Credit DV	• > 10° – 30° -0.10 • > 30° - 45° -0.30 • > 45° -0.50

Diagram	D-Jury	E-Jury
	If element completed within 10° before vertical ➔ Credit DV	• > 10° – 30° -0.10 • > 30° - 45° -0.30 • > 45° -0.50

If the same skill is performed as a Swing and as a Circle element with turn it will be counted only once in chronological order.

8.4.4 Swings – elements with turns that:

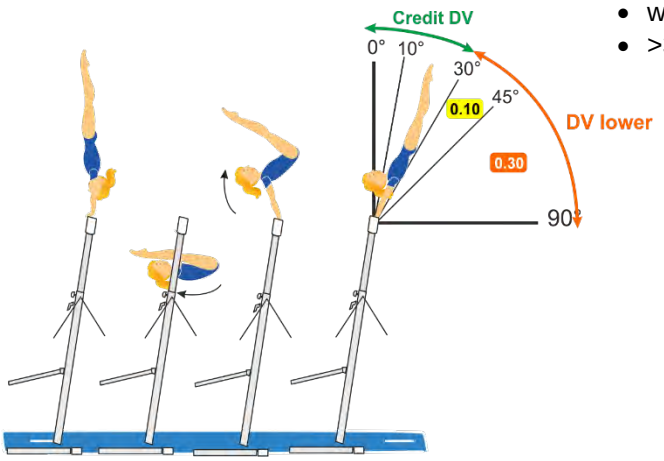
- do not reach handstand
- do not pass through vertical
- continue movement after turn in opposite direction

Diagram	D-Jury	E-Jury
	If element completed • within 10° of vertical ➔ Credit DV (see 8.4.3) • > 10° before vertical ➔ Credit 1 DV lower than circle element with turn to hstd	• > 10° – 30° -0.10 • > 30° - 45° -0.30 • > 45° -0.50

Swing elements with ½ (180°) turn and more:
All body parts must reach above horizontal to receive DV, otherwise No DV will be credited *(empty swing).*

8.4.5 Requirements for selected UB elements

"Adler" element ***(5.501)***

Diagram	D-Jury	E-Jury
	If element completed: • within 30° of vertical ➔ Credit DV • >30° ➔ 1 DV lower	• > 30° - 45°– -0.10 • > 45° -0.30

Execution deductions for body posture faults must be taken in addition to penalties assessed for amplitude in elements.

SECTION 9 – Regulations Governing the E-Score

9.1 Description of E-Score 10.00 P. (Performance)

For perfection of execution, combination and artistry of presentation, the gymnast may earn a score of **10.00 P.**

The E-Score includes deductions for faults in:

- Execution
- Artistry of presentation

9.2 Evaluation by E-Jury

The E-Jury will judge the exercise and determine the deductions independently.

Each exercise is evaluated with reference to expectations of perfect performance.
All deviations from this expectation are deducted.

Deductions for errors in execution and artistry are added together and then deducted from 10.00 P. to determine the E-Score.

9.3 Table of Deductions

Faults		Small	Med.	Large	Very Large
		0.10	0.30	0.50	1.00 or more
By E- Judges					
Execution Faults					
– Bent arms or bent knees	each time	●	●	●	
– Leg or knee separations	each time	●	● shoulder width or more		
– Legs crossed during elements with twist	each time	●			
– Insufficient height of elements *(external amplitude)*	each time	●	●		
– Insufficient exactness of tuck or pike position in single salto, without twist	each time	● 90˚ Hip/knee angle	● >90˚ Hip/knee angle		
– Insufficient exactness of tuck or pike position in double salto, without twist	each time	● >90˚ Hip angle			
– Failure to maintain stretched body position (*piking too early*)	each time	●	●		
– Hesitation during performance of elements	each time	●			
– Attempt without performance of an element (*empty run)*	each time		●		
– Deviation from straight direction	each time	●			
Body and/or leg position in elements *(non-dance)*					
– Body alignment	each time	●			
– Feet not pointed/relaxed	each time	●			
– Insufficient split in acro elements *(non-flight)*	each time	●	●		
– Failure to fulfil technical requirements in dance elements *(body shape)* *(as per Sec. 8 for list of errors in dance elements)*	each time	●	●	●	
– Precision	each time	●			
– Performance of DMT too close to the apparatus *(UB & BB)*			●		
Landing Faults ***(all elements including dismounts)***		If there is no fall the maximum landing deduction may not exceed 0.80			
– Feet apart on landing	each time	●			
– Extra arm swings		●			
– Lack of balance	each time	●	●		
– Extra steps, slight hop	each time	●			
– Very large step or jump *(guideline – more than shoulder width)*	each time		●		
– Body posture fault	each time	●	●		
– Deep squat	each time			●	
– Brushing/touching apparatus/mats with hands, but not falling	each time		●		
– Support on mat/apparatus with 1 or 2 hands	each time				-1.00
– Fall on mat to knees or hips	each time				-1.00
– Fall on or against apparatus	each time				-1.00
– Failure to land feet first on landing from an element	each time				-1.00

Faults		Small	Med.	Large	Very Large
		0.10	0.30	0.50	1.00 or more
By D- Judges *(D1 & D2)*					
– Performance of connection with fall – Performance of DMT with fall	UB, BB, FX				No CV, No SB (BB) No Bonus
– Failure to land feet first or in prescribed position from an element	each time				No DV, CV, CR, No SB (BB) & No DMT Bonus
– Take-off outside the border markings (entirely outside)	FX				No DV, CV, CR
– Failure to acknowledge D- Judges before and/or after exercise	Gym/Evt		●		From the Final Score
– Spotting assistance *(help)*	UB, BB, FX each time				-1.00 from the Final Score • if coach assists gymnast after element completed, No CV & No DMT Bonus • if coach helps gymnast to perform element, then also No DV, CV, CR & No DMT Bonus
– Non-permitted presence of spotter	Gym/Evt			●	From Final Score
– Gymnast runs/walks under the LB to perform MT	Gym/Evt		●		From Final Score
By D- Judges *(D1 & D2)* with notification to the Superior Jury, or by the SJ					
Apparatus irregularities through:					
– Failure to properly use safety collar for round-off entry vaults *(see 10.4.3)*	Gym/Evt				Invalid VT "0"
– Failure to use supplementary mat	Gym/Evt			●	From the Final Score
– Placement of springboard on unpermitted surface	Gym/Evt			●	
– Use of unpermitted supplementary mats	Gym/Evt			●	
– Moving the supplementary mat during exercise or moving to unpermitted end of the Balance Beam	Gym/Evt			●	
By Chair of the Superior Jury when notified by the D-Jury					
– Incorrect use of magnesium and/or damage to the apparatus	Gym/Evt			●	From the Final Score
– Addition, re-arrangement or removal of springs from springboard	Gym/Evt			●	
– Changing height of apparatus without permission	Gym/Evt			●	
By Chair of the Superior Jury when notified by the D-Jury					
Behaviour of Gymnast					
– Incorrect or unaesthetic padding	Gym/Evt		●		From the Final Score
– Missing national identification and/or wrong placement	Gym/Evt		●		*In Qualification, All Around and Team Final taken 1 x in competition phase from apparatus where first recognised* *In Apparatus Finals taken from event score*
– Missing start number	Gym/Evt		●		
– Incorrect attire - leotard, jewellery, bandage colour, etc.	Gym/Evt		●		
– Incorrect advertising	Team Gym/Evt		●		From the Final Score on the apparatus concerned Upon request of the responsible body
– Unsportsmanlike conduct	Gym/Evt		●		From the Final Score
– Unauthorised remaining on the podium	Gym/Evt		●		From the Final Score
– Remounting podium after the exercise is over	Gym/Evt		●		From the Final Score
– Speaking to active judges during the competition	Gym/Evt		●		From the Final Score
– Team gymnasts competing in the incorrect order	Team				-1.00 *In Qualification & Team Final from the team total on the apparatus concerned*
– Non-identical leotards *(for gymnasts from the same team)*	Team				-1.00 *In Qualification & Team Final taken 1 x in competition phase from apparatus where first recognised*

Faults		Small 0.10	Med. 0.30	Large 0.50	Very Large 1.00 or more
Failure to complete the competition due to absence from the Competition area				Disqualified	
Unexcused delay or interruption of competition				Disqualified	
Written Notification by TIME JUDGE to D-Jury **NOTE: the deductions will be applied when exceeding time is by one second**					
– Flagrant exceeding of touch warm-up time *(after warning)* • by Individuals	Team/Evt Gym/Evt		● ●		From the Final Score
– Failure to start within 30 seconds after green light is lit	Gym/Evt		●		
– Failure to start within 60 seconds	Gym/Evt	The right to begin the exercise will be terminated			
– Overtime *(BB, FX)*	Gym/Evt	●			
– Starting exercise without signal or when red light is lit	Gym/Evt				"0"
UB and BB – Exceeding allowable intermediate fall time – Exceeding intermediate fall time (more than 60 seconds)	Gym/Evt Gym/Evt		●		Exercise ended

By Chair of the Superior Jury *(in Consultation with the Superior Jury)*	Card System For FIG Official and Registered Competitions
Behaviour of Coach with NO direct impact on the result/performance of the gymnast/team	
– Unsportsmanlike conduct *(valid for all phases of the competition)*	1st time – Yellow card for coach *(warning)* 2nd time – Red card & removal of coach from the competition and/or training hall
– Other flagrant, undisciplined and abusive behaviour *(valid for all phases of the competition)*	Immediate Red card & removal of coach from the competition and/or training hall
Behaviour of Coach with DIRECT impact on the result/performance of the gymnast/team	
– Unsportsmanlike conduct *(valid for all phases of the competition)* i.e. unexcused delay or interruption of competition, speaking to active judges during the competition, speak directly to the gymnast, give signals, shouts *(cheers)* or similar during the exercise. etc.	1st time -0.50 *(from gymnast/team at event)* & Yellow card for coach *(warning)* 1st time -1.00 *(from gymnast/team at event)* & Yellow card for coach *(warning)* if coach speaks **aggressively** to active judges 2nd time -1.00 *(from gymnast/team at event)* & Red card & removal of coach from the competition floor*
– Other flagrant, undisciplined and abusive behaviour *(valid for all phases of the competition)* i.e. incorrect presence of the prescribed persons in inner circle during competition and/or in the preparation of the apparatus, etc.	-1.00 *(from gymnast/team at event),* immediate Red card & removal of coach from the competition floor*

Note: If one of two coaches from a team are dismissed from the competition inner circle, it is possible to replace that coach with another coach **one time** in the entire competition (e.g. Qualification).

1st offence = Yellow card
2nd offence = Red card, at which time the coach is excluded from the rest of the competition phases.

* if there is only one coach, then the coach would remain in the competition but would not be eligible for accreditation at the next World Championships, Junior World Championships, Olympic Games, Youth Olympic Games.

SECTION 10 – Vault

10.1 General

Depending on the requirements for the competition phase, the gymnast is required to perform one or two vaults from the Table of Vaults.

Run distance is a maximum of 25 meters, measured from the front edge of the table to the inner side of the block attached at the end of the vault run up mat.

- The vault begins with a run, an arrival and take-off from the springboard with two feet, from either a:
  - forward position or
  - backward position

- No vault with sideward landing may be submitted.

- All vaults must be performed with repulsion from both hands off the vaulting table.

- The gymnast is required to properly use the "safety collar" supplied by the Organising Committee for round-off entry vaults.

- A hand placement mat may be used only for Yurchenko vaults from groups 1, 4 and 5.

- All vaults are illustrated with a number.

- The gymnast is responsible for flashing the intended vault number prior to the beginning of each vault *(manually or electronically).*

- After receiving the green light or signal from the D1 Judge, the gymnast executes the 1st vault and then returns to the end of the runway to post the number for her 2nd vault.

- Beginning with the take-off, the vault phases are evaluated:
  - pre-flight *(1st flight)*
  - support
  - flight *(2nd flight)* and landing

10.2 Run Approaches

Additional run approaches are permitted as follows, with deduction of **-1.00** for empty run (if gymnast has not touched the springboard or the apparatus).

- When 1 vault is required, a second run approach is permitted with deduction.
- Third approach **not** permitted.
- When 2 vaults are required, a third run approach is permitted with deduction.
- Fourth approach **not** permitted.

The D-Jury will take the deduction from the Final Score of the vault performed.

10.3 Vault Groups

The vaults are classified into the following groups:

Group 1 – Vault without salto *(Handspring, Yamashita, Round-off)* with or without LA turn in 1st and/or 2nd flight phase.

Group 2 – Handspring fwd with or without 1/1 turn (360°) in 1st flight phase salto fwd or bwd with or without twist in 2nd flight phase.

Group 3 – Handspring with ¼ - ½ turn *(90° - 180°)* in 1st flight phase *(Tsukahara)* – salto bwd with or without twist in 2nd flight phase.

Group 4 – Round-off *(Yurchenko)* with or without ¾ turn (270°) in 1st flight phase – salto bwd with or without twist in 2nd flight phase.

Group 5 – Round-off with ½ turn *(180°)* in 1st flight phase – salto fwd or bwd with or without twist in 2nd flight phase.

10.4 Requirements

– The **intended** vault number to be flashed *(manually or electronically)* before the vault is performed.

– In the **Qualification, Team Final and All-Around Final**: **1** vault must be performed.

- In **Qualification**, the 1st vault score counts toward the **Team** and/or **All-Around** Total.
- The gymnast who wishes to qualify for the **Apparatus Final** must perform **2** vaults as per the rules below.

– In **Qualification** to and in Apparatus Finals

- The gymnast must perform 2 vaults, which will be averaged for the Final Score.
- The 2 vaults must be from **different** Vault Groups.

Example:

1. If the 1st vault is from Gr. 4
Round-off, flic-flac on – stretched salto backward with 2/1 twist (720°) off
then the choices for the 2nd vault may be:

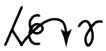
- *Tsukahara stretched with 2/1 twist (720°) off*

or

- *Handspring fwd with ½ turn on – 1/1 turn off*

2. If the 1st vault is from Gr. 2
Handspring fwd on – tucked salto fwd off
then the choices for the 2nd vault may be:

- *Round off, flic-flac with ½ turn on – tucked salto fwd off*



or

- *Handspring fwd on – 1/1 turn off*

Note: *Handspring fwd on – tucked double salto fwd off:*
If the 2nd salto is not completed because the gymnast lands on the feet and any other body part simultaneously, then the vault will be recognised as Handspring fwd on – tucked fwd salto off

– **Vault Bonus**

- A bonus of **0.20** will be awarded for performing 2 vaults with saltos in different directions (bwd/fwd) in the second flight.
  - "Cuervo" type vaults are considered as vaults with salto in **fwd** direction

- In order to credit the bonus, both vaults must be performed without a fall.

- The bonus will be added to the Final Score (average of the 2 vaults).

10.4.1 Corridor Markings

As an orientation for directional deductions there will be a marked corridor on the landing mat. The gymnast must land and finish to a stable stand in this zone.

The D1 Judge *(with written notification from the Line Judge)* will deduct from the Final Score for touching the mat with any part of the body outside of the marked corridor as follows:

- Land or step outside with one foot/hand *(part of foot/hand)* **-0.10**
- Land or step outside with two feet/hands *(part of feet/hands)* or body part **-0.30**

10.4.2 Specific Apparatus Deductions – D-Jury

Taken from the Final Score of the vault performed:

- More than 25 meters run distance **-0.50**
- Run approach without performing vault **-1.00**
- Support with only one hand **-2.00**
- In the Qualification to and in Apparatus Finals:
  - When 1 of 2 vaults receives "0" points *(10.4.3)*

    Evaluation:
    Score of the vault performed divided by 2 = Final Score (FS)

  - When the 2 vaults are **<u>not</u>** from different groups

    Evaluation:
    [(FS of the 1st vault) + (FS of the 2nd vault, minus 2.00) **]** / 2 = Final Score

*10.4.3 Performance of Invalid Vaults (0.00 P.) **

- The vault is executed without a support phase, i.e. neither hand touches the table.
- Failure to properly use the safety collar for round-off entry vaults.
- Spotting assistance during the vault.
- Failure to land on feet first.
- The vault is so poorly executed that the intended vault cannot be recognised, or the gymnast pushes from the table with her feet.
- The gymnast performs a prohibited vault
  (straddled legs, prohibited pre-element before the vaulting board, intentionally lands in side position).
- The first vault is repeated for the second vault in Qualification for Vault Final or in Vault Final.

***Note:** "0.00" score recorded by D-Jury. No evaluation by E-Jury.*

A video review by the D-Jury and Apparatus Supervisor will automatically occur for every vault that receives an Invalid 0.00 Score, or vaults performed with support of one hand only.

10.5 Method of Scoring

D-Jury:

Enters the value of the performed vault and shows on the board to the E-Judges the symbol of the vault recognised *(if different from flashed number).*
The score of the 1st vault must be flashed before the gymnast executes the 2nd vault.

E-Jury:

Execution Deductions *(Section 9)* must be taken in addition to Specific Apparatus Deductions.

10.6 Specific Apparatus Deductions – E-Jury

Faults	0.10	0.30	0.50
First Flight Phase			
– For missing degrees of LA turn during flight phase:			
• Gr. 1 with ½ (180°) turn	≤ 45°	≤ 90°	
• Gr. 3 with ¼ (90°) turn		≤ 45°	
• Gr. 4 with ¾ (270°) turn	≤ 45°		
• Gr. 5 with ½ (180°) turn		≤ 45°	
• Gr. 1 or 2 with 1/1 (360°) turn	≤ 45°	≤ 90°	> 90°
– Poor technique:			
• Body alignment (Hip angle/Arch)	●	●	
• Bent knees	●	●	●
• Leg or knee separations	●	●	
Support Phase			
– Poor technique			
• Staggered hand placement Gr. 1, 2 & 5	●		
• Bent arms / Shoulder angle	●	●	●
• Failure to pass through vertical	●		
• Prescribed LA turn begun too early *(on the table)*	●	●	
Second Flight Phase			
– Excessive snap	●	●	
– Height	●	●	●
– Body position			
• Exactness of tuck/pike position in salto	●	●	
• Exactness of tuck/pike position in salto with twist	●		
• Body alignment in stretched salto	●		
• Body alignment in stretched salto with twist	●	●	
• Failure to maintain stretched body position *(piking too early)*	●	●	
• Insufficient or no extension *(tuck/pike vaults)*	●	●	
– Bent knees	●	●	●
– Leg or knee separations	●	●	
– Under-rotation of vault without a fall	●		
• With a fall		●	
– Distance *(insufficient length)*	●	●	
– Deviation from a straight direction	●		
– Dynamics	●	●	
Landing deductions	See Sec.9		

Section 11 – Uneven Bars

11.1 General

The evaluation of the exercise begins with the take-off from the springboard or the mat. Additional supports under the springboard *(i.e. an extra board)* are **not** permitted.

a) **Mounts**

- If the gymnast on her first attempt touched the springboard, the apparatus, or ran underneath the apparatus:
  - Deduction -1.00 (E-Jury)
  - She must start her exercise
  - No value will be awarded for the mount
- A gymnast is permitted a second attempt to mount *(with a penalty)* if she has **NOT** touched the springboard, the apparatus, or run underneath the apparatus:
  - Deduction -1.00 *(D-Jury)*
- A third attempt is not permitted.

Gymnast may NOT run/walk under low bar to perform mount

- Deduction -0.30 (D-Jury with notification to the SJ)

D-Jury will take the deductions from the Final Score.

b) **Fall Timing**

For interruption of the exercise due to a fall from the apparatus an intermediate time period of 30 seconds is allowed.

If the gymnast exceeds the allowable time to resume her exercise a -0.30 penalty for excessive time will be applied if the gymnast continues her exercise.

- The timing starts when the gymnast is on her feet after the fall.
- The elapsed time during the fall will be displayed in seconds on the scoreboard.
- A warning signal *(gong)* will be communicated at:
  - 10 seconds
  - 20 seconds and again at the
  - 30 second time limit
- The exercise officially resumes when the feet leave the floor.
- If the gymnast has not resumed the exercise within the 60 second time limit, the exercise will be terminated.

No salute is necessary to resume an exercise after a fall.

11.2 Content and Construction of the Exercise

The maximum 8 highest difficulties including the dismount are counted for DV.

- No DMT -0.50 from Final Score *(D-Jury)*
- Only **3** elements in chronological order from the same root skill* will be counted for DV, CR and CV
  - except: Kips, Giants (fwd/bwd) and Casts to HSTD

* The root skill is determined by the entry into the skill and the direction of the rotation (bwd or fwd)

Example 1: B D E X (No value)

Example 2 : D B C X (No value)

Example 3: D D D B B D

– MTs (e.g.) and DMTs (e.g.) will be counted in the root skill number.

– Elements with no DV (due to failure to meet the technical requirement) will not be counted in the root skill number.

Only one "Tkatchev" type element with or without turn from each line in the Table of Elements will be recognised.
Only one "Jager" with or without turn in the Table of Elements will be recognised.

The value parts should represent a variety of the following categories of movement:

a) **Circle and Swings**	b) **Flights**
– giant circles backward	– flight from HB to grasp on LB (or reverse)
– giant circles forward	– counter flight (over the bar)
– swings & clear hip circles	– vaults
– stalders forward/backward	– hechts
– pike circles forward/backward	– saltos

11.3 Composition Requirements (CR) – D-Jury 2.00

1. Flight element from HB to LB — award 0.50
2. Flight element on the same bar — award 0.50
3. Different grips *(not cast, MT or DMT)* — award 0.50
4. Non-flight element with min. 360° turn *(not MT)* — award 0.50

11.4 Connection Value (CV) - D-Jury

a) CV can be awarded for direct connections.

b) The CV & DMT Bonus will be added into the D-Score.

Formulas for direct connections	
0.10	**0.20**
D + D *(or more)*	D *(flight* - same bar or LB to HB) + C *or more* *(**on HB** and must be performed in this order)* *E + E (one must be flight)* *F + D (both flights)*

Note: C/D element must have flight or min. ½ turn (180°)

a) An element can be performed 2 times within the same direct connection for CV, but may ***NOT*** receive DV a 2nd time.

b) Flight elements include elements with visible flight:
– From HB to grasp on LB *(or reverse)*
– With counter flight *(over the bar),* vault, hecht or salto followed by regrasp on same bar or the other bar
– Performed as dismounts

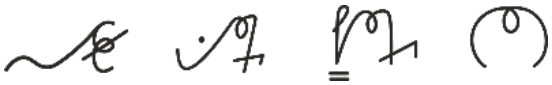
Note: *Hop-grip changes with/without 180° - 360° turns do **NOT** constitute flight.*

c) These direct connections can be performed as a:

- Mount connection
  (Gr. 1 elements are not considered flight elements)
  Example: D+D = 0.10
- Connection within the exercise
- Dismount connection

d) If an **empty swing** or **intermediate swing** is performed between 2 elements, or after the second/last element, CV can ***NOT*** be awarded.

- **Empty swing** = swing fwd or bwd without the execution of an element in the Table, before the swing reverses to the opposite direction.

  Exception:
  "Shaposhnikova" type elements with/without 1/1 turn (360°)
  and the following elements: 

  Note : *if kip performed after Shaposhnikova type elements with/without 1/1 turn and hecht ½ turn - apply deduction for empty swing.*

- **Intermediate swing** = pump swing from a front support and/or a long swing not needed in order to perform the next element.

11.5 Composition deductions – E-Jury

Faults	0.10	0.30	0.50
– Jump from LB to HB			●
– Hang on HB, put feet on LB, grasp LB			●
– More than 2 of the same elements directly connected to the dismount	●		

11.6 Specific Apparatus Deductions – E-Jury

Faults *If there is no fall the maximum execution deduction may not exceed 0.80 per element*	0.10	0.30	0.50 or more
– Body alignment in HSTD and cast to HSTD	●	●	
– Adjusted grip position	●		
– Brush on mat		●	
– Hit on apparatus with feet			-0.50
– Hit on mat with feet *(fall)*			-1.00
– Uncharacteristic element *(elements with take-off 2 feet or thighs)*			-0.50
– Poor rhythm in elements	●		
– Insufficient height of flight elements	●	●	
– Under rotation of flight elements	●		
– Insufficient extension in kips	●		
– Intermediate swing			-0.50
– Empty swing			-0.50
– Angle of completion of elements	●	●	●
Amplitude of:			
– Swings fwd or bwd under horizontal	●		
– Casts	●	●	
– Excessive flexion of hip joint in the leg tap (*DMT*)	●	●	

11.7 Notes

Falls

Flight Elements

a) **with** grasp of both hands *(momentary hang or support)* on the bar
– the DV is awarded.

b) **without** grasp of both hands on the bar
– **No** DV is awarded
(element may be performed again to receive DV).

Dismounts

a) No attempt to DMT at all:

Evaluation:
- No DV — count 7 elements only *(D-Jury)*
- No DMT — -0.50 *(D-Jury)*
- Fall — -1.00 *(E-Jury)*
- If she remounts to perform DMT, no deduction for "No DMT"

b) If the dismount has begun:

Example: with initiation of salto (failure to land feet first)

Evaluation:
- No DV — count 7 elements only *(D-Jury)*
- Fall — -1.00 *(E-Jury)*

Mounts

a) Can fulfil CR # 1 for flight from HB to LB.

b) Elements listed as mounts can be performed in the exercise
(or vice versa) but receive DV only once.

SECTION 12 – Balance Beam

ARTISTRY

Composition

The composition of a Balance Beam exercise is based on the movement vocabulary of the gymnast, as well as the choreography of these elements in relationship to the Balance Beam, while establishing a strong sense of variation in rhythm, strength and pace of the movements. It is the balancing of:

- Dance elements
- Acro elements
- Choreography

in order to create a continuous flow, a cohesive whole.

A well-structured composition of the exercise includes:

- a rich and varied selection of elements from different structure groups in the Table of Elements
- changes of level *(up and down)*
- changes of direction *(fwd, bwd, swd)*
- changes of rhythm & tempo
- creative movements and transitions

*This is **"what"** she performs.*

Rhythm & Tempo

The rhythm and tempo *(speed/pace)* must be varied, sometimes lively, sometimes slow, but predominately dynamic and above all uninterrupted.

The transition between the movements and elements should be smooth and fluent:

- without unnecessary stops or
- prolonged preparatory movements before elements

The exercise should not be a series of disconnected elements.

Artistic Performance

When a gymnast demonstrates creativity, confidence of performance, personal style, perfect technique and varied rhythm and tempo, she transforms a well-structured composition into an artistic performance.

*This is not **"what"** the gymnast performs, but **"how"** she performs.*

12.1 General

The evaluation of the exercise begins with the take-off from the board or the mat. Additional supports under the board *(i.e. an extra board)* are **not** permitted.

a) Mounts

- If the gymnast on her first attempt touched the springboard, or the apparatus:
  - Deduction **-1.00** *(E-Jury)*
  - She must start her exercise
  - No value will be awarded for the mount
  - Deduction for "Mount without DV" will be applied *(E-Jury)*

- A gymnast is permitted a 2nd attempt to mount *(with a penalty)* if she has not touched the springboard or the apparatus:
  - Deduction **-1.00** *(D-Jury)*

- A 3rd attempt is not permitted.

D-Jury will take the deduction from the Final Score.

b) Timing

The duration of the exercise on the Balance Beam may not exceed 1:30 minutes *(90 seconds).*

- The Time Judge 1 begins timing when the gymnast takes-off from the springboard or mat. She stops the clock, when the gymnast touches the mat upon completion of her Beam exercise.

- A signal *(gong)* will be communicated ten *(10)* seconds prior to the maximum time limit and again at the maximum time limit *(1:30)* to indicate that the exercise is to be finished.

- If the dismount lands at the sound of the second signal, there is **no** deduction.

- If the dismount lands after the sound of the second signal, there is a deduction for exceeding the time limit.

- The deduction for overtime will be taken, if the exercise is 1:31 minutes (91 seconds) or more. **-0.10**

- Elements performed after the 90 second time limit will be recognised by the D-Jury and evaluated by the E-Jury.

- Time violations are reported in writing by the respective Time Judge to the D- Judges, who then take the deduction from the Final Score.

a) Fall Timing:

For interruption of the exercise due to a fall from the apparatus, an intermediate time period of 10 seconds is allowed.

- If the gymnast exceeds the allowable time to resume her exercise a **-0.30** penalty for excessive time will be applied if the gymnast continues her exercise.
- Time Judge 2 begins timing when the gymnast is on her feet after the fall.
- The duration of the fall is timed separately; it will **not** be calculated in the total time of the exercise.
- The elapsed time during the fall will be displayed in seconds on the scoreboard.
- The fall period ends when the gymnast takes-off from the mat to remount the Beam.
- A signal *(gong)* will be communicated at the 10 second time limit.
- If the gymnast has not resumed within 60 seconds, the exercise will be terminated.
- No salute is necessary to resume an exercise after a fall.
- After remounting the Beam the resumption of timing by Time Judge 1 begins with the first movement to continue the exercise.

12.2 Content of the Exercise

The maximum 8 highest difficulties including the dismount are counted for DV.

- No DMT -0.50 from Final Score *(D-Jury)*

Within the 8 counting elements there must be a minimum of:

- 3 Dance
- 3 Acro

and 2 optional elements

12.3 Composition Requirements (CR) – D-Jury 2.00 P.

1.	One connection of at least 2 **different** dance elements, 1 being a leap or jump with 180° split *(cross or side),* or straddle position	award 0.50
2.	Turn (Gr. 3) **or** Roll/Flairs*	award 0.50
3.	One Acro series, min. of 2 flight** elements 1 being a salto *(elements may be the same)*	award 0.50
4.	Acro elements in different directions *(fwd/swd and bwd)*	award 0.50

* Elements: 1.303, 1.403, 1.304, 1.207, 1.308, 1.514, 4.203, 4.204, 4.304, 4.105, 4.305, 4.206, 4.306, 4.307, 5.405, 5.505 can fulfill CR # 2

** Flight elements with or without hand support

Note:

- *CR 1, 2 (turn), 3 & 4 must be performed on the Beam*
- *Handstands and holds may **not** be used to fulfill CR*
- *Rolls can be used **only** to fulfill CR # 2*

12.4 Connection Value (CV) and Series Bonus (SB) and DMT Bonus – D-Jury

a) **CV** can be awarded for direct connections.

b) The **CV** & Bonuses will be added into the D-Score.

c) **Series Bonus** will be awarded for the connection of 3 or more elements.

d) No CV will be awarded when grasp of the Beam.

Formulas for direct connections

ACROBATIC	
0.10	**0.20**
2 acro flight elements, including mount, excluding dismount All connections must be rebounding*	
C + C B + D *(travelling bwd) (this order only)* B + E	C/D + D *or more* B + D *(both elements fwd)* B + F

* *Connections with rebounding effect utilise the elasticity of the apparatus and develop speed in one direction.*

- *Landing (on 2 feet) from the 1st flight element with hand support followed by an **immediate** take-off/rebound into the 2nd element*
  or
- *Landing from the 1st flight element (with/without hand support) on one leg and placing the free leg with an **immediate** rebound from both legs into the 2nd element*

DANCE & MIXED *(acro – flight elements only)*, excluding dismount	
0.10	**0.20**
C + C *or more (dance)* *A + C (turns only)* *B + D (mixed)*	D + D *or more*

Note: *Turns must be performed with step into turn on opposite leg (demi-plié on one or both feet is NOT permitted).*

SERIES BONUS (SB)
0.10
Will be awarded to dance/mixed and acro series *(*rebounding and non-rebounding)* of B + B + C *in any order, including MT & DMT(min. C),* or more in addition to CV **Example 1:** *B + B + C = + 0.10 series bonus* *D + B + C = + 0.10 series bonus* **Example 2:** *+* $\underbrace{C + C}_{\substack{CV \\ +0.10}} + \underbrace{C}_{\substack{CV \\ +0.10}}$ *0.10 series bonus* ***Total CV + SB = 0.30*** **To receive the SB:** • *Non-flight acro elements min. B (except "Holds") may be used* • *The same (flight or non-flight) acro element may be repeated within connection)*

The following **B acro elements** with hand support and flight:
- flic-flac with legs together
- flic-flac with step-out
- gainer flic-flac
- round-off
- handspring forward

May be performed a 2nd time in the exercise to receive CV and SB, but may not be performed a 2nd time to receive CR.

12.5 Artistry & Composition Deductions – E-Jury

Faults	0.10	0.20
Artistry of Performance		
– Insufficient artistry of performance throughout the exercise:		
• Poor body posture (head, shoulders, trunk)	●	●
• Insufficient amplitude of the movements	●	
• Insufficient involvement of the body parts	●	
• Insufficient amplitude of leg swings or kicks	●	
• Poor foot work		
o Feet not pointed/relaxed/turned in	●	
o Poor work in relevé	●	
– Rhythm & Tempo *Insufficient variation in rhythm & tempo, disconnected elements & movements (lack of fluency)*	●	●
Composition		
– Mount without DV *(All mounts without DV will be commonly recognised as "A" except lifting one leg over to sit, squat on, simple step or jump to sit or kneel or to land on one or two feet)*	●	
– Insufficient use of entire apparatus:		
• Lack of movements sideways *(no DV)*	●	
• Missing combination of movements/elements close to the beam with a part of the torso (including thigh, knee or head) touching the beam *(element not necessary)*	●	
– One-sided use of elements:		
• More than one ½ turn on 2 feet with straight legs throughout exercise	●	

12.6 Specific Apparatus Deductions – E-Jury

Faults	0.10	0.30	0.50
– Poor rhythm in connection *(with DV)*	ea ●		
Excessive preparation			
– Adjustment *(steps without choreography & unnecessary movements)*	ea ●		
– Excessive arm swing before dance elements			
– Pause (apply at 2 sec.)	ea ● ea ●		
– Additional support of leg against the side surface of the Beam		●	
– Grasp of Beam in order to avoid a fall			●
– Additional movements to maintain balance	●	●	●

Dismount:

a) If the salto for the dismount has **not** begun *(no initiation of rotation)* and a fall occurs:

Example 1: jump off BB

Evaluation:
- – No DV — count 7 elements only *(D-Jury)*
- – No DMT — -0.50 *(D-Jury)*
- – Fall — -1.00 *(E-Jury)*
- – If she remounts to perform DMT, no deduction for "No DMT"

b) If the salto for the dismount has begun and then a fall occurs:

Example 2: begin salto, but failure to land feet first

Evaluation:
- – No DV — count 7 elements only *(D-Jury)*
- – Fall — -1.00 *(E-Jury)*

12.7 NOTES

Falls – Acro and Dance Elements

Acro and Dance Elements must return to the Beam with foot or torso in order to be awarded difficulty.

a) **with** a landing on 1 or 2 feet or in prescribed position on the Beam
– the DV is awarded.

b) **without** a landing on 1 or 2 feet or in prescribed position on the Beam
– **No** DV is awarded *(element may be performed again to receive DV)*.

Mounts

a) Only one acro element may precede the mount.

b) Some elements listed as mounts *(rolls, handstands and holds)* can be performed in the exercise *(or vice versa)* but receive DV only once.

Holds

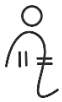
a) Handstands *(without turns)* & holds must be held for 2 sec. when prescribed in the Table of Elements in order to receive DV. If the element is not held for 2 sec. and does not appear as another element in the Code, award 1 DV lower or no DV. *(HSTD or hold position should be completed).*

b) For CR, CV and SB "Hold" acro elements *(with flight)* may be used as the last element in an acro series or mixed connection.

c) and will be credited 1 DV lower if the handstand is **NOT** held for 2 sec.

- If the gymnast performs the same element again in the exercise and holds the HSTD position for 2 sec. – No DV awarded

Specific Elements

 hands must land in cross position.

Hands placed together in cross position – Correct

If front hand completed turn – Apply deductions for precision

Hands in side position – Apply deductions for precision

ARTISTRY

Artistic Performance

An artistic performance is one in which the gymnast demonstrates her ability to transform her Floor exercise from a well-structured composition into an artistic performance. In so doing the gymnast must demonstrate a strong choreographic flow, artistry, expressiveness, musicality and perfect technique.

The main objective is to create and present a unique and well-balanced artistic gymnastic composition by combining the body movements and expression of the gymnast harmoniously with the theme and character of the music.

Composition and Choreography

The **composition** of a Floor exercise is based on the movement vocabulary of the gymnast, as well as the **choreography** of those elements and movements, that is, the mapping out of the body's movements, both gymnastic and artistic, over space and time in relationship to the floor area and in harmony with the selected music.

The choreography should be developed such that one movement flows smoothly into the next with contrasts in the speed and intensity.

Creative choreography, that is the originality of the composition of elements and movements, means that the exercise has been constructed and is performed using new ideas, forms, interpretations and originality, thereby avoiding copying and monotony.

The design, structure and composition of the exercise includes:

- a rich and varied selection of elements from different structure groups in the Table of Elements
- changes of level *(up and down)*
- changes of direction *(fwd, bwd, swd and curves)*
- creative or original movements, connections and transitions into acro lines

*This is "**what**" the gymnast performs*

Expression

Expression can be defined generally as the attitude and range of emotion exhibited by the gymnast with both her face and through her body. This includes how a gymnast generally presents herself and connects with the judges and the audience, as well as her ability to control/manage her expression during the performance of the most difficult and complex movements. It is also her ability to play a role or a character throughout the performance. In addition to the technical execution, artistic harmony and feminine grace must also be considered.

*It is not only **"what"** the gymnast performs, but also **"how"** she performs her exercise.*

Music

The music must be flawless, without any abrupt cuts, and must contribute a sense of unity to the overall composition and performance of the exercise.

It should flow and must have a clear start and clear finish. The chosen music must also help to highlight the unique characteristics and style of the gymnast. The character of the music should provide the guiding idea/theme of the composition.

- There must be a direct correlation between the movements and the music. The accompaniment should be personalised to the gymnast and must contribute to the overall artistry and perfection of her performance.

Musicality

Musicality is the ability of the gymnast to interpret the music and to demonstrate not only its rhythm and speed, but its flow, shape, intensity and passion.

The music must support the performance and, through her movements, the gymnast must convey the theme of the music to the judges and the audience.

13.1 General

a) **Music Requirements**

- The Floor exercise music will be given to the competition administration. Each piece of music will be timed; said time will be approved by the administration and the delegation head coach.
- The following must be included:
  - The name of the gymnast and the 3 capitalised letters used by FIG for the country code.
  - The name of the composer and the title of the music.
- The musical accompaniment with orchestration, piano or other instruments must be recorded.
  - A signal or tone may be used at the beginning of the recording. However, the name of the gymnast may **not** be spoken.
  - The human voice may be used as a musical instrument without words:
    - Examples of the 'human voice' as an acceptable instrument are: humming, vocalising without words, whistling, chanting.
    - Any music which is not clearly a song or part of a song is accepted.
  - Absence of music or music with words **-1.00**

    Note: Taken by the D-Jury from the Final Score.

In case of doubt, the federation/gymnast may submit music to the WTC for evaluation.

b) **Timing**

The evaluation of the exercise begins with the first movement of the gymnast. The duration of the exercise may not exceed 1:30 minutes (90 seconds).

- The Time Judge begins timing when the gymnast begins with the first movement of her exercise.
- The Time Judge stops timing when the gymnast ends her exercise with the last position. The exercise must end with the music.
- The penalty for overtime will be taken if the exercise is 1:31 minutes (91 seconds) or more **-0.10**.
- Elements performed after the 90 second time limit will be recognised by the D-Jury and evaluated by the E-Jury.

c) **Border Markings**

Exceeding the prescribed floor area *(12 x 12 m),* that is touching the floor with any part of the body outside of the border markings, will result in a deduction:

- One step or landing outside of the boundary with a foot or hand **-0.10**
- Step(s) outside with both feet, both hands or a body part or landing with both feet outside **-0.30**

Both time and line violations are reported in writing by the respective Time and Line Judge to the D-Jury, who then take the penalty from the Final Score.

13.2 Content of the Exercise

The maximum 8 highest difficulties including the dismount are counted for DV.

– No DMT -0.50 from Final Score (D-Jury).

Within the 8 counting elements there must be a minimum of:

- 3 Dance
- 3 Acro

and 2 optional elements

The dismount is the last counting acro line *(credit highest DV)*

- No DMT will be credited if only one acro line is performed.

Acro Lines

– The maximum number of acro lines is 4.

– Any difficulty in additional acro line(s) will not be counted for DV.

– Any acro element performed after the last counting acro line will not be counted for DV.

– An acro line consists of a minimum of 2 directly connected flight elements one of which must be a salto.

- Failure to land on the feet first from a salto will still be considered an acro line.

13.3 Composition Requirements (CR) – D-Jury 2.00

1. A dance passage composed of <u>two</u> different leaps or hops (from the Code) connected directly or indirectly *(with running steps, small leaps, hops, chassé, chainé turns)*, one of them with 180° split *(cross or side)* or straddle position — award 0.50
   (The objective is to create a large flowing and traveling movement pattern)

   - No jumps or turns are permitted because they are stationary.
     Chainé turns (½ turns on two feet) are allowed because they are traveling steps.
   - Leaps and hops must land on one leg if performed as the 1st element in the dance passage
     .
2. Salto with LA turn (min. 360˚) — award 0.50
3. Salto with double BA — award 0.50
4. Salto bwd and salto fwd *(no aerials)* in the same or different acro line — award 0.50
   Note: *CR 2, 3 and 4 must be performed within acro lines.*

13.4 Connection Value (CV) & DMT Bonus – D-Jury

a) CV can be awarded for indirect (acrobatic) and direct (acrobatic, mixed, turns) connections.

b) DMT Bonus (0.20) will only be awarded when there are **more than two acro lines**.

c) The CV & Bonus will be added into the D-Score.

Formulas for indirect and direct connections

INDIRECT ACROBATIC	
0.10	**0.20**
B + D	C + D/E
A + A + D	A + A + E
DIRECT ACROBATIC	
A + D	A + E
C + C	B/C + D
MIXED	
D salto + B (dance) E salto + A (dance) (*this order only*)	
CONNECTION OF TURNS ON ONE LEG	
D + B	***Note:*** Turns must be performed with step into turn on opposite leg *(demi-plié is not permitted)*

Indirect connections *are those in which directly connected acrobatic elements with flight phase and hand support (i.e. round-off, flic-flac, etc. as preparatory elements) are performed between saltos.*

Note: Acro elements for CV are without hand support only.

13.5 Artistry & Composition Deductions – E-Jury

Faults	0.10	0.20	0.30
– Artistic performance:			
• Poor body posture (head, shoulders, trunk)	●	●	
• Poor foot work (feet not pointed/relaxed/turned in)	●		
• Insufficient amplitude of the movements	●		
• Insufficient involvement of the body parts	●		
• Insufficient complexity of movements *(a complex-movement is one that requires training time, coordination and previous preparation)*	●		
– Musicality:			
• Poor expressive engagement according to the style of the music	●	●	●
• Lack of connectivity of the music to the exercise in part or throughout	●	●	●
• Lack of synchronisation between movement and musical beat at the end of exercise	●		
– Music:			
• Poor editing of the music	●		
– Composition:			
• Poor choreography in the corner/lack of variety	●		
• Missing movement touching floor (*including minimum trunk, or thigh, or knee or head*)	●		

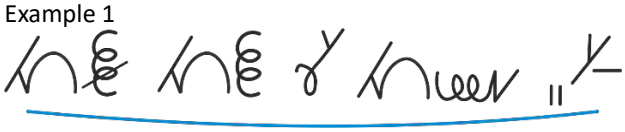
13.6 Specific Apparatus Deductions – E-Jury

Faults	0.10
Excessive preparation	
– Adjustment *(steps without choreography)*	ea ●
– Excessive arm swing before dance elements	ea ●
– Pause *(apply at 2 seconds)*	ea ●
Distribution of elements	
– Exercise starts immediately with an acro line/acro element	●
– Subsequent acro line performed after previous line along the same diagonal without choreography in between (long acro line allowed)	ea ●
– More than 1 subsequent acro line	ea●
– Exercise ends with acro element (no choreography after last acro)	●

Acro Lines & Dismounts

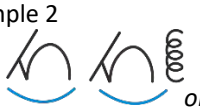
a) Only one acro line

Example 1



Evaluation:
- No DV — count max. 7 elements *(D-Jury)*
- No DMT — -0.50 *(D-Jury)*
- Apply landing deductions *(E-Jury)*

Example 2

a)  *or* ***b)***

Evaluation:
- No DV — count max.7 elements *(D-Jury)*
- No DMT — -0.50 *(D-Jury)*
- Apply landing deductions *(E-Jury)*

b) Two acro Lines

Example 3

Evaluation:
- Credit DMT *(D-Jury)*
- No DMT Bonus *(D-Jury)*

Example 4

The gymnast fails to land feet first in the **2nd** acro line

Evaluation:
- No DV — count max. 7 elements *(D-Jury)*
- No DMT — Bonus *(D-Jury)*
- Fall — -1.00 *(E-Jury)*

c) With repetition of the same element

Example 5

D D – X (not completed)

Evaluation:
- No DV — count max. 7 elements *(D-Jury)*
- No DMT — Bonus *(D-Jury)*
- Apply landing deductions if necessary *(E-jury)*

SECTION 14 — TABLE OF ELEMENTS

VAULT TABLE ..... ERREUR ! SIGNET NON DEFINI.

GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT LA TURN IN 1ST AND/OR 2ND FLIGHT PHASE *61*
GROUP 2 — HANDSPRING FWD WITH/WITHOUT 1/1 TURN (360°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT LA TWIST IN 2ND FLIGHT PHASE *64*
GROUP 3 — HANDSPRING WITH ¼ - ½ TURN (90°-180°) IN 1ST FLIGHT PHASE (TSUKAHARA) – SALTO BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE *66*
GROUP 4 — ROUND-OFF (YURCHENKO) WITH/WO ¾ TURN (270°) IN 1ST FLIGHT PHASE – SALTO BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE *67*
GROUP 5 – ROUND-OFF WITH ½ TURN (180°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE *70*

UNEVEN BARS **72**

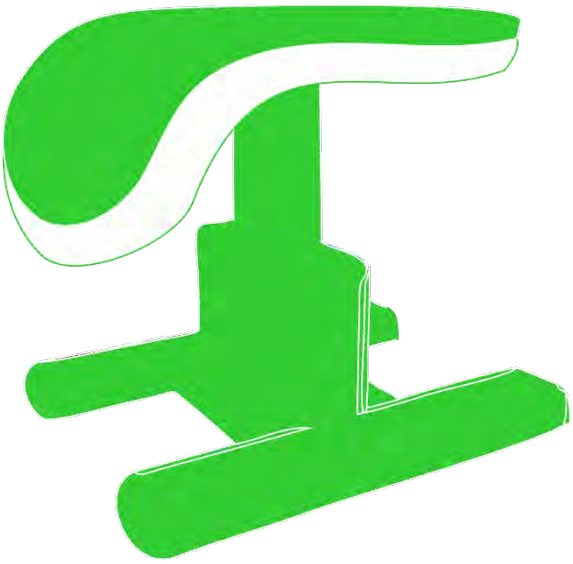
1.000 — MOUNTS *73*
2.000 — CASTS AND CLEAR HIP CIRCLES *79*
3.000 — GIANT CIRCLES *84*
4.000 — STALDER CIRCLES *91*
5.000 — PIKE CIRCLES *95*
6.000 -— DISMOUNTS *101*

BALANCE BEAM **108**

1.000 — MOUNTS *109*
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS *121*
3.000 — GYMNASTIC TURNS *128*
4.000 — HOLDS AND ACROBATIC NON-FLIGHT *132*
5.000 — ACROBATIC FLIGHT *137*
6.000 — DISMOUNTS *144*

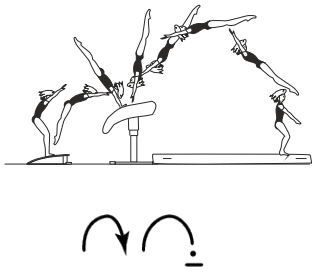
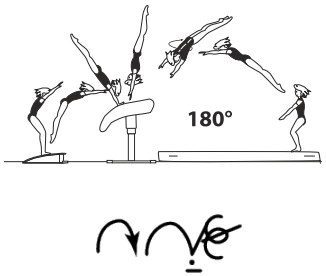
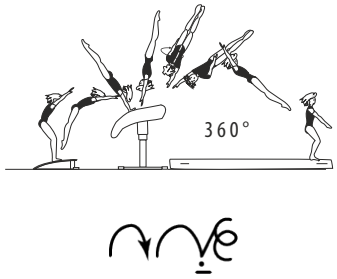
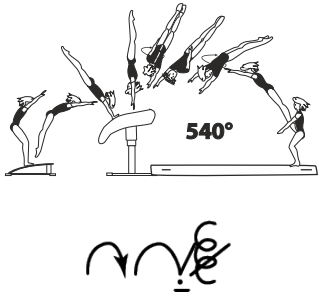
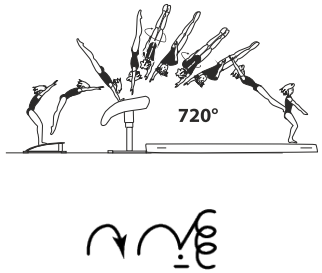
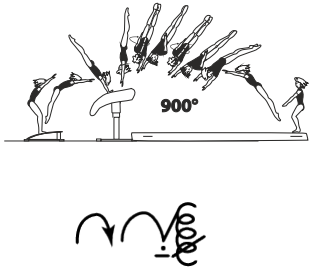
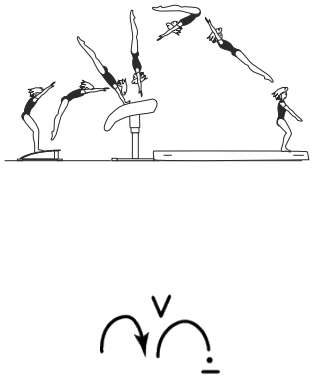
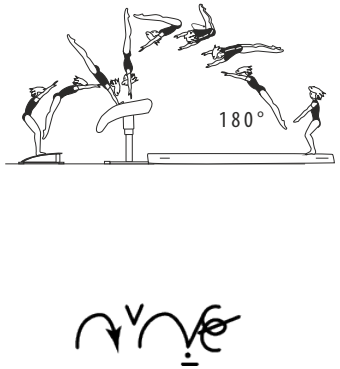
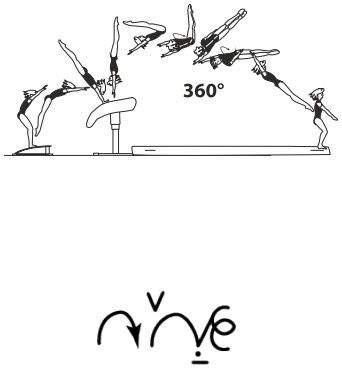
FLOOR EXERCISE **149**

1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS *150*
2.000 – GYMNASTIC TURNS *160*
3.000 – HAND SUPPORT ELEMENTS *163*
4.000 – SALTOS FORWARD & SIDEWARD *167*
5.000 - SALTOS BACKWARD *169*

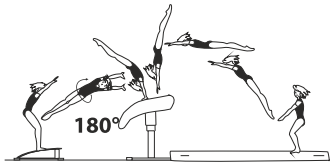
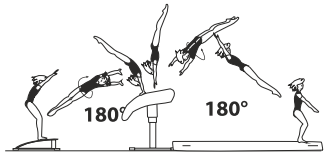
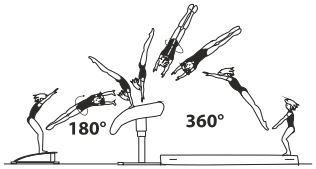
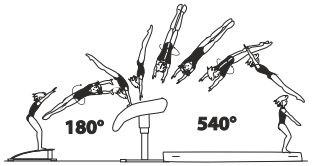
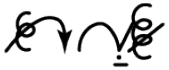
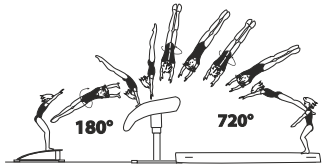
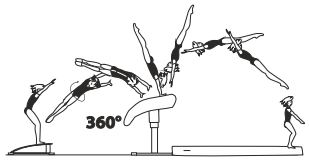
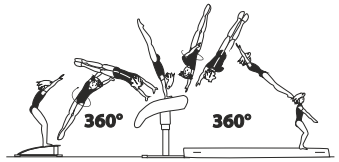


VAULT TABLE Elements

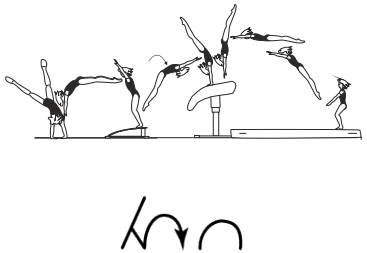
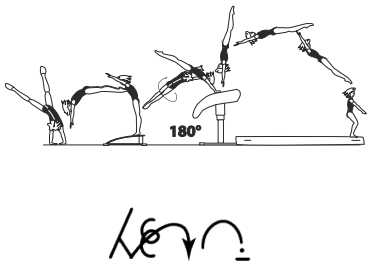
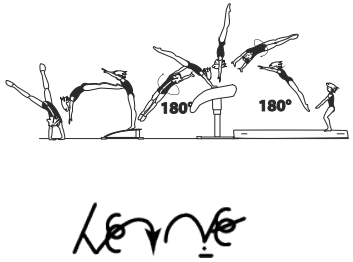
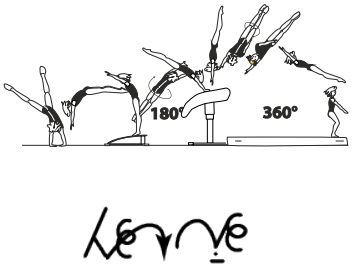
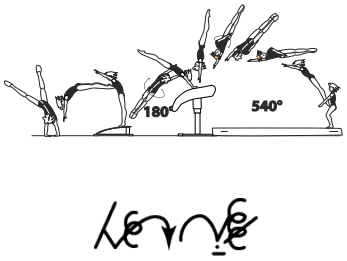
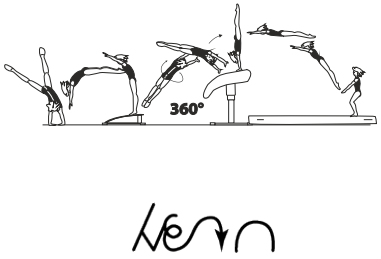
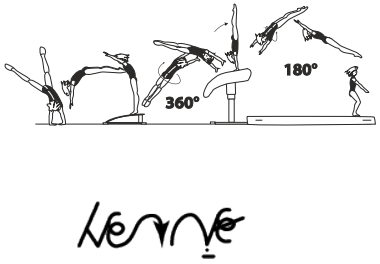
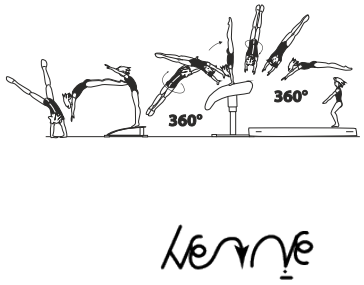
GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT LA TURN IN 1ST AND/OR 2ND FLIGHT PHASE

1.00	1.01	1.02	1.03	1.04	1.05
Handspring fwd **1.60 P.**	*Handspring fwd on –* *½ turn (180°) off* **2.00 P.**	*Handspring fwd on –* *1/1 turn (360°) off* **2.60 P.**	*Handspring fwd on –* *1½ turn (540°) off* ***(Kim)*** **3.20 P.**	*Handspring fwd on –* *2/1 turn (720°) off* **3.60 P.**	*Handspring fwd on –* *2½ turn (900°) off* **4.00 P.**
					
1.10	**1.11**	**1.12**	1.13	1.14	1.15
Yamashita **2.00 P.**	*Yamashita with ½ turn (180°) off* **2.40 P.**	*Yamashita with 1/1 turn (360°) off* **2.80 P.**			
					

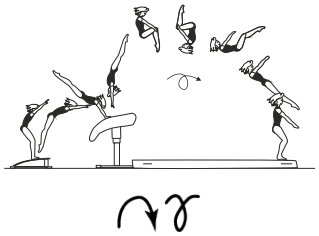
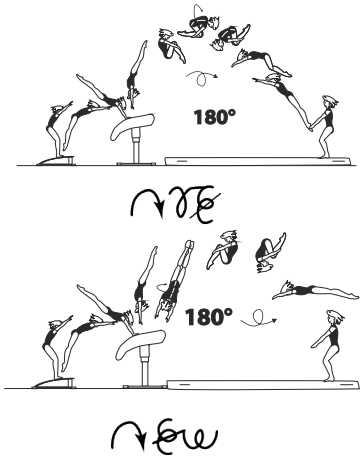
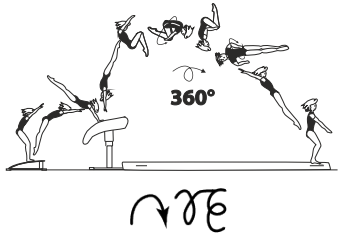
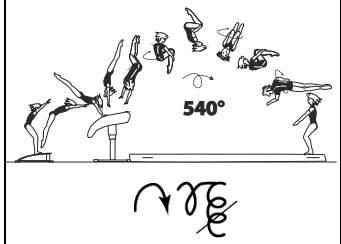
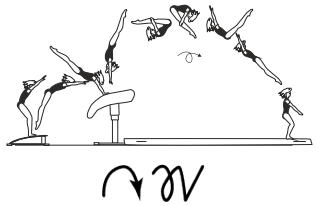
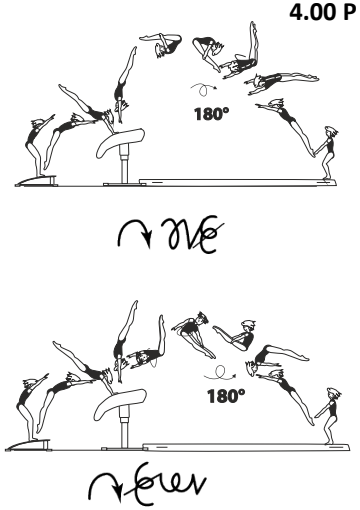
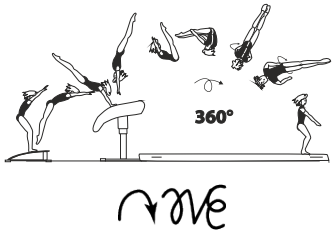
GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT LA TURN IN 1ST AND/OR 2ND FLIGHT PHASE

1.20	1.21	1.22	1.23	1.24	1.25
Handspring fwd with ½ turn (180°) on – repulsion off **1.60 P.**  	*Handspring fwd with ½ turn (180°) on – ½ turn (180°) off (in either direction)* **2.40 P**  	*Handspring fwd with ½ turn (180°) on – 1/1 turn (360°) off* **2.60 P.**  	*Handspring fwd with ½ turn (180°) on – 1½ turn (540°) off* **3.20 P.**  	*Handspring fwd with ½ turn (180°) on – 2/1 turn (720°) off* **3.60 P.**  	
1.30	**1.31**	**1.32**	1.33	1.34	1.35
Handspring fwd with 1/1 turn (360°) on – Handspring fwd off **3.20 P.**  	*Handspring fwd with 1/1 turn (360°) on – 1/1 turn (360°) off* ***(Korbut)*** **3.60 P.**  				

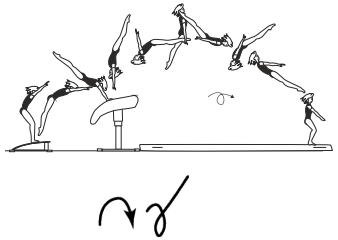
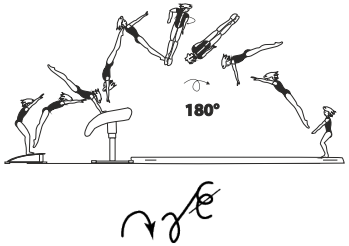
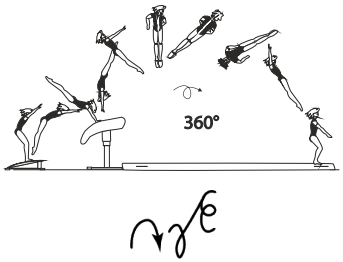
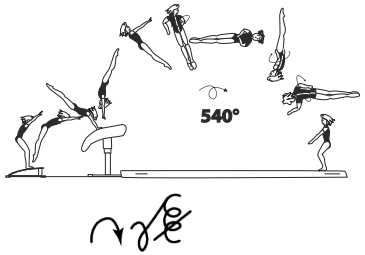
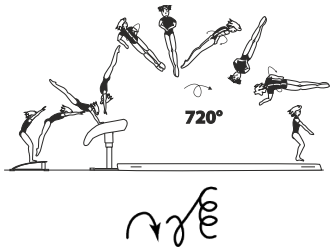
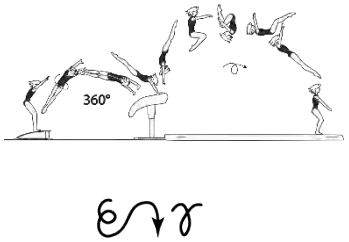
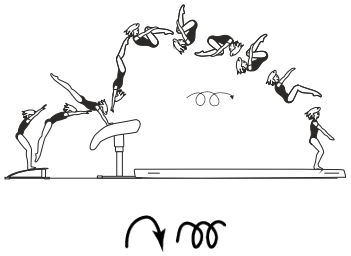
GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT LA TURN IN 1ST AND/OR 2ND FLIGHT PHASE

1.40	1.41	1.42	1.43	1.44	1.45
Round-off, flic-flac on – repulsion off **2.00 P.** 					
1.50	**1.51**	**1.52**	**1.53**	**1.54**	**1.55**
Round-off, flic-flac with ½ turn (180°) on – Handspring fwd off **2.20 P.** 	*Round-off, flic-flac with ½ turn (180°) on –½ turn (180°) off* **2.60 P.** 	*Round-off, flic-flac with ½ turn (180°) on – 1/1 turn (360°) off* **3.00 P.** 	*Round-off, flic-flac with ½ turn (180°) on – 1½ turn (540°) off* **3.40 P.** 		
1.60	**1.61**	**1.62**	**1.63**	**1.64**	**1.65**
Round-off, flic-flac with 1/1 turn (360°) on – repulsion off **2.40 P.** 	*Round-off, flic-flac with 1/1 turn (360°) on – ½ turn (180°) off* **2.80 P.** 	*Round-off, flic-flac with 1/1 turn (360°) on –1/1 turn (360°) off* **3.20 P.** 			

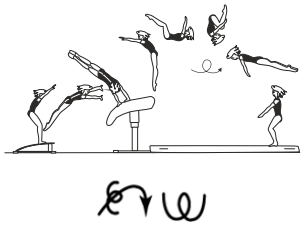
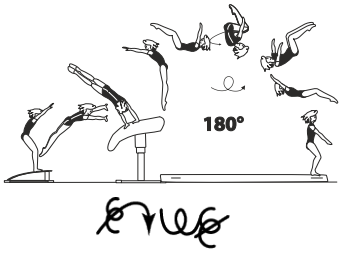
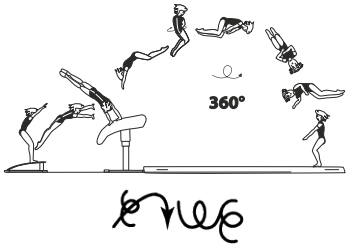
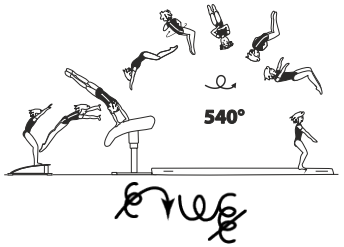
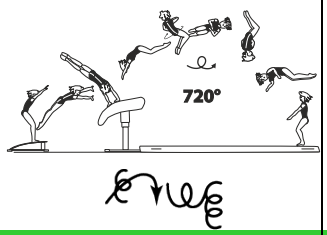
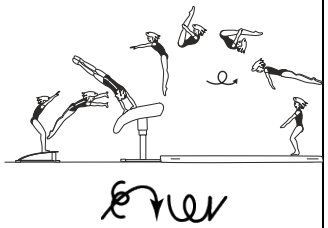
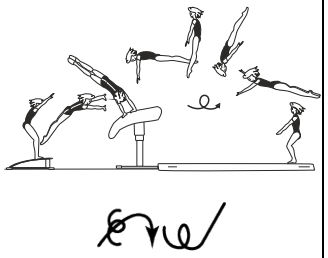
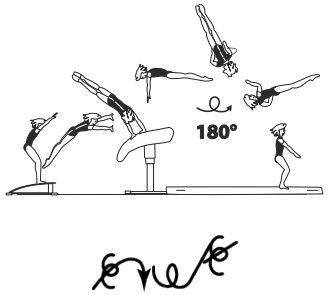
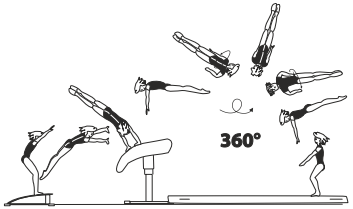
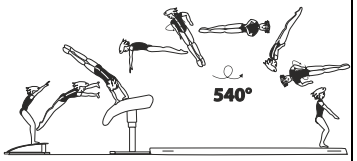
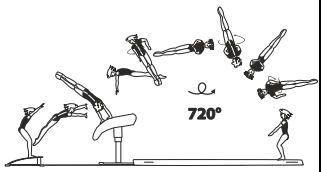
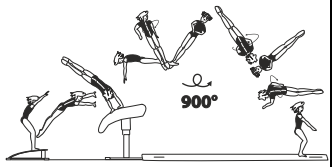
GROUP 2 — HANDSPRING FWD WITH/WITHOUT 1/1 TURN (360°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT LA TWIST IN 2ND FLIGHT PHASE

2.10	2.11	2.12	2.13	2.14	2.15
Handspring fwd on – tucked salto fwd off **3.60 P.** 	*Handspring fwd on – tucked salto fwd with ½ twist (180°) off, also – ½ turn (180°) and tucked salto bwd off* **3.80 P.** 	*Handspring fwd on – tucked salto fwd with 1/1 twist (360°) off* **4.20 P.** 	*Handspring fwd on – tucked salto fwd with 1½ twist (540°) off* **4.60 P.** 		
2.20	**2.21**	**2.22**	**2.23**	**2.24**	**2.25**
Handspring fwd on – piked salto fwd off **3.80 P.** 	*Handspring fwd on – piked salto fwd with ½ twist (180°) off, also – ½ turn (180°) and piked salto bwd off* **4.00 P** 	*Handspring fwd on – piked salto fwd with 1/1 twist (360°) off* ***(Chusovitina)*** **4.40 P.** 			

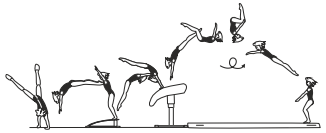
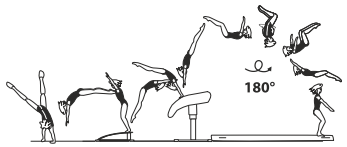
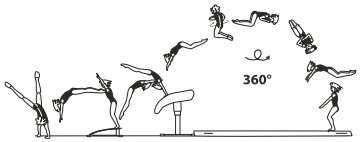
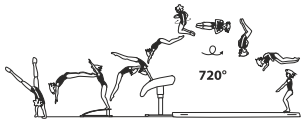
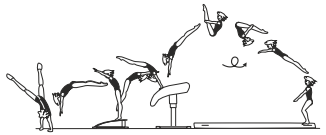
GROUP 2 — HANDSPRING FWD WITH/WITHOUT 1/1 TURN (360°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT LA TWIST IN 2ND FLIGHT PHASE

2.30	2.31	2.32	2.33	2.34	2.35
Handspring fwd on – stretched salto fwd off **(Evdokimova)** **4.40 P.** 	*Handspring fwd on – stretched salto fwd with ½ twist (180°) off* **(Wang)** **4.60 P.** 	*Handspring fwd on – stretched salto fwd with 1/1 twist (360°) off* **5.00 P.** 	*Handspring fwd on – stretched salto fwd with 1½ twist (540°) off* **(Chusovitina)** **5.40 P.** 	*Handspring fwd on – stretched salto fwd with 2/1 twist (720°) off* **(Yeo)** **5.80 P.** 	
2.40	**2.41**	**2.42**	**2.43**	**2.44**	**2.45**
Handspring fwd with 1/1 turn (360°) on – tucked salto fwd off **(Davydova)** **4.80 P.** 	*Handspring fwd with 1/1 turn (360°) on – piked salto fwd off* **5.20 P.**				
2.50	**2.51**	**2.52**	**2.53**	**2.54**	**2.55**
Handspring fwd on – tucked double salto fwd off **(Produnova)** **6.00 P.** 					

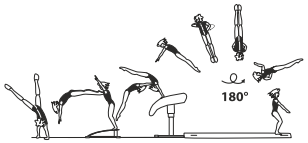
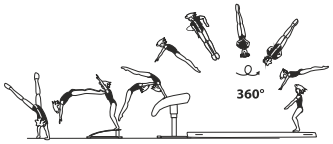
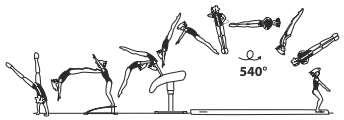
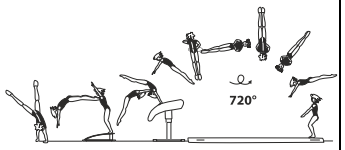
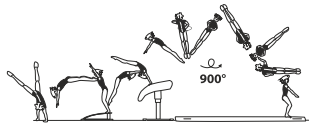
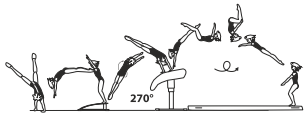
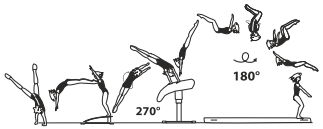
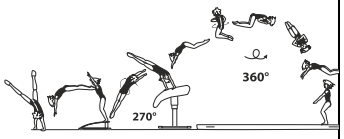
GROUP 3 — HANDSPRING WITH ¼ - ½ TURN (90°-180°) IN 1ST FLIGHT PHASE (TSUKAHARA) – SALTO BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE

3.10	3.11	3.12	3.13	3.14	3.15
Tsukahara tucked ***(Tourischeva)*** **3.20 P.** 	*Tsukahara tucked with ½ twist (180°) off* **3.40 P.** 	*Tsukahara tucked with 1/1 twist (360°) off* ***(Kim)*** **3.80 P.** 	*Tsukahara tucked with 1½ twist (540°) off* **4.20 P.** 	*Tsukahara tucked with 2/1 twist (720°) off* **4.60 P.** 	
3.20	**3.21**	**3.22**	**3.23**	**3.24**	**3.25**
Tsukahara piked **3.40 P.** 					
3.30	**3.31**	**3.32**	**3.33**	**3.34**	**3.35**
Tsukahara stretched **3.80 P.** 	*Tsukahara stretched with ½ twist (180°) off* **4.00 P.** 	*Tsukahara stretched with 1/1 twist (360°) off* ***(Kim)*** **4.40 P.** 	*Tsukahara stretched with 1½ twist (540°) off* **4.80 P.** 	*Tsukahara stretched with 2/1 twist (720°) off* ***(Zamolodchikova)*** **5.20 P.** 	*Tsukahara stretched with 2½ twist (900°) off* **5.60 P.** 

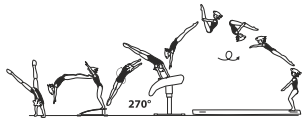
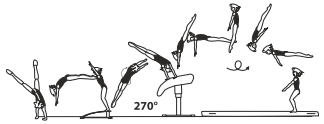
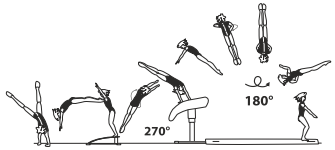
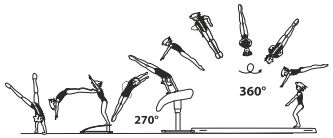
GROUP 4 — ROUND-OFF (YURCHENKO) WITH/WO ¾ TURN (270°) IN 1ST FLIGHT PHASE – SALTO BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE

4.10	4.11	4.12	4.13	4.14	4.15
Round-off, flic-flac on – tucked salto bwd off ***(Yurchenko)*** **3.00 P.** 	*Round-off, flic-flac on – tucked salto bwd with ½ twist (180°) off* **3.20 P.** 	*Round-off, flic-flac on - tucked salto bwd with 1/1 twist (360°) off* **3.60 P.** 	*Round-off, flic-flac on – tucked salto bwd with 1½ twist (540°) off* **4.00 P.**	*Round-off, flic-flac on – tucked salto bwd with 2/1 twist (720°) off* ***(Dungelova)*** **4.40 P.** 	
4.20	**4.21**	**4.22**	**4.23**	**4.24**	**4.25**
Round-off, flic-flac on – piked salto bwd off **3.20 P.** 					

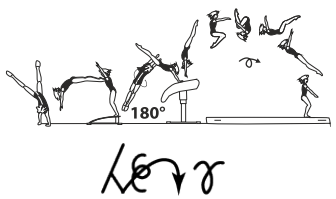
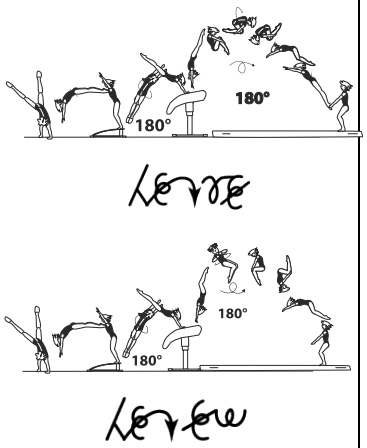
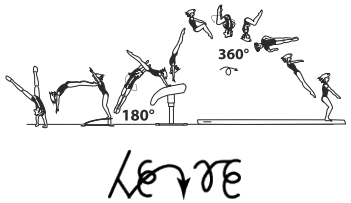
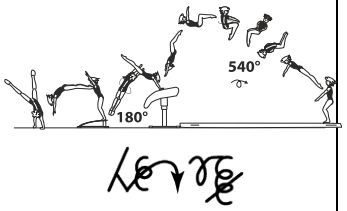
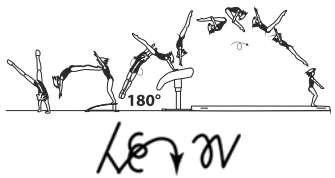
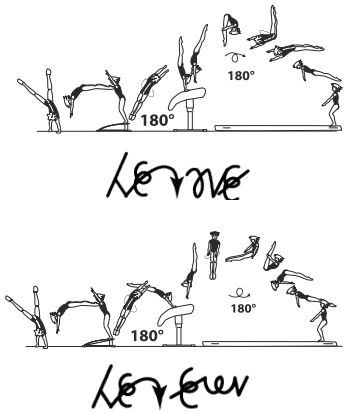
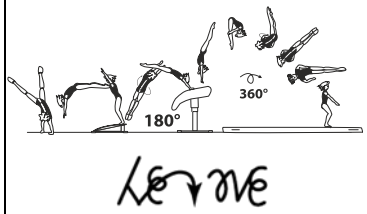
GROUP 4 — ROUND-OFF (YURCHENKO) WITH/WO ¾ TURN (270°) IN 1ST FLIGHT PHASE – SALTO BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE

4.30	4.31	4.32	4.33	4.34	4.35
Round-off, flic-flac on – stretched salto bwd off **3.60 P.**	*Round-off, flic-flac on – stretched salto bwd with ½ twist (180°) off* **3.80 P.**	*Round-off, flic-flac on – stretched salto bwd with 1/1 twist (360°) off* **4.20 P.**	*Round-off, flic-flac on – stretched salto bwd with 1½ twist (540°) off* **4.60 P.**	*Round-off, flic-flac on – stretched salto bwd with 2/1 twist (720°) off* ***(Baitova)*** **5.00 P.**	*Round-off, flic-flac on –stretched salto bwd with 2½ twist (900°) off* ***(Amanar)*** **5.40 P.**
					
4.40	**4.41**	**4.42**	**4.43**	**4.44**	**4.45**
Round-off, flic-flac with ¾ turn (270°) on – tucked salto bwd off ***(Luconi)*** **3.60 P.**	*Round-off, flic-flac with ¾ turn (270°) on – tucked salto bwd with ½ twist (180°) off* **4.00 P.**	*Round-off, flic-flac with ¾ turn (270°) on – tucked salto bwd with 1/1 twist (360°) off* **4.20 P.**			
					

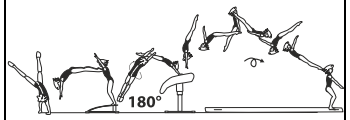
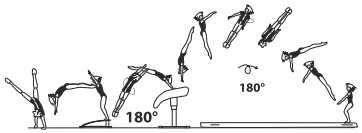
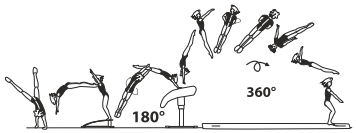
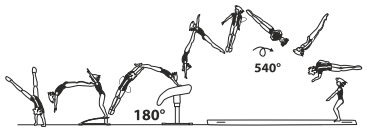
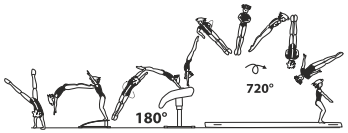
GROUP 4 — ROUND-OFF (YURCHENKO) WITH/WO ¾ TURN (270°) IN 1ST FLIGHT PHASE – SALTO BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE

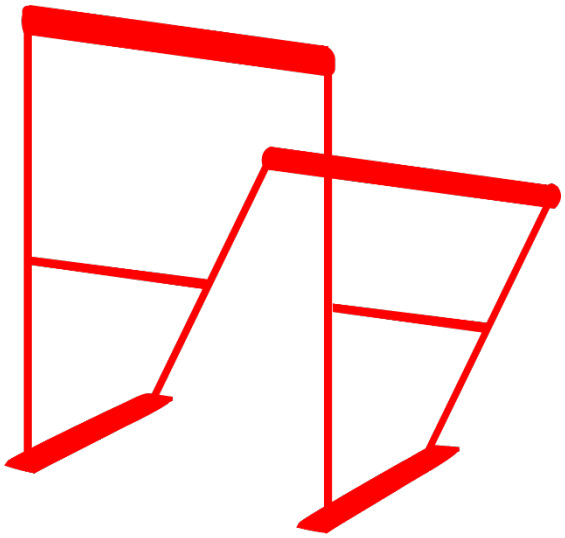
4.50	4.51	4.52	4.53	4.54	4.55
Round-off, flic-flac ¾ turn (270°) on – piked salto bwd off **3.80 P.**  	*Round-off, flic-flac with ¾ turn (270°) on – stretched salto bwd off* **4.20 P.**  	*Round-off, flic-flac with ¾ turn (270°) on – stretched salto bwd with ½ twist (180°) off* **4.60 P.**  	*Round-off, flic-flac with ¾ turn (270°) on – stretched salto bwd with 1/1 twist (360°) off* **5.00 P.**  		
4.60	**4.61**	**4.62**	**4.63**	**4.64**	**4.65**
		Round-off, flic-flac on –double piked salto bwd off ***(Biles)*** **6.40 P.** 			

GROUP 5 – ROUND-OFF WITH ½ TURN (180°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE

5.10	5.11	5.12	5.13	5.14	5.15
Round-off, flic-flac with ½ turn (180°) on – tucked salto fwd off ***(Ivantcheva)*** **3.80 P.** 	*Round-off, flic-flac with ½ turn (180°) on – tucked salto fwd with ½ twist (180°) off, also – ½ turn (180°) and tucked salto bwd off* ***(Servente)*** **4.00 P.** 	*Round-off, flic-flac with ½ turn (180°) on – tucked salto fwd with 1/1 twist (360°) off* **4.40 P.** 	*Round-off flic-flac with ½ turn (180°) on - tucked salto fwd with 1½ twist (540°) off* ***(Khorkina)*** **4.80 P.** 		
5.20	**5.21**	**5.22**	**5.23**	**5.24**	**5.25**
Round-off, flic-flac with ½ turn (180°) on – piked salto fwd off ***(Omelianchik)*** **4.00 P.** 	*Round-off, flic-flac with ½ turn (180°) on – piked salto fwd with ½ twist (180°) off, also – ½ turn (180°) and piked salto bwd off* ***(Podkopayeva)*** **4.20 P.** 	*Round-off, flic-flac with ½ turn (180°) on – piked salto fwd with 1/1 twist (360°) off* **4.60 P.** 			

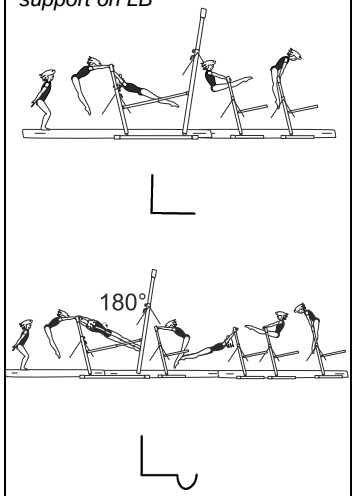
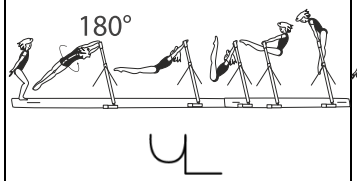
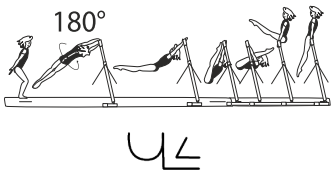
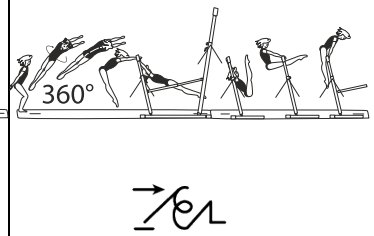
GROUP 5 – ROUND-OFF WITH ½ TURN (180°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT TWIST IN 2ND FLIGHT PHASE

5.30	5.31	5.32	5.33	5.34	5.35
Round-off, flic-flac with ½ turn (180°) on – stretched salto fwd off **4.60 P.**  	*Round-off, flic-flac with ½ turn (180°) on – salto fwd stretched with ½ twist (180°) off* **4.80 P.**  	*Round-off flic-flac with ½ turn (180°) on – stretched salto fwd with 1/1 twist (360°) off* **5.20P.**  	*Round-off flic-flac with ½ turn (180°) on – stretched salto fwd with 1½ twist (540°) off* ***(Cheng)*** **5.60 P.**  	*Round off flic-flac with ½ turn (180°) on – stretched salto fwd with 2/1 twist (720°) off* ***(Biles)*** **6.00 P.**  	

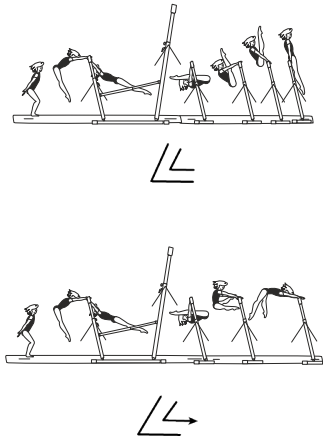
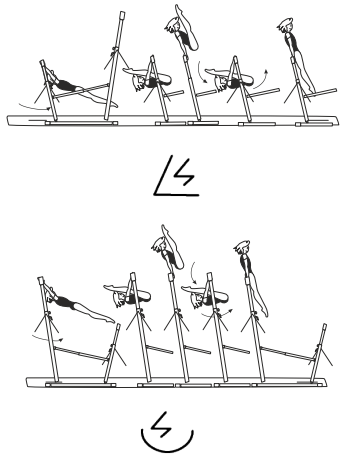
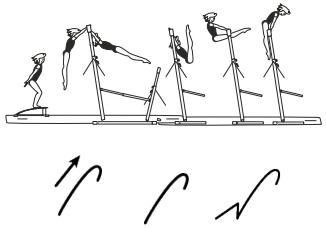
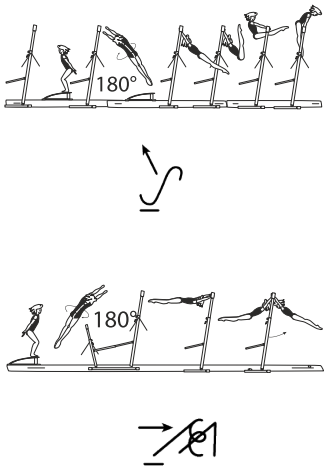
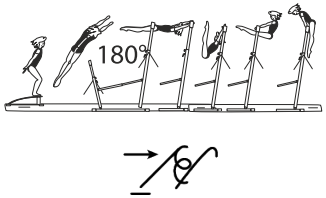


UNEVEN BARS
Elements

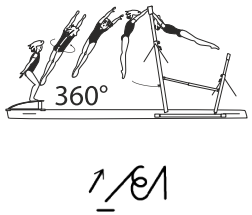
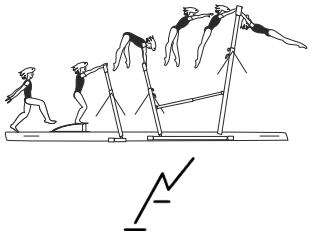
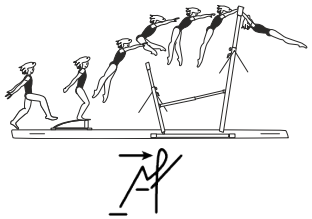
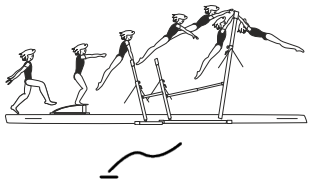
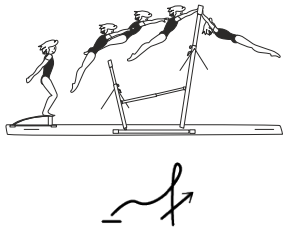
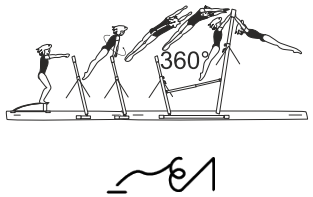
1.000 – MOUNTS

A	B	C	D	E	F/G
1.101	**1.201**	**1.301**	**1.401**	**1.501**	**1.601**
Glide kip to support on LB, or glide with ½ turn (180°) kip to support on LB  					
1.102	**1.202**	**1.302**	**1.402**	**1.502**	**1.602**
Jump with ½ turn (180°) kip to support on LB  *Jump with ½ turn (180°) stoop through to rear support on LB (back kip)*  	*Jump with 1/1 turn (360°) and Glide kip to support on LB*  				

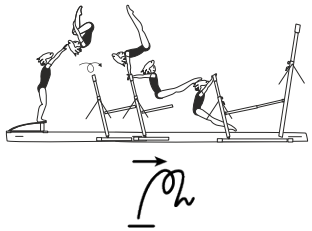
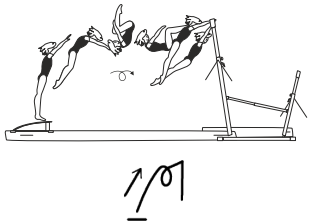
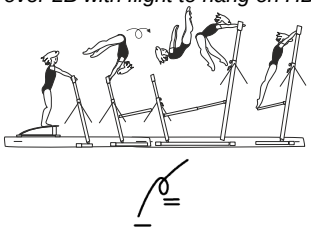
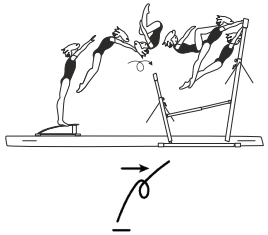
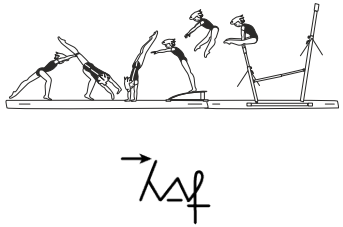
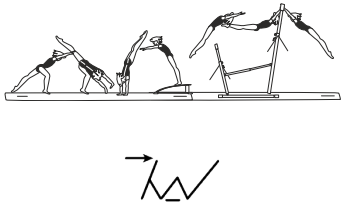
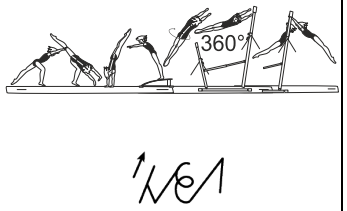
1.000 – MOUNTS

A	B	C	D	E	F/G
1.103	**1.203**	**1.303**	**1.403**	**1.503**	**1.603**
Glide on LB (or swing fwd on HB) and stoop through to rear support (back kip); or straddle cut bwd to hang on same bar 	*Reverse kip from: – glide fwd on LB – swing fwd on HB – stoop through to kip hang, back kip swing, seat (pike) circle bwd to rear support* 				
1.104	**1.204**	**1.304**	**1.404**	**1.504**	**1.604**
Jump to hang on HB – also with reverse grip – kip to support 	*Facing HB – Jump with ½ turn (180°) – kip to support on HB* 	*Jump with ½ turn (180°) over LB – kip to support on HB* 			

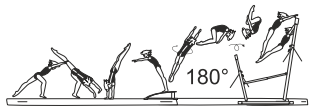
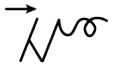
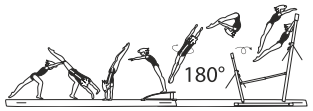
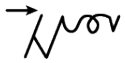
1.000 – MOUNTS

A	B	C	D	E	F/G
1.105	**1.205**	**1.305**	**1.405**	**1.505**	**1.605**
Facing HB – jump with 1/1 turn (360°) to hang on HB  					
1.106	**1.206**	**1.306**	**1.406**	**1.506**	**1.606**
Straddle vault with hand repulsion over LB to catch HB 	*Free straddle jump over LB to hang on HB*  *Hecht jump (legs together) with hand repulsion over LB to hang on HB* 	*Free stretch jump over LB with legs together to hang on HB* ***(Makhautsova)*** 	*Hecht jump (legs together) with hand repulsion and 1/1 turn (360°) over LB to hang on HB* ***(Gebeshian)***  		

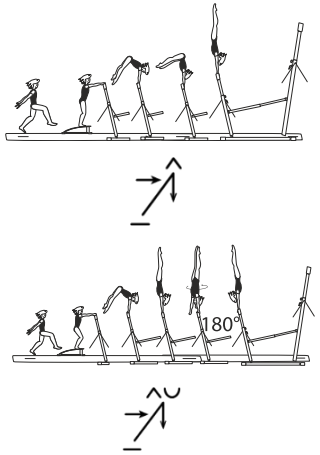
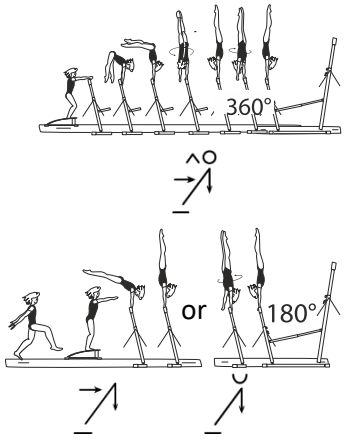
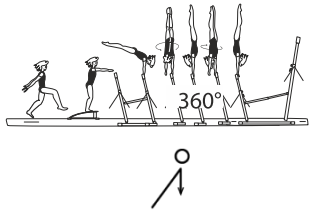
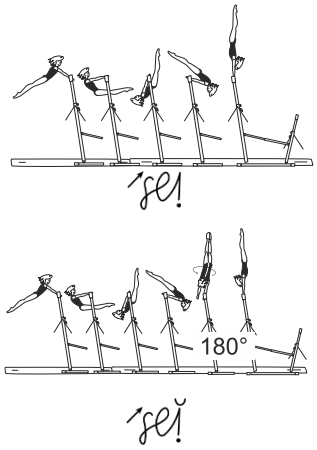
1.000 – MOUNTS

A	B	C	D	E	F/G
1.107	**1.207**	**1.307**	**1.407**	**1.507**	**1.607**
	Salto fwd tucked, piked or straddled over LB into L hang on LB 	*Facing HB – salto fwd to hang on HB*  *Roll fwd piked with hand repulsion over LB with flight to hang on HB* 	*Salto fwd tucked over LB to hang on HB without touching LB* 		
1.108	**1.208**	**1.308**	**1.408**	**1.508**	**1.608**
	Round-off in front of LB – flight bwd (straddled) through clear straddle support on LB 	*Round-off in front of LB – flight bwd over LB with legs together or straddled to hang on HB* 	*Round-off in front of LB – flight bwd over LB with 1/1 turn (360°) to hang on HB* 		

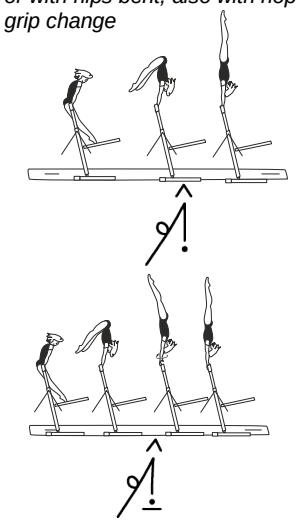
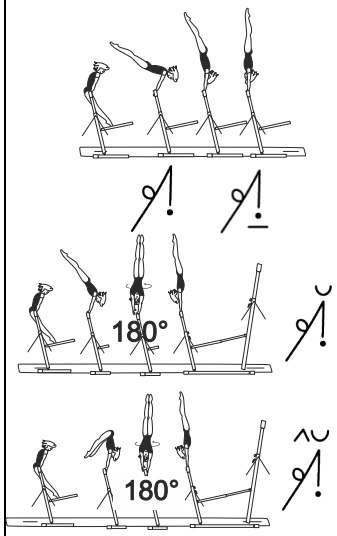
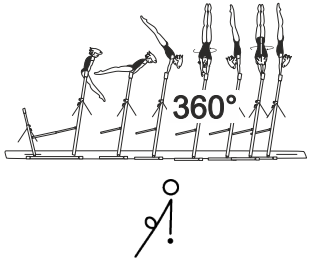
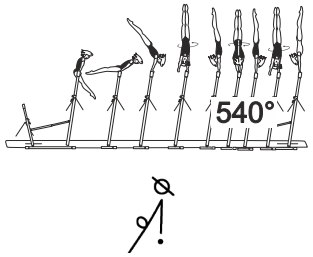
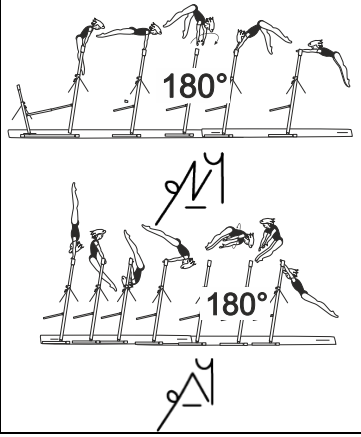
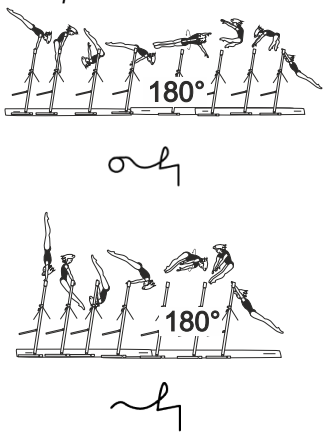
1.000 – MOUNTS

A	B	C	D	E	F/G
1.109	**1.209**	**1.309**	**1.409** *Round-off in front of LB – tucked salto bwd over LB to hang on LB* ***(Jentsch)*** *Round-off in front of LB, flic-flac through hstd phase on LB* ***(González)*** 	**1.509** *Round-off in front of LB, flic-flac with 1/1 turn (360°) to clear support or through hstd phase on LB* ***(Gurova)*** 	**1.609** *Round-off in front of LB – tucked arabian salto over LB to hang on HB without touching the LB*   **1.709** *Round-off in front of LB – piked arabian salto over LB to hang on HB without touching the LB*  

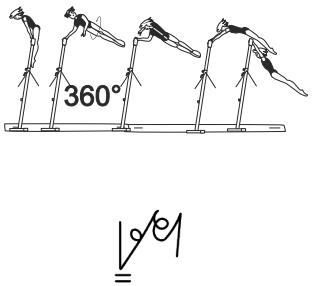
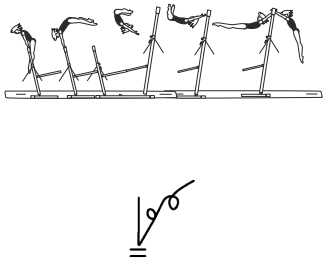
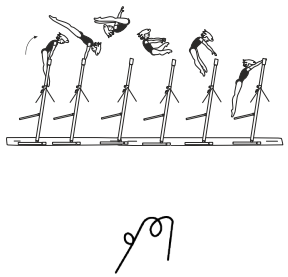
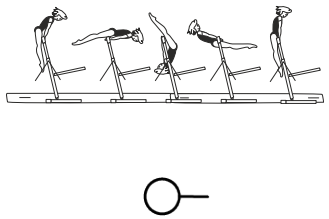
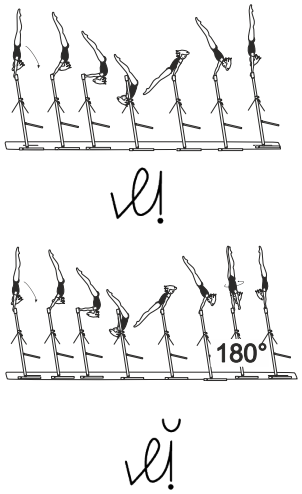
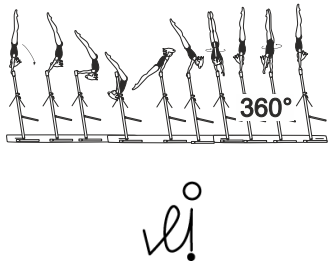
1.000 – MOUNTS

A	B	C	D	E	F/G
1.110	**1.210**	**1.310**	**1.410**	**1.510**	**1.610**
	Jump to hstd on LB with hips bent, then extended, also with ½ turn (180°) in hstd phase, legs together or straddle  	*Jump to hstd on LB with hips bent, then extended and 1/1 turn (360°) in hstd phase, legs together or straddle*  	*Jump with extended body to hstd on LB with 1/1 turn (360°) in hstd phase* ***(Maaranen)***  		
1.111	**1.211**	**1.311**	**1.411**	**1.511**	**1.611**
			Jump to clear support on HB – clear hip circle to hstd on HB, also with ½ turn (180°) in hstd phase on HB ***(McNamara)***  		

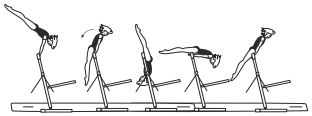
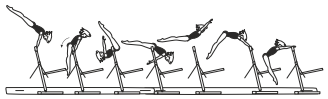
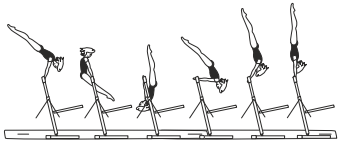
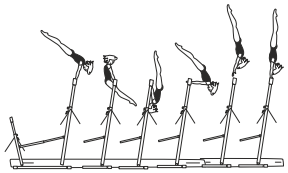
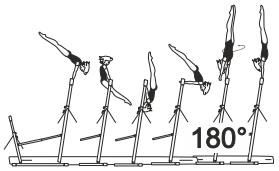
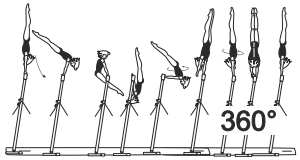
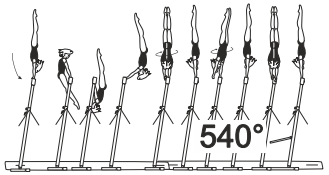
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
2.101	**2.201**	**2.301**	**2.401**	**2.501**	**2.601**
Cast to hstd with legs straddled or with hips bent; also with hop-grip change 	*Cast to hstd with legs together and hips extended; also with hop-grip change, also with ½ turn (180°) legs together or straddled* 	*Cast with 1/1 turn (360°) to hstd* 	*Cast with 1½ turn (540°) to hstd* ***(Reeder)*** 		
2.102	**2.202**	**2.302**	**2.402**	**2.502**	**2.602**
	Front support on HB – stoop with flight or free straddle fwd over HB and ½ turn (180°) to hang on HB 	*Hip circle bwd hecht with flight and ½ turn (180°) passing over bar to hang on same bar – also from clear hip circle bwd* 			

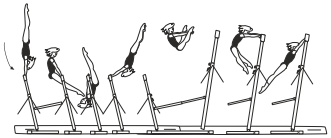
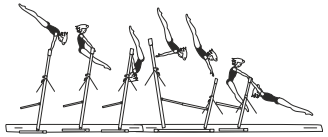
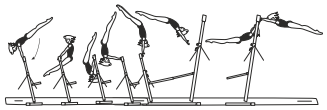
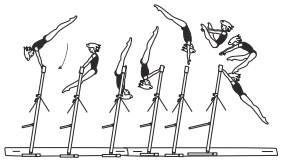
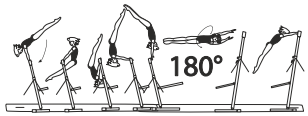
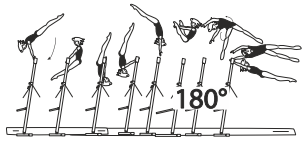
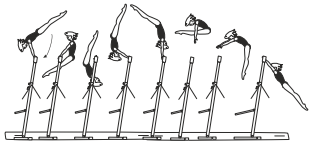
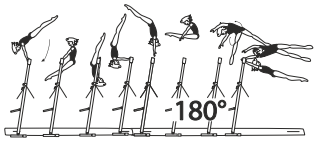
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
2.103	**2.203**	**2.303** *From front support on HB – cast with release and 1/1 turn (360°) to hang on HB* ***(Caslavska)*** 	**2.403** *From inner front support on LB – cast with salto roll fwd to hang on HB (Radochla roll)* ***(Radochla)*** 	**2.503** *Front support on HB – cast with salto fwd straddled to hang on HB (Comaneci salto)* ***(Comaneci)*** 	**2.603**
2.104 *Hip circle fwd (hips touching bar)* 	**2.204**	**2.304**	**2.404** *Clear hip circle fwd to hstd, also with ½ turn (180°) in hstd phase (Weiler-kip)* 	**2.504** *Clear hip circle fwd to hstd with 1/1 turn (360°) in hstd phase* ***(Godwin)*** 	**2.604**

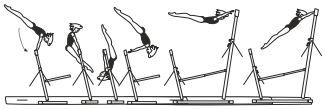
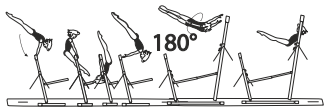
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
2.105	**2.205**	**2.305**	**2.405**	**2.505**	**2.605**
Hip circle bwd (hips touching bar)  *Clear hip circle bwd or hip circle bwd on LB – hip repulsion ("false-pop") – with regrasp on LB* 		*Clear hip circle to hstd, also with hop-grip change in hstd phase, or with ½ turn (180°) to hstd*    	*Clear hip circle with 1/1 turn (360°) to hstd*  	*Clear hip circle with 1½ turn (540°) to hstd*  	

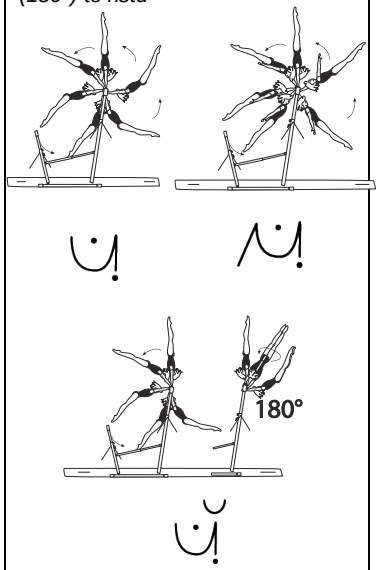
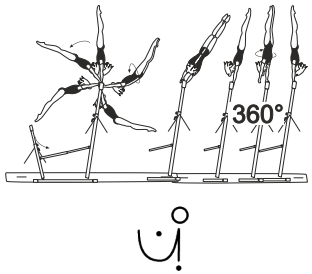
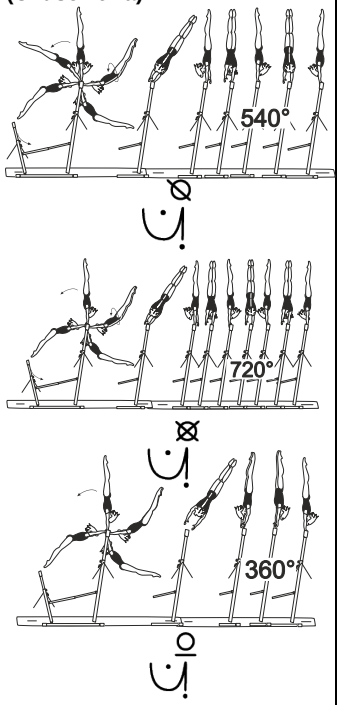
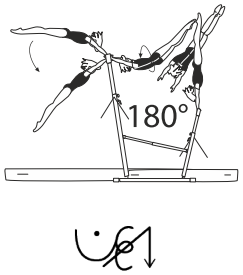
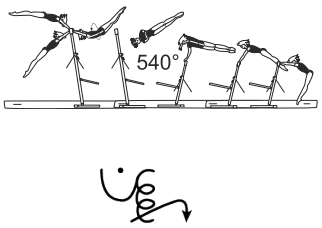
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
2.106	**2.206**	**2.306**	**2.406**	**2.506**	**2.606**
	Clear underswing on LB, release and counter movement fwd in flight to hang on HB.  	*Clear hip circle bwd on HB with hecht to clear support on LB* ***(Pedrick)***  	*Inner front support on LB – clear hip circle through hstd with flight to hang on HB* ***(Shaposhnikova)***  	*Clear hip circle on HB, counter straddle over HB to hang on HB* ***(Hindorff)***  *Clear hip circle on HB with counter straddle over the HB with ½ turn (180°) to hang in mixed L grip* ***(Martins)***  *Clear hip circle through hstd with ½ turn (180°) in flight to hang on HB* ***(Khorkina)***  	*Clear hip circle on HB, counter pike over HB to hang on HB* ***(Shang)***  *Clear hip circle on HB, counter pike over HB with ½ turn (180°) to hang in mixed L grip* ***(Black)*** 

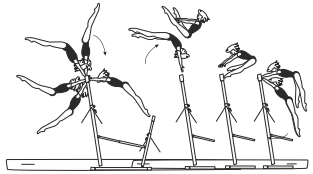
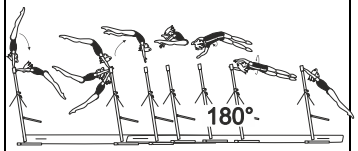
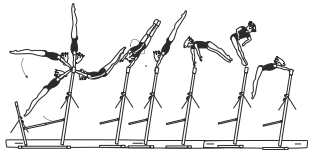
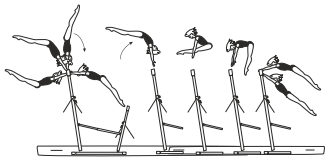
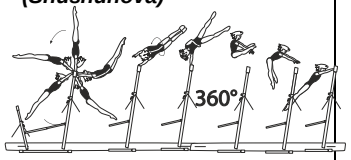
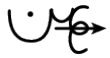
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
2.107	**2.207**	**2.307**	**2.407**	**2.507**	**2.607**
		Outer front support – clear hip circle bwd on LB with hecht to hang on HB ***(Yarotska)***  	*Outer front support – clear hip circle bwd on LB with hecht with ½ turn (180°) to hang on HB (legs together or straddled)*  		

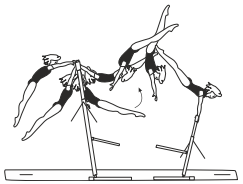
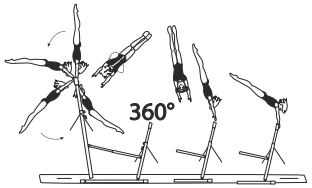
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.101	**3.201** *Giant circle bwd in regular grip, or on one arm **(Liu)**, also with ½ turn (180°) to hstd* 	**3.301** *Giant circle bwd with 1/1 turn (360°) to hstd* 	**3.401** *Giant circle bwd with 1½ or 2/1 turn (540° or 720°) to hstd, also with hop 1/1 turn (360°) to hstd* **(Chusovitina)** 	**3.501**	**3.601**
3.102	**3.202**	**3.302**	**3.402** *Hang on HB – Swing fwd with ½ turn (180°) and flight to hstd* 	**3.502** *Hang on HB – Swing fwd with 1½ turn (540°) and flight over LB to hang on LB* ***(Strong)*** 	**3.602**

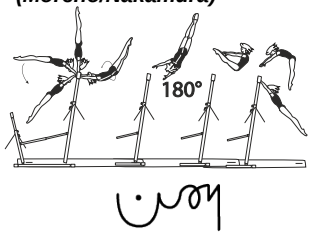
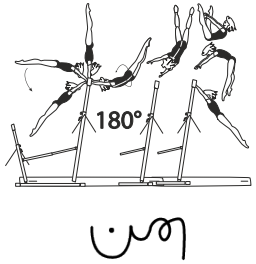
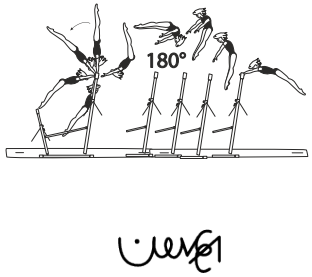
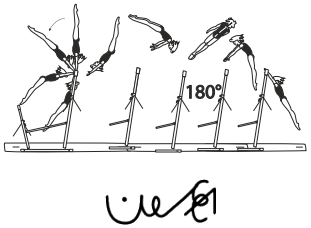
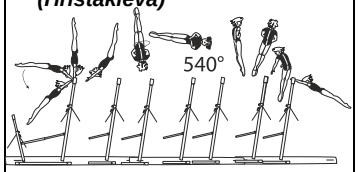
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.103	**3.203**	**3.303**	**3.403**	**3.503**	**3.603**
			Long swing fwd, counter straddle-reverse hecht over HB to hang (Tkatchev) ***(Davydova)***  *Tkatchev with ½ turn (180°)* ***(Kononenko)***  *Swing fwd with ½ turn (180°), pike vault over HB to hang* ***(Monckton)***  	*Tkatchev piked*  *Long swing fwd with ½ turn (180°) - ½ turn (180°) to counter straddle in flight over HB to hang* ***(Shushunova)***  	

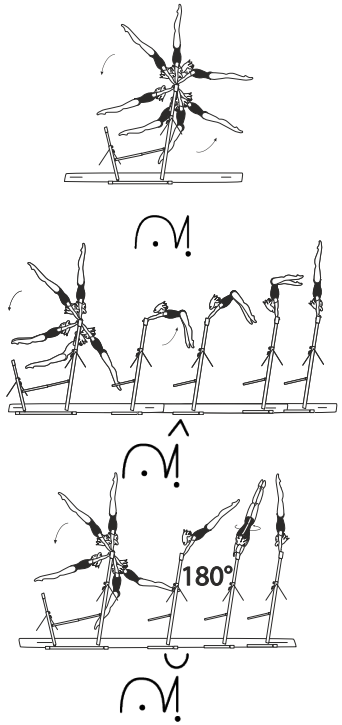
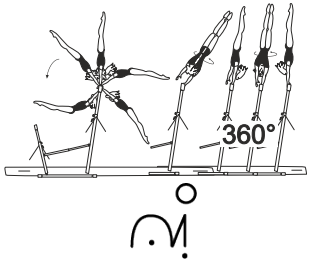
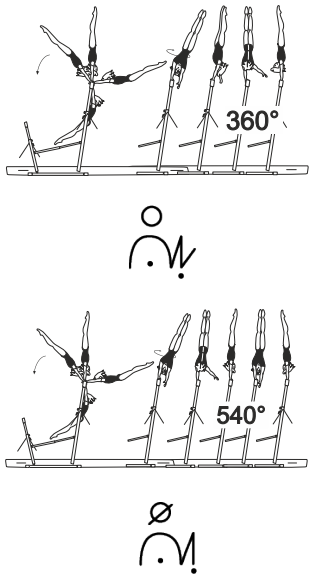
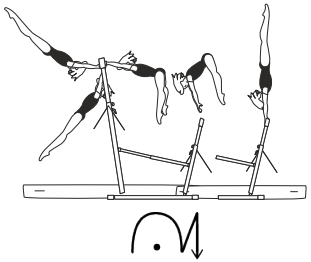
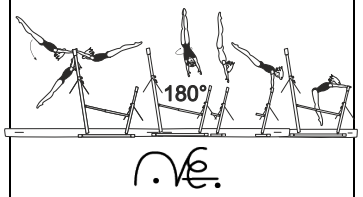
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.104	**3.204**	**3.304**	**3.404**	**3.504**	**3.604**
		Hang on HB, facing LB – swing fwd and roll bwd (legs straddled) to clear support on LB	*Hang on HB, facing LB – swing fwd, salto bwd stretched between bars to clear support on LB* ***(Pak)*** 	*Pak Salto with 1/1 turn (360°)* ***(Bhardwaj)*** 	*Facing outward on HB - swing fwd and counter salto fwd with legs straddled to catch HB in reverse grip*

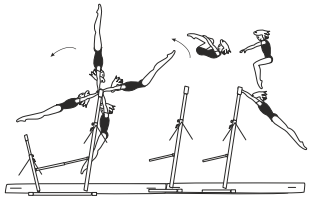
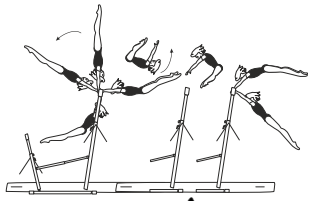
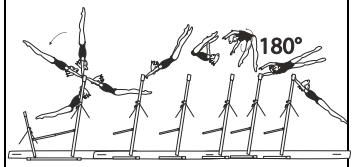
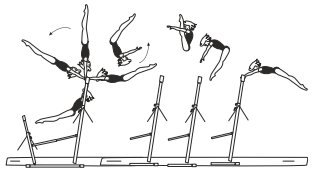
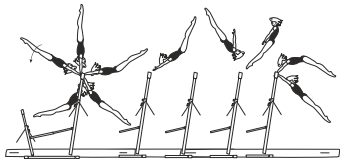
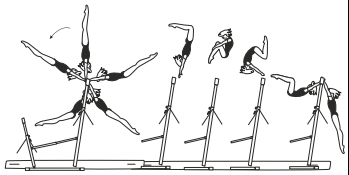
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.105	**3.205**	**3.305**	**3.405**	**3.505**	**3.605**
			Swing fwd with ½ turn (180°) and salto fwd straddled (Deltchev Salto), or piked ***(Moreno/Nakamura)***   *or swing fwd and salto bwd with ½ turn (180°) piked (Gienger Salto) – to hang on HB* 	*Swing fwd and salto bwd with ½ turn (180°) stretched to hang on HB* 	**3.705** *Swing fwd and salto bwd stretched with 1½ turn (540°) to hang on HB* ***(Hristakieva)*** 

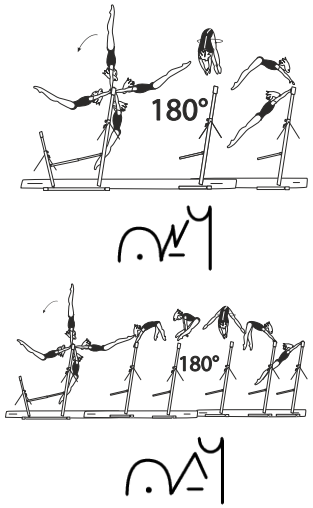
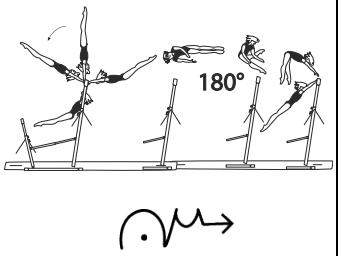
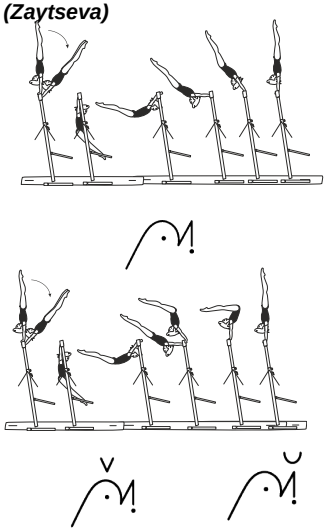
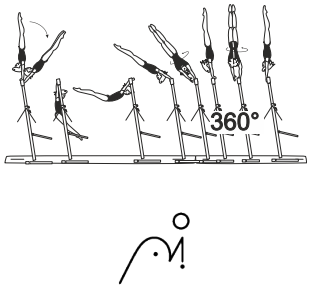
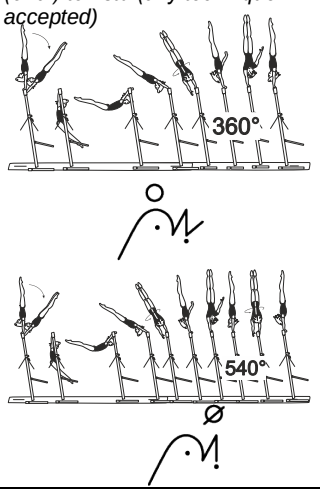
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.106	**3.206**	**3.306**	**3.406**	**3.506**	**3.606**
	Giant circle fwd in reverse, regular or mix grip, also with legs straddled or hips bent in upswing phase; also with ½ turn (180°) to hstd. 	*Giant circle fwd with 1/1 turn (360°) to hstd* 		*Giant circle fwd in reverse grip to hstd with initiation of 1/1 turn (360°) on one arm before hstd phase, or giant circle fwd in reverse grip with 1½ turn (540°) to hstd* 	
3.107	**3.207**	**3.307**	**3.407**	**3.507**	**3.607**
		Swing bwd – straddle flight bwd over LB to hstd on LB 	*Swing bwd release and ½ turn (180°) in flight between the bars to clear support on LB* ***(Ejova)*** 		

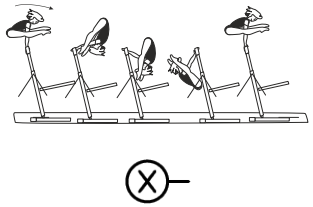
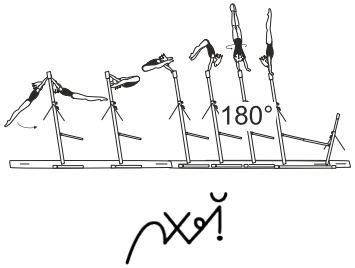
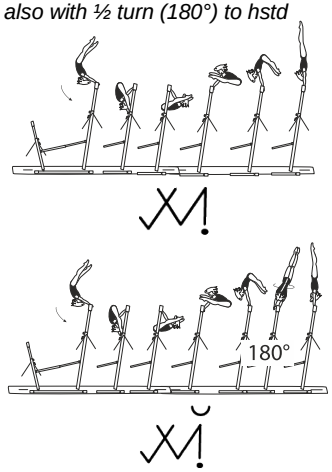
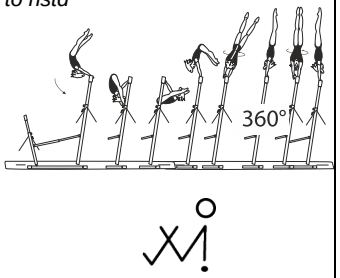
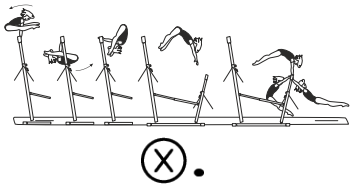
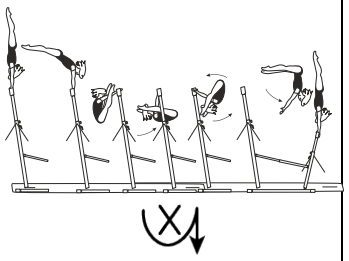
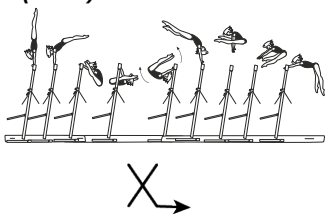
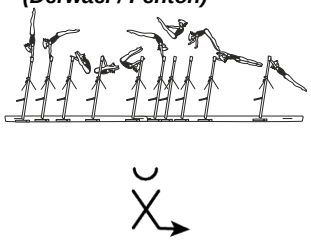
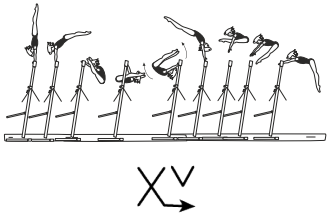
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.108	**3.208**	**3.308**	**3.408**	**3.508**	**3.608**
		Swing bwd salto fwd tucked to hang on HB (Jaeger-Salto) 	*Jaeger Salto straddled to hang on HB*  *Jaeger Salto straddled with ½ turn (180°) to hang on HB* ***(Li Ya)***  *Jaeger Salto piked to hang on HB* 		*Jaeger Salto stretched to hang on HB* ***(Capuccitti)***  **3.708** *Swing bwd with salto fwd tucked over HB to hang on HB* ***(Mo)*** 

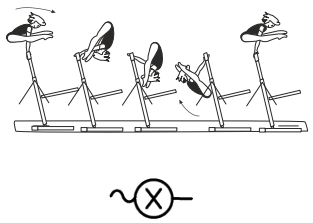
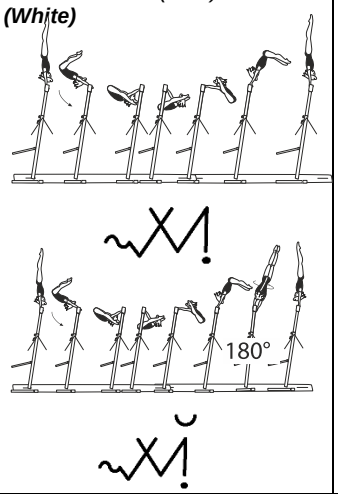
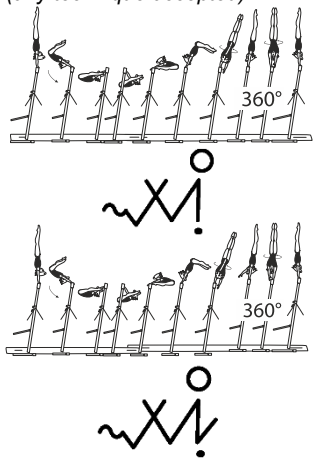
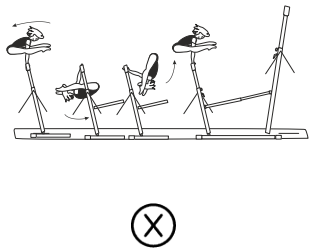
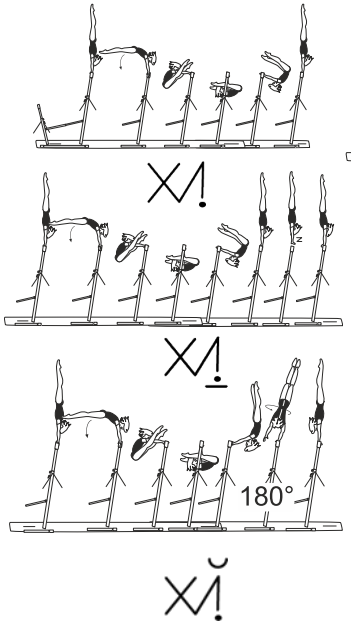
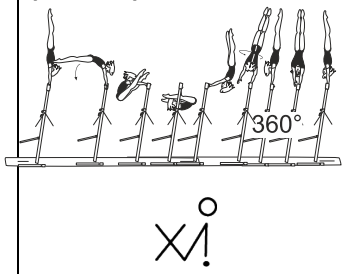
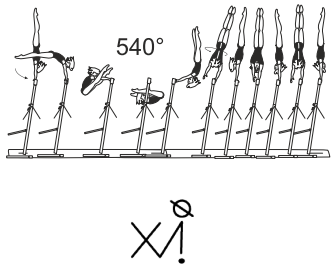
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.109	**3.209**	**3.309**	**3.409**	**3.509**	**3.609**
		Swing bwd with free stoop or straddle vault and ½ turn (180°) over HB to hang ***(Zhang / Volpi)*** 	*Swing bwd with ½ turn (180°) and straddle flight bwd over HB to catch HB* 		
3.110	**3.210**	**3.310**	**3.410**	**3.510**	**3.610**
		Giant circle fwd in L grip with piked or stretched body (L grip giant), also with ½ turn (180°) to hstd ***(Zaytseva)*** 	*Giant circle fwd in L grip with 1/1 turn (360°) to hstd* 	*Giant circle fwd in L grip with initiation of 1/1 turn (360°) on 1 arm before hstd phase, completed to hstd, or Giant circle fwd in L grip with 1½ turn (540°) to hstd (any technique accepted)* 	

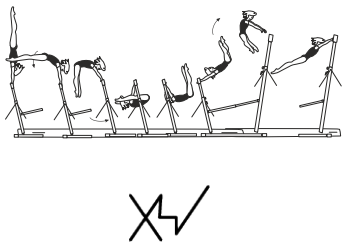
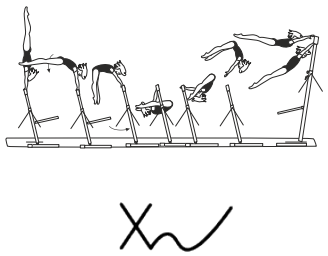
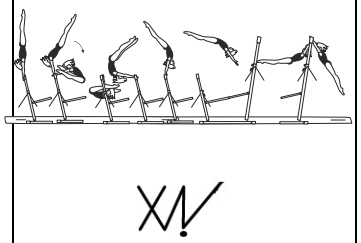
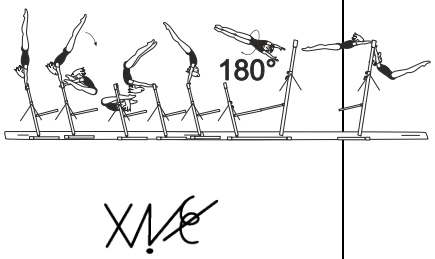
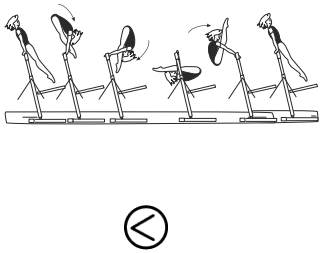
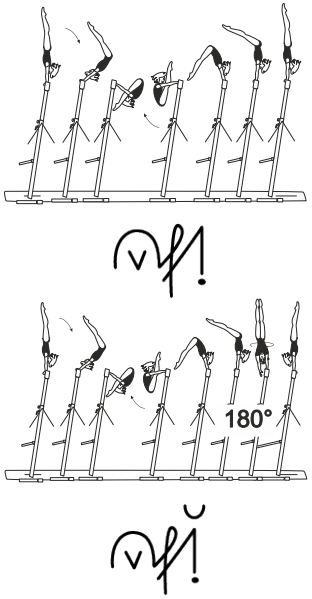
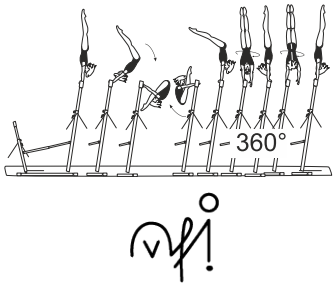
4.000 — STALDER CIRCLES

A	B	C	D	E	F/G
4.101	**4.201**	**4.301**	**4.401**	**4.501**	**4.601**
Clear straddle circle fwd to clear support 	*Kip on HB, passing through clear straddle support – swing/press to hstd and ½ turn (180°) in hstd phase* 		*Stalder fwd to hstd, also with ½ turn (180°) to hstd* 	*Stalder fwd with 1/1 turn (360°) to hstd* 	
4.102	**4.202**	**4.302**	**4.402**	**4.502**	**4.602**
		Clear straddle circle bwd on HB with flight to clear support on LB 	*Clear straddle circle bwd on HB with flight fwd to hstd on LB* 	*Stalder bwd on HB with counter straddle - reverse hecht over HB to hang* ***(Ricna)***  *Stalder bwd on HB with counter straddle reverse hecht over HB with ½ (180°) turn to hang in mixed L grip* ***(Derwael / Fenton)*** 	*Stalder bwd on HB with counter pike - reverse hecht over HB to hang* ***(Downie)*** 

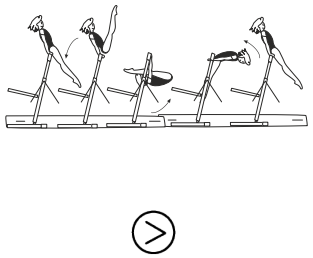
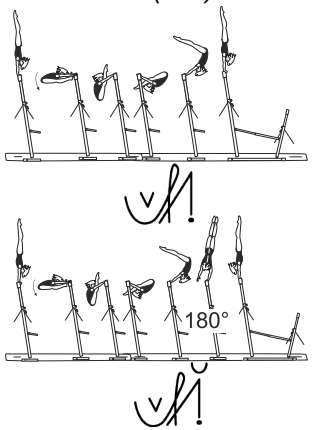
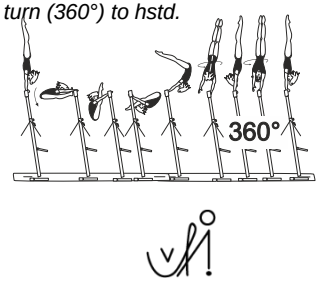
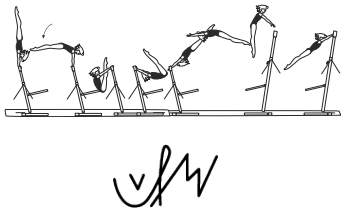
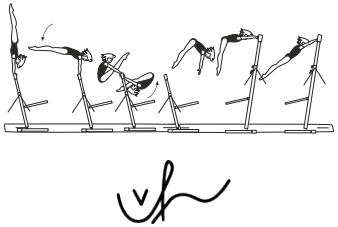
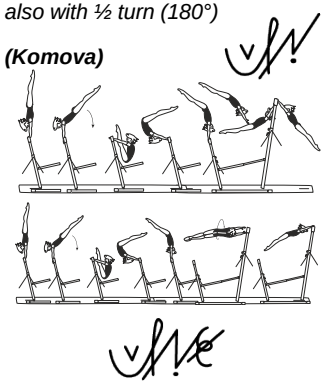
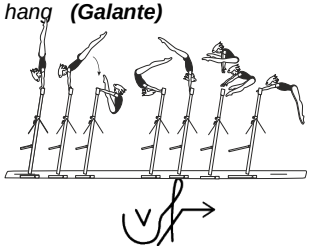
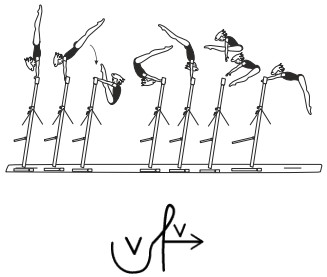
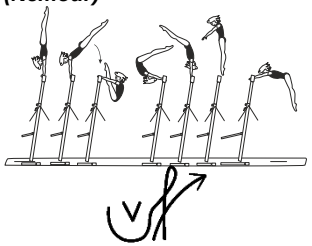
4.000 — STALDER CIRCLES

A	B	C	D	E	F/G
4.103 *Clear straddle circle fwd in L grip to clear support* 	**4.203**	**4.303**	**4.403** *Stalder fwd in L grip to hstd, also with ½ turn (180°) to hstd* ***(White)*** 	**4.503** *Stalder fwd in L grip with 1/1 turn (360°) to hstd (any technique accepted)* 	**4.603**
4.104 *Clear straddle circle bwd to clear support* 	**4.204**	**4.304** *Stalder bwd to hstd, also with hop-grip change in hstd phase or with ½ turn (180°) to hstd* 	**4.404** *Stalder bwd with 1/1 turn (360°) to hstd* ***(Frederick)*** 	**4.504** *Stalder bwd with 1½ turn (540°) to hstd* 	**4.604**

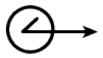
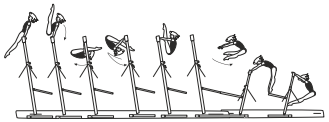
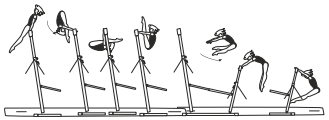
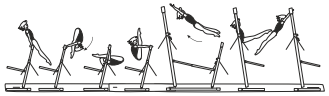
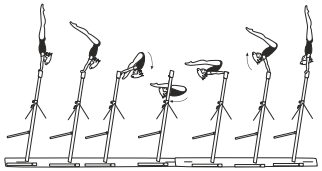
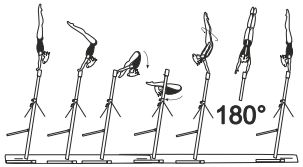
4.000 — STALDER CIRCLES

A	B	C	D	E	F/G
4.105	**4.205**	**4.305**	**4.405**	**4.505**	**4.605**
	Facing inward – Stalder bwd with release and counter movement fwd in flight to hang on HB 	*Facing inward – Stalder bwd with hecht flight to hang on HB* 	*Facing outward – Stalder bwd through hstd with flight to hang on HB* 	*Stalder bwd through hstd with flight and ½ turn (180°), to hang on HB* 	
4.106	**4.206**	**4.306**	**4.406**	**4.506**	**4.606**
Rear support – seat (pike) circle fwd to rear support 			*Clear pike circle fwd to hstd, also with ½ turn (180°) to hstd* 	*Clear pike circle fwd with 1/1 turn (360°) to hstd* 	

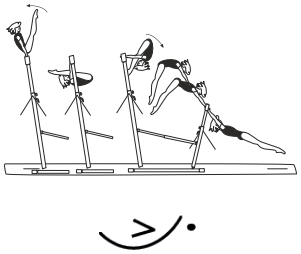
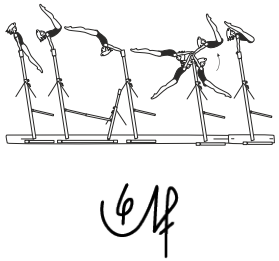
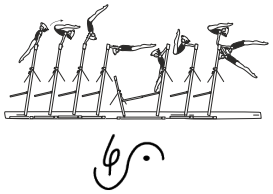
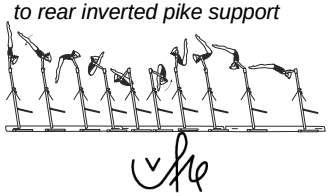
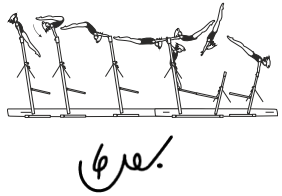
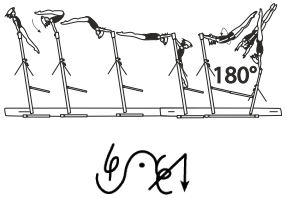
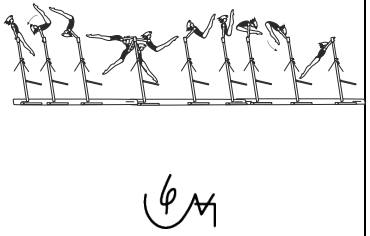
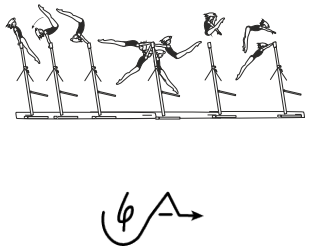
4.000 — STALDER CIRCLES

A	B	C	D	E	F/G
4.107 *Rear support – seat (pike) circle bwd to rear support* 	**4.207**	**4.307**	**4.407** *Clear pike circle bwd to hstd, also with ½ turn (180°) to hstd* 	**4.507** *Clear pike circle bwd with 1/1 turn (360°) to hstd.* 	**4.607**
4.108	**4.208** *Clear pike circle bwd on LB with counter flight to hang on HB* 	**4.308** *Clear pike circle bwd on LB with hecht flight to hang on HB* ***(Zgoba)*** 	**4.408**	**4.508** *Clear pike circle bwd through hstd with flight to hang on HB, also with ½ turn (180°)* ***(Komova)***  *Clear pike circle bwd with counter straddle (open hip before flight) – reverse hecht over HB to hang* ***(Galante)*** 	**4.608** *Clear pike circle bwd with counter pike – reverse hecht over HB to hang*  **4.708** *Clear pike circle bwd on LB with counter flight to hang on HB* ***(Nemour)*** 

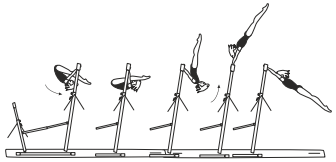
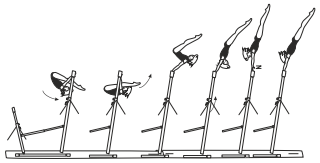
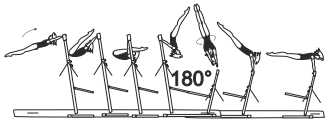
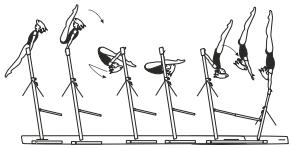
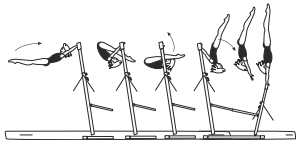
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.101	**5.201**	**5.301**	**5.401**	**5.501**	**5.601**
Rear support on LB or HB – seat (pike) circle fwd with straddle cut bwd to hang on same bar 		*Outer rear support on HB – fall bwd to inverted pike swing or seat (pike) circle fwd – straddle cut bwd with flight over LB to hang*   *Rear support on LB - seat (pike) circle fwd with straddle cut bwd and grip change to hang on HB.*  		*Stoop in to Adler-seat (pike) circle fwd through clear extended support to finish in L grip (deviation up to 30° allowed), also with ½ turn (180°)* ***(Luo)***   **180°** 	

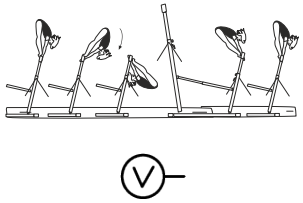
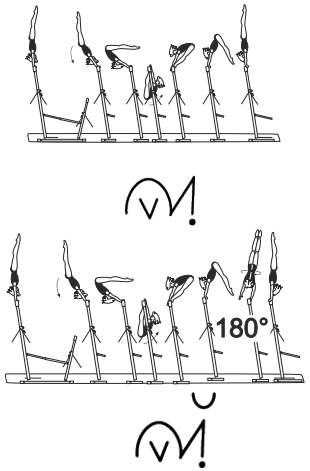
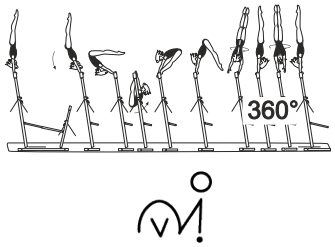
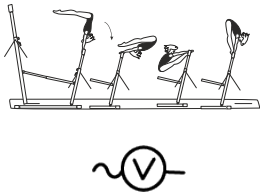
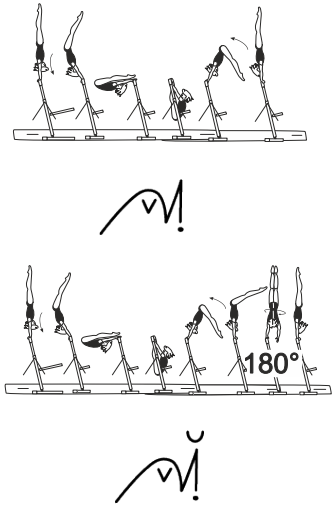
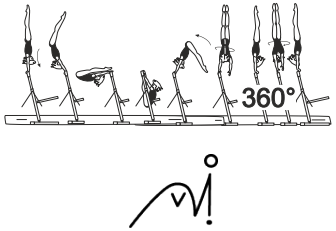
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.102	**5.202**	**5.302**	**5.402**	**5.502**	**5.602**
	Rear support on HB – seat circle bwd with release to hang on LB 	*Clear rear pike support on HB (legs together) – full circle swing bwd to finish in clear rear support on HB (Steinemann circle)* 	*Clear rear pike support on HB (legs together) – full circle swing bwd – continuing through clear rear pike support bwd over HB into hang* ***(Mirgoradskaja)***  *From hstd clear pike circle bwd to rear inverted pike support* 	*Clear rear pike support on HB (legs together)* – *circle swing bwd and continue to salto bwd stretched between bars to clear support on LB* ***(Teza)*** *circle swing bwd and ½ turn (180°) with flight to hstd on LB*  	
5.103	**5.203**	**5.303**	**5.403**	**5.503**	**5.603**
		Clear rear pike support (legs together) on HB – full circle swing bwd with stoop out bwd to hang on HB ***(Li Li)*** 	*Clear rear pike support (legs together) on HB – full circle swing bwd with counter flight bwd straddled* ***(Li Li)*** 		

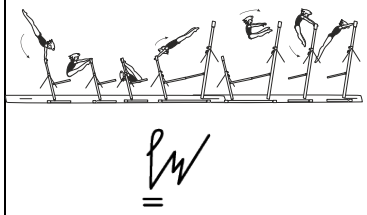
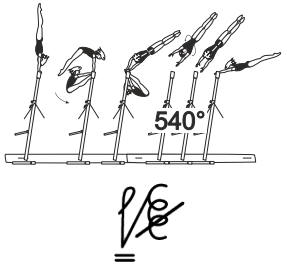
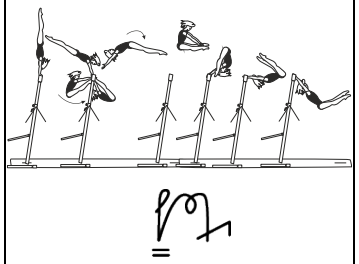
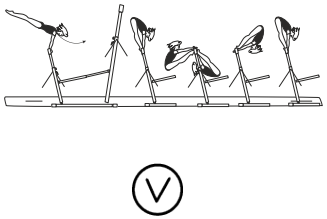
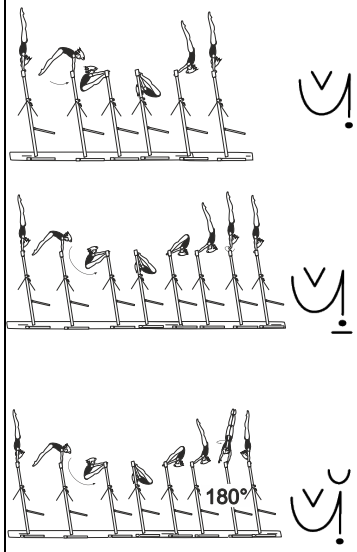
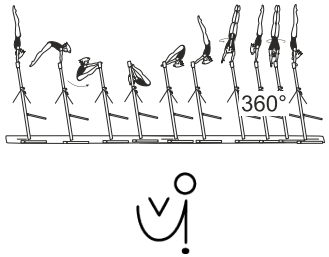
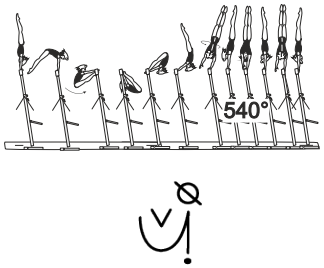
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.104	**5.204**	**5.304**	**5.404**	**5.504**	**5.604**
Underswing bwd (inverted pike swing), dislocate (Schleudern) to hang on HB  		*Schleudern to near hstd with hop-change to regular grip on HB*  *Stoop trough on HB, dislocate and release with ½ (180°) turn in flight between the bars to catch LB in hang* ***(Alt)***  	*Underswing bwd (inverted pike swing) on HB – dislocate with flight to hstd on LB* (***Zuchold-Schleudern***) *also from stoop through etc...*   		

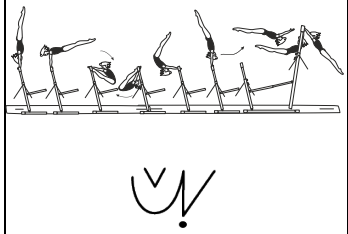
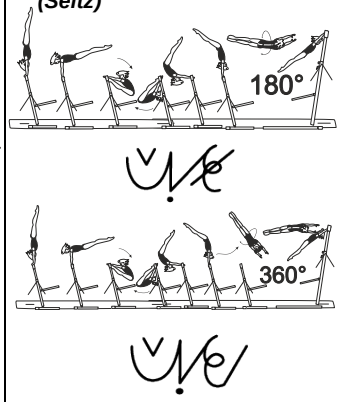
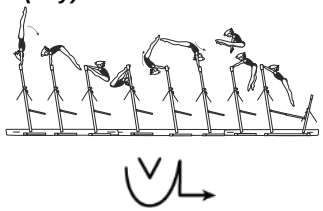
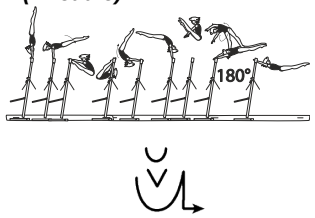
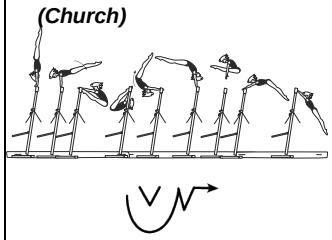
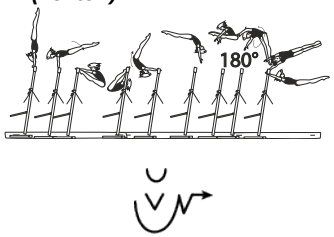
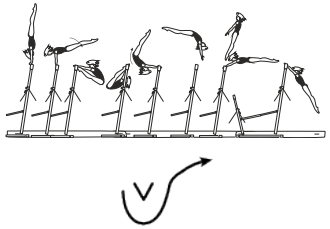
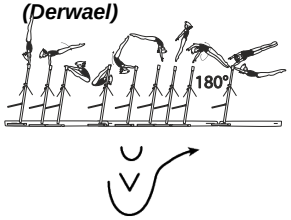
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.105	**5.205**	**5.305**	**5.405**	**5.505**	**5.605**
Sole circle forward (piked or straddle) 		*Pike sole circle fwd in reverse grip to hstd, also with ½ turn (180°) to hstd* 	*Pike sole circle fwd in reverse grip with 1/1 turn (360°) to hstd* ***(Hoefnagel)*** 		
5.106	**5.206**	**5.306**	**5.406**	**5.506**	**5.606**
Sole circle forward in L grip (piked or straddle) 		*Pike sole circle fwd in L grip to hstd, also with ½ turn (180°)* 	*Pike sole circle fwd in L grip with 1/1 turn (360°) to hstd* 		

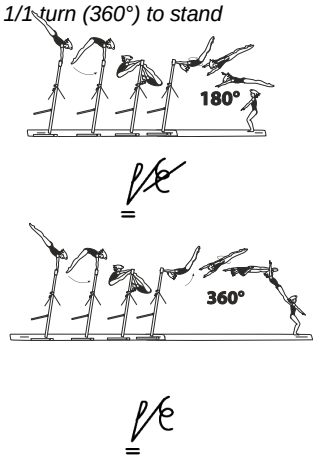
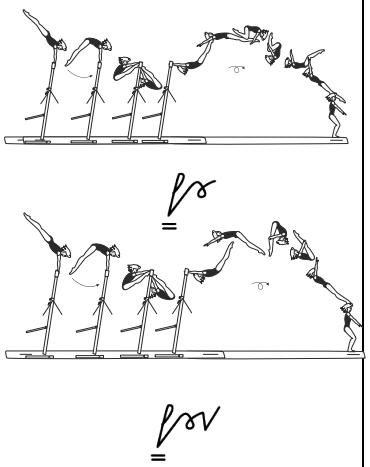
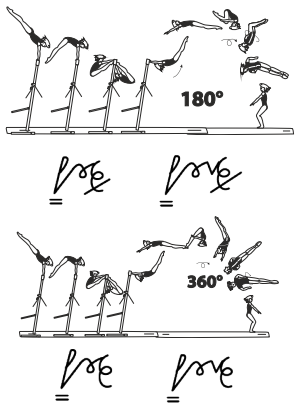
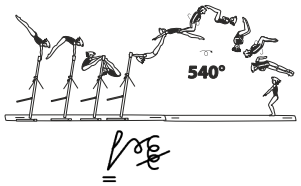
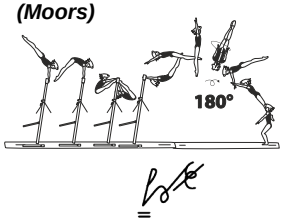
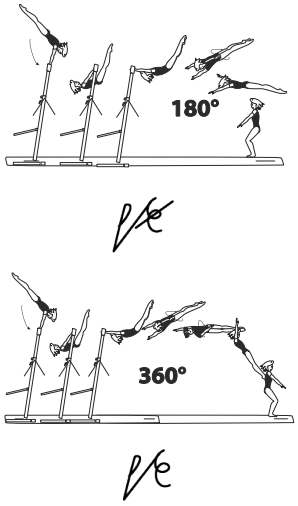
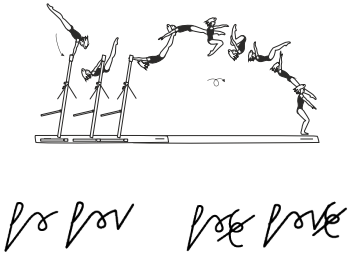
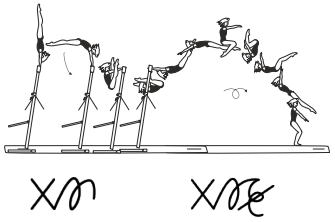
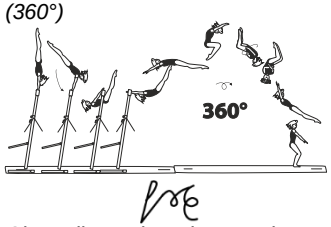
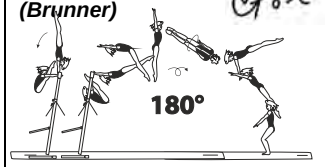
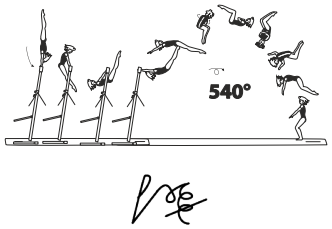
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.107	**5.207**	**5.307**	**5.407**	**5.507**	**5.607**
	Underswing on LB (support of feet) with counter movement fwd in flight to hang on HB 	*Underswing on HB or LB with hand release and 1½ turn (540°) to hang* ***(Burda)*** 			*Facing outward on HB – underswing with support of feet-counter salto fwd straddled to catch on HB* ***(Kim)*** 
5.108	**5.208**	**5.308**	**5.408**	**5.508**	**5.609**
Sole circle bwd (piked or straddle) 		*Pike sole circle bwd to hstd, also with hop-grip change to reverse grip in hstd phase, also with ½ turn (180°)* 	*Pike sole circle bwd with 1/1 turn (360°) to hstd* 	*Pike sole circle bwd with 1½ turn (540°) to hstd* ***(Lucke)*** 	

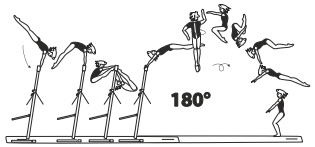
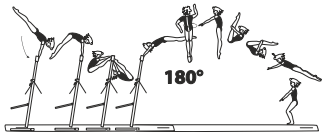
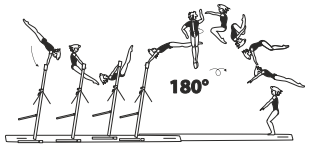
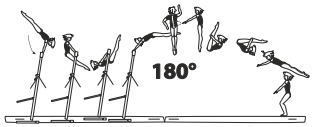
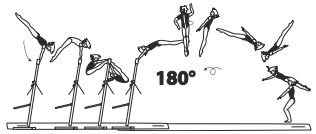
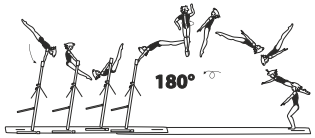
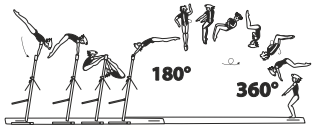
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.109	**5.209**	**5.309**	**5.409** *Inner front support on LB – pike sole circle bwd through hstd with flight to hang on HB* ***(Maloney)*** 	**5.509** *Facing outward on LB – pike sole circle bwd through hstd with flight and ½ turn (180°)* ***(Van Leeuwen)***, *or 1/1 turn (360°) to hang on HB* ***(Seitz)*** 	**5.609**
5.110	**5.210**	**5.310**	**5.410** *Pike sole circle bwd counter straddle-reverse hecht over HB to hang* ***(Ray)***  *Pike sole circle bwd with counter straddle hecht over HB with ½ turn (180°) to hang in mixed L grip* ***(Tweddle)*** 	**5.510** *Pike sole circle bwd counter pike hecht over HB to hang* ***(Church)***  *Pike sole circle bwd with counter pike hecht over HB with ½ turn (180°) to hang in mixed L grip* ***(Fenton)*** 	**5.610** *Pike sole circle bwd with counter stretched – reverse hecht in layout position over HB to hang* ***(Nabieva)***  *Pike sole circle bwd with counter stretched – reverse hecht in layout position over HB, with ½ turn (180°) to hang in mixed L grip* ***(Derwael)*** 

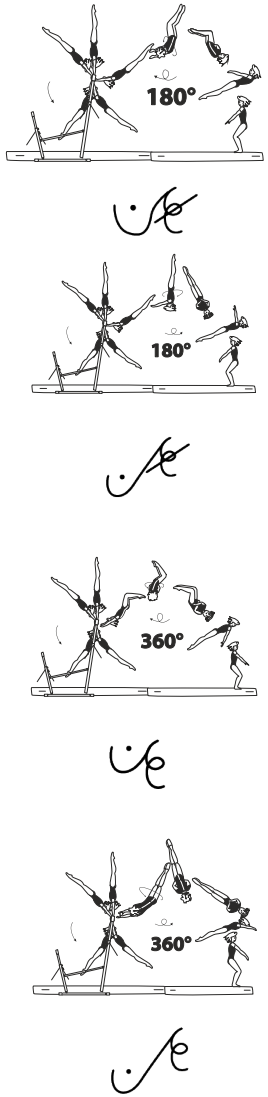
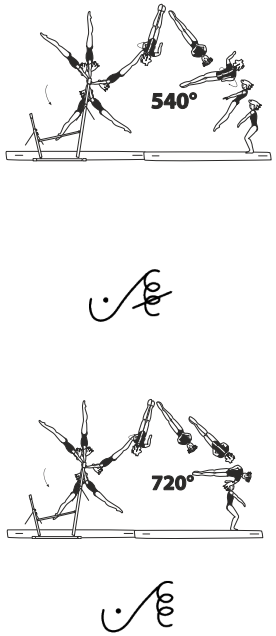
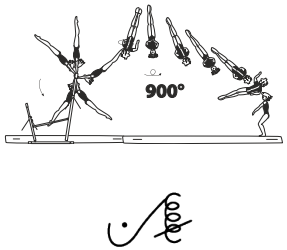
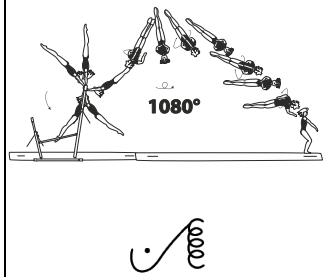
6.000 DISMOUNTS

A	B	C	D	E	F/G
6.101 *From HB – underswing with ½ turn (180°) or 1/1 turn (360°) to stand* 	**6.201** *From HB – underswing with salto fwd tucked or piked* 	**6.301** *From HB – underswing with salto fwd tucked or piked with ½ turn (180°) or 1/1 turn (360°)* 	**6.401** *From HB – underswing with salto fwd tucked with 1½ turn (540°)*  *From HB – underswing with salto fwd stretched with ½ turn (180°)* ***(Moors)*** 	**6.501**	**6.601**
6.102 *From HB – clear underswing with ½ turn (180°) or 1/1 turn (360°) to stand* 	**6.202**	**6.302** *From HB – clear underswing with salto fwd tucked or piked; also with ½ turn (180°)*  *Clear straddle circle with salto fwd tucked* ***(Plichta)*** *also with ½ turn (180°)* ***(Alt)*** 	**6.402** *From HB – clear underswing with salto fwd tucked with 1/1 turn (360°)*  *Clear pike underswing to salto forward stretched with ½ turn (180°)* ***(Brunner)***  *From HB – clear straddle circle with salto fwd tucked with 1/1 turn (360°)* ***(Petz)*** 	**6.502** *From HB – clear underswing with salto fwd tucked with 1½ turn (540°)* 	**6.602**

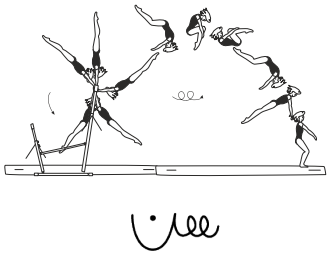
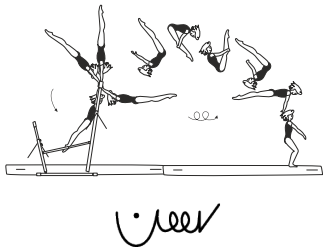
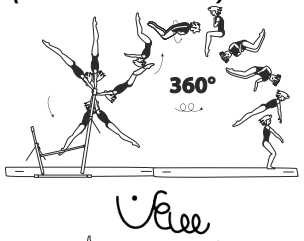
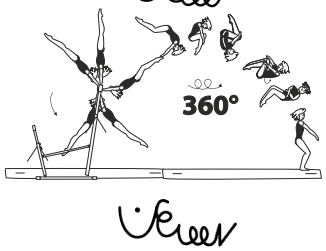
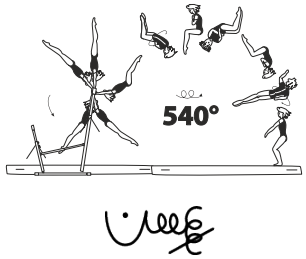
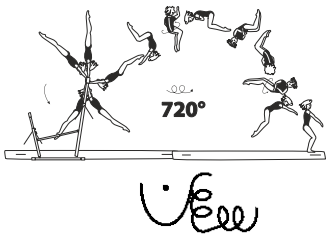
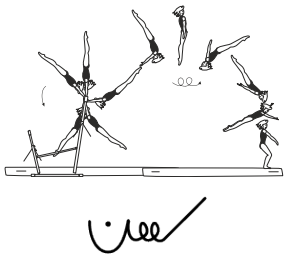
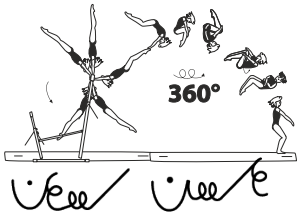
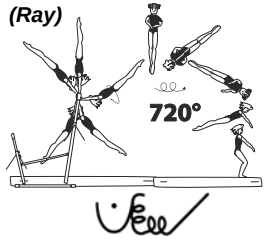
6.000 DISMOUNTS

A	B	C	D	E	F/G
6.103	**6.203**	**6.303**	**6.403**	**6.503**	**6.603**
		From HB – underswing with ½ or clear underswing with ½ turn (180°) to salto bwd tucked or piked **(Comaneci)**  hie  hie  hie  hie	*From HB – underswing with ½ turn (180°) to salto bwd stretched*  hie *From HB – clear underswing with ½ turn (180°) to salto bwd stretched* **(Okino)**  hie *From HB – underswing with ½ turn (180°) to salto bwd tucked with 1/1 turn (360°)* **(Kraeker)**  hie		

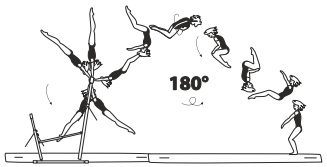
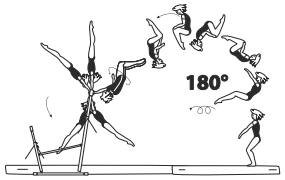
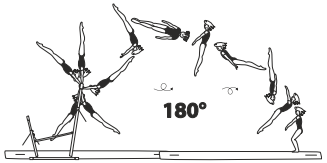
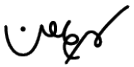
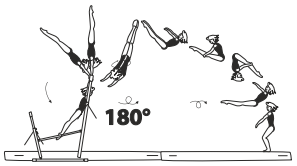
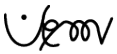
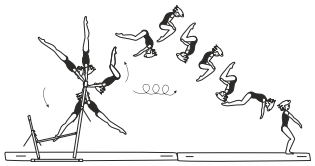
6.000 DISMOUNTS

A	B	C	D	E	F/G
6.104	**6.204**	**6.304**	**6.404**	**6.504**	**6.604**
Swing fwd to salto bwd tucked, piked or stretched (flyaway)	*Swing fwd to salto bwd tucked, or stretched with ½ turn (180°) or 1/1 turn (360°) (flyaway)*	*Swing fwd to salto bwd stretched with 1½ turn (540°) or 2/1 turn (720°)*	*Swing fwd to salto bwd stretched with 2½ turn (900°)* ***(Ji)***	*Swing fwd to salto bwd stretched with 3/1 turn (1080°)* ***(Bar)***	
					

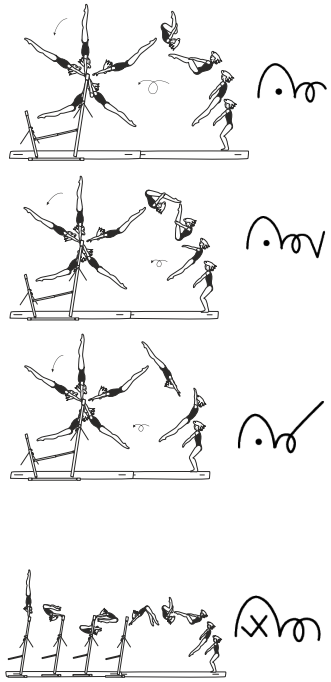
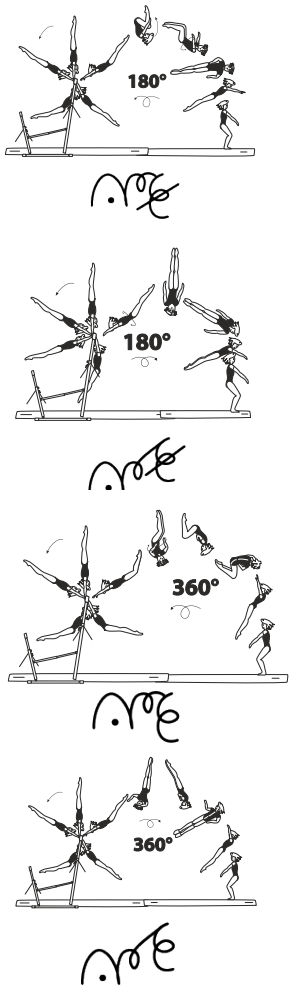
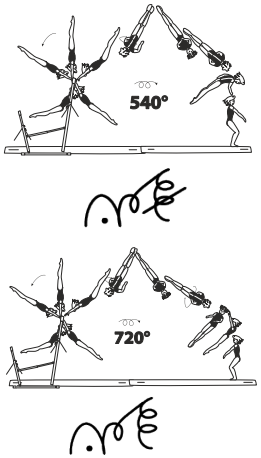
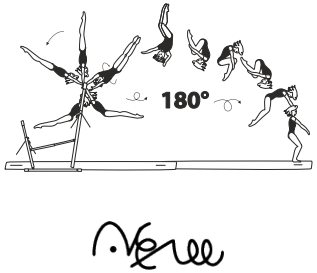
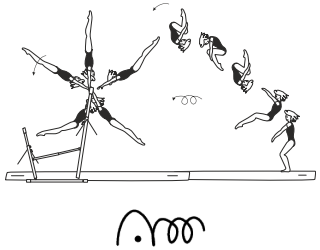
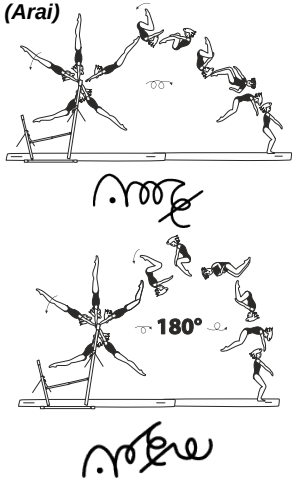
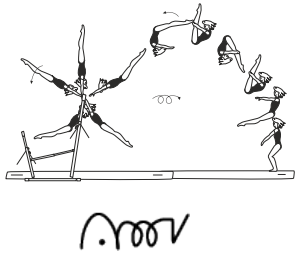
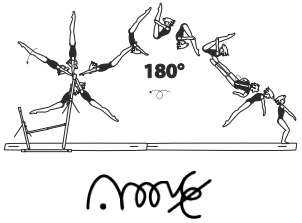
6.000 DISMOUNTS

A	B	C	D	E	F/G
6.105	**6.205** *Swing fwd to double salto bwd tucked* 	**6.305** *Swing fwd to double salto bwd piked* 	**6.405** *Swing fwd to double salto bwd tucked or piked with 1/1 turn (360°) in first or second salto* ***(Morio / Chusovitina)***  	**6.505** *Swing fwd to double salto bwd tucked with 1½ turn (540°)* ***(Mustafina)*** 	**6.605** *Swing fwd to double salto bwd tucked with 2/1 turn (720°)* ***(Fabrichnova)*** 
6.106	**6.206**	**6.306**	**6.406** *Swing fwd to double salto bwd stretched* 	**6.506**	**6.606** *Swing fwd to double salto bwd stretched with 1/1 turn (360°) in first or second salto*  **6.706** *Swing fwd to double salto bwd stretched with 2/1 turn (720°)* ***(Ray)*** 

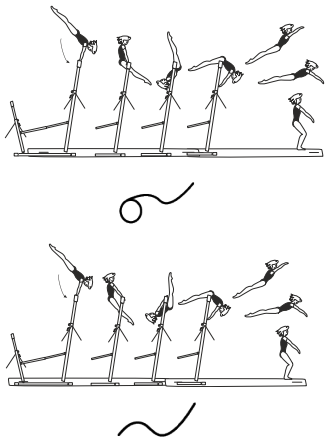
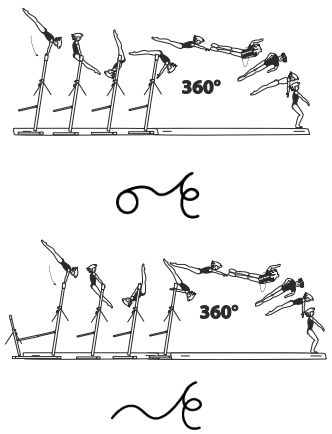
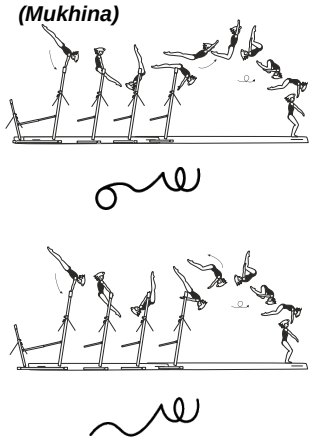
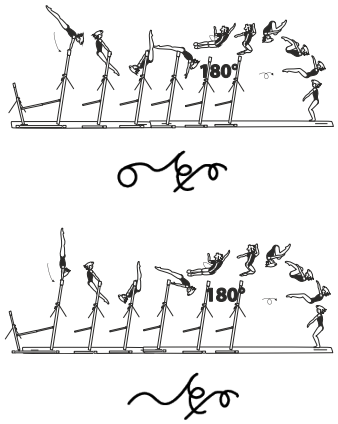
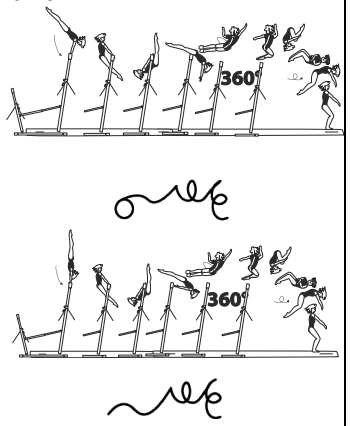
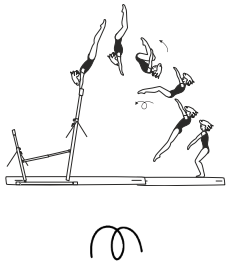
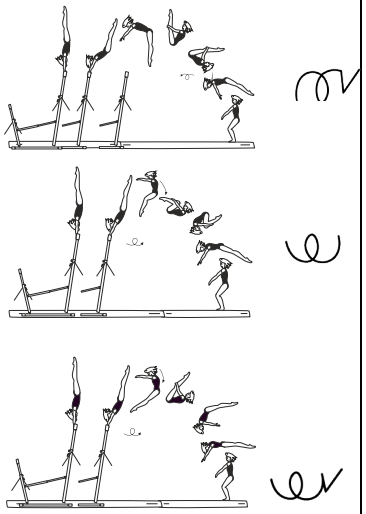
6.000 DISMOUNTS

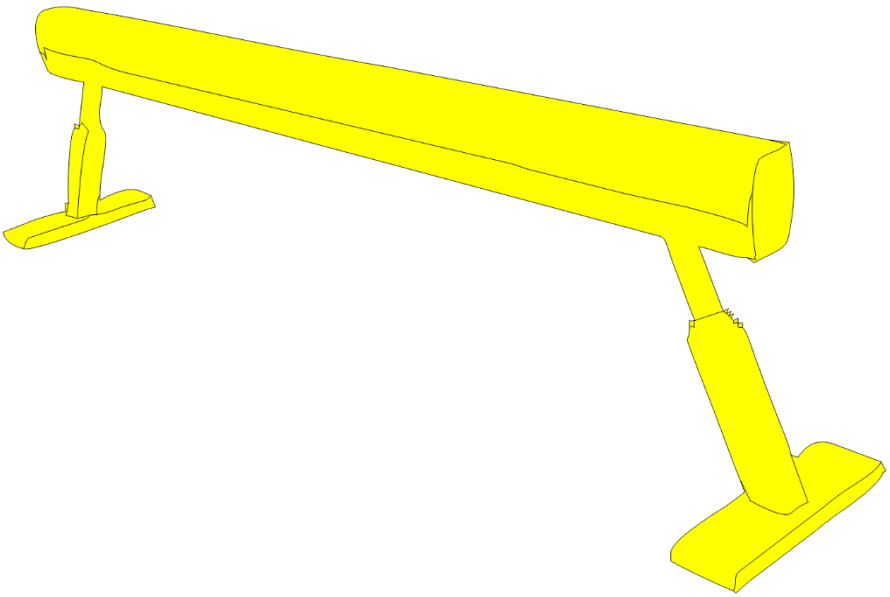
A	B	C	D	E	F/G
6.107	**6.207**	**6.307**	**6.407** *Swing fwd to salto bwd tucked with ½ turn (180°) – into salto fwd tucked* ***(Fontaine)***  *Swing fwd with ½ turn (180°) to double salto fwd tucked*  	**6.507** *Swing fwd to salto bwd stretched with ½ turn (180°) – into salto fwd stretched* ***(Blanco)***   *Swing fwd with ½ turn (180°) to double salto fwd piked* ***(Giovannini / Li Ya)***  	**6.607** **6.707** *Swing fwd to triple salto bwd tucked* ***(Magaña)*** 

6.000 DISMOUNTS

A	B	C	D	E	F/G
6.108	**6.208**	**6.308**	**6.408**	**6.508**	**6.608**
Swing bwd to salto fwd tucked, piked or stretched or clear straddle circle fwd on HB to salto fwd tucked 	*Swing bwd to salto fwd tucked or stretched with ½ turn (180°) or 1/1 turn (360°)* 	*Swing bwd to salto fwd stretched with 1½ turn (540°) or 2/1 turn (720°)* ***(Pechstein)***  *From L grip, swing bwd, ½ (180°) turn, to double salto bwd tucked* ***(Fan)*** 	*Swing bwd to double salto fwd tucked* 	*Swing bwd to double salto fwd tucked with ½ turn (180°) also salto fwd with ½ turn (180°) into salto bwd tucked* ***(Arai)***  *Swing bwd to double salto fwd piked* ***(Stewart)*** 	*Swing bwd to double salto fwd piked with ½ turn (180°)* ***(Pentek)*** 

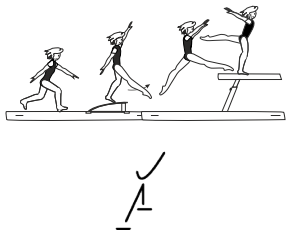
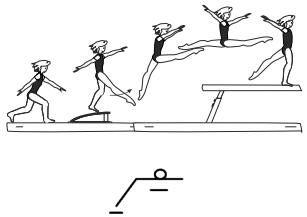
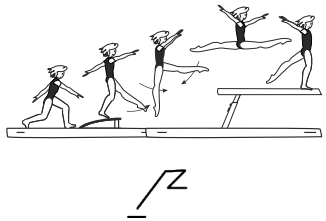
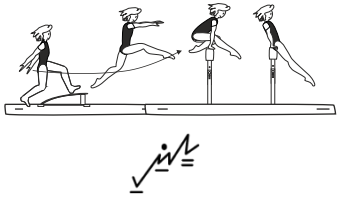
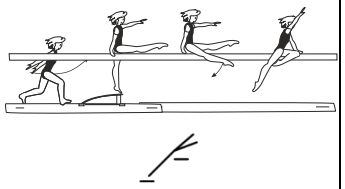
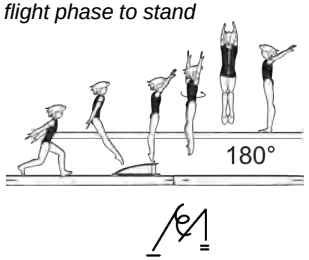
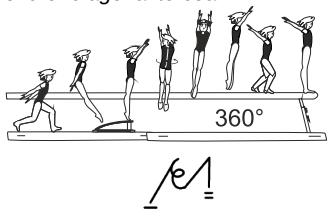
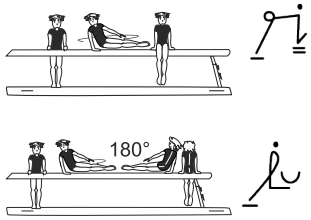
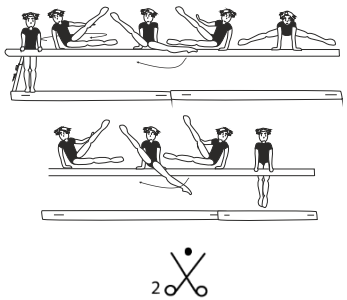
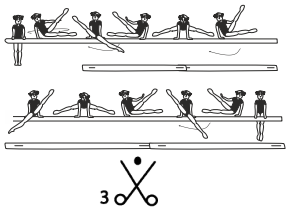
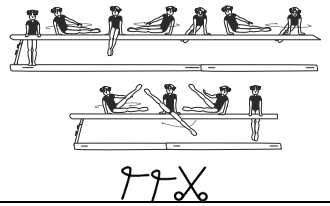
6.000 DISMOUNTS

A	B	C	D	E	F/G
6.109	**6.209**	**6.309**	**6.409**	**6.509**	**6.609**
	Hip circle bwd (also clear) on LB or HB – hecht 	*Hip circle bwd (also clear) on LB or HB – hecht with 1/1 turn (360°)* 	*Hip circle bwd (also clear) on LB or HB – hecht with salto bwd tucked* ***(Mukhina)*** 	*Hip circle bwd (also clear) on LB or HB – hecht with ½ turn (180°) to salto fwd tucked* 	*Hip circle bwd (also clear) on LB or HB – hecht with 1/1 turn (360°) to salto bwd tucked* ***(Ma)*** 
6.110	**6.210**	**6.310**	**6.410**	**6.510**	**6.610**
	On HB - salto fwd tucked 	*On HB – salto fwd piked or salto bwd tucked or piked* ***(Delladio / Parolari)*** 			

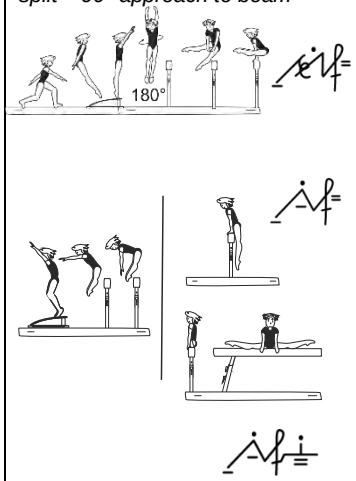
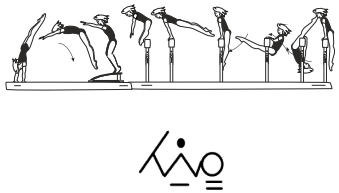
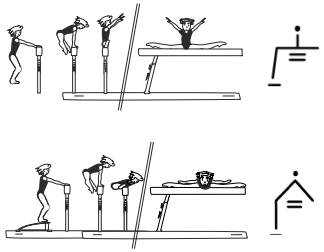
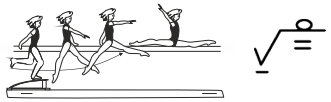
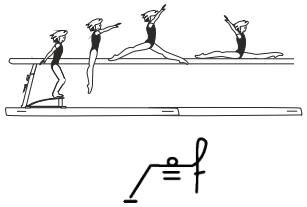
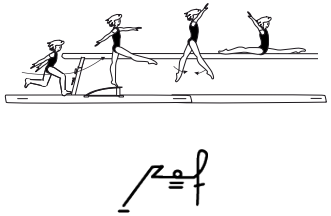
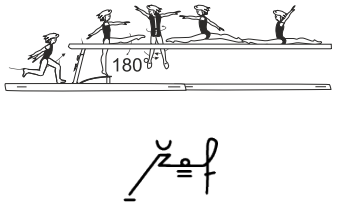


BALANCE BEAM
Elements

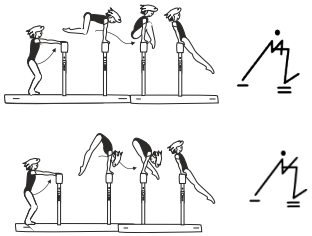
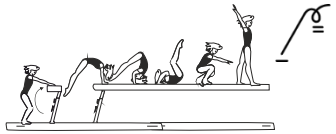
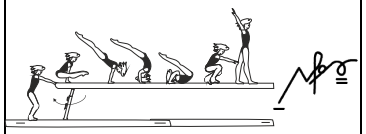
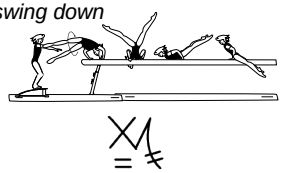
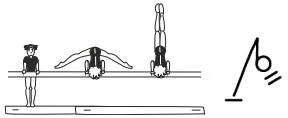
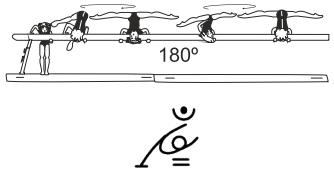
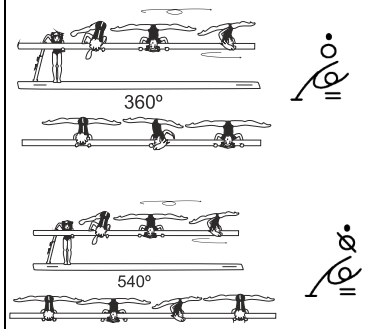
1.000 — MOUNTS

A	B	C	D	E	F/G
1.101 (D)	**1.201 (D)**	**1.301**	**1.401 (D)**	**1.501**	**1.601**
Leap - on landing must show arabesque position (leg min. at horizontal) 	*Split leap (180°)* 		*Leap fwd with leg change (free leg swing to 45°) to cross split* 	(D) = To be counted as Dance element	
1.102 (D)		**1.302 (D)**	**1.402 (D)**	**1.502**	**1.602**
Thief vault – take-off from one leg – free leap over beam, one leg after another to rear support – 90° approach to beam, or Scissor leap over beam to cross sit on thigh – diagonal approach to beam  		*Straight Jump with ½ turn (180°) in flight phase to stand* 	*Jump with 1/1 turn (360°) in flight phase to stand – approach from end or diagonal to beam* 		
1.103	**1.203**	**1.303**	**1.403**	**1.503**	**1.603**
Flank to rear support, also with ½ turn (180°)  *Jump with hand support, ¾ turn (270˚) in support to cross sit on thigh*		*Two flying flairs* 	*3 flying flairs **(Homma)***  *Two flank circles followed by leg "Flair" (**Baitova**)* 		

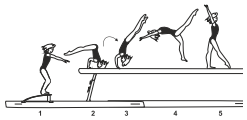
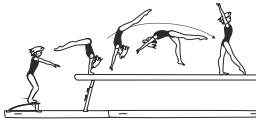
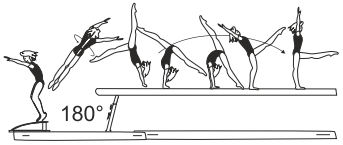
1.000 — MOUNTS

A	B	C	D	E	F/G
1.104	**1.204 (D)**	**1.304 (D)**	**1.404**	**1.504**	**1.604**
	Jump with ½ turn (180°) to clear straddle support, or jump bwd through straddle position over the beam to front support, or to side split – 90° approach to beam 	*Straddle pike jump bwd over beam from round-off into immediate hip circle bwd – 90° approach to beam* 			
1.105 (D)	**1.205**	**1.305 (D)**	**1.405 (D)**	**1.505**	**1.605**
Jump with hand support to side split sit or straddle position (must show split without hands touching the beam as final position; in straddle position the trunk must touch the beam)  *Jump or leap to cross split sit – diagonal approach to beam (with hand support)* 		*Free jump to cross split sit take-off from two feet – diagonal approach to beam*  *Change leg leap to free cross split sit – diagonal approach to beam* ***(Dick)*** 	*Leap with leg change and ½ turn (180) away from beam to free cross split sit – diagonal approach to beam* ***(Dick)*** 		

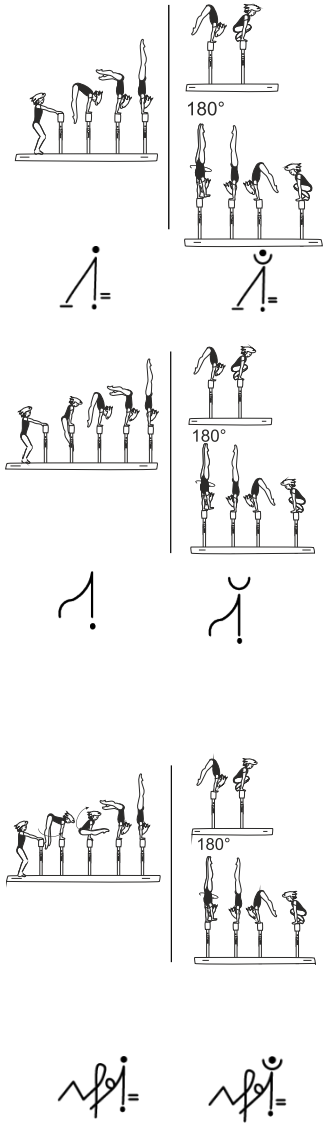
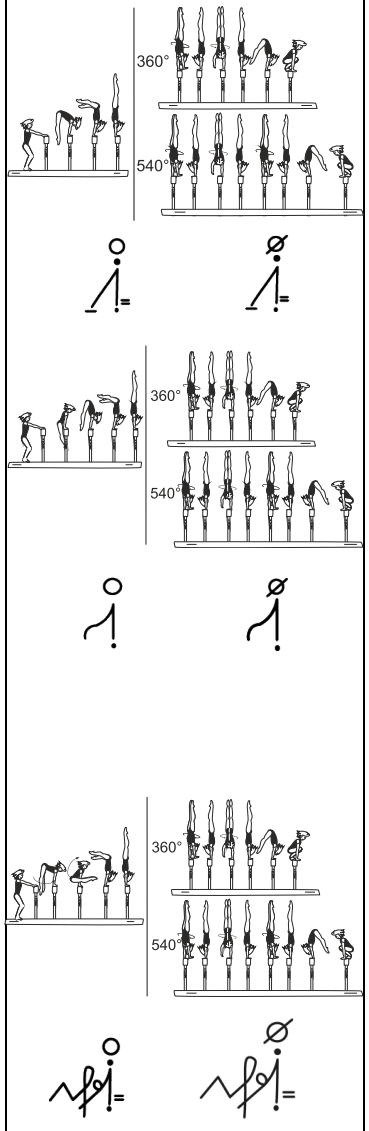
1.000 — MOUNTS

A	B	C	D	E	F/G
1.106	**1.206**	**1.306**	**1.406**	**1.506**	**1.606**
From side stand - squat or stoop through to rear support 					
1.107	**1.207**	**1.307**	**1.407**	**1.507**	**1.607**
	Jump to roll fwd at end or middle of beam to sit position or tuck stand  *Jump to clear straddle support on end of beam – swing bwd to roll fwd to sit position or tuck stand* 				
1.108	**1.208**	**1.308**	**1.408**	**1.508**	**1.608**
Cartwheel with bending of both arms through chest stand to swing down  *Stand at side of beam and jump to chest stand with both arms bent* 	*Jump with ½ turn (180°) over shoulder to neck stand, ½ turn (180°) to chest stand* 	*Jump with ½ turn (180°) over shoulder to neck stand, 1/1 or 1½ turn (360° - 540˚) to neck stand* 			

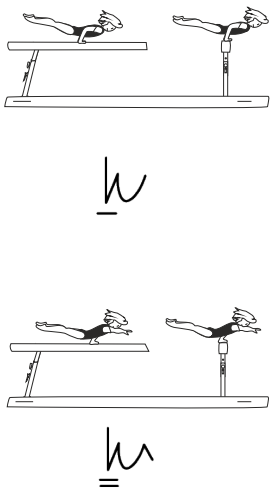
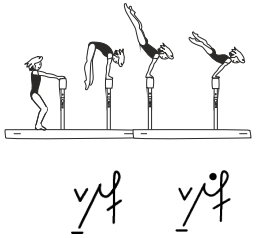
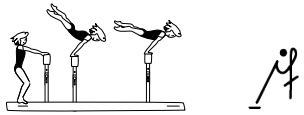
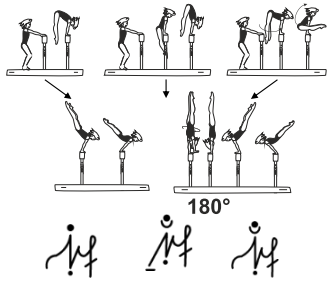
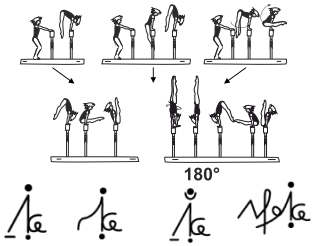
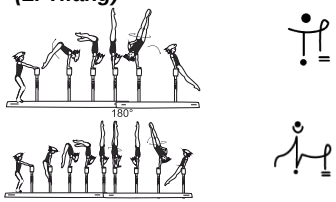
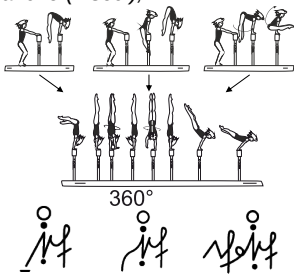
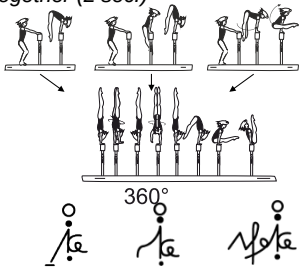
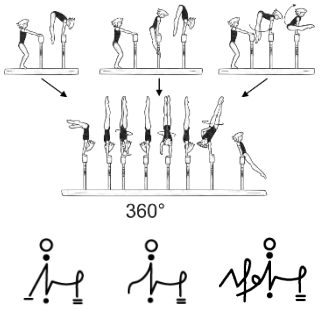
1.000 — MOUNTS

A	B	C	D	E	F/G
1.109	**1.209**	**1.309**	**1.409**	**1.509**	**1.609**
		From cross stand facing end of beam – head kip  *From cross stand facing end of beam – jump to hstd with hip angle (pike) to front walkover* *From cross stand facing end of beam – jump to hstd with hip angle (pike) to handspring fwd with step-out or land on 2 feet*  			*Round-off at end of beam – flic-flac with ½ turn (180°) and walkover fwd* ***(Dunn)*** 

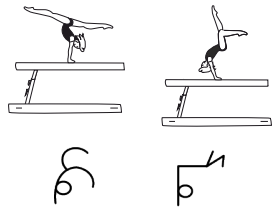
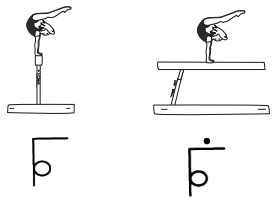
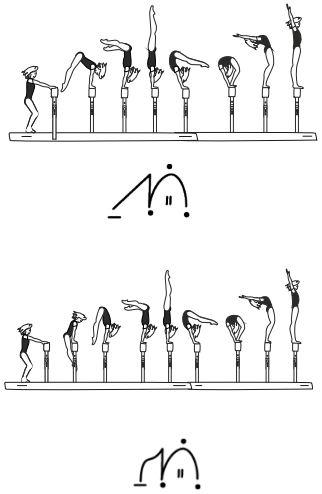
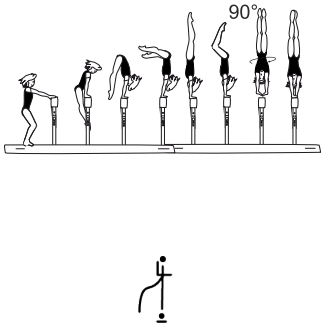
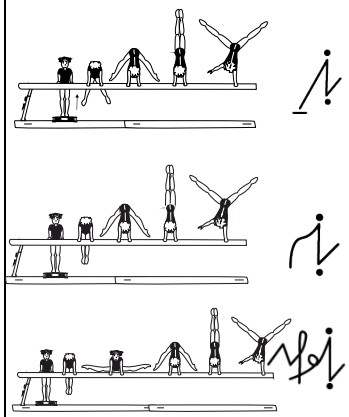
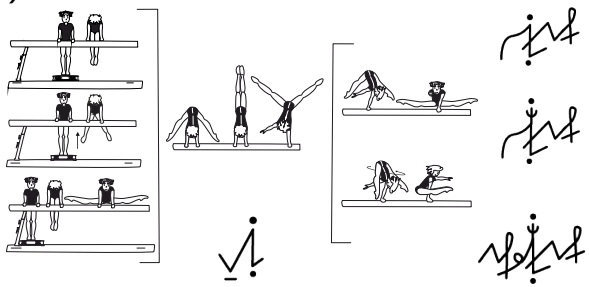
1.000 — MOUNTS

A	B	C	D	E	F/G
1.110	**1.210**	**1.310**	**1.410**	**1.510**	**1.610**
	Jump, press, or swing to hstd (2 sec.) – lower to end position touching beam, also with ½ turn (180°) in hstd	*Jump, press, or swing to cross or side hstd with 1/1 - 1½ turn (360°- 540°) – lower to end position touching beam*			
					

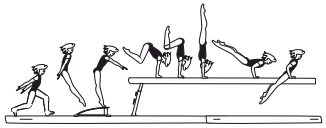
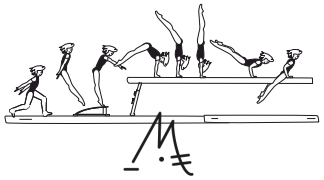
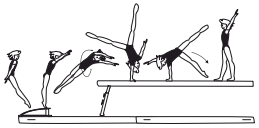
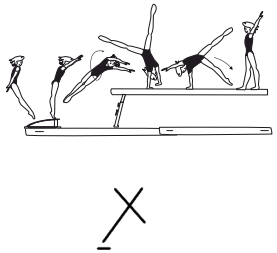
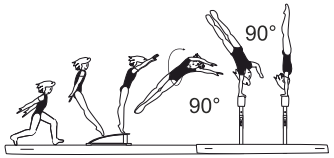
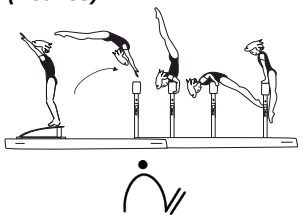
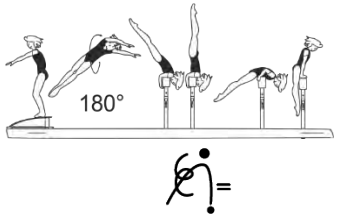
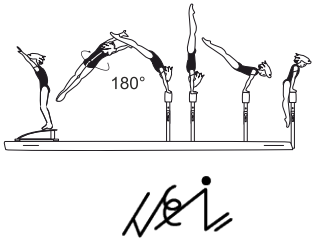
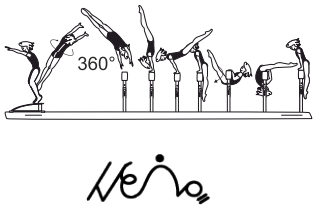
1.000 — MOUNTS

A	B	C	D	E	F/G
1.111	**1.211**	**1.311**	**1.411**	**1.511**	**1.611**
Planche with support on one or both bent arms (2 sec.), also legs in cross split position 	*Jump with bent hips to clear front support above horizontal minimum at 45° (planche) (2 sec.)* *- lower to optional end position* 	*Jump with stretched hips to planche (2 sec.)* ***(Shushunova)***  *Jump, press, or swing to hstd – lower to planche (2 sec.), also with ½ turn (180°) in hstd*  *Jump, press, or swing to hstd – lower to clear pike support with legs together (2 sec.), also with ½ turn (180°) in hstd*  *From hstd (2 sec.) release one hand with swing down swd to rear support; also with ½ turn (180°) in hstd* ***(Li Yifang)*** 	*Jump, press or swing to hstd – 1/1 turn (360°) in hstd – lower to planche (2 sec.),*  *or to clear pike support with legs together (2 sec.)*  *Jump, press, or swing to hstd – 1/1 turn (360°) in hstd – release one hand with swing down swd to rear support* 		

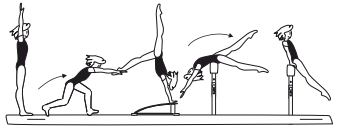
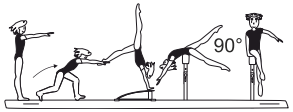
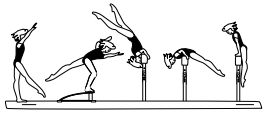
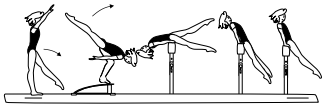
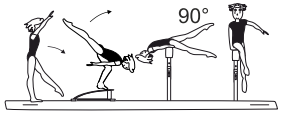
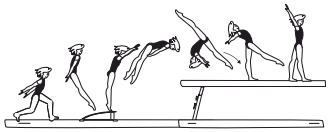
1.000 — MOUNTS

A	B	C	D	E	F/G
1.112	**1.212**	**1.312**	**1.412**	**1.512**	**1.612**
		Hstd in cross position with large arch span, also piked with one leg vertical, other leg bent (2 sec.) - lower to optional end position  *Hstd with horizontal leg hold (2 sec.) – reverse planche in different variations - lower to optional end position* 	*Jump or press to side hstd – walkover fwd to side stand on both legs* ***(Phillips)*** 		
1.113	**1.213**	**1.313**	**1.413**		**1.613**
	Press to side hstd, with bending - stretching of legs – hop with ¼ turn (90°) to cross hstd - lower to optional end position 	*Jump, press, or swing to hstd shift weight to one arm hstd (2 sec.) – lower to optional end position* 	*Jump or press on one arm to hstd lower to optional end position, also jump, press, or swing to hstd – shift weight to side hstd on one arm (2 sec.), lowering to clear straddle support on one arm, also with ¼ turn (90°)* ***(Rankin)*** 		

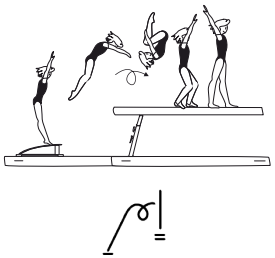
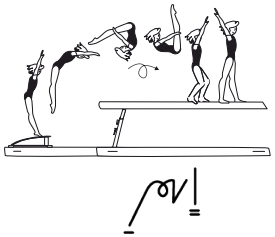
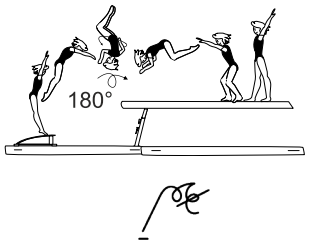
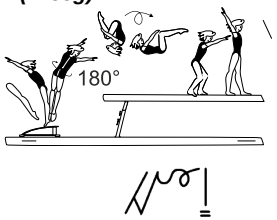
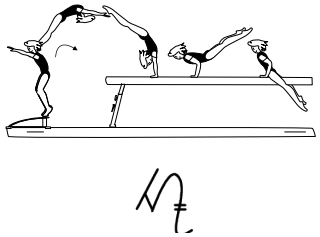
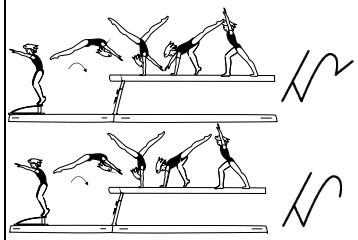
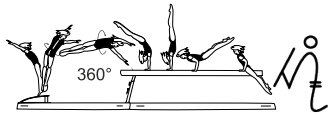
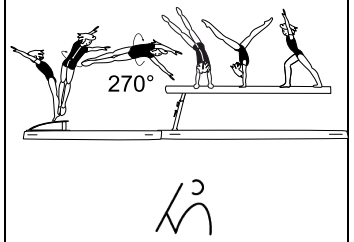
1.000 — MOUNTS

A	B	C	D	E	F/G
1.114	**1.214**	**1.314**	**1.414**	**1.514**	**1.614**
Jump to hstd with bent or straight legs – lower to optional end position  	*Cartwheel on one or both arms*  	*Jump with ¼ turn (90°) and extended hips through a momentary hstd on one arm with immediate ¼ turn (90°) and support on second arm to side hstd – lower to optional end position* *- 90° approach to beam*  *From rear stand (back towards beam), flic flac over beam to candle position, ending in front support* ***(Beukes)***  *From rear stand (back towards beam), flic flac with ½ turn (180°) to candle position, ending in front support (grasping under the beam with both hands)* ***(Soares)*** 	*Round-off in front of beam – jump with ½ twist (180°) to near side hstd – lower to optional position* ***(Gurova)*** 	*Round-off in front of beam – flic-flac with1/1 twist (360°) to hip circle bwd* ***(Zamolodchikova)*** 	

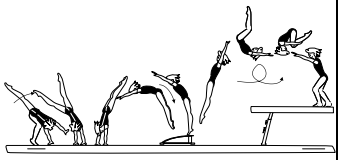
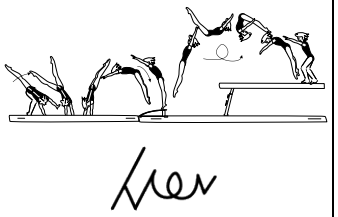
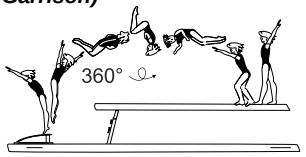
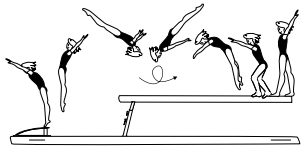
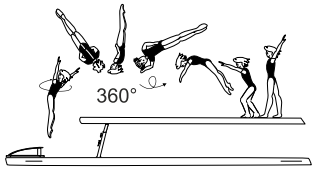
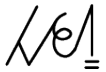
1.000 — MOUNTS

A	B	C	D	E	F/G
1.115	**1.215**	**1.315**	**1.415**	**1.515**	**1.615**
	Handspring fwd with hand repulsion from springboard to rear support – or with ¼ turn (90°) to cross sit on thigh – 90° approach to beam   *Cartwheel, grasping the beam, to front support – 90° approach to beam*  	*Free (aerial) walkover fwd to rear support – or with ¼ turn (90°) to cross sit on thigh – 90° approach to beam*   			*Aerial walkover fwd to cross stand – approach from end of beam, take off from both feet* 

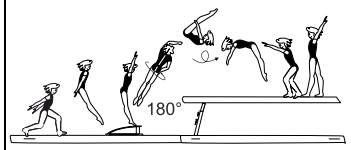
1.000 — MOUNTS

A	B	C	D	E	F/G
1.116	**1.216**	**1.316**	**1.416**	**1.516**	**1.616**
			Salto fwd tucked to stand – approach from end of beam 	*Salto fwd piked to stand – approach from end of beam* 	*Salto fwd tucked with ½ twist (180°)* ***(Wong Hiu Ying Angel)*** 
					1.716
					Round-off at end of beam – take off bwd with ½ turn (180°) – tucked salto fwd to stand ***(Erceg)*** 
1.117	**1.217**	**1.317**	**1.417**	**1.517**	**1.617**
		Round-off at end of beam – flic-flac through hstd with swing down to cross straddle sit 	*Round-off at end of beam – flic-flac through hstd – support on one or both arms – to stand*  *Round-off at end of beam – flic-flac with 1/1 twist (360°) into swing down to cross straddle sit* ***(Tsavdaridou)*** 	*Round-off at end of beam – flic-flac with ¾ twist (270˚) to stand* 	

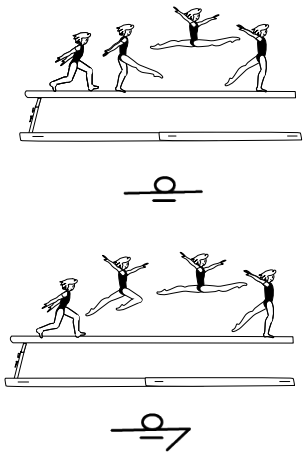
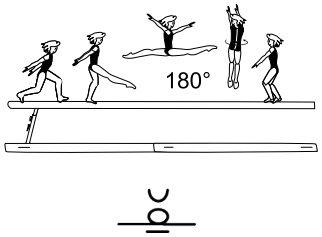
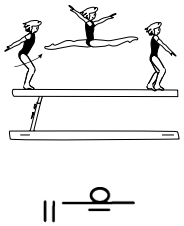
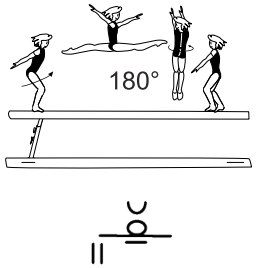
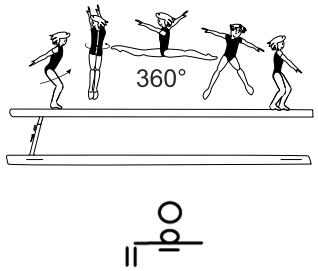
1.000 — MOUNTS

A	B	C	D	E	F/G
1.118	**1.218**	**1.318**	**1.418**	**1.518**	**1.618**
				Round-off at end of beam – salto bwd tucked, piked or stretched with step-out to stand  	*Round-off at end of beam – salto bwd tucked with 1/1 twist (360°) to stand* ***(Garrison)***  *Round-off at end of beam – salto bwd stretched to stand* 
					1.718
					Round-off at end of beam – salto bwd stretched with 1/1 twist (360°) to stand  

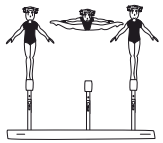
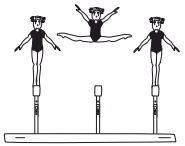
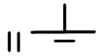
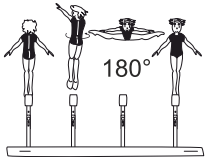
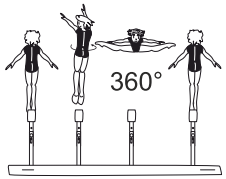
1.000 — MOUNTS

A	B	C	D	E	F/G
1.119	**1.219**	**1.319**	**1.419**	**1.519**	**1.619**
					Jump fwd with ½ twist (180°) – salto bwd piked to stand 

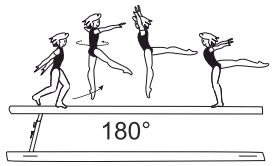
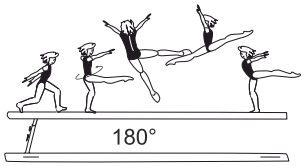
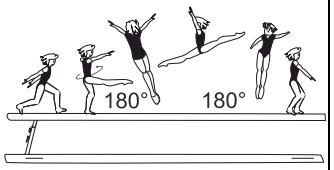
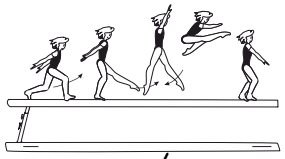
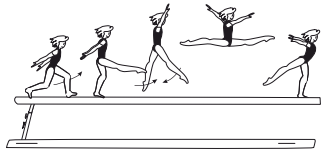
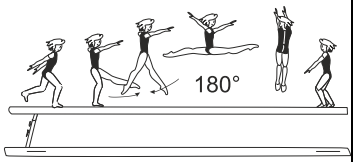
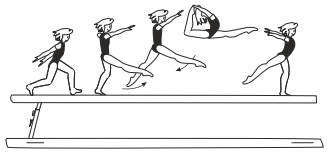
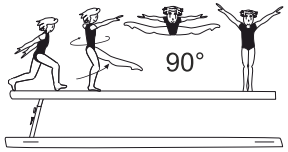
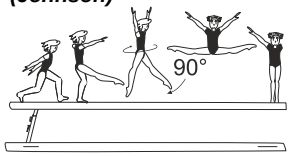
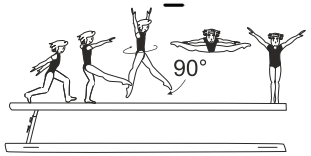
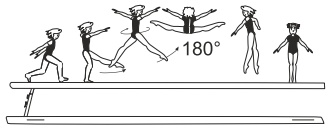
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.101	**2.201**	**2.301**	**2.401**	**2.501**	**2.601**
Split leap fwd (leg separation 180°) 		*Split leap fwd with ½ turn (180°)* 			
2.102	**2.202**	**2.302**	**2.402**	**2.502**	**2.602**
	Split jump (leg separation 180°) from cross position 	*Split jump with ½ turn (180°) from cross position* 	*Split jump with 1/1 turn (360°) from cross position* 	Jumps from side position finishing in cross position, or vice versa – consider as elements performed in cross position (additional 90° does not make element different)	

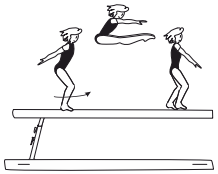
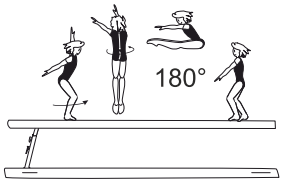
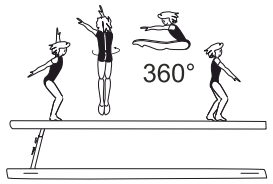
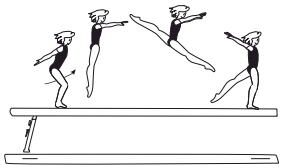
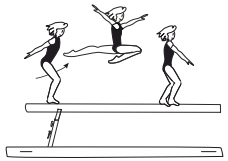
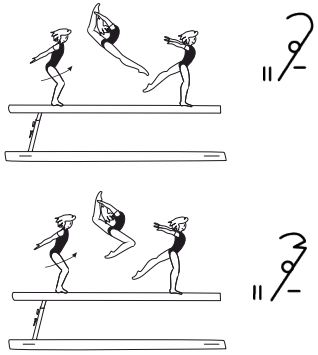
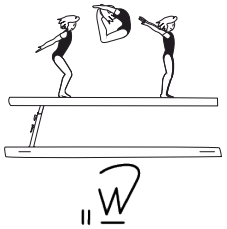
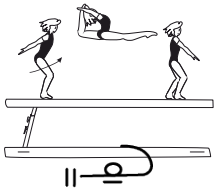
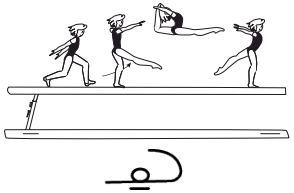
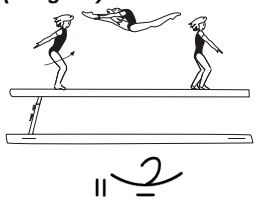
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.103	**2.203**	**2.303**	**2.403**	**2.503**	**2.603**
	Straddle pike jump (both legs above horizontal), or side split jump from cross position   	*Straddle pike jump with ½ turn (180°) from cross position* 	*Straddle pike with 1/1 turn (360°) from cross position* 	(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order Jumps from side position finishing in cross position, or vice versa – consider as elements performed in cross position (additional 90° does not make element different)	

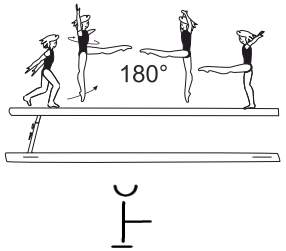
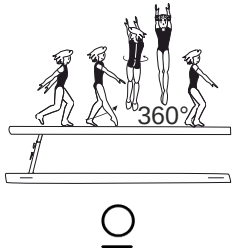
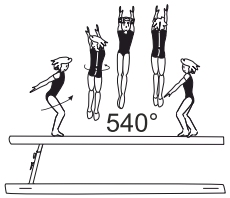
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.104	**2.204**	**2.304**	**2.404**	**2.504**	**2.604**
	Fouetté hop with ½ turn (180°) to land in arabesque (free leg above horizontal) 		*Fouetté hop with leg change to cross split (leg separation 180°) (tour jeté)* 	*Tour jeté with additional ½ turn (180°)* 	
2.105	**2.205**	**2.305**	**2.405**	**2.505**	**2.605**
Stride leap fwd with change of legs to wolf position (hip angle at 45°) 		*Leap fwd with leg change (free leg swing to 45˚) to cross split (180° separation < after leg change) (Switch leap)* 	*Switch leap with ½ turn (180°)* 	*Switch leap to ring position (leg separation 180°)* 	
2.106	**2.206**	**2.306**	**2.406**	**2.506**	**2.606**
	Leap with ¼ turn (90°) into straddle pike position (both legs above horizontal), to land on one or both feet 	*Leap fwd with leg change and ¼ turn (90°) to side split (180°) or straddle pike position* ***(Johnson)***  		*Johnson with additional ½ turn (180°)* 	

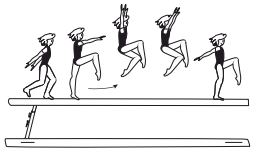
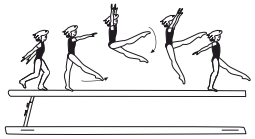
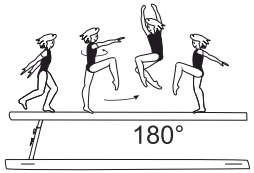
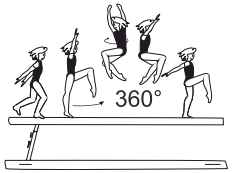
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.107	**2.207**	**2.307**	**2.407**	**2.507**	**2.607**
Pike jump from cross position (hip <90°) 	*Pike jump from cross position with ½ turn (180°)* 		*Pike jump from cross position with 1/1 turn (360°)* 	Jumps from side position finishing in cross position, or vice versa – consider as elements performed in cross position (additional 90° does not make element different)	
2.108 (*)	**2.208 (*)**	**2.308**	**2.408 (*)**	**2.508**	**2.608**
Sissone (leg separation 180° on the diagonal / 45° to the floor) take off from both feet, land on one foot  *Stag jump (leg separation 180°)* 	*Sissone to ring position (rear foot at head height, body arched and head dropped bwd, leg separation 180°) to land on one foot, or stag-ring jump* 	*Jump with upper back arch and head release with feet to head height/closed ring (Sheep jump)* 	*Split jump to ring position (leg separation 180°) to land on two feet*  *Split ring leap (leg separation 180°)*  *Jump to cross over split with body arched and head dropped bwd* ***(Yang-Bo)*** 	(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order	

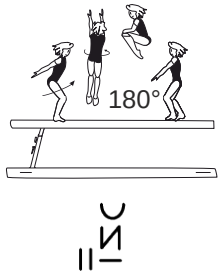
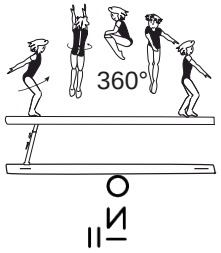
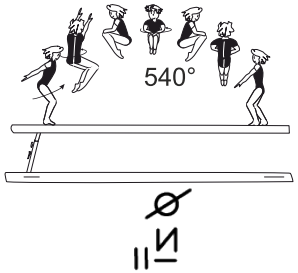
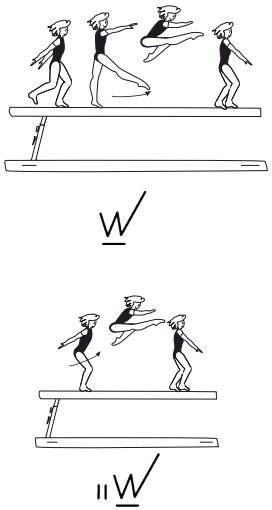
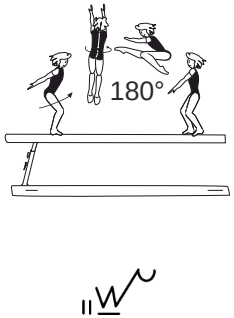
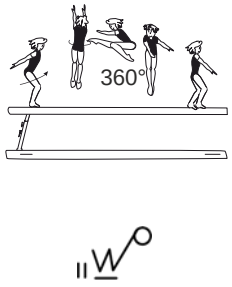
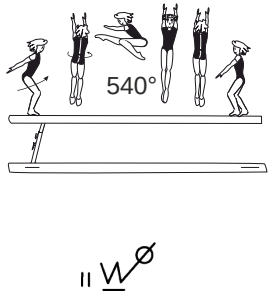
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.109	**2.209 (*)**	**2.309**	**2.409**	**2.509**	**2.609**
	Hop with ½ turn (180°) free leg extended at horizontal throughout  *Stretched jump/hop with 1/1turn (360°) from cross position*  		*Stretched jump/hop with 1½ turn (540°) from cross position*  	(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order	

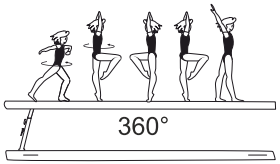
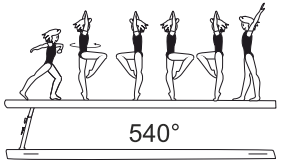
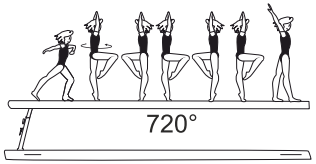
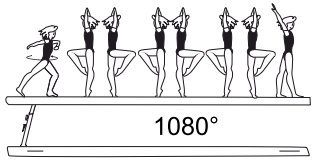
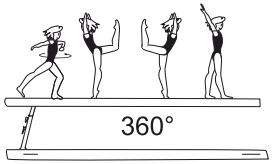
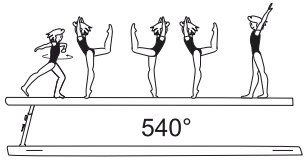
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.110 (*)	**2.210**	**2.310**	**2.410**	**2.510**	**2.610**
Cat leap (knees above horizontal alternately)  *Scissors leap forward* (legs above horizontal)  	*Cat leap with ½ turn (180°)*  (*) Elements in the same box with an asterisk (*) receive credit only once in chronological order	*Cat leap with 1/1 turn (360°)*  			

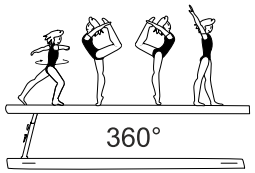
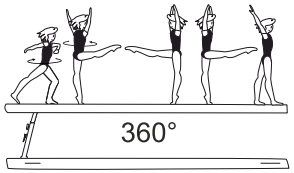
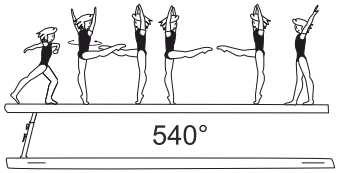
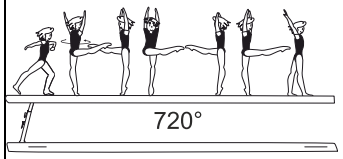
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.111	**2.211**	**2.311**	**2.411**	**2.511**	**2.611**
	Tuck hop or jump with ½ turn (180°) from cross position (hip & knee angle at 45°) 	*Tuck hop or jump with 1/1 turn (360°) from cross position* 	*Tuck hop or jump with 1½ turn (540°) from cross position* 	Jumps from side position finishing in cross position, or vice versa – consider as elements performed in cross position (additional 90° does not make element different)	
2.112 (*)	**2.212**	**2.312**	**2.412**	**2.512**	**2.612**
Wolf hop or jump from cross position (hip angle at 45°, knees together) 	*Wolf hop or jump with ½ turn (180°) from cross position* 		*Wolf hop or jump with 1/1 turn (360°) from cross position* 	*Wolf hop or jump with 1½ turn (540°) from cross position* 	

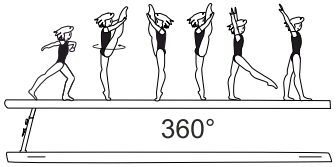
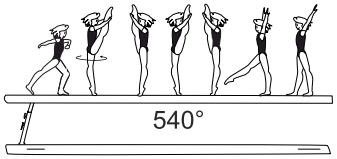
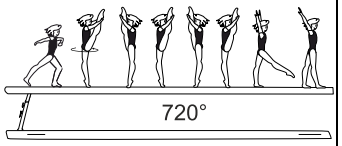
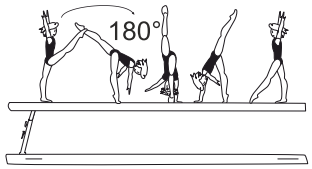
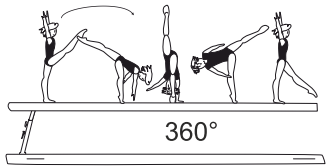
3.000 — GYMNASTIC TURNS

A	B	C	D	E	F/G
3.101	**3.201**	**3.301**	**3.401**	**3.501**	**3.601**
1/1 turn (360°) on one leg – free leg optional below horizontal 	*1½ turn (540°) on one leg – free leg optional below horizontal* 		*2/1 turn (720°) on one leg – free leg optional below horizontal* 	*3/1 turn (1080°) on one leg – free leg optional below horizontal* ***(Okino)*** 	
3.102	**3.202**	**3.302**	**3.402**	**3.502**	**3.602**
		1/1 turn (360°) on one leg in back attitude, thigh of free leg at horizontal, throughout turn 	*1½ turn (540°) on one leg in back attitude, thigh of free leg at horizontal, throughout turn* 		

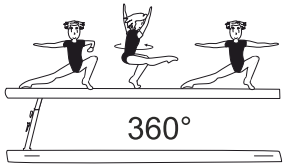
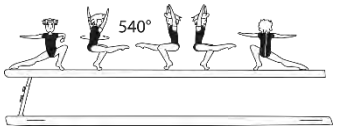
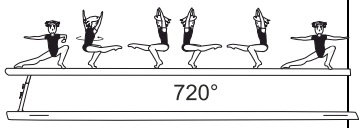
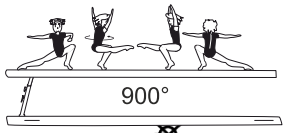
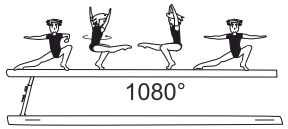
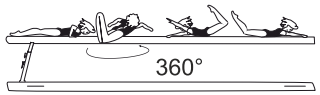
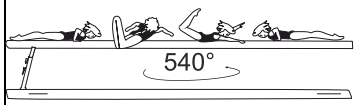
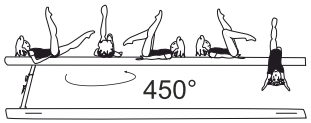
3.000 — GYMNASTIC TURNS

A	B	C	D	E	F/G
3.103	**3.203**	**3.303**	**3.403**	**3.503**	**3.603**
			1/1 turn (360°) pirouette with free leg held bwd with both hands ***(Preziosa)*** 		
3.104	**3.204**	**3.304**	**3.404**	**3.504**	**3.604**
		1/1 turn (360°) with heel of extended free leg fwd at horizontal throughout turn (support leg may be straight or bent) 	*1½ turn (540°) with heel of extended free leg fwd at horizontal throughout turn (support leg may be straight or bent)* 	*2/1 turn (720°) with heel of extended free leg fwd at horizontal throughout turn (support leg may be straight or bent)* ***(Wevers)*** 	

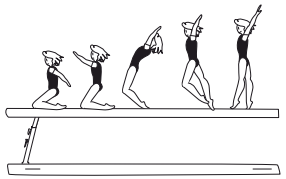
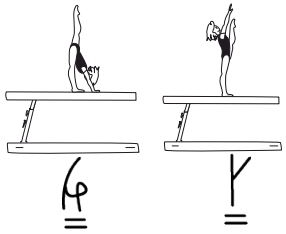
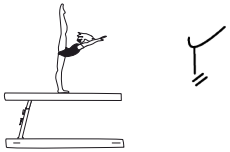
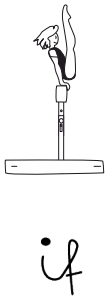
3.000 — GYMNASTIC TURNS

A	B	C	D	E	F/G
3.105	**3.205**	**3.305**	**3.405**	**3.505**	**3.605**
		1/1 turn (360°) with free leg held upward in 180° split position throughout turn 	*1 ½ turn (540°) with free leg held upward in 180° split position throughout turn* ***(Galante)*** 	*2/1 turn (720°) with free leg held upward in 180° split position throughout turn* ***(Sugihara)*** 	
3.106	**3.206**	**3.306**	**3.406**	**3.506**	**3.606**
	½ illusion turn (180°) through standing split (180° legs separation) with/without brief touching of beam with one hand 		*1/1 illusion turn (360°) through standing split (180° legs separation) with/without brief touching of beam with one hand* 		

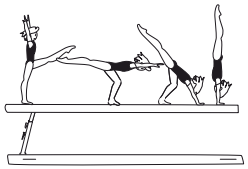
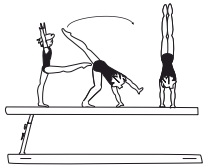
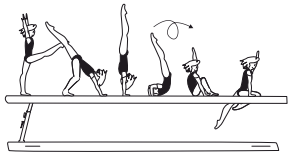
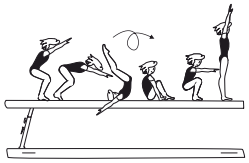
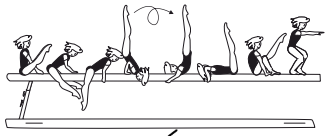
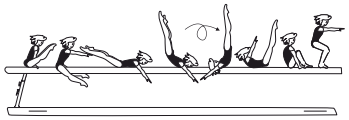
3.000 — GYMNASTIC TURNS

A	B	C	D	E	F/G
3.107	**3.207**	**3.307**	**3.407 (*)**	**3.507**	**3.607**
(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order	*1/1 turn (360°) in tuck stand on one leg – free leg straight throughout turn*  	*1½ turn (540°) in tuck stand on one leg – free leg straight throughout turn*  	*2/1 turn (720°) or 2½ turn (900°) in tuck stand on one leg – free leg straight throughout turn* ***(Humphrey)***   	*3/1 turn (1080°) in tuck stand on one leg – free leg straight throughout turn* ***(Mitchell)***  	
3.108	**3.208 (*)**	**3.308**	**3.408**	**3.508**	**3.608**
	1/1 turn to 1½ turn (360°- 540°) in prone position – alternate support of hands permitted   		*1¼ (450°) turn on back in kip position* *(hip-leg angle closed)* ***(Li Li)***  		

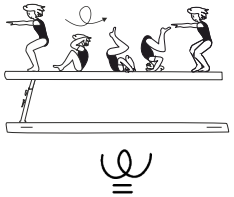
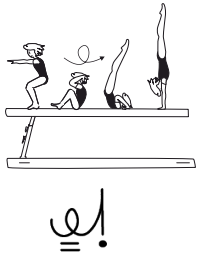
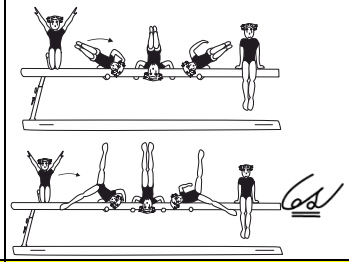
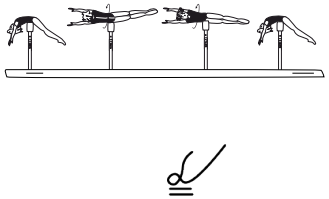
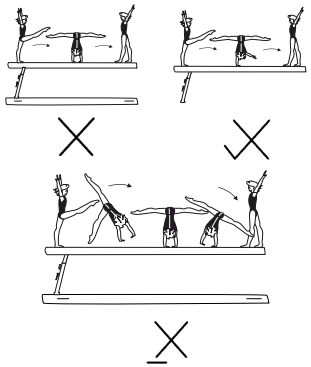
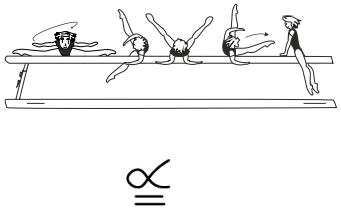
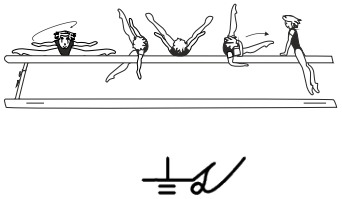
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.101 (D)	**4.201**	**4.301**	**4.401**	**4.501**	**4.601**
From kneeling sit position, rise upward with body wave through toe-balance stand 			*(D) To be counted as dance element*		
4.102 (D) (*)	**4.202**	**4.302**	**4.402**	**4.502**	**4.602**
Standing split fwd with hand support in front of support leg (leg separation 180°) – Needle scale (2 sec.) or Stand on one leg with foot of free leg in fwd hold above head (2 sec.)  *Scale fwd, support leg extended (leg separation 180°) (2 sec.)* 	*Clear pike support with legs together (2 sec.)* 		(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order		

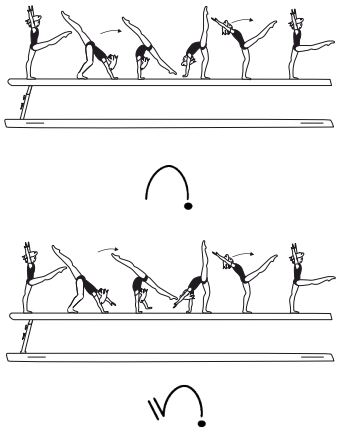
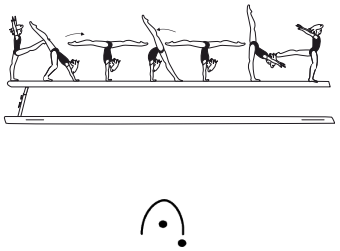
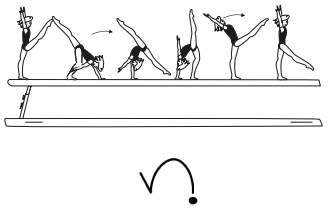
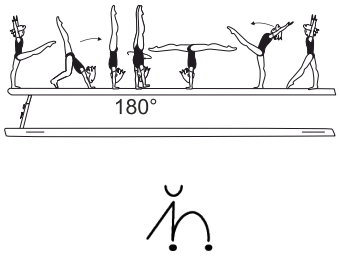
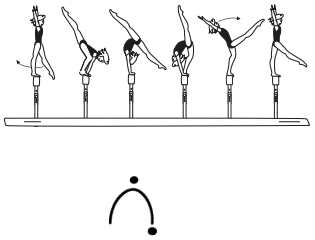
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.103	**4.203**	**4.303**	**4.403**	**4.503**	**4.603**
Kick to side or cross hstd (2 sec.), lower to end position touching beam  	*Kick to cross hstd – roll fwd with or without hand support to sit position or to tuck stand* 				
4.104	**4.204**	**4.304**	**4.404**	**4.504**	**4.604**
	Roll fwd without hand support to sit position or to tuck stand  *From cross sit, swing bwd to shoulder roll fwd with hip extension and hand support to sit position or to tuck stand* 	*Free shoulder roll fwd with hip extension and without hand support to sit position or tuck stand* 			

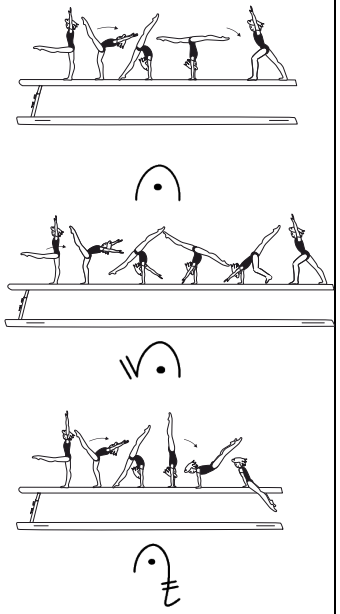
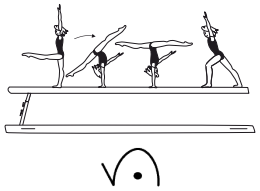
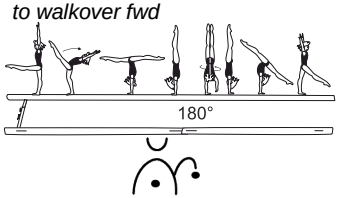
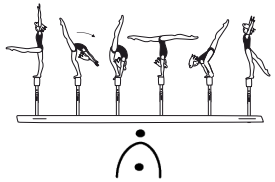
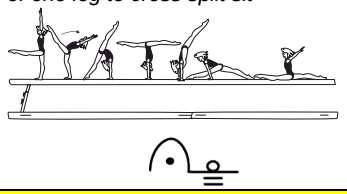
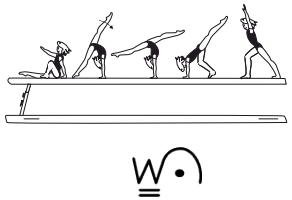
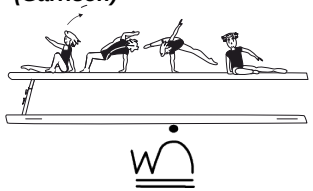
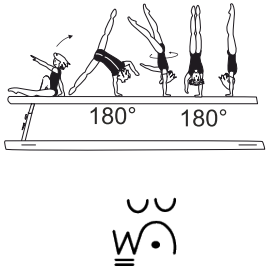
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.105	**4.205**	**4.305**	**4.405**	**4.505**	**4.605**
Roll bwd with hand support on top of the beam – landing on one or both feet 		*Roll bwd to hstd - lower to end position touching beam* 			
4.106	**4.206**	**4.306**	**4.406**	**4.506**	**4.606**
	Roll swd, body tucked, straddle piked or stretched through neck stand, also with ½ turn (180°) over shoulder 	*Roll swd, body stretched without hand support* 			
4.107	**4.207**	**4.307**	**4.407**	**4.507**	**4.607**
Cartwheel, also with support on one arm, or Cartwheel with flight phase before or after hand support 	*Roll swd, piked straddle with hand support – end position optional* 	*From cross sit or side split – roll swd straddle or stretched without hand support – end position optional* 			

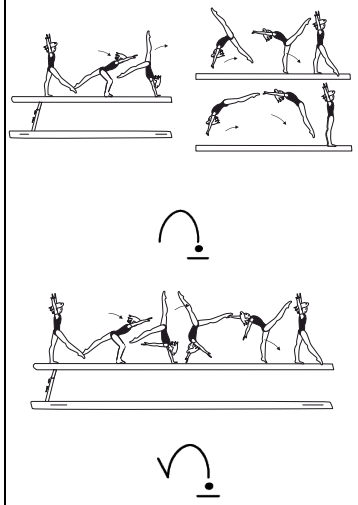
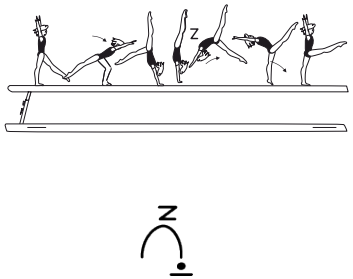
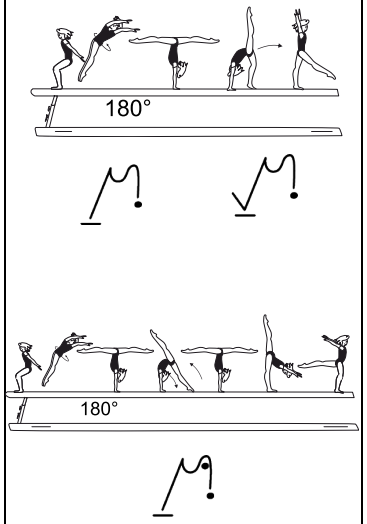
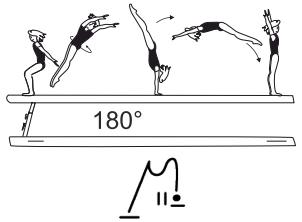
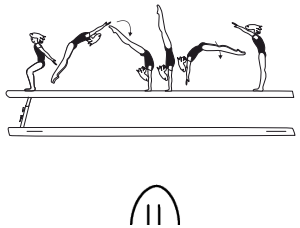
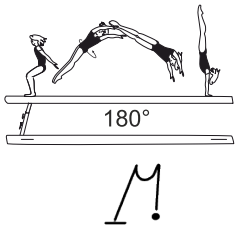
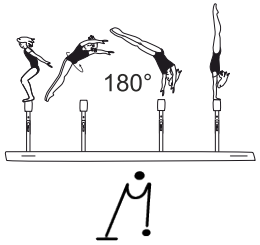
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.108	**4.208**	**4.308**	**4.408**	**4.508**	**4.608**
Walkover fwd, with/without alternate hand support (Tinsica)  *Walkover fwd, bwd (Tic-Toc)* 	*Walkover fwd, with support of one arm* 	*Kick to cross hdst with ½ turn (180°) to walkover fwd*  *Walkover fwd in side position to side stand* 			

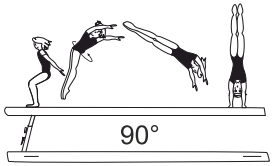
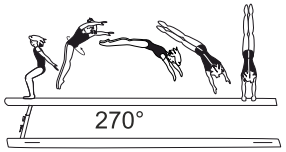
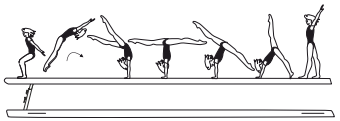
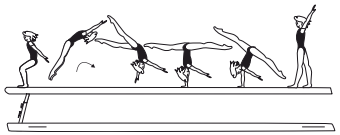
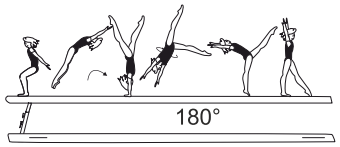
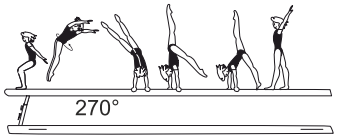
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.109	**4.209**	**4.309**	**4.409**	**4.509**	**4.609**
Walkover bwd, with/without alternate hand support, also with swing down to cross sit 	*Walkover bwd, with support of one arm* 	*Walkover bwd with ½ turn (180°) to walkover fwd*  *Walkover bwd in side position to side stand*  *Walkover bwd with stoop through of one leg to cross split sit* 			
4.110	**4.210**	**4.310**	**4.410**	**4.510**	**4.610**
	From extended tuck sit – walkover bwd (Valdez)  *Kick over bwd through horizontal plane with support on one arm* ***(Garrison)*** 	*Valdez with 1/1 turn (360°) lower to end position touching beam* 			

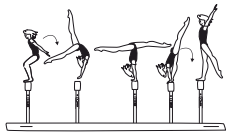
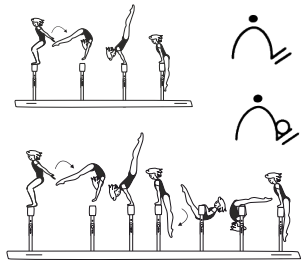
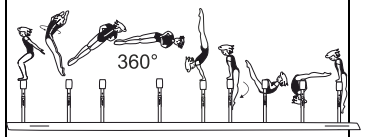
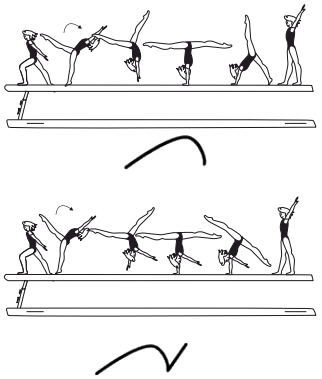
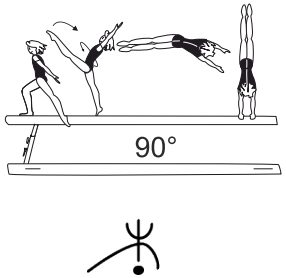
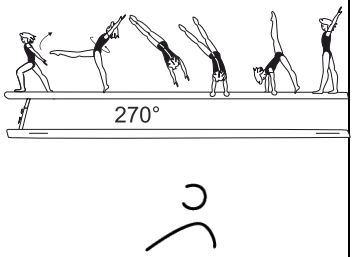
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.101	**5.201**	**5.301**	**5.401**	**5.501**	**5.601**
	Handspring fwd with flight to land on one or both legs (same element), *also with support on one arm* 	*Handspring fwd with leg change in flight phase* 	*Jump bwd (flic-flac take-off) with ½ twist (180°) through hstd to walkover fwd* ***(Onodi)*** *also with support on one arm, or to tic-toc* 	*Jump bwd (flic-flac take-off) with ½ twist (180°) to handspring fwd land on 2 feet* ***(Worley)*** 	
5.102	**5.202**	**5.302**	**5.402**	**5.502**	**5.602**
	Flic-flac to land on both feet 	*Flic-flac with ½ twist (180°) to hstd (2 sec.) – lower to optional end position* 	*Flic-flac from side position with ½ twist (180°) to side hstd lower to optional end position* ***(Kolesnikova)*** 		

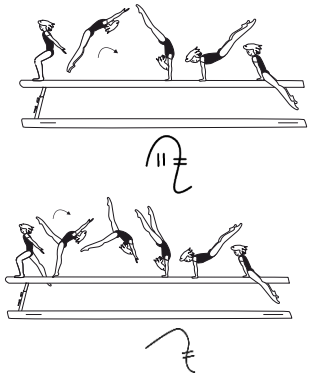
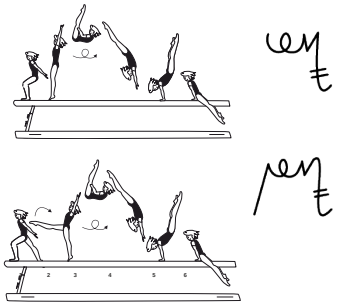
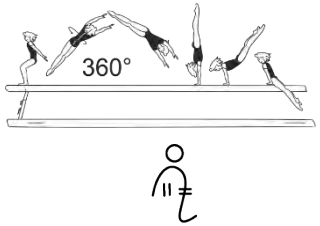
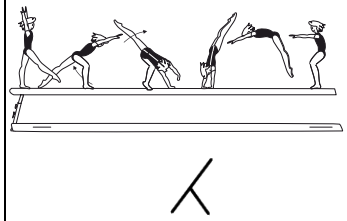
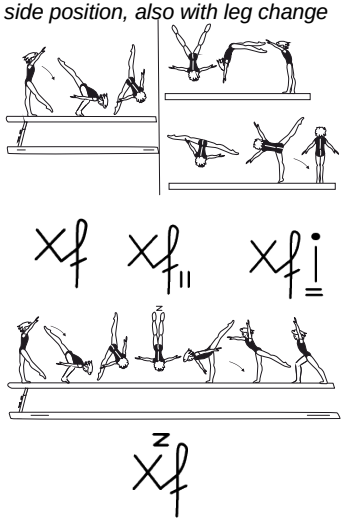
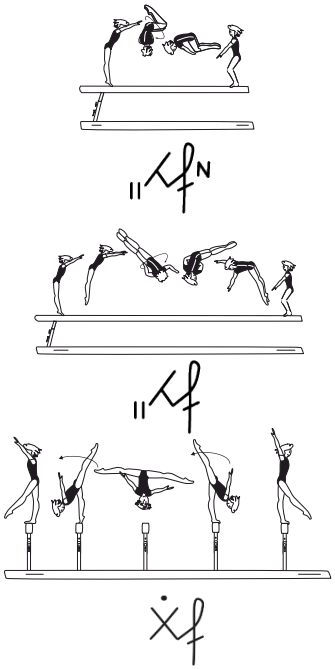
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.103	**5.203**	**5.303**	**5.403**	**5.503**	**5.603**
		Flic-flac with ¼ twist (90°) to hstd (2 sec.) – lower to optional end position 	*Flic-flac with ¾ twist (270°) to side hstd (2 sec.) – lower to optional end position* ***(Omelianchik)*** 		
5.104	**5.204**	**5.304**	**5.404**	**5.504**	**5.604**
	Flic-flac with step-out, also with support on one arm  	*Flic-flac with ½ twist (180°) after hand support* 	*Flic-flac with min. ¾ twist (270°) before hand support* ***(Kochetkova)*** 		

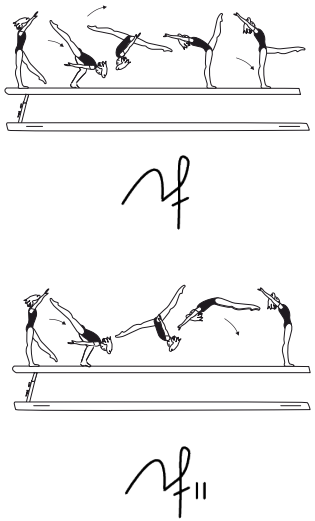
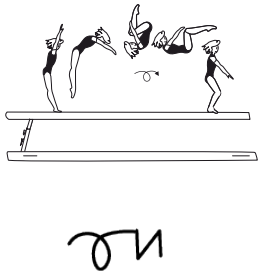
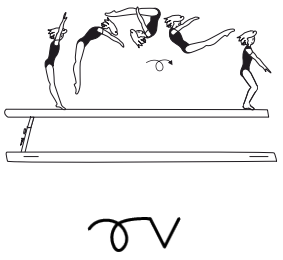
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.105	**5.205**	**5.305**	**5.405**	**5.505**	**5.605**
			Flic-flac with step-out from side position **(Tousek)**  *Flic-flac from side position to front support or with hip circle bwd* 	*Flic-flac from side position with 1/1 twist (360°) to hip circle bwd* **(Teza)**  	
5.106	**5.206**	**5.306**	**5.406**	**5.506**	**5.605**
	Gainer flic-flac also with support on one arm 	*Gainer flic-flac with ¼ twist (90°) to hstd (2 sec.) – lower to optional end position* **(Kitti)** 	*Gainer flic-flac with min. ¾ twist (270°) before hand support* **(Khorkina)** 		

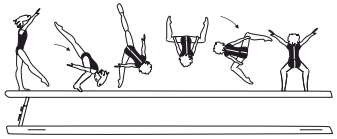
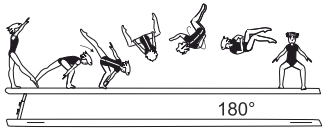
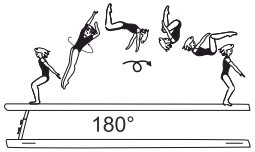
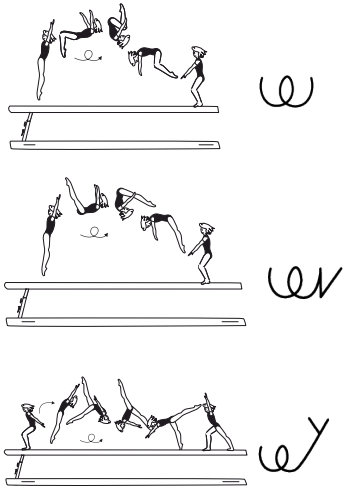
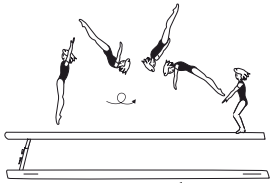
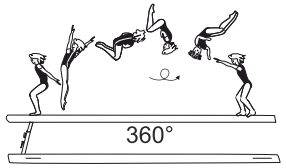
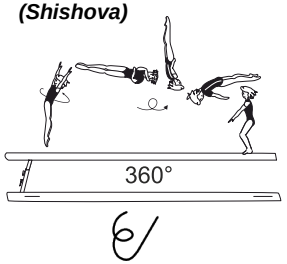
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.107	**5.207**	**5.307**	**5.407**	**5.507**	**5.607**
	Flic-flac or Gainer flic-flac – with high flight phase, and swing down to cross straddle sit 	*Flic-flac or Gainer flic-flac – with piking and stretching of hips in flight phase and swing down to cross straddle sit* ***(Rueda)*** 	*Flic-flac with 1/1 twist (360°) – swing down to cross straddle sit* ***(Rulfova)*** 		
5.108	**5.208**	**5.308**	**5.408**	**5.508**	**5.609**
	Round-off 		*Free (aerial) cartwheel – landing on one or both feet, in cross or side position, also with leg change* 	*Free (aerial) round-off tucked or piked – take off from 2 feet* 	

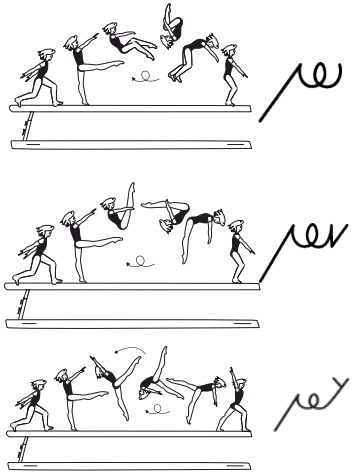
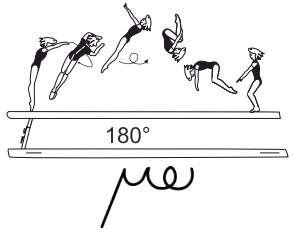
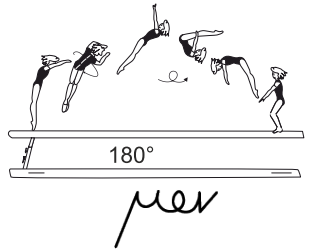
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.109	**5.209**	**5.309**	**5.409**	**5.509**	**5.609**
			Free (aerial) walkover fwd, landing on one or both feet 		
5.110	**5.210**	**5.310**	**5.410**	**5.510**	**5.610**
		Salto fwd tucked, take-off from one leg to stand on one or two feet ***(Liukin)***	*Salto fwd tucked to cross stand* 	*Salto fwd piked to cross stand* 	

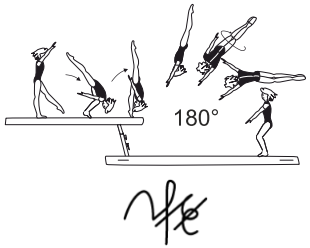
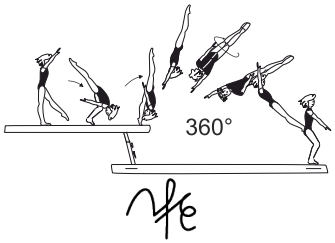
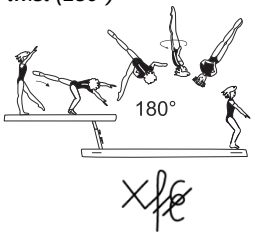
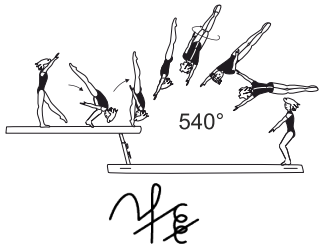
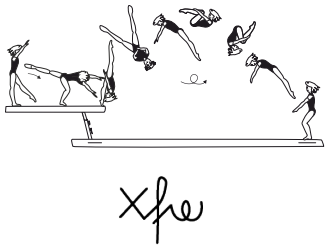
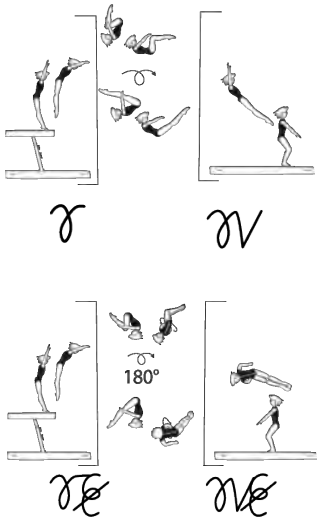
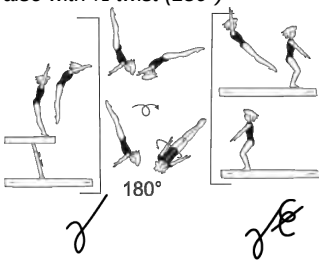
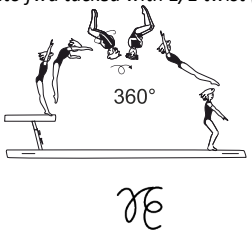
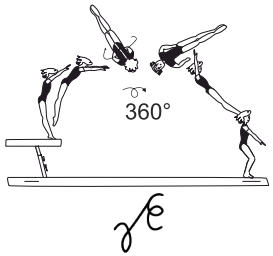
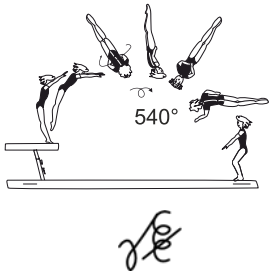
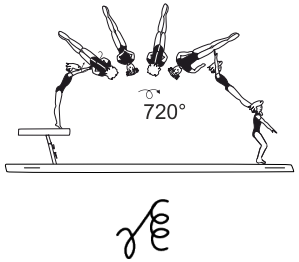
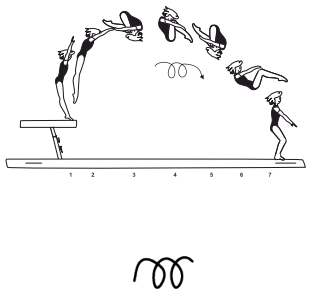
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.111	**5.211**	**5.311**	**5.411**	**5.511**	**5.611**
			Salto swd tucked take off from one leg to side stand 	*Salto swd tucked with ½ twist (180°) take off from one leg to side stand* ***(Schaefer)*** 	*Arabian salto tucked (take-off bwd with ½ twist [180°], salto fwd)* 
5.112	**5.212**	**5.312**	**5.412**	**5.512**	**5.612**
		Salto bwd tucked, piked or stretched (step out) 		*Salto bwd stretched with legs together* 	*Salto bwd tucked with 1/1 twist (360°)* ***(Shishova)*** 
					5.712
					Salto bwd stretched with 1/1 twist (360°) ***(Shishova)*** 

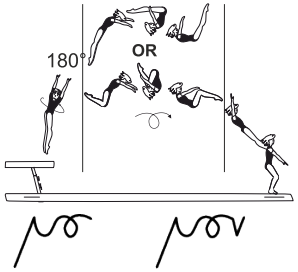
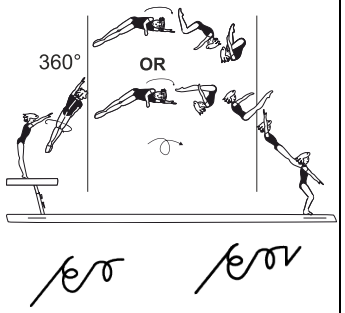
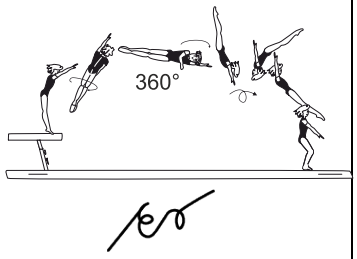
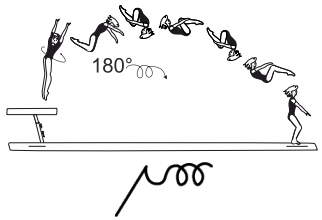
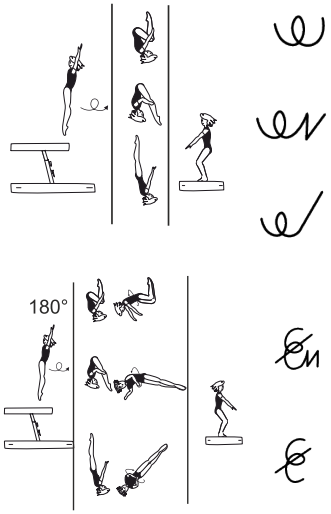
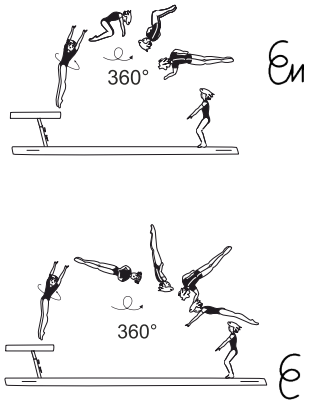
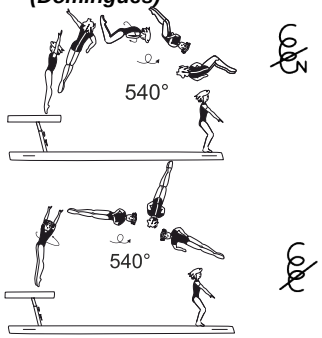
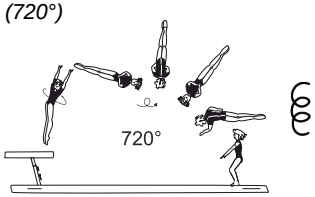
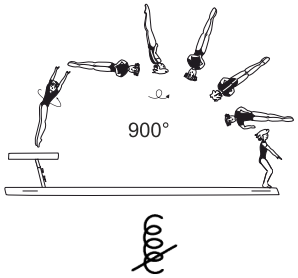
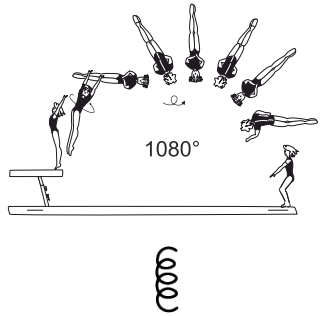
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.113	**5.213**	**5.313**	**5.413**	**5.513**	**5.613**
		Gainer salto bwd tucked, piked or stretched-step out 			*Jump fwd with ½ twist (180°) – salto bwd tucked*  *– piked* ***(Produnova)*** 

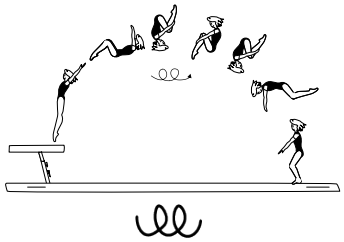
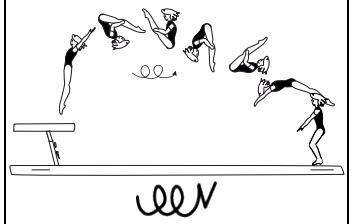
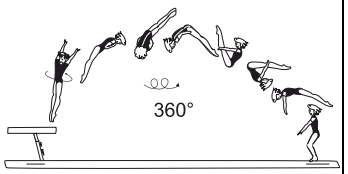
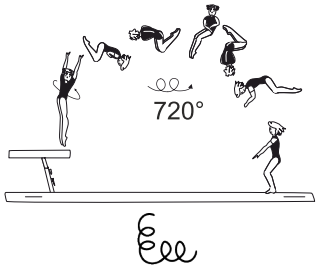
6.000 — DISMOUNTS

A	B	C	D	E	F/G
6.101	**6.201**	**6.301**	**6.401**	**6.501**	**6.601**
Free (aerial) walkover fwd with ½ twist (180°) 	*Free (aerial) walkover fwd with 1/1 twist (360°)*  *Free (aerial) cartwheel with ½ twist (180°)* 	*Free (aerial) walkover fwd with 1½ twist (540°)* 		*Free (aerial) cartwheel into salto bwd tucked* ***(Kim)*** 	
6.102	**6.202**	**6.302**	**6.402**	**6.502**	**6.602**
Salto fwd tucked or piked, also with ½ twist (180°) 	*Salto fwd stretched, also with ½ twist (180°)*  *Salto fwd tucked with 1/1 twist (360°)* 	*Salto fwd stretched with 1/1 twist (360°) or 1½ twist (540°)*  	*Salto fwd stretched with 2/1 twist (720°)* (***Araujo***) 		*Double salto fwd tucked* 

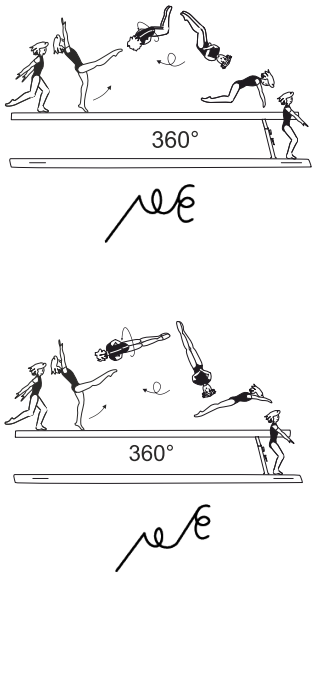
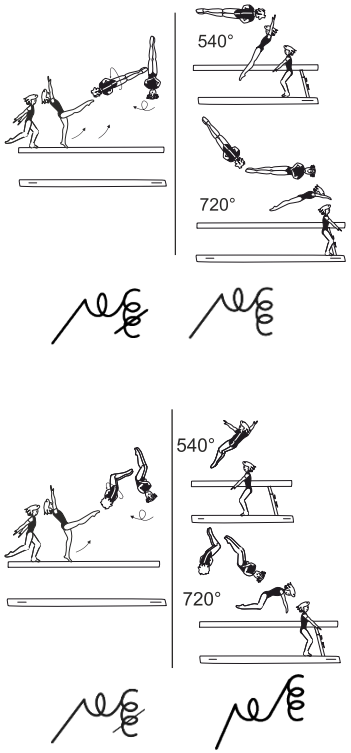
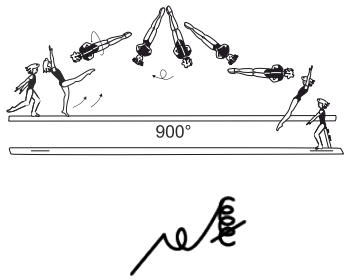
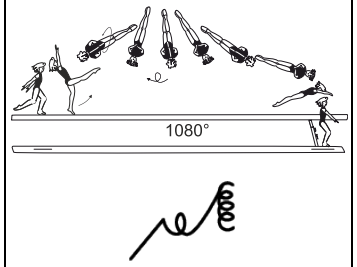
6.000 — DISMOUNTS

A	B	C	D	E	F/G
6.103	**6.203**	**6.303**	**6.403**	**6.503**	**6.603**
	Jump bwd, with ½ twist (180°), salto fwd tucked or piked (Arabian salto) 	*Stretched jump fwd with 1/1 twist (360°) and salto fwd tucked or piked* 	*Stretched jump fwd with 1/1 twist (360°) and salto fwd stretched* 		**6.703** *Arabian double salto fwd tucked* ***(Patterson)*** 
6.104	**6.204**	**6.304**	**6.404**	**6.504**	**6.604**
Salto bwd tucked, piked, or stretched, also with ½ twist (180°) (tucked or stretched) 	*Salto bwd tucked or stretched with 1/1 twist (360°)* 	*Salto bwd tucked or stretched with 1½ twist (540°)* ***(Domingues)***  *Salto bwd stretched with 2/1 twist (720°)* 	*Salto bwd stretched with 2½ twist (900°)* 		*Salto bwd stretched with 3/1 twist (1080°)* 

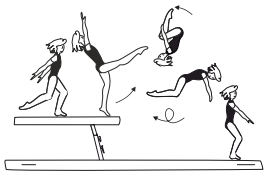
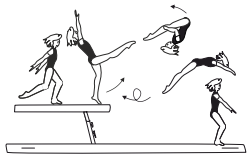
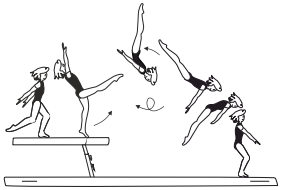
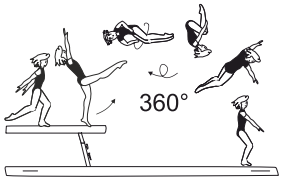
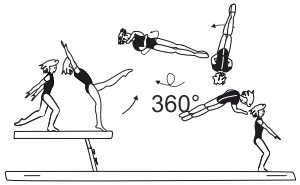
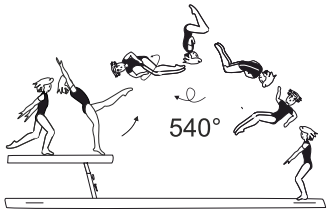
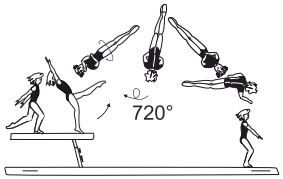
6.000 — DISMOUNTS

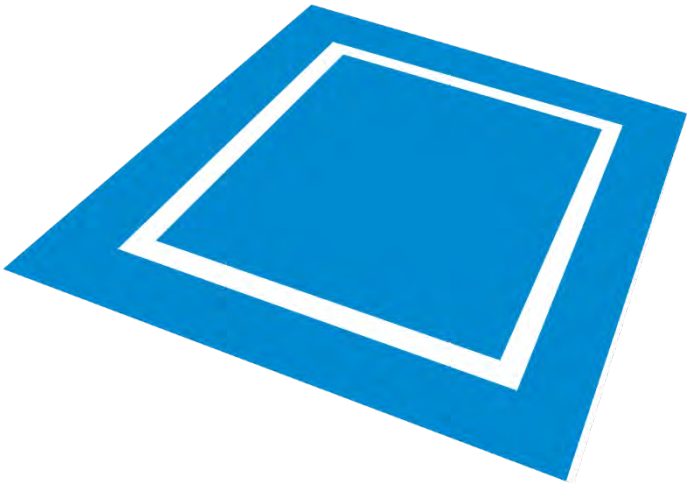
A	B	C	D	E	F/G
6.105	**6.205**	**6.305**	**6.405**	**6.505**	**6.605**
			Double salto bwd tucked 	*Double salto bwd piked* 	**6.705** *Double salto bwd tucked or piked with 1/1 twist (360°)*  **6.805** *Double salto bwd tucked with 2/1 twist (720°)* ***(Biles)*** 

6.000 — DISMOUNTS

A	B	C	D	E	F/G
6.106	**6.206**	**6.306**	**6.406**	**6.506**	**6.606**
Gainer salto tucked, piked, or stretched to side of beam, also with ½ twist (180°) (tucked or stretched)	*Gainer salto tucked or stretched with 1/1 twist (360°) to side of beam* 	*Gainer salto bwd tucked or stretched with 1½ twist (540˚)* ***(Bohmerova)*** *or 2/1 twist (720°) to side of beam* 	*Gainer salto bwd stretched* with 2½ twist (900°) to side of beam ***(Khorkina)*** 		*Gainer salto bwd stretched with 3/1 twist (1080°) to side of beam* 

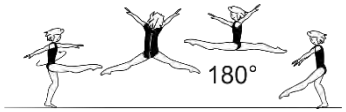
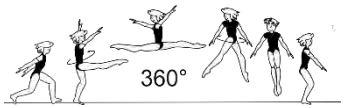
6.000 — DISMOUNTS

A	B	C	D	E	F/G
6.107	**6.207**	**6.307**	**6.407**	**6.507**	**6.607**
	Gainer salto tucked or piked at end of beam   	*Gainer salto stretched with legs together at end of beam*  *Gainer salto tucked with 1/1 twist (360°) at end of beam* ***(Kim)***  	*Gainer salto stretched with 1/1 twist (360°) at end of beam* ***(Steingruber)***  *Gainer salto tucked with 1½ twist (540°) at end of beam* ***(Olafsdottir)***  	*Gainer salto stretched with 2/1 twist (720°) at end of beam* ***(Jurkowska-Kowalska)***  	

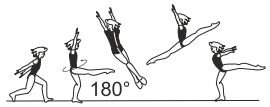
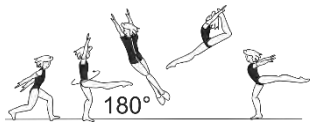
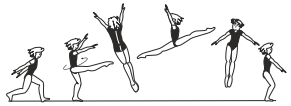
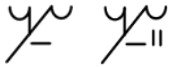
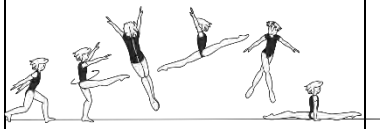
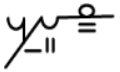
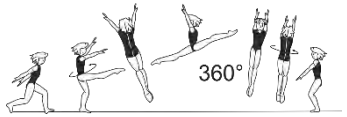


FLOOR EXERCISE Elements

1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

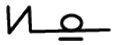
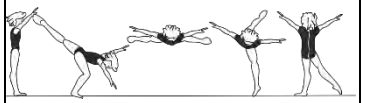
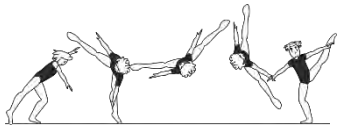
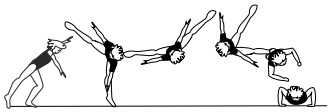
A	B	C	D	E	F/G
1.101	1.201	1.301	1.401	1.501	1.601
Split leap fwd (leg separation 180°) 	*Split leap with ½ turn (180°)* 	*Split leap with 1/1 turn (360°)* 			

1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

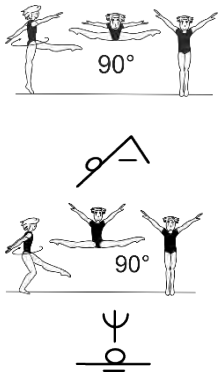
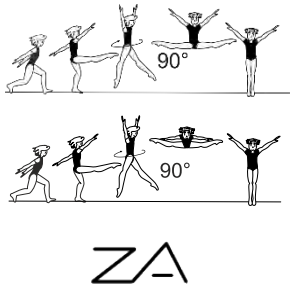
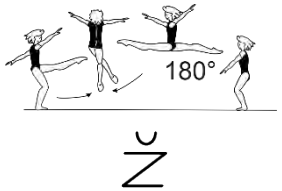
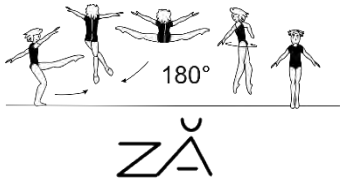
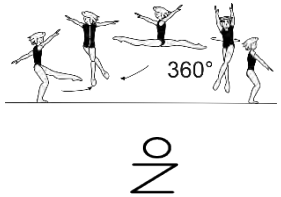
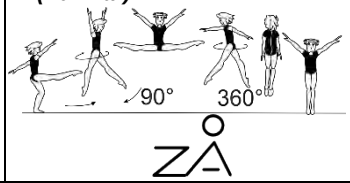
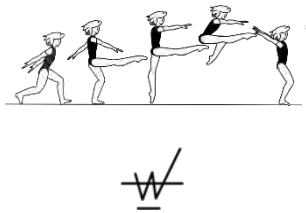
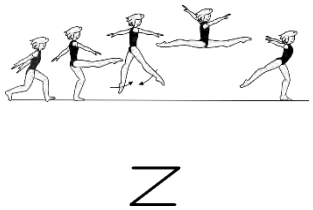
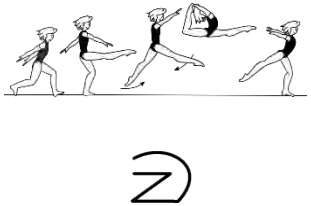
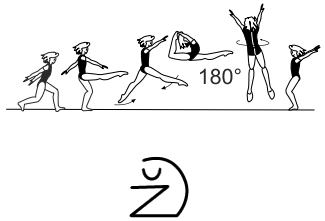
A	B	C	D	E	F/G
1.102	**1.202 (*)**	**1.302 (*)**	**1.402**	**1.502**	**1.602**
	Fouetté hop with leg change to cross split (leg separation 180°), also to ring position (tour jeté)  	*Tour jeté with additional ½ turn (180°), landing on one or both feet, or in split sit position* ***(Produnova)***     *Leap fwd, through tour jeté technique, with ¾ turn (270°) into straddle pike position with additional ¼ turn (90°), landing on one or both feet* ***(Csillag)***	*Tour jeté with additional 1/1 turn (360°), landing on one or both feet* ***(Gogean)*** 		

(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order

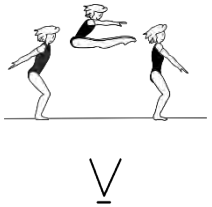
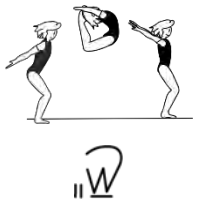
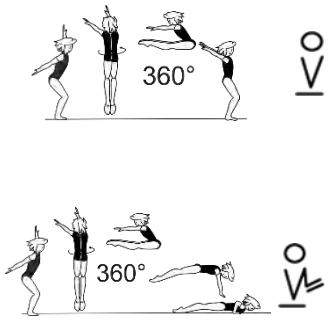
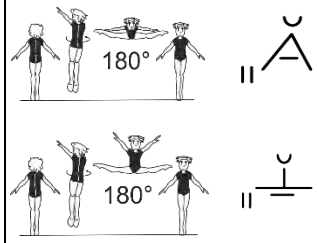
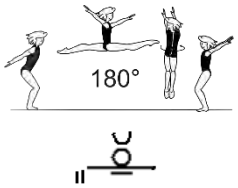
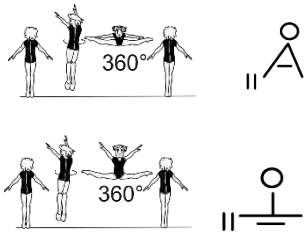
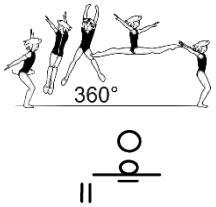
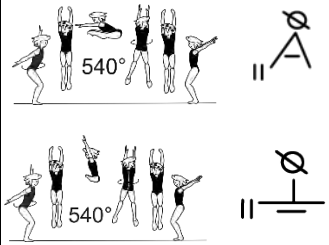
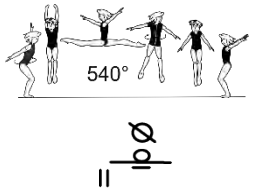
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.103	**1.203 (*)**	**1.303**	**1.403**	**1.503**	**1.603**
Tuck jump with separation of legs to cross split (180°) during flight phase 	*Butterfly fwd torso parallel to floor, slightly arched, legs straddled and feet above hip height during flight*  *Butterfly bwd torso parallel to floor, slightly arched, legs straddled and feet at or slightly below hip height during flight, also landing in front lying support.*   		(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order		

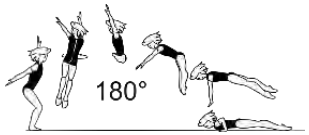
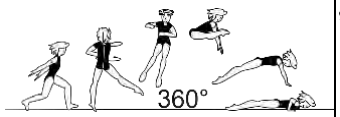
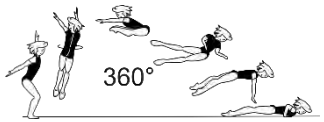
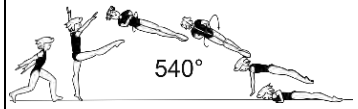
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.104 (*)	**1.204**	**1.304 (*)**	**1.404 (*)**	**1.504**	**1.604**
Leap fwd with ¼ turn (90°) into straddle pike position (both legs above horizontal) or side split to land on one or both feet 	*Switch leap with ¼ turn (90°) to side split or to straddle pike position (both legs above horizontal)* ***(Johnson)*** 	*Switch leap with ½ turn (180°) in flight phase* ***(Frolova)***  *Johnson with additional ½ turn (180°)* 	*Switch leap with 1/1 turn (360°) in flight phase*  *Johnson with additional 1/1 turn (360°)* ***(Bulimar)*** 	(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order	
1.105 (*)	**1.205**	**1.305**	**1.405**	**1.505**	**1.605**
Stride leap fwd with change of legs to wolf position 	*Leap fwd with leg change (free leg swing to 45°) to cross split (180° separation after leg change) (Switch leap)* 	*Switch leap to ring position (180° separation of legs)* 	*Switch leap to ring position with ½ turn (180°)* ***(Sankova)*** 		

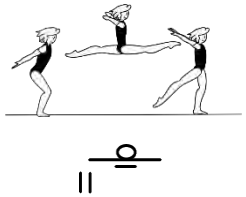
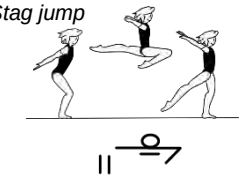
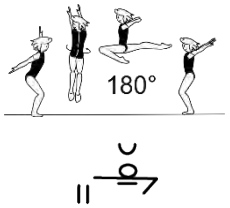
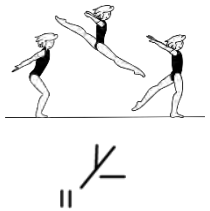
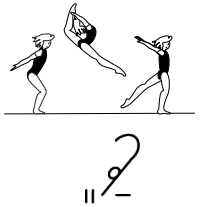
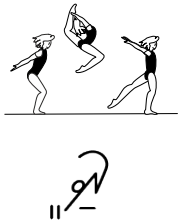
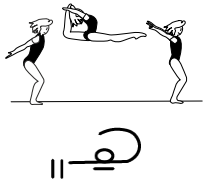
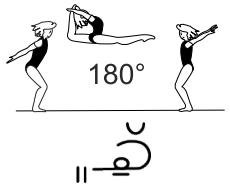
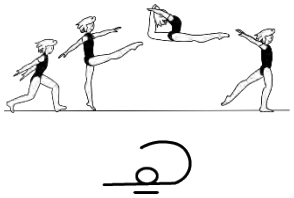
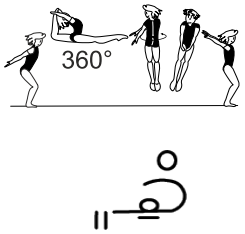
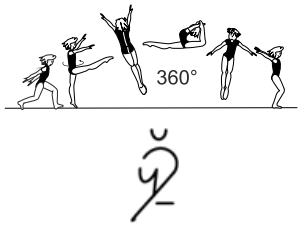
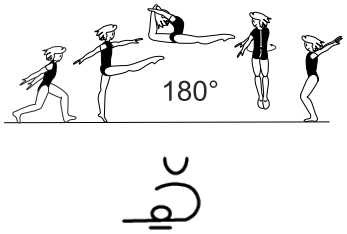
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.106	**1.206**	**1.306 (*)**	**1.406 (*)**	**1.506**	**1.606**
Pike jump (hip < 90°) 	*Jump with upper back arch and head release with feet almost touching head (sheep jump)* 	*Pike jump (hip < 90°) with 1/1 turn (360°), also landing in front lying support* ***(Moerz)*** 			
1.107 (*)	**1.207 (*)**	**1.307 (*)**	**1.407 (*)**	**1.507**	**1.607**
Straddle pike jump (both legs above horizontal), or side split jump (leg separation 180˚)	*Straddle pike or side split jump with ½ turn (180°)*  *Split Jump with ½ turn (180°)* 	*Straddle pike or side split jump with 1/1 turn (360°)* ***(Popa)***  *Split Jump with 1/1 turn (360°)* 	*Straddle pike or side split jump with 1½ turn (540°)*  *Split Jump with 1½ turn (540°)* 	(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order	

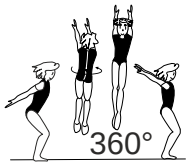
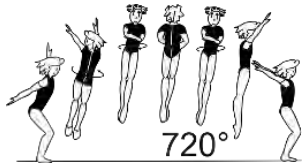
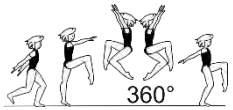
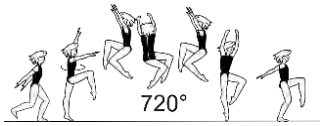
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.108 (*)	**1.208 (*)**	**1.308**	**1.408**	**1.508**	**1.608**
Straddle pike (both legs above horizontal), or side split jump landing in front lying support, also with ½ turn (180°)  *Hop with 1/1 turn (360°) to straddle and land in front lying support*  	*Straddle pike (both legs above horizontal), or side split jump with 1/1 turn (360°) landing in front lying support*  *Hop with 1½ turn (540°) in horizontal plane to land in front lying support*  				

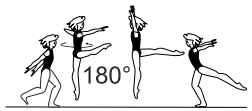
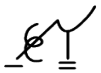
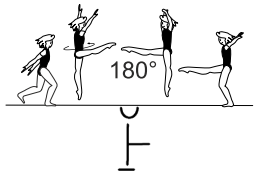
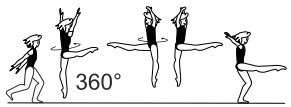
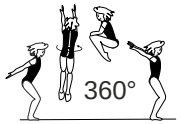
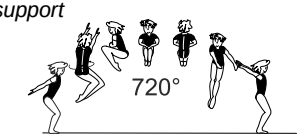
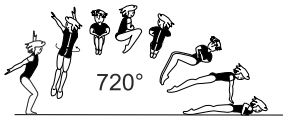
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.109 (*)	**1.209 (*)**	**1.309 (*)**	**1.409 (*)**	**1.509**	**1.609**
Split jump (leg separation 180°)  *Stag jump*  *Stag jump with ½ turn (180°)*  *Sissone (leg separation 180°on the diagonal/45°to the floor) take off two feet, land on one foot* 	*Sissone to ring position (rear foot at head height, body arched and head dropped bwd, 180° separation of legs), to land on one foot*  *Stag ring jump (rear foot at head height, body arched and head dropped bwd)*  *Split jump to ring position (180° separation of legs) to land on both feet*  *Split jump to ring position with ½ turn (180°) to land on both feet* 	*Split ring leap (180° separation of legs)*  *Split jump to ring position with 1/1 turn (360°)* ***(Jurkowska-Kowalska)*** 	*Tour jeté, to ring position with additional ½ turn (180°)* ***(Ferrari)***  *Split leap to ring position with ½ turn (180°)* ***(Ting)*** 		

1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

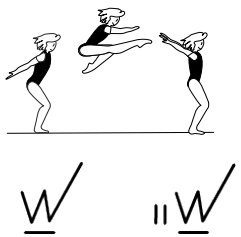
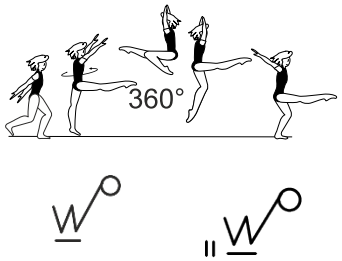
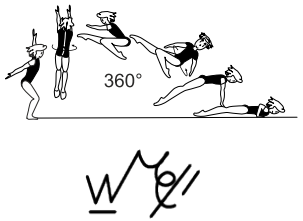
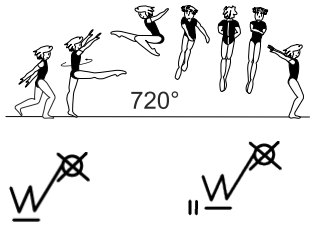
A	B	C	D	E	F/G
1.110	**1.210**	**1.310**	**1.410**	**1.510**	**1.610**
Stretched hop or jump with 1/1 turn (360°)  		*Stretched hop or jump with 2/1 turn (720°)*  			
1.111 (*)	**1.211**	**1.311**	**1.411**	**1.511**	**1.611**
Leap with alternate leg change (knees above horizontal) (Cat leap) *Scissors leap forward* (legs above horizontal) 	*Cat leap with 1/1 turn (360º)*  	*Cat leap with 2/1 turn (720°)*  			

1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

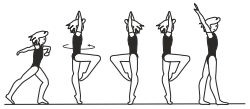
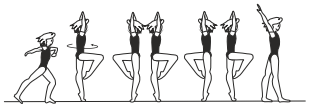
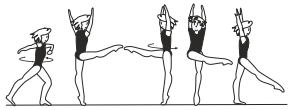
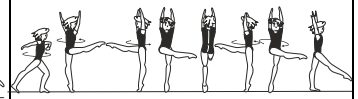
A	B	C	D	E	F/G
1.112 (*)	**1.212**	**1.312**	**1.412**	**1.512**	**1.612**
Hop with ½ turn (180˚) to land in arabesque with free leg above horizontal (Fouetté hop)   *Hop with ½ turn (180°) free leg extended at horizontal throughout*  	*Hop with 1/1 turn (360°), free leg extended at horizontal throughout*  				
1.113	**1.213**	**1.313 (*)**	**1.413**	**1.513**	**1.613**
	Tuck hop or jump with 1/1 turn (360º)  	*Tuck hop or jump with 2/1 turn (720°) also landing in front lying support*   			

(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order

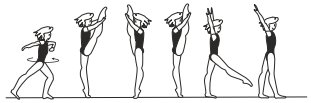
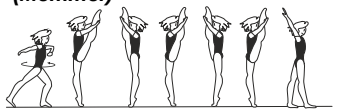
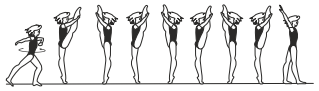
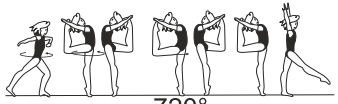
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.114	1.214 (*)	1.314	1.414	1.514	1.614
Hop or Jump with one leg bent and the other – extended straight, fwd above horizontal with knees together (Wolf hop or jump) 	*Wolf hop or jump with 1/1 turn (360°)*  *Wolf hop or jump with 1/1 turn (360°) landing in front lying support* 	(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order		*Wolf hop or jump with 2/1 turn (720°)* 	

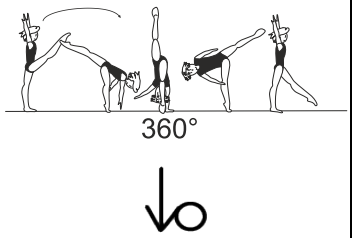
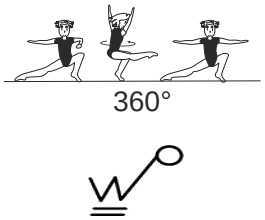
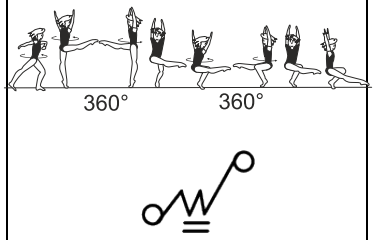
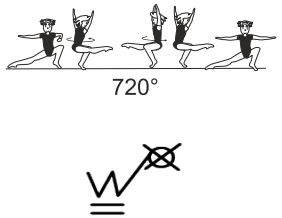
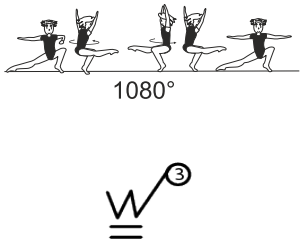
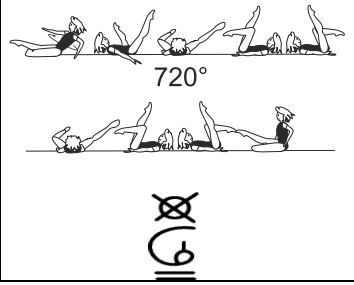
2.000 – GYMNASTIC TURNS

A	B	C	D	E	F/G
2.101	**2.201**	**2.301**	**2.401**	**2.501**	**2.601**
1/1 turn (360°) on one leg – free leg optional below horizontal  360° 	*2/1 turn (720°) on one leg – free leg optional below horizontal*  720° 	*3/1 turn (1080°) on one leg – free leg optional below horizontal* 1080° 		*4/1 turn (1440°) on one leg – free leg optional below horizontal* ***(Gomez)*** x4 1440° 4	
2.102	**2.202**	**2.302**	**2.402**	**2.502**	**2.602**
	1/1 turn (360°) with heel of extended free leg fwd at horizontal throughout turn (support leg may be straight or bent)  360° 		*2/1 turn (720°) with heel of extended free leg fwd at horizontal throughout turn (support leg may be straight or bent)* **720°** 	*3/1 turn (1080°) with heel of extended free leg fwd at horizontal throughout turn (support leg may be straight or bent)*  1080° 	

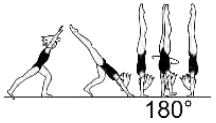
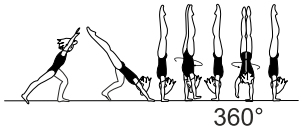
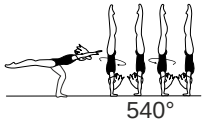
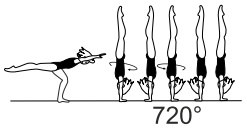
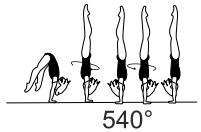
2.000 – GYMNASTIC TURNS

A	B	C	D	E	F/G
2.103	**2.203**	**2.303**	**2.403**	**2.503**	**2.603**
	1/1 turn (360°) with free leg held upward in 180° split position throughout turn  360° 		*2/1 turn (720°) with free leg held upward in 180° split position throughout turn* ***(Memmel)***  720° 	*3/1 turn (1080°) with free leg held upward in 180° split position throughout turn* ***(Mustafina)***  1080° 	
2.104	**2.204**	**2.304**	**2.404 (*)**	**2.504**	**2.604**
	1/1 turn (360°) in back attitude (thigh of free leg at horizontal throughout turn) 360° 		*2/1 turn (720°) in back attitude (thigh of free leg at horizontal throughout turn)* ***(Semenova)*** 360° *2/1 turn (720°) with free leg held with both hands bwd/upward throughout turn* ***(Berar)***  720° 	(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order	
2.105	**2.205**	**2.305**	**2.405**	**2.505**	**2.605**
	1/1 turn (360°) in scale fwd with free leg above horizontal throughout turn 360° 				

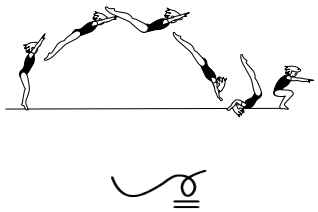
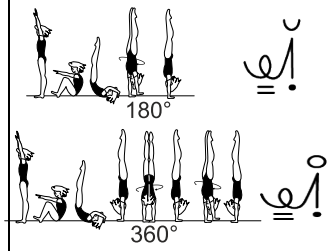
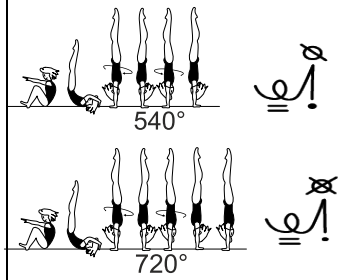
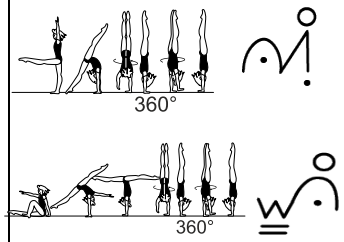
2.000 – GYMNASTIC TURNS

A	B	C	D	E	F/G
2.106	**2.206**	**2.306**	**2.406**	**2.506**	**2.606**
	1/1 illusion turn (360°) through standing split without touching floor with hand 				
2.107	**2.207**	**2.307**	**2.407**	**2.507**	**2.607**
	1/1 turn (360°) in tuck stand on one leg – free leg straight throughout turn 	*2/1 (720°) pirouette starting with free leg at horizontal, lowering to complete the turn in wolf position* ***(Nguyen)*** 	*2/1 turn (720°) in tuck stand on one leg – free leg straight throughout turn (no turn initiation with a push from hands on floor)* 	*3/1 turn (1080°) in tuck stand on one leg – free leg straight throughout turn (no turn initiation with a push from hands on floor)* ***(Mitchell)*** 	
2.108	**2.208**	**2.308**	**2.408**	**2.508**	**2.608**
	2/1 spin (720°) or more on back in kip position (hip-leg < closed) 				

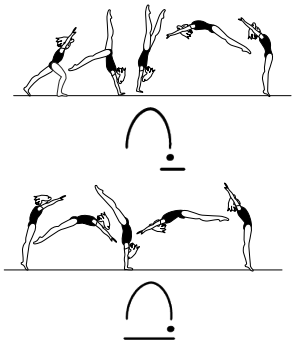
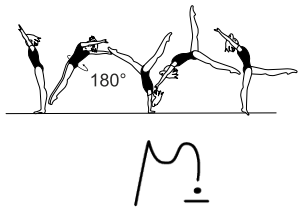
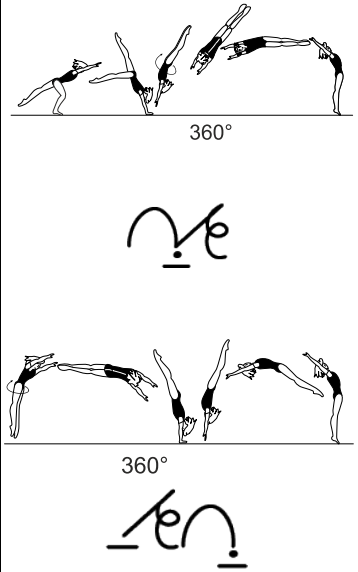
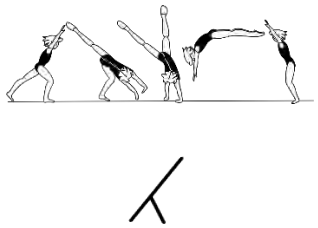
3.000 – HAND SUPPORT ELEMENTS

A	B	C	D	E	F/G
3.101	**3.201**	**3.301**	**3.401**	**3.501**	**3.601**
Jump kick or press to hstd – return movement optional, also with ½ and 1/1 turn (180° - 360°) in hstd   	*Jump kick or press to hstd with 1½ - 2/1 turn (540° - 720°) in hstd – return movement optional*    				

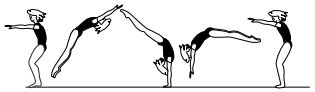
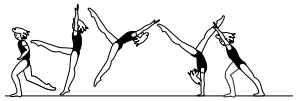
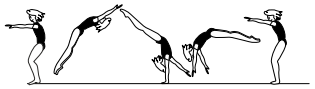
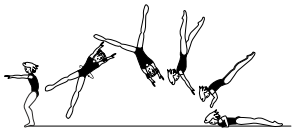
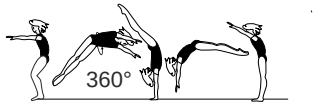
3.000 – HAND SUPPORT ELEMENTS

A	B	C	D	E	F/G
3.102	**3.202**	**3.302**	**3.402**	**3.502**	**3.602**
Hecht roll 					
3.103	**3.203**	**3.303**	**3.403**	**3.503**	**3.603**
Roll bwd to hstd with ½ or 1/1 turn (180° - 360°) in hstd 	*Roll bwd to hstd with 1½ - 2/1 (540° - 720°) turn in hstd* 				
3.104	**3.204**	**3.304**	**3.404**	**3.504**	**3.604**
Walkover bwd from stand or extended tuck-sit to hstd with 1/1 turn (360°) in hstd – return movement optional 					

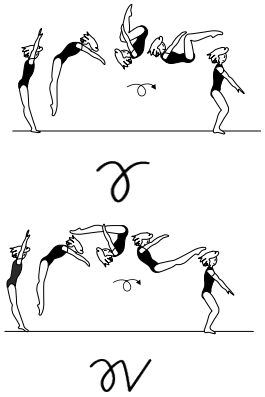
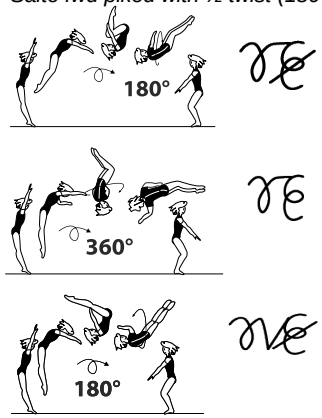
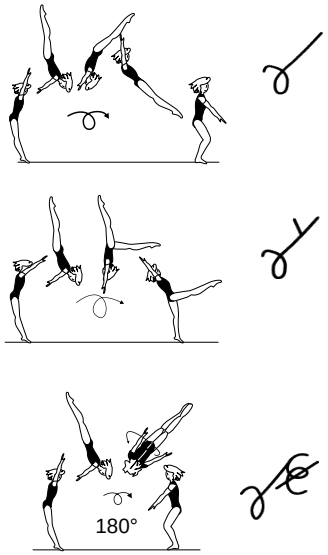
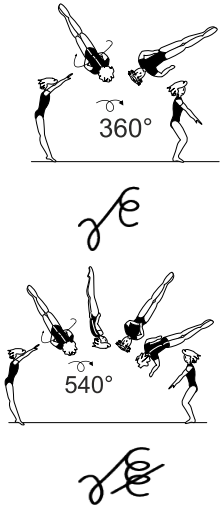
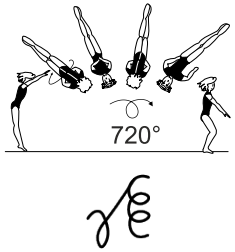
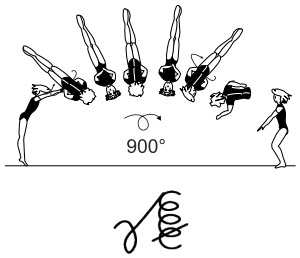
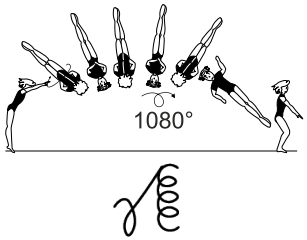
3.000 – HAND SUPPORT ELEMENTS

A	B	C	D	E	F/G
3.105	**3.205**	**3.305**	**3.405**	**3.505**	**3.605**
Handspring fwd, take-off from one leg or Flyspring fwd, take-off from both legs – with or without hecht phase before hand support – landing optional  *Jump bwd with ½ twist (180°) to handspring fwd – landing optional* 		*Handspring fwd with 1/1 twist (360°) after hand support or before* ***(Mostepanova)*** 			
3.106	**3.206**	**3.306**	**3.406**	**3.506**	**3.606**
Round-off 					

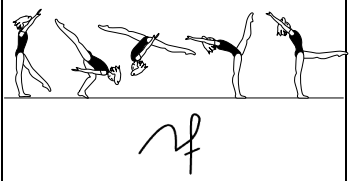
3.000 – HAND SUPPORT ELEMENTS

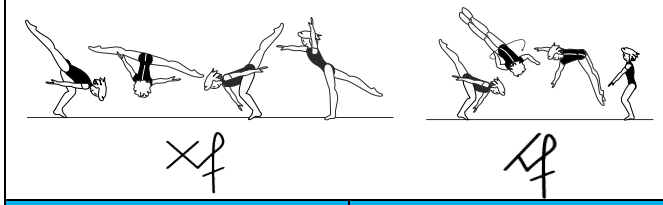
A	B	C	D	E	F/G
3.107	3.207	3.307	3.407 (*)	3.507	3.607
All flic-flac and gainer flic-flac variations, also with support of one arm    *Arabian (bwd take-off) with ¼ twist (90°) – free (aerial) cartwheel – continuing with ¼ twist (90°) to front lying support* ***(Tsavdaridou)***  	*Flic-flac with 1/1 twist (360°) before hand support*  				

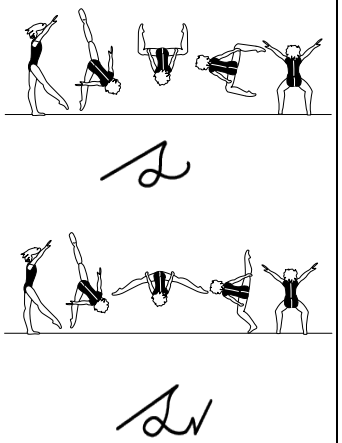
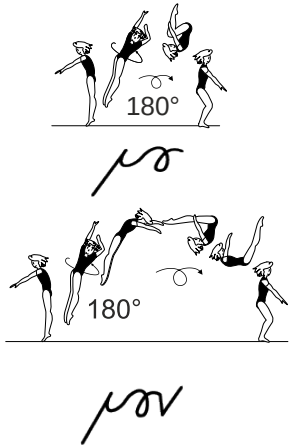
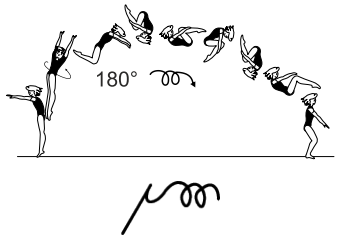
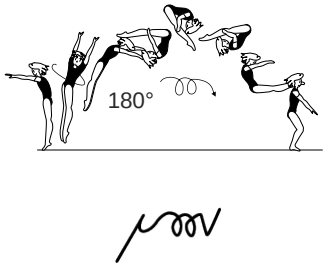
4.000 – SALTOS FORWARD & SIDEWARD

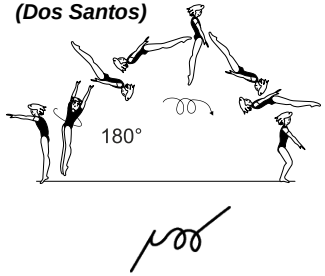
A	B	C	D	E	F/G
4.101	**4.201**	**4.301**	**4.401**	**4.501**	**4.601**
Salto fwd tucked or piked 	*Salto fwd tucked with ½ or 1/1 twist (180° or 360°), also* *Salto fwd piked with ½ twist (180°)* 			*Double salto fwd tucked* ***(Podkopayeva)***	*Double salto fwd tucked with ½ twist (180°)* ***(Podkopayeva)*** *Double salto fwd piked* ***(Dowell)***
4.102	**4.202**	**4.302**	**4.402**	**4.502**	**4.602**
	Salto fwd stretched, also with ½ twist (180°) 	*Salto fwd stretched with 1/1 or 1½ twist (360° or 540°)* 	*Salto fwd stretched with 2/1 twist (720°)* ***(Tarasevich)*** 	*Salto fwd stretched with 2½ twist (900°)* ***(Cojocar)*** 	*Salto fwd stretched with 3/1 twist (1080°)* ***(Maldonado)*** 

4.000 – SALTOS FORWARD & SIDEWARD

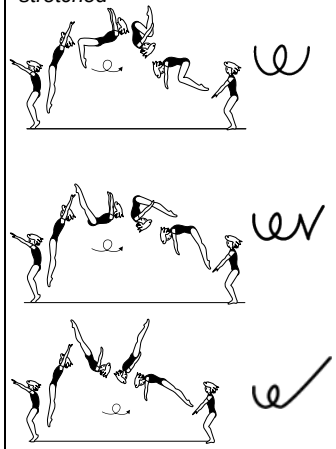
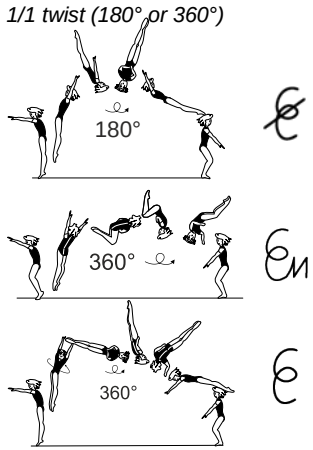
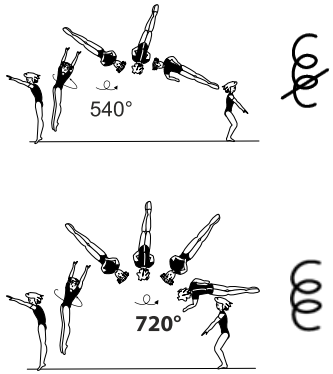
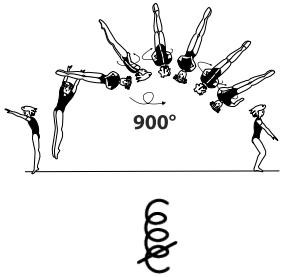
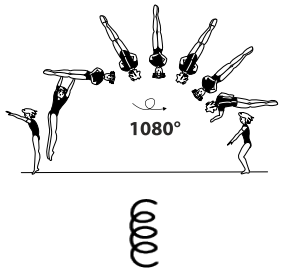
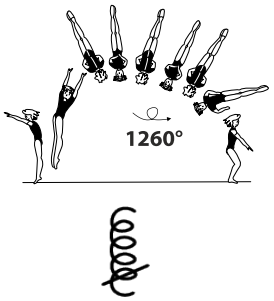
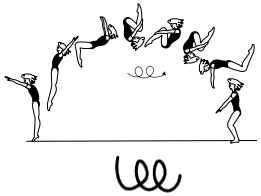
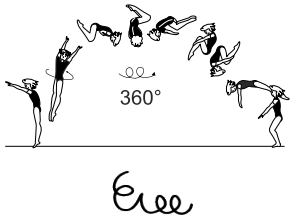
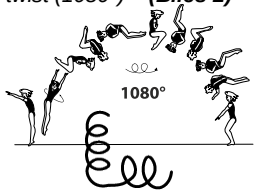
4.103	4.203	4.303	4.403	4.503	4.603
Free (aerial) walkover fwd 					

4.104	4.304	4.404	4.504	4.604
Free (aerial) cartwheel or free (aerial) round-off 				

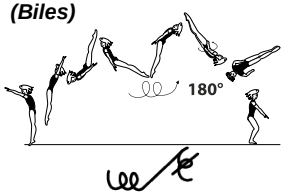
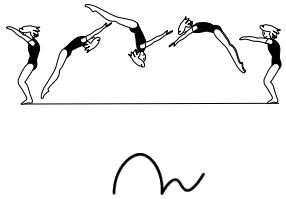
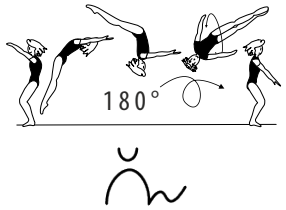
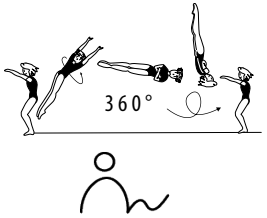
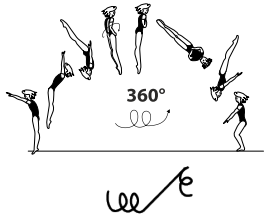
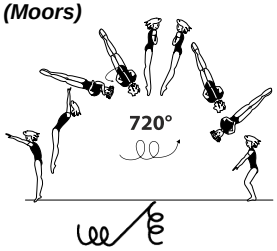
4.105	4.205	4.305	4.405	4.505	4.605
From take-off fwd from one or both legs – salto swd tucked or piked 	*Arabian salto tucked or piked, (take-off bwd with ½ twist [180°], salto fwd) – landing optional* 			*Arabian double salto tucked* ***(Andreasen) / (Jentsch)*** 	*Arabian double salto piked* ***(Dos Santos)*** 

4.805
Arabian double salto stretched ***(Dos Santos)*** 

5.000 - SALTOS BACKWARD

A	B	C	D	E	F/G/H/I/J
5.101	**5.201**	**5.301**	**5.401**	**5.501**	**5.601**
Salto bwd tucked, piked, or stretched 	*Salto bwd stretched with ½, or salto bwd tucked or stretched with 1/1 twist (180° or 360°)* 	*Salto bwd stretched with 1½ or 2/1 twist (540° or 720°)* 	*Salto bwd stretched with 2½ twist (900°)* 	*Salto bwd stretched with 3/1 twist (1080°)* 	*Salto bwd stretched with 3½ twist (1260°)* 
5.102	**5.202**	**5.302**	**5.402**	**5.502**	**5.602**
			Double salto bwd tucked ***(Kim)***  *Double salto bwd pike*	*Double salto bwd tucked or piked with 1/1 twist (360°) (any technique)* ***(Mukhina) (Oliveira)*** 	*Double salto bwd tucked with 1 ½ (540°) twist* ***(Heron)***
					5.802
					Double salto bwd tucked with 2/1 twist (720°) ***(Silivas)***
					5.1002
					Double salto bwd tucked with 3/1 twist (1080°) ***(Biles 2)*** 

5.000 - SALTOS BACKWARD

A	B	C	D	E	F/G/H/I/J
5.103	**5.203**	**5.303**	**5.403**	**5.503**	**5.603** *Double salto bwd stretched*
					5.703 *Double Salto bwd stretched with ½ twist (180°)* ***(Biles)*** 
5.104 *Whip salto bwd* 	**5.204** *Whip salto bwd with ½ twist (180°)* 	**5.304** *Whip salto bwd with 1/1 twist (360°)* 	**5.404**	**5.504 / 5.604**	**5.803** *Double salto bwd stretched with 1/1 twist (360°)* ***(Chusovitina) / Touzhikova)*** 
					5.903 *Double Salto bwd stretched with 2/1 twist (720°)* ***(Moors)*** 

PART 5

APPENDICES

PART V – APPENDICES 171

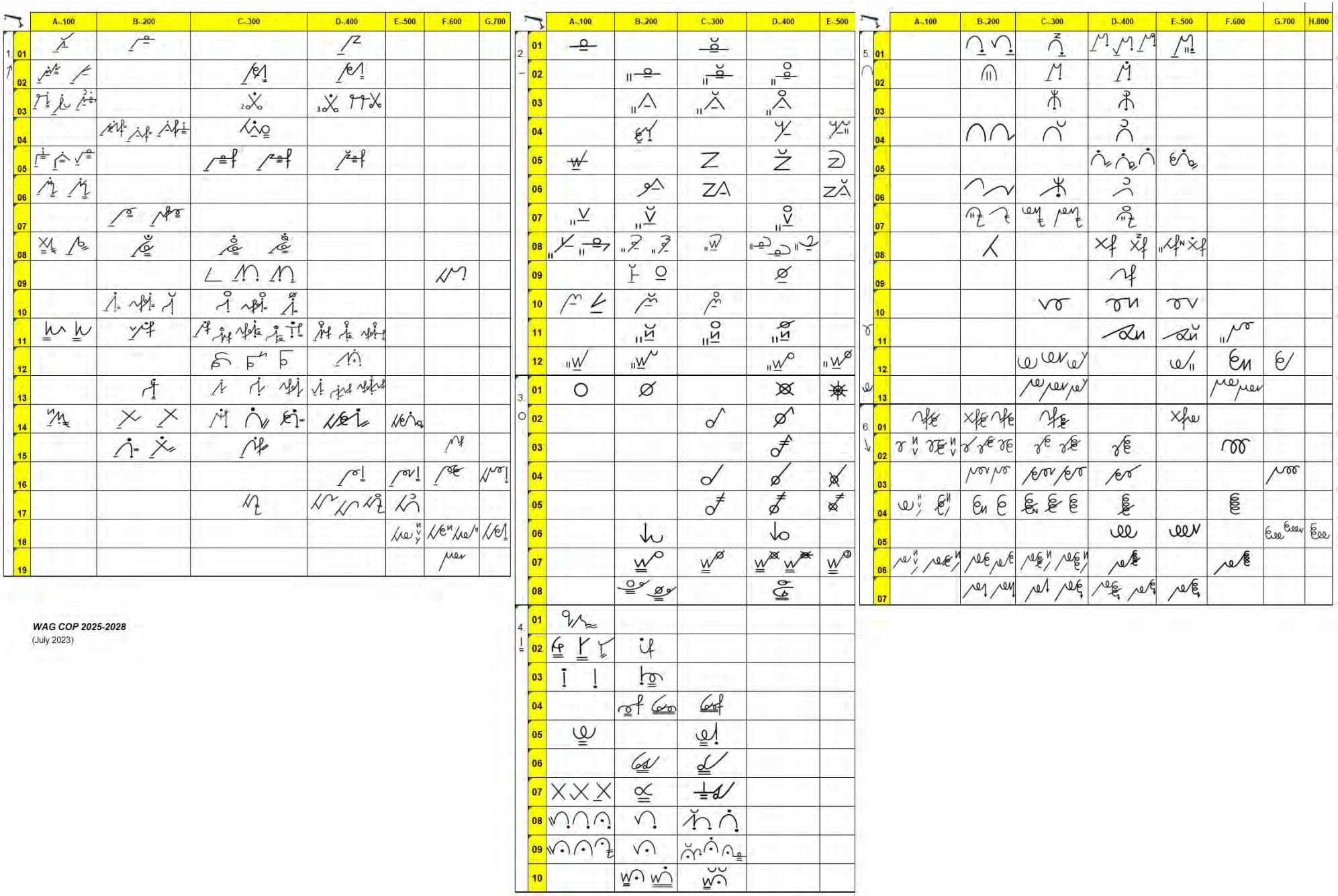
SYMBOL CHART -VAULT *172*
SYMBOL CHART - UNEVEN BARS *173*
SYMBOL CHART -BALANCE BEAM *174*
SYMBOL CHART - FLOOR EXERCISE *175*
EXERCISE RECORDING SHEETS – VAULT *176*
EXERCISE RECORDING SHEETS – UB, BB, FX *177*
BALANCE BEAM ARTISTRY - CHECK LIST *178*
FLOOR EXERCISE ARTISTRY - CHECK LIST *179*
JUDGE'S SLIPS *180*
WAG COP MODIFICATIONS FOR JUNIOR COMPETITIONS *183*
SYMBOL BROCHURE *185*
LIST OF ELEMENTS PERFORMED FOR THE FIRST TIME BY GYMNASTS AT FIG OFFICIAL COMPETITIONS *211*

Symbol Chart -Vault

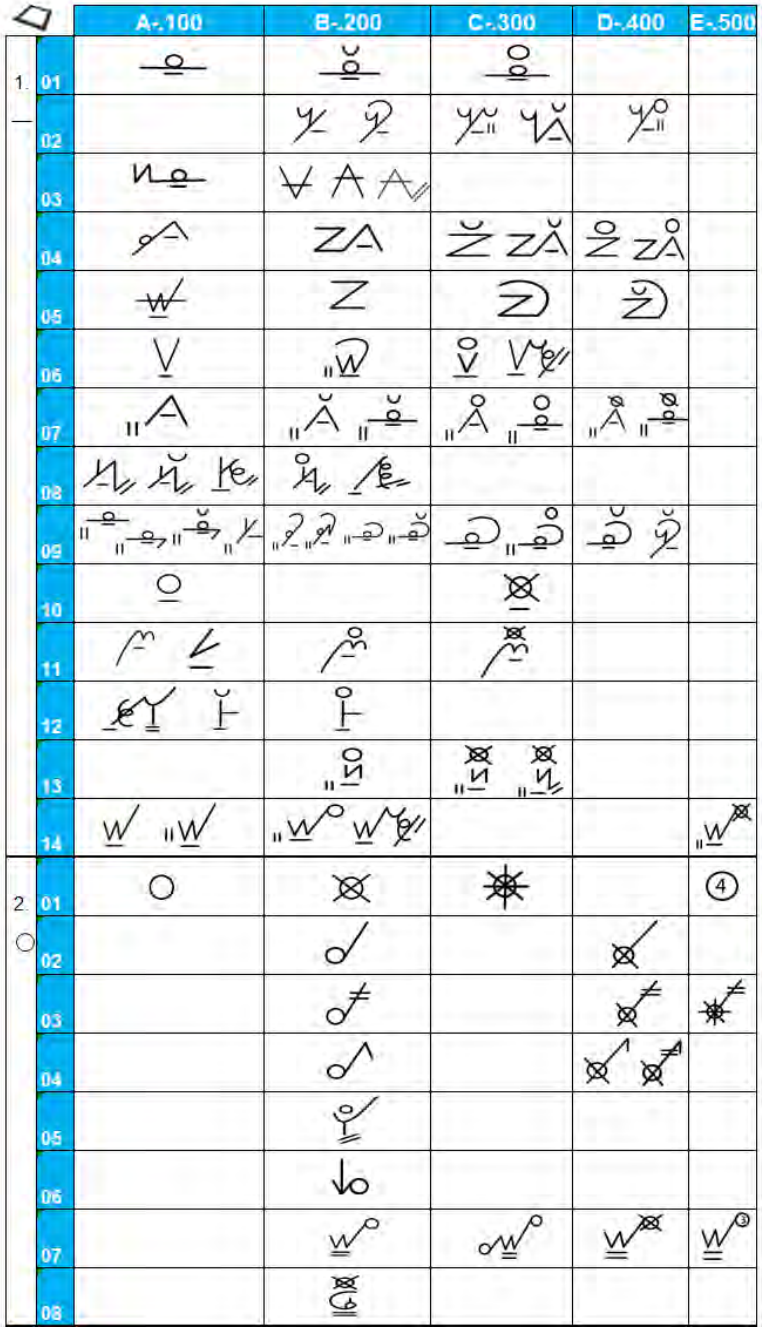
GROUP I			GROUP II			GROUP III			GROUP IV			GROUP V		
1.00		1.60	Qualification:	1 vault must be performed. This vault score counts for Team & AA total										
1.01		2.00		If the gymnast has been registered in the start list to qualify for Apparatus Finals a 2nd vault must be performed										
1.02		2.60		Score of both vaults averaged = Final Score										
1.03		3.20	Team & AA Finals:	1 vault must be performed										
1.04		3.60	Apparatus Final:	The 2 vaults must be from different groups										
1.05		4.00												
1.10		2.00	2.10		3.60	3.10		3.20	4.10		3.00	5.10		3.80
1.11		2.40	2.11		3.80	3.11		3.40	4.11		3.20	5.11		4.00
1.12		2.80				3.12		3.80	4.12		3.60			
			2.12		4.20	3.13		4.20	4.13		4.00	5.12		4.40
			2.13		4.60	3.14		4.60	4.14		4.40	5.13		4.80
1.20		1.60	2.20		3.80	3.20		3.40	4.20		3.20	5.20		4.00
1.21		2.40	2.21		4.00							5.21		4.20
1.22		2.60												
1.23		3.20	2.22		4.40							5.22		4.60
1.24		3.60												
1.30		3.20	2.30		4.40	3.30		3.80	4.30		3.60	5.30		4.60
1.31		3.60	2.31		4.60	3.31		4.00	4.31		3.80	5.31		4.80
			2.32		5.00	3.32		4.40	4.32		4.20	5.32		5.20
1.40		2.00	2.33		5.40	3.33		4.80	4.33		4.60	5.33		5.60
			2.34		5.80	3.34		5.20	4.34		5.00	5.34		6.00
						3.35		5.60	4.35		5.40			
1.50		2.20	2.40		4.80				4.40		3.60			
1.51		2.60	2.41		5.20				4.41		4.00			
1.52		3.00							4.42		4.20			
1.53		3.40	2.50		6.00				4.50		3.80			
1.60		2.40							4.51		4.20			
1.61		2.80							4.52		4.60			
1.62		3.20							4.53		5.00			
									4.62		6.40			

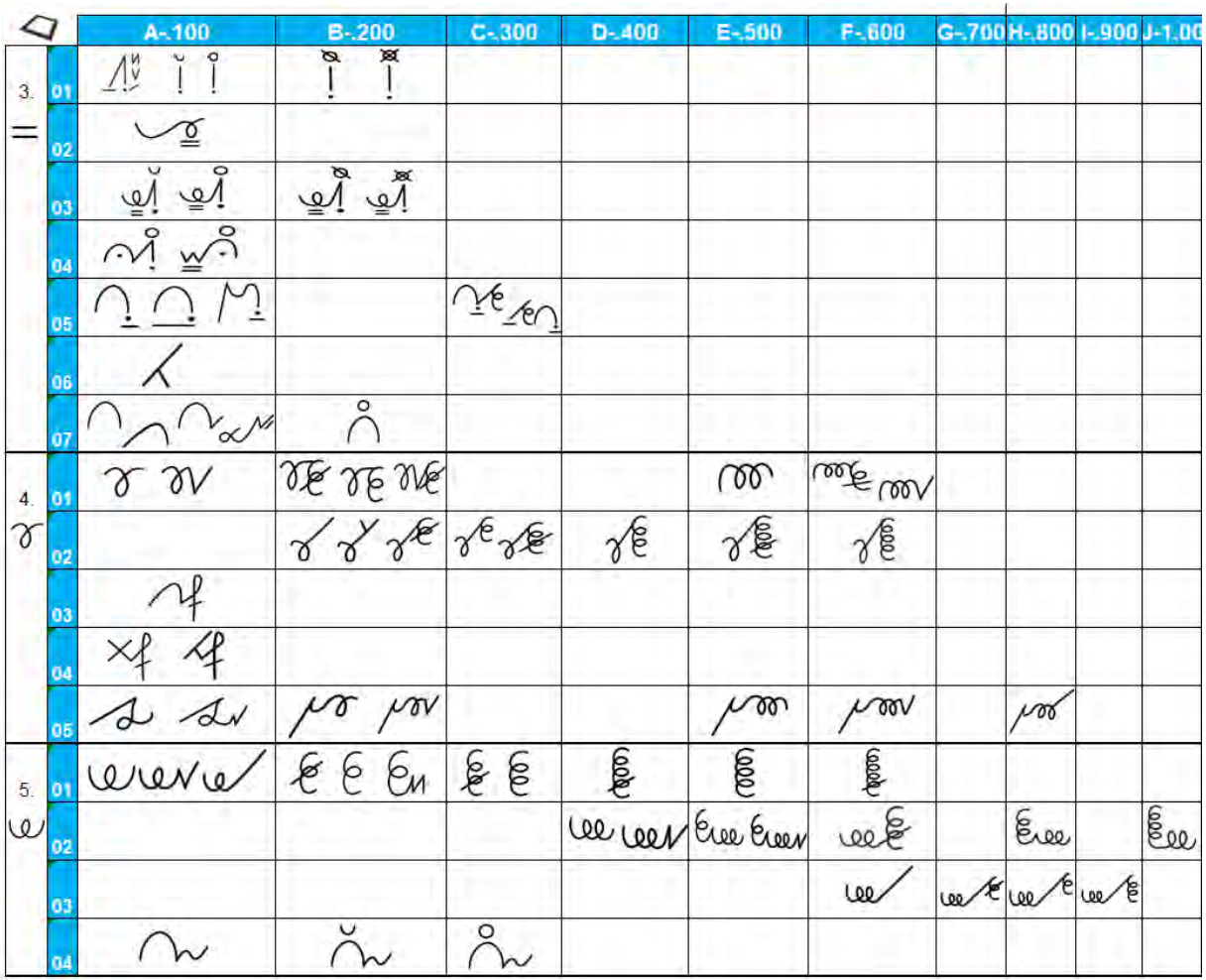
Symbol Chart - Uneven Bars

Symbol Chart -Balance Beam



WAG COP 2025-2028
(July 2023)





WAG COP **2025-2028**
(April 2024)

Exercise Recording Sheets – Vault

Qualification ☐ AA ☐ Apparatus Final ☐ Team Final ☐

#	# Performed			#	# Performed		
Nat		D-Score		Nat		D-Score	
		Deduction				Deduction	
		E-Score				E-Score	
		Penalty				Penalty	
		Final Score				Final Score	
						Bonus fwd/bwd	

#	# Performed			#	# Performed		
Nat		D-Score		Nat		D-Score	
		Deduction				Deduction	
		E-Score				E-Score	
		Penalty				Penalty	
		Final Score				Final Score	
						Bonus fwd/bwd	

#	# Performed			#	# Performed		
Nat		D-Score		Nat		D-Score	
		Deduction				Deduction	
		E-Score				E-Score	
		Penalty				Penalty	
		Final Score				Final Score	
						Bonus fwd/bwd	

#	# Performed			#	# Performed		
Nat		D-Score		Nat		D-Score	
		Deduction				Deduction	
		E-Score				E-Score	
		Penalty				Penalty	
		Final Score				Final Score	
						Bonus fwd/bwd	

#	# Performed			#	# Performed		
Nat		D-Score		Nat		D-Score	
		Deduction				Deduction	
		E-Score				E-Score	
		Penalty				Penalty	
		Final Score				Final Score	
						Bonus fwd/bwd	

CoP 2025 - 2028 - FIG-WTC July 2023

Exercise Recording Sheets – UB, BB, FX

0,1	0,2	CR
D + D (or more)	D (flight → or ↗) + C (or more) on HB *(must be performed in this order)*	HB ↘ LB
	E + E *(one must be flight)* F + D *(both flight)*	Flight →
	DMT D (or more)	2 different grips *(Not cast, MT, DMT)*
		Non-flight with 360° turn *(Not MT)*

Jump from LB to HB 0.5
Hang on HB, feet on LB, grasp LB 0.5
More than 2 of same element into DMT 0.1

CV	0.1	0.2	CR
Acro Flight (inc MT, not DMT) *(must be rebounding)*	C + C B + D *(bwd/this order)* B + E	C / D + D (or more) B + D *(fwd dir)* B + F	2 different dance (1 leap or jump with 180° split / straddle)
Dance & Mixed	C + C *(dance)* A + C *(turns)* B + D *(mixed)*	D + D (or more)	Turn (Gr. 3) or Roll / Flairs
SB - Dance/Mixed & Acro	B + B + C (DMT min. C)	**DMT D (or more)**	Acro series *(2 ele. 1 salto)* Acro direction *(fwd/swd & bwd)*

· Poor body posture (head, shoulders, trunk) 0.1 / 0.2
· Insufficient amplitude of the movements 0.1
· Insufficient involvement of the body parts 0.1
· Insufficient amplitude of leg swings or kicks 0.1
· Feet not pointed/relaxed/turned in & poor work in relevé ea. 0.1
· Insufficient variation in rhythm & tempo (lack of fluency) 0.1 / 0.2
· Lack of movements sideways (no DV) 0.1
· Missing combination of movements/elements close to BB 0.1
· More than one ½ turn on 2 feet with straight legs throughout exercise 0.1

· MT without DV 0.1

CV	0.1	0.2	CR
Acro Indirect	B + D A + A + D	C + D / E A + A + E	2 different dance (leaps or hops) 1 with 180° split / straddle
Acro Direct	A + D C + C	A + E B / C + D	
Mixed *(this order only)*	D *(salto)* + B *(dance)* E *(salto)* + A *(dance)*		Salto with LA turn (min. 360°)
Turns	D + B	**DMT D (or more)**	Salto with double BA Salto bwd & fwd within same or different acro line

· Poor body posture (head, shoulders, trunk) 0.1 / 0.2
· Poor foot work (feet not pointed/relaxed/turned in) 0.1
· Insufficient amplitude of the movements 0.1
· Insufficient involvement of the body parts 0.1
· Insufficient complexity of movements 0,1
· Poor expressive engagement according to the style of the music 0.1 / 0.2 / 0.3
· Lack of connectivity of the music to the exercise in part or throughout 0.1 / 0.2 / 0.3

· Lack of sync. between movement and musical beat at the end of exercise 0.1
· Poor editing of the music 0.1
· Poor choreography in the corner 0.1
· Missing movem. touching floor 0.1

	b. p.	amp	invol	kick	feet	rel	rhyt	MT					b. p.	feet	amp	invol	compl	expr	♫/ex	end	edit	L	≠

	UB			
	Acro	Dance	Total	
1. J				CV
.9 I				
.8 H				DMT
.7 G				
.6 F				D - Score
.5 E				
.4 D				E - Score
.3 C				
.2 B				FINAL
.1 A				

EXE ART

DV CR

	b. p.	amp	invol	kick	feet	rel	rhyt	MT					b. p.	feet	amp	invol	compl	expr	♫/ex	end	edit	L	≠

	UB			
	Acro	Dance	Total	
1. J				CV
.9 I				
.8 H				DMT
.7 G				
.6 F				D - Score
.5 E				
.4 D				E - Score
.3 C				
.2 B				FINAL
.1 A				

EXE ART

DV CR

	b. p.	amp	invol	kick	feet	rel	rhyt	MT					b. p.	feet	amp	invol	compl	expr	♫/ex	end	edit	L	≠

	UB			
	Acro	Dance	Total	
1. J				CV
.9 I				
.8 H				DMT
.7 G				
.6 F				D - Score
.5 E				
.4 D				E - Score
.3 C				
.2 B				FINAL
.1 A				

EXE ART

DV CR

Balance Beam Artistry - Check List

BB - Artistry & Composition Deductions
(CoP - Sec. 12.5)

Competition	Subdivision	Rotation

Judge #	Judge´s signature

Bib	Name	NF	ARTISTRY OF PERFOMANCE							COMPOSITION				Total deductions
			Poor body posture (head, shoulders, trunk)	Insufficient amplitude of movements	Insufficient involvement of the body parts	Insufficient amplitude of leg swings or kicks	Poor foot work		Insufficient variation in rhythm & tempo; disconnected elements & movements (lack of fluency)	Mount without DV	Lack of movements sideways (no DV)	Missing combination of movements / elements close to beam with a part of the torso touching the beam	More than one ½ turn on 2 feet with straight legs	
							Feet not pointed / relaxed / turned in	Poor work in relevé						
			b. p.	amp	invol	kick	feet	rel	rhyt	MT	~	≠	☺	ART
			0.1 | 0.2	0.1	0.1	0.1	0.1	0.1	0.1 | 0.2	0.1	0.1	0.1	0.1	

CoP 2025 - 2028 - FIG-WTC December 2023

Floor Exercise Artistry - Check List

FX - Artistry & Composition Deductions
(CoP - Sec. 13.5)

Competition			Subdivision

Judge #	Judge´s signature

Bib	Name	NF						MUSICALITY			MUSIC			Total deductions
			Poor body posture (head, shoulders, trunk)	Poor foot work (Feet not pointed / relaxed / turned in)	Insufficient amplitude of movements	Insufficient involvement of the body parts	Insufficient complexity of movements	Poor expressive engagement according to the style of the music	Lack of connectivity of the music to the exercise in part or throughout	Lack of synchronisation between movement and musical beat at the end of exercise	Poor editing of the music	Poor choreography in the corner / lack of variety	Missing movement touching floor	ART
			b. p. 0.1 | 0.2	feet 0.1	amp 0.1	invol 0.1	compl 0.1	expr 0.1 | 0.2 | 0.3	♫/ex 0.1 | 0.2 | 0.3	end 0.1	edit 0.1	L 0.1	≠ 0.1	

CoP 2025 - 2028 - FIG-WTC December 2023

To be filled out by the D **Jury**/*A remplir conjointement par les Juges du Jury D*

WOMEN'S ARTISTIC GYMNASTICS - D Jury Judge's Slip
Gymnastique Artistique Féminine - D Jury Feuillet de Juge

Date:

Competition/Concours:
Qualification ☐ AA ☐ Apparatus Finals ☐ Team Final ☐

Gymnast No./ *Gymnaste No.*

Country / *Pays*

Gymnast's Name / *Nom de la gymnaste*

1

2

Signature of D1 / *Signature de l'D1*

Signature of D2 / *Signature de l'D2*

D.V.	
C.R.	
C.V.	
TOTAL	

Penalties
Time
Line

To be filled out by each judge on the E **Jury**/*A remplir par chaque Juges du Jury E*

WOMEN'S ARTISTIC GYMNASTICS - E Jury Judge's Slip
Gymnastique Artistique Féminine - E Jury Feuillet de Juge

Date:

Competition/Concours:
Qualification ☐ AA ☐ Apparatus Finals ☐ Team Final ☐

Gymnast No./ *Gymnaste No.*

Country / *Pays*

Gymnast's Name / *Nom de la gymnaste*

1

2

Judge's Position & Signature
Position et Signature du Juge

Execution *Exécution*	
Artistry *BB & FX*	
TOTAL	

FEDERATION INTERNATIONALE DE GYMNASTIQUE

WAG LINE

Gymnast #	Name of Gymnast	NAT	0.10	0.30	Total Deductions	Comments

Qualification	Sub #:	Apparatus	Line Judge's signature:
AA Final			
Apparatus Finals			
Team Final			

Gymnast #	Name of Gymnast	NAT	0.10	0.30	Total Deductions	Comments

Qualification	Sub #:	Apparatus	Line Judge's signature:
AA Final			
Apparatus Finals			
Team Final			

Gymnast #	Name of Gymnast	NAT	0.10	0.30	Total Deductions	Comments

Qualification	Sub #:	Apparatus	Line Judge's signature:
AA Final			
Apparatus Finals			
Team Final			

Gymnast #	Name of Gymnast	NAT	0.10	0.30	Total Deductions	Comments

Qualification	Sub #:	Apparatus	Line Judge's signature:
AA Final			
Apparatus Finals			
Team Final			

FEDERATION INTERNATIONALE DE GYMNASTIQUE

WAG TIME

Gymn #	Name of Gymnast	NAT	Fall time	Exercise time	Other T-deductions	Total Time Ded.	Comments

Qualification	Sub #:	Apparatus	Time Judge's signature:
AA Final			
Apparatus Finals			
Team Final			

Gymn #	Name of Gymnast	NAT	Fall time	Exercise time	Other T-deductions	Total Time Ded.	Comments

Qualification	Sub #:	Apparatus	Time Judge's signature:
AA Final			
Apparatus Finals			
Team Final			

Gymn #	Name of Gymnast	NAT	Fall time	Exercise time	Other T-deductions	Total Time Ded.	Comments

Qualification	Sub #:	Apparatus	Time Judge's signature:
AA Final			
Apparatus Finals			
Team Final			

Gymn #	Name of Gymnast	NAT	Fall time	Exercise time	Other T-deductions	Total Time Ded.	Comments

Qualification	Sub #:	Apparatus	Time Judge's signature:
AA Final			
Apparatus Finals			
Team Final			

WAG COP MODIFICATIONS FOR JUNIOR COMPETITIONS

The **2025 Code** is designed to:

- be utilised at all international competitions under the official jurisdiction of FIG, its Member Federations and Continental Unions, namely Junior World Championships, Youth Olympic Games and other Multisport Games, International Competitions and Tournaments as well as special events created by FIG.

- standardise the judging of the four phases of FIG official competitions:
  Qualification, Team Final, All Around Final and Individual Apparatus Finals.

For Junior Competitions, the 2025 Code with some modifications should be used.

2.1 Rights of the Gymnast

2.1.2 Warm-up

- **In Qualifications, Team Final, All-Around Final & Apparatus Finals** each competing gymnast (including substitute of injured gymnast) is entitled to a touch warm-up period immediately prior to the competition on the podium (see Section 2 – touch warm-up).
  The maximum touch warm-up time as per FIG TR 4.10.9

NOTE:

- *In Qualifications and Team Final the entire touch warm-up time belongs to the team except Vault. The team must pay attention to the elapsed time, so that the last gymnast receives a warm-up.*
- *In mixed groups the warm-up time belongs personally to the gymnast.*

6.3 Short Exercise

The D-Jury will take the appropriate penalty for a short exercise from the Final Score:

- 6 or more elements – no deductions
- 5 elements – 4.00 P.
- 3-4 elements – 6.00 P.
- 1-2 elements – 8.00 P.
- No elements – 10.00 P.

7.2 Difficulty Value (DV)

<u>DV Restriction</u>: If performed “F”, “G”, “H”, “I” or “J” elements the maximum value of 0.50 for each element may be rewarded.

7.3 Composition Requirements (CR) 2.00 P.

Composition requirements are described in the respective Apparatus Sections.
A maximum of 2.00 P. is possible.

- One element may fulfil more than one CR; however, an element may not be repeated to fulfil another CR.

7.4 Connection Value

Formulas for CV are described in the respective apparatus Part 3: Sections 11, 12 and 13. (DV restriction will be taken into consideration).

DMT Bonus will not be awarded.

10.4 Requirements

- The **intended** vault number to be flashed (manually or electronically) before the vault is performed.

- In the **Qualification, Team Final and All-Around Final**:
  1 vault must be performed.

  - In **Qualification**, the 1st vault score counts toward the **Team** and/or **All-Around** total.
  - The gymnast who wishes to qualify for the **Apparatus Final** must perform **2** vaults as per the rules below.

- **In Qualification to and in Apparatus Final**
  - The gymnast must perform 2 different vaults (<u>may be from the same group, but with different numbers</u>), which will be averaged for the Final Score.
  - **No bonus** will be awarded for performing vaults with saltos in different directions

10.4.2 Specific Apparatus Deductions (D-Jury)

All vaults are illustrated with a number.
There is no penalty if a different vault than the flashed vault is performed.

- Support with one hand (taken from Final Score) **-2.00**

- In the **Qualification** for the **Apparatus Finals** & **Apparatus Finals**
  - when 1 of 2 vaults receives "0" points *(10.4.3)*

Evaluation: <u>Score of the vault performed divided by 2 = Final Score</u>

SECTION 14 – TABLE OF ELEMENTS

Following elements are prohibited for performance:

- VT – vaults with sideward take-off or landing.
- VT – vaults with double saltos (fwd & bwd)
- UB – salto & DMT with take-off from two feet.
- BB – dance elements with cross sit landing on BB.
- FX – acro elements with sideward take off and/or landing into roll.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

Women's Artistic Gymnastics
Symbol Brochure

Kunstturnen Frauen
Symbolschrift

Gymnastique artistique féminine
Ecriture symbolique

Gimnasia artistica feminina
Escritura simbólica

Женская спортивная гимнастика
Буклет с символами

2009 Edition

TABLE OF CONTENTS

Page

Preface
Acknowledgments

5. – 7. **BASIC SYMBOLS** for All Apparatus

8. – 6. **UNEVEN BARS** – Apparatus Specific Symbols

16. – 24. **BALANCE BEAM AND FLOOR** – Apparatus Specific Symbols

25. – 26. **VAULT** – Apparatus Specific Symbols
Examples for Vaults in Group

NOTE: For logical reasons, the sequence is not in Olympic order.

The presentation begins with the basic symbols for all apparatus – hangs, supports, handstands, leaps-jumps-hops, leg and body positions and turns around the breadth, long and median axes.

Apparatus specific symbols and element groups for Uneven Bars are treated separately; however, Beam and Floor specific symbols, common dance and acrobatic elements are handled in the same section. Vault specific symbols and examples for vaults in each of the groups are featured in the last section.

Through a combination of the basic symbols and specific symbols, practically all elements can be recorded, even those that are submitted and performed for the first time.

ACKNOWLEDGMENTS

The WTC* wishes to profoundly thank those persons who assisted with the production and translation of the *Symbol Brochure:*

1986	Advisor for the original Organisation, Text & Symbols in	Margot DIETZ	GER
	History of the Symbols	Jackie FIE	USA
1999 & 2009 & 2023	Layout, Production, Computer Symbols and updates	Linda CHENCHINSKI FIG OFFICE	USA
1999	Editorial Work and English Translation	Jackie FIE	USA
1999 & 2009	Editorial Work and English Translation	Linda CHENCHINSKI	USA
1999	French & German Translation	Agneta GÖTHBERG	SWE
		Esbela Fonseca MIYAKE	POR
		Yvette BRASIER	FRA
		Sabrina KLAESBERG	GER
1999	Spanish Translation	Helena LARIO	ARG
1997	Russian Translation	Nellie KIM	BLR
		Elena LOWERY	USA

PREFACE

The History of the Development of Symbol Notation

In 1979, for the first time, the FIG Women's Technical Committee published symbols for Women's Artistic Gymnastics for the principle elements.

During the time period from 1980 through 1986, the symbol notation underwent extensive practical testing, with a goal toward perfection in keeping with the evolution of gymnastics. All exercises executed in official FIG Competitions (Olympic Games, World Championships, World Cups and the Senior and Junior European Championships under the jurisdiction of FIG) were recorded in symbol notation by the Scientific Technical Collaborators (STCs), then checked by means of video analysis. Thus, a systematic analysis was developed. Through use of the recorded exercise content, the WTC was able to monitor the developmental tendencies and their resulting indications for continual improvements in the WAG Code of Points.

In 1985 a supplement was published and in July 1986 the first symbol publication entitled "Proposal for the Introduction of an International *Symbols Language* for Women's Artistic Gymnastics" was published. Then, in 1990/91 the FIG issued a *Video Film and Brochure* for learning and practicing the Symbol Notation in WAG. The *Video*, as well as the accompanying *Brochure,* was prepared by Ms. Margot Dietz – GER, who was entrusted with this task by the governing President of the FIG/WTC, Mrs. Ellen Berger. Based on the realisation of this sophisticated development of the symbol system, the appropriate symbol for each element and its variation appeared in the 1993 edition of the Code of Points for the first time.

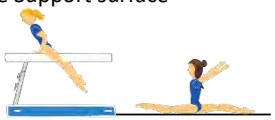
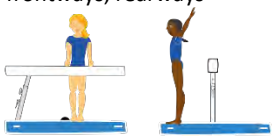
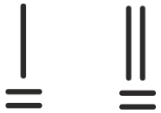
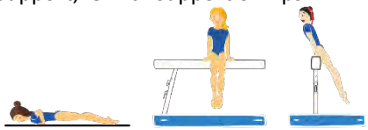
Since 1999 the *Symbol Notation Brochure* has been updated and formatted with computer symbols by Mrs. Linda Chencinski to reflect the development of new skills.

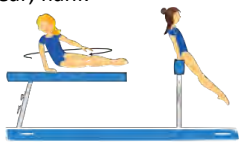
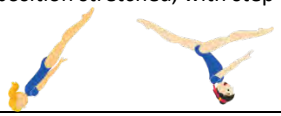
With the constant progressive and exciting development of new elements in WAG, the WTC is pleased to publish the 2009 update to the *Symbol Notation Brochure,* with the objective to provide a uniform official revision for judges throughout the world of gymnastics. The WTC hopes that this updated brochure will assist judges in:

- accurately recording all elements performed
- quickly establishing the content of the exercise
- communicating with fellow judges from the various language groups and
- most importantly, to recall dynamic and modern exercises in their entirety during competitions.

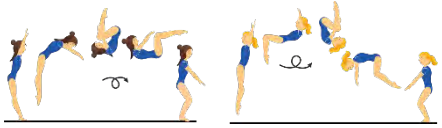
BASIC SYMBOLS for All Apparatus

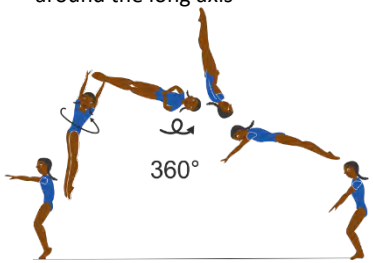
The pictures are meant to serve as a guide and are not all inclusive.

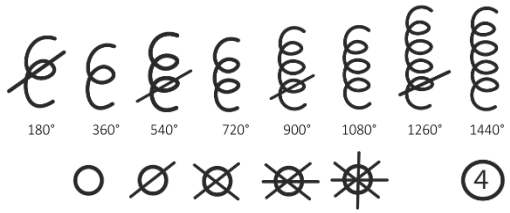
ENGLISH	FRANÇAIS		DEUTSCH	ESPAÑOL
Basic Symbols for All Apparatus	**Symboles de base pour tous les agrès**		**Grundsymbole für alle Geräte**	**Símbolos básicos para todos los aparatos**
• Hang	• Suspension		• Hang	• Suspensión
• Stable Support surface 	• Surface d'appui stable		• Stabile Stützfläche	• Superficie de apoyo estable
• Stand frontways, rearways 	• Station faciale, dorsale *(fac., dors.)*		• Stand vorlings, rücklings *(vl., rl.)*	• Posición de pie de frente, de espaldas
• Support, ie with support of hips 	• Appui, par ex. avec appui facial		• Stütz, z. B. mit Stütz der Hüfte	• Apoyo, ej. con apoyo de caderas.
• Without support of the hips *(clear)*	• appui dorsal libre		• ohne Stütz der Hüfte *(frei)* - Spitzwinkelstütz	• Sin apoyo de cadera *(libre)*
• Clear pike support	• Appui dors, libre jambs levees à la tete		• Freier Spitzwinkelstütz	• Al apoyo libre carpado

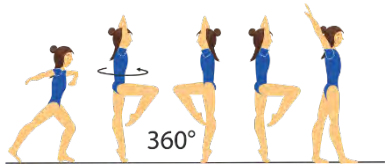
• Handstand	• Appui tendu renversé (atr)	!	• Handstand	• Apoyo invertido
• Jump, Leap, Hop, flight phase	• Saut, phases d'envol	—	• Sprung, Flugphasen	• Salto, fase de vuelo
Leg and body positions	**Position des jambes** et du corps		**Bein-und Körperstellungen**	**Posición de piernas y cuerpo**
• Tuck, pike, straddle	• groupé, carpé, écarté	И V Λ	• Hocken, Bücken, Grätschen	• Agrupado, carpado, piernas separadas
• Kehr-rear, flank 	• dorsal, costal	φ φ	• Kehre, Flanke	• Dorsal, lateral
• Body position stretched, with step-out 	• position du corps tendu, écarté	/ Y	• Körperhaltung gestreckt, gespreizt	• Posición de cuerpo extendida, con separación de piernas (a una pierna) •

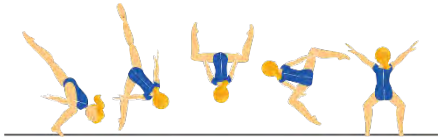
Turns	Rotations	Drehungen	Rotaciones
• around the breadth axis Forward, backward	• autour de l'axe transversal en avant, en arrière	• um die Breitenachse vorwärts, rückwärts	• en el eje transversal adelante, atrás
• around the long axis	• autour de l'axe longitudinal	• um die Längsachse	• en el eje longitudinal
Or	ou	oder	o
• around the median axis	• autour de l'axe antèro-postérieur *(latéral)*	• um die Tiefenachse	• en el eje antero-posterior *(lateral)*



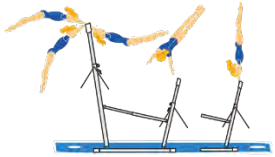
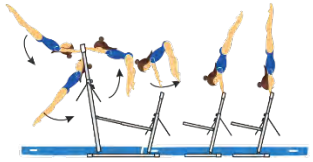








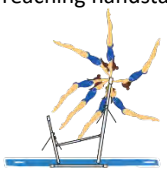
UNEVEN BARS – Apparatus Specific Symbols

UNEVEN BARS	BARRES ASYMÉTRIQUES		STUFENBARREN	PARALELAS ASIMÉTRICAS
Apparatus Specific Symbols	**Symboles spécifiques à l'agrès**		**Gerätspezifische Symbole**	**Símbolos específicos del aparato**
• Grip change	• Changement de prises		• Griffwechsel	• Cambio de tomas
– with small flight phase	– avec petit envol	●	– mit kleiner Flugphase	– con pequeña fase de vuelo
– with large flight phase *(LB to HB)*	– avec grande phase d'envol (bi - bs)	/	– mit grosser Flugphase *(uH -oH)*	– con gran fase de vuelo *(BI a BS)*
– with hop *(mostly to reverse grip)*	– en sautant *(principalement en prises palm.)*	—	– mit Umspringen *(meistens i.d. Kammgriff)*	– con salto *(principalmente a toma palmar)*
– reverse grip *(use only when necessary)*	– prises palm.(utiliser seulement si nécessaire)	⌐	– Kammgriff *(nur wenn nötig benützen)*	– toma palmar *(usar sólo si es necesario)*
– to L grip, to mixed L grip	– en prises cub. ou prises mixtes palm. cub.	~ ∝	– i.d. Ellgriff oder Mix-Ellgriff	– a toma cubital, a toma cubital mixta
• Flight bwd. over the	• Envol en arr. par-dessus		• Flug rw über den	• Vuelo atrás sobre
– same bar	– la même barre	→	– gleichen Holm	– la misma banda
– From the HB over the LB 	– de la bs par-dessus bi	↴	– vom oH über den uH	– desde BS por sobre BI
– To handstand on the LB 	– à l'appui renversé sur bi	↓	– in den Handstand auf den uH	– al apoyo invertido en BI

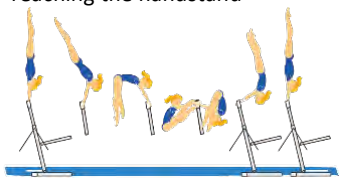
• Leg swing movements	• Mouvements d'élan des jambes		• Beinschwungbewegungen	• Movimientos con impulso de piernas
— Squat on, stoop on, straddle on	— Pour poser jambes fl. tendues, écartées		— Aufhocken, aufbücken, aufgrätschen	— al apoyo de piernas flexionadas *(cuclillas)*, extendidas, separadas
— Squat through, stoop through	— Passer jambes fl. tendues		— Durchhocken, durchbücken	— a pasar las piernas flexionadas, extendidas
Casts	**Elans en arrière**		**Rückschwünge**	**Impulsos hacia atrás**
• Cast backward without/with reaching the handstand	• Elan arr.sans/avec atteindre l'atr		• Rückschwünge ohne/mit Erreichen d. Handstandes	• Impulso atrás con o sin llegar al apoyo invertido
• Cast to handstand — release-hop change to reverse grip in handstand phase — in reverse grip release- hop to L grip in handstand phase	• Elan en arr. à l'atr — en sautant en prises palm. dans la phase d'atr — en sautant pour terminer en prises cub. dans la phase d'atr		• Rückschwung i.d. Handstand — mit Umspringen i.d. Kammgriff i.d. Handstand- phase — mit Umspringen i.d. Ell-Griff i.d. Handstandphase	• Impulso atrás al apoyo invertido — con cambio-saltado a toma palmar en la vertical — en toma palmar, cambio-saltado a toma cubital en la vertical
• Uprise to support/ handstand	• Etablissement à l'appui / à l'atr		• Schwungstemme i. d. Stütz/Handstand	• Elevación atrás al apoyo / al apoyo invertido
Circle Movements	**Mouvements circulaires**		**Felgbewegungen**	**Movimientos circulares**
• Underswings — Underswing without/with support of the feet	• Elans par dessous barres — Elan par-dessous la barre sans/avec appui des pieds		• Unterschwünge — Unterschwung ohne/mit Stütz der Füsse	• Impulsos por debajo de la banda — Impulso por debajo de la banda con o sin apoyo de pies
— Underswing bwd.	— Elan par-dessous en arr.		— Unterschwung rw.	— Impulso por debajo de la banda hacia atr.

- Circles
  - Clear hip circle without/with reaching the handstand

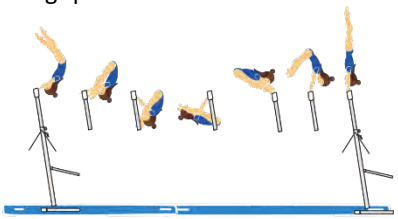
  - Giant circle bwd. without/with reaching handstand



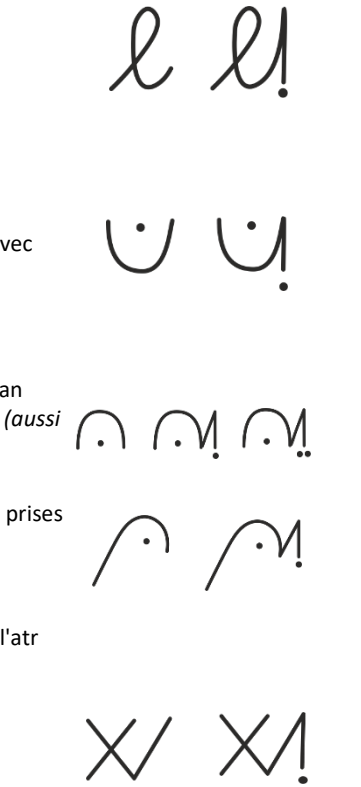
  - Giant circle fwd. without/with reaching handstand *(also in regular grip)*
  - Giant circle fwd. in L grip without/with reaching handstand
  - Stalder circle bwd. without/ with reaching the handstand



  - Stalder circle fwd. without/with reaching the handstand, also in L grip



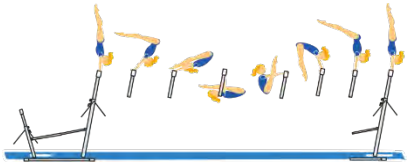
- Tours d'appui
  - Tour d'appui libre sans/avec l'atr
  - Grand tour en arr. sans/avec l'atr
  - S'abaisser en av. grand élan circ.en av. sans/avec l'atr *(aussi en prise dorsale)*
  - Grand élan circ. en av. en prises cub.sans/avec l'atr
  - Stalder en arr. sans/avec l'atr
  - Stalder en av. sans/avec l'atr, aussie en prises cub.



- Felgen
  - Freie Felge i.d. freien Stütz/i.d. Handstand
  - Riesenfelge rw. i.d. Handstand
  - Abschwingen vw./Riesenfelge vw. ohne/mit Erreichen d. Handstand *(auch mit Ristgriff)*
  - Abschwingen Ellgriffs - (Ellgriffriesenfelge) i.d. Handstand mit Ellgriff
  - Stalder rw. i.d. freien Stütz/i.d. Handstand
  - Stalder vw. i.d. freien Stütz/i.d. Handstand, auch mit Ellgriff

- Giros de apoyo libre
  - Giro de apoyo libre con o sin llegar al apoyo invertido
  - Gran vuelta atr. con o sin llegar al apoyo invertido
  - Gran vuelta ad. con o sin llegar al apoyo invertido *(también con toma dorsal)*
  - Gran vuelta ad. en toma cubital con o sin llegar al apoyo invertido
  - Stalder atr. con o sin llegar al apoyo invertido
  - Stalder ad. con o sin llegar al apoyo invertido, también en toma cubital

- Pike circle or clear pike circle fwd. to handstand



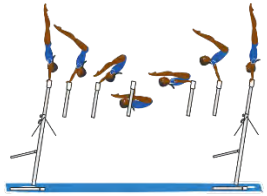
- Elan circ. carpé ou libre Elan circ en av. à l'atr

- Bückumschwung.oder Bückumschwung frei vw i. d. Handstande
- Con o sin apoyo de pies ad. con llegar al apoyo invertido

- Pike circle or clear pike circle bwd. to handstand

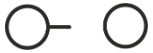
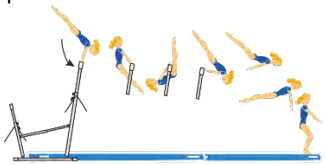
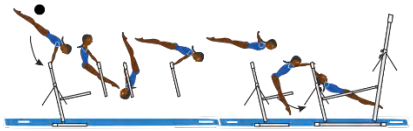
- Elan circ. carpé en arr. sans/avec l'atr
- Bückumschwung rw. ohne/mit Erreichen d. Handstande
- Con o sin apoyo de pies atr. con llegar al apoyo invertido

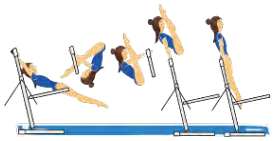
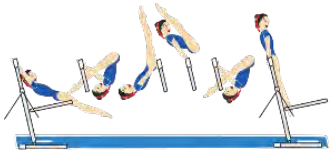
- seat *(pike)* circle forward through clear extended support to finish near handstand



- Tour d'appui dors, en av. à l'appui libre dans la phase d'atr

- freier Bückumschwung rl. vw. i.d. freien Stütz i.d. Handstandnähe
- Giro dorsal adelante sentado-carpado pasando por el apoyo libre extendido a finalizar cerca de la vertical

Hip Circles and Hechts	Tours d'appui et poissons		Felgumschwünge und Hechtbewegungen	Vueltas y Ángeles
• with support of the hips fwd., bwd.	• avec appui des hanches av., arr.		• mit Stütz der Hüfte vw., rw.	• con apoyo de caderas ad., atr.
• Hip circle bwd. with hecht 	• tour d'appui facial en arr. et poisson		• Umschwung rw. mit Abhechten	• vuelta atr. y ángel
• Clear hecht 	• tour d'appui fac. libre et poisson		• Freies Abhechten	• vuelta libre atr. y ángel

Kips	Bascules		Kippebewegungen	Kips
• Glide kip-up on th	• Bascule fac. bi		• Schwebekippe am uH	• Kip en BI
• Glide, back kip to rear support 	• Elan en av. passer les jambes entre les prises, bascule dorsale		• Durchbücken-Kippaufschwung rl. vw.	• Deslizamiento, pasaje de piernas entre brazos al apoyo dorsal *(kip dorsal)*
• Long hang Kip-up	• Bascule faciale à la suspension bs		• Langhangkippe	• Desde la suspensión, kip en BS
• Inverted pike swing fwd to rear support *(fwd. seat circle)*	• Bascule dors. en av.		• Kippaufschwung rl. vw.	• Impulso invertido carpado ad. al apoyo dorsal *(vuelta ad. sentada - carpada-)*
• Inverted pike swing bwd to rear support *(bwd. seat circle)*	• Bascule dors. en arr.		• Kippaufschwung rl. rw.	• Impulso invertido carpado atr. al apoyo dorsal *(vuelta atr. sentada - carpada-)*
• Reverse kip-up on the LB 	• Bascule dors. de l'élan en av. passé carpé en arr. mi-renv., et bascule en arr.		• Rückenkippe aus dem Vorschweben, Durchbücken i.d. Kipphang mit Kippaufschwung	• Kip dorsal *(invertido)* en BI

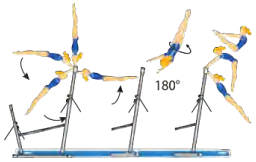
Elements with Long Axis Turns	Eléments avec rotation de l'axe longitudinal		Elemente mit Längsachendrehung	Elementos con giro en el eje longitudinal
• Underswing with ½ turn (180°) to a clear support on the same bar without/with support of the feet	• Elan par-dessous avec ½ tour (180°) à l'appui libre à la même b. avec ou sans appui des pieds		• Unterschwung mit ½ Dre. (180°) i.d. freien Stütz am gleichen Holm mit oder ohne Stütz d. Füsse	• Impulso por debajo de la banda con ½ giro (180°) al apoyo libre en la misma banda con o sin apoyo de pies
• Giant swing with 1/2 turn (180°) and flight to handstand on LB	• Elan par-dessous bs avec ½ tour (180°) et envol à l'appui à bi		• Unterschwung mit ½ Dre. (180°) und Flug i.d. Handstand auf d. uH	• Gran vuelta atr. con 1/2 giro (180*) y vuelo al apoyo invertido en BI
• Giant circle bwd. to handstand with 1/1 turn (360°)	• grand tour en arr. à l'atr avec 1/1 tour (360°)		• Riesenfelge rw. i.d. Handstand mit 1/1 Dre. (360°)	• Gran vuelta atr. al apoyo invertido con 1/1 giro (360°)

- Giant circle bwd. to handstand with 1½ turn (540°)
- grand tour en arr. à l'atr avec 1½ tour (540°)

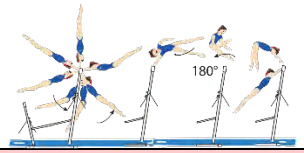
- Riesenfelge rw. i.d. Handstand mit 1½ Dre. (540°)
- Gran vuelta atr. al apoyo invertido con 1½ giro (540°)

Flight Elements with	Eléments d'envol avec	Flugelemente mit	Elementos de vuelo con
• Breadth Axis Turn – Comaneci – Salto	• rotation autour l'axe transversal – salto Comaneci	• Breitachsendrehung – Comaneci - Salto	• Giro en el eje transversal – Mortal Comaneci
– Jägersalto	– salto Jäger	– Jägersalto	– Mortal Jäger
• Counter Straddle Technique – Tkatchev	• Technique de contre-mouvement – Tkatchev	• Kontertechnik – Tkatchev	• Técnica de contramovimiento con piernas separadas – Tkatchev
– Ricna-Straddle	– passé écarté Ricna	– Ricna-Grätsche	– Ricna

- Combination Turns in Flight
  - Deltchev – Salto



  - Mixed Grip Salto
  - Chorkina

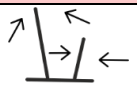


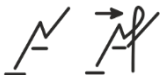
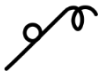
- Rotations combinées pendant l'envol
  - salto Deltchev
  - salto en prises mixtes
  - Chorkina

- Kombinierte Drehungen im Flug
  - Deltchev - Salto
  - Zwiegriff - Salto
  - Chorkina

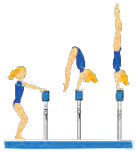
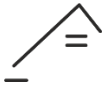
- Giros combinados durante el vuelo
  - Mortal Deltchev
  - Mortal con toma mixta
  - Chorkina

Flight from LB to a Hang on HB	Envol de bi à la suspension bs		Flug vom uH i.d. Hang am oH	Vuelo desde BI a la suspensión en BS
• Counter movement fwd	• Contremouvement		• Konterbewegung	• Contramovimient
• Schaposchnikova	• Schaposchnikova		• Schaposchnikova	• Schaposchnikova
• Stalder bwd. through a handstand with ½ turn (180°) and flight to hang on the HB	• Stalder en arr. à l'atr avec ½ (180°) et envol à la suspension bs		• Stalder rw. über den Handstand mit ½ Dre. (180°) und Flug i.d. Hang am oH	• Stalder atr. pasando por el apoyo invertido con ½ giro (180°) y vuelo a la suspensión en BS
• Clear underswing on LB release and counter movement fwd. in flight to hang on HB	• Élan par dessous bi, contremouvement avec envol à la suspension bs		• Freier Unterschwung mit Konterbewegung und Flug i.d. Hang am oH	• Impulso por debajo de la band (sin apoyo de pies) bi, y contramovimiento y vuelo atr a la suspensión en BS

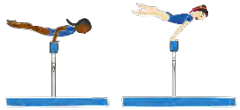
Mounts - Examples	Entrées - Exemples		Angänge - Beispiele	Entradas - Ejemplos
• Indication of direction by arrows	• Signe distinctif de la direction par des flèches		• Kennzeichnung der Richtung durch Pfeile	• Indicación de la dirección por medio de flechas
• Indication of take-off (flight)	• Signe distinctif de l'appel (vol)		• Kennzeichnung von Absprungs (Flug)	• Indicación de despegue (vuelo)

• Indication of flight up to the bar by a long line	• Signe distinctif de l'envol vers la barre par un trait long		• Kennzeichnung des Anfliegens zum Holm durch langen Strich	• Indicación de vuelo hasta la banda con una línea larga
• Straddle over or free straddle over the LB to a hang on the HB	• Saut écarté ou saut écarté libre par-dessus bi à la susp. bs		• Übergrätschen oder freies Übergrätschen über den uH i.d. Hang am oH	• Salto con piernas o libre con piernas separadas sobre BI a la suspensión en BS
• Glide on LB - stoop through, straddle cut backward to hang on the same bar	• Elan en av. bi - passer entre les prises en écartant les jambes à la susp. à la même barre		• Durchschub - Ausgrätschen in den Hang am gleichen Holm	• Deslizamiento en BI - pasaje de piernas entre brazos, corte atrás con separación de piernas a la suspensión en la misma banda
• Jump to handstand on the LB	• Saut à l'atr bi		• Sprung in den Handstand auf dem uH	• Salto al apoyo invertido en BI
• Hecht jump with hand repulsion over LB to hang on HB	• Saut poisson par-dessus bi avec répulsioin des mains à la suspension bs		• Hechtsprung über d. uH mit Abdruck von den Händen und Flug i.d. Hang am oH	• Salto ángel con repulsión encima BI a suspensión en BS
Dismounts	**Sorties**		**Abgänge**	**Salidas**
• Clear underswing to salto fwd. tucked with ½ twist (180°)	• Elan libre par-dessous et salto av. groupé avec ½ tour (180°)		• Freier Unterschwung und Salto vw. gehockt mit ½ Dre. (180°)	• Impulso libre por debajo de la banda al mortal ad. agrupado con ½ giro (180°)
• Swing fwd. to salto bwd. tucked or stretched with 2/1 twist (720°)	• Elan en av. entre les barres et salto arr. groupé ou tendu avec 2/1 tour (720°)		• Vorschwung – Salto rw gehockt oder gestreckt mit 2/1 Dre. (720°)	• Impulso ad. al mortal atr. agrupado o extendido con 2/1 giros (720°)
• Swing fwd. to double salto bwd. piked	• Elan en av. et double salto arr. carpé		• Vorschwung Doppelsalto rw. gebückt	• Impulso ad. al doble mortal atr. carpado
• Swing down fwd. between bars in reverse grip, swing bwd. to double salto fwd. tucked	• S'abaisser en av. entre les b – élan en arr. et double salto av. groupé		• Abschwingen vw. mit Kammgriff zwischen beiden Holmen – Rückschwung mit Doppelsalto vw. gehockt	• Descenso ad. entre bandas en toma palmar, impulso atr. al doble mortal ad. agrupado
• Outer front support on HB – cast near handstand to salto fwd. tucked	• Appui fac. bs. face à bi – élan en arr. près de l'ar et salto av. groupé		• Aussenseitstütz vl. am oH – Rückschwung i. Handstandnähe – Salto vw. gehockt	• Apoyo facial en BS mirando BI - impulso atr. cerca de la vertical al mortal ad. Agrupado
Exercise Symbol Notation Example — Uneven Bars	**Descriptions d'exercises Exemple — Barres Asyémetriques**		**Übungsmitschriften Beispiel — Stufenbarren**	**Anotación de ejercicios en símbolos Ejemplo — Paralelas Asimétricas**

BALANCE BEAM AND FLOOR – Apparatus Specific Symbols

BALANCE BEAM AND FLOOR	POUTRE ET SOL		SCHWEBEBALKEN UND BODEN	VIGA DE EQUILIBRIO Y SUELO
Apparatus Specific Symbols	**Symboles spécifiques à l'agrès**		**Gerätspezifische Symbole**	**Símbolos específicos del aparato**
• Dot (.) over the symbol indicates execution in the side position (SP)	• Point (.) sur le symbole signe distinctif pour la position latérale		• Punkt (.) über den Symbol Kennzeichnung der Ausführung im Seitverhalten (SV)	• Punto (.) sobre el símbolo indica ejecución en posición transversal
– Handstand in Side Position	– Atr en position latérale		– Handstand im SV	– Apoyo invertido transversal
– Sit in Side Position	– siège en position latérale		– Sitz im SV	– Sentado transversal
– Press to handstand in SP 	– Elévation à l'atr lat		– Heben i.d. Seithandstand	– Pulse para Apoyo invertido transversal
• Mounts without/with support of the hands	• entrées sans / avec l'appui des mains		• Angänge ohne/mit Stütz der Hände	• Entradas con o sin apoyo de manos
– free jump up to a straddle stand *(long line indicating no hand support)*	– saut libre à la stat. écartée.		– freies Aufspringen i. d. Grätschwinkelstand	– salto libre a la posición de pie con piernas separadas
– jump up to straddle stand with support of hands *(no line mark)*	– saut à la stat. jambes écartées, avec appui des mains		– Aufspringen i.d. Grätschwinkel -stand mit Stütz der Hände	– salto a la posición con piernas separadas con apoyo de manos
• Balance Stand	• Stations		• Stände	• Posiciones de equilibrio
– headstand, kneestand	– appui renversé sur la tête, planche à genou		– Kopfstand, Kniestand	– apoyo invertido de cabeza, equilibrio sobre rodilla

— planche support, clear *(front support)* planche



— appui facial horiz., appui fac. horiz. libre

— Stützwaage, freie Stützwaage

— plancha horizontal con apoyo, plancha horizontal libre

- Stands on the ball of the foot *(always in connection with the symbol)*
- Station sur la pointe des pieds *(toujours en relation avec le symbole)*

- Ballenstände *(immer in Verbindung mit dem Symbol)*
- Equilibrio en punta de pie *(siempre en relación al símbolo)*

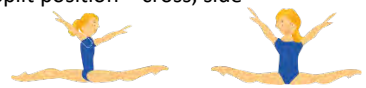
- Waves
  - Scale fwd., bwd on the ball of the foot
  - Body wave fwd. to a scale bwd. on the ball of the foot
  - Body wave swd. to a scale swd on the ball of the foot
- Ondes
  - planche faciale, dors sur la pointe du pied
  - Onde du corps av. à la planche dor. sur la pointe du pied
  - Onde du corps lat. à la planche lat. sur la pointe du pied

- Wellen
  - Standwaage vl., rl. im Ballenstand
  - Körperwelle vw. i.d. Standwaage rl. im Ballenstand
  - Körperwelle sw. i.d. Standwaage seitlings (sl) im Ballenstand
- Ondas
  - Balanza ad., atr. en punta de pie
  - Onda de cuerpo ad. a la balanza atr. en punta de pie
  - Onda de cuerpo lat. a la balanza lat. en punta de pie

- Steps fwd, bwd
- Des pas en av. en arr.

- Schritte vw, rw
- Pasos ad., atr.

- Split position – cross, side



- Position de grand écart transv., lat.

- Spagathaltung quer, seit
- Posición de spagate longitudinal, transversal

- take-off from both feet or land on both feet *(use only if necessary)*
- Appel des deux pieds ou réception sur les deux pieds *(utilisation seulement si nécessaire)*

- Absprung von beiden Beinen bzw. Landung auf beiden Beinen *(Anwendung nur wenn notwendig)*
- despegue con ambos pies o recepción sobre dos pies *(usar sólo si es necesario)*

— Flic-flac land on both feet

— Flic flac à la réception sur 2 pieds

— Flick-Flack, Landung auf beiden Beinen

— Flic-flac recepción a dos pies

- Elements with flight phase and no additional support *(free)*
- Eléments avec phase d'envol, et sans appui supplémentaire *(éléments libres)*

- Elemente mit Flugphase und ohne zusätzlichen Stütz *(freie Elemente)*
- Elementos con fase de vuelo y sin apoyo adicional *(libre)*

— Free (aerial) walkover fwd.

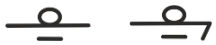
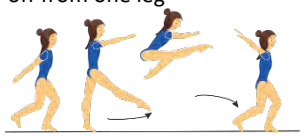
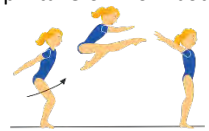
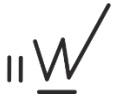
— renv. av. libre

— freier Überschlag vw.

— Inversión ad. libre

- Elements with support of one arm
  - Walkover fwd. on one arm
- Eléments avec appui d'un bras
  - renversement av. sans phase d'envol
- Elemente mit Stütz eines Armes
  - Überschlag vw. ohne Flughphase
- Elementos con apoyo de un brazo
  - Inversión ad. sin vuelo

- Long line for Elements with gainer preparation
  - Gainer salto tucked
  - Gainer flic- flac
- Trait long comme signe distinctif des éléments avec Auerbach
  - salto Auerbach groupé
  - flic-flac Auerbach
- Langer Strich zur Kennzeichnung der Elemente mit Auerbachansatz
  - Auerbachsalto gehockt
  - Auerbach Flick-Flack
- Línea larga para elementos con técnica gainer (Auerbach)
  - Mortal gainer (Auerbach) agrupado
  - Flic-flac gainer (Auerbach)

Leaps, jumps, hops	Sauts		Sprünge	Saltos
• Split leap fwd., stag leap	• saut enjambé en av., saut de chamois		• Spagatsprung vw. Rehsprung	• Zancada ad., gacela
• Scissors leap fwd., bwd, Cat leap	• saut ciseaux av., arr. saut de chat		• Schersprung vw. rw., Scherhocksprung	• Tijera ad., atr., salto de gato
• Tuck jump with ½ turn (180°) - take off from both legs	• saut groupé avec ½ tour (180°) appel des deux pieds		• Hocksprung mit ½ Dre (180°) Absprung von beiden Beinen	• Salto agrupado con ½ giro (180°) - despegue con ambas piernas
• Wolf hop *(one leg tucked, one leg extended horizontally fwd.)* – take-off from one leg 	• Saut groupé, *(une jambe tendue horiz. en av.)* - appel d'un pied		• Hockspreizsprung *(Spielbein horizontal vw.)* - Absprung von einem Bein	• Salto agrupado con una pierna extendida horizontal ad. - despegue con una pierna
• Wolf jump – take-off from both legs 	• Saut groupé, *(une jambe tendue horiz. en. av.)* - appel des deux pieds		• Hockspreizsprung - Absprung von beiden Beinen	• Salto agrupado con una pierna extendida horizontal ad. - despegue con ambas piernas
• Scissors leap fwd. with ½ turn (180°) *(Tour Jeté)*	• saut ciseaux en av. avec jambes tendues et ½ tour (180°) *(Tour jeté)*		• Kadettsprung. Schersprung vw. mit gestreckten Beinen und ½ Dreh. (180})	• Tijera ad. con ½ giro (180°) *(Tour Jeté)*

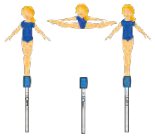
- Hop with 1/1 (360°) with one leg extended (90°)
- saut avec 1/1 tour (360°) en écartant la jambe libre au dessus de l'horiz. (90°)
- Sprung mit 1/1 Dre. (360°) und Spreizen eines Beines über die Horiz. (90°)
- Salto con 1/1 giro (360°) con una pierna extendida sobre la horizontal (90°)

- Split leap fwd. with leg change *(Switch leap)*
- saut enjambé avec changement de jambes
- Spagatsprung vw mit Beinwechsel
- Zancada ad. con cambio de piernas

- Stretched jump with 1½ turn (540°)
- saut en extension avec 1½ tour (540°)
- Strecksprung mit 1½ Dre. (540°)
- Salto extendido con 1½ giro (540°)

- Pike jump
- saut carpé
- Bücksprung
- Salto carpado

- Straddle jump



- saut carpé écarté
- Grätschristsprung
- Salto carpado con piernas separadas

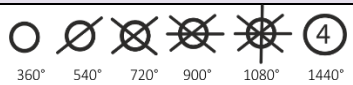
- Leap with ¼ turn to straddle pike position or side split position

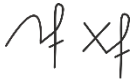
- appel des deux pieds/appel d'un pied
- Schrittgrätschristsprung
- despegue con dos pies, con un pie

- Schuschunova

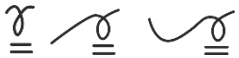
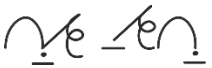
- Schuschunova
- Schuschunova
- Schuschunova

- Ring leap, Ring jump
- saut cambré, une jambe tendue, l'autre fl. en arr.
- Ringsprung
- Salto anillo despegue con dos pies, con un pie

Turns	Pirouettes		Drehungen	Giros
• Turns on one foot	• Tours sur une jambe		• Dre. auf einem Bein	• Giros sobre una pierna
• 1/1 illusion turn (360°)	• Pirouette plongée 1/1 (360°)		• 1/1 Taucherdrehung (360°)	• 1/1 giro ilusión (360°)
• 1½ turn (540°) in a scale fwd.	• 1½ tour (540°) en planche fac.		• 1½ Dre. (540°) in der Standwaage vl.	• 1½ giro (540°) en balanza ad.
• 2/1 turn (720°) in tuckstand on one leg	• Pirouette 2/1 (720°) à la stat. groupée sur une jambe		• 2/1 Dre. (720°) im Hockstand auf einem Bein	• 2/1 giros (720°) en posición agrupada sobre una pierna
• 1/1, 1½ turn (360°, 540°) with free leg above horizontal, also 1/1 turn (360°) with hand holding free leg	• Pirouette 1/1, 1½ tour (360° - 540°) avec la jambe libre au-dessus de l'horizontal, aussie avec 1/1 tour (360°) la jambe d'avoir de main		• 1/1, 1½ Dre. (360°, 540) mit Spielbeinhalte über d. Horiz., oder 1/1 Dre (360°) mit Handbesitzbein	• 1/1, 1½ giro (360°,540°) con pierna libre sobre la horizontal, o con 1/1 giro (360°) mano que tiene pierna
• 1/1 turn (360°) thigh of free leg above horizontal rearward.	• Pirouette 1/1 tour (360°) sur une jambe la cuisse de la jambe libre au-dessus de l'horizontal en arr.		• 1/1 Dre. (360°) auf einem Bein – Oberschenkel d. Spiebeines über d. Horiz. rückhoch	• 1/1 giro (360°)con muslo de pierna libre encima de horizontal hacia atrás
• 2/1 spin (720°) on back	• Pirouette 2/1 tours (720°) en pos. couchée dors.		• 2/1 Dre. (720°) i.d. Kipplage	• 2/1 giros (720°) sobre la espalda

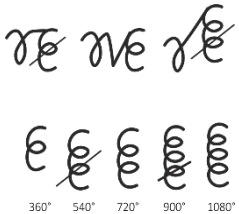
Walkovers	Renversements		Überschläge	Inversiones
• without flight phase fwd., bwd., swd. *(cartwheel)*	• sans phase d'envol av., arr., lat.		• ohne Flugphase vw., rw., sw.	• sin vuelo ad., atr., lat.
• with flight phase swd. *(Dive Cartwheel)*	• avec phase d'envol lat.		• mit Flugphase sw.	• con vuelo antes del apoyo de manos lat.
• with support of one arm fwd., bwd., swd.	• avec appui d' un bras av., arr., lat.		• mit Stütz eines Armes vw., rw., sw.	• con apoyo de un brazo ad., atr., lat.
• Free *(aerial)* walkover fwd., swd.	• renv. av. libre, lat. libre		• freier Überschlag vw., sw.	• inversión ad., lat. Libre *(sin manos)*

• Round off, free *(aerial)* round off	• Rondade ou rondade libre		• Rondat, freies Rondat	• Round-off, round-off libre *(sin manos)*
• Butterfly fwd., bwd	• Papillon en avant, en arr.		• Schmetterlinge vw., rw.	• Mariposas ad., atr.
• Arabian walkover	• Renv. twist		• Twistüberschlag	• Inversión por twist
Handsprings	**Renversements**		**Überschläge**	**Flic-flac ad.**
• Handspring fwd., Flyspring	• Renv. av. avec envol, appel d'un ou des deux pieds		• Überschlag vw. mit Flugphase. Absprung von einem oder beiden Beinen	• Inversión ad. con vuelo despegue con una pierna o inv. ad. con vuelo despegue con dos piernas (flic-flac ad.)
• Flic-flac, with support of one arm	• Flic-flac avec appui d'un bras		• Flick-flack mit Stütz eines Armes	• Flic-flac con apoyo de un brazo
• Gainer Flic-flac	• flic-flac Auerbach		• Auerbach Flick-Flak	• Flic-flac gainer (Auerbach)
Saltos	**Salti**		**Salti**	**Mortales**
• Forward – tucked, piked, stretched	• av. – groupé, carpé, tendu		• vw. gehockt – gehocht, gebückt, gestretckt	• Adelante - agrupado, carpado, extendido
• Backward – tucked, piked, stretched, step-out	• arr. – groupé, carpé, tendu, écarté		• rw. – gehockt, gebückt, gestretckt, gespreizt	• Atrás - agrupado, carpado, extendido, a una pierna
• Sideward salto tucked, piked or stretched. Take off bwd.	• Saut en arr. salto lat. – groupé, carpé, tendu		• Salto sw. gehockt, gebückt, gestreckt (aus dem Rückwärtsabsprung)	• Lateral - agrupado, carpado, extendido. Despegue hacia atr.
• Whip salto bwd	• Salto tempo		• Temposalto	• Mortal tempo
• Double Salto	• Double salto		• Doppelsalto	• Doble mortal
– Fwd. tucked, piked	– en av., groupé, carpé		– vw., gehockt, gebückt	– Ad. agrupado, carpado
– Bwd. tucked, piked	– en arr., groupé, carpé		– rw., gehockt, gebückt	– Atr. agrupado, carpado

Rolls	Roulés		Rollen	Roles
– Roll fwd, dive roll, hecht roll	– roulé en av, saut, roulé en av. ou saut de poisson		– Rolle vw., Sprungrolle - oder Hechtrolle	– Rol ad., salto y rol ad., angel
– roll bwd.	– Roulé en arr.		– Rolle rw.	– Rol atr.
– roll swd.	– Roulé lat.		– Rolle sw.	– Rol lat.
	Exemples pour la combinaison de symboles de base et spécifiques		**Beispiele für die Kombination von Grund - und gerätspezifischen Symbolen**	**Ejemplos de combinación de símbolos básicos y específicos**
Acrobatic Elements with Long Axis Turns	**Eléments acrobatiques avec rotation longitudinale**		**Akrobatische Elemente mit Längsachsendrehung**	**Elementos acrobáticos con giro en el eje longitudinal**
• Handstands	• Appuis renversés		• Handstände	• Apoyos invertidos
– ¼ (90°), ½ (180°), 1/1 (360°) turn in handstand	– ¼ (90°), ½ (180°), 1/1 (360°) tour à l'atr		– ¼ (90°), ½ (180°), 1/1 (360°) Dre. im Handstand	– ¼ (90°), ½ (180°), 1/1 (360°) giro en apoyo invertido
– Jump with 1/1 (360°) to a handstand	– Saut avec 1/1 (360°) tour à l'atr		– Sprung mit 1/1 Dre. (360°) i.d. Handstand	– Salto con 1/1 giro (360°) al apoyo invertido
• Rolls	• Roulés		• Rollen	• Roles
– Roll bwd. to a handstand with 2/1 turn (720°)	– Roulé arr. à l'appui renversé avec 2/1 (720°) tour		– Rolle rw. i.d. Handstand mit 2/1 (720°) Dre.	– Rol atr. al apoyo invertido con 2/1 giros (720°)
– Stretched jump fwd. with 1/1 turn (360°) hecht roll	– Saut en extension av. avec 1/1 (360°) tour – saut de poisson, roulé en av.		– Strecksprung vw. mit 1/1 Dre. (360°) – Hechtrolle	– Salto extendido ad. con 1/1 giro (360°) al ángel y rol
• Handsprings	• Renversements		• Überschläge	• Inversiones con vuelo
– Arabian handspring	– Saut en arr avec ½ tour et renv. avec phase d'envol		– Twistüberschlag mit Flugphase	– Salto atr. con ½ giro (twist) e inversión ad. con vuelo
– Handspring fwd. with flight phase and 1/1 turn (360°) - after the hand support - before the hand support	– Renv. av. avec envol et 1/1 tour (360°) - après l'appui des mains - avant l'appui des mains		– Überschlag vw. mit Flugphase und 1/1 Dre. (360°) - nach dem Stütz d. Hände - vor dem Stütz d. Hände	– Inversión ad. con vuelo y 1/1 giro (360°) - después del apoyo de manos - antes del apoyo de manos
– Flic-flac with 1/1 turn (360°)	– Flic-flac avec 1/1 (360°)		– Flick flack mit 1/1 Dre. (360°)	– Flic-flac con 1/1 giro (360°)

- Saltos
  - Fwd. tucked with ½ turn (180°), piked 1/1 turn (360°), stretched with 1½ turn (540°)
  - Bwd. stretched with turn

- Salti
  - En av. groupé avec ½ tour (180°), carpé avec 1/1 tour (360°), tendu avec 1½ tour (540°)
  - En arr. tendu avec tour



- Salti
  - vw. gehockt mit ½ Dre. (180°) gebückt mit 1/1 Dre., (360°) gestreckt mit 1½ Dre. (540°)
  - rw. gestreckt mit Dre.

- Mortales
  - Ad. agrupado con ½ giro (180°), carpado con 1/1 giro (360°), extendido con 1½ giro (540°)
  - Atr. extendido con giro

Saltos with combined turns	Salti avec rotations combinées	Salti mit kombinierten Drehungen	Mortales con giros combinado
• Arabian tucked	• Twist groupé	• Twist gehockt	• Twist agrupado
• Double arabian tucked	• Double Twist groupé	• Doppeltwist gehockt	• Doble twist agrupado
• Double salto bwd tucked, piked	• Tsukahara groupé, carpé	• Tsukahara gehockt, gebückt	• Tsukahara agrupado, carpado

Exercise Symbol Notation Examples — Balance Beam	Descriptions d'exercises Exemples — Poutre	Übungsmitschriften Beispiele — Schwebebalken	Anotación de ejercicios en símbolos Ejemplos - Viga de Equilibrio
Mount Series	**Séries d'entrées**	**Angangsserien**	**Series de entrada**

Dismount Series	**Séries de sorties**	**Abgangsserien**	**Series de salida**

Exercise Symbol Notation Example — Beam	Descriptions d'exercises Exemple — Poutre	Übungsmitschriften Beispiel — Schwebebalken	Anotación de ejercicios en símbolos Ejemplo - Viga de Equilibrio
Start of exercise début de l'exercice Übungsbeginn Comienzo del ejercicio			
1) End of a beam pass	*1) fin d'une longueur de poutre*	*1) Ende einer Balkenreihe*	1) *Fin de una pasada*

Exercise Symbol Notation Example — Floor	Descriptions d'exercises Exemple — au sol	Übungsmitschriften Beispiel — Boden	Anotación de ejercicios en símbolos Ejemplo - Suelo

VAULT – Apparatus Specific Symbols

VAULT	SAUT		SPRUNG	SALTO
• First Flight Phase	• 1er envol		• 1. Flugphase	• Primera fase de vuelo
— Forward take-off — Handspring on to the horse	— Renversement av.		— Vorwärtsabsprung — Überschlag vw. auf das Pferd	— Despegue hacia adelante — inversión ad.
— Handspring with ¼ - ½ (90°-180°) turn in entry phase *(Tsukahara)*	— Renversement avec ¼ - ½ tour (90°-180°) pendant le 1er envol *(Tsukahara)*		— Überschlag vw. mit ¼ - ½ Dre. (90°-180°) i.d. 1. Flugphase *(Tsukahara)*	— Inversión ad. con ¼ - ½ giro (90°-180°) en el 1er. vuelo *(Tsukahara)*
— Round-off on to the springboard — Flic-flac on to the horse	— Rondade — flic-flac		— Rondat auf das Sprungbrett — Flick-Flack auf das Pferd	— Round-off al trampolín — flic-flac al caballo
• Second Flight Phase	• 2e envol		• 2. Flugphase	• Segunda fase de vuelo
— Handspring fwd.	— Renversement av.		— Überschlag vw.	— Inversión ad.
— Salto fwd., bwd.	— Salto av., arr.		— Salto vw., rw.	— Mortal ad., atr.
Basic Symbols and Specific Acrobatic Symbols on Vault (See Balance Beam and Floor)	**des Symboles de base et symboles spécifiques de l'acrobatie au saut (voir poutre et sol)**		**Grundsymbole und spezifische Symbolen der Akrobatik am Sprung (siehe Schwebebalken und Boden)**	**Símbolos básicos y específicos de la acrobacia en Salto (ver Viga de Equilibrio y Suelo)**
Handsprings — Group 1	**Renversements — groupe 1**		**Überschläge — Gruppe 1**	**Inversiones — Grupo 1**
• Handspring fwd. with	• Renversement av. avec		• Überschlag vw. mit	• Inversión ad. con
— 1/1 turn (360°) on – Handspring off	— 1/1 t. (360°) pendant le 1er envol - renversement av. dans le 2e envol		— 1/1 Dre. (360°) i.d. 1. Flugphase	— 1/1 giro (360°) en el 1er. vuelo– inversión ad. en el segundo vuelo
— 1/1 turn (360°) off	— 1/1 t. (360°) pendant le 2e envol		— 1/1 Dre. (360°) i.d. 2. Flugphase	— 1/1 giro (360°) en el 2do. Vuelo
— ½ turn (180°) on – 1/1 turn (360°) off	— 1/2 t. (180°) pendant le 1er – 1/1 t. (360°) pendant le 2e envol		— ½ Dre. (180°) i. d. 1. Flugphase und 1/1 Dre. (360°) i. d. 2. Flugphase	— 1/2 giro (1800°) en el 1er. vuelo– 1/1 giro (360°) en el 2do. vuelo
— ½ turn (180°) on – 1½ turn (540°) off	— ½ t. (180°) pendant le 1er – 1½ t. (540°) pendant le 2e envol		— ½ Dre. (180°) i. d. 1. Flugphase und 1½ Dre. (540°) i. d. 2. Flugphase	— ½ giro (180°) en el 1er. vuelo – 1½ giro (540°) en el 2do. vuelo
• Yamashita with ½ turn (180°)	• Yamashita avec ½ (180°) pendant le 2e envol		• Yamashita mit ½ Dre. (180°) i.d. 2. Flugphase	• Yamashita con ½ giro (180°)

Saltos Fwd — Group 2	Salti av. — groupe 2		Salti vw. — Gruppe 2	Mortales ad. — Grupo 2
• Handspring fwd. on – tucked salto forward off with ½ turn (180°)	• Renversement av. – salto av. groupé avec ½ tour (180°) pendant le 2e envol		• Überschlag vw. – Salto vw. gehockt mit ½ Dre. (180°) i.d. 2. Flugphase	• Inversión ad. en el 1er. vuelo – mortal ad. agrupado con ½ giro (180°) en el 2do. vuelo
• 1/1 turn (360°) on – piked salto forward off	• Renversement av. avec1/1 t. (360°) pendant le 1er – salto av. carpé pendant le 2e envol		• Überschlag vw mit 1/1 Dre. (360°) i. d. 1. Flugphase und Salto vw. gebückt i. d. 2. Flugphase	• Inversión ad. con 1/1 giro (360°) en el 1er. vuelo – mortal ad. carpado en el 2do. vuelo
• Handspring fwd. on – ½ turn (180°) piked salto backward off	• Renversement av. – ½ tour (180°) et salto carpé pendant le 2e envol		• Überschlage vw. – ½ Dre. (180°) Salto rw. gebückt i.d. 2. Flugphase	• Inversión ad. en el 1er. vuelo – ½ giro (180°) y mortal ad. carpado en el 2do. vuelo
Handspring with ¼ - ½ (90°-180°) turn in entry phase (Tsukahara) — Group 3	**Renversement avec ¼ - ½ tour (90°-180°) pendant le 1er envol (Tsukahara) — Groupe 3**		**Überschlag vorwärts mit ¼ - ½ (90°-180°) i. d. 1. Flugphase (Tsukahara) — Gruppe 3**	**Inversiones con ¼ - ½ giro (90°-180°) en el 1er. vuelo (Tsukahara) — Grupo 3**
• Tsukahara stretched with 1/1 turn (360°)	• Tsukahara tendu avec 1/1 tour (360°)		• Tsukahara gestreckt mit 1/1 Dr. (360°)	• Tsukahara extendido con 1/1 giro (360°)
• Tsukahara with tucked salto backward off	• Tsukahara avec salto arr. groupé		• Tsukahara mit salto rw. Gehockt	• Tsukahara con mortal atr. agrupado
Round-Off — Group 4	**Sauts avec rondade — Groupe 4**		**Rondatsprünge — Gruppe 4**	**Round-off — Grupo 4**
• Round-off, flic-flac on – tucked salto backward off	• Rondade- flic-flac – salto arr. groupé pendant le 2e envol		• Rondat - Flick-Flack – Salto rw. gehockt i.d. 2. Flugphase	• Round-off, flic-flac – mortal atr. agrupado en el 2do. vuelo
• Round-off, flic-flac with ¾ turn (270°) on – piked salto backward off	• Rondade - flic-flac avec ¾ tour (270°) pendant le 1er – salto arr. carpé pendant le 2e envol		• Rondat - Flick-Flack mit ¾ Dr. (270°) i.d. 1. Flugphase – Salto rw. gebückt i.d. 2. Flugphase	• Round-off, flic-flac con ¾ giro (270°) en el 1er. vuelo – mortal atr. carpado en el 2do. vuelo
Round-Off ½ turn — Group 5	**Sauts avec rondade ½ tour — Groupe 5**		**Rondatsprünge ½ Dr. — Gruppe 5**	**Round-off ½ giro — Grupo 5**
• Round-off, flic-flac with ½ turn (180°) on – piked salto forward off	• Rondade - flic-flac avec ½ tour (180°) pendant le 1er – salto av. carpé pendant le 2e envol		• Rondat - Flick-Flack mit ½ Dr. (180°) i.d. 1. Flugphase – Salto vw. gebückt i.d. 2. Flugphase	• Round-off, flic-flac con ½ giro (180°) en el 1er. vuelo – mortal ad. carpado en el 2do. vuelo
• Round-off, flic-flac with ½ turn (180°) on – Stretched salto forward off	• Rondade - flic-flac avec ½ tour (180°) pendant le 1er – salto av. tendu pendant le 2e envol		• Rondat - Flick-Flack mit ½ Dr. (180°) i.d. 1. Flugphase – Salto vw. gestreckt i.d. 2. Flugphase	• Round-off, flic-flac con ½ giro (180°) en el 1er. vuelo – mortal ad. extendido en el 2do. vuelo

List of Elements performed for the first time by gymnasts at FIG official competitions

WOMEN'S ARTISTIC GYMNASTICS ELEMENTS						
APPARATUS		NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Vault						
Vault	1	Kim Nellie	USSR	Handspring fwd on - 1½ (540°) off	WC Varna (BUL) 1974	
Vault	1	Korbut Olga	USSR	Handspring fwd with 1/1 turn (360°) on - 1/1 turn (360°) off		
Vault	2	Chusovitina Oksana	UZB	Handspring fwd on - piked salto fwd with 1/1 turn (360°) off		
Vault	2	Chusovitina Oksana	UZB	Handspring fwd on - stretched salto fwd with 1½ turn (540°) off		
Vault	2	Davydova Elena	USSR	Handspring fwd with 1/1 turn (360°) on - tucked salto fwd off		
Vault	2	Evdokimova Irina	KAZ	Handspring fwd on - stretched salto fwd off		
Vault	2	Produnova Elena	RUS	Handspring fwd on - tucked double salto fwd off		
Vault	2	Wang Huiying	CHN	Handspring fwd on - stretched salto fwd with ½ turn (180°) off		
Vault	2	Yeo Seojeong	KOR	Handspring fwd on - stretched salto fwd with 2/1 turn (720°) off	Korean Cup (KOR) 2019	
Vault	3	Kim Nellie	USSR	Tsukahara tucked with 1/1 turn (360°) off	OG Montreal (CAN) 1976	
Vault	3	Kim Nellie	USSR	Tsukahara stretched with 1/1 turn (360°) off	WC Strasbourg (FRA) 1978	
Vault	3	Tourischeva Liudmila	USSR	Tsukahara tucked		
Vault	3	Zamolodchikova Elena	RUS	Tsukahara stretched with 2/1 turn (720°) off		
Vault	4	Amanar Simona	ROU	Round-off flic-flac on - stretched salto bwd with 2½ turn (900°) off		
Vault	4	Dungelova Erika	BUL	Round-off flic-flac on - tucked salto bwd with 2/1 turn (720°) off		
Vault	4	Luconi Patrizia	ITA	Round-off flic-flac with ¾ turn (270°) on - tucked salto bwd off		
Vault	4	Baitova Svetlana	USSR	Round-off flic-flac on - stretched salto bwd with 2/1 turn (720°) off		
Vault	4	Yurchenko Natalia	USSR	Round-off flic-flac on - tucked salto bwd off		
Vault	4	Biles Simone	USA	Round-off flic-flac on - piked double salto bwd off	WC Antwerp (BEL) 2023	
Vault	5	Cheng Fei	CHN	Round-off flic-flac with ½ turn (180°) on - stretched salto fwd with 1½ turn (540°) off		
Vault	5	Ivantcheva Velina	BUL	Round-off flic-flac with ½ turn (180°) on - tucked salto fwd off		
Vault	5	Khorkina Svetlana	RUS	Round-off flic-flac with ½ turn (180°) on - tucked salto fwd with 1½ turn (540°) off		
Vault	5	Omelianchik Oksana	USSR	Round-off flic-flac with ½ turn (180°) on - piked salto fwd off		
Vault	5	Podkopayeva Lilia	UKR	Round-off flic-flac with ½ turn (180°) on - piked salto fwd with ½ turn (180°) off		
Vault	5	Servente Veronica	ITA	Round-off flic-flac with ½ turn (180°) on - tucked salto fwd with ½ turn (180°) off		
Vault	5	Biles Simone	USA	Round-off flic-flac with ½ turn (180°) on - stretched salto fwd with 2/1 turn (720°) off	WC Doha (QAT) 2018	

WOMEN'S ARTISTIC GYMNASTICS ELEMENTS						
APPARATUS		NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Uneven Bars						
Uneven Bars	1	Gonzales Leyanet	MEX	Round-off in front of LB flic-flac through hstd phase on LB		
Uneven Bars	1	Gurova Elena	USSR	Round-off in front of LB flic-flac with 1/1 turn (360°) to clear support or through hstd phase on LB		
Uneven Bars	1	Jentsch Martina	DDR	Round-off in front of LB - tucked salto bwd over LB to hang on LB		
Uneven Bars	1	Maaranen Anna-Mari	FIN	Jump with extended body to hstd on LB also with 1/1 turn (360°) in hstd phase		
Uneven Bars	1	Makhautsova Volha	BLR	Free stretch jump over LB with legs together to hang on HB	WC Tokyo (JPN) 2011	
Uneven Bars	1	McNamara Julianne	USA	Jump to clear support on HB - clear hip circle to hstd on HB also with ½ turn (180°) in hstd phase on HB		
Uneven Bars	1	Gebeshian Houry	ARM	Mount - Hecht jump (legs together) with hand repulsion and 1/1 turn (360°) over LB to hang on HB	OG Rio de Janeiro (BRA) 2016	
Uneven Bars	2	Caslavska Vera	CZE	From front support on HB – swing bwd with release and 1/1 turn (360°) to hang on HB		
Uneven Bars	2	Comaneci Nadja	ROU	Front support on HB - cast with salto fwd straddled to hang on HB		
Uneven Bars	2	Yarotska Irina	UKR	Clear hip circle bwd on LB with hecht to hang on HB		
Uneven Bars	2	Delladio Tanja	CRO	From hstd on LB hecht vault to hang on HB		
Uneven Bars	2	Hindorff Silvia	DDR	Clear hip circle on HB counter straddle to hang on HB		
Uneven Bars	2	Khorkina Svetlana	RUS	Clear hip circle through hstd with ½ turn (180°) in flight to hang on HB		
Uneven Bars	2	Radochla Birgit	DDR	From inner front support on LB - cast with salto roll fwd to hang on HB		
Uneven Bars	2	Reeder Anika	GBR	Cast with 1½ turn (540°) to hstd		
Uneven Bars	2	Shang Chunsong	CHN	Clear hip circle on HB, counter pike to hang on HB	WC Antwerp (BEL) 2013	
Uneven Bars	2	Shaposchnikova Natalia	USSR	Inner front support on LB - clear hip circle through hstd with flight to hang on HB		
Uneven Bars	2	Martins Ana Filipa	POR	Clear hip circle on HB with counter straddle over HB with ½ turn (180°) to hang in mixed L grip	ECh Basel (SUI) 2021	
Uneven Bars	2	Pedrick Denelle	CAN	Clear hip circle bwd on HB with hecht to clear support on LB	Pan American Championships 2022	
Uneven Bars	2	Black Elsabeth	CAN	Clear hip circle on HB with counter pike over HB with ½ turn (180°) to hang in mixed L-grip	Paris World Challenge Cup 2022	
Uneven Bars	2	Godwin Georgia	AUS	Clear hip circle fwd to handstand with 1/1 turn (360°) in handstand phase	World Challenge Cup (ISR) 2023	
Uneven Bars	3	Bhardwaj Mohini	USA	Pak salto with 1/1 turn (360°)	OG Athens (GRE) 2004	
Uneven Bars	3	Cappuccitti Stephanie	CAN	Swing bwd and salto fwd stretched to hang on HB		
Uneven Bars	3	Chusovitina Oksana	UZB	Giant circle bwd to hstd with hop 1/1 turn (360°) in hstd phase		
Uneven Bars	3	Davydova Elena	USSR	Long swing fwd counter straddle-reverse hecht over HB to hang		
Uneven Bars	3	Ejova Liudmila	RUS	Swing bwd release and ½ turn (180°) in flight between the bars to catch LB in hang		
Uneven Bars	3	Hristakieva Snejana	BUL	Swing fwd and salto bwd stretched with 1½ turn (540°) to hang on HB		
Uneven Bars	3	Kononenko Nataliya	UKR	Tkatchev with ½ turn (180°)	WC Tokyo (JPN) 2011	
Uneven Bars	3	Li Ya	CHN	Jaeger salto straddled with ½ turn (180°) to hang on HB		
Uneven Bars	3	Liu Xuan	CHN	Giant circle bwd to hstd on one arm		
Uneven Bars	3	Mo Huilan	CHN	Swing bwd salto fwd tucked over HB to hang on HB (Mo-Salto)		
Uneven Bars	3	Monckton Mary-Anne	AUS	Long swing fwd with ½ turn (180°), pike vault over HB to hang	WC Tokyo (JPN) 2011	
Uneven Bars	3	Nyeste Adrienn	HUN	Swing fwd and salto bwd with ½ turn (180°) straddle-piked		
Uneven Bars	3	Pak Gyong Sil	PRK	Hang on HB, facing LB – swing fwd, salto bwd stretched between bars to clear support on LB		
Uneven Bars	3	Shushunova Elena	USSR	Long swing fwd with ½ turn (180°) further ½ turn (180°) to counter straddle in flight over HB to hang		
Uneven Bars	3	Strong Lori	CAN	Hang on HB – Swing fwd with 1½ turn (540°) and flight over LB to hang on LB		
Uneven Bars	3	Volpi Giulia	ITA	Swing bwd with free stoop or straddle vault and ½ turn (180°) over HB to hang		
Uneven Bars	3	Zhang Wenning	CHN	Swing bwd with free stoop or straddle vault and ½ turn (180°) over HB to hang		
Uneven Bars	3	Retiz Hernandez, Karla Yanin	MEX	Hang on HB – Swing fwd with ½ turn (180°) and flight to hstd with ½ turn (180°) on LB	WC Nanning (CHN) 2014	
Uneven Bars	3	Zaytseva Anna	KAZ	Giant circle fwd in L grip to hstd with piked or stretched body, also with ½ turn (180°) to hstd		
Uneven Bars	3	Moreno Alexa/Nakamura Haruka	MEX/JPN	Swing forward with ½ turn (180°) and salto forward piked (Deltchev piked)	WC Tokyo (JPN) 2011/Junior WC (TUR) 2023	
Uneven Bars	4	Downie Rebecca	GBR	Stalder bwd on HB with counter pike – reverse hecht over HB to hang	WC Rotterdam (NED) 2010	
Uneven Bars	4	Frederick Marcia	USA	Stalder bwd with 1/1 turn (360°) in hstd phase		
Uneven Bars	4	Galante Paola	ITA	Clear pike circle bwd with counter straddle (open hip before flight) – reverse hecht over HB to hang	WC London (GBR) 2009	
Uneven Bars	4	Komova Viktoria	RUS	Clear pike circle bwd through hstd with flight and ½ turn (180°) to hang on HB	YOG Singapore (SIN) 2010	
Uneven Bars	4	Komova Viktoria	RUS	Clear pike circle bwd through hstd with flight to hang on HB	WC Tokyo (JPN) 2011	
Uneven Bars	4	Ray Elise	USA	Facing inward - Stalder bwd with release and counter movement fwd in flight to hang on HB		
Uneven Bars	4	Derwael Nina/Fenton Georgia-Mae	BEL/GBR	Backward Stalder with counter straddle reverse hecht over HB with ½ turn (180°) to hang in mixed L grip	WC Montreal (CAN) 2017	
Uneven Bars	4	Ricna Hanna	CZE	Stalder bwd on HB with counter straddle-reverse hecht over HB to hang		
Uneven Bars	4	White Morgan	USA	Stalder fwd in L grip to hstd also with ½ turn (180°) in hstd phase		
Uneven Bars	4	Zgoba Dariya	UKR	Clear pike circle bwd on LB with hecht flight to hang on HB		
Uneven Bars	4	Nemour Kaylia	ALG	Clear pike circle bwd with counter stretched - reverse hecht in layout position over HB to hang	African Championships (Pretoria) 2023	

WOMEN'S ARTISTIC GYMNASTICS ELEMENTS						
APPARATUS		NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Uneven Bars						
Uneven Bars	5	Alt Tabea	GER	Stoop trough on HB, dislocate and release with ½ turn (180°) in flight between the bars to catch LB in hang	WC Montreal (CAN) 2017	
Uneven Bars	5	Burda Liubov	USSR	Underswing on HB or LB with 1½ turn (540°) to hang	OG Mexico City (MEX) 1968	
Uneven Bars	5	Church Savannah	GBR	Pike sole circle bwd counter pike hecht over HB to hang		
Uneven Bars	5	Hoefnagel Hanneke	NED	Pike sole circle fwd in reverse with 1/1 turn (360°) in hstd phase		
Uneven Bars	5	Krasnyanska Irina	UKR	From hstd clear pike circle bwd to rear inverted pike support		
Uneven Bars	5	Kim (Name TBC)	PRK	Facing outward on HB – underswing with support of feet-counter salto fwd straddled to catch on HB		
Uneven Bars	5	Li Li	CHN	Clear rear pike support (legs together) on HB - full circle swing bwd with stoop out bwd to hang on HB		
Uneven Bars	5	Li Li	CHN	Clear rear pike support (legs together) on HB - full circle swing bwd with counter flight bwd straddled		
Uneven Bars	5	Lucke Anneke	NED	Pike sole circle bwd with 1½ turn (540°) to hstd		
Uneven Bars	5	Luo Li	CHN	Stoop in to Adler - seat (pike) circle fwd through clear extended support to finish in L grip (deviation up to 30° allowed)		
Uneven Bars	5	Maloney Kristen	USA	Inner front support on LB – pike sole circle bwd through hstd with flight to hang on HB		
Uneven Bars	5	Mirgoradskaja Anna	UKR	Clear rear pike support on HB (legs together) - full circle swing bwd-continuing through clear rear pike support bwd over HB intohang		
Uneven Bars	5	Nabieva Tatiana	RUS	Pike sole circle bwd with counter stretched hecht (layout position over HB) to hang	WC Rotterdam (NED) 2010	
Uneven Bars	5	Derwael Nina	BEL	Pike sole circle bwd with counter stretched reverse hecht in layout position over HB with ½ turn (180°) to hang in mix L grip	World Challenge Cup Osijek (CRO) 2021	
Uneven Bars	5	Ray Elise	USA	Hstd on HB - Pike sole circle bwd counter straddle-reverse hecht over HB to hang		
Uneven Bars	5	Seitz Elisabeth	GER	Pike sole circle bwd through hstd with flight 1/1 turn (360°) to hang on HB	WC Tokyo (JPN) 2011	
Uneven Bars	5	Teza Elvire	FRA	Circle swing bwd and continue to salto bwd stretched (or piked) between bars to clear support on LB		
Uneven Bars	5	Tweddle Elizabeth	GBR	Pike sole circle bwd with counter straddle hecht over HB with ½ turn (180°) to hang in mixed L grip		
Uneven Bars	5	Van Leeuwen Laura	NED	Pike sole circle bwd through hstd with flight and ½ turn (180°)		
Uneven Bars	5	Fenton Georgia - Mae	GBR	Pike sole circle bwd on HB with counter pike hecht over HB with ½ turn (180°) to hang in mixed L-grip	Commonwealth Games 2022	
Uneven Bars	6	Arai (Name TBC)	JPN	Swing down fwd between bars in L grip. Swing bwd to salto fwd with ½ turn (180°) into salto bwd tucked		
Uneven Bars	6	Bar (Name TBC)	TBC	Swing down between bars - swing fwd to salto bwd stretched with 3/1 turn (1080°)		
Uneven Bars	6	Blanco Bibiana	COL	Swing down between bars - swing fwd to salto bwd stretched with ½ turn (180°) into salto fwd stretched		
Uneven Bars	6	Brunner Jenny	GER	Clear pike circle bwd to salto fwd stretched with ½ turn (180°)		
Uneven Bars	6	Chusovitina Oksana	UZB	Swing fwd to double salto bwd tucked with 1/1 turn (360°) in second salto		
Uneven Bars	6	Comaneci Nadja	ROU	Underswing with ½ turn (180°) to salto bwd tucked or piked		
Uneven Bars	6	Delladio Tanja	CRO	On HB - salto bwd tucked		
Uneven Bars	6	Fabrichnova Oksana	USSR	Swing fwd to double salto bwd tucked with 2/1 turn (720°)		
Uneven Bars	6	Fontaine Larisa	USA	Swing fwd to salto bwd tucked with ½ turn (180°) into salto fwd tucked		
Uneven Bars	6	Giovannini Carlotta/Li Ya	ITA/CHN	Swing fwd with ½ turn (180°) to double salto fwd piked		
Uneven Bars	6	Gonzales Gabriela/Gratt Tanja	MEX/AUT	Salto bwd tucked or piked over HB		
Uneven Bars	6	Ji Haesung	KOR	Swing fwd to salto bwd stretched with 2½ turn (900°)		
Uneven Bars	6	Kraeker Steffi	DDR	From HB - underswing with ½ turn (180°) to salto bwd tucked with 1/1 turn (360°)		
Uneven Bars	6	Ma Yanhong	CHN	Hip circle bwd (also clear) on LB or HB - hecht with 1/1 turn (360°) to salto bwd		
Uneven Bars	6	Alt Tabea	GER	Clear straddle circle with salto forward tucked with ½ turn (180°)	WC Montreal (CAN) 2017	
Uneven Bars	6	Petz Emelie	GER	Clear straddle circle with salto forward tucked with 1/1 twist (360°)	WC Stuttgart (GER) 2019	
Uneven Bars	6	Fan Yilin	CHN	From L grip, swing bwd, ½ turn (180°) to double salto bwd tucked	WC Montreal (CAN) 2017	
Uneven Bars	6	Magaca Brenda	MEX	Swing fwd to triple salto bwd tucked		
Uneven Bars	6	Moors Victoria	CAN	From HB - underswing with salto fwd stretched with ½ turn (180°)	OG London (GBR) 2012	
Uneven Bars	6	Morio Maiko	JPN	Swing down between bars - swing fwd to double salto bwd tucked with 1/1 turn (360°) in first salto		
Uneven Bars	6	Mukhina Elena	USSR	Hip circle bwd (also clear) on LB or HB - hecht with salto bwd tucked		
Uneven Bars	6	Mustafina Aliya	RUS	Swing fwd to double salto bwd tucked with 1½ turn (540°)	WC Rotterdam (NED) 2010	
Uneven Bars	6	Okino Betty	USA	Front support on HB - clear underswing with ½ turn (180°) to salto bwd stretched		
Uneven Bars	6	Parolari Lia	ITA	Salto bwd tucked		
Uneven Bars	6	Pechstein Tanja	SUI	Swing bwd to salto fwd stretched with 1½ turn (540°)		
Uneven Bars	6	Pentek Tunde	HUN	Swing bwd to double salto fwd piked with ½ turn (180°)		
Uneven Bars	6	Plichta Paula	POL	Clear straddle circle with salto fwd tucked		
Uneven Bars	6	Ray Elise	USA	Swing fwd to double salto bwd stretched with 2/1 turn (720°)		
Uneven Bars	6	Varga Adrienne	HUN	Swing fwd to salto bwd stretched with ½ turn (180°) into salto fwd piked with ½ turn (180°)		
Uneven Bars	6	Stewart Ava	CAN	Swing bwd to double salto fwd piked	Pan American Championships 2022	

WOMEN'S ARTISTIC GYMNASTICS ELEMENTS						
APPARATUS		NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Balance						
Balance Beam	1	Baitova Svetlana	USSR	Two flank circles followed by leg "Flair"		
Balance Beam	1	Dick Marisa	TTO	Mount: Change leg leap to free cross split sit - diagonal approach to beam	WC Glasgow (GBR) 2015	
Balance Beam	1	Dick Marisa	TTO	Mount: Diagonal approach to beam – Leap with leg change and ½ turn (180°) to free cross split sit	OG Rio de Janeiro (BRA) 2016	
Balance Beam	1	Beukes Ramona	NAM	From rear stand (back towards beam), flic flac over beam to candle position, ending in front support		
Balance Beam	1	Dunn Jacqui	AUS	Round-off at end of beam – flic-flac with ½ turn (180°) and walkover fwd		
Balance Beam	1	Erceg Tina	CRO	Round-off at end of beam – take-off bwd with ½ turn (180°) - tucked salto fwd to stand		
Balance Beam	1	Garrison Kelly	USA	Round-off at end of beam – salto bwd tucked with 1/1 turn (360°) to cross stand on beam		
Balance Beam	1	Gurova Elena	USSR	Round-off in front of beam – jump with ½ turn (180°) to near side hstd		
Balance Beam	1	Li Yifang	CHN	From hstd - release one hand with swing down swd		
Balance Beam	1	Homma Leah	CAN	3 flying flairs		
Balance Beam	1	Phillips Kristie	USA	Press to side hstd - walkover fwd to side stand on both legs		
Balance Beam	1	Rankin janine	CAN	Jump or press on one arm to hstd		
Balance Beam	1	Shushunova Elena	USSR	Jump with stretched hips to planche		
Balance Beam	1	Tsavdaridou Vasiliki	GRE	Round-off at end of beam - flic-flac with 1/1 turn (360°) into swing down to cross straddle sit		
Balance Beam	1	Wong Hiu Ying Angel	HKG	Salto fwd tuck with ½ turn (180°)	OG London (GBR) 2012	
Balance Beam	1	Zamolodchikova Elena	RUS	Round-off in front of beam - flic-flac with 1/1 turn (360°) to hip circle bwd		
Balance Beam	1	Soares das Neves Botega Julia	BRA	From rear stand (back towards beam), flic flac with ½ turn (180°) to candle position, ending in front support (grasping under the beam with both hands)	PanAmCh Rio (BRA) 2021	
Balance Beam	2	Johnson Kathy	USA	Leap fwd with leg change and ¼ turn (90°) to side split leap (180°) or straddle pike position		
Balance Beam	2	Teza Elvire	FRA	From side stand – Jump to over split with body arched and head dropped bwd		
Balance Beam	2	Yang Bo	CHN	From cross stand – Jump to over split with body arched and head dropped bwd		
Balance Beam	3	Galante Paola	ITA	1½ turn (540°) with free leg held upward in 180° split position throughout the turn	WC London (GBR) 2009	
Balance Beam	3	Sugihara Aiko	JPN	2/1 turn (720°) with free leg held upward in 180° split position throughout the turn	WC Montreal (CAN) 2017	
Balance Beam	3	Humphrey Terin	USA	2½ turn (900°) in tuck stand on one leg - free leg optional		
Balance Beam	3	Li Li	CHN	1¼ turn (450°) on back in kip position (hip-leg angle closed)		
Balance Beam	3	Mitchell Lauren	AUS	3/1 turn (1080°) in tuck stand on one leg - free leg straight throughout turn	WC Rotterdam (NED) 2010	
Balance Beam	3	Okino Betty	USA	3/1 turn (1080°) on one leg - free leg optional below horizontal		
Balance Beam	3	Preziosa Elisabetta	ITA	1/1 turn (360°) pirouette with free leg held bwds with both hands	WC Tokyo (JPN) 2011	
Balance Beam	3	Wevers Sanne	NED	2/1 turn (720°) with heel of free leg fwd at horizontal throughout turn (support and free leg may be straight or bent)	WC Rotterdam (NED) 2010	
Balance Beam	4	Garrison Kelly	USA	"Valdez" swing over bwd through horizontal plane with support on one arm		
Balance Beam	5	Kolesnikova Anastasia	RUS	Flic-flac from side position with ½ turn (180°) to side hstd lower to optional end position		
Balance Beam	5	Colussi Pelaez Silvia	ESP	Free (Aerial) Cartwheel in side position	WC Antwerp (BEL) 2013	
Balance Beam	5	Schaefer Pauline	GER	Salto sideward tucked with ½ turn (180°) take-off from one leg to side stand	WC Nanning (CHN) 2014	
Balance Beam	5	Grigoras Cristina Elena	ROU	Salto fwd tucked with ½ turn (180°) take-off from both legs		
Balance Beam	5	Khorkina Svetlana	RUS	Gainer flic-flac with min. ¾ turn (270°) before hand support		
Balance Beam	5	Kochetkova Dina	RUS	Flic-flac with min. ¾ turn (270°) before hand support		
Balance Beam	5	Liukin Nastia	USA	Salto fwd tucked, take-off from one leg to stand on one or two feet		
Balance Beam	5	Omelianchik Oksana	USSR	Flic-flac with ¾ turn (270°) to side hstd (2 sec.) - lower to optional end position		
Balance Beam	5	Onodi Henrietta	HUN	Jump bwd (flic-flac take-off) with ½ turn (180°) to walkover fwd		
Balance Beam	5	Produnova Elena	RUS	Jump fwd with ½ turn (180°) - salto bwd piked		
Balance Beam	5	Kitti Honti	HUN	Gainer flic-flac with ¼ turn (90°) to hstd (2 sec.)	WC Glasgow (GBR) 2015	
Balance Beam	5	Rueda Eva	ESP	All flic-flac variations with piking and stretching of hips in flight phase with swing down to cross straddle sit		
Balance Beam	5	Rulfova Jana	CZE	Flic-flac with 1/1 turn (360°) - swing down to cross straddle sit		
Balance Beam	5	Shishova Albina	USSR	Salto bwd tucked or stretched with 1/1 turn (360°)		
Balance Beam	5	Teza Elvire	FRA	Flic-flac from side position with 1/1 turn (360°) to hip circle bwd		
Balance Beam	5	Tousek Yvonne	CAN	Flic-flac with step-out from side position		
Balance Beam	5	Portocarrero Luisa	GUA	Free (aerial) walkover fwd, landing on one foot in extended tuck sit, without hand support		
Balance Beam	5	Worley Sheyla	USA	Jump bwd with ½ turn (180°) handspring to land on two feet		
Balance Beam	6	Araujo Heine	BRA	Salto fwd stretched with 2/1 turn (720°)		
Balance Beam	6	Bohmerova Lubica	SVK	Gainer salto stretched with 1½ turn (540°) to side of beam		
Balance Beam	6	Domingues Gabriela	ESA	Salto bwd tucked with 1½ turn (540°)	YOG Singapore (SIN) 2010	
Balance Beam	6	Khorkina Svetlana	RUS	Gainer salto bwd stretched with 2½ turn (900°) to side of beam		
Balance Beam	6	Kim Nellie	USSR	Gainer salto tucked 1/1 turn (360°) at end of beam	OG Montreal (CAN) 1976	
Balance Beam	6	Kim Nellie	USSR	Free (aerial) cartwheel into salto bwd tucked	OG Moscow (RUS) 1980	
Balance Beam	6	Patterson Karly	USA	Arabian double salto fwd tucked		
Balance Beam	6	Steingruber Giulia	SUI	Gainer salto bwd stretched with 1/1 turn (360°) at the end of beam	WC Tokyo (JPN) 2011	
Balance Beam	6	Olafsdottir Sonja	ISL	Gainer salto tucked with 1½ twist (540°) at end of beam	WC Doha (QAT) 2018	
Balance Beam	6	Jurkowska-Kowalska Katarzyna	POL	Gainer salto stretched with 2/1 twist (720°) at end of the beam	WC Doha (QAT) 2018	
Balance Beam	6	Biles Simone	USA	Double salto bwd tucked with 2/1 twist (720°)	WC Stuttgart (GER) 2019	

WOMEN'S ARTISTIC GYMNASTICS ELEMENTS						
APPARATUS		**NAMED AFTER**	**FED**	**DESCRIPTION**	**EVENT / YEAR**	**VIDEO**
Floor Exercise						
Floor Exercise	1	Sankova Krystyna	UKR	Change leg ring leap with ½ turn (180º)	WC Antwerp (BEL) 2013	
Floor Exercise	1	Bulimar Diana	ROU	Johnson Leap with additional 1/1 turn (360°)	WC Tokyo (JPN) 2011	
Floor Exercise	1	Ting Hua-Tien	TPE	Split leap to ring position with ½ turn (180°)	W Cup Melbourne (AUS) 2019	
Floor Exercise	1	Csillag Tunde	HUN	Leap fwd, through tour jeté technique, with ¾ turn (270°) into straddle pike position with additional ¼ turn (90°)	WC Rotterdam (NED) 2010	
Floor Exercise	1	Ferrari Vanessa	ITA	Tour jeté to ring position with additional ½ turn (180°)	OG London (GBR) 2012	
Floor Exercise	1	Frolova Tatiana	USSR	Switch leap with ½ turn (180°) in flight phase		
Floor Exercise	1	Popa Celestina	ROU	Straddle pike jump with 1/1 turn (360°)		
Floor Exercise	1	Moerz Alissa	AUT	Pike jump with 1/1 turn (360°) landing in front lying support	European Championships Antalya 2023	
Floor Exercise	1	Jurkowska-Kowalska Katarzyna	POL	Split jump with 1/1 turn (360°) to ring position	WC Nanning (CHN) 2014	
Floor Exercise	1	Vulcan Dora	ROU	Split jump with ½ turn (180°) to ring position	TE Rio de Janeiro (BRA) 2016	
Floor Exercise	2	Gomez Elena	ESP	4/1 turn (1440°) on one leg - free leg optional below horizontal		
Floor Exercise	2	Hopfner-Hibbs Elyse	CAN	2/1 turn (720°) illusion turn without hand or foot support		
Floor Exercise	2	Memmel Chelsia	USA	2/1 turn (720°) with free leg held upward in 180° split position		
Floor Exercise	2	Mitchell Lauren	AUS	3/1 turn (1080°) in tuck stand on one leg – free leg straight throughout	WC Rotterdam (NED) 2010	
Floor Exercise	2	Semenova Ksenija	RUS	2/1 turn (720°) in back attitude (knee of free leg at horizontal throughout turn)		
Floor Exercise	2	Nguyen Tienna K	VIE	2/1 turn (720°) starting with free leg at horizontal, lowering to complete the turn in wolf position	WC Doha (QAT) 2018	
Floor Exercise	2	Berar Iulia	ROU	2/1 turn (720°) with free leg held with both hands bwd/upward throughout turn	EYOG Qual. Baku (AZE) 2018	
Floor Exercise	2	Mustafina Aliya	RUS	3/1 turn (1080°) with leg held up in 180˚ split position	WC Nanning (CHN) 2014	
Floor Exercise	3	Mostepanova Olga	USSR	Handspring fwd with 1/1 turn (360°) after hand support or before		
Floor Exercise	3	Tsavdaridou Vasiliki	GRE	Arabian (bwd take-off) with ¼ twist (90°) – free (aerial) cartwheel – continuing with ¼ twist (90°) to front lying support		
Floor Exercise	4	Andreasen Charlotte / Jentsch Martina	DEN/DDR	Arabian double salto tucked		
Floor Exercise	4	Tarasevich Svetlana	BLR	Salto fwd stretched with 2/1 turn (720°)		
Floor Exercise	4	Cojocar Sabina	ROU	Salto fwd stretched with 2½ turn (900°)		
Floor Exercise	4	Maldonado Andrea	PUR	Salto fwd stretched with 3/1 turn (1080°)	W Cup Cottbus (GER) 2019	
Floor Exercise	4	Dos Santos Daiane	BRA	Arabian double salto piked		
Floor Exercise	4	Oliveira dos Santos Lorrane	BRA	Arabian double salto piked with ½ twist (180°)	App W Cup Doha (QAT) 2021	
Floor Exercise	4	Dos Santos Daiane	BRA	Arabian double salto stretched		
Floor Exercise	4	Podkopayeva Lilia	UKR	Double salto fwd tucked. Also with ½ turn (180°)		
Floor Exercise	4	Dowell Brenna	USA	Double salto fwd piked	WC Glasgow (GBR) 2015	
Floor Exercise	5	Kim Nellie	USSR	Double salto bwd tucked	OG Montreal (CAN) 1976	
Floor Exercise	5	Kim Nellie	USSR	Double salto bwd stretched-piked	WC Strasbourg (FRA) 1978	
Floor Exercise	5	Mukhina Elena	USSR	Double salto bwd tucked with 1/1 turn (360°)		
Floor Exercise	5	Silivas Daniela	ROU	Double salto bwd tucked with 2/1 turn (720°)		
Floor Exercise	5	Chusovitina Oksana / Touzhikova Tatiana	USSR	Double salto bwd stretched with 1/1 turn (360°)		
Floor Exercise	5	Biles Simone	USA	Double salto bwd stretched with ½ turn (180°)	WC Antwerp (BEL) 2013	
Floor Exercise	5	Moors Victoria	CAN	Double salto bwd stretched with 2/1 turn (720°)	WC Antwerp (BEL) 2013	
Floor Exercise	5	Biles Simone	USA	Double salto bwd tucked with 3/1 twist (1080°)	WC Stuttgart (GER) 2019	