FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

2013 – 2016 CODE OF POINTS

Women's Artistic Gymnastics

Approved by the FIG Executive Committee,
updated after the Intercontinental Judges' Course on February 2013 and revised in November 2014

For women's artistic gymnastics competitions at

Olympic Games
World Championships
Regional and Intercontinental Competitions
Events with international participants

In competitions for nations with lower level of gymnastics development, as well as for 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 Program)

The Code of Points is the property of the FIG. Translation and copying are prohibited without prior written approval by FIG.
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

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ABBREVIATIONS
The following abbreviations will appear throughout the CODE:

- WTC - for Women's Technical Committee
- OG - Olympic Games
- WC - World Championships
- TR - Technical Regulations
- VT - Vault
- UB - Uneven Bars
- BB - Balance Beam
- FX - Floor Exercise
- DV - Difficulty Value(s) – A, B, C, D, E, F, G, H, I etc.
- CV - Connection Value
- CR - Composition Requirements

FIG CODE UPDATES

After the 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

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

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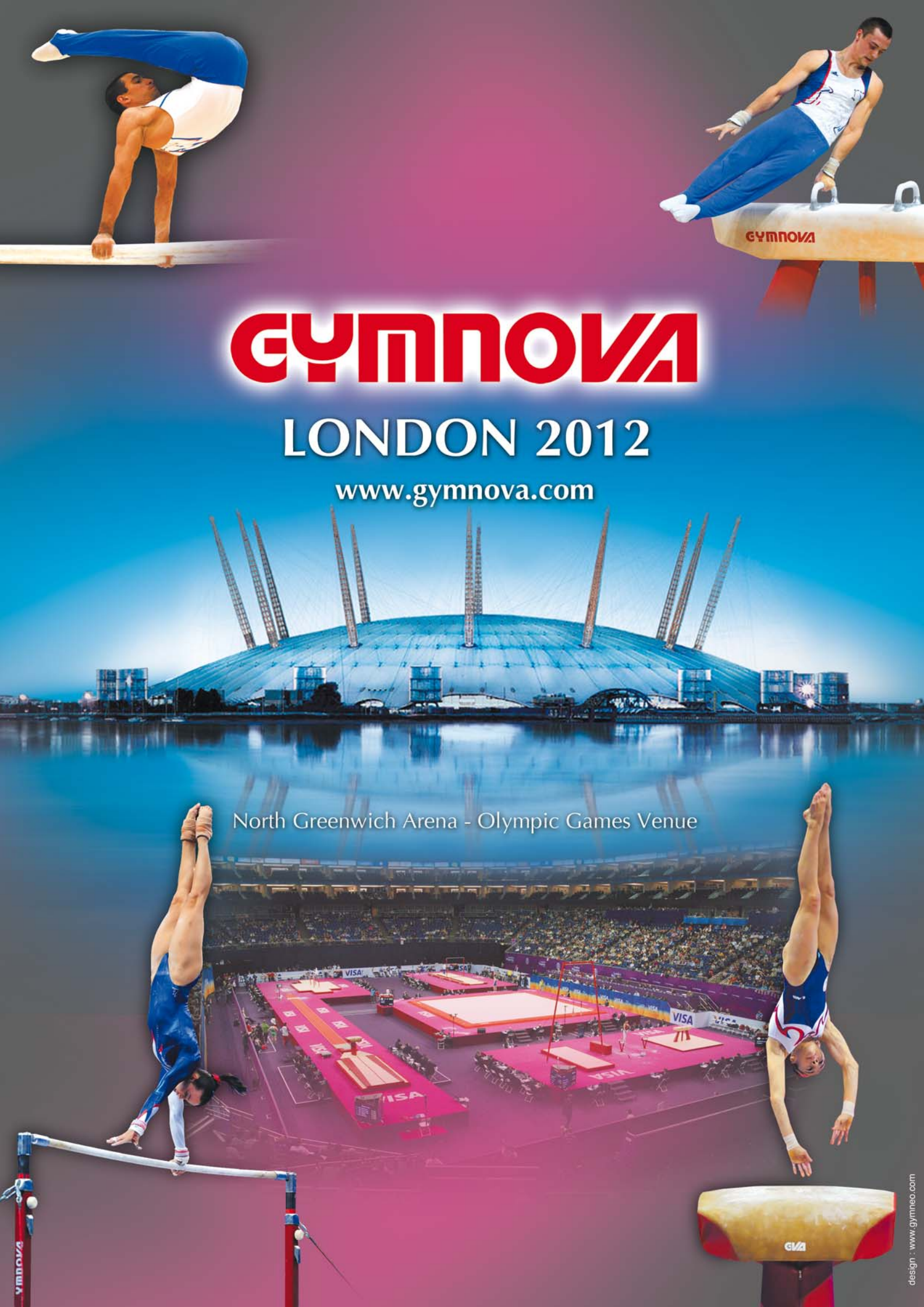
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PART I

REGULATIONS GOVERNING COMPETITION PARTICIPANTS

SECTIONS 1-5

PART I REGULATIONS GOVERNING COMPETITION PARTICIPANTS

SECTION — 1 PURPOSE

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. Standardize the judging of the four phases of FIG official competitions:

   Qualification (C-I),
   Team Finals (C-IV),
   All Around (C-II) and
   Individual Event Finals (C-III),

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, if the exercise has been interrupted for reasons beyond their control or responsibility with permission of the Superior Jury
e) Briefly leave the competition hall for personal reasons and that such a request not be unreasonably denied with permission from the Chair of the Superior Jury.

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
f) Confer with their coach during the time available to her following a fall from the apparatus and between the first and second vaults.
g) Request permission to raise both bar rails, if their feet touch the mat

Warm-up

In Qualifying (C-I), All Around Final (C-II) & Team Final (C-IV)

- 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.
  - Vault (Teams and individual groups)
    C-I, C-II, C-IV – two attempts only
    C-I – qualification for C-III – max. three attempts
  - BB, FX
    30 sec. each
  - UB
    50 sec. each, including the preparation of the bars

NOTE:

- *In Qualifying (C-I) and Team Final (C-IV) the entire 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. The order of warm up should be the same as the order of competition.*

- The end of the warm-up period is signaled by a gong. If at this time, a gymnast is still on the apparatus, they may complete the element or sequence started. Following the 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 conspicuous signal from the D^1 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 least 24 hours before podium training, 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 at least 24 hours before podium training, to the Chair of the Superior Jury to raise the Uneven Bars; or to submit such requests in accordance with the Technical Regulations that govern that competition

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 D^1 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 D^1 *(on all apparatus)*.
c) To remount within 30 sec. after a fall from UB or 10 sec. 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) To refrain from any other undisciplined or abusive behavior 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 or removing springs from the spring board.)
i) To leave the supplementary mat in position (for landing) during the entire exercise (UB & BB).
j) To use an additional 10 cm soft mat on top of the existing basic landing mats (20 cm) for dismounts on Vault, Bars and Beam.
k) To participate in the respective Award Ceremony dressed in competition attire (leotards/unitards) 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 color as that of the leotard; under or on top of the leotard.
b) 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 socks
e) They must wear the bib number supplied by the organizing committee
With approval of her written petition, the gymnast may remove the number in rare cases of back spins on the Balance Beam and Floor.
The number must be displayed to the D Panel at the start of the exercise.
f) They must wear a national identification or emblem on the leotard/unitard in accordance with the most recent FIG Publicity Rules.
g) They must wear only those logos, advertising and sponsorship identifiers that are permitted in the most recent FIG Publicity Rules.
h) The leotard/unitard must be identical for members from the same federation in the Qualification (C-I) and Team Final Competition (C-IV). In the Qualification (C-I) 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 -colored when available from the manufacturer.
j) They must refrain from wearing jewelry *(bracelets or necklaces)* except small stud type pierced earring/s.
k) They must refrain from wearing hip or other padding.

2.4 Penalties

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 behavioral 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 panel.
b) Summary of the penalties also are outlined in Section 8.3.
c) Unless otherwise indicated these penalties are always applied by the D[1] judge to the Final Score for that exercise.
d) In extreme cases, the gymnast or coach may be expelled from the competition hall in addition to suffering the specified penalty.

Behavior Related Violations By Superior Jury when notified by the D panel	
Violation	**Penalty**
Violations of attire • Incorrect or unaesthetic padding • Missing national emblem and/or wrong placement • Missing start number • Incorrect attire – leotard, jewelry, bandage color	0.30 from Gym/App from the Final Score *(once for a competition session) – SJ*
Violations of attire regulations that apply to Team Competition • Non identical leotards *(for gymnasts from the same team)*	*1.00P.* *In C-I, IV taken 1 x in competition phase from apparatus where first recognized.– SJ)*
Remounting podium after the exercise	0.30 from the Final Score by Superior Jury
Unauthorized remaining on the podium	0.30 from the Final Score by Superior Jury
Other undisciplined or abusive behavior	0.30 from the Final Score by Superior Jury
Incorrect Advertising	0.30 from the Final Score on the concerned apparatus by Superior Jury When requested by responsible body • Team • Gymnast (ind. competitions)
Absent from Victory Ceremony	Result and Final Score is annulled for team and individual *(By Superior Jury)*

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

2.5 Gymnasts' Oath (FIG TR 7.12.2)

"In the name of all gymnasts I promise that we shall take part in their 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 honor of the gymnasts."

SECTION 3 — Regulations for Coaches

3.1 Rights of the Coaches

The coach is guaranteed the right to:

a) Assist the gymnast or team under his care in submitting written requests related to the raising of apparatus and the rating of new vault or element.

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

c) Help the gymnast or team prepare the apparatus for competition.

- vault to prepare the safety collar.
- vault, uneven bars and balance beam to prepare springboard and position the supplementary landing mat.
- uneven bars to adjust and prepare the uneven bar rails

d) Be present on the podium after the green light is lit to remove the springboard on

- Balance Beam (then leave podium immediately)
- Uneven Bars - coach or gymnast (then leave podium immediately)

e) Be present at Uneven Bars during the gymnast's exercise for reasons of safety – this can be same or 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 Superior Jury concerning the evaluation of the content of the exercise of the gymnast (see TR 8.4).

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

3.2 Responsibilities of the Coaches to:

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 springs from the springboard. (Refer to Section 2.1.2 for raising the rails at uneven bars).

d) Refrain from delaying the competition, obstructing the view of the judges and from otherwise 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, delegation leader).

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:

- Qualifying Competition (C-I) and Team Final Competition (C-IV) for:
  - Complete teams - 1 female and 1 male coach or 2 female coaches; if only 1 coach, then the coach may be a male.
  - Nations with individuals – 1 coach (F or M)

- All-Around Comp. (C-II) & Apparatus Finals Comp. (C-III) for:
  - Each gymnast – 1 coach

3.3 Penalties for Coach Behavior

By Chair of Superior Jury (In Consultation with Superior Jury)	Card System For FIG Official and Registered Competitions
Behavior 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 and removal of coach from the competition*
– Other flagrant, undisciplined and abusive behavior *(valid for all phases of the competition)*	Immediate Red card and removal of coach from the competition*
Behavior 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 except to D[1] Judge, inquiry only permitted, - speak directly to the gymnast, give 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, 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. C-I).*

1st offense = yellow card
2nd offense = 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, Olympic Games.

3.4 Inquiries (TR 8.4)

Detailed Procedure for the request of marks reviews (Inquiry) as per T.R., (Section 1, Art. 8.4)

3.5 Coaches Oath

"In the name of all Coaches and other members of the athlete's 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 to adhere to fairplay and drug free sport and to respect all FIG Rules governing the World Championships"

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 Chair of the Superior Jury. Their responsibilities and those of the Superior Jury include:

a) 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 evaluation of new elements, raising the Uneven Bars, 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 herein.

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 their oath.

i) To conduct a global video analysis *(post competition)* with the TC to determine errors in judgment and to submit the results of the Judges evaluation to the FIG Disciplinary Commission.

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

k) In unusual or special circumstances may 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 and conclusions for the future
- Detailed analyses of the judges performance *(within 3 months)* including proposals for
    - rewarding the best judges
    - sanctions against the judges who fail to meet expectations
- Detailed list of all interventions
    - score changes before and after publication
- Technical analyses of the D-judges' 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) Participating in the direction of the judges' meetings and instruction sessions and guiding the judges to perform the correct work on their respective apparatus.

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

c) Recording the entire exercise content in symbol notation.

d) Calculating the D and E Score *(control scores)* for the purpose of evaluation of the D, R and E Panels.

e) Controlling the total evaluation and the final score for each exercise

f) Assuring that the gymnast is given the correct score for their performance or intervene as ruled herein

g) Checking the apparatus used at training, warm-up and competition with the FIG Apparatus Norms

SECTION 5 — Regulations & Structure of Apparatus Juries

5.1 Responsibilities of Judges

Every Judge is fully and alone 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 and produce the Judge's Log Book

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 meetings of judges before the respective Competition *(extraordinary exceptions, which were unavoidable, will actually be decided by the FIG WTC)*

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

g) Attend podium training *(compulsory for all judges)*

h) Be prepared thoroughly on all apparatus

i) Be capable in 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 from the Workplan.

k) Wear the FIG prescribed competition uniform (*dark blue suit - skirt or trousers, as indicated - and white blouse)*, except at the OG, where the uniform is supplied by the Organizing Committee.

During the competition judges must:

a) Behave at all times in a professional manner and exemplify non partisan ethical behavior.

b) Fulfill 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 the symbol notation sheets and maintain a record of their personal scores

e) Remain in assigned seat (*except with the consent of D^1 Judge)* and refrain from having contact or discussions with gymnasts, coaches, delegation leaders or other judges.

Penalties for inappropriate evaluation and behavior 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 Judge has 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 a judge, 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 Jury

The Apparatus Jury (Judges' Panels)

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

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

The structure of the Apparatus Jury for the various types of competitions

WC & OG 9 Judge Panel	International Invitational Min. 6 Judge Panel
2 **D-** Panel Judges	2 **D-** Panel Judges
5 **E-** Panel Judges 2 **R-** Panel Judges	4 **E-** Panel Judges

Line & Time judges:

- Two (2) line judges for Floor Exercise
- One (1) line judge for Vault
- One (1) time keeper for Floor Exercise
- One (1) time keeper for Uneven Bars
- Two (2) Time keepers for Balance Beam

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- Panel

a) D- Panel Judges 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 D^2- judge enters the D- score into the computer.

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

d) The D- panel on Vault ensures the correct adherence to the warm-up time.

Functions of the D^1 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 warm up time.
d) To display the green light or other conspicuous signal to notify the gymnasts they must begin their exercise within thirty seconds.
e) To ensure that neutral deductions for time, line, behavior faults are taken from the Final Score before being flashed.
f) To ensure the following deductions are applied for:
   - failure to present before and after the exercise.
   - performance of an invalid "0" vault
   - assistance during the: Vault, Exercise and Dismounts
   - short exercise

Function of the D- Panel after the Competition:

They 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
- makes their symbol notation sheets available during consultations and submits their symbol notation sheets at the end of the competition to the Apparatus Supervisor

5.4.2 Functions of the E- Panel

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

5.4.3 Function of the Reference Judges

The Reference Judges for Olympic Games and World Championships were introduced to have an automatic and time saving correction system in case of problems with Execution scores.
There will be 2 (two) reference judges per jury.
Reference judges may be used at all FIG official competitions *(where IRCOS is available).*
Other competitions may use Reference judges but are **not** obliged to do so.

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 D^1 judge of any violation or deduction; sign and submit the appropriate written record.

Time judges are required to:

- Time the duration of the exercise *(FX & BB)*
- Time the duration of the fall period (*BB & UB)*
- Time the duration between the green light and the commencement of the exercise
- Ensure adherence to the warm-up time
  (For non adherence, written information to the D- panel)
- Give on an audible signal to the gymnast and D- panel *(BB)*
- Inform the D^1 judge of any violation or deduction; sign and submit the appropriate written record
- Time violations where there is no computer input, the time judge must record the exact amount of time over the time limit

5.5.2 Functions of the Secretaries

The Secretaries need to have COP and computer knowledge; they are usually appointed by the Organizing Committee.
Under the supervision of the D^1 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 permits them to fulfill all of their evaluation duties.

- D- Panel Judges must be in line with the center of the apparatus.
- The timer(s) sit by the Apparatus Jury *(either side).*
- The line judges at FX must sit at opposite corners and observe the 2 lines closest to them.
- The line judge at Vault must sit at the far end of the podium on the landing side.
- The placement of the E- and R juries will be clockwise around the apparatus beginning from the left of the D- Panel *(see Diagrams).*

VT:

2	R2	3			4	
1	R1	D^2	D^1	SEC		5

UB:

1	2	R2			3	
R1	D^2	D^1	SEC	5		4

BB:

2	3	R2			4	
1	R1	D^2	D^1	SEC		5

FX:

2	3		R2		4	
1	R1	D^2	D^1	SEC		5

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

5.7 Judge's Oath (TR 7.12)

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".

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PART II

EVALUATION OF THE EXERCISES

SECTIONS 6-9

PART II Evaluation of the Exercise

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 *(Qualification, Team Final, All Around Final, Apparatus Finals)* except for Vault, where special rules in Qualification 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, D- Score and E- Score.

b) The D- panel establishes the D- score, the content of an exercise, and the E- panel 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 E-Score
If necessary, subtraction of the neutral deductions (See 5.4.1).

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

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

f) Qualification 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		
Composition Requirements	+ 2.50		
Connection Value	+ 0.60		
D- Score	**6.200**		
E- Score			**10.000**
Execution	- 0.70		
Artistry	- 0.30		- 1.00
		E- Score	**9.000**
		Final Score	**15.200**

***E- Score** Sum of the execution & artistry deductions are added together and then subtracted from 10.00*
E- score is calculated by averaging the middle 3 of 5 scores (deductions)

6.3 Short Exercise

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

The D-Panel will take the appropriate neutral deduction (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 3 elements.

1st Fall (without landing feet first) NR

Evaluation:

D- score

DV (C + A + 0 + E)		+ 0.90 P.
CR # 3, # 4 & # 5 (DMT)		+ 1.50 P.
	D- score	**+2.400 P.**

Max. **E- score for** Execution & Artistry **may be** **10.00 P**.
Total deductions *(2 Falls, Height, amp. etc.)* – **4.10 P**.
E - Score = **5.900 P.**

~~**Final**~~ ***Total Score**: (**D) 2.40 P.** + **(E) 5.90 P.** = 8.3**00 P**.

Final Score: (**D) 2.40 P.** + **(E) 5.90 P. – 6.00 P. (short exercises)** = 2**.300 P**.

SECTION 7 — Regulations Governing the D- Score

7.1 D- Score (Content)

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 and connection value.

7.2 Difficulty Value (DV)

The current philosophy for exercise content and combination encourages an emphasis on the mastery of dance and acrobatic choreography, artistically presented.

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

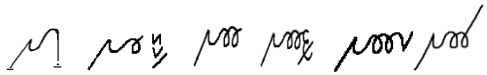
a) The Maximum **8** highest DV including the dismount are counted on UB, BB and FX.
b) The D- Panel will always recognize the difficulty value of the element unless there is a failure to meet the technical requirement of the element.

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

7.2.1 Recognition of DV of elements

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



b) **Recognition of the Same and Different Difficulties**

- The same Difficulty Value can be recognized only one time in an exercise.
- If performed a second time, DV is not considered.

c) **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 hip bent or stretched.

Dance elements:
- are performed in Side or Cross position *(BB)*
  - Jumps with 1/1 turn or more 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
- with take off from one or two feet with the same leg position
  - *Example:* wolf hop *(take off from one leg)* and wolf jump *(take off from 2 legs)*
- land on one or both feet *(BB)*
- land on one or both feet or in prone position *(FX)*
- turns in the forward and backward direction

Acro elements:
- that land on one or both feet

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

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

- there are different body positions *(tuck, pike or stretched)* in saltos,
- the description for body position of dance elements is different
- the legs are together or straddled in saltos *(UB)*
- the legs are in cross or side split in dance elements
- there are different degrees of turns
  - ½ , 1/1, 1½ (180°, 360°, 540°), etc.
  - *See Section 9 for specific apparatus requirements*
- the support is performed on one or both arms or free
- the acrobatic elements take-off from one or both legs

7.2.2 Recognition of elements occurs in chronological order

a) In case of technical failure elements will be recognized as:
- another element in the table of difficulties or
- No DV or
- One DV lower

b) If an element is recognized 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:* Switch leap with the first leg swing below 45° becomes Split leap and
  if the Switch leap is performed later with correct technique it is recognized as a Switch Leap 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 technical requirement failure 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 Vaults, Elements and Connections

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.
Additionally the WTC will consider new and original CV's which have not yet been performed.
Send to the WTC by electronic mail, facsimile or post at any time during the year.

a) In principle, only those elements which have been performed will appear in the Code of Points.

b) In order to be recognized as a new element, the element must be successfully performed *(without a fall)* for the first time at an FIG Official Competition:
   World Championships
   Olympic Games
   Youth Olympic Games

c) No element will be named if there is more than one gymnast who has performed it for the first time.
   The element must be minimum C- difficulty.

d) The new elements must be presented no later than the day and hour, as stipulated in the Work Plan. The request for evaluation must be accompanied with technical drawings and figures, as well as with a DVD.

e) The FIG/WTC will evaluate concerning:
   - Difficulty Value of new vaults (vault group & number)
   - Difficulty Value of new elements
   - Connection Value

f) The evaluation may be different in comparison to the value received at competitions other than Official FIG Competitions.

g) The decision will then be communicated as soon as possible in writing to the
   - Concerned federation and
   - Judges at the Judges' Review Session *(Instruction)* or Judges' Briefing before the respective competition.

New vaults and elements may be submitted at all other International Competitions to the technical director and/or FIG Technical Representative. The evaluation and decision takes place in the technical discussions prior to the respective competition.

a) The decisions have validity **only** at that respective competition;
   - however these should be forwarded by the technical delegate to the President of the WTC for review by the WTC at the next subsequent meeting of the WTC.
   - Such new elements, etc. will appear for the first time in the Code Update, only when they have been submitted, confirmed and also performed at an Official FIG Competition.

7.3 Compositional Requirements *(CR)* 2.50

Composition requirements are described in the respective Apparatus Sections. A maximum of 2.50 is possible.

a) Only elements from the Table of elements may fulfill CR.
b) One element may fulfill more than one CR;
   however, an element may not be repeated to fulfill another CR.

7.4 Connection Value *(CV)*

Connection value is to be achieved through unique and highly difficult 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
   +0.30 (possible)

c) Formulas for CV are described in the respective apparatus Part 3: Sections 11, 12 and 13
d) Devalued Elements may be used for CV.
e) In order to be credited, the connection must be performed without a fall.
f) With the direct connection of three or more elements, the second element may be used -
   - the first time as the last element of a connection and
   - the second time as the first element to begin a new connection

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) loss of balance between elements
e) obvious leg/hip extension on 1st element before takeoff for 2nd element
f) additional arm/leg swing between elements

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

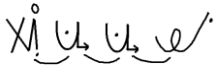
a) Elements may not be repeated in another connection for CV.
   - Recognition occurs in chronological order.

b) Same elements on UB, acrobatic elements on BB and FX may be performed 2 times within one connection
   Examples:
   - UB – Tkatchev 2x or
     Stalder with 1/1 turn 2x
   - BB – aerial walkover 2x or
     flic flac with 1/1 turn 2x
   - FX – indirect or direct connection with whip salto backward 2x to double salto backward piked.

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

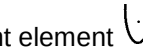
Examples:

UB



D + D + **X** + D

Total CV + 0.40 0.10 + 0.20 + 0.10

The flight element  may be used:
- the first time as the 2nd element of a connection
- the 2nd time as the connection of 2 same flight elements
- the 3rd time as the 1st element to begin a new connection

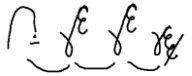
BB

D + X + D

Total CV/SB + 0.30 0.10 + 0.10 **+ <u>0.10</u> (SB)**

Salto may be used:
- the first time as a connection of 2 same saltos
- the 2nd time as the 1st element to begin a new connection

FX



C + **X**+ C

Total CV + 0.20 0.10 + 0.10

Salto may be used:
- the first time as a connection of 2 same saltos
- the 2nd time as the 1st element to begin a new connection

SECTION 8 — Regulations Governing the E- Score

8.1 Description of E- Score 10.00 *(Performance)*

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

The E- Score includes deductions for faults in:

- Execution
- Artistry of presentation

8.2 Evaluation by E- Panel

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

Each performance 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 points to determine the E- score.

Section 8.3 – Table of General Faults and Penalties

Faults		Small	Med.	Large	Very Large
		0.10	0.30	0.50	1.00 or more
By E- & R- Panel Judges					
Execution Faults					
– Bent arms or bent knees	each time	X	X	X	
– Leg or knee separations	each time	X	X shoulder width or more		
– Legs crossed during elements with twist	each time	X			
– Insufficient height of elements (external amplitude)	each time	X	X		
Insufficient – exactness of tuck or pike position in salto	each time	X 90˚ Hip angle	X >90˚ Hip angle		
Insufficient – exactness of tuck or pike position in salto with LA turn	each time	X			
– Failure to maintain stretched body posture (*piking too early*)	each time	X	X		
– Hesitation during jumps, press or swing to handstand	each time	X			
– Attempt without performance of an element (*empty run)*	each time		X		
– Deviation from straight direction (VT, FX, DMT – UB & BB)	each time	X			
Body and/or leg position in elements and vaults – Body alignment – Feet not pointed/relaxed – Insufficient split in dance/acro elements (non-flight)	 each time each time each time	 X X X	 X		
– Precision *(VT, UB, BB & FX acro elements*)	each time	X			
– Performance of DMT too close to the apparatus *(UB & BB)*		X	X		
Landing Faults ***(all elements including dismounts)***		If there is no fall the maximum landing deduction may not exceed 0.80			
– Legs apart on landing	each time	X			
Movements to maintain balance:					
– Extra arm swings		X			
– Lack of balance	each time	X	X		
– Extra steps, slight hop	each time	X			
– Very large step or jump *(guideline – more than shoulder width)*	each time		X		
– Body posture fault	each time	X	X		
– Deep squat	each time			X	
– Brushing/touching apparatus/mats, but not falling against the apparatus	each time		X		
– 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 element	each time				1.00

Section 8.3 – Table of General Faults and Penalties

Faults		Small	Med.	Large	Very Large
		0.10	0.30	0.50	1.00 or more
By D- Panel Judges *(D^1 – D^2)*					
– Performance of connection with fall	UB,BB, FX				No CV, No SB (BB)
– Failure to land feet first or in prescribed position from an element	each time				No DV, CV, CR, No SB (BB)
– Take-off outside the border markings (entirely outside)	FX				No DV, CV, CR
– Failure to acknowledge D- Panel Judges before and/or after exercise	Gym/Evt		X		From the Final Score
– Spotting assistance *(help)*	UB,BB,FX each time				1.00 from the Final Score No DV, CV, CR No SB (BB)
– Non-permitted presence of spotter	Gym/Evt			X	From Final Score
By D- Panel Judges *(D^1 – D^2)* 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 landing mat	Gym/Evt			X	From the Final Score
– Placement of springboard on unpermitted surface	Gym/Evt			X	
– Use of unpermitted supplementary mats	Gym/Evt			X	
– Moving the supplementary mat during exercise or moving to unpermitted end of the balance beam	Gym/Evt			X	
– Changing measurement of apparatus without permission	Gym/Evt			X	From the Final Score by the Superior Jury
– Addition, re-arrangement or removal of springs from springboard	Gym/Evt			X	
– Incorrect use of magnesia and/or damage to the apparatus	Gym/Evt			X	
By Chair of the Superior Jury from the Final Score *Notification from D- Panel to the SJ*					
Behaviour of Gymnast					
– Incorrect or unaesthetic padding	Gym/Evt		X		
– Missing national emblem and/or wrong placement	Gym/Evt		X	*In C-I, II, IV taken 1 x in competition phase from apparatus where first recognized* *In C-III taken from event score*	
– Missing start number	Gym/Evt		X		
– Incorrect attire – leotard, jewellery, bandage color	Gym/Evt		X		
– Incorrect advertising	Team Gym/Evt		X	From the Final Score on the apparatus concerned Upon request of the responsible body	
– Unsportsmanlike conduct	Gym/Evt		X	From the Final Score	
– Unauthorised remaining on the podium	Gym/Evt		X	From the Final Score	
– Remounting podium after the exercise is over	Gym/Evt		X	From the Final Score	
– Speaking to active judges during the competition	Gym/Evt		X	From the Final Score	
– Team gymnasts competing in the incorrect order	Team			1.00 P. *In C-I & IV from the team total on the apparatus concerned*	
– Non identical leotards *(for gymnasts from the same team*)	Team			1.00P. *In C-I, IV taken 1 x in competition phase from apparatus where first recognized*	

Section 8.3 – Table of General Faults and Penalties

Faults		Small	Med.	Large	Very Large
		0.10	0.30	0.50	1.00 or more
– Failure to complete the competition due to absence from the Competition area				Expelled from the competition	
– Unexcused delay or interruption of competition				Disqualified	
Written Notification by TIME JUDGE To D- Panel					
– Flagrant exceeding of touch warm-up time *(after warning)*	Team/ Evt		X		From the Final Score
• by Individuals	Gym/Evt		X		
– Failure to start within 30 sec. after green light is lit	Gym/Evt		X		
– Overtime *(BB, FX)*	Gym/Evt	X			
– Starting exercise without signal or when red light is lit	Gym/Evt				"0"
– Exceeding intermediate fall time *(UB and BB)*	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 <u>NO</u> direct impact on the result/performance of the gymnast/team	
− Unsportsmanlike conduct *(valid for all phases of the competition and trainings)*	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 and trainings)*	Immediate Red card & removal of coach from the competition and/or training hall
Behaviour of Coach with <u>DIRECT</u> 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 except to D[1] Judge – inquiry only permitted, 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 behavior (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. C-I).
1st offense = yellow card
2nd offense = 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, Olympic Games.

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SECTION 9 — Technical Directives

In order to recognize 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.

9.1 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

9.1.1 Element Recognition

a) **Stretch**

– Stretched position must be maintained at least till inverted position in:

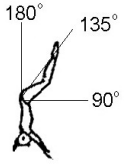
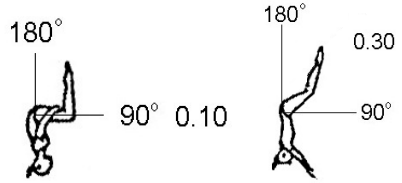
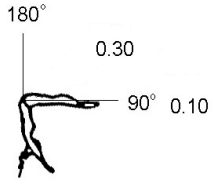
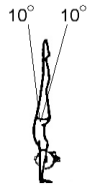
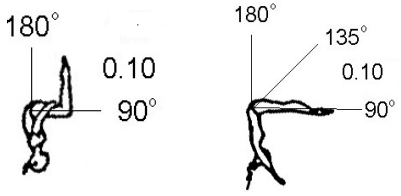
- Single saltos
- Double saltos off UB (DMT)
- Vaults (saltos)

– When there is NO stretched position shown it is considered pike position in:

- Non-twisting elements
- Vaults without LA turn

– In double saltos *(FX)*

- the majority of the rotation must be maintained in the stretched position

Tuck Position  Knee Angle	**D-Panel** Knee angle is >135° - Credit Pike salto
 	**E Panel** 90° Knee/Hip Angle -0.10 >90 Knee/Hip Angle -0.30
	D- Panel Hip open (180°) - Credit Stretch salto **E- Panel** Bent Legs -0.10/0.30/0.50
Pike Position  	**E-Panel** 90° Hip Angle -0.10 >90° Hip Angle -0.30
Stretched position  	**D- Panel** A slight hollow in the chest or a slight arched body position is acceptable **E- Panel** Body alignment -0.10
Tuck/ Pike position in salto with LA Turn  	**D Panel** >135° Hip angle - Credit Stretch salto **E- Panel** Hip or knee angle 90° - No Deduction >90 - 0.10

9.1.2 Landings from Single Saltos with Twists

a) Elements with twists must be completed exactly or ***another*** element from the COP will be recognized.*

- as dismounts from **UB** and **BB**
- during the exercise on **BB** and **FX**
- all landings on **VT**

Note: The placement of the front foot is decisive when awarding the difficulty value

b) **For under turning:**

- 3/1 twist becomes 2½ twist
- 2½ twist becomes 2/1 twist
- 2/1twist 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.

9.1.3 Falls on Landing

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

9.2 BALANCE BEAM AND FLOOR EXERCISE

Turn recognition in dance elements

- The turn must be completed exactly.
- The position of the shoulders and hips are decisive otherwise another element from the COP will be credited.

FX: When there is a jump/hop, or leap with turn directly connected to another element from the COP and in the first element the turn is not completed exactly (but the gymnast is able to continue into the next element), the first element will NOT be devalued or recognized as another DV from the COP.

9.2.1 Turns on One Leg are in increments of:

- 180° for BB
- 360° for FX

a) **Under turning on Support leg:**

Example:

- 3/1 turn becomes 2/1 turn *(FX)*
- 2/1 turn becomes 1½ turn *(BB)*

b) **Turn Considerations:**

- Must be performed on the toes.
- Have a fixed and well defined shape throughout the turn.
- The support leg whether stretched or bent (*choreography*) does not change the value of the difficulty.
- Degree of rotation is determined once the heel of the support leg drops *(turn is considered finished)*
- 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

9.2.2 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 turns are permitted; piking, tucking or straddling the legs may be in the beginning, middle or end of the turn.

Definition:

Leaps – take off from 1 foot to land on 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 fee

9.2.3 Leg Position in side leaps, straddle jumps and Sissone

Side Leaps and Straddle Jumps

Legs parallel to floor

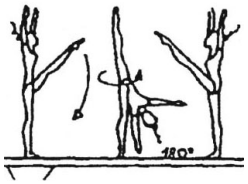
Sissone

Must show Diagonal split

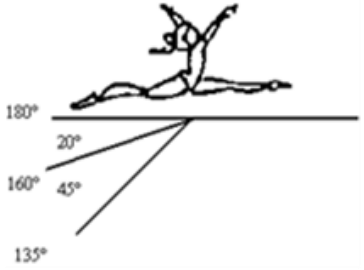
Incorrect leg position - deduct 0.10

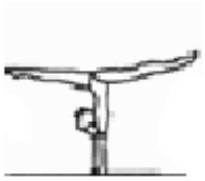
SPLIT REQUIREMENT

For missing degrees of leg separation in Leaps, Jumps, Hops, Turns and Acro non-flight elements



Turn





Acro

Insufficient Split:

> 0° - 20° deduct 0.10
> 20° - 45° deduct 0.30
> 45° *(dance)* credit another element from the COP or no DV

9.3 REQUIREMENTS FOR SELECTED DANCE ELEMENTS

Scales (4.102) require 180˚ split, if less - No DV.

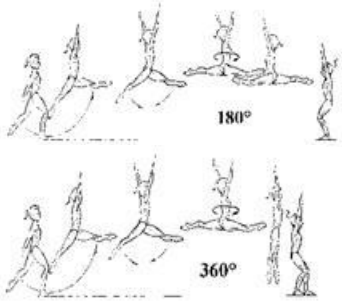
Switch Leap

Requirement:
Free leg swing min. 45˚, 180˚ split of legs

D- Panel

- Free leg swings less than 45° or is bent – credit Split Leap

Switch Leap with turn (or)



Requirement:
Must show cross split position

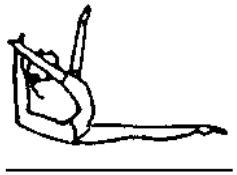
D- Panel

- Straddle position – credit "Johnson" (or)
- Free leg swings Less than 45° or is bent – credit split leap with turn (or)

Ring Leap/Switch Ring Leap (with/without turn)

Requirement:

- Upper back arch and head release
- 180° split of legs
- Front leg at horizontal and back leg bent (90°), foot to head height



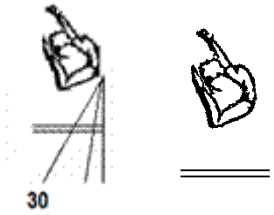
D – Panel

- Back foot at shoulder height and/or front leg below horizontal –1 DV lower
- Back leg position (bent >135°) −1 DV lower
- No arch & release of head
  – Split leap or
  – Switch leap

E − Panel

- Insufficient arch position – 0.10
- Foot of back leg to shoulder height & lower – 0.10
- Insufficient bent position of back leg (>90°) − 0.10

Sheep/Ring Jump



Requirement:

- Upper back arch & head release with feet to head height/ closed Ring

D – Panel

- Slightly Open ring − 1 DV lower
- Poorly executed:
  - Open ring with Insufficient hip extension − No DV
  - Open ring with Insufficient bent legs − No DV
- No arch & release of head − No DV

E − Panel

- Open ring − 0.10
- Insufficient hip extension − 0.10

Yang Bo

Requirement:

- Body arched, head dropped bwd & over split with front leg min. at Horizontal

D − Panel

- No over split but both legs at horizontal – 1 DV lower
- Over split but front leg below horizontal – 1 DV lower
- No over split but front leg below horiz. – Ring Jump
- No arch & release of head – Split Jump

E − Panel

- Insufficient arch position – 0.10
- Over split but front leg below horizontal – 0.10

Tuck Jump with/without turn

D − Panel

- > 135° hip/knee angle – No, or other DV

E - Panel

- Knees at horizontal – 0.10
- Knees below horizontal – 0.30

Wolf Jump with/without turn

D − Panel

- > 135° hip angle – No, or other DV

E − Panel

- Extended leg at horizontal – 0.10
- Extended leg below horizontal –0.30

Cat Leap with/without turn

Evaluate the lowest knee position

D − Panel

- > 135° hip angle – No, or other DV
- Lack of alternation – Tuck jump

E − Panel

- One/both legs at horizontal – 0.10
- One/both legs below horizontal – 0.30

Straddle Pike Jump with/without turn

Requirement: Both legs must be above horizontal

D − Panel

- > 135° hip angle – No, or other DV

E − Panel

- Legs at horizontal – 0.10
- Legs below horizontal – 0.30

Sissone

Requirement: Diagonal split & Land on one foot

D − Panel

- Front leg at or below horizontal & land on two feet — Split jump
- Front leg at horizontal & land on one foot — Split jump

E- Panel

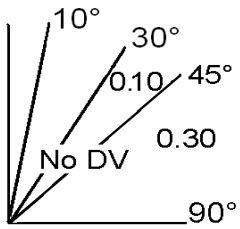
- Incorrect leg position – 0.10

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

9.4 UNEVEN BARS

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

9.4.1 Cast to Handstand



D- Panel

If completed:

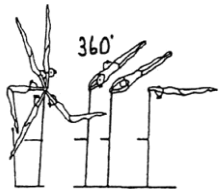
- within 10° of vertical – Credit DV
- >10° – No DV

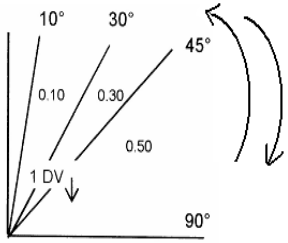
E- Panel

- > 10° – 30° – No Deduction
- > 30° – 45° – 0.10
- > 45° – 0.30

9.4.2 Swings – elements with turns that

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





D- Panel

- > 10° – Credit 1 DV lower than element to hstd

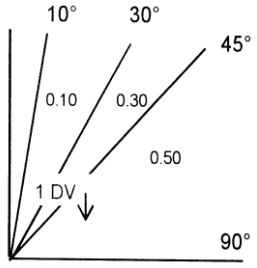
E- Panel

- > 10° – 30° – 0.10
- > 30° – 45° – 0.30
- > 45° – 0.50

Swing elements with ½ (180˚) turn:

– All body parts must reach horizontal to receive DV, otherwise No DV will be credited *(empty swing).*

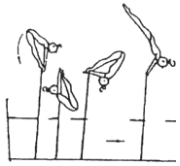
9.4.3 Circle elements without turn and Flight elements from HB to handstand on LB



D- Panel

If hstd completed

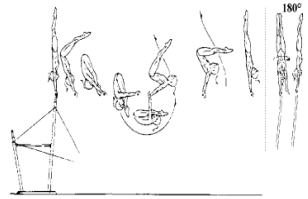
- within 10° – Credit DV
- > 10° – Credit 1 DV lower

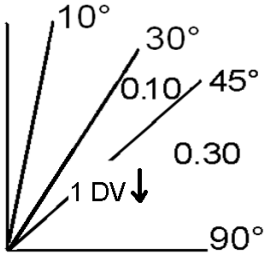


E- Panel

- > 10° – 30° – 0.10
- > 30° – 45° – 0.30
- > 45° – 0.50

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





D- Panel

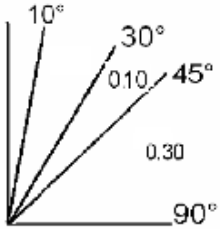
If completed:

- Within 30° of vertical – Credit DV
- >30° – Credit 1 DV lower

E- Panel

- > 10° – 30° – No Deduction
- > 30° – 45° – 0.10
- > 45° – 0.30

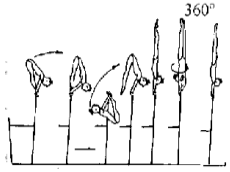
For ℓ. (3.404) Pak salto

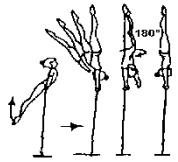


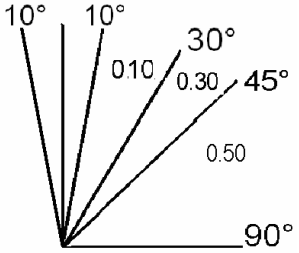
E- Panel

- > 10° – 30° – No Deduction
- > 30° – 45° – 0.10
- > 45° – 0.30

9.4.4 Circle elements with turns completed to HSTD and Casts with turns completed to HSTD







D- Panel

If hstd completed

- within 10° *(either side)* and turn occurs - Credit DV

E- Panel

- > 10° – 30° – 0.10
- > 30° – 45° – 0.30
- > 45° – 0.50

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

PART III

APPARATUS

SECTIONS 10-13

PART III APPARATUS
SECTION 10 — Vault

10.1 General

Depending on the requirements for that 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 board 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 for Yurchenko vaults only.
- 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 D^1 - judge, the gymnast executes the 1^{st} vault and then returns to the end of the runway to post the number for her 2^{nd} vault.
- Beginning with the take-off, the vault phases are evaluated:
  - pre-flight (1^{st} flight)
  - repulsion
  - flight (2^{nd} 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- Panel judges will take 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 1^{st} and/or 2^{nd} flight phase

Group 2 – Handspring fwd with or without 1/1 turn (360°) in 1^{st} flight phase – salto fwd or bwd with or without LA turn in 2^{nd} flight phase

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

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

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

10.4 REQUIREMENTS

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

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

  - In **Qualifying**, 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 **Apparatus Finals** rules below.

– **Apparatus Finals**
  - The gymnast must perform 2 vaults, which will be averaged for the Final Score.
  - The two vaults must be from different Vault Groups
  - Must show a different 2nd flight phase

Example:

1. If the first vault is from Gr. 4
   Round-off, flic-flac on – stretched salto backward with 2½ turn (900°) off,
   the choices for the 2nd vault would be:

   - *Tsukahara stretched with 2/1 turn (720°) off, or*
   - *Handspring fwd on – 1/1 turn off*

2. If the first vault is from Gr. 2
   Handspring fwd on- tucked salto fwd off,
   then the choices for the 2nd vault would be:

   - *Round off, flic-flac on – Stretched salto bwd off, or*
   - *Tsukahara piked*

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 D[1] Judge *(with written notification from the Line Judge)* will deduct from the Final Score for deviation from a straight direction 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- Panel)*

– More than 25 meters run distance *(taken from the Final Score of the vault performed)* − 0.50

– Run approach without performing vault − 1.00

– In the Qualification to C-III (**Apparatus Finals)** and in C-III*:*

  - When only one vault is performed
  - When one of two vaults receives “0”points (10.4.3)

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

  - When the two vaults are **not** from different groups or do **not** show a different second flight phase

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 points)*

- Run approach with touch on the springboard or vaulting table, without execution of vault
- No touch on vault table
- Failure to 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 vault cannot be recognized, 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" score recorded by D- Panel*
No evaluation by E- Panel

A video review by the D- Panel and Apparatus Supervisor will automatically occur for every vault that receives an Invalid - 0 Score

10.5 Method of Scoring

D- Panel:

Enters the Value of the performed vault and shows on the board to the E- judges the symbol of the vault recognized *(if different from flashed number).* The score of the first vault must be flashed before the gymnast executes the second vault.

10.6 Specific Apparatus Deductions *(E- Panel)*

Faults	**0.10**	**0.30**	**0.50**
First Flight Phase			
– For missing degrees of LA turn during flight phase:			
• Gr. 1 or 5 with ½ (180˚) turns & Gr. 4 with ¾ (270°) turns	≤ 45°	≤*90°*	
• Gr. 1 or 2 with 1/1 turn (360°)	≤ 45°	≤*90°*	>*90°*
– Poor technique			
• Hip angle	X	X	
• Arch	X	X	
• Bent knees	X	X	X
• Leg or knee separations	X	X	
Repulsion Phase			
– Poor technique			
• Staggered/alternate hand placement on forward entry vaults Gr.1, 2 & 5 *(not applicable for Salto fwd stretched w/LA turn)*	X		
• Shoulder angle	X	X	
• Failure to pass through vertical	X		
• Prescribed LA turn begun too early *(on the table)*	X		
– Bent arms	X	X	X
Second Flight Phase			
– Excessive snap	X	X	
– Height	X	X	X
– Exactness of *(LA)* turn *(includes Cuervo)*	X		
– Body position			
• Failure to maintain stretched body	X	X	
• insufficient and/or late extension *(tuck and pike vaults)*	X	X	
• Bent knees	X	X	X
– Leg or knee separations	X	X	
– Under-rotation of salto			
• no fall	X		
• with fall		X	
– Distance			
• Insufficient length	X	X	
Landing deductions	See Sec.8		

Section 11 — Uneven Bars

11.1 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, the apparatus, or ran underneath the apparatus:
  - Deduct -1.00
  - She must start her exercise
  - No Value will be awarded for the Mount
- A gymnast is permitted a 2nd attempt to mount *(with a penalty)* if she has **NOT** touched the springboard, the apparatus, or run underneath the apparatus
  - Deduct -1.00
- A 3rd attempt is not permitted.

D- panel judges will take the deduction from the Final score.

b) **Fall Timing:**

During a fall from the apparatus, an interruption of 30 seconds is allowed before the gymnast must remount the uneven bars to continue the 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
- If the gymnast does not remount the uneven bars by the 30 second time limit, the exercise is considered terminated.

11.2 Content and Construction of the Exercise

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

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

a) **Circle and Swings**

- Giant Circles backward
- Giant Circles forward
- Swings & Clear Hip Circles
- Stalders Forward/Backward
- Pike Circles Forward/Backward

b) **Flights**

- flight from HB to grasp on LB *(or reversed)*
- counter flight *(over the bar)*
- vaults
- hechts
- saltos

11.3 Composition Requirements (CR) – D- Panel 2.50

1. Flight element from HB to LB — award 0.50
2. Flight element on the same bar — award 0.50
3. Different grips *(no cast, MT or DMT)* — award 0.50
4. Non flight element with min. 360º turn, *(no MT)* — award 0.50
5. Dismount
   - No dismount, A- or B- dismount — award 0.00
   - C- dismount — award 0.30
   - D- or higher dismount — award 0.50

11.4 Connection Value *(CV)* – D- Panel

Connection Value can be awarded for direct connections.
The CV will be added to 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)* D + E *(both flight elements)*

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

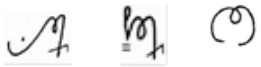
a) An element can be performed 2 times within the same direct connection for CV, but may ***NOT*** receive difficulty value *(DV)* a 2nd time.

b) Flight elements include elements with visible flight:
   - From HB to grasp on LB *(or reversed)*
   - 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, CV can ***NOT*** be awarded.

   - **Empty swing** = swing fwd/bwd without the execution of an element in the Table, before the swing reverses to the opposite direction. Except "Shaposhnikova" type with/without 1/1 turn (360°) and following elements:
     
   - **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- Panel)*

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

11.6 Specific Apparatus Deductions

Faults	0.10	0.30	0.50 or more
– Adjusted grip position	X		
– Brush on apparatus with feet		X	
– Brush on mat			0.50
– 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	X		
– Insufficient height of flight elements	X	X	
– Under rotation of flight elements	X		
– Excessive flexion of hip joint in the leg tap (*DMT*)	X	X	
– Insufficient extension in kips	X		
– Intermediate swing			0.50
– Empty swing			0.50
– Angle of Completion of Elements	X	X	X
Amplitude of:			
– Swings fwd or bwd under horizontal	X		
– Casts	X	X	
– No attempt to dismount*			0.50

***Dismount with fall:**

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

b) No attempt for DMT at all *(landing on feet or falling after landing on feet)*

Example 1: with no initiation of salto

Evaluation:
- No CR *(D- panel)*
- No DV - count 7 elements only *(D- panel)*
- 0.50 No attempt to dismount *(E- panel)*
- Fall -1.00 or apply landing deductions, if no fall *(E- panel)*

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

Example 2: with failure to land feet first

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

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

Mounts

a) Can fulfill CR 1 for flight from HB to LB

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

SECTION 12 — Balance Beam

ARTISTRY

Artistic Performance

An artistic performance is one in which the gymnast demonstrates her ability to transform her balance beam exercise from a well-structured composition into a performance. In so doing the gymnast must demonstrate creativity, confidence of performance, personal style and perfect technique.

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

Composition and Choreography

The composition of a balance beam exercise is based on the movement vocabulary, both gymnastic and artistic, of the gymnast, as well as the choreography of these elements in relationship to the balance Beam, while establishing a strong sense of rhythm and modulation of pace. It is the balancing of elements of difficulty with artistic components in order to create a continuous flow, a cohesive whole.

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)*
- Changes of rhythm & tempo
- Creative or original 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.

12.1 GENERAL

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

a) **Mounts**

- If the gymnast on her first attempt touched the springboard, or the apparatus.
  - Deduction -1.00
  - She must start her exercise
  - No Value will be awarded for the Mount.
  - Deduction for "Mount not from the Table of elements" will be applied

- 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
- A 3rd attempt is not permitted.

D- panel judges 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 *(Assistant)* 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 more than 1:30 minutes (90 seconds)

- -0.10

– Elements performed after the 90 second time limit will be recognized by the D- Panel and evaluated by the E- Panel.

– Time violations are reported in writing by the respective Time Judge to the D- Panel judges, who then takes the deduction from the Final Score.

c) Fall Timing:

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

– 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 fall period ends when the gymnast takes-off from the mat to remount the beam.

– After remounting the beam the resumption of timing by Time Judge 1 begins with the first movement to continue the exercise.

– The elapsed time during the fall will be displayed in seconds on the scoreboard.

– A signal (gong) will be communicated at the

- 10 second time limit.

– If the gymnast does not remount the beam by the 10 second time limit, the exercise is considered terminated.

12.2 Content of the Exercise

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

- Maximum 5 Acro
- Minimum 3 Dance

12.3 Composition Requirements (CR) – *D- Panel* 2.50

1. One connection of at least 2 **different** dance elements, 1 being a leap, jump or hop with 180° split *(cross or side),* or straddle position — award 0.50
2. Turn *(Gr. 3)* — 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
5. Dismount
   - No dismount, A- or B-dismount — award 0.00
   - C-dismount — award 0.30
   - D or higher dismount — award 0.50

* Flight elements with or without hand support.

***Note**:*

– *CR 1 - 4 must be performed on the Beam.*

– *Rolls, handstands and holds may **not** be used to fulfill CR.*

12.4 Connection Value (CV) & Series Bonus (SB) – *D – Panel*

a) Connection Value can be awarded for direct connections.

b) The **CV** and **Series Bonus** (SB) will be added into the D- Score.

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

Formulas for direct connections

ACROBATIC	
0.10	**0.20**
2 acro flight elements, excluding the dismount All connections must be rebounding* except when stated	
C/D + D *(or more)* (non-rebounding fwd only) C + C B + E	C/D + D *(or more)* B + D *(fwd only)* B + F
Connections of ** 3 or more acro elements *(rebounding and non-rebounding)* including mount & dismount *(min. C)* will be rewarded with a "Series Bonus" of 0.10 • Starting from B + B + C *(any order)* • In addition to CVs for the formulas above • May repeat the same (flight or non-flight) element in the same connection to receive SB *Example 1: B + B + C = +0.10 series bonus* *D + B + C = +0.10 series bonus* *Example 2:* C + C + C (CV+0.1 CV+0.1) *+0.10 series bonus* ***Total CV + SB = 0.30***	

**Connections with rebounding effect develop speed in one direction: Landing (on two 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 or without hand support) on one leg and placing the free leg with an immediate rebound from both legs into the 2nd element.*

***In connections of more than 2 elements, non-flight acro elements Min.B (except "Holds") may be used in order to receive the SB.*

DANCE & MIXED (acro – flight elements only), excluding dismount	
C + C *or more* A + C *(Turns only)* D (salto) + A *(dance)* D (salto) to 1 foot + A scale *(This order & no step is permitted)*	D + D *or more*

Note: *Turns may be performed on the same support leg, or with step into turn on opposite leg (brief demi-plié on one or both feet is permitted)*

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 & Choreography Deductions *(E- Panel)*

Faults	0.10	0.30	0.50
Artistry of Performance			
– Insufficient artistry of performance throughout the exercise including:			
• Confidence	X		
• Personal style	X		
– Rhythm & Tempo			
• Insufficient variation in rhythm & tempo in movements (no DV)	X		
• Performance of the entire exercise as a series of disconnected elements & movements	X		
Composition & Choreography			
– Lack of variety and/or creativity of movements and transitions	X		
– Lack of side movements *(NO DV)*	X		
– Insufficient use of entire apparatus:	X		
• Insufficient use of entire length of beam	X		
• Missing combination of movements/ elements close to the beam with a part of the torso (including thigh, and/or head) touching the beam *(element not necessary)*			
– Mount not from the table of elements	X		
– One-sided use of elements:			
• More than one ½ turn on 2 feet with straight legs throughout exercise	X		

12.6 Specific Apparatus Deductions *(E-Panel)*

Faults	0.10	0.30	0.50
– Poor rhythm in connections (with DV)	X		
– Pause *(more than 1 sec.)/*excessive preparation before elements – Excessive arm swing before dance elements	ea X ea X		
– Poor Body posture throughout • *Body posture, head position* • *Feet not pointed/ relaxed, turned in* – *Amplitude (maximum elongation of the body movements)*	 X X X		
– Additional support of leg against the side surface of the beam		X	
– Failure to meet the technical requirement of the element through use of additional support.		X	
– Grasp on beam in order to avoid a fall			X
– Additional movements to maintain balance	X	X	X
– No attempt to dismount*			X

***Dismount with fall:**

a) If the salto for the dismount has **not** begun *(no initiation of rotation)* and a fall occurs, or
b) No attempt for DMT at all *(landing on feet or falling after landing on feet*)

Example 1: jump off BB:

Evaluation:
- No CR *(D- panel)*
- No DV – count 7 elements only *(D- panel)*
- 0.50 No attempt to dismount *(E- panel)*
- Fall -1.00 or apply landing deductions if no fall *(E- panel)*

c) 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 CR (D- panel)
- No DV – count 7 elements only (D- panel)
- Fall – 1.00 (E- panel)

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 *(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 seconds

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

Onodi Tic Toc

- can only be used as the last element to fulfill CR of acro series and for CV
- Can be used anywhere for Series Bonus
- Will be considered the same element as Onodi

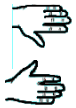
Specific Elements

- hands must land in cross position. If hands land in side position then the element is awarded 1 DV lower
  - If gymnast performs the same element again in the exercise and completes 1/1 twist – No DV awarded

Hands placed together in Cross position – Correct

Hands one in front of the other in Cross position – Correct

If front hand completed turn – DV awarded
(apply deduction for precision)

 Hands in Side Position – award C- DV
(apply deductions for precision)

Note: The placement of the front hand (on back handspring with 1/1 twist (360°) – swing down to cross straddle sit) is decisive when awarding the difficulty value.

SECTION 13 — Floor Exercise

ARTISTRY

Artistic Performance

An artistic performance is one in which the gymnast demonstrates her ability to transform her floor exercise routine 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 exercise 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 <u>includes</u>:

- A rich and varied selection of elements from different <u>structure</u> 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.

*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 jury and public, 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 routine.

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 personalized 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 <u>her</u> movements, the gymnast, must convey the theme of the music to the audience and jury.

13.1 GENERAL

a) **CD Requirements**

- The floor exercise music CD will be given to the competition administration. Each CD will be timed; said time will be approved by the administration and the delegation head coach.
- The following must be written on the CD:
  - The name of the gymnast and the 3 capitalized letters used by FIG for the country code
  - The name of the composer and of 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 word/s
    - Examples of the ' human voice' as an acceptable instrument are: humming, vocalizing without words, whistling, chanting.
  - Absence of music or music with words – 1.00

Note: Taken by the D- Panel from the Final Score.
In case of doubt 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 floor exercise may not exceed 1:30 minutes *(90 seconds).*

- The assistant begins timing, when the gymnast begins with the first movement of her floor exercise.
- The assistant stops timing, when the gymnast ends her floor exercise with the last position. The exercise must end with the music.
- The deduction for overtime will be taken if the exercise is more than 1:30 minute *(90 sec.).* – 0.10
- Elements performed after the 90 sec. time limit will be recognized by the D- Panel and evaluated by the E- Panel.

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- Panel, who then takes the deduction from the Final Score.

13.2 Content of the Exercise

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

- Maximum 5 Acro
- Minimum 3 Dance

a) **Acro Lines**
The maximum number of acro Lines with salto is **4**.
Any difficulty in subsequent acro Lines will not be counted for DV.

- An acro Line may consist of a minimum of one flight element without hand support and with take off from 2 feet (rebound)
  - including mixed connections
  - Failure to land on feet first from salto will still be considered an acro Line

Examples:
1. a single or double salto *(with take off from 2 feet)*
2. a direct or indirect connection of saltos *(at least 1 with take off from two feet*)
3. mixed connections *(jumps or leaps)* with salto *(with take off from two feet)*

- The following do NOT constitute an acro line:
  - Salto with take off from one foot (may be used to fulfill CR & CV)
  - Acro or mixed connection of flight elements with hand support
  - Salto from stand

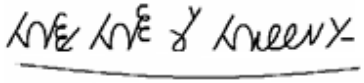
13.3 Composition Requirements *(CR) – D- Panel* 2.50

1. A dance passage composed of two 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°cross/side split 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 fwd/swd & bwd — award 0.50
3. Salto with LA turn (min. 360˚) — award 0.50
4. Salto with double BA — award 0.50
5. Dismount*
   - No dismount, A- or B- dismount — award 0.00
   - C- dismount — award 0.30
   - D- or higher dismount — award 0.50

*The dismount is the last counting acro Line *(credit highest DV)*
- No DMT will be credited if only one acro Line is performed

Example 1



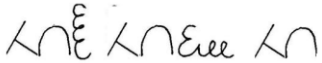
Only one acro Line

Evaluation:
- No CR (DMT) *(D- Panel)*
- No DV – count max. 7 elements *(D- Panel)*
- 0.50 No attempt to dismount *(E- Panel)*
- Apply landing deductions *(E- Panel)*

Example 2 *a)* *or* *b)*

Only one acro Line

Evaluation:
- No CR (DMT) *(D- Panel)*
- No DV – count max.7 elements *(D- Panel)*
- 0.50 No attempt to dismount *(E- Panel)*
- Apply landing deductions *(E- Panel)*

Example 3 

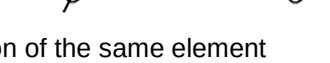
Two acro Lines

Evaluation:
- CR (DMT) +0.50 *(D- Panel)*

Example 4

The gymnast fails to land feet first in the 2nd acro Line:

Evaluation:
- No CR (DMT) *(D- Panel)*
- No DV – count max. 7 elements only *(D- Panel)*
- *Fall - 1.00 (E-Panel)*

Example 5 

With repetition of the same element

Evaluation:
- No CR (DMT) *(D- Panel)*
- No DV – count max. 7 elements only *(D- Panel)*
- Apply landing deductions if necessary *(E- Panel)*

13.4 Connection Value (CV) – D- Panel

Connection Value can be awarded for indirect (acrobatic) and direct (acrobatic, mixed, turns) connections.

The CV will be added into the D- Score.

Formulas for indirect and direct connections

INDIRECT ACROBATIC	
0.10	**0.20**
B/C + D	C + E D + D
A + A + D	A + A + E
DIRECT ACROBATIC	
A+ D	A + E
C + C	C + D
MIXED	
D salto + B (dance) E salto + A (dance) (*must be performed in this order*)	
CONNECTION of TURNS on ONE LEG	
D + B B + B (no step)	***Note:*** *Turns may be performed on the same support leg, or with step into turn on opposite leg (brief demi-plié on one or both feet is 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 & Choreography Deductions *(E- Panel)*

Faults	0.10	0.30	0.50
Artistry of Performance			
– Insufficient artistry of performance throughout the entire exercise			
• Expressiveness	X		
• Confidence	X		
• Personal style	X		
– Inability to play a role or a character throughout the performance	X		
– Performance of the entire exercise as a series of disconnected elements & movements	X		
Composition/Choreography & Music			
– Editing of music (*e.g. no opening, ending, or accents*)			
• No structure to the music	X		
– Incorrect selection of movements for particular music *Example: "Tango" music, but "Polka" movements*	X	X	
– Lack of variety and/or creativity of movements and transitions	X		
– Insufficient use of entire floor area including:			
• Use of straight lines, curves, and changes of directions	X		
• Missing movement touching floor (including trunk/thigh or head)	X		
– Missing minimum 360° turn on one foot		X	
– More than one leap/jump/hop element into prone position	ea. X		

Musicality

Faults	0.10	0.30	0.50
– Musicality • Inability to follow musical beats, rhythm and tempo • Background music *(the exercise is connected to the music only at the beginning and end of the exercise)*	X	X	X
– Lack of synchronization between movement and musical beat at the end of exercise	X		

13.6 Specific Apparatus Deductions *(E- Panel)*

Faults	0.10	0.30	0.50
– Preparation for tumbling • More than one stand on two feet (ballet 6th position) before acro • Adjustment into the corner using simple step/s, run without arms work, or large body movements~~)~~	ea X ea X		
– Pause *(more than 1 sec.)* before elements	ea X		
– Excessive arm swing before dance elements	ea X		
– Poor Body posture throughout • *Body posture, head position* • *Feet not pointed/relaxed, turned in* – Amplitude (maximum elongation of the body movements)	X X X		
– Distribution of elements • Exercise starts immediately with a tumbling pass • Subsequent acro line performed after previous line along the same diagonal (long acro line allowed)	X ea X		
– No attempt to dismount			X

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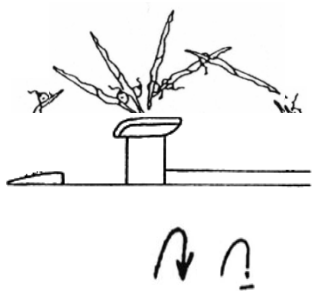
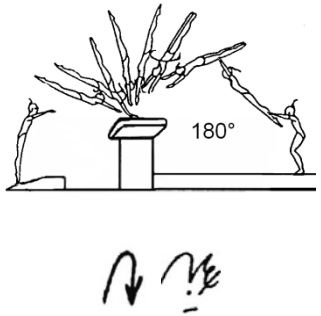
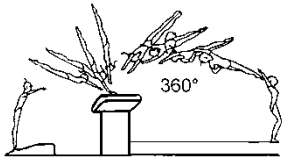
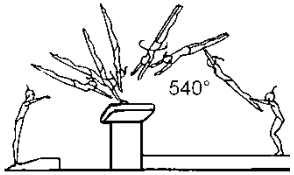
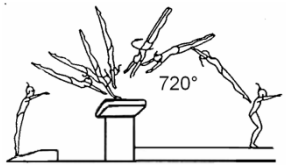
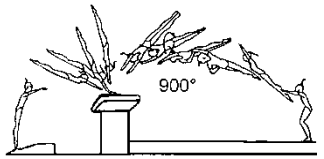
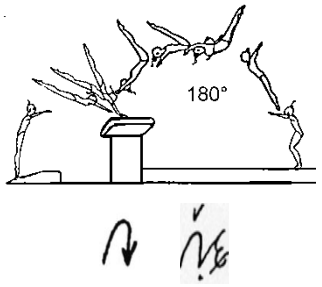
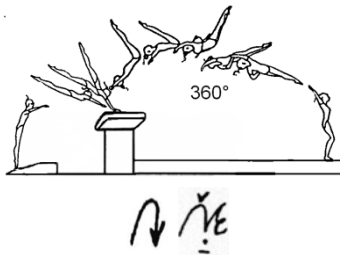
PART IV

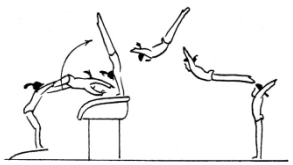
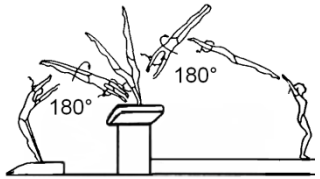
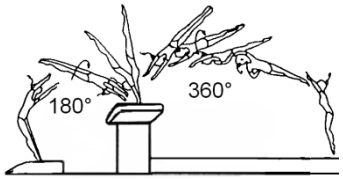
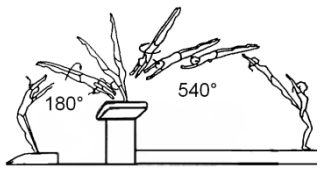
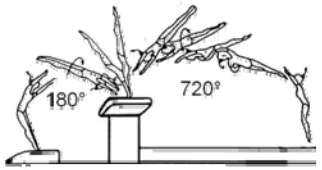
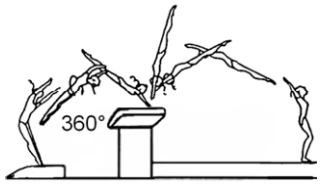
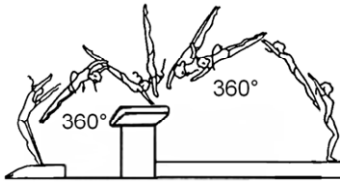
TABLES OF ELEMENTS

Vault Table — Elements

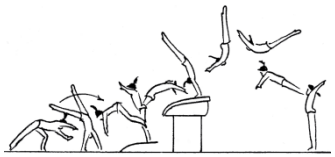
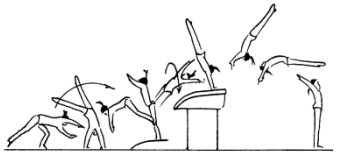
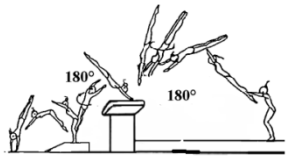
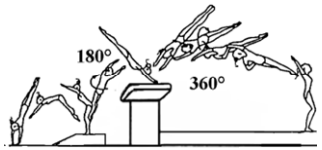
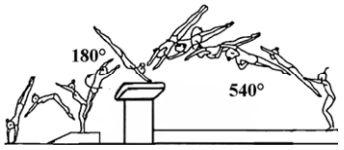
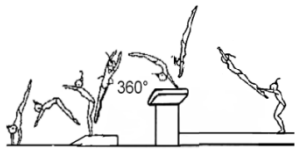
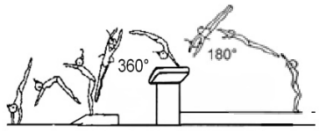
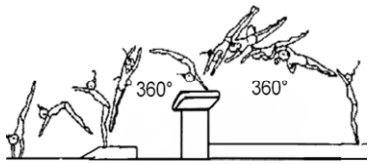
GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT TURN IN 1ST AND/OR 2ND FLIGHT PHASE

1.00 *Handspring fwd* **2.40 P.** 	**1.01** *Handspring fwd on –* *½ turn (180°) off* **2.80P.** 	**1.02** *Handspring fwd on –* *1/1 turn (360°) off* **3.20 P.** 	**1.03** *Handspring fwd on –* *1½ turn (540°) off* **3.60 P.** 	**1.04** *Handspring fwd on –* *2/1 turn (720°) off* **4.00 P.** 	**1.05** *Handspring fwd on –* *2½ turn (900°) off* **4.50 P.** 
1.10 *Yamashita* **2.60 P.** 	**1.11** *Yamashita with ½ turn (180°) off* **3.00 P.** 	**1.12** *Yamashita with 1/1 turn (360°) off* **3.40 P.** 	**1.13**	**1.14**	**1.15**

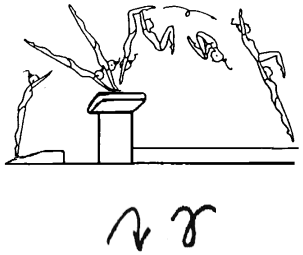
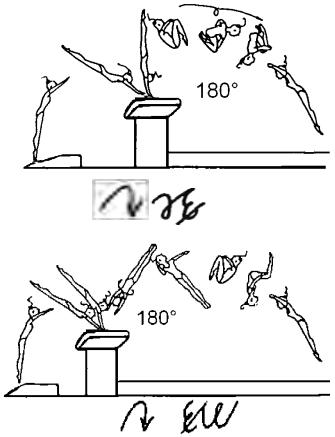
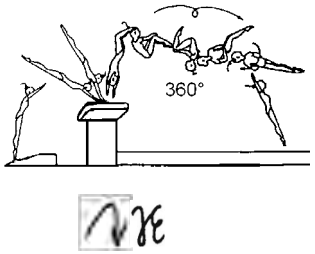
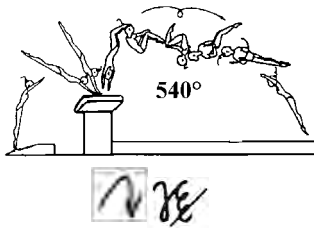
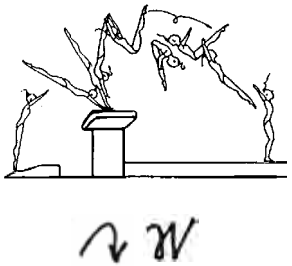
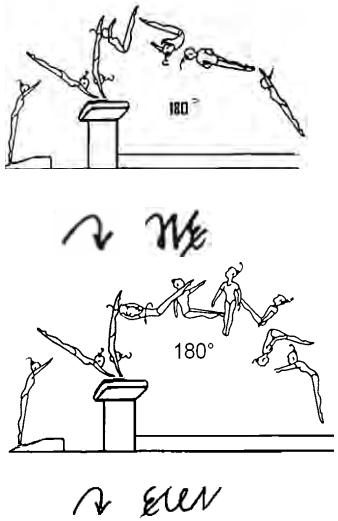
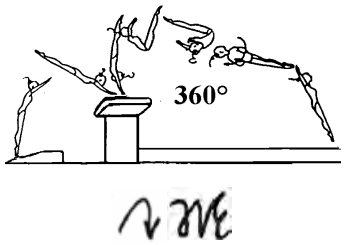
GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT TURN IN 1ST AND/OR 2ND FLIGHT PHASE

1.20 *Handspring fwd with ½ turn (180°) on – repulsion off* **2.40 P.** 	**1.21** *Handspring fwd with ½ turn (180°) on – ½ turn (180°) off (in either direction)* **3.00 P.** 	**1.22** *Handspring fwd with ½ turn (180°) on – 1/1 turn (360°) off* **3.40 P.** 	**1.23** *Handspring fwd with ½ turn (180°) on – 1½ turn (540°) off* **3.80 P.** 	**1.24** *Handspring fwd with ½ turn (180°) on – 2/1 turn (720°) off* **4.20 P.** 	**1.25**
1.30 *Handspring fwd with 1/1 turn (360°) on – Handspring fwd off* **3.20 P.** 	**1.31** *Handspring fwd with 1/1 turn (360°) on – 1/1 turn (360°) off* **4.00 P.** 	**1.32**	**1.33**	**1.34**	**1.35**

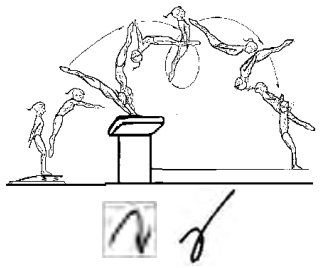
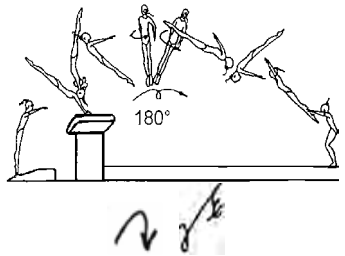
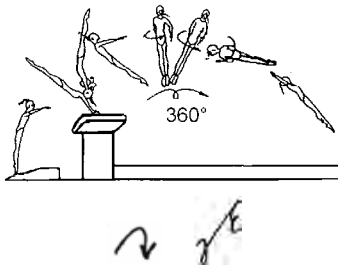
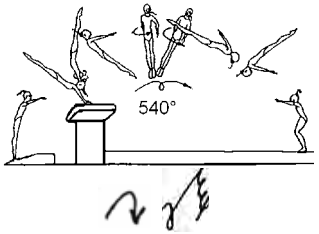
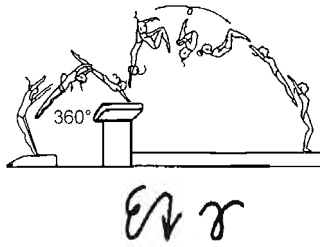
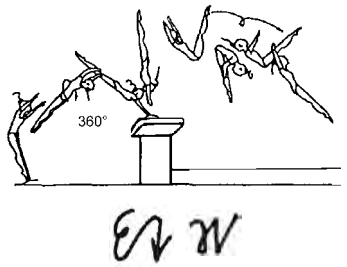
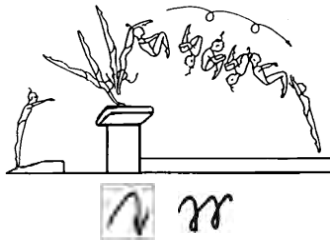
GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT TURN IN 1ST AND/OR 2ND FLIGHT PHASE

1.40 *Round-off, flic-flac on – repulsion off* **2.60 P.** 	**1.41**	**1.42**	**1.43**	**1.44**	**1.45**
1.50 *Round-off, flic-flac with ½ turn (180°) on – Handspring fwd off* **2.60 P.** 	**1.51** *Round-off, flic-flac with ½ turn (180°) on –½ turn (180°) off* **3.00 P.** 	**1.52** *Round-off, flic-flac with ½ turn (180°) on – 1/1 turn (360°) off* **3.40 P.** 	**1.53** *Round-off, flic-flac with ½ turn (180°) on – 1½ turn (540°) off* **3.80 P.** 	**1.54**	**1.55**
1.60 *Round-off, flic-flac with 1/1 turn (360°) on – Repulsion off* **3.20 P** 	**1.61** *Round-off, flic-flac with 1/1 turn (360°) on –1/2 turn (180°) off* **3.60 P** 	**1.62** *Round-off, flic-flac with 1/1 turn (360°) on –1/1 turn (360°) off* **4.00 P** 	**1.63**	**1.64**	**1.65**

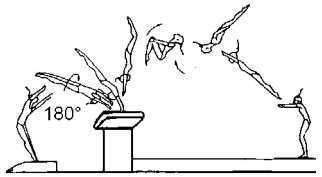
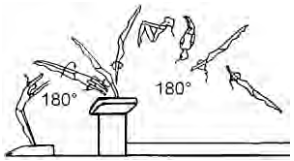
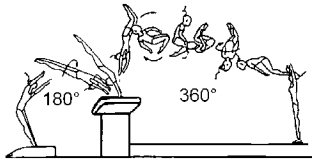
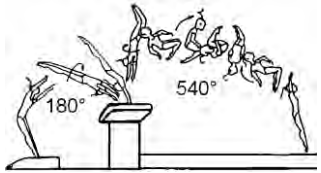
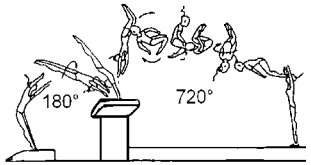
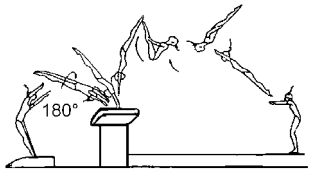
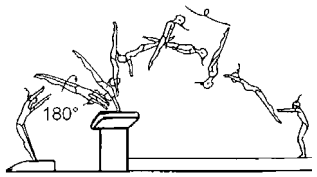
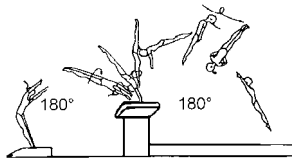
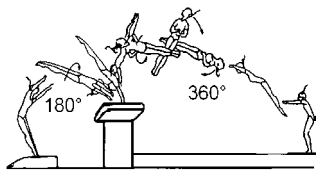
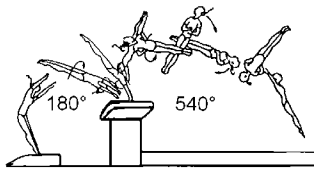
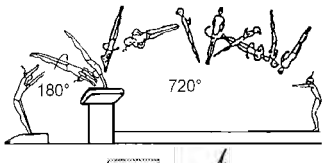
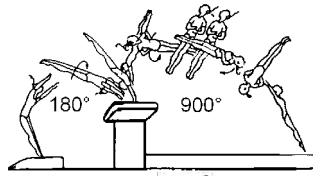
GROUP 2 — HANDSPRING FWD WITH/WITHOUT 1/1 (360°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT LA TURN IN 2ND FLIGHT PHASE

2.10 *Handspring fwd on – tucked salto fwd off* **4.40 P.** 	**2.11** *Handspring fwd on – tucked salto fwd with ½ turn (180°) off, also – ½ turn (180°) and tucked salto bwd off* **4.80 P.** 	**2.12** *Handspring fwd on – tucked salto fwd with 1/1 turn (360°) off* **5.30 P.** 	**2.13** *Handspring fwd on – tucked salto fwd with 1½ turn (540°) off* **5.70 P.** 	**2.14**	**2.15**
2.20 *Handspring fwd on – piked salto fwd off* **4.60 P.** 	**2.21** *Handspring fwd on – piked salto fwd with ½ turn (180°) off, also – ½ turn (180°) and piked salto bwd off* **5.00 P.** 	**2.22** *Handspring fwd on – piked salto fwd with 1/1 turn (360°) off* **5.50 P.** 	**2.23**	**2.24**	**2.25**

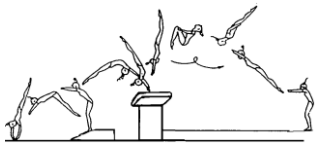
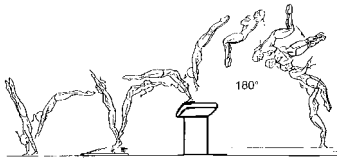
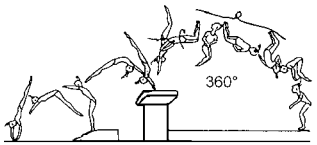
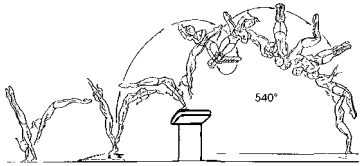
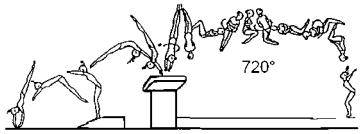
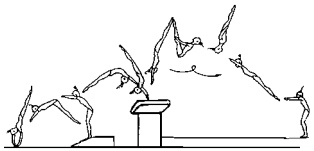
GROUP 2 — HANDSPRING FWD WITH/WITHOUT 1/1 (360°) IN 1ST FLIGHT PHASE – SALTO FWD/BWD WITH/WITHOUT LA TURN IN 2ND FLIGHT PHASE

2.30 *Handspring fwd on – stretched salto fwd off* **5.00 P.** 	**2.31** *Handspring fwd on – stretched salto fwd with ½ turn (180°) off* **5.40 P.** 	**2.32** *Handspring fwd on – stretched salto fwd with 1/1 turn (360°) off* **5.80 P.** 	**2.33** *Handspring fwd on – stretched salto fwd with 1½ turn (540°) off* **6.20 P.** 	**2.34**	**2.35**
2.40 *Handspring fwd with 1/1 turn (360°) on – tucked salto fwd off* **5.20 P.** 	**2.41** *Handspring fwd with 1/1 turn (360°) on – piked salto fwd off* **5.40 P.** 	**2.42**	**2.43**	**2.44**	**2.45**
2.50 *Handspring fwd on – tucked double salto fwd off* **7.00 P.** 	**2.51**	**2.52**	**2.53**	**2.54**	**2.55**

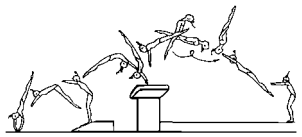
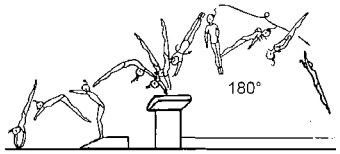
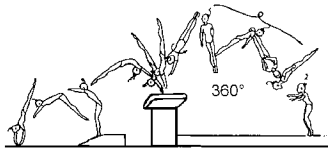
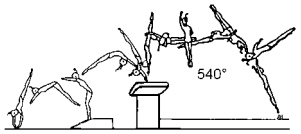
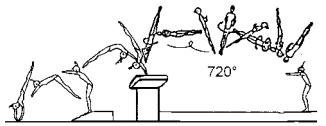
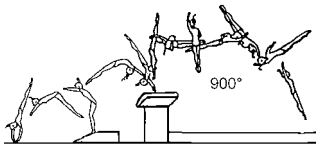
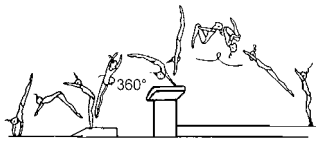
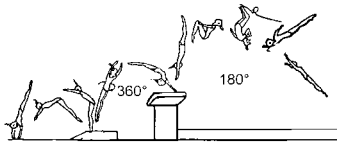
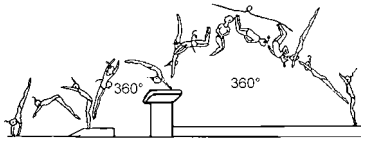
GROUP 3 — HANDSPRING WITH ¼ - ½ TURN (90°-180°) IN 1ST FLIGHT PHASE (TSUKAHARA) – SALTO BWD WITH/WITHOUT TURN IN 2ND FLIGHT PHASE

3.10 *Tsukahara tucked* **4.00 P.** 	**3.11** *Tsukahara tucked with 1/2 turn (180°) off* **4.30 P.** 	**3.12** *Tsukahara tucked with 1/1 turn (360°) off* **4.60 P.** 	**3.13** *Tsukahara tucked with 1½ turn (540°) off* **4.90 P.** 	**3.14** *Tsukahara tucked with 2/1 turn (720°) off* **5.40 P.** 	**3.15**
3.20 *Tsukahara piked* **4.20 P.** 	**3.21**	**3.22**	**3.23**	**3.24**	**3.25**
3.30 *Tsukahara stretched* **4.60 P.** 	**3.31** *Tsukahara stretched with 1/2 turn (180°) off* **4.90 P.** 	**3.32** *Tsukahara stretched with 1/1 turn (360°) off* **5.20 P.** 	**3.33** *Tsukahara stretched with 1½ turn (540°) off* **5.50 P.** 	**3.34** *Tsukahara stretched with 2/1 turn (720°) off* **6.00 P.** 	**3.35** *Tsukahara stretched with 2½ turn (900°) off* **6.50 P.** 

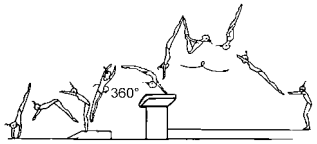
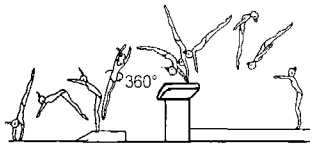
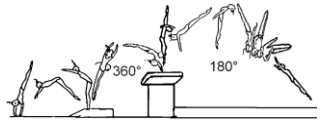
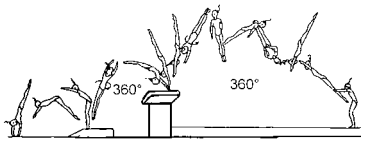
GROUP 4 — ROUND-OFF (YURCHENKO) WITH/WO 3/4 TURN (270°) IN 1ST FLIGHT PHASE – SALTO BWD WITH/WITHOUT TURN IN 2ND FLIGHT PHASE

4.10 *Round-off, flic-flac on – tucked salto bwd off* **3.80 P.** 	**4.11** *Round-off, flic-flac on – tucked salto bwd with ½ turn (180°) off* **4.10 P.** 	**4.12** *Round-off, flic-flac on - tucked salto bwd with 1/1 turn (360°) off* **4.40 P.** 	**4.13** *Round-off, flic-flac on – tucked salto bwd with 1½ turn (540°) off* **4.70 P.** 	**4.14** *Round-off, flic-flac on – tucked salto bwd with 2/1 turn (720°) off* **5.20 P.** 	**4.15**
4.20 *Round-off, flic-flac on – piked salto bwd off* **4.00 P.** 	**4.21**	**4.22**	**4.23**	**4.24**	**4.25**

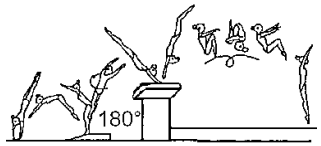
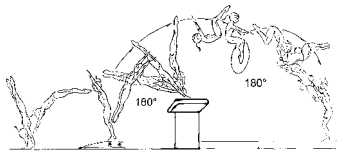
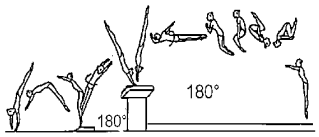
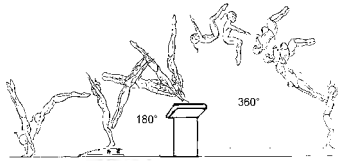
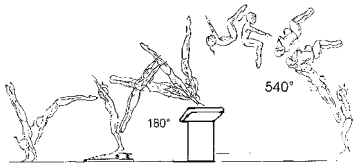
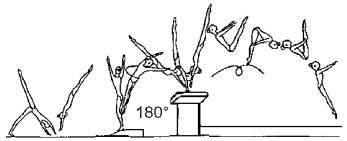
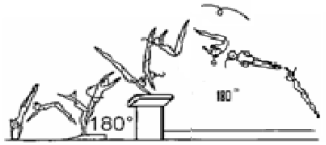
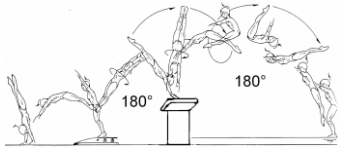
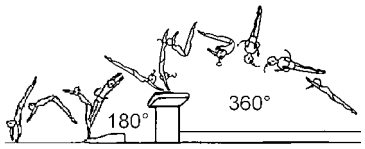
GROUP 4 — ROUND-OFF (YURCHENKO) WITH/WO 3/4 TURN (270°) IN 1ST FLIGHT PHASE – SALTO BWD WITH/WITHOUT TURN IN 2ND FLIGHT PHASE

4.30 *Round-off, flic-flac on – stretched salto bwd off* **4.40 P.** 	**4.31** *Round-off, flic-flac on – stretched salto bwd with ½ turn (180°) off* **4.70 P.** 	**4.32** *Round-off, flic-flac on – stretched salto bwd with 1/1 turn (360°) off* **5.00 P.** 	**4.33** *Round-off, flic-flac on – stretched salto bwd with 1½ turn (540°) off* **5.30 P.** 	**4.34** *Round-off, flic-flac on – stretched salto bwd with 2/1 turn (720°) off* **5.80 P.** 	**4.35** *Round-off, flic-flac on – stretched salto bwd with 2½ turn (900°) off* **6.30 P.** 
4.40 *Round-off, flic-flac with 3/4 turn (270°) on – tucked salto bwd off* **4.60 P.** 	**4.41** *Round-off, flic-flac with 3/4 turn (270°)on – tucked salto bwd with ½ turn (180°) off* **4.90 P.** 	**4.42** *Round-off, flic-flac with 3/4 turn (270°) on – tucked salto bwd with 1/1 turn (360°) off* **5.20 P.** 	**4.43**	**4.44**	**4.45**

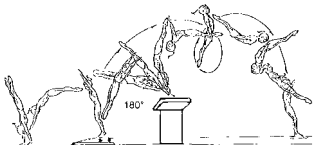
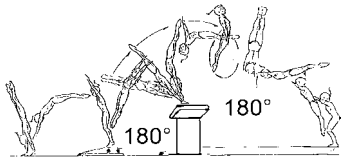
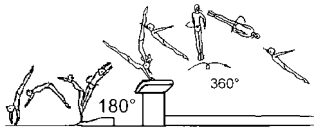
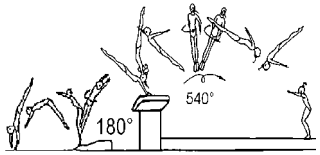
GROUP 4 — ROUND-OFF (YURCHENKO) WITH/WO 3/4 TURN (270°) IN 1ST FLIGHT PHASE – SALTO BWD WITH/WITHOUT TURN IN 2ND FLIGHT PHASE

4.50 *Round-off, flic-flac 3/4 turn (270°) on – piked salto bwd off* **4.80 P.** 	**4.51** *Round-off, flic-flac with 3/4 turn (270°) on – stretched salto bwd off* **5.20 P.** 	**4.52** *Round-off, flic-flac with 3/4 turn (270°) on – stretched salto bwd with ½ turn (180°) off* **5.50 P.** 	**4.53** *Round-off, flic-flac with 3/4 turn (270°) on – stretched salto bwd with 1/1 turn (360°) off* **5.80 P.** 	**4.54**	**4.55**

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

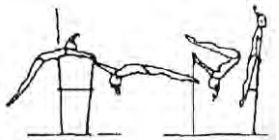
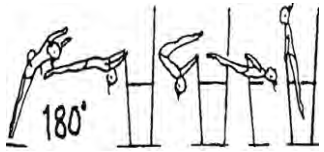
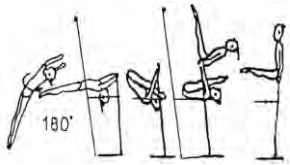
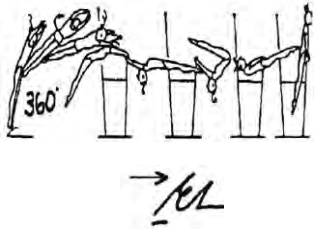
5.10 *Round-off, flic-flac with ½ turn (180°) on – tucked salto fwd off* **4.60 P.** 	**5.11** *Round-off, flic-flac with ½ turn (180°) on – tucked salto fwd with ½ turn (180°) off, also – ½ turn (180°) and tucked salto bwd off* **5.00 P.**  	**5.12** *Round-off, flic-flac with ½ turn (180°) on – tucked salto fwd with 1/1 turn (360°) off* **5.50 P.** 	**5.13** *Round-off flic-flac with ½ turn (180°) - tucked salto fwd with 1½ turn (540°) off* **5.90 P.** 	**5.14**	**5.15**
5.20 *Round-off, flic-flac with ½ turn (180°) on – piked salto fwd off* **4.80 P.** 	**5.21** *Round-off, flic-flac with ½ turn (180°) on – piked salto fwd with ½ turn (180°) off, also – ½ turn (180°) and piked salto bwd off* **5.20 P.**  	**5.22** *Round-off, flic-flac with ½ turn (180°) on – piked salto fwd with 1/1 turn (360°) off* **5.70 P.** 	**5.23**	**5.24**	**5.25**

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

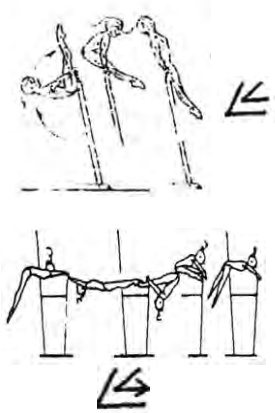
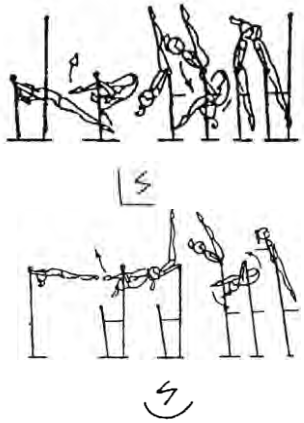
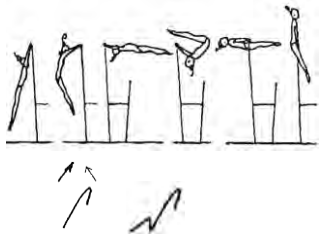
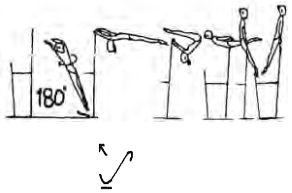
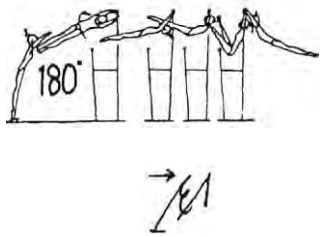
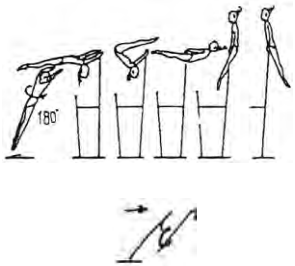
5.30 *Round-off, flic-flac with ½ turn (180°) on – stretched salto fwd off* **5.20 P.** 	**5.31** *Round-off, flic-flac with ½ turn (180°) on – salto fwd stretched with ½ turn (180°) off* **5.60 P.** 	**5.32** *Round-off flic-flac with ½ turn (180°) on – stretched salto fwd with 1/1 turn (360°) off* **6.00 P.** 	**5.33** *Round-off flic-flac with ½ turn (180°) on – stretched salto fwd with 1½ turn (540°) off* **6.40 P.** 	**5.34**	**5.35**

Uneven Bars — Elements

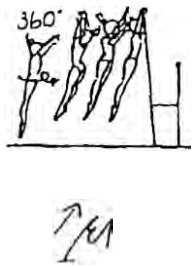
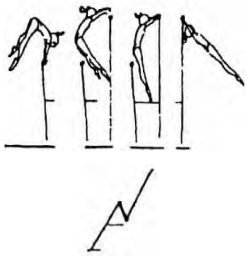
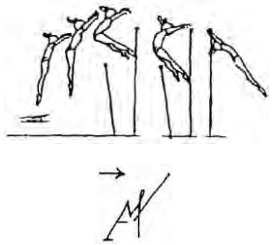
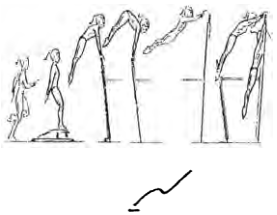
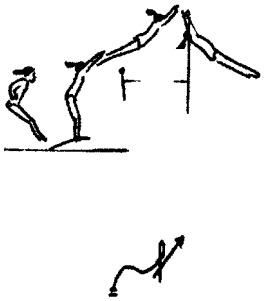
1.000 — MOUNTS

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

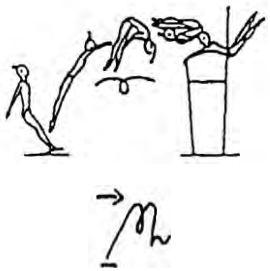
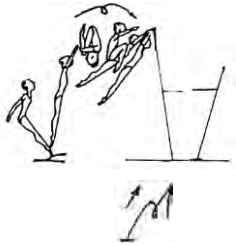
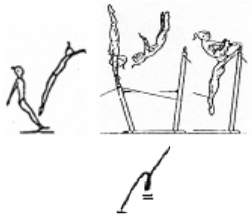
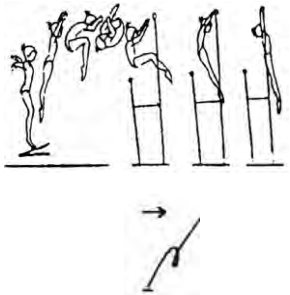
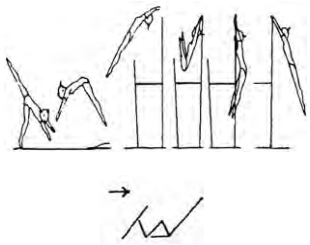
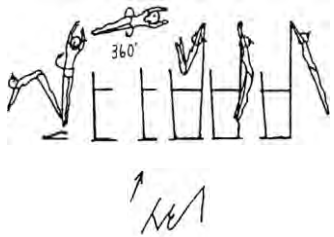
1.000 — MOUNTS

A	B	C	D	E	F/G
1.103 *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* 	**1.203** *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* 	**1.303**	**1.403**	**1.503**	**1.603**
1.104 *Jump to hang on HB – also with reverse grip – kip to support* 	**1.204** *Facing HB – Jump with ½ turn (180°) – kip to support on HB*  *Free jump with ½ turn (180°) over LB to hang on HB* 	**1.304** *Jump with ½ turn (180°) over LB – kip to support on HB* 	**1.404**	**1.504**	**1.604**

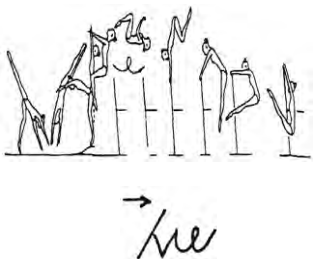
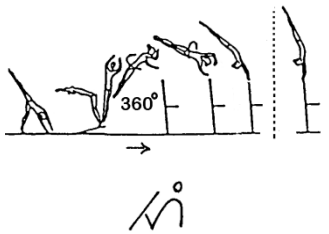
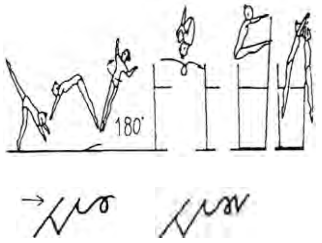
1.000 — MOUNTS

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

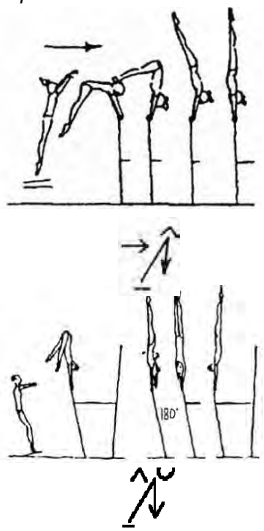
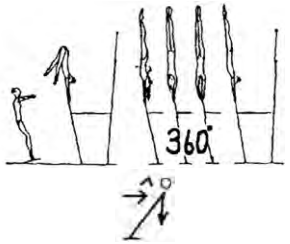
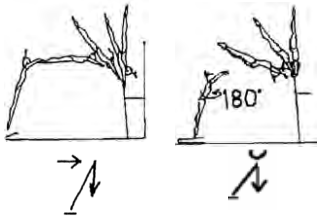
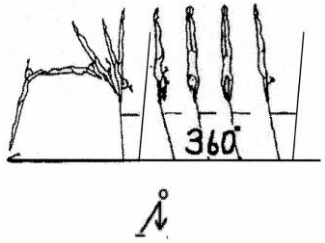
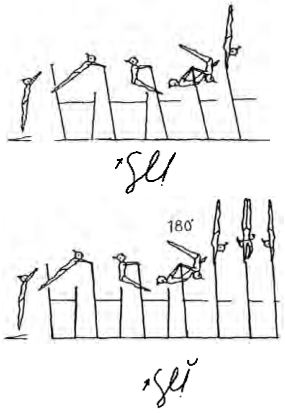
1.000 — MOUNTS

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

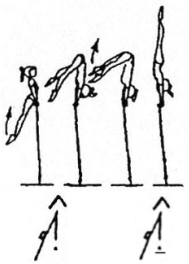
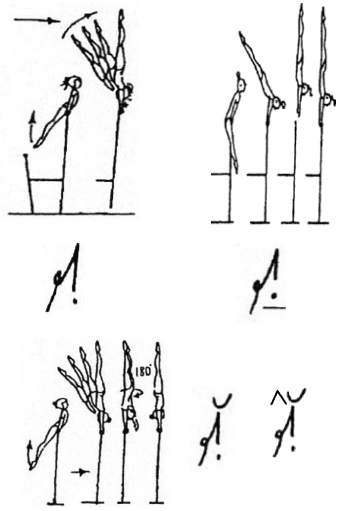
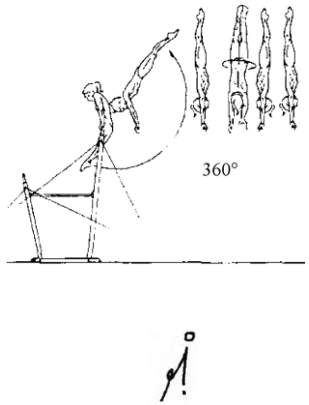
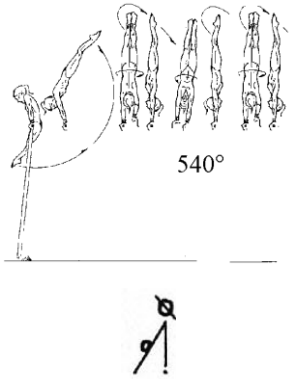
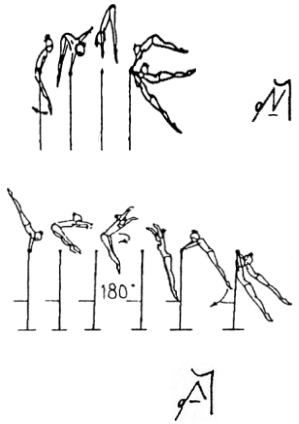
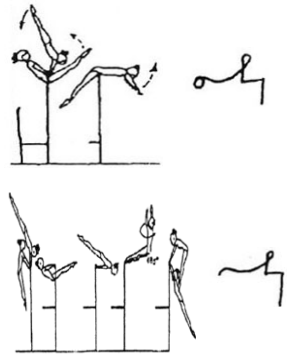
1.000 — MOUNTS

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*  *Round-off in front of LB, flic-flac through hstd phase on LB* 	**1.509** *Round-off in front of LB, flic-flac with 1/1 twist (360°) to clear support or through hstd phase on LB*  *Round-off in front of LB – tucked or piked arabian salto over LB to hang on HB without touching the LB* 	**1.609**

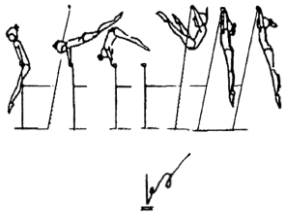
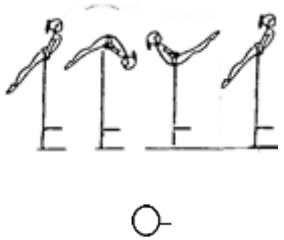
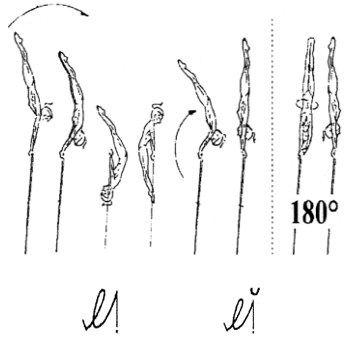
1.000 — MOUNTS

A	B	C	D	E	F/G
1.110	**1.210** *Jump to hstd on LB (legs together or straddled)with hips bent, then extended, also with ½ turn (180°) in hstd phase* 	**1.310** *Jump to hstd on LB (legs together or straddled),with hips bent, then extended and 1/1 turn (360°) in hstd phase*  *Jump with extended body to hstd on LB, also with 1/2 turn (180°)* 	**1.410** *Jump with extended body to hstd on LB with 1/1 turn (360°) in hstd phase* 	**1.510**	**1.610**
1.111	**1.211**	**1.311**	**1.411** *Jump to clear support on HB – clear hip circle to hstd on HB, also with ½ turn (180°) in hstd phase on HB* 	**1.511**	**1.611**

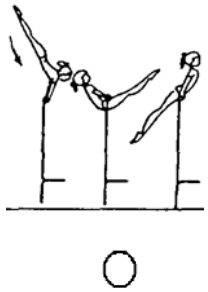
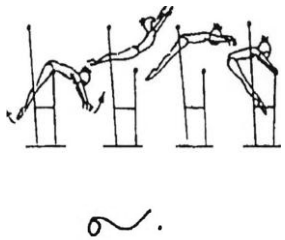
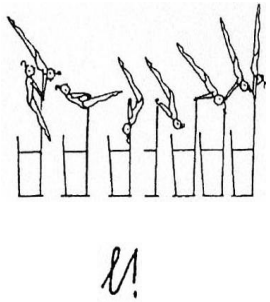
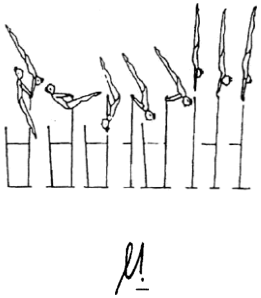
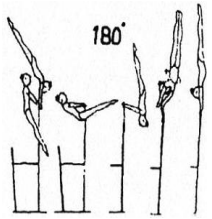
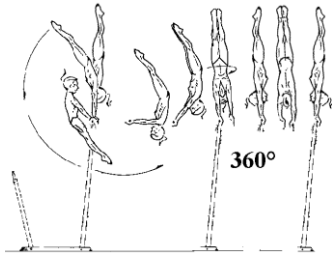
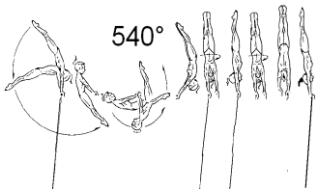
2.000 – CASTS AND CLEAR HIP CIRCLES

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

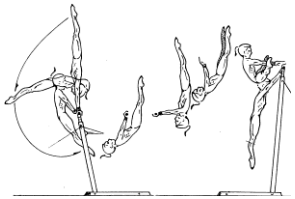
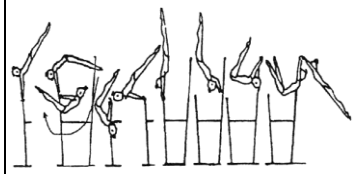
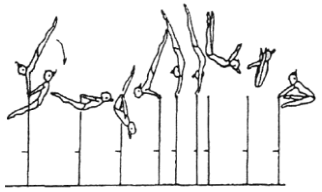
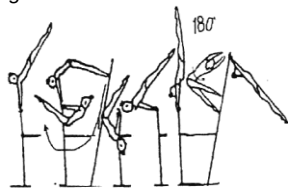
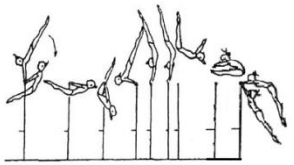
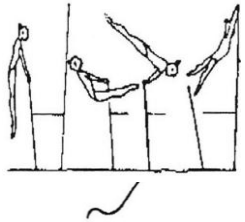
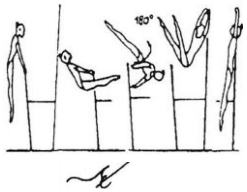
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
2.103	**2. 203**	**2.303** *From front support on HB – swing bwd with release and 1/1 turn (360°) to hang on HB* 	**2.403** *From inner front support on LB – cast with salto roll fwd to hang on HB* *(Radochla roll)* 	**2.503** *Front support on HB – cast with salto fwd straddled to hang on HB (Comaneci Salto)* 	**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**	**2.604**

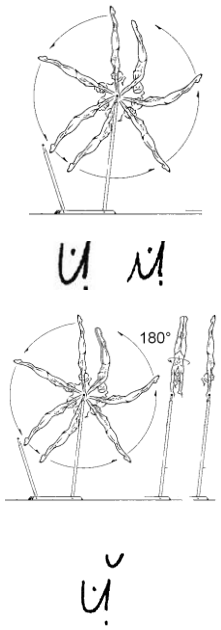
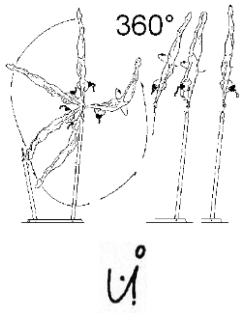
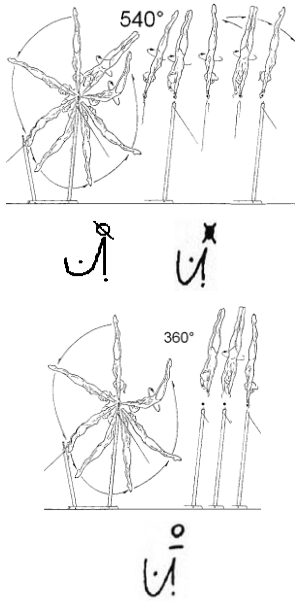
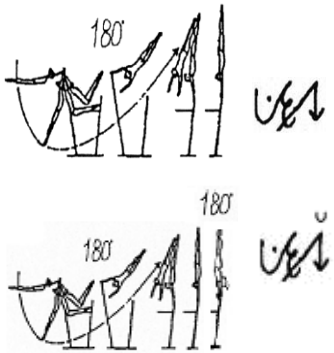
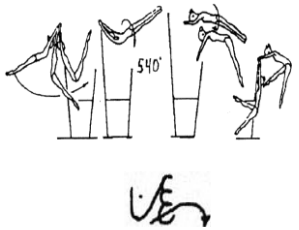
2.000 – CASTS AND CLEAR HIP CIRCLES

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

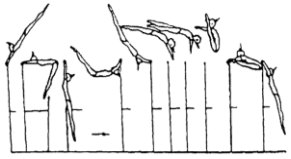
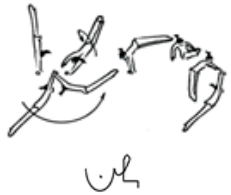
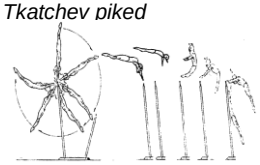
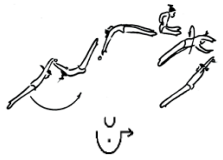
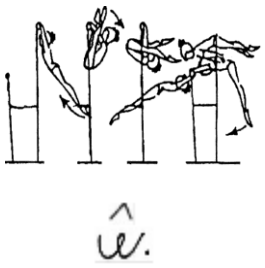
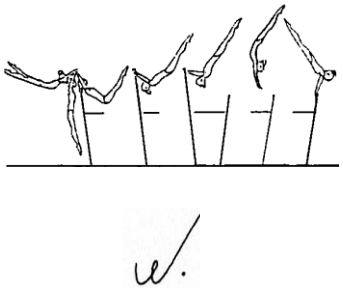
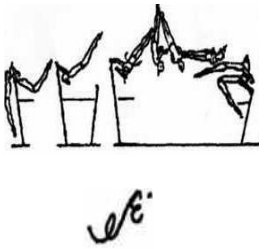
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
2.106	**2.206**	**2.306** *Clear underswing on LB, release and counter movement fwd in flight to hang on HB.* 	**2.406** *Inner front support on LB – clear hip circle through hstd with flight to hang on HB (Schaposchnikova)* 	**2.506** *Clear hip circle on HB, counter straddle over HB to hang on HB*  *Clear hip circle through hstd with ½ turn (180°) in flight to hang on HB* 	**2.606** *Clear hip circle on HB, counter pike over HB to hang on HB* 
2.107	**2.207**	**2.307** *Outer front support – clear hip circle bwd on LB with hecht to hang on HB, also with ½ turn (180°) (legs together or straddled)*  	**2.407**	**2.507**	**2.607**

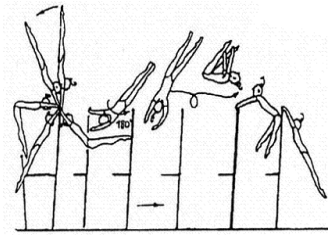
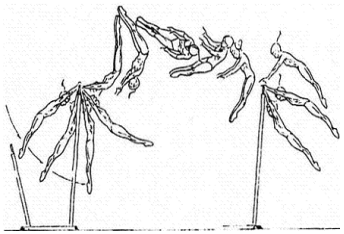
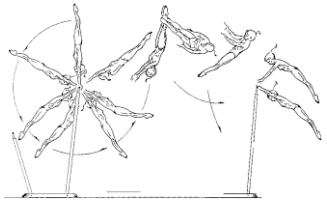
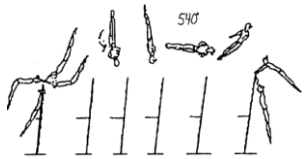
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.101	**3.201** *Giant circle bwd in regular grip, or on one arm: 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* 	**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 also with ½ turn (180˚) in hstd on LB* 	**3.502** *Hang on HB – Swing fwd with 1½ turn (540°) and flight over LB to hang on LB* 	**3.602**

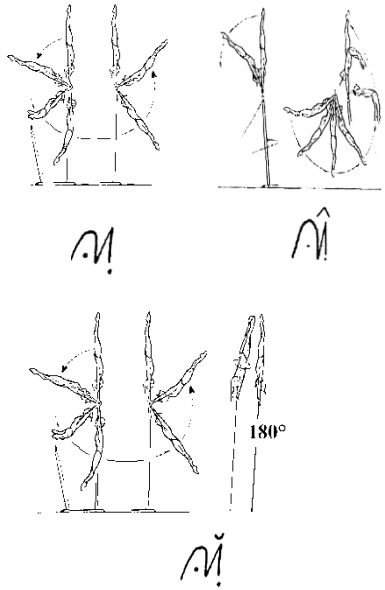
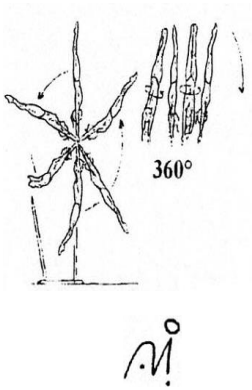
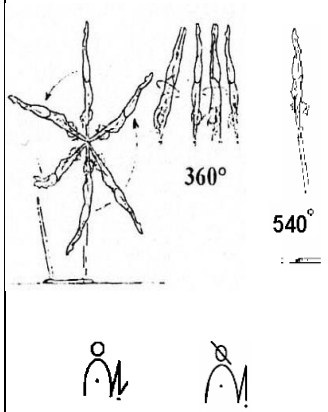
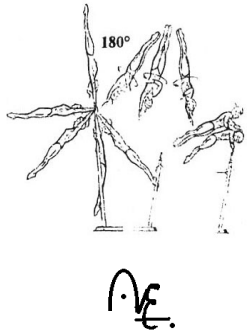
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.103	**3.203**	**3.303**	**3.403** *Long swing fwd, counter straddle-reverse hecht over HB to hang (Tkatchev)*  *Swing fwd with ½ turn (180°), pike vault over HB to hang* 	**3.503** *Tkatchev piked*  *Tkatchev with ½ turn (180°)*  *Long swing fwd with ½ turn (180°) - ½ turn (180°) to counter straddle in flight over HB to hang (Schuschunova)* 	**3.603**
3.104	**3.204**	**3.304** *Hang on HB, facing LB – swing fwd and roll bwd (legs straddled) to clear support on LB* 	**3.404** *Hang on HB, facing LB – swing fwd, salto bwd stretched between bars to clear support on LB (Pak Salto)* 	**3.504** *Pak Salto with 1/1 turn (360°)* 	**3.604 - F -** *Facing outward on HB - swing fwd and counter salto fwd with legs straddled to catch HB in reverse grip*

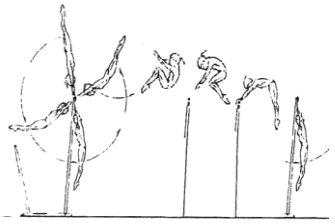
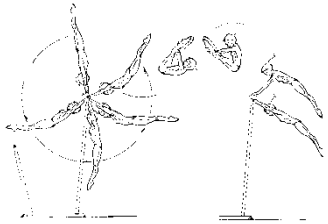
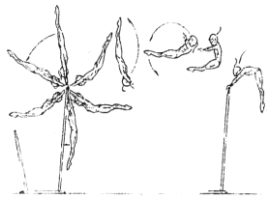
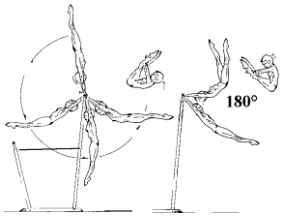
3.000 — GIANT CIRCLES

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

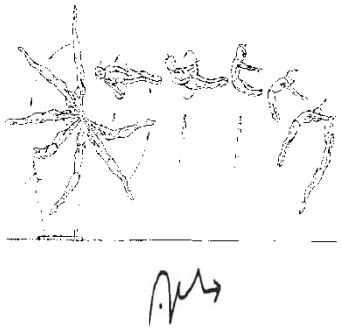
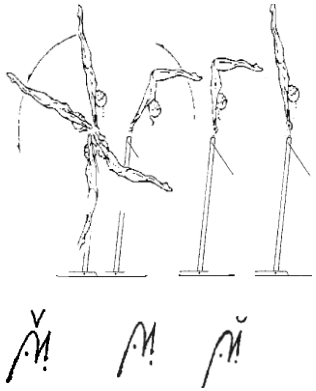
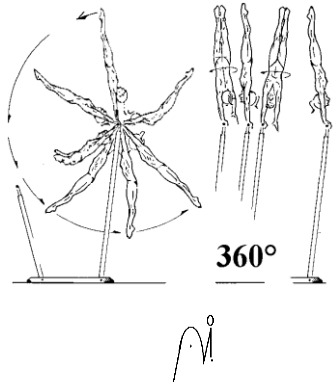
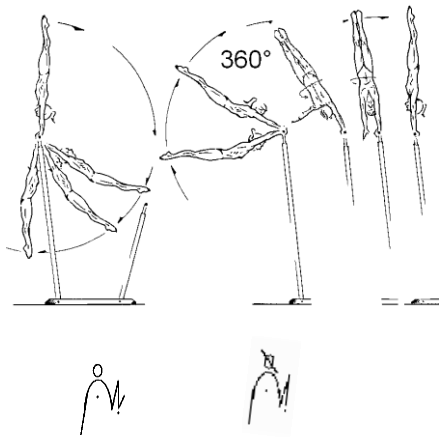
3.000 — GIANT CIRCLES

A	B	C	D	E	F/G
3.106	**3.206** *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* 	**3.306** *Giant circle fwd with 1/1 turn (360°) to hstd* 	**3.406**	**3.506** *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* 	**3.606**
3.107	**3.207**	**3.307** *Swing bwd – straddle flight bwd over LB to hstd on LB* 	**3.407** *Swing bwd release and ½ turn (180°) in flight between the bars to catch LB in hang* 	**3.507**	**3.607**

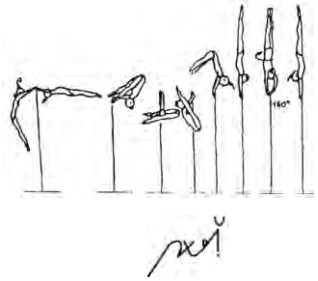
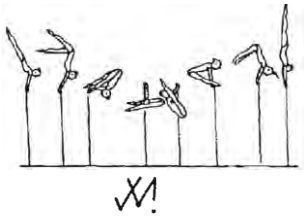
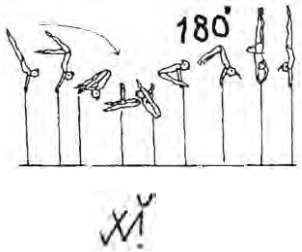
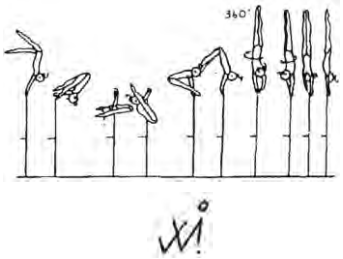
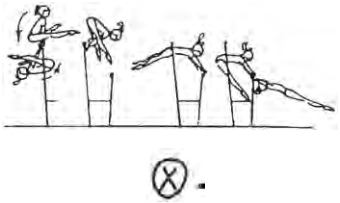
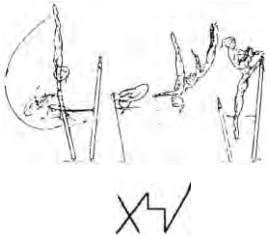
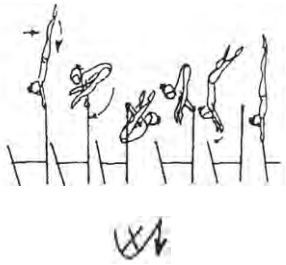
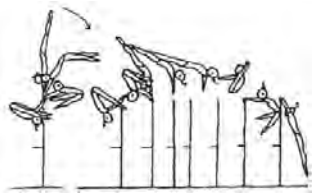
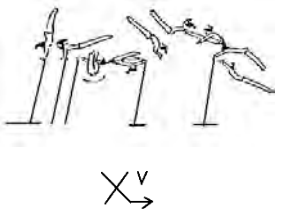
3.000 — GIANT CIRCLES

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

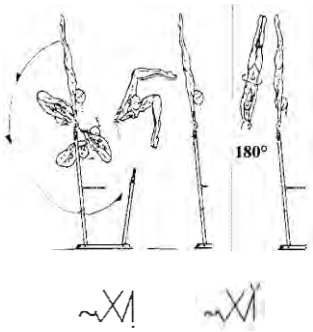
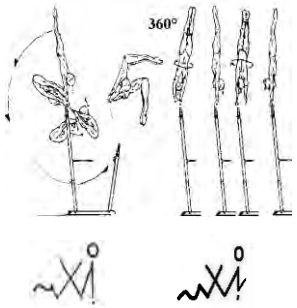
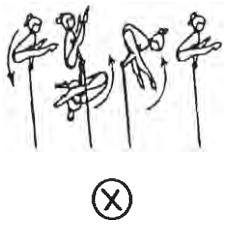
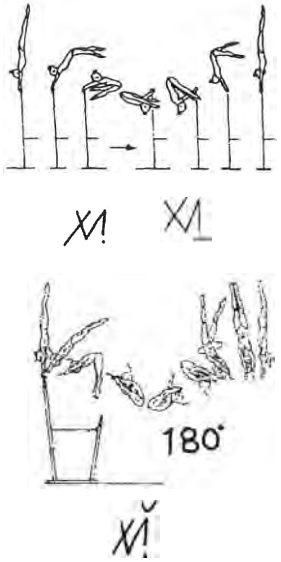
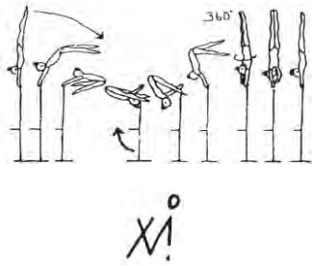
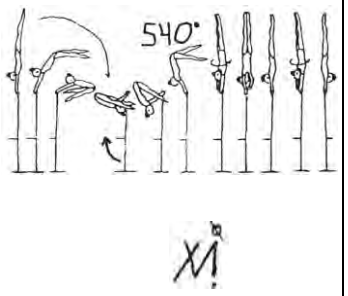
3.000 — GIANT CIRCLES

A	B	C	D	E	F
3.109	**3.209**	**3.309** *Swing bwd with free stoop or straddle vault and ½ turn (180°) over HB to hang*	**3.409** *Swing bwd with ½ turn (180°) and straddle flight bwd over HB to catch HB* 	**3.509**	**3.609**
3.110	**3.210**	**3.310** *Giant circle fwd in L grip (rearward) with piked or stretched body (L grip giant), also with ½ turn (180°) to hstd* 	**3.410** *Giant circle fwd in L grip with 1/1 turn (360°) to hstd* 	**3.510** *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)* 	**3.610**

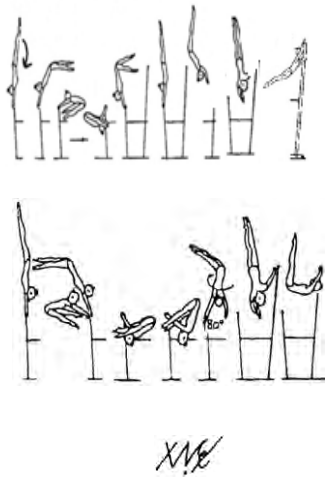
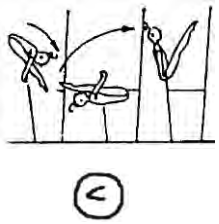
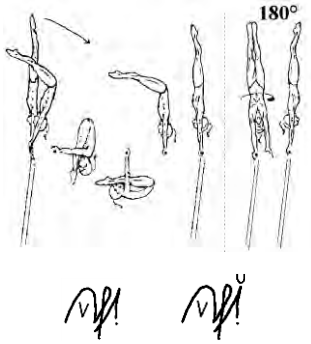
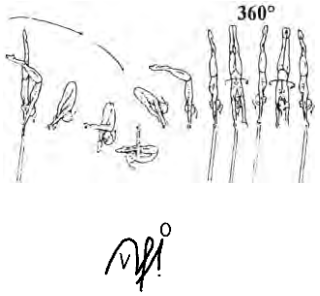
4.000 — STALDER CIRCLES

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

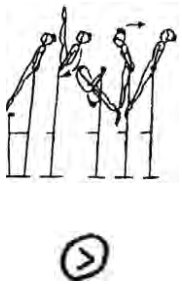
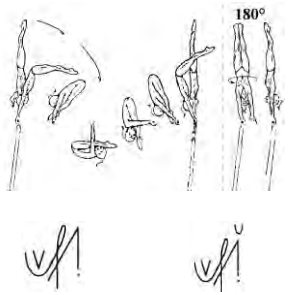
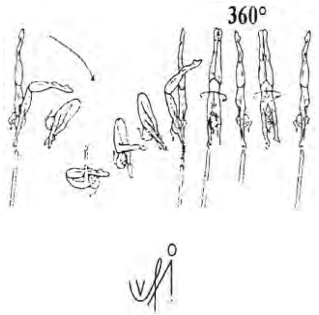
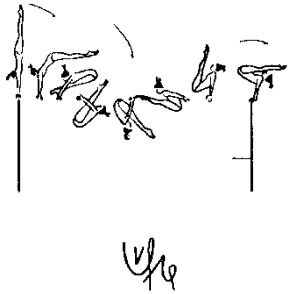
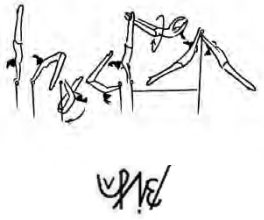
4.000 — STALDER CIRCLES

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* 	**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* 	**4.504** *Stalder bwd with 1½ turn (540°) to hstd* 	**4.604**

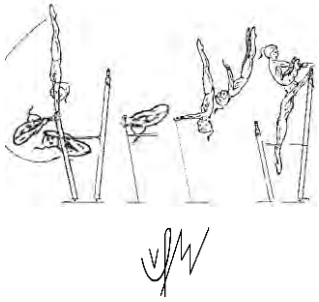
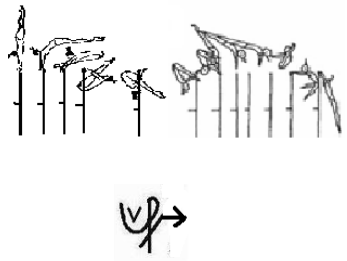
4.000 — STALDER CIRCLES

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

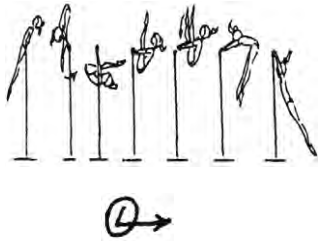
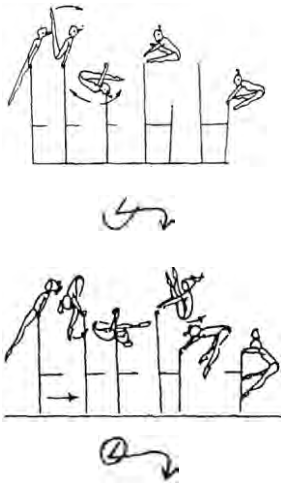
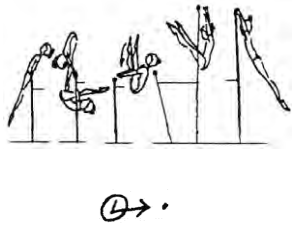
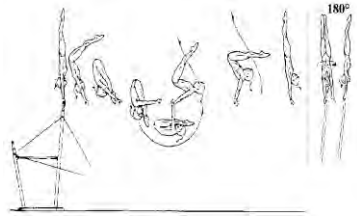
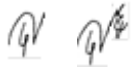
4.000 — STALDER CIRCLES

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**	**4.308** *Clear pike circle bwd on LB with hecht flight to hang on HB* 	**4.408** *From hstd clear pike circle bwd to rear inverted pike support* 	**4.508** *Clear pike circle bwd through hstd with flight and ½ turn (180°) to hang on HB*  *Clear pike circle bwd through hstd with flight to hang on HB.* 	**4.608**

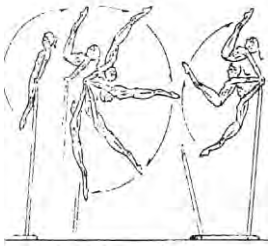
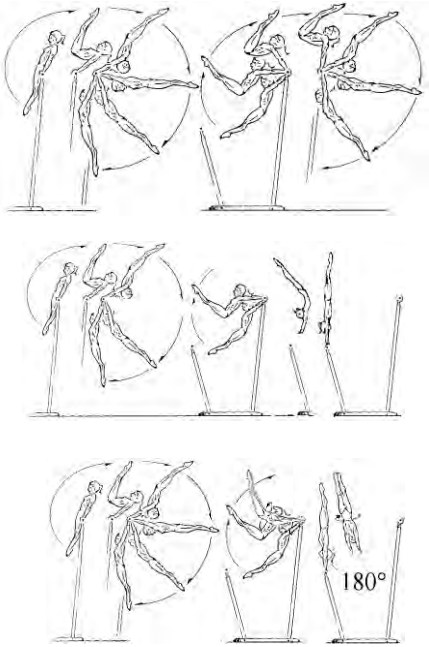
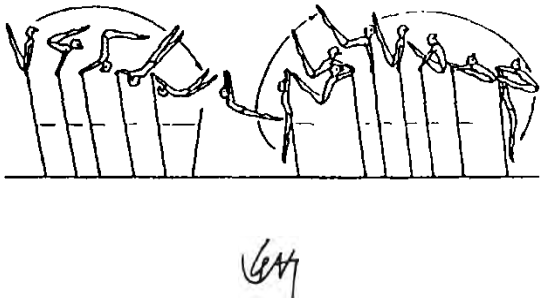
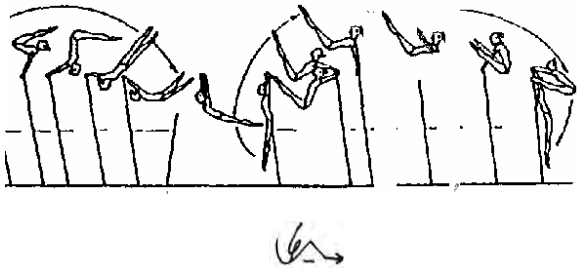
4.000 — STALDER CIRCLES

A	B	C	D	E	F/G
4.109	**4.209**	**4.309** *Clear pike circle bwd on LB with counter flight to hang on HB* 	**4.409**	**4.509** *Clear pike Circle bwd with counter straddle (open hip before flight) – reverse Hecht over HB to hang* 	**4.609**

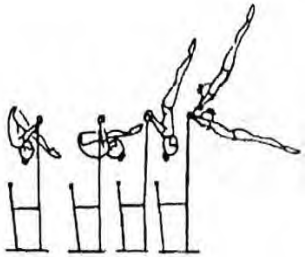
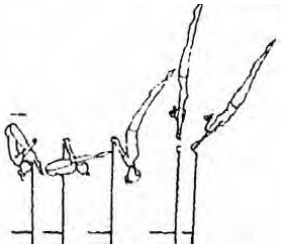
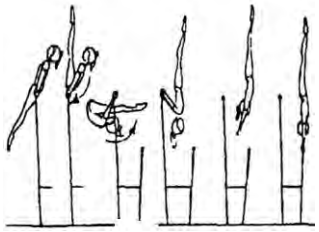
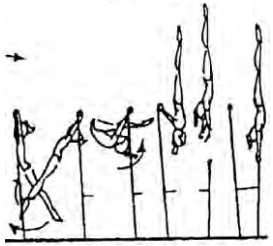
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.101 *Rear support on LB or HB – seat (pike) circle fwd with straddle cut bwd to hang on same bar* 	**5.201**	**5.301** *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.* 	**5.401**	**5.501** *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°)*  	**5.601**

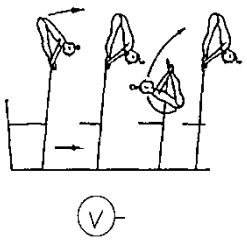
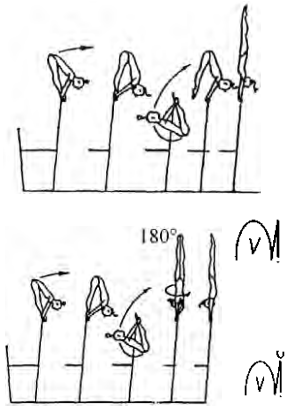
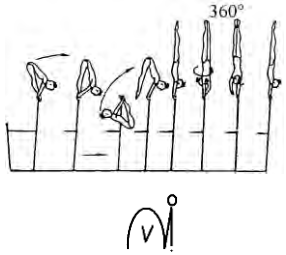
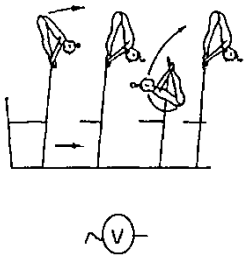
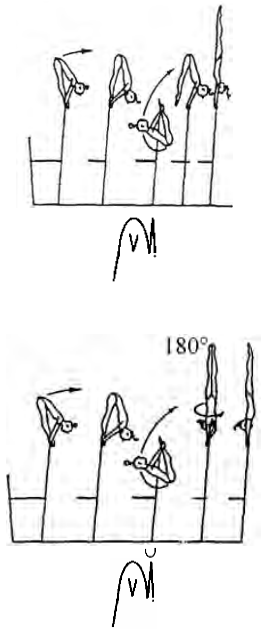
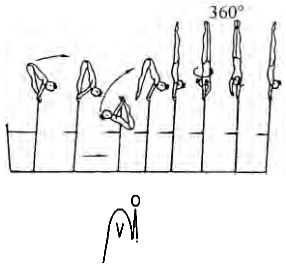
5.000 — PIKE CIRCLES

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

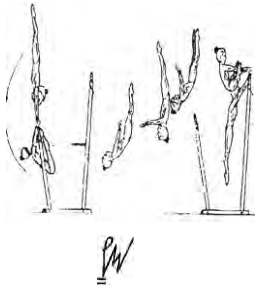
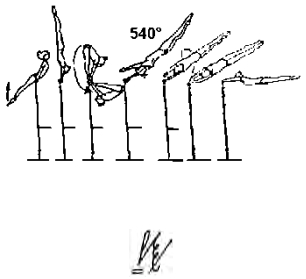
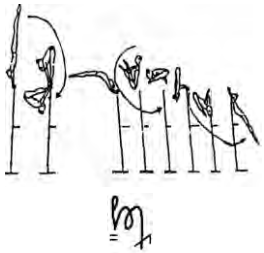
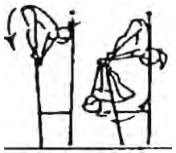
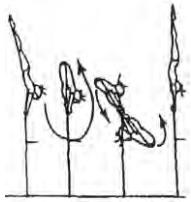
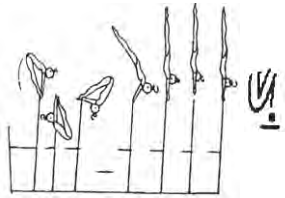
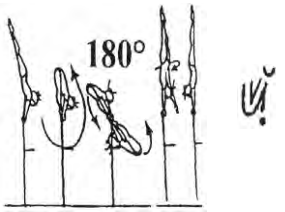
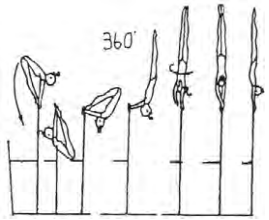
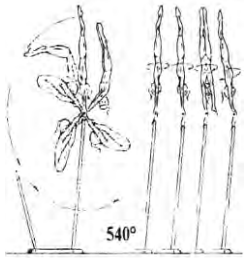
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.104 *Underswing bwd (inverted pike swing), dislocate (Schleudern) to hang on HB* 	**5.204**	**5.304** *Schleudern to near hstd with hop-change to regular grip on HB* 	**5.404** *Underswing bwd (inverted pike swing) on HB – dislocate with flight to hstd on LB (Zuchold-Schleudern), also from stoop through etc.*  	**5.504**	**5.604**

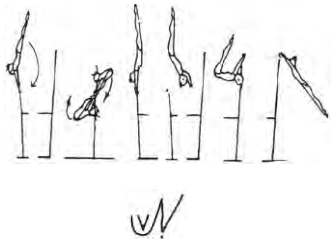
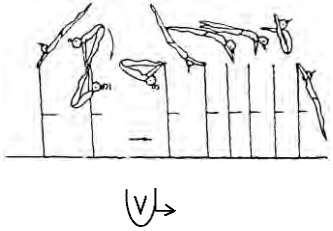
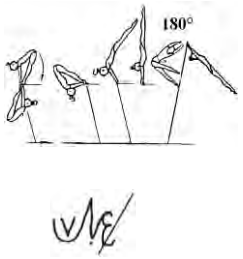
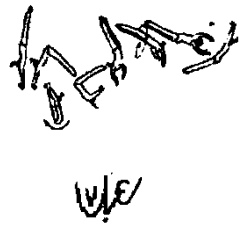
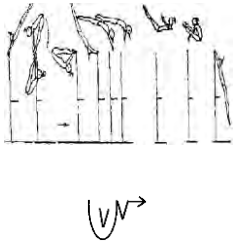
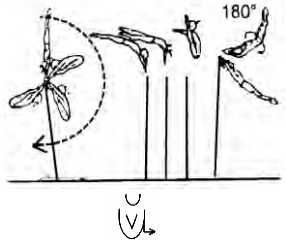
5.000 — PIKE CIRCLES

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

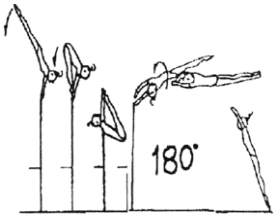
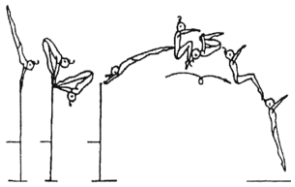
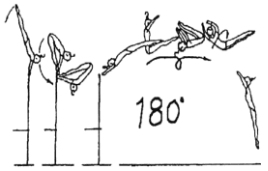
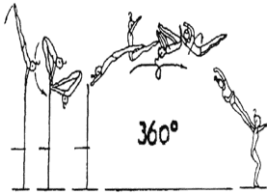
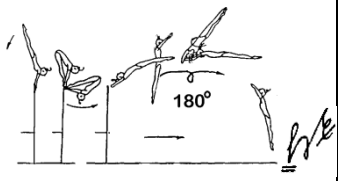
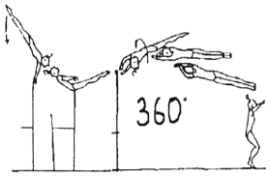
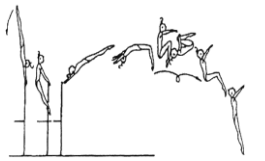
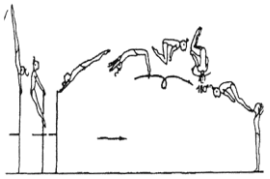
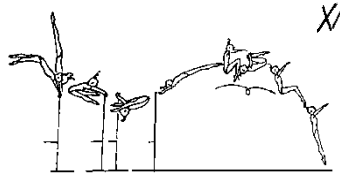
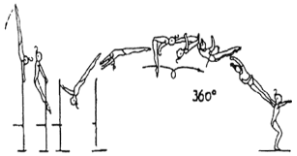
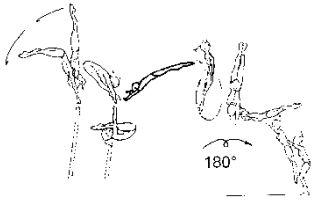
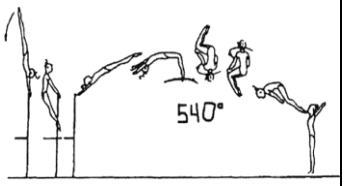
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.107	**5.207** *Underswing on LB (support of feet) with counter movement fwd in flight to hang on HB* 	**5.307** *Underswing on HB or LB with hand release and 1½ turn (540°) to hang* 	**5.407**	**5.507**	**5.607 - F -** *Facing outward on HB– underswing with support of feet-counter salto fwd straddled to catch on HB* 
5.108 *Sole circle bwd (piked or straddle)* 	**5.208**	**5.308** *Pike sole circle bwd to hstd, also with hop-grip change to reverse grip in hstd phase, also with ½ turn (180°)*   	**5.408** *Pike sole circle bwd with 1/1 turn (360°) to hstd* 	**5.508** *Pike sole circle bwd with 1½ turn (540°) to hstd* 	**5.608**

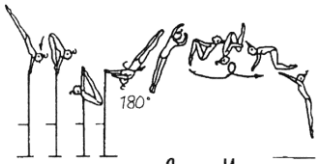
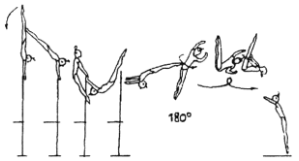
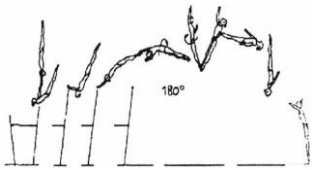
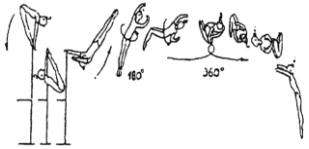
5.000 — PIKE CIRCLES

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*  *Pike sole circle bwd counter straddle-reverse hecht over HB to hang* 	**5.509** *Facing outward on LB – pike sole circle bwd through hstd with flight and ½ turn (180°),or 1/1 turn(360°) to hang on HB, also pike sole circle bwd counter pike hecht over HB to hang*   	**5.609 - F-** *Pike sole circle bwd with counter straddle hecht over HB with ½ turn (180°) to hang in mixed L-grip*  **5.709 - G-** *Pike sole circle bwd with counter stretched – reverse hecht in layout position over HB to hang*

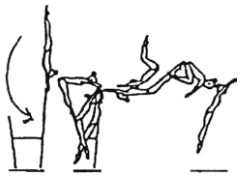
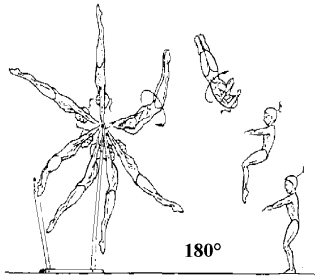
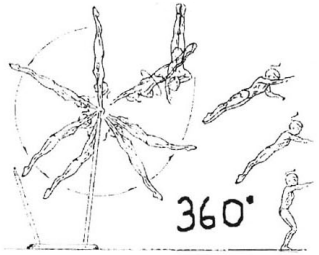
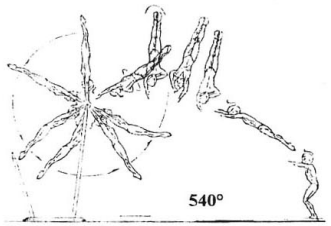
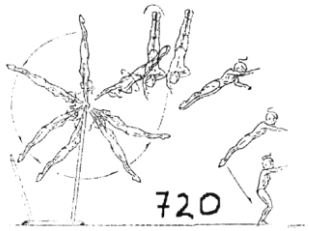
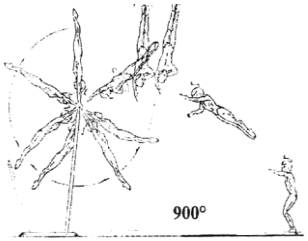
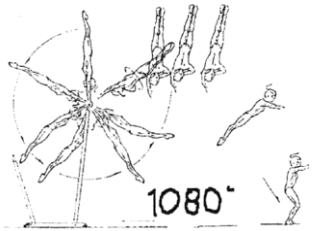
6.000 DISMOUNTS

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°).* 	**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°) or* *Clear straddle circle with salto fwd tucked*   	**6.402** *From HB – clear underswing with salto fwd tucked with 1/1 turn (360°)*  *Clear Pike circle bwd, to salto forward stretched with ½ turn (180°)* 	**6.502** *From HB – clear underswing with salto fwd tucked with 1½ turn (540°)* 	**6.602**

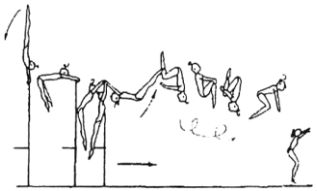
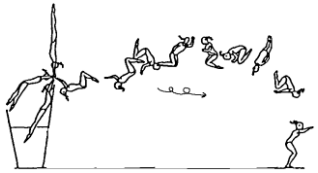
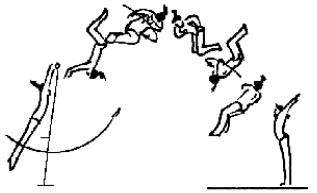
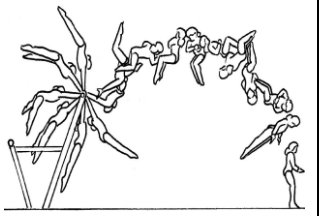
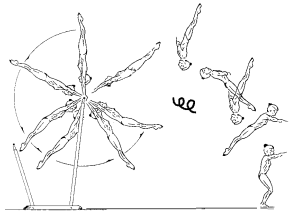
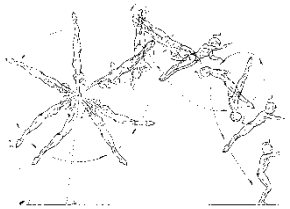
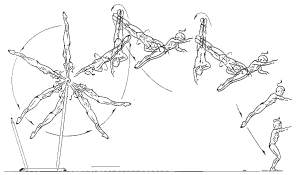
6.000 DISMOUNTS

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

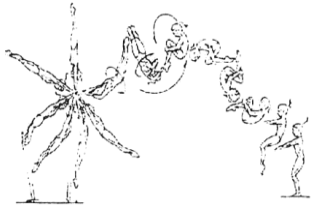
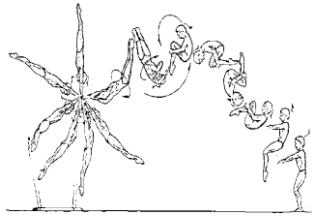
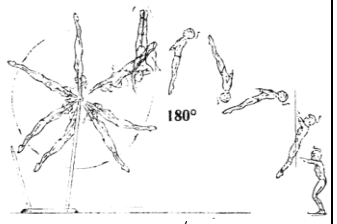
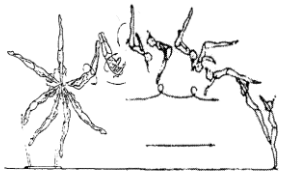
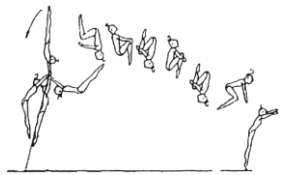
6.000 DISMOUNTS

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

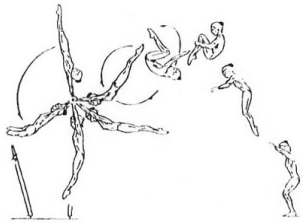
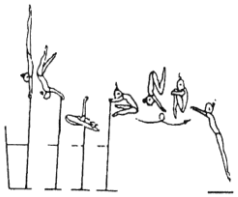
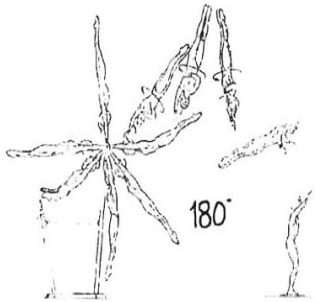
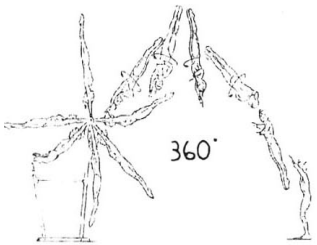
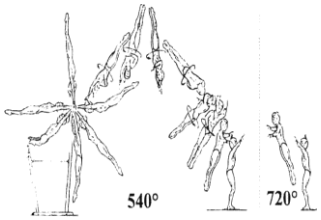
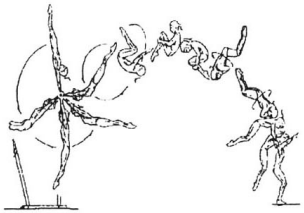
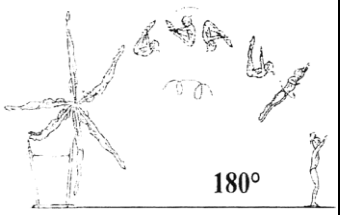
6.000 DISMOUNTS

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*  	6.505 *Swing fwd to double salto bwd tucked with 1½ turn (540°)* 	**6.605 – F-** *Swing fwd to double salto bwd tucked with 2/1 turn (720°)* 
6.106	**6.206**	**6.306**	**6.406** *Swing fwd to double salto bwd stretched* 	**6.506** *Swing fwd to double salto bwd stretched with 1/1 turn (360°) in first or second salto* 	**6.606** **6.706 - G -** *Swing fwd to double salto bwd stretched with 2/1 turn (720°)* 

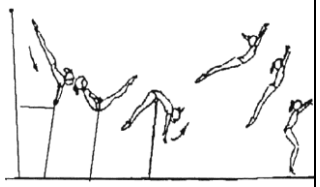
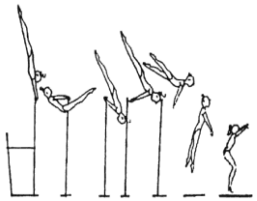
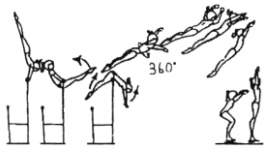
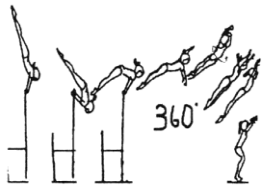
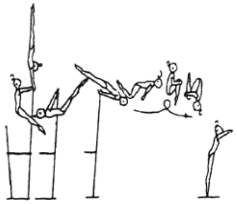
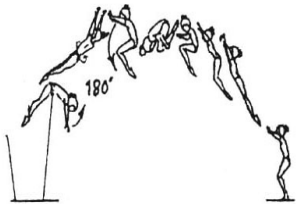
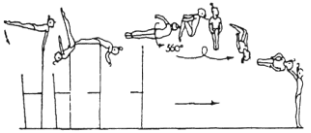
6.000 DISMOUNTS

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*  *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*  *Swing fwd with ½ turn (180°) to double salto fwd piked* 	**6.607** **6.707 - G -** *Swing fwd to triple salto bwd tucked* 

6.000 DISMOUNTS

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

6.000 DISMOUNTS

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

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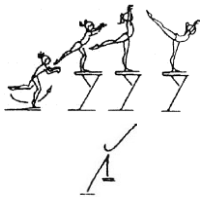
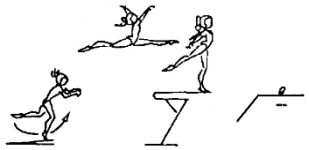
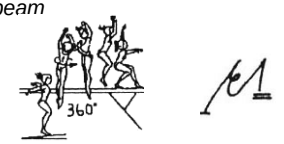
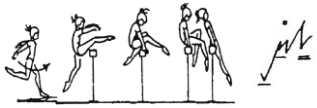
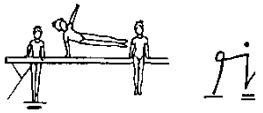
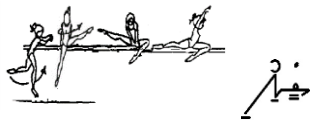
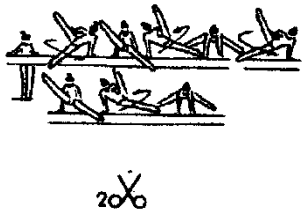
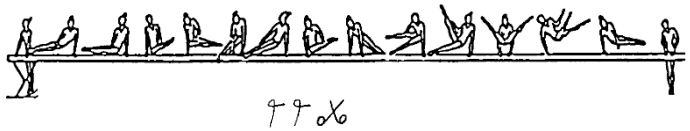
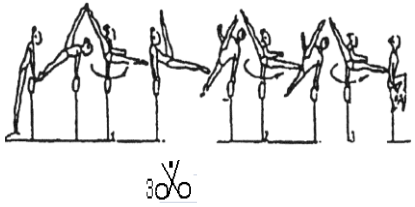
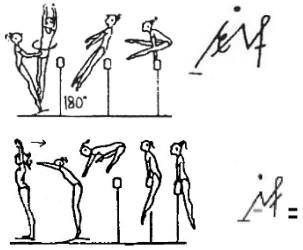
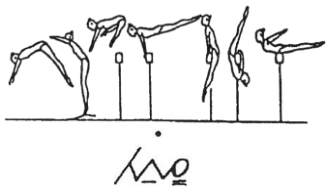
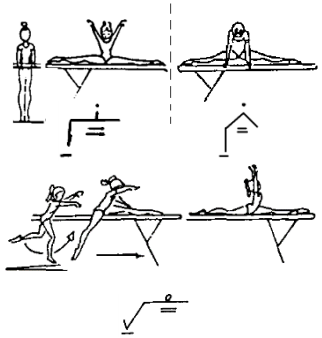
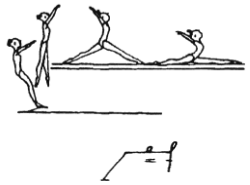
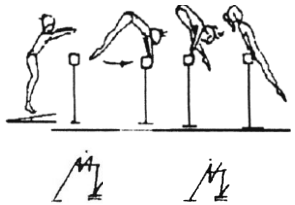
Balance Beam — Elements

1.000 — MOUNTS

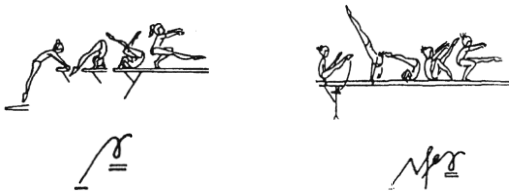
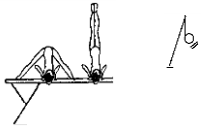
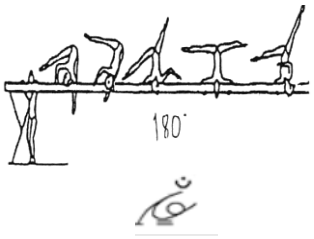
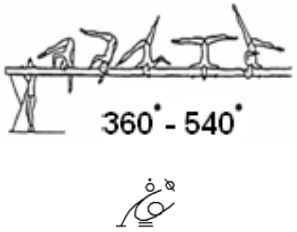
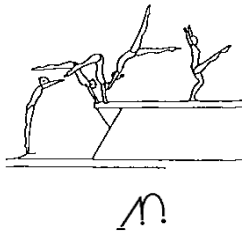
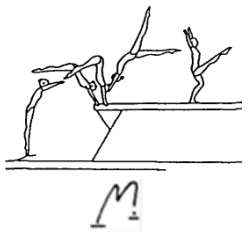
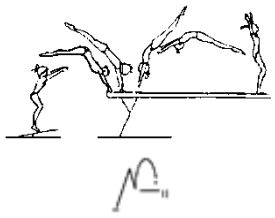
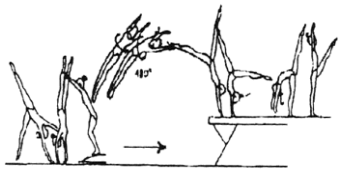
A	B	C	D	E	F/G
1.101 (D) *Leap - on landing must show arabesque position (leg min. at horizontal)* 	**1.201 (D)** *Straight Jump with ½ turn (180°) in flight phase to stand – take-off from both feet* *Split leap (180°)* 	**1.301 (D)** *Jump with 1/1 turn (360°) in flight phase to stand, take-off from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

1.000 — MOUNTS

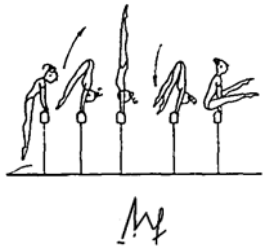
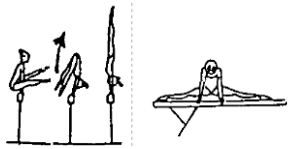
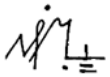
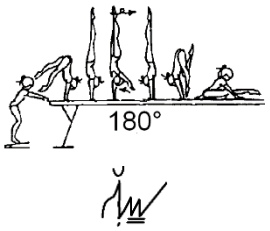
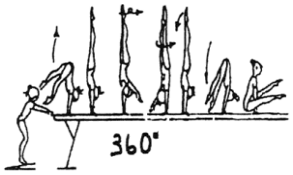
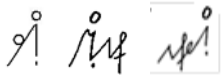
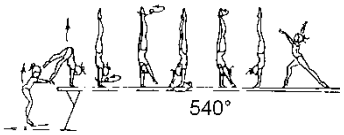
A	B	C	D	E	F/G
1.104	**1.204** *Jump with ½ turn (180°) to clear straddle support, or jump bwd through straddle position over the beam to front support – 90° approach to beam* 	**1.304** *Straddle pike jump bwd over beam from round-off into immediate hip circle bwd – 90° approach to beam* 	**1.404**	**1.504**	**1.604**
1.105 (D) *Jump (with hand support) to side split sit or straddle position - take-off two feet or* *Leap to cross split sit ~~from one foot take-off~~ – diagonal approach to beam (with hand support)* 	**1.205**	**1.305 (D)** *Free jump to cross split sit – take-off from both legs – diagonal approach to beam* 	**1.405**	**1.505**	**1.605**
1.106 *From side stand - squat or stoop through to rear support* 	**1.206** *Element deleted*	**1.306**	**1.406**	**1.506**	**1.606**

(D) = To be counted as Dance element

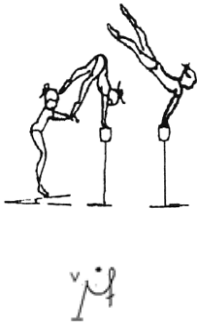
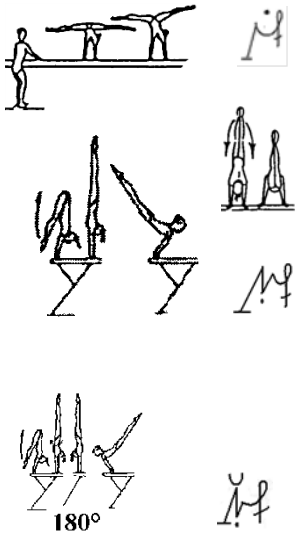
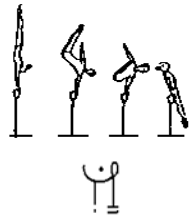
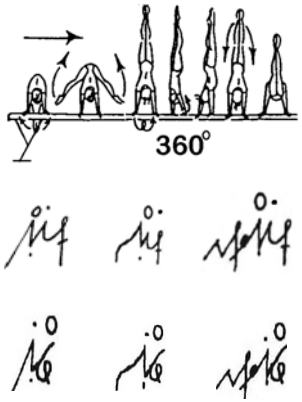
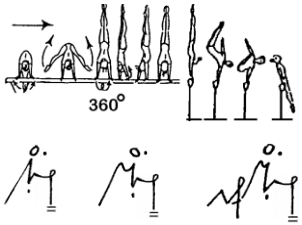
1.000 — MOUNTS

A	B	C	D	E	F/G
1.107 *Jump to roll fwd at end or middle of beam, also from clear straddle support on end of beam – swing bwd to roll fwd* 		**1.307**	**1.407**	**1.507**	**1.607**
1.108 *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* 	**1.208** *Jump with ½ turn (180°) over shoulder to neck stand, ½ turn (180°) to chest stand (Silivas)* 	**1.308** *Jump with ½ turn (180°) over shoulder to neck stand, 1/1or 1½ turn (360°- 540˚) to neck stand* 	**1.408**	**1.508**	**1.608**
1.109	**1.209** *From cross stand facing end of beam – head kip* *Facing end of beam – jump to hstd with hip angle (pike) to front walkover* 	**1.309** *Facing end of beam – jump to hstd with hip angle (pike) to handspring fwd with step-out or land on 2 feet*  	**1.409**	**1.509** *Round-off at end of beam – flic-flac with ½ turn (180°) and walkover fwd* 	**1.609**

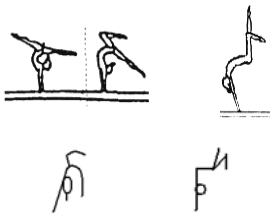
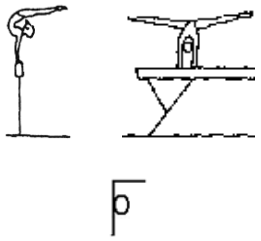
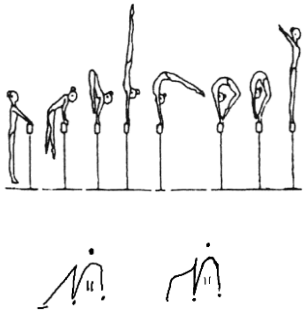
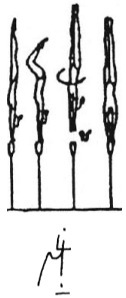
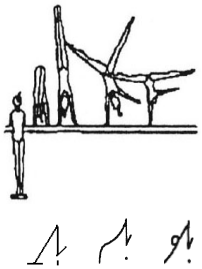
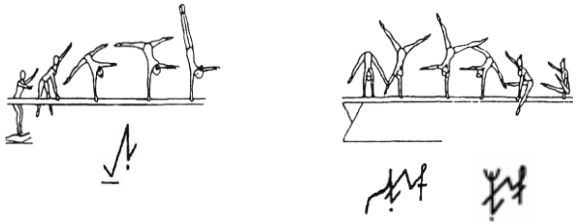
1.000 — MOUNTS

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

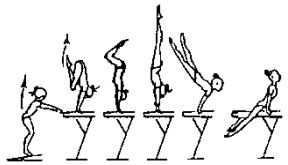
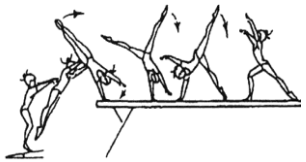
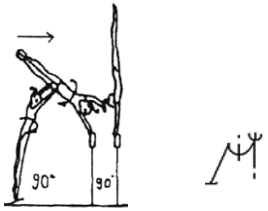
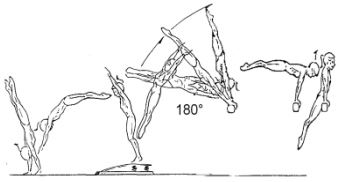
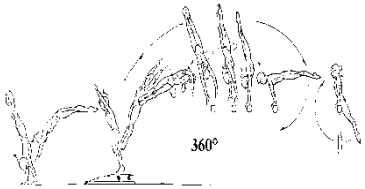
1.000 — MOUNTS

A	B	C	D	E	F/G
1.111	**1.211** *Jump with bent hips to side planche min at 45°* *(clear front support above horizontal) (2 sec.)* *- lower to optional end position* 	**1.311** *Jump with stretched hips to planche min at 45°,(2 sec.) also jump, press, or swing to cross or side hstd – lower to planche min. at 45° (2 sec.) or to clear pike support (2 sec.) also with ½ turn (180°) in hstd*  *Jump, press, or swing to cross or side hstd (2 sec.) release one hand to land on one foot, or with swing down swd; also with ½ turn (180°) in hstd* 	**1.411** *Jump, press or swing to cross or side hstd – 1/1 turn (360°) in hstd – lower to planche min at 45°(2 sec.), or to clear pike support (2 sec.)*  *Jump, press, or swing to cross or side hstd – 1/1 turn (360°) in hstd – release one hand with swing down swd*  	**1.511**	**1.611**

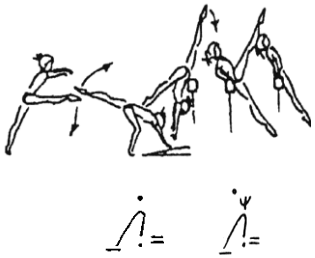
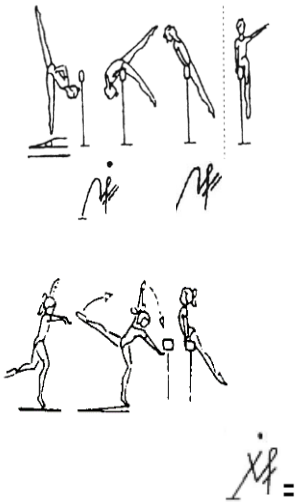
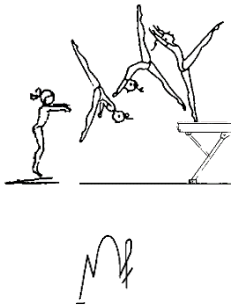
1.000 — MOUNTS

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

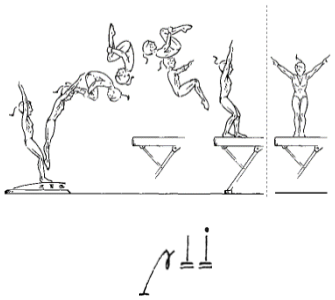
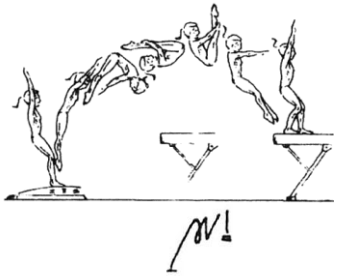
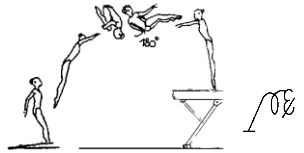
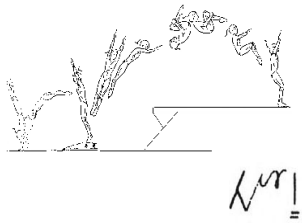
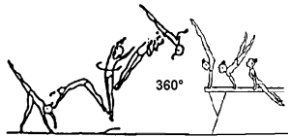
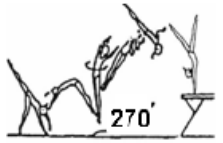
1.000 — MOUNTS

A	B	C	D	E	F/G
1.114 *Jump to hstd with bent or straight legs – lower to optional end position* 	**1.214** *Cartwheel on one or both arms* 	**1.314** *90° approach to beam – 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*  *From rear stand (back towards beam), flic flac over beam to candle position, ending in front support with or without bwd hip circle* *Round-off in front of beam – jump with ½ twist (180°) to near side hstd – lower to optional position* 	**1.414**	**1.514** *Round-off in front of beam – flic-flac with1/1 twist (360°) to hip circle bwd* 	**1.614**

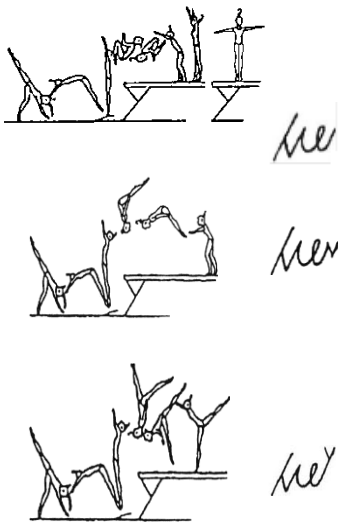
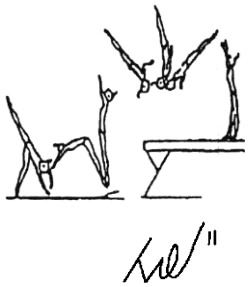
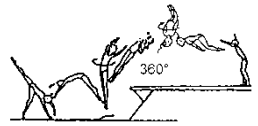
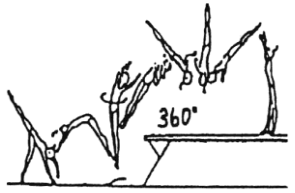
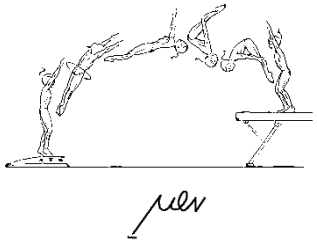
1.000 — MOUNTS

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

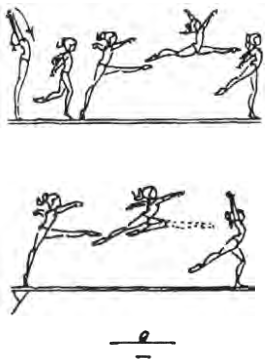
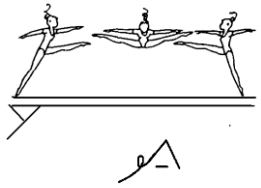
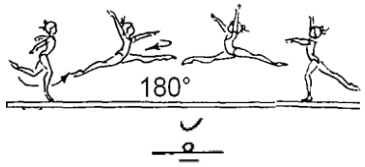
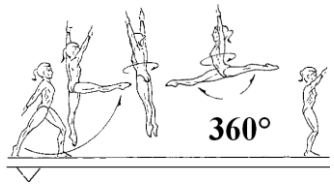
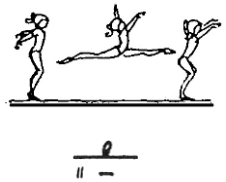
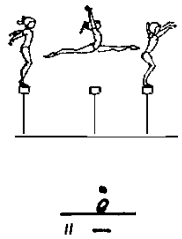
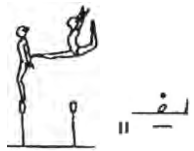
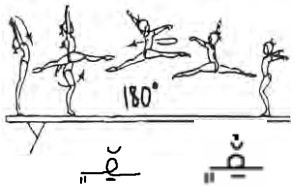
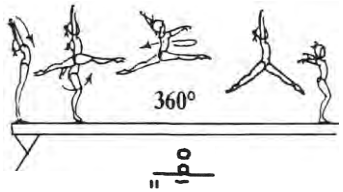
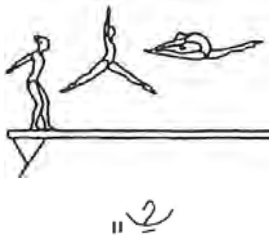
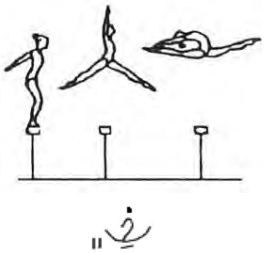
1.000 — MOUNTS

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

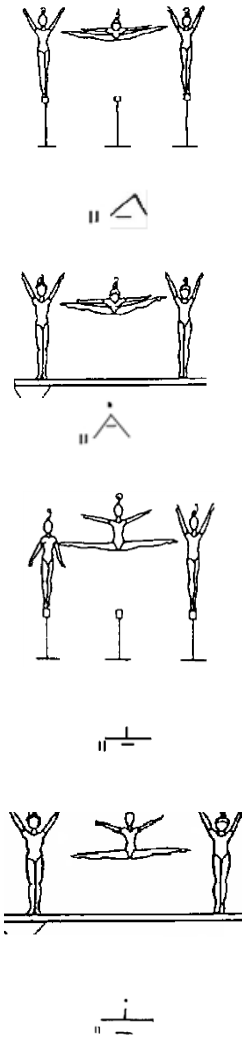
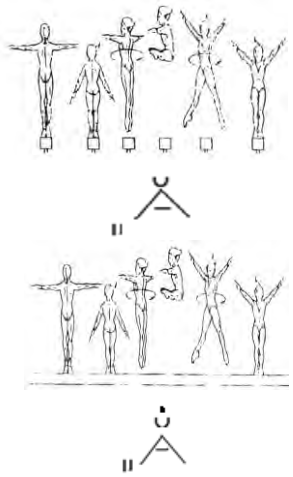
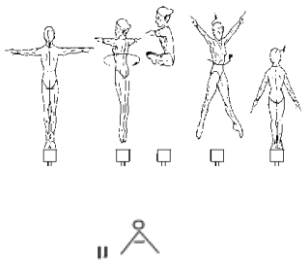
1.000 — MOUNTS

A	B	C	D	E	F/G
1.118	**1.218**	**1.318**	**1.418** *Round-off at end of beam – salto bwd tucked, piked or stretched with step-out to cross or side stand on beam* 	**1.518** *Round-off at end of beam – salto bwd stretched to cross stand on beam* 	**1.618 - F -** *Round-off at end of beam – salto bwd tucked with 1/1 twist (360°) to cross stand*  **1.718 - G -** *Round-off at end of beam – salto bwd stretched with 1/1 twist (360°) to cross stand on beam* 
1.119	**1.219**	**1.319**	**1.419**	**1.519** *Jump fwd with ½ twist (180°) – salto bwd piked.* 	**1.619**

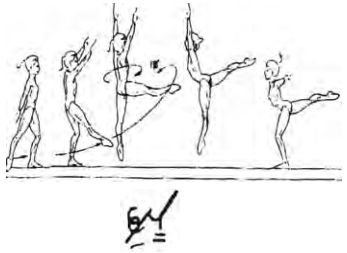
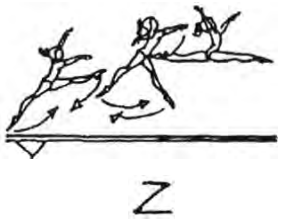
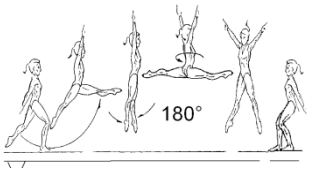
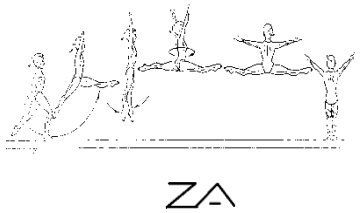
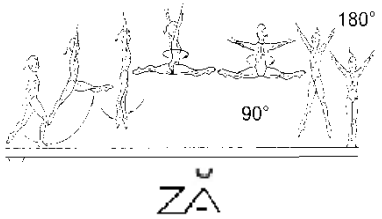
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.101 *Split leap fwd (leg separation 180°)* 	**2.201** *Leap with ¼ turn (90°) into straddle pike position (both legs above horizontal), to land on one or both feet* 	**2.301** *Split leap fwd with ½ turn (180°).*  *Fouette hop with leg change to cross split (leg separation 180°) (tour jeté)* 	**2.401** *Split leap with 1/1 turn (360°)* 	**2.501**	**2.601**
2.102 *Split jump (leg separation 180°) from cross or side position*  	**2.202** *Split jump with 90° bend of rear leg from side position*  *Split jump with ½ turn (180°) from cross or side position* 	**2.302** *Split jump with 1/1 turn (360°) from cross position* 	**2.402** *From Cross stand – Jump to cross over split with body arched and head dropped bwd (Yang-Bo)* 	**2.502** *From side stand – Jump to cross over split with body arched and head dropped bwd* 	**2.602**

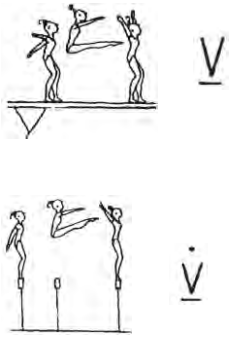
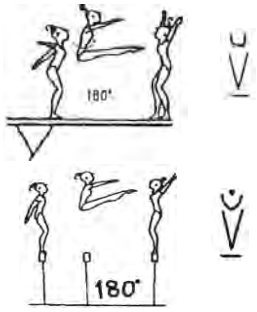
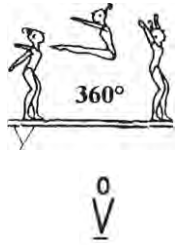
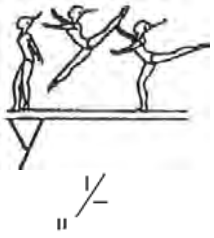
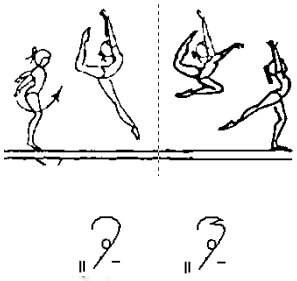
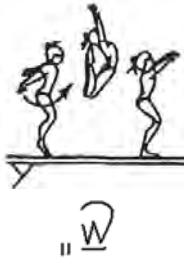
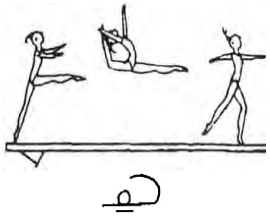
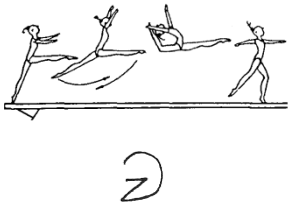
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.103 *Straddle pike jump (both legs above horizontal), or side split jump from cross or side position* 	**2.203** *Straddle pike jump with ½ turn (180°) from cross or side position* 	**2.303** *Straddle pike with 1/1 turn (360°) from cross position* 	**2.403**	**2.503**	**2.603**

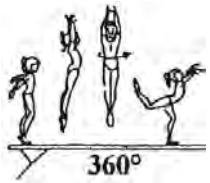
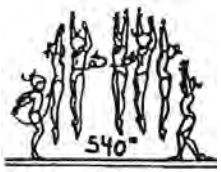
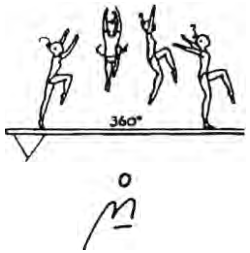
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.104	**2.204** *Fouetté hop with ½ turn (180°) to land in arabesque (free leg above horizontal); or Hop with ½ turn (180°) free leg extended above horizontal throughout* 		**2.404**	**2.504**	**2.604**
2.105	**2.205**	**2.305** *Leap fwd with leg change (free leg swing to 45˚) to cross split (180° separation <* ***after*** *leg change) (Switch Leap)* 	**2.405** *Switch Leap with ½ turn (180°)* 	**2.505**	**2.605**
2.106	**2.206**	**2.306** *Leap fwd with leg change and ¼ turn (90°) to side split (180°) or straddle pike position (Johnson)* 	**2.406** *Johnson with additional ½ turn (180°)* 	**2.506**	**2.606**

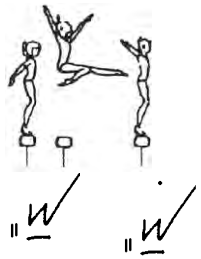
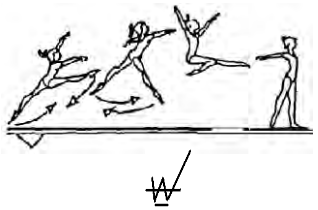
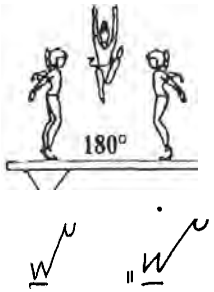
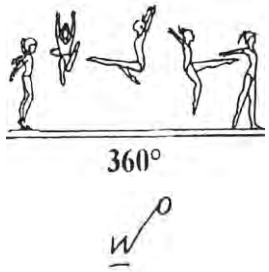
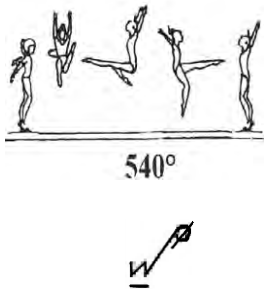
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.107 *Pike jump from side or cross position (hip <90°)* 	**2.207** *Pike jump from side or cross position with ½ turn (180°)* 	**2.307** *Pike jump from cross position with 1/1 turn (360°)* 	**2.407**	**2.507**	**2.607**
2.108 *Sissone, (leg separation 180° on the diagonal/45°to the floor) take off from both feet, land on one foot* 	**2.208** *Ring jump (rear foot at head height, body arched and head dropped bwd, 180° separation of legs), or stag-ring jump* 	**2.308**	**2.408** *Jump with upper back arch and head release with feet to head height/closed Ring (Sheep jump)*  *Split ring leap (180° separation of legs)* 	**2.508** *Switch leap to ring position (180° separation of legs)* 	**2.608**

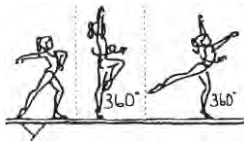
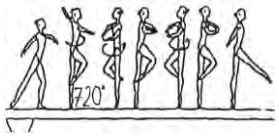
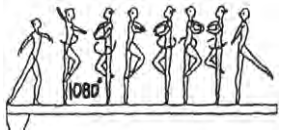
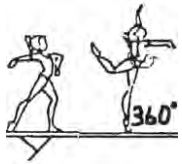
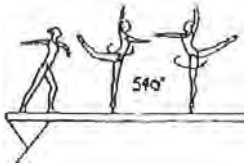
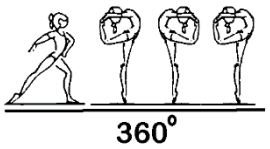
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.109	**2.209** *Stretched jump/hop with 1/1turn (360°) from cross position* 	**2.309** *Stretched jump/hop with 1½ turn (540°) from cross position* 	**2.409**	**2.509**	**2.609**
2.110 *Cat leap with ½ turn (180°) (knees above horizontal alternately)* 	**2.210** *Cat leap with 1/1 turn (360°)* 	**2.310**	**2.410**	**2.510**	**2.610**

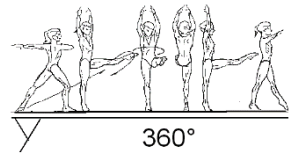
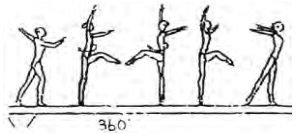
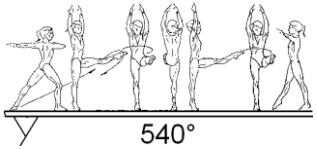
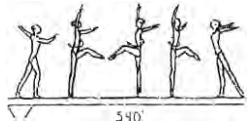
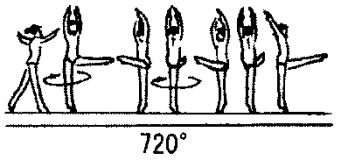
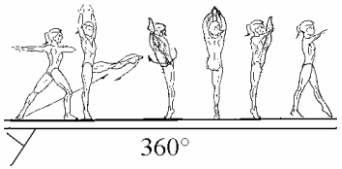
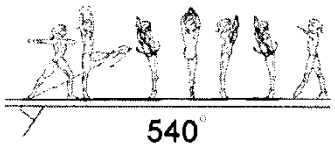
2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
2.111 *Tuck hop or jump with ½ turn (180°) from cross or side position (hip & knee angle at 45°)* 	**2.211** *Tuck hop or jump with 1/1 turn (360°) from cross position* 	**2.311**	**2.411** *Tuck hop or jump with 1½ turn (540°) from cross position* 	**2.511**	**2.6111**
2.112 *Wolf hop or jump from cross or side position.* *(hip angle at 45°, knees together)*  *Stride leap fwd with change of legs to wolf position (hip angle at 45°)* 	**2.212** *Wolf hop or jump with ½ turn (180°) from side or cross position.* 	**2.312** *Wolf hop or jump with 1/1 turn (360°) from cross position* 	**2.412**	**2.512** *Wolf hop or jump with 1½ turn (540°) from cross position* 	**2.612**

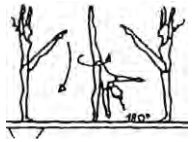
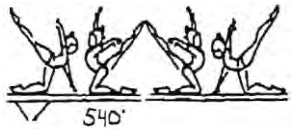
3.000 — GYMNASTIC TURNS

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

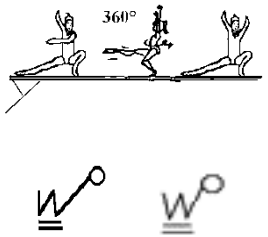
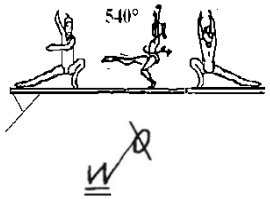
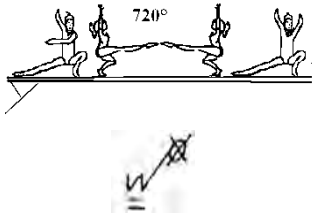
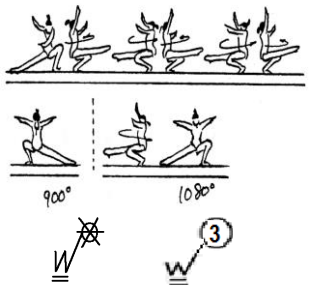
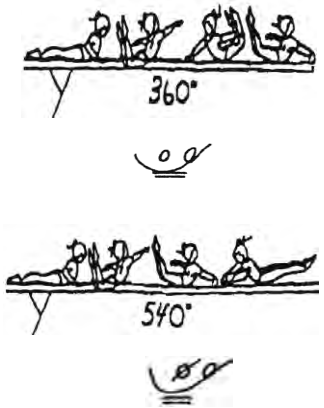
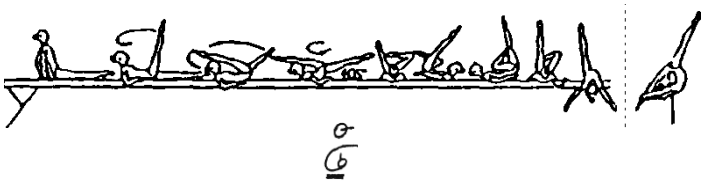
3.000 — GYMNASTIC TURNS

A	B	C	D	E	F/G
3.103	**3.203**	**3.303** *1/1 turn (360°) with heel of free leg fwd at horizontal throughout turn (support and free leg may be straight or bent)*   	**3.403** *1½ turn (540°) with heel of free leg fwd at horizontal throughout turn (support and free leg may be straight or bent)*   	**3.503** *2/1 turn (720°) with heel of free leg fwd at horizontal throughout turn (support and free leg may be straight or bent)*  	**3.603**
3.104	**3.204**	**3.304** *1/1 turn (360°) with free leg held upward in 180° split position throughout turn*  	**3.404** *1 ½ turn (540°) with free leg held upward in 180° split position throughout turn*  	**3.504**	**3.604**

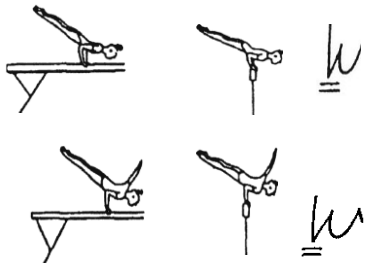
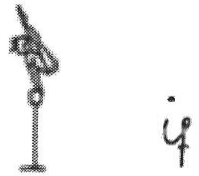
3.000 — GYMNASTIC TURNS

A	B	C	D	E	F/G
3.105	**3.205** *½ illusion turn (180°) through standing split (180° legs separation) with/without brief touching of beam with one hand*  	**3.305**	**3.405** *1/1 illusion turn (360°) through standing split (180° legs separation) with/without brief touching of beam with one hand* 	**3.505**	**3.605**
3.106 *1/1 turn (360°) in knee arabesque – hand support alternate* 	**3.206** *1½ turn (540°) in knee arabesque – hand support alternate*  	**3.306** *2/1 turn (720) in knee arabesque – hand support alternate* 	**3.406**	**3.506**	**3.606**

3.000 — GYMNASTIC TURNS

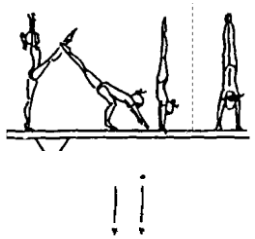
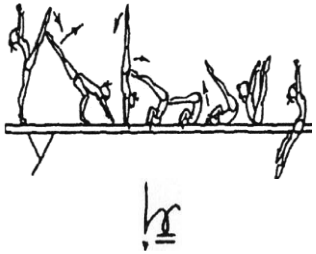
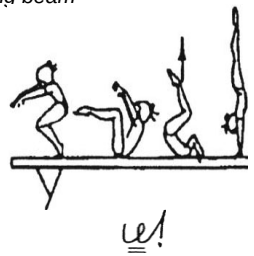
A	B	C	D	E	F/G
3.107	**3.207** *1/1 turn (360°) in tuck stand on one leg - free leg optional* 	**3.307** *1½ turn (540°) in tuck stand on one leg - free leg optional* 	**3.407** *2/1 turn (720°) in tuck stand on one leg - free leg optional* 	**3.507** *2½ turn (900°) or 3 turn (1080°) in tuck stand on one leg - free leg optional* 	**3.607**
3.108	**3.208** *1/1 turn to 1½ turn (360°- 540°) in prone position – alternate support of hands permitted* 	**3.308** *1¼ (450°) turn on back in kip position (hip-leg angle closed)* 		**3.508**	**3.608**

4.000 – HOLDS AND ACROBATIC NON-FLIGHT

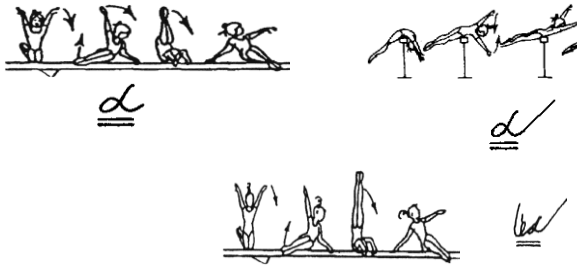
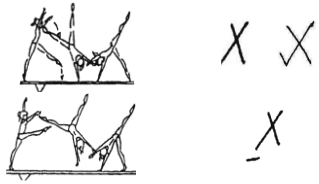
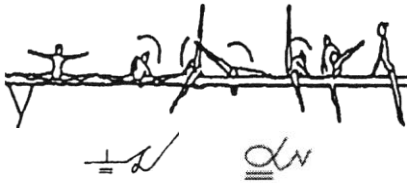
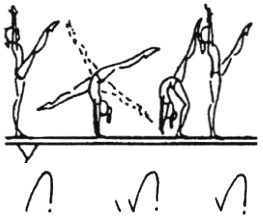
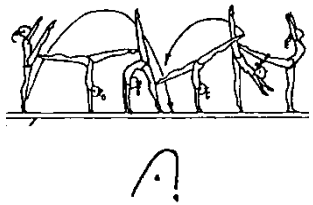
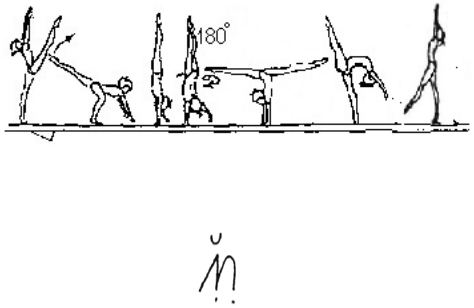
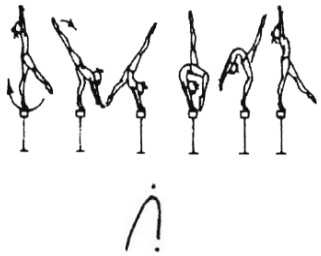
A	B	C	D	E	F/G
4.101 (D) *From kneeling sit position, rise upward with body wave* ***through toe-balance stand*** 	**4.201**	**4.301**	**4.401**	**4.501**	**4.601**
4.102 (D) *Standing split fwd with hand support in front of support leg (leg separation 180°) – Needle scale (2 sec.) or Stand on one leg with foot of free leg in fwd hold above head (2 sec.)* *Scale fwd, support leg extended (leg separation 180°) - 2 sec.* 	**4.202**	**4.302**	**4.402**	**4.502**	**4.602**
4.103 *Planche with support on one or both bent arms (2 sec.), also legs in cross split position* 	**4.203** *Clear pike support (2 sec.)* 	**4.303**	**4.403**	**4.503**	**4.603**

(D) To be counted as dance element

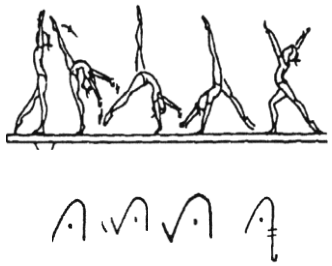
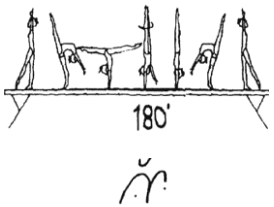
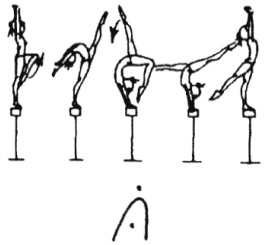
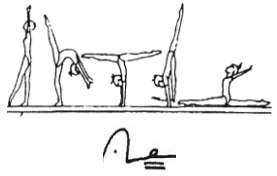
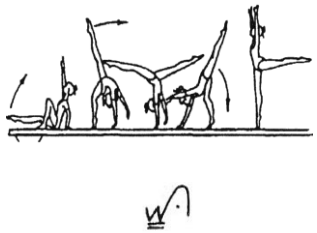
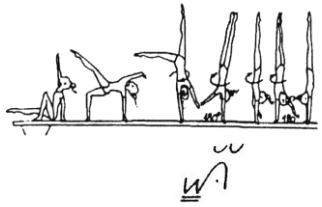
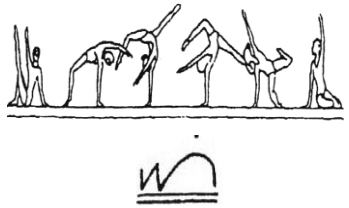
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.104 *Kick to side or cross hstd (2 sec.), lower to end position touching beam* 	**4.204** *Kick to cross hstd – roll fwd with or without hand support to sit position or to tuck stand* 	**4.304**	**4.404**	**4.504**	**4.604**
4.105	**4.205** *Free shoulder roll fwd with hip extension and without hand support to sit position or tuck stand* *Roll fwd without hand support to sit position or to tuck stand* 	**4.305**	**4.405**	**4.505**	**4.605**
4.106	**4.206** *Roll bwd to hstd - lower to end position touching beam* 	**4.306**	**4.406**	**4.506**	**4.606**

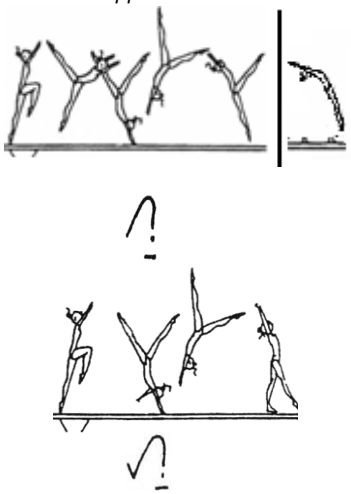
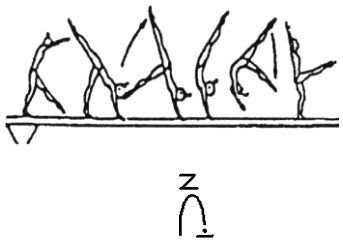
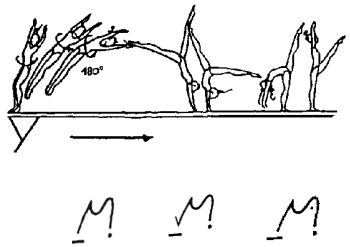
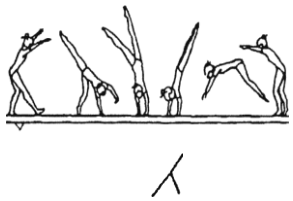
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.107	**4.207** *Roll swd, body tucked or stretched – or roll swd stretched through neck stand, also with ½ turn (180°) over shoulder* 		4.307/4.407	**4.507**	**4.607**
4.108 *Cartwheel, also with support on one arm, or Cartwheel with flight phase before or after hand support* 	**4.208** *Side split – roll swd stretched, legs separated – end position optional* *Side straddle roll with grasp under the beam to finish in sit position* 		4.308/4.408	**4.508**	**4.608**
4.109 *Walkover fwd, with/without alternate hand support or with support of one arm (Tinsica)*  *Walkover fwd, bwd (Tic-Toc)* 	**4.209** *Kick to cross hdst with ½ turn (180°) to walkover fwd* 		**4.309** *Walkover fwd in side position to Side stand*  4.409	**4.509**	**4.609**

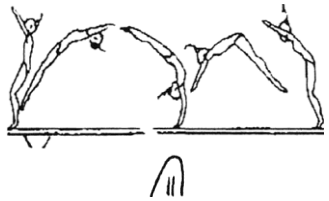
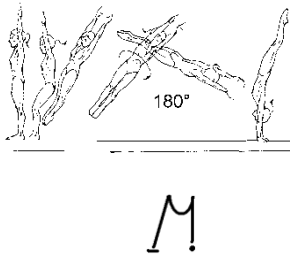
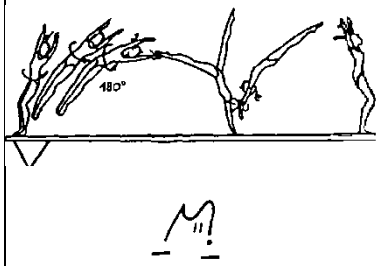
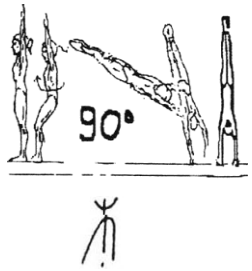
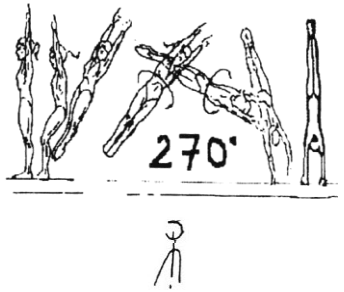
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.110 *Walkover bwd, with/without alternate hand support, also with support of one arm, or with swing down to cross sit* 	**4.210** *Walkover bwd with ½ turn (180°) to walkover fwd* 	**4.310** *Walkover bwd in side position to side stand*  *Walkover bwd with stoop through of one leg to cross split sit* 	**4.410**	**4.510**	**4.610**
4.111	**4.211** *From extended tuck sit – walkover bwd (Valdez)* 	**4.311** *Valdez with 1/1 turn (360°) lower to end position touching beam*  *"Valdez"-swing over bwd through horizontal plane with support on one arm* 	**4.411**	**4.511**	**4.611**

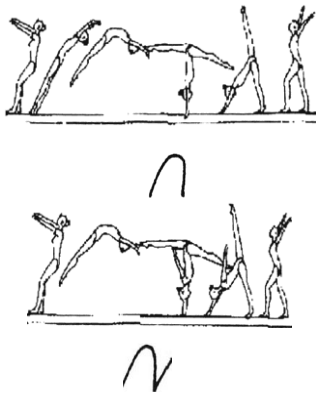
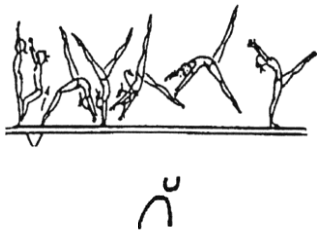
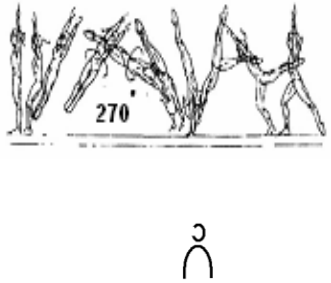
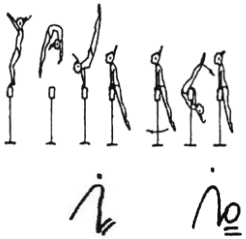
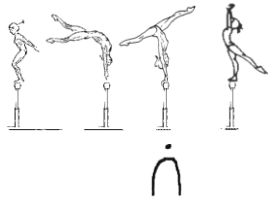
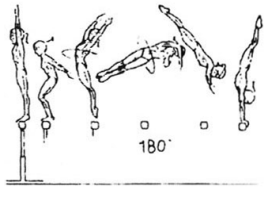
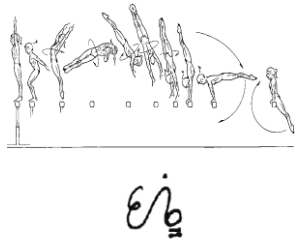
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.101	**5.201** *Handspring fwd with flight to land on one or both legs (same element), also with support on one arm* 	**5.301** *Handspring fwd with leg change in flight phase* 	**5.401** *Jump bwd (flic-flac take-off) with ½ twist (180°) through hsdt to walkover fwd, also with support on one arm, or to tic-toc* 	**5.501**	**5.601**
5.102	**5.202** *Round-off* 	**5.302**	**5.402**	**5.502**	**5.602**

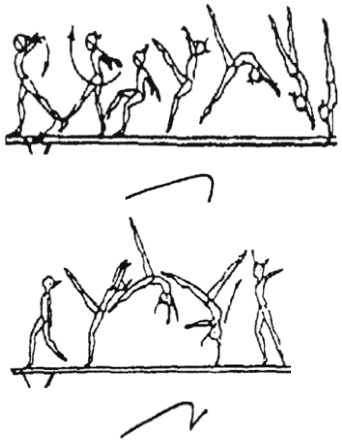
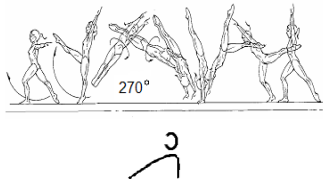
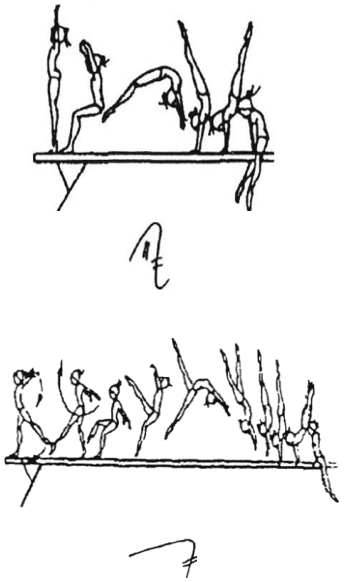
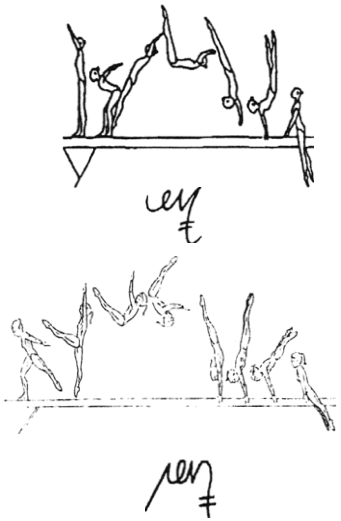
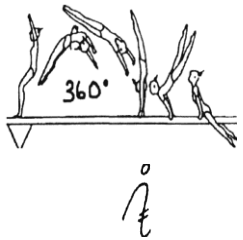
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.103	**5.203** *Flic-flac to land on both feet* 	**5.303** *Flic-flac with ½ twist (180°) to hstd (2 sec.) - lower to optional end position* 	**5.403** *Jump bwd (flic-flac take-off) with ½ twist (180°) to handspring fwd land on 2 feet.* 	**5.503**	**5.603**
5.104	**5.204**	**5.304** *Flic-flac with ¼ twist (90°) to hstd (2 sec.) - lower to optional end position* 	**5.404** *Flic-flac with ¾ twist (270°) to side hstd (2 sec.) - lower to optional end position* 	**5.504**	**5.604**

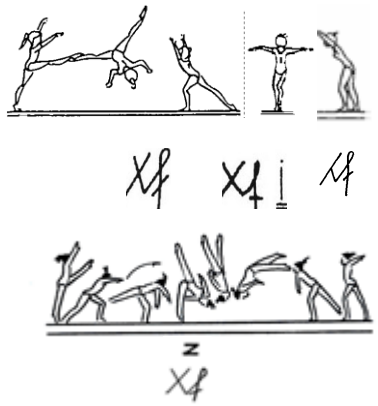
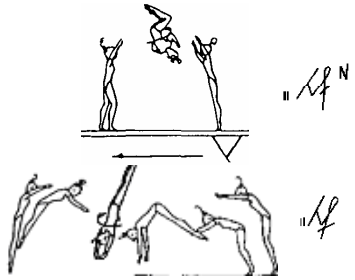
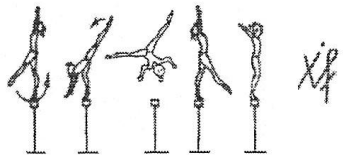
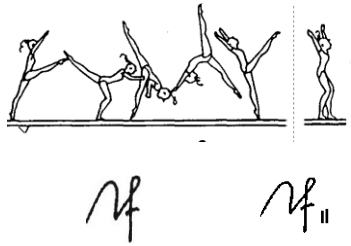
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.105	**5.205** *Flic-flac with step-out,* *also with support on one arm* 	**5.305** *Flic-flac with ½ twist (180°) after hand support* 	**5.405** *Flic-flac with min. ¾ twist (270°) before hand support* 	**5.505**	**5.605**
5.106	**5.206**	**5.306** *Flic-flac from side position to front support or with hip circle bwd* 	**5.406** *Flic-flac with step-out from side position*  *Flic-flac from side position with ½ twist (180°) to side hstd lower to optional end position* 	**5.506** *Flic-flac from side position with 1/1 twist (360°) to hip circle bwd* 	**5.606**

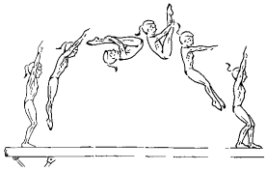
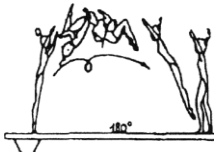
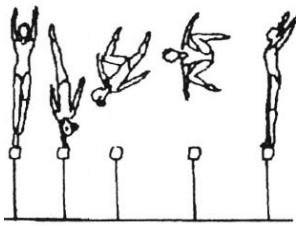
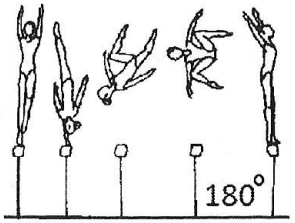
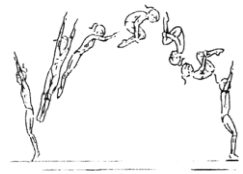
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.107	**5.207** *Gainer flic-flac also with support on one arm* 	**5.307**	**5.407** *Gainer flic-flac with min. ¾ twist (270°) before hand support* 	**5.507**	**5.607**
5.108	**5.208** *Flic-flac or Gainer flic-flac – with high flight phase, and swing down to cross straddle sit* 	**5.308** *Flic-flac or Gainer flic-flac – with piking and stretching of hips in flight phase and swing down to cross straddle sit* 	**5.408** *Flic-flac with 1/1 twist (360°) – swing down to cross straddle sit* 	**5.508**	**5.608**

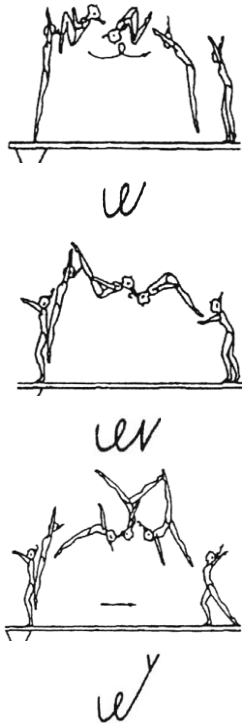
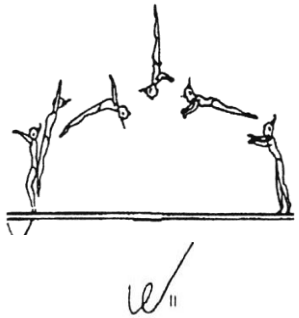
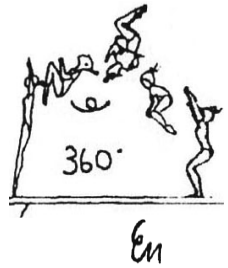
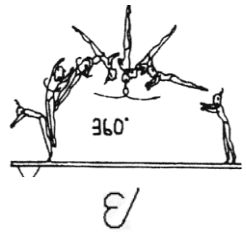
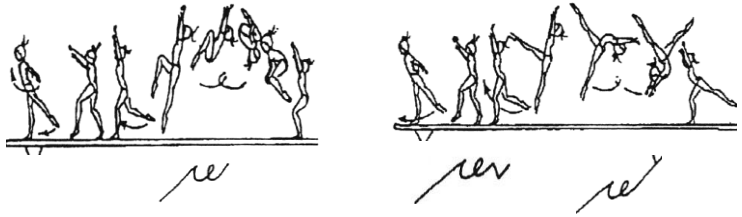
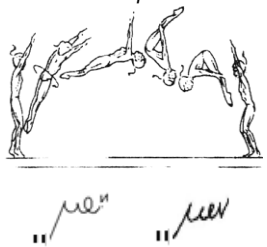
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.109	**5.209**	**5.309**	**5.409** *Free (aerial) cartwheel – landing in cross or side position on one or both feet, also with leg change* 	**5.509** *Free aerial round-off tucked or piked – take off from 2 feet*  *Free (Aerial) Cartweel in cross position* 	**5.609**
5.110	**5.210**	**5.310**	**5.410** *Free (aerial) walkover fwd, landing on one or both feet* 	**5.510**	**5.610**

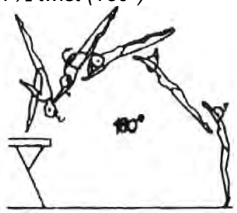
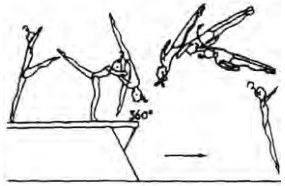
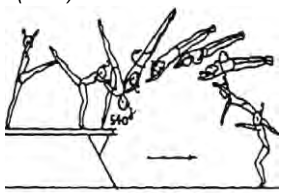
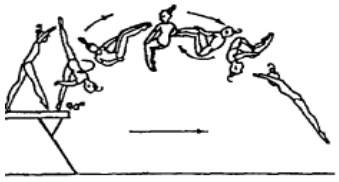
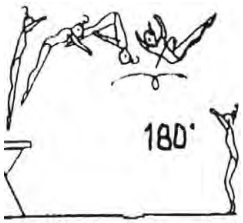
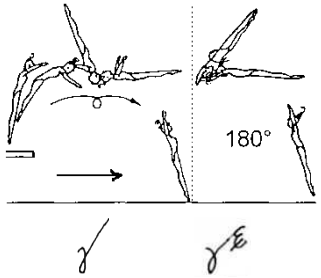
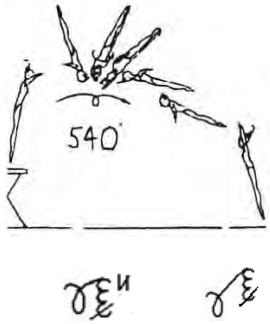
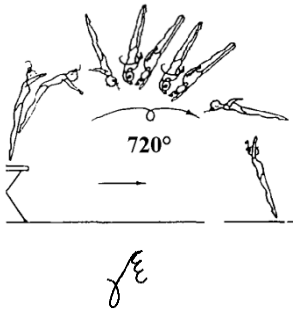
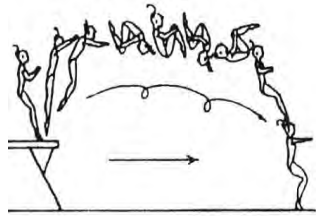
5.000 — ACROBATIC FLIGHT

A	B	C	D	E	F/G
5.111	**5.211**	**5.311** *Salto fwd tucked, take-off from one leg to stand on one or two feet* 	**5.411** *Salto fwd tucked to cross stand* 	**5.511** *Salto fwd piked to cross stand* 	**5.611 - F -** *Salto fwd tucked with ½ twist (180°), take-off from both legs* 
5.112	**5.212**	**5.312**	**5.412** *Salto swd tucked take off from one leg to side stand* 	**5.512** *Salto swd tucked with ½ turn (180°) take off from one leg to side stand* 	**5.612 - F -** *Arabian salto tucked (take-off bwd with ½ twist [180°], salto fwd)* 

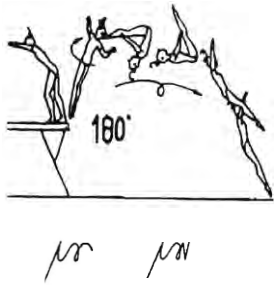
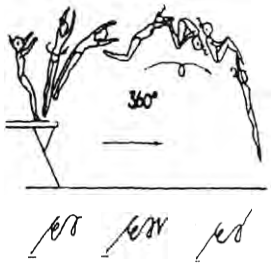
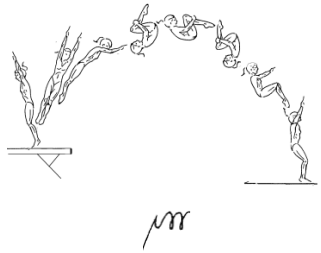
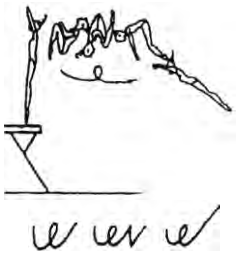
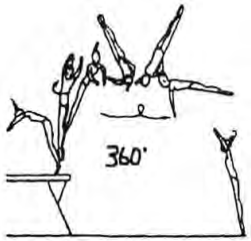
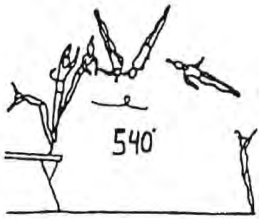
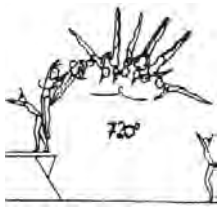
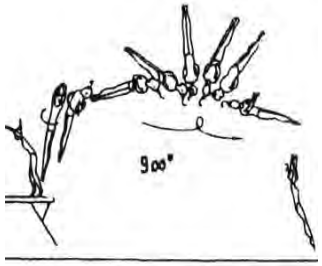
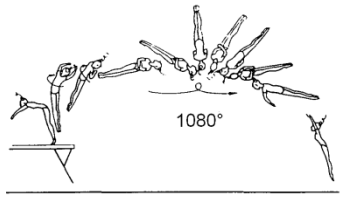
5.000 — ACROBATIC FLIGHT

<table>
<tr><th>A</th><th>B</th><th>C</th><th>D</th><th>E</th><th>F/G</th></tr>
<tr>
<td>5.113</td>
<td>5.213</td>
<td>5.313
Salto bwd tucked, piked or stretched (step out)
  </td>
<td>5.413</td>
<td>5.513
Salto bwd stretched with legs together
  </td>
<td>5.613 - F -
Salto bwd tucked with 1/1 twist (360°)
 
5.713 - G -
Salto bwd stretched with 1/1 twist (360°)
  </td>
</tr>
<tr>
<td>5.114</td>
<td>5.214</td>
<td colspan="2">5.314
Gainer salto bwd tucked, piked or stretched-step out
  </td>
<td>5.514
Jump fwd with ½ twist (180°) – salto bwd tucked or piked
  </td>
<td>5.614</td>
</tr>
</table>

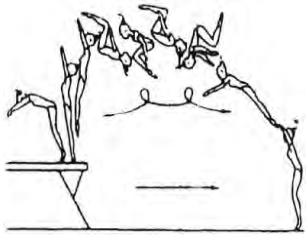
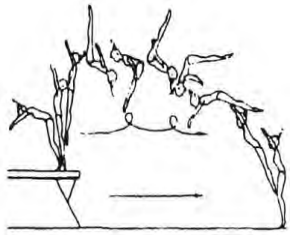
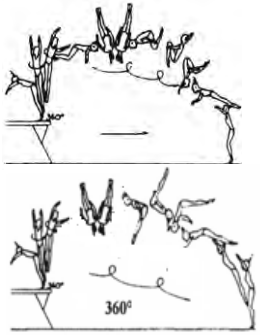
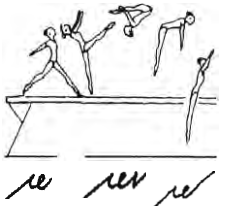
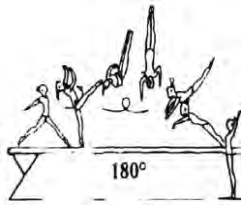
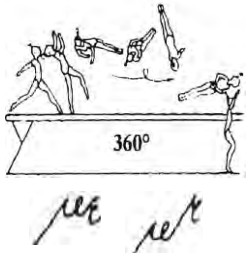
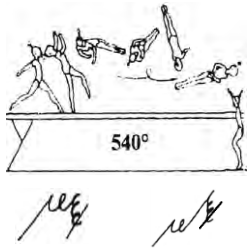
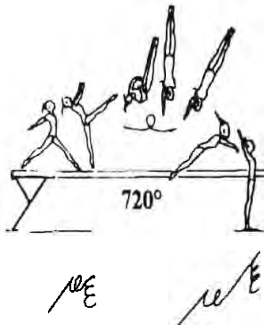
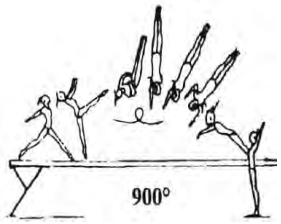
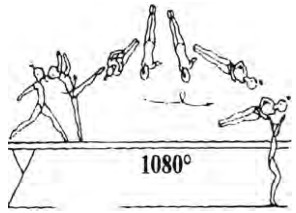
6.000 — DISMOUNTS

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

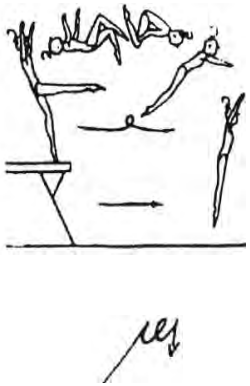
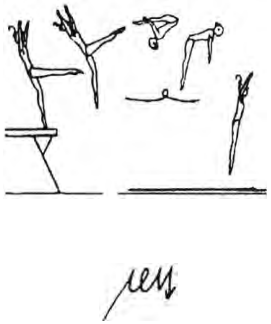
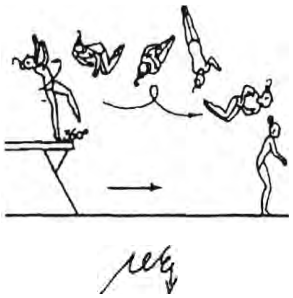
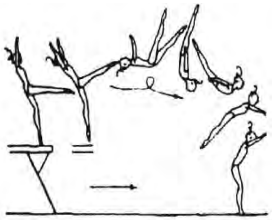
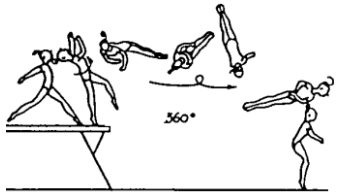
6.000 — DISMOUNTS

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

6.000 — DISMOUNTS

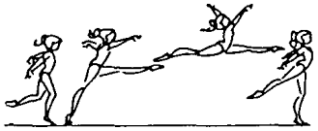
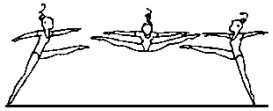
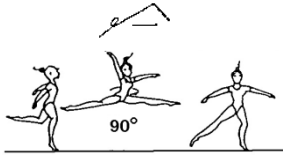
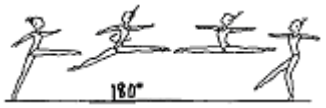
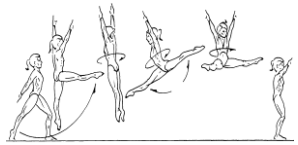
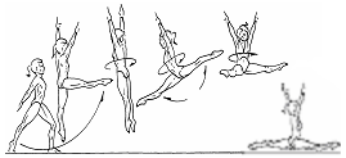
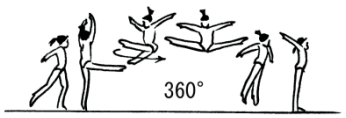
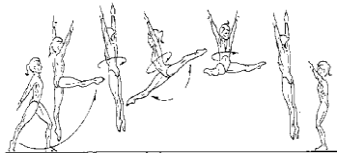
A	B	C	D	E	F/G
6.105	**6.205**	**6.305**	**6.405** *Double salto bwd tucked* 	**6.505** *Double salto bwd piked* 	**6.605** **6.705 - G –** *Double salto bwd tucked or piked with 1/1 twist (360°)* 
6.106 *Gainer salto tucked, piked, or stretched to side of beam, also with ½ twist (180°) (tucked, or stretched)*  	**6.206** *Gainer salto tucked or stretched with 1/1 (360°) to side of beam* 	**6.306** *Gainer salto bwd tucked or stretched with 1½ (540˚) or 2/1 twist (720°) to side of beam*  	**6.406** *Gainer salto bwd stretched with 2½ twist (900°) to side of beam* 	**6.506**	**6.606 - F -** *Gainer salto bwd stretched with 3/1 twist (1080°) to side of beam* 

6.000 — DISMOUNTS

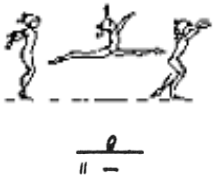
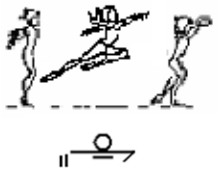
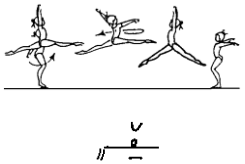
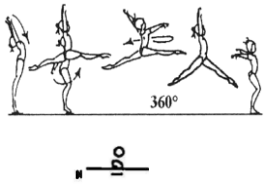
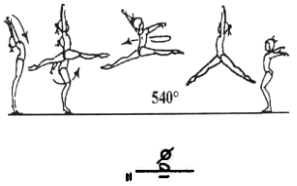
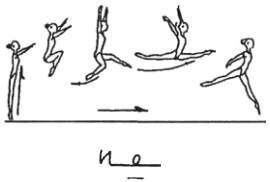
A	B	C	D	E	F/G
6.107	**6.207** *Gainer salto tucked at end of beam* 	**6.307** *Gainer salto piked at end of the beam or* *Gainer salto tucked 1/1 twist (360°) at end of beam*  	**6.407** *Gainer salto stretched with legs together at end of the beam* 	**6.507** *Gainer salto bwd stretched with 1/1 twist (360°) at the end of beam* 	**6.607**

Floor Exercise — Elements

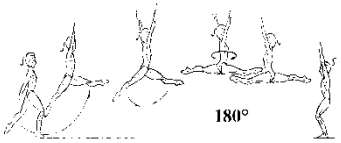
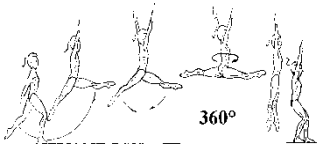
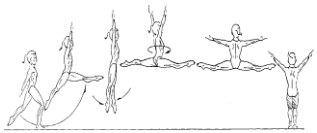
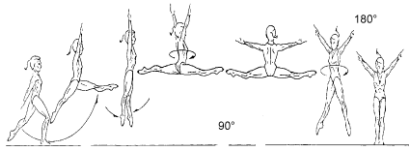
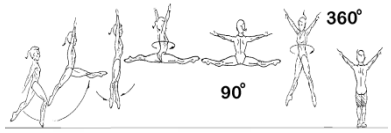
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.101 *Split leap fwd (leg separation 180°)*  *Leap fwd with ¼ turn (90°) into straddle pike position (both legs above horizontal) or side split to land on one or both feet.*   	**1.201** *Split leap with ½ turn (180°)*  *Fouette Hop with leg change to cross split (leg separation 180°) to land on one foot (tour jeté)* 	**1.301** *Split leap with 1/1 turn (360°)*  *Split leap with 1/1 turn (360°) to land in split sit position*  *Side split leap with 1/1 turn (360°)*  	**1.401** *Split leap with 1½ turn (540°)*  	**1.501**	**1.601**

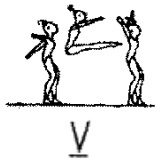
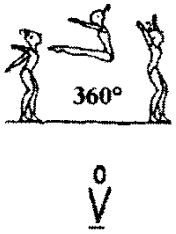
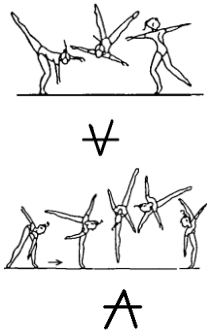
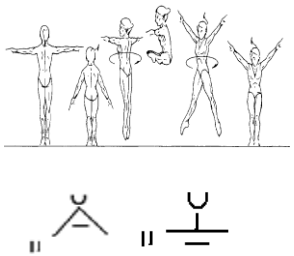
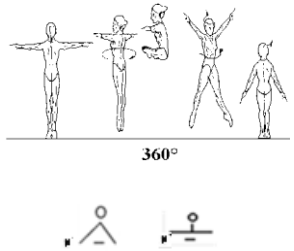
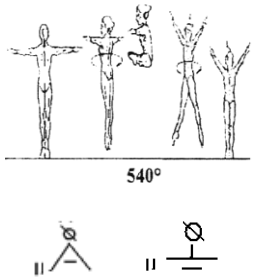
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.102 *Split jump (leg separation 180°), or Stag jump*  	**1.202** *Split Jump with ½ turn (180°)* 	**1.302** *Split Jump with 1/1 turn (360°)*  	**1.402** *Split Jump with 1½ turn (540°)*  	**1.502**	**1.602**
1.103 *Tuck jump with separation of legs to cross split (180°) during flight phase* 	**1.203**	**1.303**	**1.403**	**1.503**	**1.603**

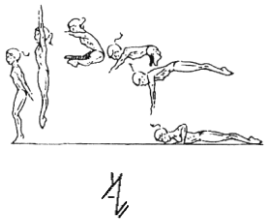
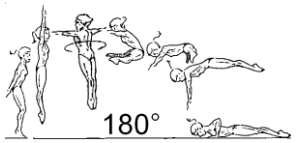
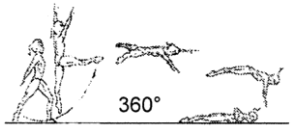
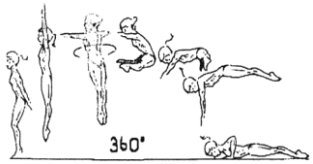
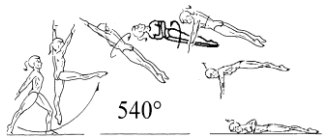
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.104	**1.204** *Leap fwd with leg change (free leg swing to 45˚) to cross split (180˚ separation < **after** leg change) (Switch leap)* 	**1.304** *Switch leap with ½ turn (180°) in flight phase*  	**1.404** *Switch leap with 1/1 turn (360°) in flight phase*  	**1.504**	**1.604**
1.105	**1.205** *Switch leap with ¼ turn (90°) to side split or to straddle pike position (both legs above horizontal) (Johnson)*  	**1.305** *Johnson with additional ½ turn (180°)*  	**1.405** *Johnson with additional 1/1 Turn (360°)*  	**1.505**	**1.605**

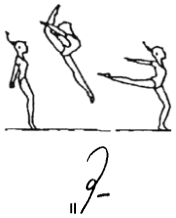
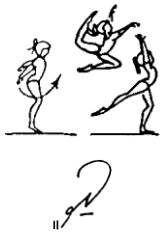
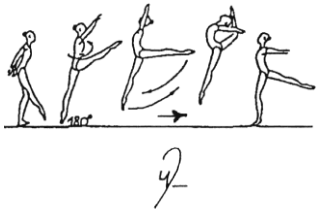
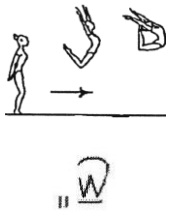
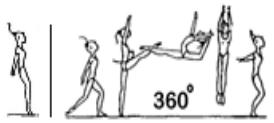
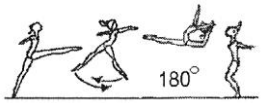
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.106 *Pike jump (hip < 90°)* 	**1.206** *Pike jump (hip < 90°) with 1/1 turn (360°)* 	**1.306** *One Butterfly fwd or bwd* 	**1.406**	**1.506**	**1.606**
1.107 *Straddle pike jump (both legs above horizontal), or side split jump (leg separation 180˚)* 	**1.207** *Straddle pike or side split jump with ½ turn (180°)* 	**1.307** *Straddle pike or side split jump with 1/1 turn (360°)* 	**1.407** *Straddle pike or side split jump with 1½ turn (540°)* 	**1.507**	**1.607**

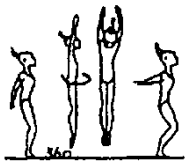
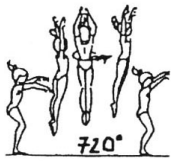
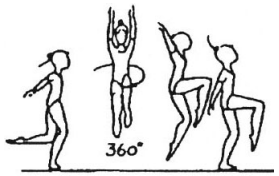
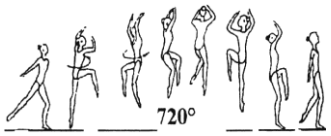
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.108 *Straddle pike (both legs above horizontal),or side split jump landing in front lying support (also with 1/2 turn (180°)*   *Hop with 1/1 turn (360°) to straddle and land in front lying support*  	**1.208** *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*  	**1.308**	**1.408**	**1.508**	**1.608**

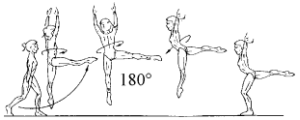
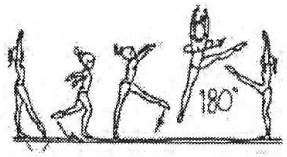
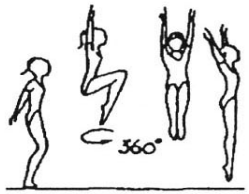
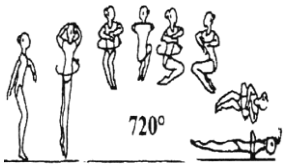
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.109 *Sissone (leg separation 180°on the diagonal/45°to the floor) take off two feet, land on one foot* *Ring jump (rear foot at head height, body arched and head dropped bwd, 180° separation of legs)*  *Stag ring jump (rear foot at head height, body arched and head dropped bwd)* 	**1.209** *Tour jeté to ring (rear foot at head height, body arched and head dropped bwd)*  *Jump with upper back arch and head release with feet almost touching head (Sheep jump)* 	**1.309** *Switch leap to ring position (180° separation of legs)* *Split ring leap (180° separation of legs) ~~front leg parallel to floor)~~* 	**1.409** *Split leap, or split jump with 1/1 (360) turn to ring position*  *Switch leap to Ring position with ½ turn (180°)* 	**1.509**	**1.609**

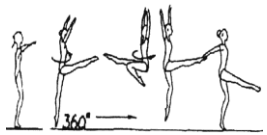
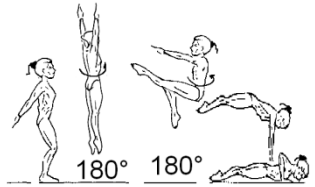
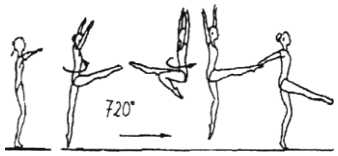
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

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

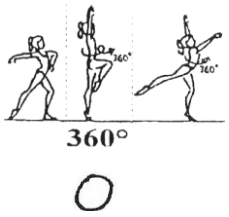
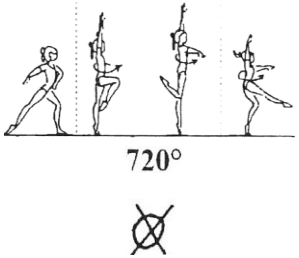
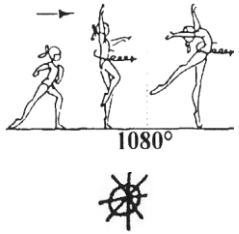
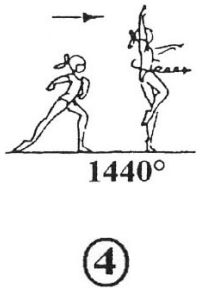
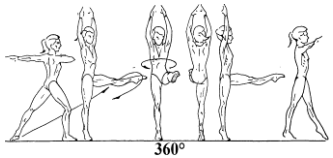
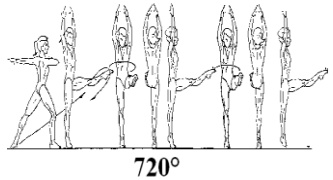
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

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

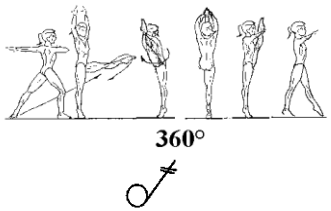
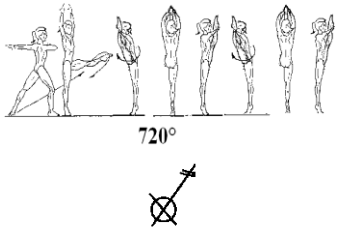
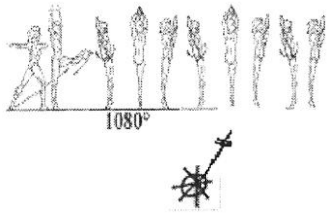
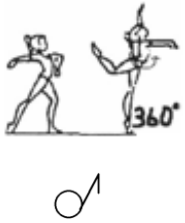
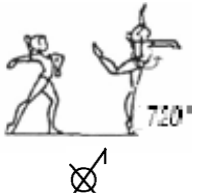
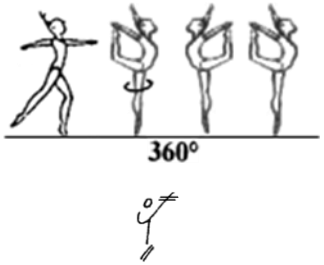
1.000 – GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
1.114 *Hop or Jump with one leg bent and the other – extended straight, fwd above horizontal with knees together* *(Wolf hop or jump)* *Stride leap fwd with change of legs to wolf position* 	**1.214** *Wolf hop or jump with 1/1 turn (360°)*  *Wolf hop or jump with 1/1 turn (360°) landing in front lying support*  	**1.314**	**1.414** *Wolf hop or jump with 2/1 turn (720°)*  	**1.514**	**1.614**

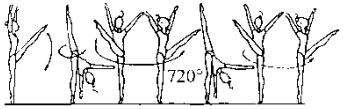
2.000 – GYMNASTIC TURNS

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

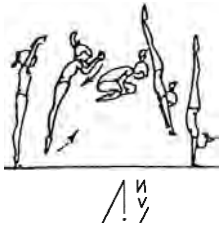
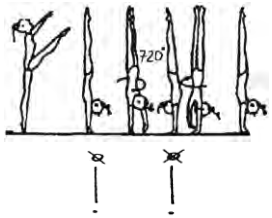
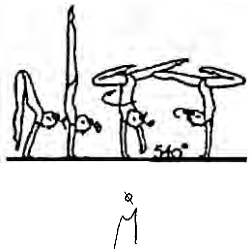
2.000 – GYMNASTIC TURNS

A	B	C	D	E	F/G
2.103	**2.203** *1/1 turn (360°) with free leg held upward in 180° split position throughout turn* 	**2.303**	**2.403** *2/1 turn (720°) with free leg held upward in 180° split position throughout turn* 	**2.503** *3/1 turn (1080) with free leg held upward in 180° split position throughout turn* 	**2.603**
2.104	**2.204** *1/1 turn (360°) in back attitude (knee of free leg at horizontal throughout turn)* 	**2.304**	**2.404** *2/1 turn (720°) in back attitude (knee of free leg at horizontal throughout turn)* 	**2.504**	**2.604**
2.105	**2.205** *1/1 turn (360°) with free leg held bwd/upward throughout turn* 	**2.305**	**2.405**	**2.505**	**2.605**

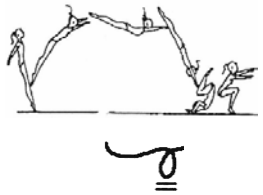
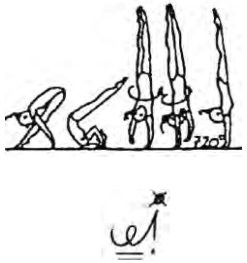
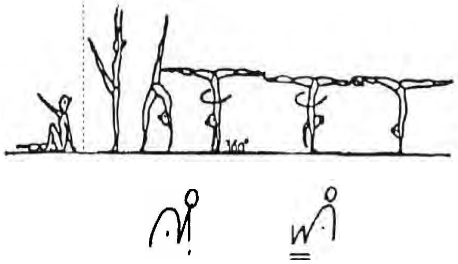
2.000 – GYMNASTIC TURNS

A	B	C	D	E	F/G
2.106	**2.206** *1/1 illusion turn (360°) through standing split without touching floor with hand* 	**2.306** *2/1 Illusion turn (720°) through standing split without touching floor with hand* 	**2.406**	**2.506**	**2.606**
2.107 *1/1 turn (360°) in tuck stand on one leg - free leg optional* 	**2.207** *2/1 turn (720°) in tuck stand on one leg – free leg bent* 	**2.307**	**2.407** *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*) 	**2.507** *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*) 	**2.607**
2.108	**2.208** *2/1 spin (720°) or more on back in kip position (hip-leg < closed)* 	**2.308**	**2.408**	**2.508**	**2.608**

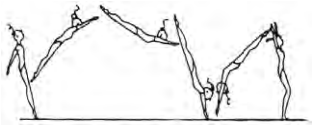
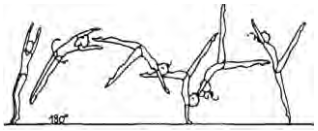
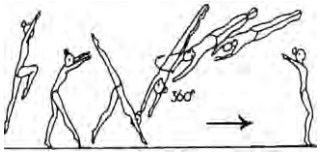
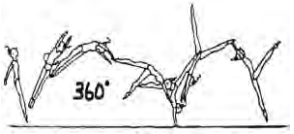
3.000 — HAND SUPPORT ELEMENTS

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

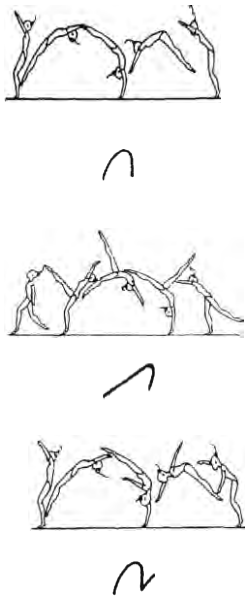
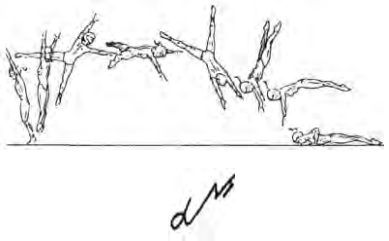
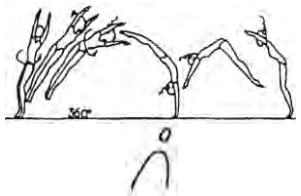
3.000 — HAND SUPPORT ELEMENTS

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

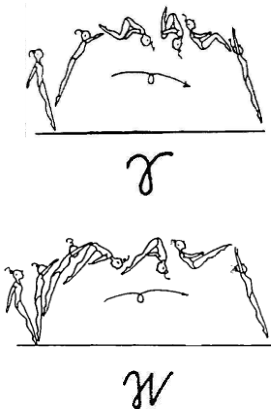
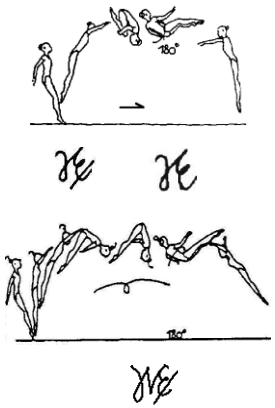
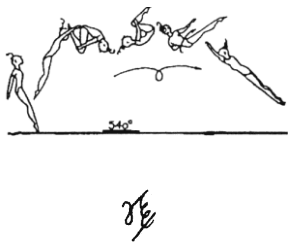
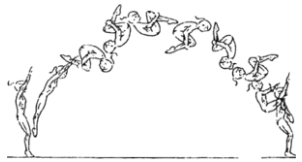
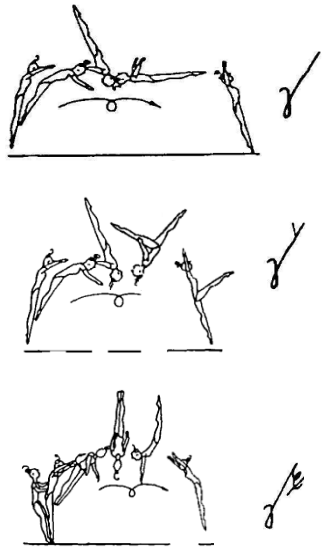
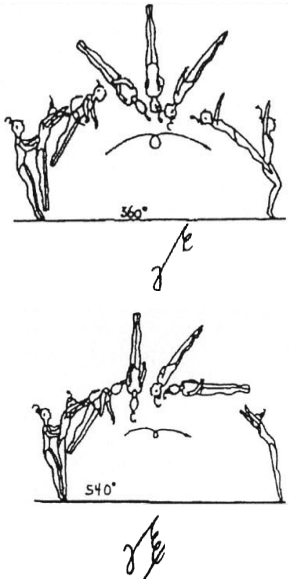
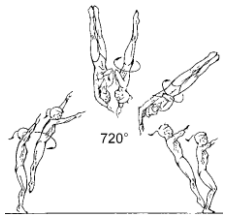
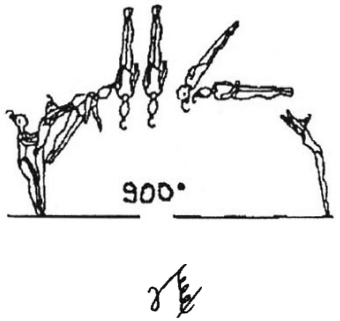
3.000 — HAND SUPPORT ELEMENTS

A	B	C	D	E	F/G
3.105 *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* 		**3.305** *Handspring fwd with 1/1 twist (360°) after hand support or before*  	**3.405**	**3.505**	**3.605**
3.106 Round-off 	**3.206**	**3.306**	**3.406**	**3.506**	**3.606**

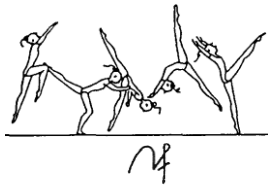
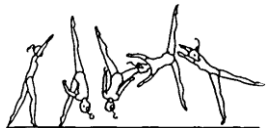
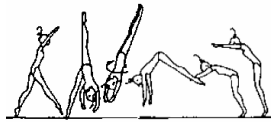
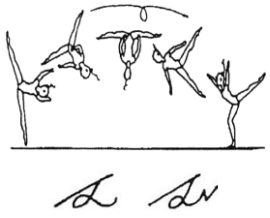
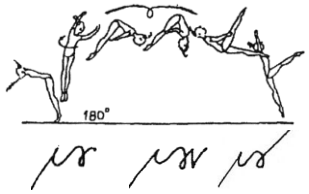
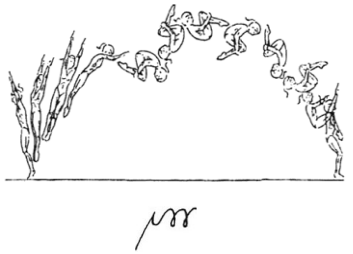
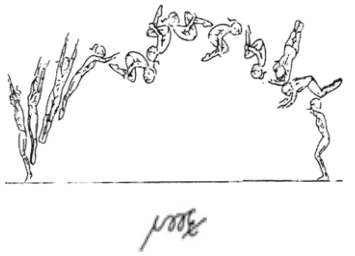
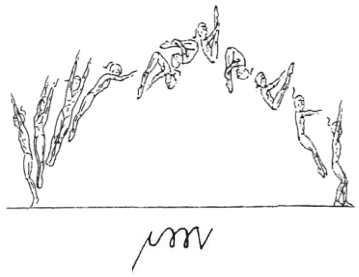
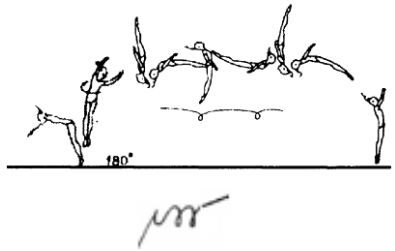
3.000 — HAND SUPPORT ELEMENTS

A	B	C	D	E	F/G
3.107 *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* 	**3.207** *Flic-flac with 1/1 twist (360°) before hand support* 	**3.307**	**3.407**	**3.507**	**3.607**

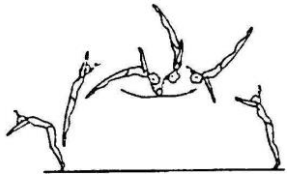
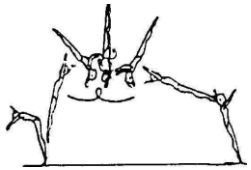
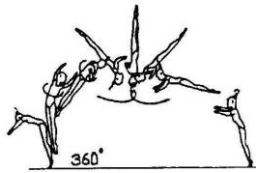
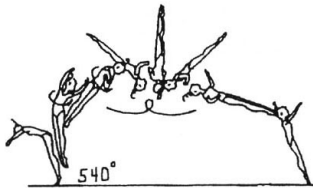
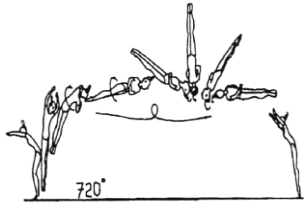
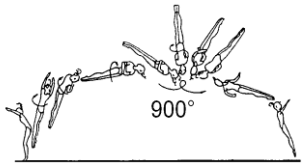
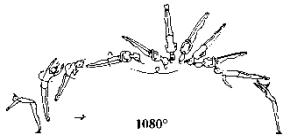
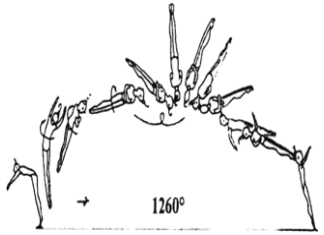
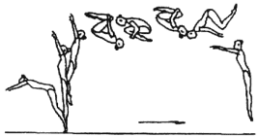
4.000 – SALTOS FORWARD & SIDEWARD

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

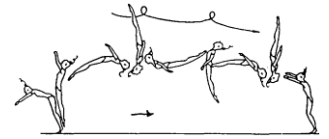
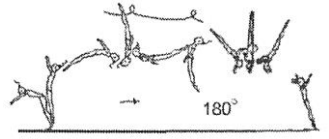
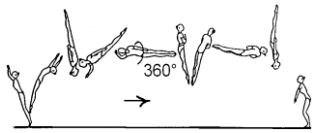
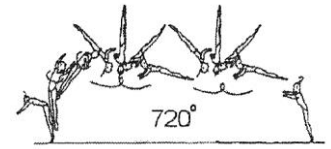
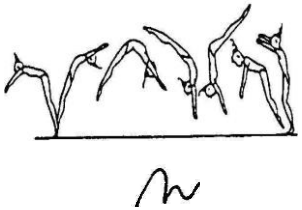
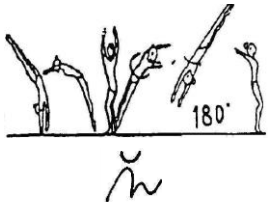
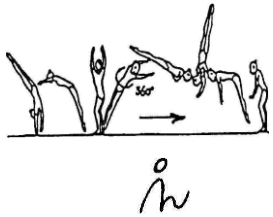
4.000 – SALTOS FORWARD & SIDEWARD

A	B	C	D	E	F/G/H
4.103 *Free (aerial) walkover fwd* 	**4.203**	**4.303**	**4.403**	**4.503**	**4.603**
4.104 *Free (aerial) cartwheel or free (aerial) round-off*  		**4.304**	**4.404**	**4.504**	**4.604**
4.105 *From take-off fwd from one or both legs – salto swd tucked or piked* 	**4.205** *Arabian salto tucked, piked, or stretched (take-off bwd with ½ twist [180°], salto fwd) – landing optional* 	**4.305**	**4.405**	**4.505** *Arabian double salto tucked, also with ½ twist (180°)*  	**4.605 - F -** *Arabian double salto piked*  **4.705 - G -** *Arabian double salto stretched* 

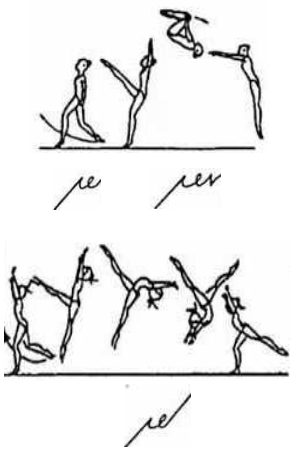
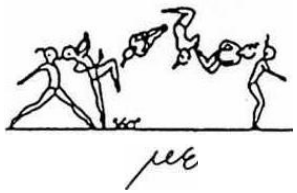
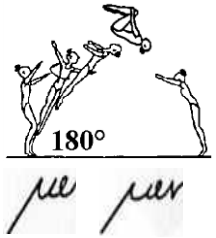
5.000 - SALTOS BACKWARD

A	B	C	D	E	F/G/H/I
5.101 *Salto bwd tucked, piked, or stretched* 	**5.201** *Salto bwd tucked or stretched with ½ or 1/1 twist (180° or 360°)*  	**5.301** *Salto bwd stretched with 1½ or 2/1 twist (540° or 720°)*  	**5.401** *Salto bwd stretched with 2½ twist (900°)* 	**5.501** *Salto bwd stretched with 3/1 twist (1080°)* 	**5.601 - F -** *Salto bwd stretched with 3½ twist (1260°)* 
5.102	**5.202**	**5.302**	**5.402** *Double salto bwd tucked*  *Double salto bwd piked* 	**5.502** *Double salto bwd tucked or piked with 1/1 twist (360°)* 	**5.602/ 5.702** **5.802 – H -** *Double salto bwd tucked with 2/1 twist (720°)*

5.000 - SALTOS BACKWARD

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

5.000 - SALTOS BACKWARD

A	B	C	D	E	F/G/H/I
5.105 *Gainer salto tucked, piked or stretched* 	**5.205** *Gainer salto tucked with 1/1 twist (360°)* 	**5.305**	**5.405**	**5.505**	**5.605**
5.106	**5.206** *Jump fwd with ½ twist (180°) – salto bwd tucked or piked* 	**5.306**	**5.406**	**5.506**	**5.606**

PART V

APPENDICES

2013 FIG Vault Table

GROUP I	GROUP II	GROUP III	GROUP IV	GROUP V
1.00 2.40	C-I: One vault must be performed. This vault score counts for Team & AA Total.			
1.01 2.80	If the gymnast has been registered in the Start list to qualify for C-III, a 2nd vault must be performed.			
1.02 3.20	Score of both vaults averaged = Final score.			
1.03 3.60	C-IV, C- II: One vault must be performed.			
1.04 4.00	C-III: The 2 vaults must be from different groups and may not have identical 2nd flight phases.			
1.05 4.50				
1.10 2.60	2.10 4.40	3.10 4.00	4.10 3.80	5.10 4.60
1.11 3.00	2.11 4.80	3.11 4.30	4.11 4.10	5.11 5.00
1.12 3.40		3.12 4.60	4.12 4.40	
	2.12 5.30	3.13 4.90	4.13 4.70	5.12 5.50
	2.13 5.70	3.14 5.40	4.14 5.20	5.13 5.90
1.20 2.40	2.20 4.60	3.20 4.20	4.20 4.00	5.20 4.80
1.21 3.00	2.21 5.00			5.21 5.20
1.22 3.40				
1.23 3.80	2.22 5.50			5.22 5.70
1.24 4.20				
1.30 3.20	2.30 5.00	3.30 4.60	4.30 4.40	5.30 5.20
1.31 4.00	2.31 5.40	3.31 4.90	4.31 4.70	5.31 5.60
	2.32 5.80	3.32 5.20	4.32 5.00	5.32 6.00
1.40 2.60	2.33 6.20	3.33 5.50	4.33 5.30	5.33 6.40
		3.34 6.00	4.34 5.80	
		3.35 6.50	4.35 6.30	
1.50 2.60	2.40 5.20		4.40 4.60	
1.51 3.00	2.41 5.40		4.41 4.90	
1.52 3.40			4.42 5.20	
1.53 3.80	2.50 7.00		4.50 4.80	
1.60 3.20			4.51 5.20	
1.61 3.60			4.52 5.50	
1.62 4.00			4.53 5.80	

		A - .100	B - .200	C - .300	D - .400	E -.500	F- .600	G- .700
1.	01							
	02							
	03							
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	09							
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	11							
2.	01							
	02							
	03							
	04							
	05							
	06							
	07							
3.	01							
	02							
	03							
	04							
	05							
	06							
	07							
	08							
	09							
	10							

		A - .100	B - .200	C - .300	D - .400	E -.500	F - .600	G - .700
4.	01							
	02							
	03							
	04							
	05							
	06							
	07							
	08							
	09							
5.	01							
	02							
	03							
	04							
	05							
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	07							
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	09							
6.	01							
	02							
	03							
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	07							
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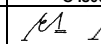
	09							
	10							

		A-.100	B-.200	C-.300	D-.400	E-.500	F.600	G.700
1.	01							
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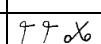
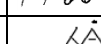
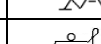
	03							
	04							
	05							
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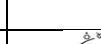
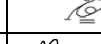
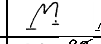
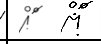
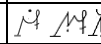
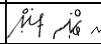
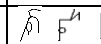
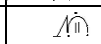
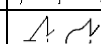
	07							
	08							
	09							
	10							
	11							
	12							
	13							
	14							
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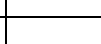
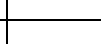
	16							
	17							
	18							
	19							

		A-.100	B-.200	C-.300	D-.400	E-.500	F.600	G.700
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	02							
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	08							
4.	01							
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	07							
	08							
	09							
	10							
	11							

		A-.100	B-.200	C-.300	D-.400	E-.500	F.600	G.700
5.	01							
	02							
	03							
	04							
	05							
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	14							
6.	01							
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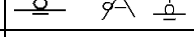
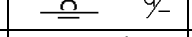
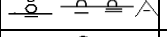
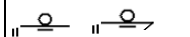
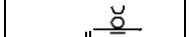
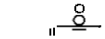
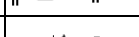
□		A - .100	B - .200	C - .300	D - .400	E - .500	F- .600
1.	01						
	02						
	03						
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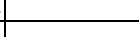
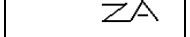
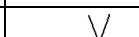
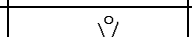
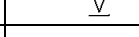
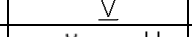
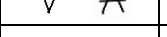
	06						
	07						
	08						
	09						
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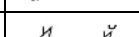
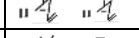
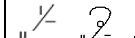
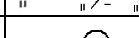
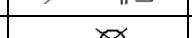
	11						
	12						
	13						
	14						
2.	01						
	02						
	03						
	04						
	05						
	06						
	07						
	08						

□		A - .100	B - .200	C - .300	D - .400	E - .500	F- .600	G- .700	H-.800	I-.900
3.	01									
	02									
	03									
	04									
	05									
	06									
	07									
4.	01									
	02									
	0.3									
	04									
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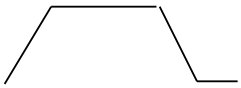
Nat		D-score	
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		Final Score	

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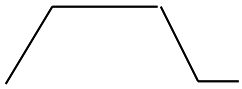
Nat		D-score	
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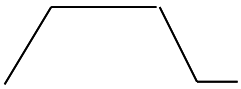
Nat		D-score	
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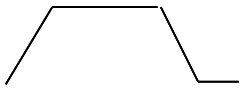
Nat		D-score	
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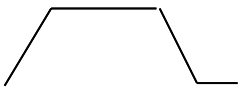
Nat		D-score	
		Deductions	
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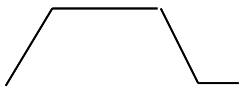
Nat		D-score	
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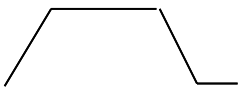
Nat		D-score	
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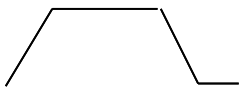
Nat		D-score	
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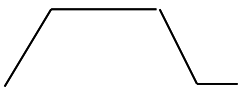
Nat		D-score	
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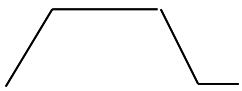
Nat		D-score	
		Deductions	
		Final Score	

CV 0.1	0.2
D + D *or more*	D (flight → or ↗) + C *or more on HB* *Must be performed in this order*
	D + E (both flight ele.)
C/D with Turn or Flight	
Jump from LB to HB 0.5	
Hang on HB, feet on LB, grasp LB 0.5	
+2 of same element into DMT 0.1	
~~*Empty swing* 0.3~~	

CR
HB ↘ LB
Flight →
2 different Grips (No cast, MT, DMT)
Non-flight with 360° LA turn (no MT)
DMT

CV	0.1	0.2
Acro Flight (no DMT)	C / D + D (non reb fwd)	C / D + D
All connections must be reb.	C + C	B + D (fwd dir)
except when stated	B + E	B + F
Acro Series Bonus	B + B + C	
(DMT min. C)	D + B + C	
Dance / Mixed	C + C	D + D
Salto + Dance / Scale (this order)	D + A	
Turns	A + C	
Confidence		0.1
Personal style		0.1
Rhythm & tempo in movments (no DV)		0.1
Exercise as a series of disconnected elements & movements		0.1
Lack of variety and/or creativity of movements & transitions		0.1
Lack of side movements (no DV)		0.1
Insufficient use of entire length of beam		0.1
Missing combination of movements/elements close to beam		0.1
Mount not from the table of elements		0.1
+1 ½ turn on 2 feet with straight legs (throughout exercise)		0.1

CR
2 different Dance - 1 with 180° split / straddle
Turn (Grp 3)
Acro Series (2 ele. 1 salto)
Acro Direction (F/S & B)
DMT

CV	0.1	0.2
Acro Indirect	B / C + D	C + E
	A + A + D	D + D
		A + A + E
Acro Direct	A + D	A + E
	C + C	C + D
Mixed	D (salto) + B (dance)	
	E (salto) + A (dance)	
Turns	B + B (no step) D + B	
Expressiveness		0.1
Confidence		0.1
Personal style		0.1
Inability to play a role or a character throughout		0.1
Exercise as a series of disconnected ele./movements		0.1
Poor editing - no structure to the music		0.1
Incorrect selection of movements for particular music		0.1 / 0.3
Lack of variety and/or creativity of movements & transitions		0.1
Insuff. use of straight lines, curves & changes of direction		0.1

CR
2 different Dance - 1 with 180° split / straddle
Salto Direction (F/S & B)
Salto with LA turn (min. 360˚)
Salto with Double BA
DMT
Missing movement touching floor 0.1
Missing min. 360° turn on one foot 0.3
+1 ele to prone position 0.1 ea
Musical beats, rhythm, tempo 0.1 / 0.3
Background music 0.5
Synchronisation at end of exercise 0.1

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

EXE ART

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

EXE ART

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

EXE ART

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

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

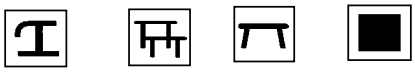
Date:

Competition/Concours:
I ☐ II ☐ III ☐ IV ☐

Gymnast's Name/*Nom de la gymnaste*

Gymnast No./*Gymnaste No.*

Country/*Pays*



1 _____
2 _____

D.V.

C.R.

C.V.

TOTAL

Neutral Deductions
Time
Line

Signature of D1/*Signature de l'D1*

Signature of D2/*Signature de l'D2*

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

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

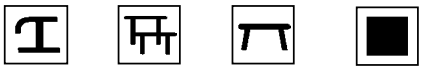
Date:

Competition/Concours:
I ☐ II ☐ III ☐ IV ☐

Gymnast's Name/*Nom de la gymnaste*

Gymnast No./*Gymnaste No.*

Country/*Pays*



1 _____
2 _____

Execution
Exécution

Artistry
BB & FX

TOTAL

Judge's Position & Signature
Position et Signature du Juge

FEDERATION INTERNATIONALE DE GYMNASTIQUE

WAG LINE

Gymnast #	Name of Gymnast	NF	0.10	0.30	Total Deductions	Comments

Comp I	Sub #:	Apparatus	Line Judge's signature:
Comp II			
Comp III			
Comp IV			

WAG TIME

Gymn #	Name of Gymnast	NAT	Fall time	Exercice time	Other T-deductions	Total Time Ded.	Comments
Comp I	Sub #:	Apparatus			Time Judge's signature:		
Comp II							
Comp III							
Comp IV							

WAG COP modifications for Junior Competitions

The **2013 CODE** is designed to:

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

- standardize the judging of the four phases of FIG official competitions: Qualification (C-I), Team Finals (C-IV), All Around (C-II) and Individual Event Finals (C-III).

For Junior Competitions, the 2013 CODE with some modifications should be used.

2.1 Rights of the Gymnast

2.1.2 Warm up

– **In Qualifying (C-I), Team Final (C-IV), All Around Final (C-II) & Apparatus Finals (C-III)** each competing gymnast (including substitute of injured gymnast) is entitled to a touch warm up period immediately prior to the competition on the podium.
The maximum warm up time as per FIG TR 4.11.8

– In C-III: Warm up in <u>2 groups</u>

NOTE:

- *In Qualifying (C-I) and Team Final (C-IV) the entire warm-up time (30 seconds per gymnast on beam and 50 seconds on bars) belongs to the team. 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

7.2 Difficulty Value (DV)

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

7.3 Composition Requirements (CR) 2.50 P.

Composition requirements are described in the respective Apparatus Sections.
A maximum of 2.50 P. is possible.

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

- **Dismount Principle**
  - No dismount, A - dismount – award 0.00 P.
  - B - dismount – award 0.30 P.
  - C - or higher dismount – award 0.50 P.

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).

10.4 Requirements

- The **intended** vault number to be flashed (manually or electronically) before the vault is performed
- In the **Qualifying, Team Final and All-Around**:
  One vault must be performed.
  - In **Qualifying**, 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 two vaults as per the **Apparatus Finals** rules below.

Apparatus Finals

Gymnast must perform two different vaults (maybe from the same group, but with different numbers), which will be averaged for the final score.

10.4.2 Specific Apparatus Deductions (D- Panel)

– In the **Qualification** for the **Apparatus Finals** & **Apparatus Finals**

- when only one vault is performed
- when one of two vaults receives "0"points (10.4.3)

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

SECTION 14 – TABLE **OF ELEMENTS**

Following elements are prohibited for performance:

- VT – vaults with sideward take-off or landing
- UB – salto & DMT with take off two feet.
- BB – dance elements with cross sit landing on BB.
- FX – acro elements with sideward take off and/or salto 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

2009 Edition

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Acknowledgments

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2. - 6 **UNEVEN BARS** – Apparatus Specific Symbols

7. - 13 **BALANCE BEAM AND FLOOR** – Apparatus Specific Symbols

14. - 15 **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 of this *3rd Symbol Brochure:*

Advisor for the original Organization, Text & Symbols in 1986	Margot Dietz	GER
History of the Symbols	Jackie Fie	USA
Layout, Production, Computer Symbols and updates 1999 & 2009	Linda Chencinski	USA
Editorial Work and English Translation	Jackie Fie 1999 Linda Chencinski 1999, 2009	USA
French & German Translation 1999	Agneta Göthberg Esbela Fonseca Miyake	SWE POR
Spanish Translation 1999	Helena Lario	ESP

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 realization 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.

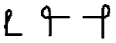
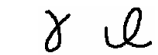
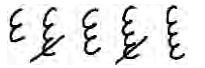
In 1999 the *Symbol Notation Brochure* was updated and formatted with computer symbols by Mrs. Linda Chencinski to reflect the development of new skills under the direction of the President of the FIG/WTC, Mrs. Jackie Fie.

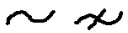
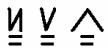
With the constant progressive and exciting development of new elements in WAG, the WTC is pleased to publish the 2009 update to the *Symbol Notation Brochure,* with the objective to provide a uniform official revision for judges throughout the world of gymnastics. The WTC hopes that this updated brochure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

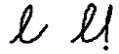
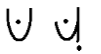
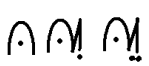
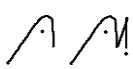
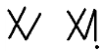
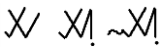
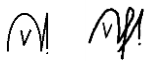
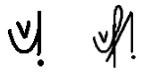
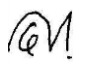
- accurately recording all elements performed
- quickly establishing the content of the exercise
- communicating with fellow judges from the various language groups and
- most importantly, to recall dynamic and modern exercises in their entirety

during competitions.

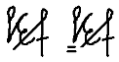
For the FIG WTC: Nellie Kim, President

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**
v Hang	v Suspension		v Hang	v Suspensión
v Stable Support surface	v Surface d'appui stable		v Stabile Stützfläche	v Superficie de apoyo estable
v Stand frontways, rearways	v Station faciale, dorsale (fac., dors.)		v Stand vorlings, rücklings (vl., rl.)	v Posición de pie de frente, de espaldas
v Support, ie with support of hips	v Appui, par ex. avec appui facial		v Stütz, z. B. mit Stütz der Hüfte	v Apoyo, ej. con apoyo de caderas.
v Without support of the hips (clear)	v appui dorsal libre		v ohne Stütz der Hüfte (frei) - Spitzwinkelstütz	v Sin apoyo de cadera (libre)
v Handstand	v Appui tendu renversé (atr)		v Handstand	v Apoyo invertido
v Jump, Leap, Hop, flight phase	v Saut, phases d'envol		v Sprung, Flugphasen	v Salto, fase de vuelo
Leg and body positions	**Position des jambes** et du corps		**Bein-und Körperstellungen**	**Posición de piernas y cuerpo**
v Tuck, pike, straddle	v groupé, carpé, écarté		v Hocken, Bücken, Grätschen	v Agrupado, carpado, piernas separadas
v Kehr-rear, flank, wendy-front	v dorsal, costal, facial		v Kehre, Flanke, Wende	v Dorsal, lateral, facial
v Body position stretched, with step-out	v position du corps tendu, écarté		v Körperhaltung gestreckt, gespreizt	v Posición de cuerpo extendida, con separación de piernas (a una pierna)
Turns	**Rotations**		**Drehungen**	**Rotaciones**
v around the breadth axis Forward, backward	v autour de l'axe transversal en avant, en arrière		v um die Breitenachse vorwärts, rückwärts	v en el eje transversal adelante, atrás
v around the long axis	v autour de l'axe longitudinal		v um die Längsachse	v en el eje longitudinal
or	ou	360° 540° 720° 900° 1080°	oder	o
v around the median axis	v autour de l'axe antèro-postérieur (latéral)		v um die Tiefenachse	v en el eje antero-posterior (lateral)

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
P with small flight phase	P avec petit envol		P mit kleiner Flugphase	P con pequeña fase de vuelo
P with large flight phase (LB to HB)	P avec grande phase d'envol (bi -bs)		P mit grosser Flugphase (uH - oH)	P con gran fase de vuelo (BI a BS)
P with hop (mostly to reverse grip)	P en sautant (principalement en prises palm.)		P mit Umspringen (meistens i.d. Kammgriff)	P con salto (principalmente a toma palmar)
P reverse grip (use only when necessary)	P prises palm.(utiliser seulement si nécessaire)		P Kammgriff (nur wenn nötig benützen)	P toma palmar (usar sólo si es necesario)
P to L grip, to mixed L grip	P en prises cub. ou prises mixtes palm. cub.		P i.d. Ellgriff oder Mix-Ellgriff	P a toma cubital, a toma cubital mixta
| **Flight bwd. over the**	| **Envol en arr. par-dessus**		| **Flug rw über den**	| **Vuelo atrás sobre**
P same bar	P la même barre		P gleichen Holm	P la misma banda
P From the HB over the LB	P de la bs par-dessus bi		P vom oH über den uH	P desde BS por sobre BI
P To handstand on the LB	P à l'appui renversé sur bi		P in den Handstand auf den uH	P al apoyo invertido en BI
| **Leg Swing Movements**	| **Mouvements d'élan des jambes**		| **Beinschwungbewegungen**	| **Movimientos con impulso de piernas**
P Squat on, stoop on, straddle on	P Pour poser jambes fl. tendues, écartées		P Aufhocken, aufbücken, aufgrätschen	P al apoyo de piernas flexionadas (cuclillas), extendidas, separadas
P Squat through, stoop through	P Passer jambes fl. tendues		P Durchhocken, durchbücken	P 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	| Elan en arr. à l'atr		| Rückschwung i.d. Handstand	| Impulso atrás al apoyo invertido
P release-hop change to reverse grip in handstand phase	P en sautant en prises palm. dans la phase d'atr		P mit Umspringen i.d. Kammgriff i.d. Handstand- phase	P con cambio-saltado a toma palmar en la vertical
P in reverse grip release- hop to L grip in handstand phase	P en sautant pour terminer en prises cub. dans la phase d'atr		P mit Umspringen i.d. Ell-Griff i.d. Handstandphase	P 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

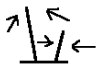
Circle Movements	Mouvements circulaires		Felgbewegungen	Movimientos circulares
| Underswings	| Elans par dessous barres		| Unterschwünge	| Impulsos por debajo de la banda
P Underswing without/with support of the feet	P Elan par-dessous la barre sans/avec appui des pieds		P Unterschwung ohne/mit Stütz der Füsse	P Impulso por debajo de la banda con o sin apoyo de pies
P Underswing bwd.	P Elan par-dessous en arr.		P Unterschwung rw.	P Impulso por debajo de la banda hacia atr.
| Circles	| Tours d'appui		| Felgen	| Giros de apoyo libre
P Clear hip circle without/with reaching the handstand	P Tour d'appui libre sans/avec l'atr		P Freie Felge i.d.freien Stütz/i.d. Handstand	P Giro de apoyo libre con o sin llegar al apoyo invertido
P Giant circle bwd. without/with reaching handstand	P Grand tour en arr. sans/avec l'atr		P Riesenfelge rw. i.d. Handstand	P Gran vuelta atr. con o sin llegar al apoyo invertido
P Giant circle fwd. without/with reaching handstand (also in regular grip)	P S'abaisser en av. grand élan circ.en av. sans/avec l'atr (aussi en prise dorsale)		P Abschwingen vw./Riesenfelge vw. ohne/mit Erreichen d. Handstand (auch mit Ristgriff)	P Gran vuelta ad. con o sin llegar al apoyo invertido (también con toma dorsal)
P Giant circle fwd. in L grip without/with reaching handstand	P Grand élan circ. en av. en prises cub.sans/avec l'atr		P Abschwingen Ellgriffs - (Ellgriffriesenfelge) i.d. Handstand mit Ellgriff	P Gran vuelta ad. en toma cubital con o sin llegar al apoyo invertido
P Stalder circle bwd. without/ with reaching the handstand	P Stalder en arr. sans/avec l'atr		P Stalder rw. i.d. freien Stütz/i.d. Handstand	P Stalder atr. con o sin llegar al apoyo invertido
P Stalder circle fwd. without/with reaching the handstand, also in L grip	P Stalder en av. sans/avec l'atr, aussie en prises cub.		P Stalder vw. i.d. freien Stütz/i.d. Handstand, auch mit Ellgriff	P Stalder ad. con o sin llegar al apoyo invertido, también en toma cubital
P Pike circle or clear pike circle fwd. to handstand	P Elan circ. carpé ou libre Elan circ en av. à l'atr		P Bückumschwung.oder Bückumschwung frei vw i. d. Handstande	P Con o sin apoyo de pies ad. con llegar alapoyo invertido
P Pike circle or clear pike circle bwd. to handstand	P Elan circ. carpé en arr. sans/avec l'atr		P Bückumschwung rw. ohne/mit Erreichen d. Handstande	P Con o sin apoyo de pies atr. con llegar alapoyo invertido
P seat (pike) circle forward through clear extended support to finish near handstand	P Tour d'appui dors, en av. à l'appui libre dans la phase d'atr		P freier Bückumschwung rl. vw. i.d. freien Stütz i.d. Handstandnähe	P Giro dorsal adelante sentado-carpado pasando por el apoyo libre extendido a finalizar cerca de la vertical

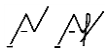
Hip Circles and Hechts	Tours d'appui et poissons	Felgumschwünge und Hechtbewegungen	Vueltas y Ángeles

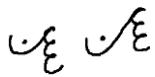
with support of the hips fwd., bwd.	avec appui des hanches av., arr.		mit Stütz der Hüfte vw., rw.	con apoyo de caderas ad., atr.
Hip circle bwd. with hecht	tour d'appui facial en arr. et poisson		Umschwung rw. mit Abhechten	vuelta atr. y ángel
Clear hecht	tour d'appui fac. libre et poisson		Freies Abhechten	vuelta libre atr. y ángel
Kips	**Bascules**		**Kippebewegungen**	**Kips**
Glide kip-up on the LB	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**

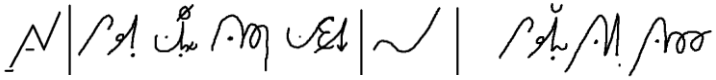
Breadth Axis Turn	rotation autour l'axe transversal		Breitachsendrehung	Giro en el eje transversal
P Comaneci - Salto	P salto Comaneci		P Comaneci - Salto	P Mortal Comaneci
P Jägersalto	P salto Jäger		P Jägersalto	P Mortal Jäger
Counter Straddle Technique	Technique de contre-mouvement		Kontertechnik	Técnica de contramovimiento con piernas separadas
P Tkatchev	P Tkatchev		P Tkatchev	P Tkatchev
P Ricna-Straddle	P passé écarté Ricna		P Ricna-Grätsche	P Ricna
Combination Turns in Flight	Rotations combinées pendant l'envol		Kombinierte Drehungen im Flug	Giros combinados durante el vuelo
P Deltchev - Salto	P salto Deltchev		P Deltchev - Salto	P Mortal Deltchev
P Mixed Grip Salto	P salto en prises mixtes		P Zwiegriff - Salto	P Mortal con toma mixta
P Chorkina	P Chorkina		P Chorkina	P Chorkina

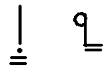
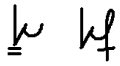
Flight from LB to a Hang on HB	**Envol de bi à la suspension bs**		**Flug vom uH i.d. Hang am oH**	**Vuelo desde BI a la suspensión en BS**
Counter movement fwd	Contremouvement		Konterbewegung	Contramovimient
Schaposchnikova	Schaposchnikova		Schaposchnikova	Schaposchnikova
Stalder bwd. through a handstand with ½ turn (180°) and flight to a 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)

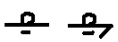
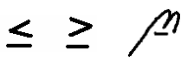
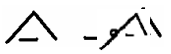
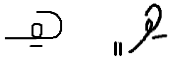
Indication of flight up to the bar by a long line	Signe distinctif de l'envol vers la barre par un trait long		Kennzeichnung des Anfliegens zum Holm durch langen Strich	Indicación de vuelo hasta la banda con una línea larga
Straddle over or free Straddle over the LB to a hang on the HB	Saut écarté ou 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

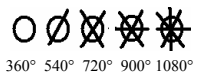
Dismounts	**Sorties**		**Abgänge**	**Salidas**
Clear underswing to salto fwd. tucked with ½ twist (180°)	Elan libre par-dessous et salto av. groupé avec ½ tour (180°)		Freier Unterschwung und Salto vw. gehockt mit ½ Dre. (180°)	Impulso libre por debajo de la banda al mortal ad. agrupado con ½ giro (180°)
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 doule 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

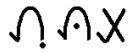
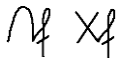
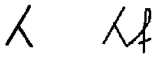
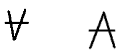
Exercise Symbol Notation Example — Uneven Bars	**Descriptions d'exercises Exemple — Barres Asyémetriques**	**Übungsmitschriften Beispiel — Stufenbarren**	**Anotación de ejercicios en símbolos Ejemplo — Paralelas Asimétricas**
			

BALANCE BEAM AND FLOOR	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
P Handstand in SP	P Atr en position latérale		P Handstand im SV	P Apoyo invertido transversal
P Sit in SP	P siège en position latérale		P Sitz im SV	P Sentado transversal
P Press to Handstand in SP	P Elévation à l'atr lat		P Heben i.d. Seithandstand	P 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
P free jump up to a straddle stand	Psaut libre à la stat. écartée.		P freies Aufspringen i. d. Grätschwinkelstand	P salto libre a la posición de pie con piernas separadas
P jump up to straddle stand with support of hands	Psaut à la stat. jambes écartées, avec appui des mains		P Aufspringen i.d. Grätschwinkel -stand mit Stütz der Hände	P salto a la posición con piernas separadas con apoyo de manos
| Balance Stand	| Stations		| Stände	| Posiciones de equilibrio
P headstand, kneestand	P appui renversé sur la tête, planche à genou		P Kopfstand, Kniestand	P apoyo invertido de cabeza, equilibrio sobre rodilla
P planche support, clear (front support) planche	P appui facial horiz., appui fac. horiz. libre		P Stützwaage, freie Stützwaage	P 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	| Ondes		| Wellen	| Ondas
P Scale fwd., bwd on the ball of the foot	P planche faciale, dors sur la pointe du pied		P Standwaage vl., rl. im Ballenstand	P Balanza ad., atr. en punta de pie
P Body wave fwd. to a scale bwd. on the ball of the foot	P Onde du corps av. à la planche dor. sur la pointe du pied		P Körperwelle vw. i.d. Standwaage rl. im Ballenstand	P Onda de cuerpo ad. a la balanza atr. en punta de pie
P Body wave swd. to a scale swd on the ball of the foot	P Onde du corps lat. à la planche lat. sur la pointe du pied		P Körperwelle sw. i.d. Standwaage seitlings (sl) im Ballenstand	P Onda de cuerpo lat. a la balanza lat. en punta de pie

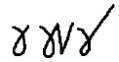
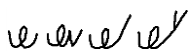
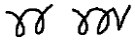
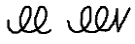
Steps fwd, bwd	Des pas en av. en arr.		Schritte vw, rw	Pasos ad., atr.
Split position – cross, side	Position de grand écart transv., lat.		Spagathaltung quer, seit	Posición de spagate longitudinal, transversal
take-off from both feet or land on both feet (use only if necessary)	Appel des deux pieds ou 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)
P Flic-flac land on both feet	P Flic flac à la réception sur 2 pieds		P Flick-Flack, Landung auf beiden Beinen	P 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)
P Free (aerial) walkover fwd.	P renv. av. libre		P freier Überschlag vw.	P Inversión ad. libre
Elements with support of one arm	Eléments avec appui d'un bras		Elemente mit Stütz eines Armes	Elementos con apoyo de un brazo
P Walkover fwd. on one arm	P renversement av. sans phase d'envol		P Überschlag vw. ohne Flughphase	P Inversión ad. sin vuelo
Long line for Elements with gainer preparation	Trait long comme signe distinctif des éléments avec Auerbach		Langer Strich zur Kennzeichnung der Elemente mit Auerbachansatz	Línea larga para elementos con técnica gainer (Auerbach)
P Gainer salto tucked	P salto Auerbach groupé		P Auerbachsalto gehockt	P Mortal gainer (Auerbach) agrupado
P Gainer flic- flac	P flic-flac Auerbach		P Auerbach Flick-Flack	P Flic-flac gainer (Auerbach)

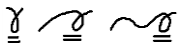
Leaps, jumps, hops	Sauts		Sprünge	Saltos
Split leap fwd., stag leap	saut enjambé en av., saut de chamois		Spagatsprung vw. Rehsprung	Zancada ad., gacela
Scissors leap fwd., bwd, Cat leap	saut ciseaux av., arr. saut de chat		Schersprung vw. rw.,Scherhocksprung	Tijera ad., atr., salto de gato
Tuck jump 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 Jete)	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, Split leap to straddle with legs fwd.	saut carpé écarté, appel des deux pieds/appel d'un pied		Grätschristsprung, Schrittgrätschristsprung	Salto carpado con piernas separadas - 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	 360° 540° 720° 900° 1080°	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 horiz., 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'horiz., 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

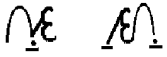
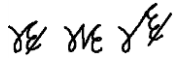
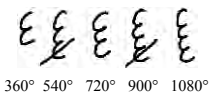
Walkovers	Renversements		**Überschläge**	**Inversiones**
without flightphase fwd., bwd., swd.	sans phase d'envol av., arr., lat.		ohne Flugphase vw., rw., sw.	sin vuelo ad., atr., lat.
with flight phase swd.	avec phase d'envol lat.		mit Flugphase sw.	con vuelo antes del apoyo de manos lat.
with support 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)
Butterflies 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 bw.	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 bw.	Salto tempo		Temposalto	Mortal tempo
Double Salto	Double salto		Doppelsalto	Doble mortal
P Fwd., tucked, piked	P en av., groupé, carpé		P vw., gehockt, gebückt	P Ad. agrupado, carpado
P Bwd. tucked, piked	P en arr., groupé, carpé		P rw., gehockt, gebückt	P Atr. agrupado, carpado

Rolls	Roulés		Rollen	Roles
P Roll fwd, Dive roll, hecht roll	P roulé en av, saut, roulé en av. ou saut de poisson		P Rolle vw., Sprungrolle - oder Hechtrolle	P Rol ad., salto y rol ad., angel
P roll bwd.	P Roulé en arr.		P Rolle rw.	P Rol atr.

P roll swd.	P Roulé lat.		P Rolle sw.	P Rol lat.

Examples for the Combination of Basic - and Specific Symbols	**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
P ¼ (90°), ½ (180°), 1/1 (360°) turn in handstand	P ¼ (90°), ½ (180°), 1/1 (360°)tour à l'atr		P ¼ (90°), ½ (180°), 1/1 (360°)Dre. im Handstand	P 1/4 (90°), ½ (180°), 1/1 (360°) giro en apoyo invertido
P Jump with 1/1 (360°) to a handstand	P Saut avec 1/1 (360°) tour à l'atr		P Sprung mit 1/1 Dre. (360°) i.d. Handstand	P Salto con 1/1 giro (360°) al apoyo invertido
| Rolls	| Roulés		| Rollen	| Roles
P Roll bwd. to a handstand with 2/1 turn (720°)	P Roulé arr. à l'appui renversé avec 2/1 (720°) tour		P Rolle rw. i.d. Handstand mit 2/1 (720°) Dre.	P Rol atr. al apoyo invertido con 2/1 giros (720°)
P Stretched jump fwd. with 1/1 turn (360°) hecht roll	P Saut en extension av. avec 1/1 (360°) tour – saut de poisson, roulé en av.		P Strecksprung vw. mit 1/1 Dre. (360°) – Hechtrolle	P Salto extendido ad. con 1/1 giro (360°) al ángel y rol
| Handsprings	| Renversements		| Überschläge	| Inversiones con vuelo
P Arabian handspring	P Saut en arr avec ½ tour et renv. avec phase d'envol		P Twistüberschlag mit Flugphase	P Salto atr. con ½ giro (twist) e inversión ad. con vuelo
P Handspring fwd. with flight phase and 1/1 turn (360°) - after the hand support - before the hand support	P Renv. av. avec envol et 1/1 tour (360°) - après l'appui des mains - avant l'appui des mains		P Überschlag vw. mit Flugphase und 1/1 Dre. (360°) - nach dem Stütz d. Hände - vor dem Stütz d. Hände	P Inversión ad. con vuelo y 1/1 giro (360°) - después del apoyo de manos - antes del apoyo de manos
P Flic-flac with 1/1 turn (360°)	P Flic-flac avec 1/1 (360°)		P Flick Flack mit 1/1 Dre. (360°)	P Flic-flac con 1/1 giro (360°)
| Saltos	| Salti		| Salti	| Mortales
P Fwd. tucked with ½ turn (180°), piked 1/1 turn (360°), stretched with 1½ turn (540°)	P En av. groupé avec ½ tour (180°), carpé avec 1/1 tour (360°), tendu avec 1½ tour (540°)		P vw. gehockt mit ½ Dre. (180°) gebückt mit 1/1 Dre., (360°) gestreckt mit 1½ Dre. (540°)	P Ad. agrupado con ½ giro (180°), carpado con 1/1 giro (360°), extendido con 1½ giro (540°)
P Bwd. stretched with turn	P En arr. tendu avec tour		P rw. gestreckt mit Dre.	P Atr. extendido con giro

Saltos with combined turns	Salti avec rotations combinées	Salti mit kombinierten Drehungen	Mortales con giros combinados
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'exercise 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)*		
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

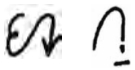
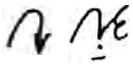
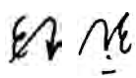
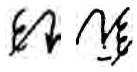
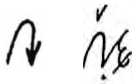
VAULT	SAUT		SPRUNG	SALTO
First Flightphase	1er envol		1. Flugphase	Primera fase de vuelo
P Forward take-off — Handspring on to the horse	P Renversement av.		P Vorwärtsabsprung — Überschlag vw. auf das Pferd	P Despegue hacia adelante — inversión ad.
P Handspring with ½ (180°) turn in entry phase (Tsukahara)	P Renversement avec ½ tour (180°) pendant le 1er envol (Tsukahara)		P Überschlag vw. mit ½ Dre. (180°) i .d. 1. Flugphase (Tsukahara)	P Inversión ad. con ½ giro (180°) en el 1er. vuelo (Tsukahara)
P Round-off on to the springboard — Flic-flac on to the horse	P Rondade — flic-flac		P Rondat auf das Sprungbrett — Flick-Flack auf das Pferd	P Round-off al trampolín — flic-flac al caballo
Second Flightphase	2e envol		2. Flugphase	Segunda fase de vuelo
P Handspring fwd.	P Renversement av.		P Überschlag vw.	P Inversión ad.
P Salto fwd., bwd.	P Salto av., arr.		P Salto vw., rw.	P Mortal ad., atr.

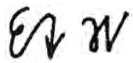
Basic Symbols and Specific Acrobatic Symbols on Vault (See Balance Beam and Floor)

des Symboles de base et symboles spécifiques de l'acrobatie au saut (voir poutre et sol)

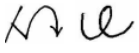
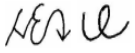
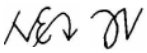
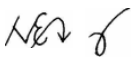
Grundsymbole und spezifische Symbolen der Akrobatik am Sprung (siehe Schwebebalken und Boden)

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
P 1/1 turn (360°) on – Handspring off	P 1/1 t. (360°) pendant le 1er envol - renversement av. dans le 2e envol		P 1/1 Dre. (360°) i.d. 1. Flugphase	P 1/1 giro (360°) en el 1er. vuelo– inversión ad. en el segundo vuelo
P – 1/1 turn (360°) off	P 1/1 t. (360°) pendant le 2e envol		P 1/1 Dre. (360°) i.d. 2. Flugphase	P 1/1 giro (360°) en el 2do. Vuelo
P 1/1 turn (360°) on – 1/1 turn (360°) off	P 1/1 t. (360°) pendant le 1er – 1/1 t. (360°) pendant le 2e envol		P 1/1 Dre. (360°) i. d. 1.Flugphase und 1/1 Dre. (360°) i. d. 2. Flugphase	P 1/1 giro (360°) en el 1er. vuelo– 1/1 giro (360°) en el 2do. vuelo
P ½ turn (180°) on – 1½ turn (540°) off	P ½ t. (180°) pendant le 1er – 1½ t. (540°) pendant le 2e envol		P ½ Dre. (180°) i. d. 1. Flugphase und 1½ Dre. (540°) i. d. 2. Flugphase	P 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 ½ (180°) turn in entry phase (Tsukahara) — Group 3	Renversement avec ½ tour (180°) pendant le 1er envol (Tsukahara) — groupe 3		Überschlag vorwärts mit ½ (180°) i. d. 1. Flugphase (Tsukahara) — Gruppe 3	Inversiones con ½ giro (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 1/1 turn (360°) on – piked salto backward off	Rondade - flic-flac avec 1/1 tour (360°) pendant le 1er – salto arr. carpé pendant le 2e envol		Rondat - Flick-Flack mit 1/1 Dr. (360°) i.d. 1. Flugphase – Salto rw. gebückt i.d. 2. Flugphase	Round-off, flic-flac con 1/1 giro (360°) 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

WOMEN'S ARTISTIC GYMNASTICS
ELEMENTS

APPARATUS	GROUP	NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Vault						
Vault	1	Kim Nellie	USSR	Handspring forward on - 1 ½ (540°) off	WCh 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 forward on - piked salto forward with 1/1 turn (360°) off		
Vault	2	Chusovitina Oksana	UZB	Handspring forward on - stretched salto forward with 11/2 t. (540°) off		
Vault	2	Davidova Elena	USSR	Handspring forward with 1/1 turn (360°) on - tucked salto forward off		
Vault	2	Ewdokimova Irina	KAZ	Handspring forward on - stretched salto fwd off		
Vault	2	Produnova Elena	RUS	Handspring forward on - tucked double salto forward off		
Vault	2	Wang Hui Ying	CHN	Handspring forward on - stretched salto forward with 1/2 t. (180°) off		
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	WCh 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 backward with 21/2 turn (900°) off		
Vault	4	Dungelova Erika	BUL	Round-off flic-flac on - tucked salto backward with 2/1 turn (720°) off		
Vault	4	Luconi Patrizia	ITA	Round-off, flic-flac with 3/4 turn(270°) on – tucked salto bwd off		
Vault	4	Baitova Svetlana	USSR	Round-off flic-flac on - stretched salto backward with 2 turn (720°) off		
Vault	4	Yurchenko Natalija	USSR	Round-off flic-flac on - tucked salto backward off		
Vault	5	Cheng Fei	CHN	Round-off flic-flac with 1/2 turn (180°) on - stretched salto forward with 11/2 turn (540°) off		
Vault	5	Ivantcheva Natalia	BUL	Round-off flic-flac with 1/2 turn (180°) on - tucked salto forward off		
Vault	5	Khorkina Svetlana	RUS	Round-off flic-flac with 1/2 turn (180°) on - tucked salto forward with 11/2 turn (540°) off		
Vault	5	Omelianchik Oksana	USSR	Round-off flic-flac with 1/2 turn (180°) on - piked salto forward off		
Vault	5	Podkopaieva Liliya	UKR	Roud-off flic-flac with 1/2 turn (180°) on - piked salto forward with 1/2 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		

WOMEN'S ARTISTIC GYMNASTICS
ELEMENTS

APPARATUS	GROUP	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 twist (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	Maarranen 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	WCh Tokyo (JPN) 2011	
Uneven Bars	1	McNamara Julianne	USA	Jump to clear support on HB - clear hip circle to hstd on HB also with 1/1 turn (180°) in hstd phase on HB		
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	5	Yarotska Irina	UKR	clear hip circle bwd on LB with hecht to hang on HB		
Uneven Bars	2	Delladio Tanja	CRO	From handstd 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 1/2 turn (180°) in flight to hang on HB		
Uneven Bars	2	Radocla 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 Chunsang	CHN	Clear hip circle on HB, counter pike to hang on HB	WCh Antwerp (BEL) 2013	
Uneven Bars	2	Shaposchnikova Natalia	USSRS	Inner front support on LB - clear hip circle through hstd with flight to hang on HB		
Uneven Bars	3	Bhardwaj Mohini	USA	Pak Salto with 1/1 turn (360°)	OG 2004 ATHENS	
Uneven Bars	3	Cappuccitti Stehanie	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	Davidova Yelena	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°)	WCh 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 arme		
Uneven Bars	3	Mo Huilan	CHN	Swing bwd salto fwd tucked to hang on HB (Jaeger-Salto)		
Uneven Bars	3	Monckton Mary-Anne	AUS	Long Swing forward with ½ turn (180°), pike vault over HB to hang	WCh Tokyo (JPN) 2011	
Uneven Bars	3	Nyeste Adrienn	HUN	Swing fwd and salto bwd with 1/2 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	Schuschunova Elena	USSR	Long swing fwd with 1/2 turn (180°) further 1/2 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 1/2 turn (180°) over HB hang		
Uneven Bars	3	Wenning Zhang	CHN	Swing bwd with free stoop or straddle vault and 1/2 turn (180°) over HB hang		
Uneven Bars	3	RETIZ HERNANDEZ, Karla Yanin	MEX	Hang on HB – Swing forward with ½ turn (180°) and flight to handstand with ½ turn (180°) on LB	Wch Nanning (CHN), 2014	
Uneven Bars	3	Zaytseva Anna	KAZ	Giant circle fwd in L grip to hstd with piked or stre. Body through hstd phase. Also with 1/2 turn (180°) in hstd pha.		
Uneven Bars	4	Downie Rebecca	GBR	Stalder bwd on HB with counter pike – reverse hecht over HB to hang	WCh 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	WCh London 2009	
Uneven Bars	4	Komova Viktoria	RUS	Clear pike circle bwd through hstd with flight and 1/2 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.	WCh Tokyo (JPN) 2011	
Uneven Bars	4	Krasnyanska Irina	UKR	From hstd clear pike circle bwds to rear inverted pike support		
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	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 1/2 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	5	Church Savannah	USA	Pike sole circle bwd counter straddle-reverse hecht over HB to hang		
Uneven Bars	5	Hoefnagel Hanneke	NED	Pike sole circle fwd in reverse or L grip with 1/1 turn (360°) in hstd phase		
Uneven Bars	5	Kim (Name TBC)	TBC	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	Liubov Burda	USSR	Underswing on HB or LB with 1 1/2 turn (540°) to hang		
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		

WOMEN'S ARTISTIC GYMNASTICS ELEMENTS						
APPARATUS	GROUP	NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Uneven Bars	5	Mirgoradskaja Anna	UKR	Clear rear pike supp. on HB (legs together)-full circle swing bwd-continuing through clear rear pike support bwd over HB into hang.		
Uneven Bars	5	Nabieva Tatjana	RUS	Pike sole circle bwd with counter stretched hecht (layout position over HB) to hang	WCh Rotterdam (NED) 2010	
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	WCh 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	NED	pike sole circle bwd through hstd with flight and ½ turn (180°)		
Uneven Bars	6	Arai (Name TBC)	JPN	Swing down fwd between bars in L Grip. Swing bwd to salto fwd with 1/2 twist (180°) into salto bwd tucked		
Uneven Bars	6	Bar (Name TBC)	TBC	Swing down between bars - swing fwd to salto bwd stretched witth 3/1 twist (1080°)		
Uneven Bars	6	Blanco Bibiana	COL	Swing down between bars - swing fwd to salto bwd stretched with 1/2 twist (180°) - into salto fwd stretched		
Uneven Bars	6	Brunner Jenny	GER	Clear pike circle backward to salto forward stretched with 180 turn		
Uneven Bars	6	Chusovitina Oksana	UZB	Swing fwd to double salto bwd tucked with 1/1 twist (360°) in second		
Uneven Bars	6	Comaneci Nadja	ROU	Underswing with 1/2 twist (180°) to salto bwd tucked or piked		
Uneven Bars	6	Delladio Tanja	CRO	Salto backwards tucked		
Uneven Bars	6	Fabrichnova Oksana	USSR	Swing fwd to double salto bwd tucked with 2/1 twist (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	ITA	Swing fwd with ½ turn (180°) to double salto fwd piked		
Uneven Bars	6	Gonzales Gabriela	MEX	Salto bwd tucked or piked over HB		
Uneven Bars	6	Gratt Tanja	AUT	Salto bwd tucked or piked over HB		
Uneven Bars	6	Ji (Name TBC)	CHN	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 twist (360°)		
Uneven Bars	6	Li Ya	CHN	Swing down between bars - swing fwd with 1/2 twist (180°) to double salto fwd piked		
Uneven Bars	6	Ma Yen Hong	CHN	Hip circle bwd (also clear) on LB or HB - hecht with 1/1 twist (360°) to salto bwd		
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 twist (360°) in first		
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 tusked with 11/2 twist (540)	WCh Rotterdam (NED) 2010	
Uneven Bars	6	Okino Betty	USA	Front support on HB - clear underswing with 1/2 twist (180°) to salto bwd stretched		
Uneven Bars	6	Parolari Lia	ITA	Salto backwards 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 1/2 twist (180°) into salto fwd piked with 1/2 twist (180°)		

WOMEN'S ARTISTIC GYMNASTICS
ELEMENTS

APPARATUS	GROUP	NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Balance Beam						
Balance Beam	1	Baitova Svetlana	USSR	Two flank circles folowed by leg "Flair"		
Balance Beam	1	Beukes Ramona	NAM	Straddle pike jump bwd over beam from round-off into immediate hip circle bwd – 90° approach to beam		
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 1/2 turn (180°) - tucked salto fwd to stand		
Balance Beam	1	Garrison Kelly	USA	Round-off at end of beam - salto bwd stretched with 1/1 twist (360°) to cross stand on beam		
Balance Beam	1	Gurova Elena	USSR	Round-off in front of beam - jump with 1/2 twist (180°) to near side hstd		
Balance Beam	1	Hand-Li Yifang	CHN	Jump press or swing to cross or side hstd-1/1 turn (360°) in hstd-lower top or clear pike support (2 sec.) or release one hand with swing down		
Balance Beam	1	Homma Leah	CAN	3 flying flairs		
Balance Beam	1	Philips 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 min at 45°		
Balance Beam	1	Tsavdaridou Vasiliki	GRE	Round-off at end of beam - flic-flac with 1/1 twist (360°) into swing down to cross straddle sit		
Balance Beam	1	Wong Hiu Ying Angel	HKG	Salto fwd tuck with ½ (180°) turn	OG London (GBR) 2012	
Balance Beam	1	Zamolodchikova Elena	RUS	Round-off in front of beam - flic-flac with 1/1 twist (360°) to hip circle bwd		
Balance Beam	2	Johnson Kathy	USA	Leap fwd with leg change and 1/4 turn (90°) to side split leap (180°) or straddle pike position		
Balance Beam	2	Teza Elvire	FRA	From side stand – Jump to cross over split with body arched and head dropped bwd		
Balance Beam	2	Yang Bo	CHN	From Cross stand – Jump to cross over split with body arched and head dropped bwd		
Balance Beam	3	Galante Paola	ITA	1 ½ turn (540°) with free leg held upward in 180° split position throughout turn	WCh London (GBR) 2009	
Balance Beam	3	Humphrey Terin	USA	2½ turn (900°) in tuck stand on one leg - free leg optional		
Balance Beam	3	Li Li	CHN	1 1/4 (450°) turn 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 optional	WCh 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 backwards with both hands	WCh 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)	WCh Rotterdam (NED) 2010	
Balance Beam	5	Anastasia Kolesnikova	RUS	Flic-flac from side position with ½ twist (180°) to side hstd lower to optional end position		
Balance Beam	5	Colussi Pelaez Silvia	ESP	Free (Aerial) Cartwheel in cross position	WCh Antwerp (BEL) 2013	
Balance Beam	5	Schaefer Pauline	GER	Salto sideward tucked with ½ turn - take off from one leg to side stand	Wch Nanning (CHN), 2014	
Balance Beam	5	Garrison Kelly	USA	"Valdez" swing over bwd through horizontal plane with support on one arm		
Balance Beam	5	Grigoras Cristina Elena	ROU	Salto fwd tucked with 1/2 twist (180°) take-off from both legs		
Balance Beam	5	Khorkina Svetlana	RUS	Gainer flic-flac with min. ¾ twist (270°) before hand support		
Balance Beam	5	Kochetkova Dina	RUS	Flic-flac with min. ¾ twist (270°) before hand support		
Balance Beam	5	Kochetkova Dina	RUS	Flic-flac from side position with ½ twist (180°) to side hstd lower to optional end position		
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 twist (270°) to side hstd (2 sec.) - lower to optional end position		
Balance Beam	5	Onodi Henrietta	HUN	Jump bwd (flic-flac take-off) with 1/2 twist (180°) to walkover fwd		
Balance Beam	5	Produnova Elena	RUS	Jump fwd with 1/2 twist (180°) - salto bwd piked		
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 twist (360°) - swing down to cross straddle sit		
Balance Beam	5	Schischova Albina	USSR	Salto bwd tucked with 1/1 twist (360°)		
Balance Beam	5	Teza Elvire	FRA	Flic-flac from side position with 1/1 twist (360°) to hip circle bwd		
Balance Beam	5	Tousek Yvonne	CAN	Flic-flac with step-out from side position		
Balance Beam	5	Worley Sheyla	USA	Jump bwd with 180 turn handspring to land on two feet		
Balance Beam	6	Araujo Heine	BRA	Salto fwd stretched with 2/1 twist (720°)		
Balance Beam	6	Bohmerova Lubica	SVK	Gainer salto stretched with 1 1/2 twist (540) to side of beam		
Balance Beam	6	Domingues Gabriela	ESA	Salto bwd tucked with 11/2 (540°)	YOG Singapore (SIN) 2010	
Balance Beam	6	Khorkina Svetlana	RUS	Gainer salto bwd stretched with 2½ twist (900°) to side of beam		
Balance Beam	6	Kim Nellie	USSR	Gainer salto tucked 1/1 twist (360°) at end of beam	OG Montreal (CAN) 1976	
Balance Beam	6	Kim Nellie	USSR	Free (aerial) cartwhell into salto bwd tucked	OG Moscow (RUS) 1980	
Balance Beam	6	Patterson Karly	USA	Arabian double salto fwd tucked		
Balance Beam	6	Portocarrero Luisa	GUA	Free (aerial) walkover fwd, landing on one foot in extended tuck sit, without hand support		
Balance Beam	6	Steingruber Giulia	SUI	Gainer Salto Backward Stretched with 1/1 twist (360°) at the end of beam	WCh Tokyo (JPN) 2011	

WOMEN'S ARTISTIC GYMNASTICS ELEMENTS						
APPARATUS	GROUP	NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Floor Exercise						
Floor Exercise	1	Krystyna SANKOVA	UKR	Change Leg Ring Leap with 180º turn	WCh Antwerp (BEL) 2013	
Floor Exercise	1	Bulimar Diana	ROU	Johnson Leap with additional 1/1 Turn (360°)	WCh Tokyo (JPN) 2011	
Floor Exercise	1	Csillag Tunde	HUN	Side split leap with 1/1 turn (360)	WCh Rotterdam (NED) 2010	
Floor Exercise	1	Ferrari Vanessa	ITA	Split leap with 1/1 turn (360°) to ring position	OG London (GBR) 2012	
Floor Exercise	1	Frolova Tatiana	USSR	Switch leap with ½ turn (180°) or wit 1/1 turn (360) in flight phase		
Floor Exercise	1	Popa Celestina	ROU	Straddle pike jump with 1/1 turn (360)		
Floor Exercise	1	JURKOWSKA-KOWALSKA, Katarzyna	POL	Split jump with 1/1 turn (360°) to the ring	Wch Nanning (CHN), 2014	
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(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	WCh 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	MUSTAFINA, Aliya	RUS	3/1 (1080°) with leg held up in 180° split position	Wch Nanning (CHN), 2014	
Floor Exercise	3	Mostepanova Olga	USSR	Handspring fwd with 1/1 twist (360) after hand support or before		
Floor Exercise	3	Tsavdaridou Vasiliki	GRE	Arabian (bwd take-off) with j twist (90) - free (aerial) cartwhell - continuing with twist (90) to front lying support		
Floor Exercise	4	Andreasen (Name TBC)	SWE	Arabian double salto tucked,		
Floor Exercise	4	Cojocar Sabina	ROU	Salto fwd stretched with 2 1/2 twist (900°)	WCh Ghent (BEL) 2001	
Floor Exercise	4	Dos Santos Daiane	BRA	Arabian double salto piked		
Floor Exercise	4	Dos Santos Daiane	BRA	Arabian double salto stretched		
Floor Exercise	4	Podkopaeva Lilja	UKR	Double salto fwd tucked. Also with 1/2 twist (180)		
Floor Exercise	4	Tarasevich Svetlana	BLR	Salto bwd stretched with 2½ twist (900°)		
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	WCh Strasbourg (FRA) 1978	
Floor Exercise	5	Mukhina Elena	USSR	Double salto bwd tucked with 1/1 twist (360)		
Floor Exercise	5	Silivas Daniella	ROU	Double salto bwd tucked with 2/1 twist (720)		
Floor Exercise	5	Chusovitina Oksana	USSR	Double salto bwd stretched with 1/1 twist (360)		
Floor Exercise	5	Biles Simone	USA	Double Salto bwd stretched with ½ turn (180º)	WCh Antwerp (BEL) 2013	
Floor Exercise	5	Moors Victoria	CAN	Double Salto bwd Stretched with 2/1 twist (720º)	WCh Antwerp (BEL) 2013	

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

APPENDIX to the CODES of POINTS (COP)

(MAG / WAG / RG / TRA / AER / ACRO)

Documents included:

A) Rules For the Duties of the Superior Jury and Supervisors at FIG Competitions as well as for the Jury of Appeal and Competitions' Supervisory Board

B) Rules for Reference Judges

C) Rules for the use of IRCOS *(Instant Replay and Control System)*

All these rules have been updated and decided by the Executive Committee (EC) and the Presidential Commission in October/November 2012.
They must be added as an appendix to the COP. In case of contradictions between these rules and the Code of Points (COP) these rules shall prevail.

Introduction

In an effort to harmonize and simplify many aspects of the FIG disciplines, the FIG Executive Committee (EC) has taken the decision to remove a number of procedures from the Code of Points (COP) and has decided these rules to be under the authority of the EC. Concentrating these rules into one document allows the EC to be more flexible and react quicker if needed. Since these rules apply to all the disciplines then a more common understanding and better harmonization can be achieved. The following rules are applicable for the 2013-16 cycle, and will be changed only by a decision of the EC. These rules must be added as an appendix to the COP. In case of contradictions between these rules and the COP these rules shall prevail.

Abbreviations and definitions

The following abbreviations and definitions will be used in this document:

FIG	Fédération International de Gymnastique
EC	Executive Committee
TC	Technical Committee
LOC	Local Organizing Committee
TR	Technical Regulations
RJS	Reference Judges' System
R-Judge	Reference Judge
RE	Reference Judge for Execution
RA	Reference Judge for Artistry
RD	Reference Judge for Difficulty
R-Score	The Reference Score, calculated by taking the average of the two R-Judges' scores
E-Jury Score	The score for Execution of an exercise/routine after the highest and lowest E-Judges' scores have been deleted (in ART and RG = the average of the remaining scores; in TRA = the sum of the remaining scores)
E-Score	The final score for Execution of an exercise/routine (whether the R-score has been included or not)
A-Jury Score	The score for Artistic of an exercise after the highest and lowest A-Judges' scores have been deleted
A-Score	The final score for Artistic of an exercise (whether the R-score has been included or not)
Delta	The difference between the E-Jury Score and the RE-Score or the A-Jury Score and the RA-Score
Gap	The difference between the two R-Judges' Scores
JEP	Judges' Evaluation Program
CJP	Chair of Judges' Panel
CIS	Commentator Information System
IRCOS	Instant Control and Replay System

A) RULES FOR THE DUTIES OF THE SUPERIOR JURY AND SUPERVISORY AT FIG COMPETITIONS AS WELL AS FOR THE JURY OF APPEAL AND COMPETITION'S SUPERVISORY BOARD

1. Jury of Appeal and Competitions' Supervisory Board

The Jury of Appeal and Competitions' Supervisory Board was introduced by the EC of the FIG. It has a political and controlling function and it supervises the whole FIG competitions. The members make sure that the competitions run within all current rules, Technical Regulations (TR) and the Statutes of the FIG. They do not interfere directly, but draw the responsible person's attention to the problem, requesting him or her to deal with it (TC, LOC, FIG Staff).

The Jury of Appeal and Competitions' Supervisory Board consists of two members of the EC appointed by the Presidential Commission (one of them acting as President), and a third competent person who was involved neither in the decision of the Competition Jury, nor in the decision of the Superior Jury. The Technical President concerned or any other appropriate person may be called as consultant. The details of the tasks and competences have been decided by the EC as follows:

The Jury of Appeal and Competitions' Supervisory Board supervises the total competition operation and all its preceding phases. In particular, it:

- oversees the drawing of lots for the judges and the correct application of the drawing of lots of the gymnasts
- oversees the rotation and starting orders of the teams
- ensures the collaboration between the Competitions Director and the Venue Manager, collaborates with Longines (SwissTiming) and all the other operational facilities to ensure that the competition flows well
- ensures the competition protocols for the various ceremonies, press conferences and orientation meetings are organized
- oversees the composition of the juries and the conduct of the judges
- may request a video analysis, not for the modification of the scores, but rather to verify the conduct of the judges immediately after the competition. Should serious discrepancies occur, it might suggest that the EC reviews the matter

2. Composition of the Superior Jury

At official FIG Competitions and the Olympic Games, the Technical Committees (TC) will constitute the Superior Jury and act as Supervisors for the Olympic disciplines and assigned responsibilities for Aerobic and Acrobatic Gymnastics.

2.1. Role and duties of the TC President *

The TC President or their representative will serve as President of the Superior Jury. In carrying out their responsibilities and those of the Superior Jury they are expected:

- To direct the competition as outlined in the TR.
- To call and chair all judges' meetings and instruction sessions.
- To apply the Judges' Regulations relevant to that competition.
- To apply the Rules for Reference Judges at the competitions where applicable.
- To apply the Rules for the use of IRCOS at the competitions where applicable.
- To deal with requests for evaluation of new elements.
- To make sure that the time schedule published in the Workplan is respected.
- To deal with inquiries as outlined herein.

- In cooperation with the members of the Superior Jury, to issue warnings or to replace any person acting in any judging capacity who is considered to be unsatisfactory or to have broken his/her oath.
- To conduct a global video analysis (post competition) with the TC to determine errors in judgment and to submit the results of the judges' evaluation for possible sanction to the FIG Disciplinary Commission.
- To supervise the measurement of the apparatus specifications according to the FIG Apparatus Norms.
- In unusual or special circumstances to nominate a judge to the competition
- To control the work of the Supervisors and intervene if deemed necessary. Except in case of an inquiry, time or line errors, generally no change of score is allowed after the score has been flashed on the score board.
- To submit a report to the EC, 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 and conclusions for the future
    - Detailed list of all interventions (score changes before and after publication)
    - Technical analyses of the D-Judges' scores
    - Detailed analyses of the judges' performance including proposals for rewarding the best judges and sanctions against the judges who failed to meet expectations.

* See below for specificities for all disciplines

2.2 Role and duties of the TC Members *

During each phase of the competition, the members of the TC or those individuals designated will serve as members of the Superior Jury and Supervisors. Their responsibilities include:

- 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
- To apply the "Judges' Regulations" control with fairness, consistency and completely in accordance with the currently valid regulations and criteria
- To apply the Rules for Reference Judges at the competitions where applicable
- To apply the Rules for the use of IRCOS at the competitions where applicable
- To oversee the total evaluation and the final score for each exercise
- To assure that the gymnast is given the correct score for his/her performance or intervene as ruled herein

  To check the apparatus used at training, warm-up and competition with the FIG Apparatus Norms
- To conduct the Post Competition Video Review and analyze the Execution (E) and Difficulty (D) scores of the judges including the Reference Judges (R-Judges), where applicable. These Control Scores shall be basis of the Review where the Judges' Evaluation Program (JEP) system is used.

*See below for specificities for all disciplines

2.3. Procedures for all interventions (except inquiries)

Intervention of the Supervisors can only be made through the President of the Superior Jury.
In case of an intervention, the President of the Superior Jury must contact the judges concerned and inform them of the score given by the Supervisor. The judges have the choice to change their

score. In case judges decide not to change the score, the President of the Superior Jury may overrule them.

The President of the Superior Jury shall keep a record of all interventions and all changes of scores. This must be included in the report of the event.

2.3.1. D-Score

Intervention of the Supervisors for the D-Score shall take place:

- In case of an inquiry by the coach for their own gymnast.
- In case of deviation between the Supervisor's score and the judges' D-Score as outlined in the specifications for each discipline.

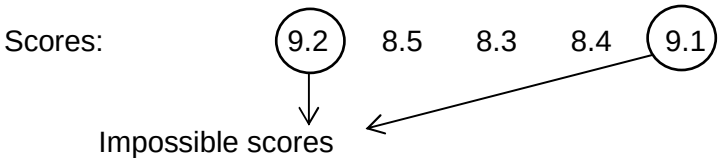
2.3.2. E-Score and A-Score – Impossible Scores

Intervention of the Supervisors for the E-, or A-Score shall take place only in case of impossible score.

An impossible score is defined as follows:

a) - When penalties/compulsory deductions* are higher than the individual judge`s score:

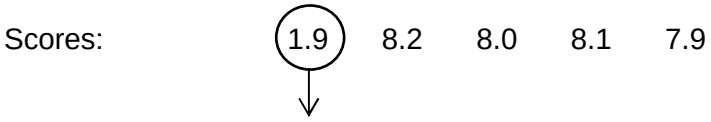
Maximum score: 10.00 pts Penalty/Compulsory deductions (e.g. fall ART): 1.0 pts



* e.g. of Penalty/Compulsory deductions: (these are only a few examples, the list is not meant to be complete.)

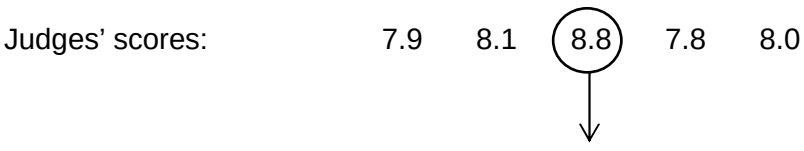
- ART – Fall 1.0 pts;
- RG – Loss of apparatus 0.3/0.7 pts, Finishing without the music and the apparatus 1.0 pts;
- TRA – Touch other than the bed during a routine 0.5 pts, Verbal or other signs from coach 0.3 pts each;
- ACRO – Fall 1.0 pts, Missing time in balance elements 0.3 each second;
- AER – Fall 0.5 pts, etc.

b) - When obviously a judge entered the deductions and not the score or vice-versa:



2.3.3 E-Score and A-Score – Possible Scores

When the scores have a big difference:



2.3.4 D-Score/E-Score or Final Score (according to the disciplines)

a) - When a penalty is missed or not applied correctly by the person in charge:

e.g.:

- Line penalties
- Time penalties
- Attire penalties
- Disciplinary (behaviour) deductions

All scores not included in the principles above, will be considered as possible scores, even if the differences between the judges' scores are too big as shown below:

2.3.5 Automatic correction of deviations

a) **ART / RG / TRA / AER / ACRO** (R-Judges)
See "Rules for Reference Judges"

2.3.6 Prevention of publication of impossible scores on the scoreboards and TV

In order to be able to intervene before the final score is released to the public, the respective Supervisor and the President of Superior Jury is given the possibility to stop the publication of the final score and to block the result system in order to intervene. For this purpose the result system shall provide a clearly marked **stop** device or key which must be activated by either the Supervisor or the President of the Superior Jury within 10 (ten) seconds after the last score appeared.
Should the publication of the score not have been stopped within 10 seconds, the score is released automatically. The result system shall block automatically in case of non-allowed deviations between the D-Scores of the judges' panel and the D-Score of the Supervisor as described in the clarifications specific for each discipline here below as well as in the case of a deviation of more than 2.00 pts between any score given within a specific panel.

2.4. Procedures for inquiries

2.4.1 The inquiry is received by the person and place defined in the respective discipline.

2.4.2 This person immediately informs the Event Coordinator and the President of the Superior Jury.

2.4.3 The Event Coordinator immediately informs Longines (SwissTiming) and the speaker.

2.4.4 The President of Superior Jury decides when the inquiry shall be dealt with (either at the end of the Rotation or Group for Qualifications or before the score of the following gymnast is shown for all Finals) and informs the Event Coordinator. The Event Coordinator informs Longines (SwissTiming) and the speaker.

2.4.5 The inquiry shall activate a video review of the exercise by an independent and neutral panel composed of the President of the Superior Jury and 2 Members of the Superior Jury who were not involved in the generation /creation/review of the original score. The panel will also take into consideration the score given by the respective Supervisor. The decision of the panel is final and cannot be appealed. If the score of the panel is equal to the D-Score, the appeal shall be rejected; if the score of the panel is different than the D-Score, the original D-Score shall be replaced with the score of the panel. The President of the Superior Jury shall inform the Event Coordinator. The Event Coordinator informs Longines (SwissTiming) and the speaker.

2.4.6 In the case the score is changed, the President of the Superior Jury informs the Supervisor and the D-Judges concerned.

2.4.7 The President of the Superior Jury shall keep a record of all inquiries and decisions taken.

2.4.8 The modified score must be given immediately to Longines (SwissTiming), the Event Coordinator and the speaker.

3. Clarifications specific for Artistic Gymnastics (MAG and WAG)

The TC Presidents are also responsible for the following:

- To deal with requests for raising the Horizontal Bar, Rings, or Uneven Bars, leaving the competition area, and other issues that may arise.

The TC Members also have the following responsibilities:

- The Supervisors (one Supervisor per apparatus for CI, CIV and CII and two per apparatus for CIII) shall first of all judge and supervise the D-Score. The Supervisors' D-Score must be registered in the result system (e.g. Longines / SwissTiming). The Supervisors shall first type in their score, before the result system allows them to see the final and individual judges' scores.
- To record the entire exercise content in symbol notation.
- To calculate the D-Score (Control Scores) for the purpose of evaluation of the D-Panels. Intervention of the Supervisors for the D-Score shall take place in case of more than 0.5 deviation between the Supervisor's Score and the D-Score.

The interventions' procedures also include:

The intervention of the Supervisor through the President of the Superior Jury for either the D- and/or possibly the E-Scores shall activate a video review of the exercise by an independent and neutral panel. (i.e. composed of persons who were not involved in the generation/creation/review of the original score) The panel is set up of the President of the Superior Jury and 2 independent Supervisors not involved in the D-, or E-Score or its supervision.

4. Clarifications specific for Rhythmic Gymnastics

The 6 RG TC members have a function as Supervisors as follows:

- If two judges' panels are working simultaneously:
  - 2 TC members give a Control Score for Difficulty for one panel
  - 2 TC members give a Control Score for Difficulty for the other panel
  - 2 TC members give a Control Score for Execution for both apparatus or the TC may draw one Cat. I or II judge as Supervisor among the present judges in the competition.
- If the competition does not run alternatively (e.g. Ind. Apparatus Finals):
  - 2 TC members give a Control Score for Difficulty
  - 2 TC members give a Control Score for Execution
- The D- and E-Scores are registered in the Longines (SwissTiming) System. The members of the Superior Jury (not President) shall first type in their score, before the result system allows them to see the final and individual judges' score.

Intervention of the Supervisor for the D-Score shall take place only in case of an inquiry.

Position of Superior Jury (Head Table)

Execution Supervisor (panel 1 and 2)	Difficulty Supervisor (panel 1)	Difficulty Supervisor (panel 1)	President of the Superior Jury	Difficulty Supervisor (panel 2)	Difficulty Supervisor (panel 2)	Execution Supervisor (panel 1 and 2)

5. Clarifications specific for Trampoline Gymnastics

The duties of the 6 TC members as Supervisors are as follows:

- If 2 judges' panels are working simultaneously:
  - (IND/TUM/DMT) For each panel 2 TC members is responsible for the Control Score in Execution and 1 for the Control Score in Difficulty.
  - (SYN) For each panel 2 TC members are responsible for the Control Score in Execution/per trampoline and 1 TC member shall give a Control Score in Difficulty.
- If the competition is not run "alternatively":
  - (IND/TUM/DMT) 3 TC members are responsible for the Control Score in Execution and 1 TC member for the Control Score in Difficulty
  - (SYN) 2 TC member is responsible for the Control Score in Execution/per Trampoline and 1 TC members for the Control Score in Difficulty.

5.1 D-Score

The respective Supervisors must intervene through the President of the Superior Jury when their D-Score is different than the score of the D-Judges. Difficulty in TRA must be exact. No deviations between the scores are allowed.

5.2 E-Score

There are no Reference Judges in all TRA disciplines.

5.3 Role of the Chair of Judges' Panel

The role of the Chair of Judges' Panel (CJP) is defined in the COP.

5.4 Position of the Superior Jury (Head Table)

Execution Supervisor (panel 1)	Execution Supervisor (panel 1)	Difficulty Supervisor (panel 1)	President of the Superior Jury	Difficulty Supervisor (panel 2)	Execution Supervisor (panel 2)	Execution Supervisor (panel 2)

6. Clarifications specific for Aerobic Gymnastics

The duties of the 6 TC members are as follows:

- 2 TC members act as Supervisors and are responsible for the Control Score in Difficulty
- 2 TC members act as Supervisors and are responsible for the Control Score in Artistic
- 2 TC members act as Supervisors and are responsible for the Control Score in Execution

6.1 D-Score

D-Scores are given by the two D-Judges and the CJP who agree on one score. This score is final and there shall be no intervention of the Superior Jury except in case of an inquiry.

6.2 A-Score and E-Score

Rules for Reference Judges will apply.

6.3 Position of Superior Jury (Head Table)

Execution Supervisor	Artistic Supervisor	President of the Superior Jury	Difficulty Supervisor	Difficulty Supervisor	Execution Supervisor	Artistic Supervisor

7. Clarifications specific for Acrobatic Gymnastics

The duties of the 6 TC members are as follows:

- 2 TC members act as Supervisors and are responsible for the Control Score in Execution
- 2 TC members act as Supervisors and are responsible for the Control Score in Artistry
- 2 TC members act as Supervisors and are responsible for the Control Score in Difficulty

7.1 D-Score

The D-Supervisors must intervene through the President of the Superior Jury when the score of the D-Judges and the score of the D-Supervisors is different. Difficulty in ACRO must be exact. No deviations between the scores are allowed.

The D-Supervisors must intervene through the President of the Superior Jury when a time fault is not deducted correctly by the D-Judges. If the D-Judges and the D-Supervisor do not agree, the President of the Superior Jury will take the final decision.

7.2 A-Score and E-Score

Rules for Reference Judges will apply.

7.3 Position of the Superior Jury (Head Table)

Execution Supervisor	Artistic Supervisor	President of the Superior Jury	Difficulty Supervisor	Difficulty Supervisor	Execution Supervisor	Artistic Supervisor

November 2012

FEDERATION INTERNATIONALE DE GYMNASTIQUE

Prof. Bruno GRANDI,
President

André F.GUEISBUHLER,
Secretary General

B) RULES FOR REFERENCE JUDGES

Introduction

The Reference Judges' System (RJS) has been introduced to establish an automatic and time-saving correction system in case of problems with E- and A-Scores. The FIG's decision to introduce R-Judges comes in an effort to uphold greater sport justice in competition. By creating a control body completely independent of the traditional judges' panel, the FIG intends to correct any unintentional or intentional severe mistakes.

1. Principles

- In Artistic Gymnastics the R-Judges will be used for Execution. The R-Judges (2 per jury) will judge all apparatus in all parts of the respective competitions (C-I, C-II, C-III and C-IV; where applicable).
- In Rhythmic Gymnastics the R-Judges will be used for Execution and Difficulty. The R-Judges (2 per Jury) will judge all apparatus in all parts of the respective competitions (C-I, C-II and C-III where applicable) for individuals and for groups.
- In Trampoline Gymnastics (all disciplines) there are no R-Judges.
- In Aerobic Gymnastics the R-Judges will be used for Execution and Artistic. The R-Judges (2 in each E-Jury and 2 in each A-Jury) will judge all exercises in all parts of the respective competitions for individuals, pairs, trios, groups, AERO step and AERO dance.
- In Acrobatic Gymnastics the R-Judges will be used for Execution and Artistic. The R-Judges (2 in each E-Jury and 2 in each A-Jury) will judge all exercises in all parts of the respective competitions for pairs and groups.

2. Detailed calculation system and examples

In the RJS, a comparison between the E-Jury Score and the RE-Score is made. In case the delta between these two scores **exceeds** the pre-defined allowed tolerances (see tables below), the average of the RE- and E-Jury Scores forms the "final" E-Score and replaces the E-Jury Score

2.1. Artistic Gymnastics

The RE-Score (the first column) decides the maximum allowed delta (the second column) between the RE-Score and the E-Jury Score:

RE-Score	Allowed delta between RE-Score and E-Jury Score
9.600 – 10.00	0.05 pts
9.400 – 9.599	0.10 pts
9.000 – 9.399	0.15 pts
8.500 – 8.999	0.20 pts
8.000 – 8.499	0.30 pts
7.500 – 7.999	0.40 pts
0.000 – 7.499	0.50 pts

In case the delta is equal to or less than the allowed tolerance, the score of the E-Jury stands; in case the delta is greater than the allowed tolerance the average of the RE- and E-Jury Scores form the "final" E-Score.

Calculation of the "Final" E-Score (in case of too large *delta*):

E1	E2	E3	E4	E5	**E Jury Score**
~~8.9~~	9.0	9.0	8.9	~~9.2~~	**8.967**

RE1	RE2	**RE Score**
9.1	9.2	**9.150**

Delta: **0.183 pts**

E-Jury Score		**RE-Score**				**Final E-Score**
8.967	+	9.150	=	18.117 / **2**	=	**9.058**

Exceptions:

In case the gap between the scores of the 2 RE-Judges is bigger than pre-defined tolerances (see table below), the RE-Score is not taken into account at all (i.e. the calculation of the E-Score is made the "traditional" way and the E-Jury Score stands).

The E-Jury Score (the first column) decides the maximum allowed gap (the second column) between the two RE-Judges:

E-Jury Score	Allowed gap between RE1 and RE2
9.600 - 10.000	0.0 pts
9.400 – 9.599	0.1 pts
9.000 – 9.399	0.2 pts
8.500 – 8.999	0.3 pts
8.000 – 8.499	0.4 pts
7.500 – 7.999	0.5 pts
< 7.500	0.6 pts

2.2. Rhythmic Gymnastics

2.2.1. E-Scores

The RE-Score (the first column) decides the maximum allowed delta (the second column) between the respective RE-Score and the E-Jury Scores:

RE-Score	Allowed delta between RE-Scores and E-Jury Scores
9.300 – 10.000	0.10 pts
8.700 – 9.299	0.20 pts
8.100 – 8.699	0.30 pts
7.500 – 8.099	0.40 pts
0.000 – 7.499	0.50 pts

In case the delta is equal to or less than the allowed tolerance, the score of the E-Jury stands; in case the delta is greater than the allowed tolerance the average of the RE- and E-Jury Scores forms the "final" E-Score.

Calculation of the "Final" E-Score (in case of too large *delta*):

E1	E2	E3	E4	E5	**E Jury Score**
~~8.6~~	8.7	8.8	~~8.9~~	8.8	**8.767**

RE1	RE2	**RE Score**
8.9	9.1	**9.000**

Delta: **0.233 pts**

E-Jury Score		**RE-Score**				**Final E-Score**
8.767	+	9.000	=	17.767 / **2**	=	**8.884**

Exceptions:

In case the gap between the scores of the 2 RE-Judges is bigger than pre-defined tolerances (see table below), the RE-Score is not taken into account at all (i.e. the calculation of the E- Scores are made the "traditional" way and the E-Jury Score stands).

The E-Jury Score (the first column) decides the maximum allowed gap (the second column) between the two RE-Judges:

E-Jury Score	Allowed gap between RE1 and RE2
9.500 - 10.00	0.1 pts
9.000 - 9.499	0.2 pts
8.500 - 8.999	0.3 pts
8.000 - 8.499	0.4 pts
7.500 - 7.999	0.5 pts
<7.500	0.6 pts

2.2.2. D-Scores

There shall be two RD-Judges per panel.

The two RD-Judges shall be seated next to each other and agree on a common score.

The RD-Score (the first column) decides the maximum allowed delta (the second column) between the respective RD-Score and the D-Jury Score:

RD-Score	Allowed delta between RD-Score and D-Jury Score
0.000 – 10.000	0.30 pts

In case the delta is equal to or less than the allowed tolerance, the score of the D-Jury stands; in case the delta is greater than the allowed tolerance the average of the RD- and D-Jury Scores forms the "final" D-Score.

Calculation of the "Final" D-Score (in case of too large *delta*):

D1	D2	D3	D4	**D Jury Score**
~~8.6~~	8.7	8.8	~~8.9~~	**8.767**

RD Score
8.400

Delta: **0.367 pts**

D-Jury Score		**RD-Score**				**Final D-Score**
8.767	+	8.400	=	17.167 / **2**	=	**8.584**

2.3. Aerobic Gymnastics

The RE/RA-Score (the first column) decides the maximum allowed delta (the second column) between the respective RE/RA-Score and the E/A-Jury Scores:

RE/RA-Score	Allowed delta between RE/RA-Scores and E-/A-Jury Scores
9.000 – 10.00	0.10 pts
8.000 – 8.999	0.20 pts
7.500 – 7.999	0.30 pts
0.000 – 7.499	0.40 pts

In case the delta is equal to or less than the allowed tolerance, the score of the E/A-Jury stands; in case the delta is greater than the allowed tolerance the average of the RE/RA- and E/A-Jury Scores forms the "final" E/A-Score.

Calculation of the "Final" E/A-Score (in case of too large *delta*):

E/A 1	E/A 2	E/A 3	E/A 4	**E/A Jury Score**
~~8.6~~	8.7	8.8	~~8.9~~	**8.750**

RE/RA 1	RE/RA 2	**RE/RA Score**
9.0	9.1	**9.050**

Delta: **0.300 pts**

E/A-Jury Score		**RE/RA Score**				**Final E/A-Score**
8.750	+	9.050	=	17.800 / **2**	=	**8.900**

Exceptions:

In case the gap between the scores of the 2 RE/RA-Judges is bigger than pre-defined tolerances (see table below), the RE/RA-Score is not taken into account at all (i.e. the calculation of the E/A - Scores are made the "traditional" way and the E/A-Jury Score stands).

The E/A-Jury Score (the first column) decides the maximum allowed gap (the second column) between the two RE/RA-Judges:

E/A-Jury Score	Allowed gap between RE1/RE2 and RA1/RA2
9.000 – 10.00	0.10 pts
8.000 – 8.999	0.20 pts
7.500 – 7.999	0.30 pts
0.000 – 7.499	0.40 pts

2.4. Acrobatic Gymnastics

The RE/RA-Score (the first column) decides the maximum allowed delta (the second column) between the respective RE/RA-Score and the E/A Jury Scores:

RE/RA-Score	Allowed delta between RE/RA-Scores and E/A-Jury Scores
9.700 – 10.00	0.00 pts
9.400 – 9.699	0.00 pts
8.900 – 9.399	0.10 pts
8.000 – 8.899	0.20 pts
7.000 – 7.999	0.30 pts
< 6.999	0.40 pts

In case the delta is equal to or less than the allowed tolerance, the score of the E/A-Jury stands; in case the delta is greater than the allowed tolerance the average of the RE/RA- and E/A-Jury Scores forms the "final" E/A-Score.

Calculation of the "Final" E/A-Score (in case of too large *delta*):

E/A 1	E/A 2	E/A 3	E/A 4	**E/A Jury Score**
~~9.6~~	9.5	9.6	~~9.4~~	**9.550**

RE/RA 1	RE/RA 2	**RE/RA Score**
9.7	9.7	**9.700**

Delta: **0.150 pts**

E/A-Jury Score		**RE/RA Score**				**Final E/A-Score**
9.550	+	9.700	=	19.250 / **2**	=	**9.625**

Exceptions:

In case the gap between the scores of the 2 RE/RA-Judges is bigger than pre-defined tolerances (see table below), the RE/RA-score is not taken into account at all (i.e. the calculation of the E/A-Scores are made the "traditional" way and the E/A-Jury Score stands).

The E/A-Jury Score (the first column) decides the maximum allowed gap (the second column) between the two RE/RA-Judges:

E/A - Jury Score	Allowed gap between RE1/RE2 and RA1/RA2
9.700 – 10.00	0.00 pts
9.400 – 9.699	0.10 pts
8.900 – 9.399	0.20 pts
8.000 – 8.899	0.30 pts
7.000 – 7.999	0.40 pts
< 6.999	0.50

3. Selection of Reference Judges

a) All R-Judges for the respective FIG competitions are proposed by the respective TC, following the below selection criteria:
- 1: High examination results, particularly in Execution (and Difficulty for RG and Artistic for AER/ACRO)
- 2: Category
- 3: May represent the same Federations as the D-Judges

b) All R-Judges for the respective FIG competitions will be appointed by the FIG Presidential Commission, following the proposal from the respective TC President, at least 3 months prior to the event

c) Only Category I and II judges without sanctions during the current and previous cycles may be appointed as R-Judges

d) When the R-Judges are appointed, the following important criteria will be taken into account: experience, integrity and honesty.

e) If a judge or federation rejects the nomination as an R-Judge, this judge may not be selected as D-Judge or nominated as E-, or A-Judge for the same competition.

4. Assignments for R-Judges

4.1 In **Artistic Gymnastics**, a draw will be made among the R-Judges to determine their judging positions in each phase of the competition.

Assignment & draw principles and procedures:

a) No panel may include 2 judges from the same Federation (with the exception of the Supervisor) R1 and R2-Judges must represent different Federations. (See TR Section 1 Reg. 7.8.2) Therefore the following points b) to e) must be respected.

b) The R-Judges must represent different Federations than the E1-E5-Judges

c) If an R-Judge, in the draw, is from the same Federation as a D1- or D2- Judge, he/she is placed at the next apparatus horizontally across in “Olympic order”

d) If an E-Judge, in the draw, is from the same Federation as a D1-, D2-, R1-, or R2-Judge, he/she is placed at the next apparatus horizontally across in “Olympic order”

e) C-III/Apparatus Finals: R-Judges must, if possible, be neutral; if an R-Judge, in the draw, is from the same Federation as a D1-, or D2-Judge or is not neutral, he/she is placed at the next apparatus horizontally across in “Olympic order”

4.2. In **Rhythmic Gymnastics** the R-Judges' positions will be appointed by the FIG Presidential Commission, following the proposal from the TC President.

Assignment & draw principles and procedures:

a) No panel may include 2 judges from the same Federation. (See TR Section 1 Reg. 7.8.2) Therefore the following points b) and c) must be respected

b) RE1-, and RE2-, as well as RD1-, and RD2-Judges must represent different Federations

c) The RE-Judges must represent different Federations than the E1-E5-, and D1-D4-Judges . The RD-Judges must represent different Federations than the E1-E5-, and D1-D4-Judges. This must be strictly observed when drawing the E-and D-judges in each panel.

4.3 In **Aerobic Gymnastics** the R-Judges' positions will be appointed by the FIG Presidential Commission, following the proposal from the TC President.
Assignment & draw principles and procedures:

a) No panel may include 2 judges from the same Federation (See TR Section 1 Reg. 7.8.2) Therefore the following points b) and c) must be respected

b) RE1-, and RE2-, as well as RA1-, and RA2-Judges must represent different Federations

c) The R-Judges must represent different Federations than the CJP, the D9-D10-Judges, the E1-E4-Judges and the A5-A8-Judges. This must be strictly observed when drawing the various judges into each panel.

4.4 In **Acrobatic Gymnastics** the R-Judges' positions will be appointed by the FIG Presidential Commission, following the proposal from the TC President.

Assignment & draw principles and procedures:

a) No panel may include 2 judges from the same Federation (See TR Section 1 Reg. 7.8.2) Therefore the following points b) and c) must be respected

b) RE1-, and RE2-, as well as RA1-, and RA2-Judges must represent different Federations

c) The R-Judges must represent different Federations than the CJP and the E1-E4-Judges.This must be strictly observed when drawing the various judges into each panel. However R-Judges may represent same Federations as D1- and D2-Judges.

5. Representation

Although all R-Judges are appointed (nominated) by the FIG Presidential Commission, the R-Judges are to be "labelled" according to their nationality, i.e. they will be presented as representing their National Federation (e.g. USA or RUS) on scoreboards, on printed judges' lists and results, in TV graphics, etc.

6. Publication & display of R-Scores

a) Scoreboards

- On scoreboards in the competition venue (matrix boards, video walls, plasma screens, etc) the individual R-Judges' scores and the R-Score will not be displayed.

b) Outputs (including PDF files)

- Printed results during the competition (after each phase of the competition) to be distributed to the delegations, media, etc: the individual R-Judges' scores and the R-Scores will not be included
- Printed results during the competition (after each phase of the competition) to be distributed to the respective TC, the FIG President, the FIG Secretary General and the Jury of Appeal and Competitions' Supervisory Board: the individual R-Judges' scores and the R-Score will be included
- Printed results at the end of the competition / championships ("complete statement of results, including the scores awarded by each judge") distributed to the member federations: the individual R-Judges' scores and the R-Scores will be included

  (*to indicate that an R-Score has been used to calculate the exercise score, an asterisk (*) shall be used)*

c) TV graphics

- On the TV graphics at competitions where R-Judges are used, the individual R-Judges' scores and the R-Score will not be displayed

d) Commentator Information System

- Only on the CIS of the respective Superior Jury, the FIG President, the FIG Secretary General and the Jury of Appeal and Competitions' Supervisory Board the individual R-Judges' scores the R-Scores will be shown

7. Placement of R-Judges

The placement of the R-Judges in the different disciplines and for the different apparatus or panels is as per the attached drawings agreed with Longines (SwissTiming) and approved by the respective TC Presidents.

8. Implementation of the RJS

Current Olympic Cycle (2013-2016):

- ART/RG/TRA/AER/ACRO: All competitions listed in paragraph A of Reg. 4.11.4.1 of the FIG TR (Section 1)

Note: *"Other competitions may use R-Judges, but it is not compulsory."*

9. Score calculation without the Reference Judges

In all competitions where Reference Judges are not appointed, the calculation of the valid score(s) is made as described in the specific Code of Points. Any intervention by the Superior Jury is possible only in case of impossible scores as described in this document.

10. Miscellaneous

a) It is understood that after the competition the TC shall analyse the D-, E- and (where applicable) A-Scores of the judges, including the R-Judges scores.

b) The R-Judges have exactly the same rights and responsibilities as the other judges, as outlined in the respective COP.

These rules have been updated and decided by the EC in October 2012.They must be added as an appendix to the COP. In case of contradictions between these rules and the COP these rules shall prevail.

FEDERATION INTERNATIONALE DE GYMNASTIQUE

Prof. Bruno GRANDI,
President

André F.GUEISBUHLER,
Secretary General

Appendices:

A. Placement of R-Judges - ART
B. Placement of R-Judges - RG
C. Placement of R-Judges – AER
D. Placement of R-Judges – ACRO

C) RULES FOR THE USE OF IRCOS

Directives for the restricted use of IRCOS during the competition

In order to avoid abusive and excessive use and video judging and in order to guarantee the competition runs on schedule, the use of IRCOS must be strictly restricted and ruled as follows:

IRCOS may be used only in case of an inquiry

Exceptions:

a) IRCOS shall be available at all times for the President of the Superior Jury, the Jury of Appeal and Competitions' Supervisory Board as well as the FIG President and Secretary General.
b) IRCOS shall be available for the Supervisors after having given their scores.
c) IRCOS shall be available for the D-Judges only in case of intervention of the Supervisor or the President of the Superior Jury.
d) IRCOS shall be available for the D-Judges in MAG and WAG upon request in the case of "0-vault".

Reasoning:
The IRCOS was **NOT** introduced to replace the existing judging system by a video judging system.

IRCOS has the following purposes:

During the competition:

Support tool for:	The President of the Superior Jury The Jury of Appeal and Competitions' Supervisory Board The Panel treating inquiries The Supervisors in case of impossible scores and D-scores where applicable The D-Judges in case of intervention of the Supervisor or the President of the Superior Jury

After the competition:

Tool for	Control and analyses of the judging Education video for coaches, judges and the Academies Member federations' coaches and other interested persons These Directives for the use of IRCOS have been updated and decided by the EC in October 2012, they replace all previous editions and must be added as an appendix to the COP. In case of contradictions between these rules and the COP these rules shall prevail.

FEDERATION INTERNATIONALE DE GYMNASTIQUE

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