



LAUSANNE (SUI), December 2021

To all Federations

The Women's Technical Committee would like to present

- WAG Code of Points 2022 – 2024 ERRATA
 - Glossary
 - Code Sections
 - Table of elements
 - Apparatus Recording Sheet
 - Symbol charts
 - List of names
- General information
 - Artistry check list BB & FX
- Kitakyushu (JPN) 2021 World Championships Report

1. Cover & Abbreviations

GLOSSARY

Performance qualities

ADD:

Body position – 'position' to be used when describing the shape of the body during performance in the air

Body posture – 'posture' to be used when describing the body when feet are in contact with the floor (i.e. on landing, but also during choreography)

4. SECTION 2 (page 2)

2.2 Responsibilities of the Gymnasts

- c) Height increases of 5 cm on UB shall be allowed in competitions for gymnasts who touch the mat with their feet during the exercise. This must be announced to the organisers ~~at the time of the nominative entry~~ prior to the Orientation Meeting or at the latest during Podium Training and verified by the President or a member of the Superior Jury during the training.

CHANGED TO: ... **prior to the Orientation Meeting or at the latest during Podium Training...**

9. SECTION 6 (page 2)

6.3 Short Exercise

Example: FX

The gymnast falls and injures herself after performing only **3 4** elements.

CHANGED TO: **4**

10. SECTION 7 (page 4)

7.4.3 Dismount (DMT) Bonus

ADD: FX: In order to credit the Bonus, the last Acro Line must be performed without a fall.

11. SECTION 8 (page 1)

- Failure to maintain stretched body posture-position (piking too early)	each time	X	X
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CHANGE: “posture” to “**position**”

12. SECTION 9 (page 2)

9.2.2

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

ADD: of the turn

14. SECTION 10 (page 3)

10.6

Specific Apparatus Deductions – E-Panel
Faults

First flight phase

- Gr. 3 with ¼ (90°) turn

ADD: (90°)

- Gr. 1 or 2 with 1/1 (360°) turn (360°)

SWITCH: “turn” and “(360°)”

Second flight phase

- Excessive snap: X X

REPLACE: ≥90° <90° with X X

15. SECTION 11

11.1 General (page 1)

a) Mounts

- If the gymnast on her first attempt touched the springboard, the apparatus, or ran underneath the apparatus:
 - Deduction - 1.00 (E-Panel)

ADD: (E-Panel)

11.7 NOTES (page 3)

Dismounts

- b) If the dismount has begun

Example:

DELETE: 4 from “Example 1”

16. SECTION 12

12.1 General (page 1)

a) Mounts

- If the gymnast on her first attempt touched the springboard, or the apparatus
 - Deduction - 1.00 (**E-Panel**)

ADD: (E-Panel)

12.5 Artistry & Composition Deductions – E-Panel (page 4)

Artistry of Performance

- **Lack of Poor** work in relevé

CHANGE: “Lack of” to “**Poor**” ...

Composition

- Mount without DV
(All mounts without DV will be commonly recognised as “A” except lifting one leg over to sit, squat on, simple jump to sit or kneel or to land on **one or** two feet)

ADD: one or

- Insufficient use of the entire apparatus
 - Lack of **complex** movements sideways (NO DV)

DELETE: “complex”

DELETE: (A complex and creative movement is one that requires training time, coordination and previous preparation)

17: SECTION 13 (page 4)

13.6 Specific Apparatus deductions – E-Panel

Distribution of elements

- Subsequent acro line performed after previous line along the same diagonal without choreography in between (**long acro line allowed**)

ADD: (**long acro line allowed**)

TABLE OF ELEMENTS

VAULT

GR 1

Main title on top:

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

ADD: “LA”

#1.00 the pictogram of the gymnast has been fixed

1.50 **DELETE:** the letter “**p**” close to the description

UNEVEN BARS

GR 2

ADD: # 2.606 New element - Clear hip circle on HB with counter straddle over HB with ½ turn (180°) to hang in mixed L-grip (Martins)



GR 5

5.509 - **CORRECT** the name (Van Leeuwen)

5.610 - first element (Tweddle) move to 5.510

ADD: # 5.710 new element - Pike sole circle bwd with counter stretched reverse hecht in layout position over HB with ½ turn (180°) to hang in mixed L-grip (Derwael)



GR 6

6.401 - (Moors)

BEAM

GR 1

1.105 - second element - **Take-off two feet or** leap to cross split sit from one foot take-off – diagonal approach to beam (with hand support)

ADD: "Take off two feet or"

1.304 - **DELETE:** (~~Beukes~~)

1.105 - **REWORDED:** **Jump with hand support to side split sit or straddle position (must show split without hands touching the beam as final position; in straddle position the trunk must touch the beam) take-off two feet**

Jump (~~with hand support~~) to side split sit or straddle position (must show split without hands touching the beam as final position; ~~in straddle position the trunk must touch the beam~~) take-off two feet

1.311 - last element **ADD:** (~~Li Yifang~~)

1.411 - **DELETE:** (~~Li Yifang~~)

1.314 - second element: **ADD:** (~~Beukes~~)

ADD: third element new element - From rear stand (back towards beam), flic flac with ½ turn (180°) to candle position, ending in front support (grasping under the beam with both hands) (~~Soares~~)



GR 4

4.206 - Roll swd, body tucked – or roll swd stretched **or straddle piked** through neck stand, also with ½ turn (180°) over shoulder

ADD: "or straddle piked"

4.307 - **From cross sit or side split – roll swd stretched, legs separated – end position optional**

ADD: “From cross sit”

GR 6

6.201 - **ADD:** new element - Free (aerial) cartwheel with ½ twist (180°)

X/E

FLOOR

GR 4

4.605 - **ADD:** new element - Arabian double salto piked with ½ twist (180°) (**Oliveira**)

/OOVZ

RECORDING SHEET

Beam:

CHANGE: “Lack of” to “**Poor work in relevè**”

DELETE: Lack of **complex** movements sideways (no DV)

ADD: a box for “DMT” below CV

SYMBOL BROCHURE

CORRECT “2021” to “**2022**” in Preface

LIST OF NAMES

Uneven Bars

GR 2

CORRECT: **Radochla**

Beam

GR 1

CORRECT: Beukes Ramona - From rear stand (back towards beam), flic flac over beam to candle position, ending in front support

CORRECT: Li Yifang - ~~Jump press or swing to cross or side hstd — 1/1 turn (360°) in hstd~~ From handstand - release one hand with swing down swd

CORRECT: ~~Philips~~ Phillips Kristie

GR 3

CORRECT: Mitchell - 3/1 turn (1080°) in tuck stand on one leg - free leg **straight throughout turn optional**

GENERAL INFORMATION

- From 1st January 2022 both bars (UB) will raise by 5 cm. The new measurements are – Low Bar 175 cm & High Bar 255 cm – and they will be published in Apparatus Norms. According to the rules set out in the Code of Points 2022 – 2024, it is still possible to raise both bars by additional 5 cm.
- In order to help judges' consistency in application of the Artistry deductions, WTC is pleased to provide the attached "check list" documents for Beam and Floor.

We kindly request that the above information be distributed to your coaches and FIG Brevet judges.

A handwritten signature in black ink, reading "Donatella Sacchi". The signature is fluid and cursive, with the first name "Donatella" and the last name "Sacchi" clearly distinguishable.

Donatella SACCHI
President of the Women's Technical Committee

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



2022 – 2024 CODE OF POINTS



Women's Artistic Gymnastics

Approved by the FIG Executive Committee

For Women's Artistic Gymnastics competitions at

Olympic Games

Youth 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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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

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

ABBREVIATIONS

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

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

GLOSSARY

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

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SECTION 2 – Regulations for Gymnasts

2.1 Rights of the Gymnasts

2.1.1 General

The gymnast is guaranteed the right to:

- a) Have their performance judged correctly, fairly, and in accordance with the stipulations of the Code of Points.
 - b) Receive in writing the evaluation of the difficulty rating for a submitted new vault or element within a reasonable time prior to the start of the competition.
 - c) Have their score publicly displayed immediately following their performance or in accordance with the specific regulations governing that competition.
 - d) Repeat their entire exercise (without deduction) with the approval of the Superior Jury:
 - if the exercise has been interrupted for reasons beyond their control or responsibility,
 - if a handguard (grip) is significantly torn causing a fall, or interruption. The gymnast must immediately show the broken handguard (grip) to the D1 Judge before leaving the podium in order to receive permission to repeat the exercise.
- Note: A gymnast may repeat the entire exercise at the end of the rotation, or if she is the last gymnast in the rotation, at a time at the discretion of the SJ.*
- e) Briefly leave the competition hall for personal reasons.
Note: The competition may not be delayed through her absence.
 - f) Receive through their delegation leader the correct result output, showing all their scores received in the competition.

2.1.2. Apparatus

The gymnast is guaranteed the right to:

- a) Have identical apparatus and mats in the training halls, warm-up hall and on the competition podium that conforms to the specifications and norms for FIG official competitions.
- b) Place the take-off board on the supplementary 10 cm landing mat (UB & BB).
- c) Use magnesium on Uneven Bars and to make small markings on the Balance Beam.

- d) Have one spotter on Uneven Bars.
- e) Rest or recuperate for up to 30 seconds following a fall from the UB and 10 seconds following a fall from BB (without deduction).
- f) Confer with their coach during the time available to her following a fall from the apparatus and between the first and second vault.
- g) Request permission to raise both bar rails, if their feet touch the mat.

Warm-up

In Qualifying, All Around Final & Team Final

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

NOTE:

- *In Qualifying and Team Final 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 signalled by a gong. If at this time a gymnast is still on the apparatus, she may complete the element or sequence started. Following the 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 D1 Judge (at official FIG competitions, a green light) 30 seconds before their exercise is expected to begin.

2.2 Responsibilities of the Gymnasts

- a) To know the Code of Points and conduct themselves accordingly.
- b) To submit, or have their coach submit, a written request at least 24 hours before podium training, to the Chair of the Superior Jury, to assess the difficulty of a new element.
- c) Height increases of 5 cm on UB shall be allowed in competitions for gymnasts who touch the mat with their feet during the exercise. This must be announced to the organisers prior to the Orientation Meeting or at the latest during Podium Training and verified by the President or a member of the Superior Jury during the training.

2.3 Duties of the Gymnasts

2.3.1 General

- a) To present themselves in the proper manner (arm/s up) and thereby acknowledge the D1 Judge at the commencement of her exercise and to acknowledge the same judge at the conclusion of her exercise.
- b) To begin the exercise within 30 seconds of the green light or signal from D1 (*on all apparatus*).
- c) To remount within 30 seconds after a fall from UB or 10 seconds after a fall from BB (the timing starts when the gymnast is on her feet after the fall). In this time the gymnast can recuperate, re-chalk, confer with her coach and remount.
- d) To leave the podium immediately after the conclusion of their exercise.
- e) To refrain from changing the height of any apparatus, unless permission has been granted.
- f) To refrain from speaking with active judges during the competition.
- g) To refrain from delaying the competition: remaining on the podium for too long, remounting the podium on completion of her exercise, and from otherwise abusing her rights or infringing on those of any other participant.
- h) Following a fall from the apparatus, to refrain from intentionally remaining off her feet, in order to avoid the 30 second fall clock - resting, adjusting grips, receiving chalk from coach, delaying the competition without justification, etc.
- i) To refrain from any other undisciplined or abusive behaviour or infringing on those of any other participant
(*i.e. marking the floor carpet with magnesium, damaging any apparatus surface or parts during preparation for her exercise, using water on the surface of the Beam, removing springs from the springboard, gymnast running/walking under LB to perform the mount*).

- j) To leave the supplementary mat in position (for landing) during the entire exercise (UB & BB).
- k) To use an additional 10 cm soft mat on top of the existing basic landing mats (20 cm) for dismounts on Vault, Bars and Beam.
- l) To participate in the respective Award Ceremony dressed in competition tracksuit according to FIG Protocol.

2.3.2 Competition Attire

- a) They must wear a correct sportive non transparent leotard or unitard (*one piece leotard with full length legs-hip to ankle*), which must be of elegant design. She may wear complete leg coverings of the same colour as that of the leotard; under or on top of the leotard.
- b) The neckline of the front and back of the leotard/unitard must be proper, that is no further than half of the sternum and no further than the lower line of the shoulder blades. Leotards/unitards may be with or without sleeves; shoulder strap width must be minimum 2 cm.
- c) The leg cut of the leotard may not extend beyond the hip bone (*maximum*). The leotard leg length cannot exceed the horizontal line around the leg, delineated by no more than 2 cm below the base of the buttocks.
- d) They have the option of wearing gymnastic slippers and/or socks.
- e) They must wear the bib number supplied by the Organising Committee
 - With approval of her written request, the gymnast may remove the number in rare cases of back spins on the 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 and Team Final competition. In the Qualification competition, individual gymnasts from the same federation (*without a team*) may wear different leotards/unitards.
- i) Handguards, body bandages and wrists wraps are permitted; they must be securely fastened, in good repair and should not detract from the aesthetics of the performance. Bandages must be beige or skin-coloured when available from the manufacturer.
- j) They must refrain from wearing compression sleeves/socks during competition.
- k) They must refrain from wearing jewellery (bracelets or necklaces) except small stud type pierced earring/s.
- l) They must refrain from wearing hip or other padding.

- m) Face painting is not allowed; any make-up must be modest and not portray a theatrical character (animal or human).

2.4 Penalties

- a) The normal penalty for a violation of the rules and expectations presented in Sections 2 and 3 are considered medium or large errors; – 0.30 for behavioural violations and – 0.50 for apparatus related violations. The penalty is deducted by the Chair of the Superior Jury, from the Final Score when notified by the D-Panel.
- b) A summary of the penalties is outlined in Section 8.3.
- c) In extreme cases, the gymnast or coach may be expelled from the competition hall in addition to suffering the specified penalty.

Behaviour Related Violations By Chair of the Superior Jury when notified by the D-Panel	
Violation	Penalty
Violations of attire <ul style="list-style-type: none"> Incorrect or unaesthetic padding Missing national emblem and/or wrong placement Missing start number Incorrect attire – leotard, jewellery, bandage colour, etc. 	0.30 from Gym/App from the Final Score (once for a competition session)
Violations of attire regulations that apply to Team Competition <ul style="list-style-type: none"> Non-identical leotards (for gymnasts from the same team) 	1.00P. <i>In Qualification and Team Final taken 1 x in competition phase from apparatus where first recognised</i>
Unauthorised remaining on the podium	0.30 from the Final Score
Remounting podium after the exercise is over	0.30 from the Final Score
Other undisciplined or abusive behaviour including gymnast runs under the LB to perform mount	0.30 from the Final Score
Incorrect Advertising	0.30 from the Final Score on the concerned apparatus When requested by responsible body <ul style="list-style-type: none"> Team Gymnast (<i>individual competitions</i>)
Absent from Victory Ceremony	Result and Final Score is annulled for team and individual

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

2.5 Gymnasts' Oath (FIG TR 7.12.2)

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

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 utilising 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 P.
Composition Requirements	+ 2.00 P.
Connection Value	+ 0.60 P.
D-Score	<u>5.70 P.</u>

E-Score*

Execution	- 0.70 P.	10.00 P.
Artistry	- 0.30 P.	<u>- 1.00 P.</u>
E-Score		<u>9.00 P.</u>

Final Score 14.70 P.

**E-Score: the execution & artistry deductions are added together and then subtracted from 10.00 P.
(E-Score is calculated by averaging the middle 3 of 7 score deductions).*

6.3 Short Exercise

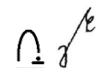
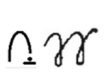
For the execution and artistry of presentation, the gymnast may earn a maximum E-Score of 10.00 P.

The D-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 4 elements.

 *Heel* (without landing feet first) 

Evaluation:

D-Score

DV (A + C + A + X + X + E)	+ 1.00 P.
CR # 2, # 3	<u>+ 1.00 P.</u>
D-Score	+ 2.00 P.

Max. E-Score for Execution & Artistry <u>may be</u>	10.00 P.
Total deductions (<i>2 falls, height, amp. etc.</i>)	<u>- 4.10 P.</u>
E-Score	= 5.90 P.

Final Score = 7.90 P.

Final Score after neutral deduction for short exercise applied
7.90 P. – 6.00 P. (short exercise) = 1.90 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, connection value and bonus.

7.2 Difficulty Value (DV)

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

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

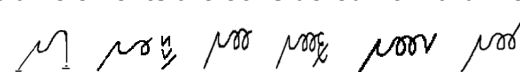
Difficulty Value

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




7.2.1 Recognition of DV of elements

- a) To reward DV an element must be performed according to the description of the body position in the Table of Elements.
- b) The same element will receive DV only one time in an exercise and in chronological order.

c) Arabian elements are considered Forward Elements



d) Recognition of the Same and Different Elements

- Different dance elements from the same box in the Table of Elements (*same number*) will receive DV only one time in the exercise and in chronological order.
- Only one turn (pirouette) in tuck stand on one leg (BB & FX) will receive DV, in chronological order.
- The maximum number of turns recognised for:
 - passé pirouettes is 4/1 turn (1440°)
(Therefore 5/1 passé pirouette would be considered the same element as 4/1)
 - all other pirouettes with a different leg position is 3/1 turn (1080°)
 - Split/Straddle leaps and jumps (ie.  , ) is 1½ turn (540°)
 - Complex jumps and leaps (ie. ) is 1/1 turn (360°)

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

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

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

– **Dance elements:**

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

– **Acro elements:**

- that land on one or both feet

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

– **Acro elements:**

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

7.2.2 Recognition of elements occurs in chronological order

a) In case of technical failure elements will be recognised as:

- another element in the Table of Elements or
- No DV or
- One DV lower

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

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

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

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

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

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

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

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

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

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

7.3 Compositional Requirements (CR) 2.00

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

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

7.4 Connection Value (CV) & Bonus

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

- a) Elements used for CV do NOT necessarily have to be among the 8 counting DV. All elements must be from the Table of Elements.
- b) Connection Value on UB, BB and FX is evaluated at:
+0.10
+0.20
- c) Formulas for CV & Bonus are described in the respective Apparatus Sections - Part 3: Sections 11, 12 and 13.

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

7.4.1 Direct and Indirect Connections

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

Direct Connections are those in which elements are performed without:

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

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

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

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

7.4.2 Repetition of elements for CV (SB on BB)

- a) Elements may not be repeated in another connection for CV. Recognition occurs in chronological order.
- b) Same elements on UB, acrobatic elements on BB and FX may be performed twice within one connection. Dance elements cannot be repeated.

Examples:

UB – Tkatchev x 2 or
Stalder with 1/1 turn x 2

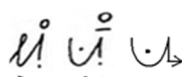
BB – flic-flac with 1/1 turn x 2

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


c) With the direct connection of 3 or more elements, the 2nd element may be used:

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

Examples:



$$\begin{array}{c} D + D + D \\ 0.10 + 0.10 \end{array}$$




$$\begin{array}{c} D + D + D \\ \text{CV } 0.20 + 0.20 \\ \text{SB } + 0.10 \end{array}$$

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

Examples:

UB



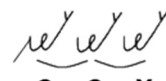
$$\begin{array}{c} D + D + X + D \\ 0.10 + 0.20 + 0.10 \end{array}$$

Total CV + 0.40

The flight element  may be used:


- the 1st 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



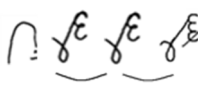
$$\begin{array}{c} C + C + X \\ \text{CV } 0.10 + 0.10 \\ \text{SB } + 0.10 \end{array}$$

Total CV + 0.20 & SB + 0.10

Salto  may be used:

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

FX



$$\begin{array}{c} C + X + C \\ 0.10 + 0.10 \end{array}$$

Total CV + 0.20

Salto  may be used:

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

7.4.3 Dismount (DMT) Bonus

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

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

FX: In order to credit the Bonus, the last Acro Line must be performed without a fall.

SECTION 9 – Technical Directives

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

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



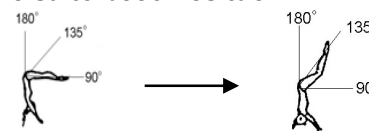
9.1.1 Element Recognition

Stretch

- The majority of the salto must be maintained in the stretched position in:
 - Single saltos
 - Double saltos on FX and UB DMT
 - Vaults (saltos)
- When there is NO stretched position shown it is considered pike position in:
 - Non-twisting elements UB, BB and FX
- A slight bend in the hips (up to 30°) is allowed on Vaults without twists

Recognition of body positions in single & double saltos without LA turn

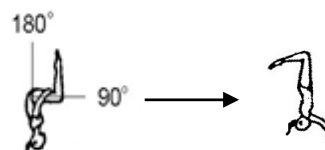
Pike salto becomes tuck



D-Panel

If in Pike salto knee angle is less than 135° – Credit Tuck salto

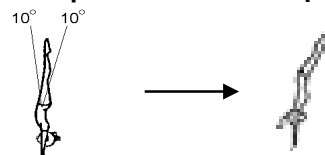
Tuck salto becomes stretch



D-Panel

Hip open (180°) – Credit Stretch salto

Stretch position becomes pike



D-Panel

Pike in hips – Credit Pike salto

A slight hollow in the chest or a slight arched body position is acceptable

9.1.2 Landing from Single Saltos with Twists

- Elements with twists performed
 - as mounts and dismounts from **UB** and **BB**
 - during the exercise on **BB** and **FX**
 - all landings on **VT**
 must be completed exactly or another element from the COP will be recognised.

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

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

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

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

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





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

Turn Considerations:

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

a) Under turning on support leg:

Example:

- BB  becomes 
- FX  becomes 

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

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









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

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

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

The position of the shoulders and hips are decisive.

Example:

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

Definition:

Leaps – take off from 1 foot to land on the other or 2 feet

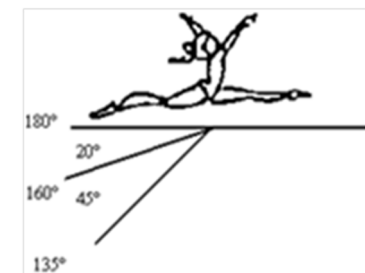
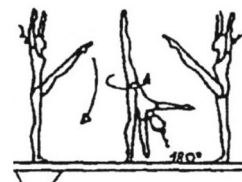
Hops – take off from 1 foot and land on the same foot or 2 feet
(180° leg separation is not required)

Jumps – take off from 2 feet and land on 1 or 2 feet

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

9.2.3 Split Requirement

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



Insufficient Split:

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

9.3 REQUIREMENTS FOR SELECTED DANCE ELEMENTS

Scales (4.102)



Requirement:

- 180° split

D-Panel

- < 180° split – No DV

Example for the turns with specific leg positions:



Requirement:

- Free leg fwd or bwd at horizontal throughout turn

D-Panel

- Free leg below horizontal – Credit another element from the COP

Tuck Jump with/without turn



Requirements:

- Hip angle - less than 90°
- Knees above horizontal

D-Panel

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

E-Panel

- Knees at horizontal – small fault
- Knees below horizontal – medium fault

Wolf Jump with/without turn



Requirements:

- Hip angle - less than 90°
- Extended leg above horizontal

D-Panel

- > 135° hip angle – No, or other DV

E-Panel

- Extended leg at horizontal – small fault
- Extended leg below horizontal – medium fault

Cat Leap with/without turn



Requirements:

- Legs alternation
- Knees above horizontal
- Evaluate the lowest knee position

D-Panel

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

E-Panel

- One/both legs at horizontal – small fault
- One/both legs below horizontal – medium fault

Straddle Pike Jump with/without turn



Requirement:

- Both legs must be above horizontal

D-Panel

- > 135° hip angle – No, or other DV

E-Panel

- Incorrect (uneven) leg position – small fault
- Legs at horizontal – small fault
- Legs below horizontal – medium fault

Ring Jump



Requirements:

- Upper back arch and head release
- 180° split of legs on the diagonal
- Back foot to crown of head

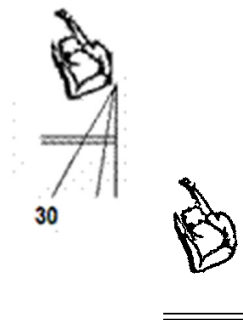
D-Panel

- No arch & release of head – Split jump or Sissone
- No split – No DV

E-Panel

- Insufficient arch position – small fault
- Rear foot at head height – small fault
- Rear foot at shoulder height – medium fault

Sheep Jump



Requirements:

- Upper back arch & head release with feet to crown of head
- Hip extension

D-Panel

- No arch & release of head – No DV
- Feet below shoulder height – No DV

E-Panel

- Insufficient arch – small fault
- Feet at head height & below – small fault
- Insufficient hip extension – small fault
- Insufficient bent legs ($\geq 90^\circ$) – small fault

Yang Bo



Requirements:

- Large body arch & head release
- Over split with front leg minimum horizontal

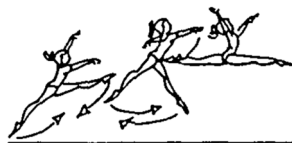
D-Panel

- No arch & release of head – Split jump or Sissone
- Front leg below horizontal – Ring jump

E-Panel

- Insufficient arch position – small fault
- No over split but both legs at horizontal – small fault

Split Leap with leg change



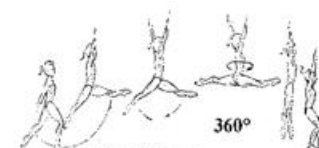
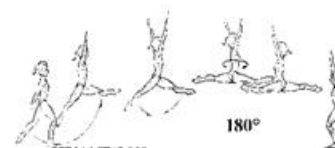
Requirements:

- Free leg swing minimum 45°
- Swing with straight free leg

E-Panel

- Free leg swings less than 45° – small fault
- Free leg bent – small/medium fault

Split Leap with leg change with turn ($\frac{\text{Z}}{\text{Z}}$) and “Johnson” with turn ($\frac{\text{Z}}{\text{Z}}$)



Requirements:

- Free leg swing minimum 45°
- Swing with straight free leg
- Must show clear cross split OR
- Clear side split/straddle pike

D-Panel

- Incomplete turn in $\frac{\text{Z}}{\text{Z}}$ becomes $\frac{\text{Z}}{\text{Z}}$
- Incomplete turn in $\frac{\text{Z}}{\text{Z}}$ becomes $\frac{\text{Z}}{\text{Z}}$
- Incomplete turn in $\frac{\text{Z}}{\text{Z}}$ becomes $\frac{\text{Z}}{\text{Z}}$
- Incomplete turn in $\frac{\text{Z}}{\text{Z}}$ becomes $\frac{\text{Z}}{\text{Z}}$

E-Panel

- Free leg swing less than 45° – small fault
- Free leg bent – small/medium fault

Split Leap to Ring / Split Leap with leg change to Ring / Split Jump to Ring (with/without turn)



Requirements:

- Upper back arch & head release
- 180° split of legs
- Front leg at horizontal, back leg bent (135°), and back foot to the crown of head
- The turn should be performed after ring position is shown

D-Panel

- No arch & release of head – Split/Switch leap/Split jump
- Back foot below crown of head – Split/Switch leap/Split jump
- Incorrect timing of the turn – Split/Switch leap/Split jump with turn

E-Panel

- Insufficient arch position – small fault
- Front leg below horizontal – small fault
- Front leg below horizontal (approx. 45°) – medium fault
- Rear foot at head height – small fault
- Rear foot at shoulder height – medium fault
- Back leg stretched – small fault

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

Body Shape Deduction includes:

- Insufficient split
- Bent legs
- Toes not pointed
- Legs separated
- Specific element body shape deductions (listed in 9.3)
- Unaesthetic body position or technical deviation from the perfect execution of elements

NOTE:

A small deviation from the ideal execution will be deducted 0.10

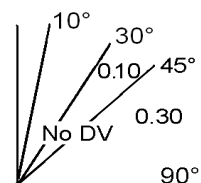
A medium deviation from ideal execution will be deducted 0.30

Large deviation from the ideal execution will be deducted 0.50
(as per Section 8.3)

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 element completed:

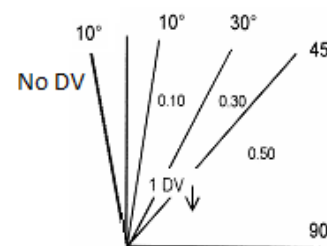
- within 10° of vertical – Credit DV
- >10° – No DV

E-Panel

- > 30° – 45° – 0.10
- > 45° – 0.30



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



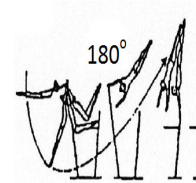
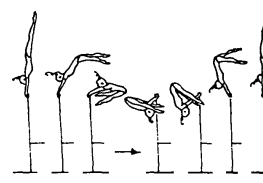
D-Panel

If element completed

- > 10° before vertical – No or other DV
- > 10° after vertical – 1 DV lower

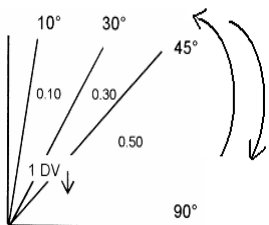
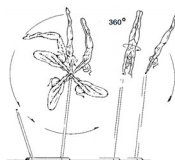
E-Panel

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



9.4.3 Swings – elements with turns that:

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



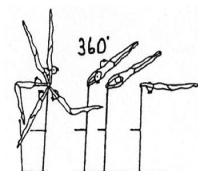
D-Panel

If element completed

- within 10° of vertical – Credit DV (see 9.4.4)
- > 10° before vertical – Credit 1 DV lower than circle element with turn to hstd

E-Panel

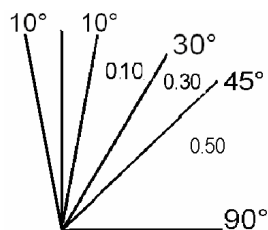
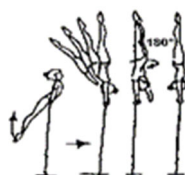
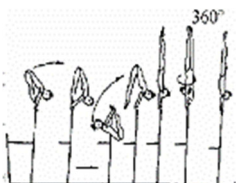
- > 10° - 30° – 0.10
- > 30° - 45° – 0.30
- > 45° – 0.50



Swing elements with ½ (180°) turn:

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

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



D-Panel

If element completed

- within 10° of vertical (*either side*) – Credit DV

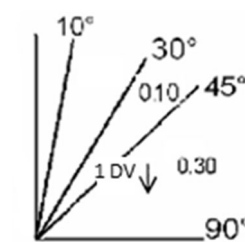
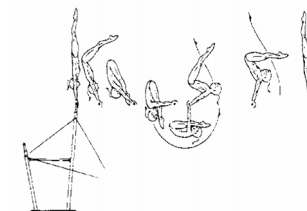
E-Panel

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

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

9.4.5 Requirements for selected UB elements

“Adler” element  (5.501)



D-Panel

If element completed:

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

E-Panel

- > 30° - 45° – 0.10
- > 45° – 0.30

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

PART III APPARATUS

SECTION 10 – Vault

10.1 General

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

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

- The vault begins with a run, an arrival and take-off from the springboard with two feet, from either a:
 - forward position or
 - backward position
- No vault with sideward landing may be submitted.
- All vaults must be performed with repulsion from both hands off the vaulting table.
- The gymnast is required to properly use the “safety collar” supplied by the Organising Committee for round-off entry vaults.
- A hand placement mat may be used only for Yurchenko vaults from groups 1, 4 and 5.
- All vaults are illustrated with a number.
- The gymnast is responsible for flashing the intended vault number prior to the beginning of each vault (*manually or electronically*).
- After receiving the green light or signal from the D1 Judge, the gymnast executes the 1st vault and then returns to the end of the runway to post the number for her 2nd vault.
- Beginning with the take-off, the vault phases are evaluated:
 - pre-flight (*1st flight*)
 - repulsion
 - flight (*2nd flight*) and landing

10.2 Run Approaches

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

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

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

10.3 Vault Groups



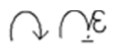

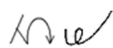
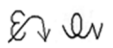
The vaults are classified into the following groups:



- Group 1** – Vault without salto (*Handspring, Yamashita, Round-off*) with or without LA turn in 1st and/or 2nd flight phase.
- Group 2** – Handspring fwd with or without 1/1 turn (360°) in 1st flight phase – salto fwd or bwd with or without twist in 2nd flight phase.
- Group 3** – Handspring with ¼ - ½ turn (90° - 180°) in 1st flight phase (*Tsukahara*) – salto bwd with or without twist in 2nd flight phase.
- Group 4** – Round-off (*Yurchenko*) with or without ¾ turn (270°) in 1st flight phase – salto bwd with or without twist in 2nd flight phase.
- Group 5** – Round-off with ½ turn (180°) in 1st flight phase – salto fwd or bwd with or without twist in 2nd flight phase.

10.4 Requirements

- The **intended** vault number to be flashed (*manually or electronically*) before the vault is performed.
- In the **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 2 vaults must be from **different** Vault Groups.
 - Must show a different 2nd flight phase.

Example:

1. If the 1st vault is from Gr. 4
Round-off, flic-flac on – stretched salto backward
with 2½ twist (900°) off 
then the choices for the 2nd vault would be:
 - *Tsukahara stretched with 2/1 twist (720°) off* 
or
 - *Handspring fwd on – 1/1 turn off* 
2. If the 1st vault is from Gr. 2
Handspring fwd on – tucked salto fwd off 
then the choices for the 2nd vault would be:
 - *Round off, flic-flac on – stretched salto bwd off* 
or
 - *Tsukahara piked* 

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

10.4.1 Corridor Markings

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

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

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

10.4.2 Specific Apparatus Deductions – D-Panel

Taken from the Final Score of the vault performed:

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

Evaluation:

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

- When the 2 vaults are **not** from different groups or do **not** show a different second flight phase

Evaluation:

$[(\text{FS of the 1}^{\text{st}} \text{ Vault}) + (\text{FS of the 2}^{\text{nd}} \text{ Vault, minus 2.00})] / 2 = \text{Final Score}$

10.4.3 Performance of Invalid Vaults (0.00 P.) *

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

***Note:** “0.00” score recorded by D-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 0.00 Score, or vaults performed with support of one hand only.

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 recognised (*if different from flashed number*). The score of the 1st vault must be flashed before the gymnast executes the 2nd vault.

E-Panel:

Execution Deductions (*Section 8*) must be taken in addition to Specific Apparatus Deductions.

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: <ul style="list-style-type: none"> • Gr. 1 with ½ (180°) turn • Gr. 3 with ¼ (90°) turn • Gr. 4 with ¾ (270°) turn • Gr. 1 or 2 with 1/1 (360°) turn 	≤ 45°	≤ 90° ≤ 45°	> 90°
– Poor technique: <ul style="list-style-type: none"> • Hip angle • Arch • Bent knees • Leg or knee separations 	X X X X	X X X X	X
Repulsion Phase			
– Poor technique <ul style="list-style-type: none"> • Staggered hand placement Gr. 1, 2 & 5 • Bent arms • Shoulder angle • Failure to pass through vertical • Prescribed LA turn begun too early (<i>on the table</i>) 	X X X X X	X X X X X	X
Second Flight Phase			
– Excessive snap	X	X	
– Height	X	X	X
– Exactness of LA turn (<i>includes Cuervo</i>)	X		
– Body position <ul style="list-style-type: none"> • Exactness of tuck/pike position in salto • Exactness of tuck/pike position in salto with twist • Body alignment in stretched salto • Body alignment in stretched salto with twist • Failure to maintain stretched body position (<i>piring too early</i>) • Insufficient and/or late extension (<i>tuck/pike vaults</i>) 	X X X X X X	X X X X X	
– Bent knees	X	X	X
– Leg or knee separations	X	X	
– Under-rotation of salto without a fall <ul style="list-style-type: none"> • With a fall 	X	X	
– Distance (<i>insufficient length</i>)	X	X	
– Deviation from a straight direction	X		
– Dynamics	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 springboard or the mat. Additional supports under the springboard (*i.e. an extra board*) are **not** permitted.

a) Mounts

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

Gymnast may **NOT** run/walk under low bar to perform mount (*see 2.4*).

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

b) Fall Timing

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

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

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


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


11.2 Content and Construction of the Exercise

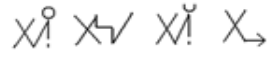
The maximum 8 highest difficulties including the dismount are counted for DV.

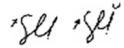

- No DMT – 0.50 from Final Score (*D-Panel*)
- Only **3** elements in chronological order from the same root skill* will be counted for DV, CR and CV
 - except: Kips, Giants (fwd/bwd) and Casts to HSTD

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

Example 1: 
B D E X (No value)

Example 2: 
D D D B B D

Example 3: 
D B C X (No value)

- MTs (e.g. ) and DMTs (e.g. ) will be counted in the root skill number.
- Elements with no DV (due to failure to meet the technical requirement) will not be counted in the root skill number.

Only one “Tkatchev” type element without turn from each line in the Table of Elements will be recognised.

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

a) Circle and Swings

- 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 reverse*)
- counter flight (*over the bar*)
- vaults
- hechts
- saltos

11.3 Composition Requirements (CR) – D-Panel 2.00

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

11.4 Connection Value (CV) – D-Panel

- a) CV can be awarded for direct connections.
- b) The CV will be added into the D-Score.

Formulas for direct connections

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


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

- a) An element can be performed 2 times within the same direct connection for CV, but may **NOT** receive DV a 2nd time.
- b) Flight elements include elements with visible flight:
- From HB to grasp on LB (*or reverse*)
 - With counter flight (*over the bar*), vault, hecht or salto followed by regrasp on same bar or the other bar
 - Performed as dismounts

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

- c) These direct connections can be performed as a:

- Mount connection
(Gr. 1 elements are not considered flight elements)

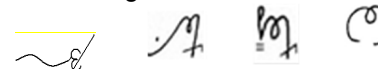
Example:  $D + D = 0.10$

- Connection within the exercise
- Dismount connection

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

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

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



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

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

11.5 Composition deductions – E-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 – E-Panel

Faults <i>If there is no fall the maximum execution deduction may not exceed 0.80 per element</i>	0.10	0.30	0.50 or more
– Body alignment in HSTD and cast to HSTD	X	X	
– Adjusted grip position	X		
– Brush on mat		X	
– Hit on apparatus with feet			0.50
– Hit on mat with feet (<i>fall</i>)			1.00
– Uncharacteristic element (<i>elements with take-off 2 feet or thighs</i>)			0.50
– Poor rhythm in elements	X		
– Insufficient height of flight elements	X	X	
– Under rotation of flight elements	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	
– Excessive flexion of hip joint in the leg tap (<i>DMT</i>)	X	X	

11.7 Notes

Falls

Flight Elements

- with** grasp of both hands (*momentary hang or support*) on the bar
– the DV is awarded.
- without** grasp of both hands on the bar
– **No** DV is awarded
(*element may be performed again to receive DV*).


Dismounts

- No attempt to DMT at all:

Evaluation:

- No DV count 7 elements only (*D-Panel*)
- No DMT – 0.50 (*D-Panel*)
- Fall – 1.00 (*E-Panel*)
- If she remounts to perform DMT, no deduction for “No DMT”

- If the dismount has begun:

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

Evaluation:

- No DV count 7 elements only (*D-Panel*)
- Fall – 1.00 (*E-Panel*)

Mounts

- Can fulfil CR # 1 for flight from HB to LB.
- Elements performed as mounts can be performed in the exercise (*or vice versa*) but receive DV only once.

SECTION 12 – Balance Beam

ARTISTRY

Composition

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

- dance elements
- acro elements
- choreography

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

A well-structured composition of the exercise includes:

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

This is “what” she performs.

Rhythm & Tempo

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

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

- without unnecessary stops or
- prolonged preparatory movements before elements

The exercise should not be a series of disconnected elements.

Artistic Performance

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

This is not “what” the gymnast performs, but “how” she performs.

12.1 General

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

a) Mounts

- If the gymnast on her first attempt touched the springboard, or the apparatus:
 - Deduction – 1.00 (*E-Panel*)
 - She must start her exercise
 - No value will be awarded for the mount
 - Deduction for “Mount without DV” will be applied (*E-Panel*)
- 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 will take the deduction from the Final Score.

b) Timing

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

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

- A signal (*gong*) will be communicated ten (10) seconds prior to the maximum time limit and again at the maximum time limit (1:30) to indicate that the exercise is to be finished.
- If the dismount lands at the sound of the second signal, there is **no** deduction.
- If the dismount lands after the sound of the second signal, there is a deduction for exceeding the time limit.
- The deduction for overtime will be taken, if the exercise is 1:31 minutes (91 seconds) or more.
 - – 0.10
- Elements performed after the 90 second time limit will be recognised by the D-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 take 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.

- If the gymnast exceeds the allowable time to resume her exercise a – 0.30 neutral deduction for excessive time will be applied if the gymnast continues her exercise.
- Time Judge 2 begins timing when the gymnast is on her feet after the fall.
- The duration of the fall is timed separately; it will **not** be calculated in the total time of the exercise.
- The elapsed time during the fall will be displayed in seconds on the scoreboard.
- The fall period ends when the gymnast takes-off from the mat to remount the Beam.
- A signal (*gong*) will be communicated at the 10 second time limit.

- If the gymnast has not resumed within 60 seconds, the exercise will be terminated.
- No salute is necessary to resume an exercise after a fall.
- After remounting the Beam the resumption of timing by Time Judge 1 begins with the first movement to continue the exercise.

12.2 Content of the Exercise

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

- No DMT – 0.50 from Final Score (*D-Panel*)

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

- 3 Dance
 - 3 Acro
- and 2 optional elements

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

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

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

** Flight elements with or without hand support

Note:

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

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

- CV** can be awarded for direct connections.
- The **CV** will be added into the D-Score.
- Series Bonus** will be awarded for the connection of 3 or more elements.
- No CV will be awarded when grasp of the Beam.

Formulas for direct connections

ACROBATIC	
0.10	0.20
2 acro flight elements, including mount, excluding dismount All connections must be rebounding*	
C + C B + D (bwd) (this order only) B + E	C/D + D or more B + D (both elements fwd) B + F
Series Bonus (SB) of + 0.10 P. Will be awarded to dance/mixed and acro series (*rebounding and non-rebounding) of B + B + C in any order, including MT & DMT (min. C), or more in addition to CV <i>Example 1:</i> B + B + C = +0.10 series bonus D + B + C = +0.10 series bonus <i>Example 2:</i> C + C + C CV+0.1 CV+0.1 +0.10 series bonus Total CV + SB = 0.30 To receive the SB: <ul style="list-style-type: none"> Non-flight acro elements min. B (except "Holds") may be used The same (flight or non-flight) acro element may be repeated within connection) 	

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

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

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

Note: Turns may be performed with step into turn on opposite leg (demi-plié on one or both feet is NOT 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 & Composition Deductions – E-Panel


Faults	0.10
Artistry of Performance	
– Insufficient artistry of performance throughout the exercise:	
• Poor body posture (head, shoulders, trunk)	X
• Insufficient amplitude (maximum elongation of the movements)	X
• Insufficient amplitude of leg swings or kicks	X
• Poor foot work	
○ Feet not pointed/relaxed/turned in	X
○ Poor work in relevé	X
• Insufficient involvement of the body parts	X
– Rhythm & Tempo	
• Insufficient variation in rhythm & tempo in movements (<i>no DV</i>)	X
• Performance of the entire exercise as a series of disconnected elements & movements (<i>lack of fluency</i>)	X
Composition	
– Mount without DV (<i>All mounts without DV will be commonly recognised as “A” except lifting one leg over to sit, squat on, simple jump to sit or kneel or to land on one or two feet</i>)	X
– Insufficient use of entire apparatus:	
• Lack of movements sideways (<i>no DV</i>)	X
• Missing combination of movements/elements close to the beam with a part of the torso (including thigh, knee or head) touching the beam (<i>element not necessary</i>)	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 connection (<i>with DV</i>)	ea X		
Excessive preparation			
– Adjustment (<i>steps without choreography & unnecessary movements</i>)	ea X		
– Excessive arm swing before dance elements	ea X		
– Pause (apply at 2 sec.)	ea X		
– Additional support of leg against the side surface of the Beam		X	
– Grasp of Beam in order to avoid a fall			X
– Additional movements to maintain balance	X	X	X

Dismount:


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

Example 1:  jump off BB

Evaluation:

- No DV count 7 elements only (*D-Panel*)
- No DMT – 0.50 (*D-Panel*)
- Fall – 1.00 (*E-Panel*)
- If she remounts to perform DMT, no deduction for “No DMT”

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

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

Evaluation:

- No DV count 7 elements only (*D-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 or no DV.
(*HSTD or hold position should be completed*).
- b) For CR, CV and SB “Hold” acro elements (*with flight*) may be used as the last element in an acro series or mixed connection.
- c)  and  will be credited 1 DV lower if the handstand is **NOT** held for 2 sec.
 - If the gymnast performs the same element again in the exercise and holds the HSTD position for 2 sec. – No DV awarded

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.



Hands placed together in Cross position – Correct



If front hand completed turn – Apply deductions for Precision



Hands in Side Position – Apply deductions for Precision

SECTION 13 – Floor Exercise

ARTISTRY

Artistic Performance

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

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

Composition and Choreography

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

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

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

The design, structure and composition of the exercise includes:

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

*This is “**what**” the gymnast performs.*

Expression

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

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

Music

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

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

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

Musicality

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

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

13.1 General

a) Music Requirements

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

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

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

b) Timing

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

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

13.2 Content of the Exercise

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

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

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

- 3 Dance
 - 3 Acro
- and 2 optional elements

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

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

a) Acro Lines

- The maximum number of acro lines is 4.
- Any difficulty in additional acro line(s) will not be counted for DV.
- Any acro element performed after the last counting acro line will not be counted for DV.
- An acro line consists of a minimum of 2 directly connected flight elements one of which must be a salto.
 - Failure to land on the feet first from a salto will still be considered an acro line.

13.3 Composition Requirements (CR) – D-Panel 2.00

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° split (*cross or side*) or straddle position award 0.50

(The objective is to create a large flowing and traveling movement pattern)

- No jumps or turns are permitted because they are stationary. Chainé turns (½ turns on two feet) are allowed because they are traveling steps.
- Leaps and hops must land on one leg if performed as the 1st element in the dance passage.

2. Salto with LA turn (min. 360°) award 0.50
3. Salto with double BA award 0.50
4. Salto bwd and salto fwd (*no aeriels*) in the same or different acro line award 0.50

Note: CR 2, 3 and 4 must be performed within acro lines.

13.4 Connection Value (CV) – D-Panel

- a) CV can be awarded for indirect (acrobatic) and direct (acrobatic, mixed, turns) connections.
- b) 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) (<i>this order only</i>)	
CONNECTION of TURNS on ONE LEG	
D + B	Note: Turns may be performed with step into turn on opposite leg (<i>demi-plié is not permitted</i>)

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

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

13.5 Artistry & Composition Deductions – E-Panel

Faults	0.10	0.30
Artistry of Performance <ul style="list-style-type: none"> – Insufficient artistry of performance throughout the entire exercise: <ul style="list-style-type: none"> • Poor body posture (head, shoulders, trunk) X • Insufficient amplitude (maximum elongation of the movements) X • Poor foot work <ul style="list-style-type: none"> ○ Feet not pointed/relaxed/turned in X • Insufficient involvement of the body parts X • Poor expressive engagement according to the style of the music X – Performance of the entire exercise as a series of disconnected elements & movements (lack of fluency) X 		X
Composition <ul style="list-style-type: none"> – Insufficient complexity or creativity of movements: <i>(A complex and creative movement is one that requires training time, coordination and previous preparation)</i> <ul style="list-style-type: none"> • Throughout the exercise X • Poor choreography in the corner/lack of variety X – Missing movement touching floor <i>(including minimum trunk, or thigh, or knee or head)</i> X 		
Music and Musicality <ul style="list-style-type: none"> – Editing of music (e.g. <i>no opening, ending, or accents</i>): <ul style="list-style-type: none"> • No structure to the music X – Musicality: <ul style="list-style-type: none"> • Lack of synchronisation between movement and musical beat at the end of exercise X • Background music <i>(the exercise is connected to the music partly or only at the beginning and end of the exercise)</i> X 		X

13.6 Specific Apparatus Deductions – E-Panel

Faults	0.10
Excessive preparation <ul style="list-style-type: none"> – Adjustment <i>(steps without choreography)</i> ea X – Excessive arm swing before dance elements ea X – Pause <i>(apply at 2 seconds)</i> ea X 	
Distribution of elements <ul style="list-style-type: none"> – Exercise starts immediately with an acro line/acro element X – Subsequent acro line performed after previous line along the same diagonal without choreography in between (long acro line allowed) ea X – More than 1 subsequent acro line ea X – Exercise ends with acro element (no choreography after last acro) X 	

Acro Lines & Dismounts

- a) Only one acro line

Example 1

Acro Acro & Acro X-

Evaluation:

- No DV count max. 7 elements *(D-Panel)*
- No DMT – 0.50 *(D-Panel)*
- Apply landing deductions *(E-Panel)*

Example 2

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

Evaluation:

- No DV count max. 7 elements *(D-Panel)*
- No DMT – 0.50 *(D-Panel)*
- Apply landing deductions *(E-Panel)*

b) Two acro Lines

Example 3



Evaluation:

- Credit DMT (*D-Panel*)

Example 4



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

Evaluation:

- No DV count max. 7 elements (*D-Panel*)
- Fall – 1.00 (*E-Panel*)

c) With repetition of the same element

Example 5


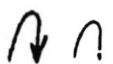
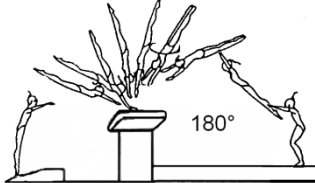
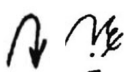
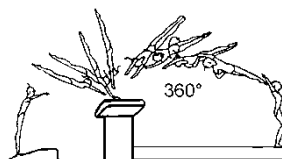
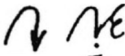
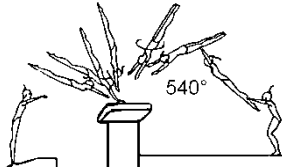
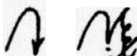
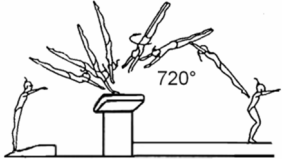
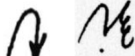
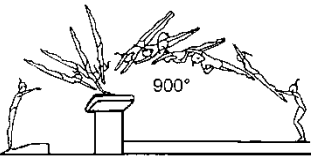
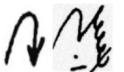
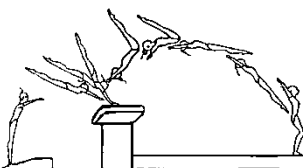
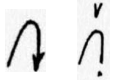
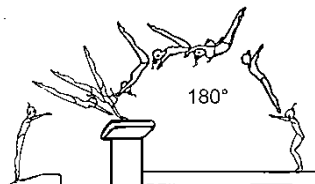
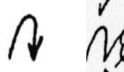
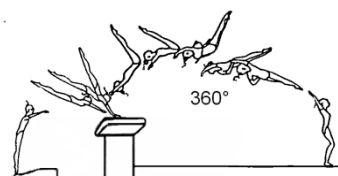
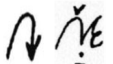


D + D + X (not completed)

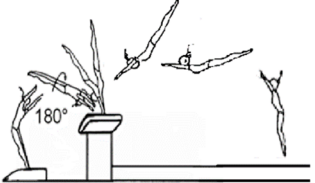
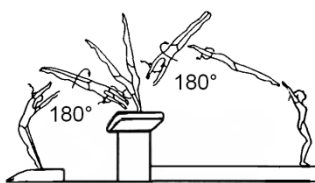
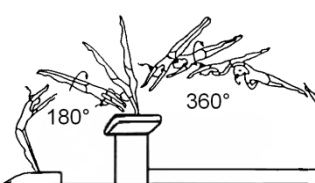
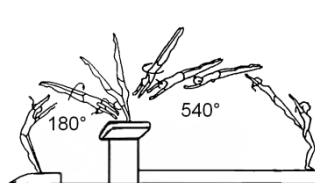
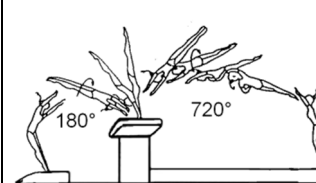
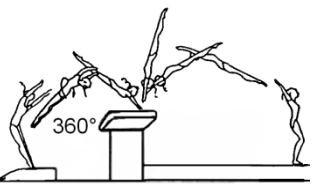
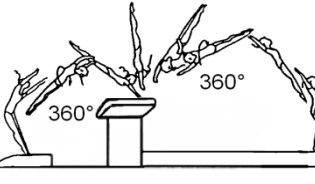
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- No DV count max. 7 elements (*D-Panel*)
- Apply landing deductions if necessary (*E-Panel*)

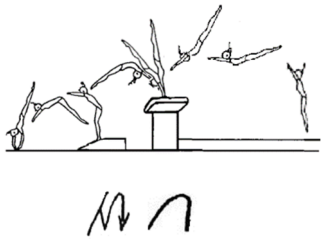
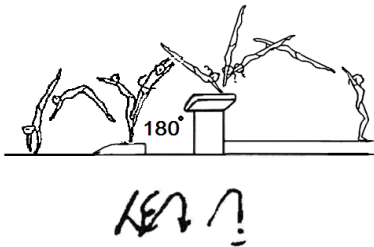
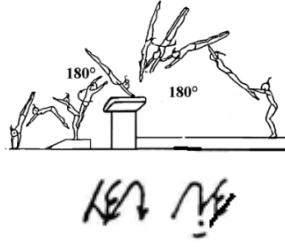
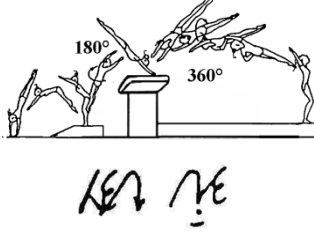
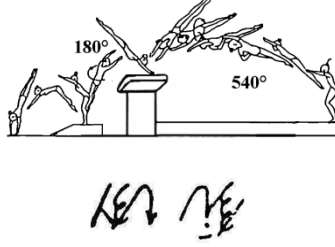
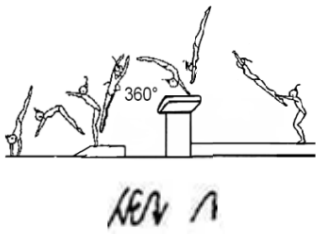
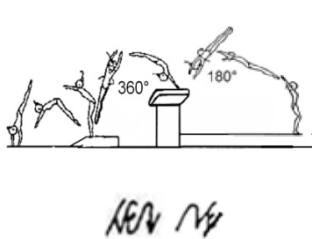
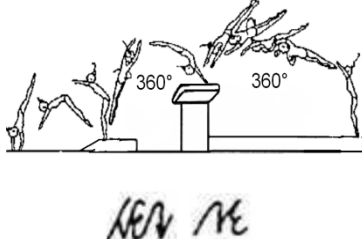
GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT LA TURN IN 1ST AND/OR 2ND FLIGHT PHASE

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

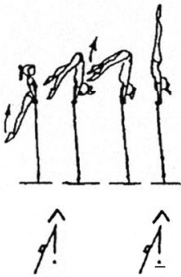
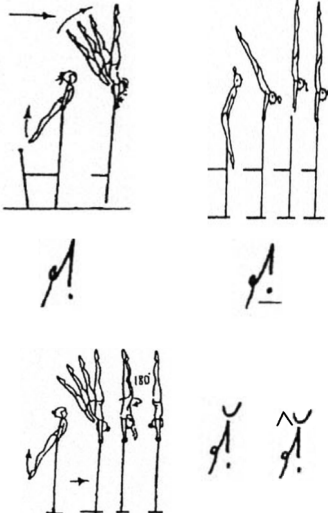
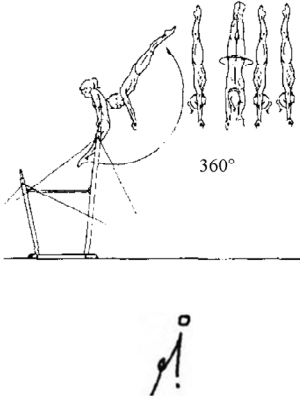
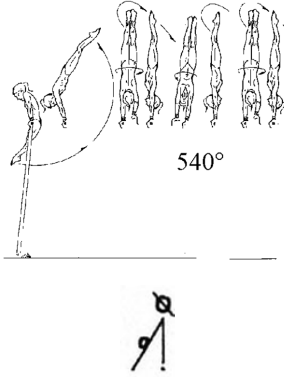

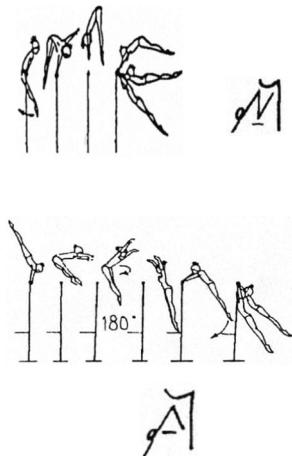
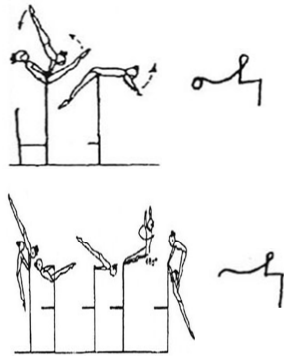
GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT LA TURN IN 1ST AND/OR 2ND FLIGHT PHASE

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

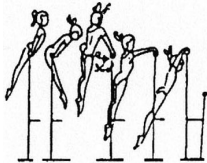

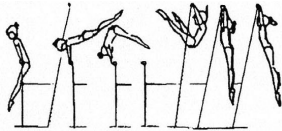





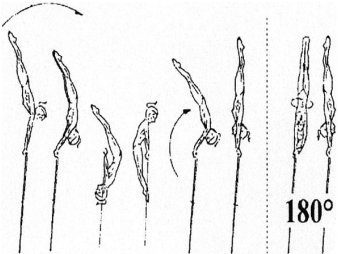

GROUP 1 — HANDSPRING, YAMASHITA, ROUND-OFF WITH OR WITHOUT LA TURN IN 1ST AND/OR 2ND FLIGHT PHASE

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


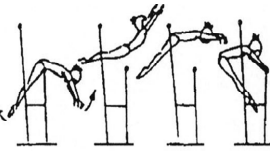
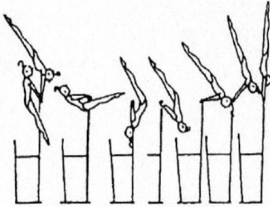
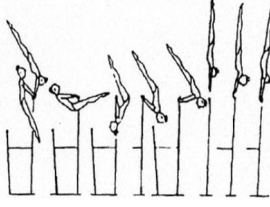
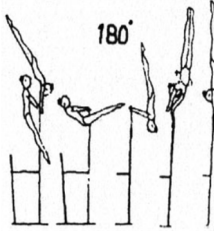
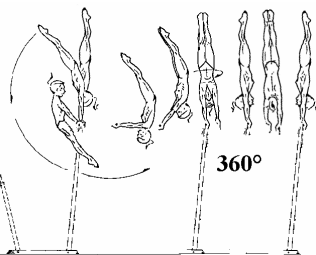
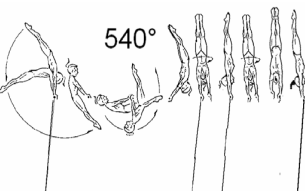
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
<p>2.101 Cast to hstd with legs straddled or with hips bent; also with hop-grip change</p> 	<p>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</p> 	<p>2.301 Cast with 1/1 turn (360°) to hstd</p> 	<p>2.401 Cast with 1½ turn (540°) to hstd (Reeder)</p> 	<p>2.501</p>	<p>2.601</p>
<p>2.102</p> 	<p>2.202 Front support on HB – stoop with flight or free straddle fwd over HB and ½ turn (180°) to hang on HB</p> 	<p>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</p> 	<p>2.402</p>	<p>2.502</p>	<p>2.602</p>

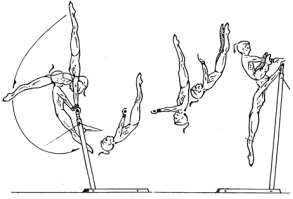
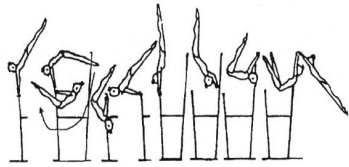
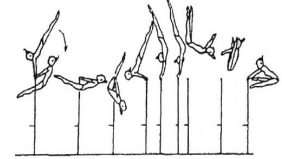

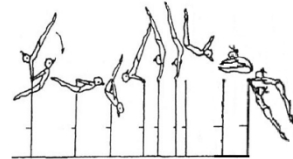



2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
<p>2.103</p>	<p>2. 203</p>	<p>2.303 <i>From front support on HB – swing bwd with release and 1/1 turn (360°) to hang on HB</i> (Caslavska)</p>  	<p>2.403 <i>From inner front support on LB – cast with salto roll fwd to hang on HB (Radochla roll)</i> (Radochla)</p>  	<p>2.503 <i>Front support on HB – cast with salto fwd straddled to hang on HB (Comaneci salto)</i> (Comaneci)</p>  	<p>2.603</p>
<p>2.104 <i>Hip circle fwd (hips touching bar)</i></p>  	<p>2.204</p>	<p>2.304</p>	<p>2.404 <i>Clear hip circle fwd to hstd, also with ½ turn (180°) in hstd phase</i> (Weiler-kip)</p>  	<p>2.504</p>	<p>2.604</p>

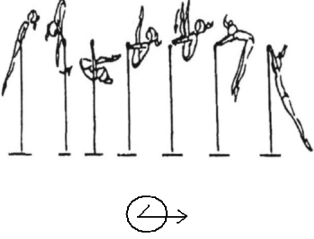
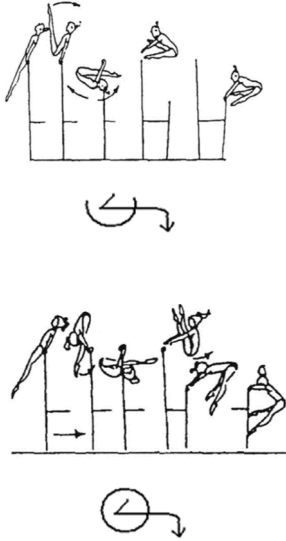
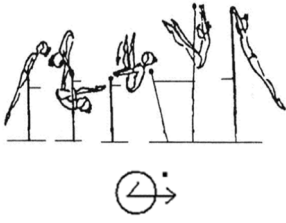
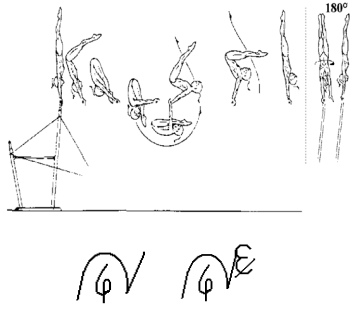
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
<p>2.105 Hip circle bwd (hips touching bar)</p>  <p style="text-align: center;">○</p> <p>Clear hip circle bwd or hip circle bwd on LB – hip repulsion – flight with regrasp on LB ("false-pop")</p>  <p style="text-align: center;">~.</p>	<p>2.205</p>	<p>2.305 Clear hip circle to hstd, also with hop-grip change in hstd phase, or with ½ turn (180°) to hstd</p>  <p style="text-align: center;">li.</p>  <p style="text-align: center;">li.</p>  <p style="text-align: center;">180°</p> <p style="text-align: center;">li.</p>	<p>2.405 Clear hip circle with 1/1 turn (360°) to hstd</p>  <p style="text-align: center;">360°</p> <p style="text-align: center;">li.</p>	<p>2.505 Clear hip circle with 1½ turn (540°) to hstd</p>  <p style="text-align: center;">540°</p> <p style="text-align: center;">li.</p>	<p>2.605</p>







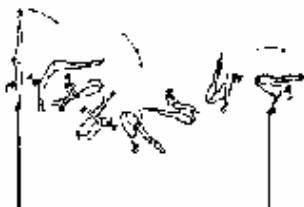








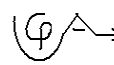
2.000 – CASTS AND CLEAR HIP CIRCLES

A	B	C	D	E	F/G
<p>2.106</p>	<p>2.206 Clear underswing on LB, release and counter movement fwd in flight to hang on HB.</p>  <p style="text-align: center;">W</p>	<p>2.306</p>	<p>2.406 Inner front support on LB – clear hip circle through hstd with flight to hang on HB (Shaposhnikova)</p>  <p style="text-align: center;">W</p>	<p>2.506 Clear hip circle on HB, counter straddle over HB to hang on HB (Hindorff)</p>  <p style="text-align: center;">L→</p> <p>Clear hip circle through hstd with ½ turn (180°) in flight to hang on HB (Khorkina)</p>  <p style="text-align: center;">L→</p>	<p>2.606 Clear hip circle on HB, counter pike over HB to hang on HB (Shang)</p>  <p style="text-align: center;">L→</p> <p>Clear hip circle on HB with counter straddle over the HB with ½ turn (180°) to hang in mixed L-grip (Martins)</p>  <p style="text-align: center;">L→</p>
<p>2.107</p>	<p>2.207</p>	<p>2.307 Outer front support – clear hip circle bwd on LB with hecht to hang on HB (Yarotska)</p>  <p style="text-align: center;">~</p>	<p>2.407 Outer front support – clear hip circle bwd on LB with hecht with ½ turn (180°) to hang on HB (legs together or straddled)</p>  <p style="text-align: center;">~</p>	<p>2.507</p>	<p>2.607</p>

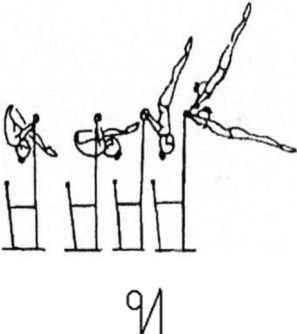
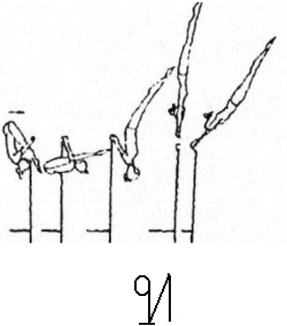
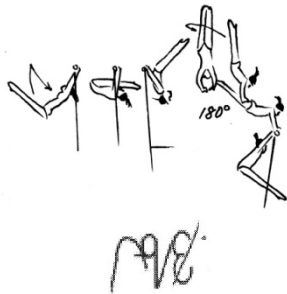
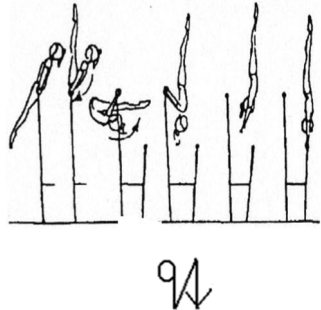
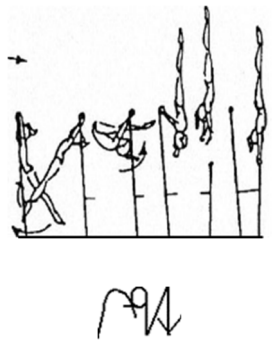
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
<p>5.101 Rear support on LB or HB – seat (pike) circle fwd with straddle cut bwd to hang on same bar</p> 	<p>5.201</p>	<p>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</p>  <p>Rear support on LB - seat (pike) circle fwd with straddle cut bwd and grip change to hang on HB.</p> 	<p>5.401</p>	<p>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°) (Luo)</p> 	<p>5.601</p>

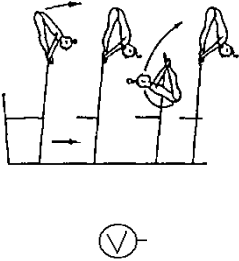
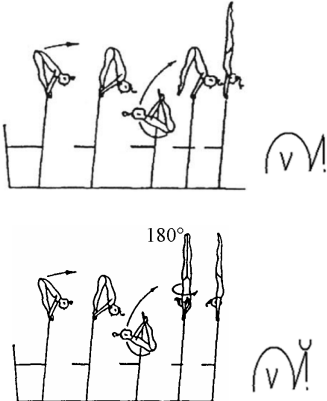
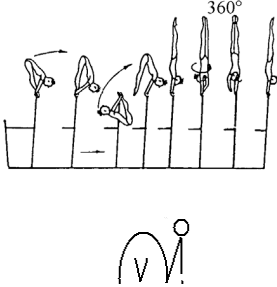
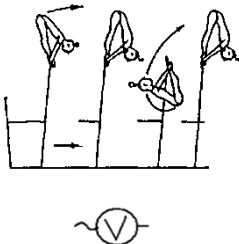
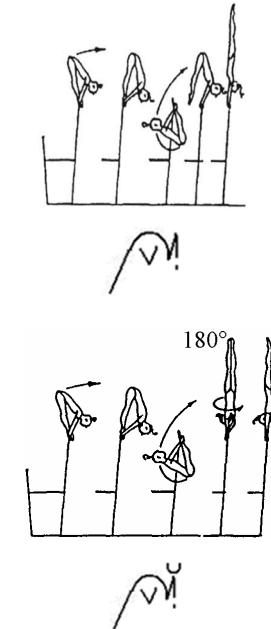
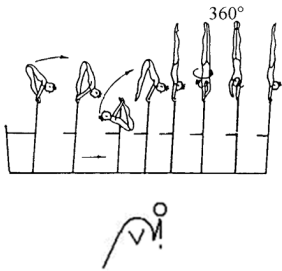
5.000 — PIKE CIRCLES

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 (Mirgoradskaja)   <p>From hstd clear pike circle bwd to rear inverted pike support (Krasnyanska)</p>  	5.502 Clear rear pike support on HB (legs together) <ul style="list-style-type: none"> – circle swing bwd and continue to salto bwd stretched between bars to clear support on LB (Teza) – circle swing bwd and ½ turn (180°) with flight to hstd on LB    	5.602
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 (Li Li)  	5.403 Clear rear pike support (legs together) on HB – full circle swing bwd with counter flight bwd straddled (Li Li)  	5.503	5.603



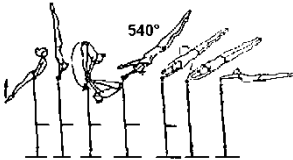

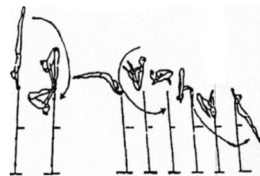



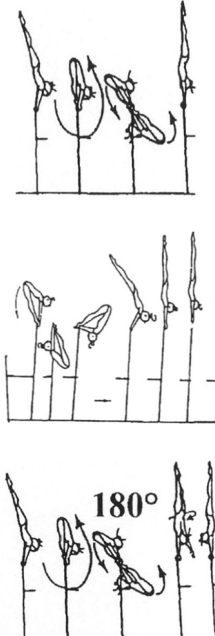



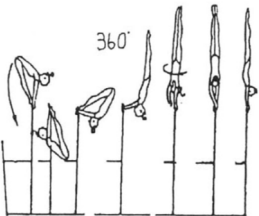

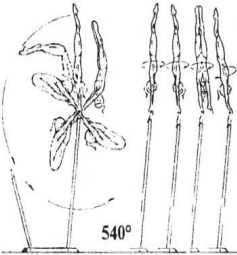

5.000 — PIKE CIRCLES

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



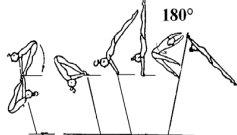



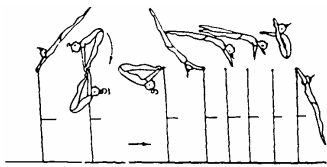

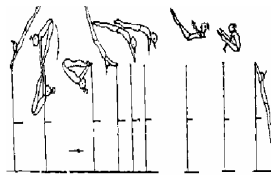

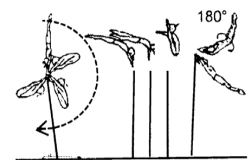



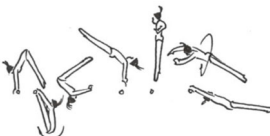

5.000 — PIKE CIRCLES

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

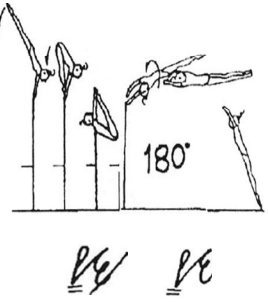
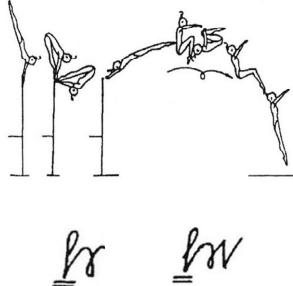
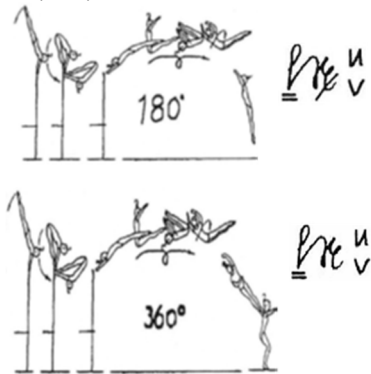
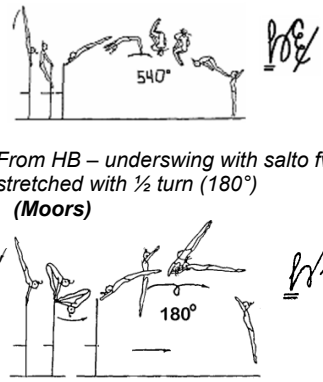
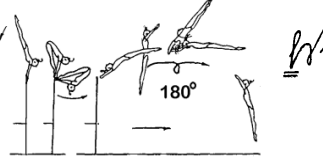
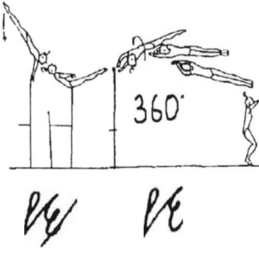
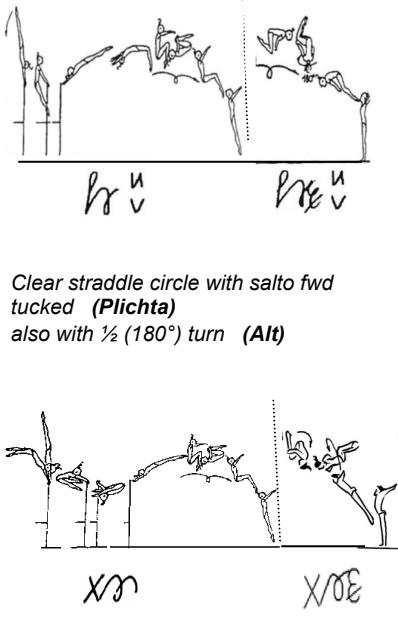
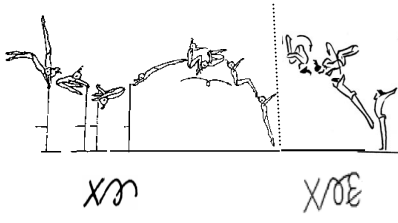
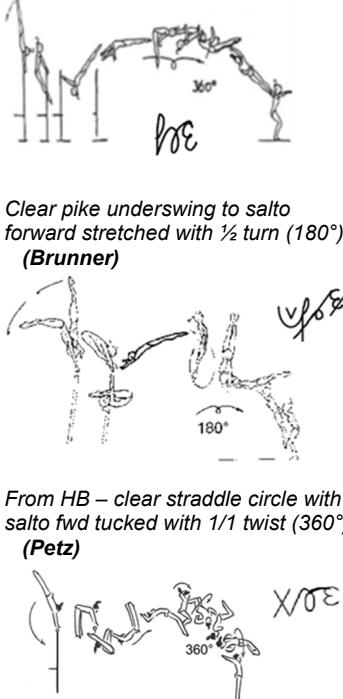
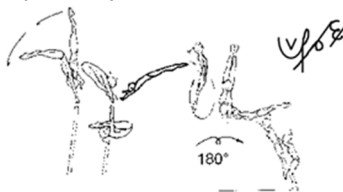
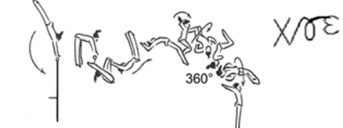
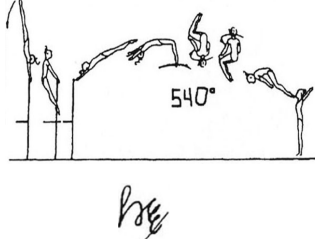
5.000 — PIKE CIRCLES

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

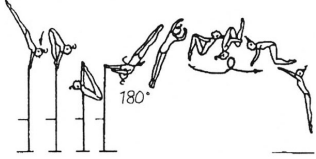
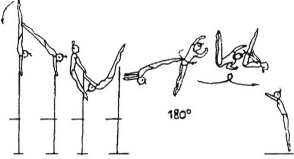
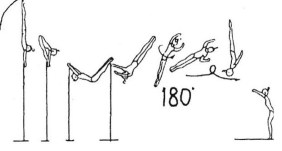
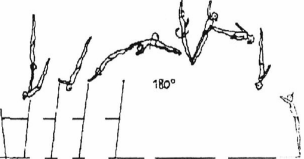
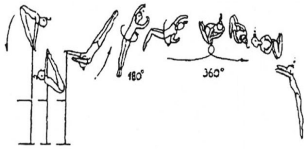
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
5.109	5.209	5.309	<p>5.409 <i>Inner front support on LB – pike sole circle bwd through hstd with flight to hang on HB</i> (Maloney)</p>  	<p>5.509 <i>Facing outward on LB – pike sole circle bwd through hstd with flight and ½ turn (180°)</i> (Van Leeuwen), <i>or 1/1 turn (360°) to hang on HB</i> (Seitz)</p>    	
5.110	5.210	5.310	<p>5.410 <i>Pike sole circle bwd counter straddle-reverse hecht over HB to hang</i> (Ray)</p>  	<p>5.510 <i>Pike sole circle bwd counter pike hecht over HB to hang</i> (Church)</p>   <p>Pike sole circle bwd with counter straddle hecht over HB with ½ turn (180°) to hang in mixed L-grip (Tweddle)</p>  	<p>5.610 <i>Pike sole circle bwd with counter stretched – reverse hecht in layout position over HB to hang</i> (Nabieva)</p>   <p>5.710 <i>Pike sole circle bwd with counter stretched – reverse hecht in layout position over HB, with ½ turn (180°) to hang in mixed L-grip</i> (Derwael)</p>  

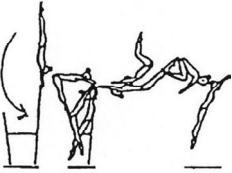

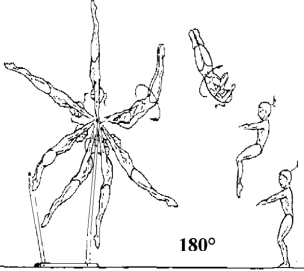
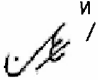
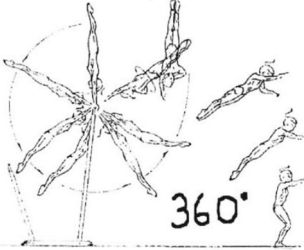
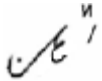
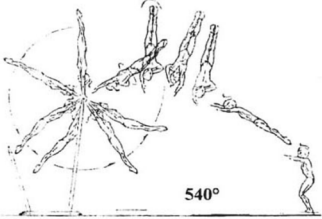

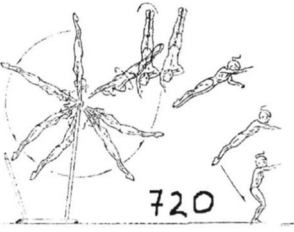

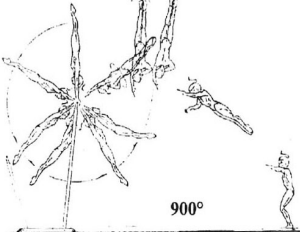

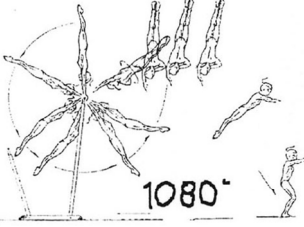

6.000 DISMOUNTS

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

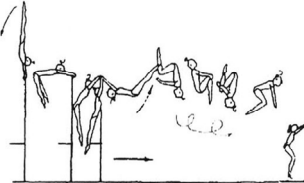

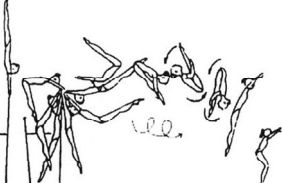







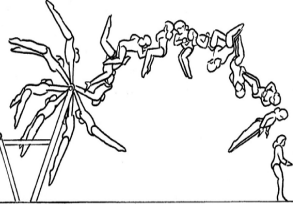

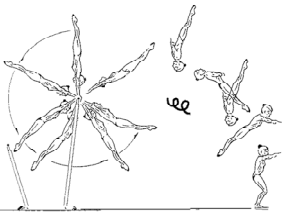

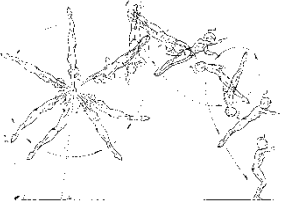

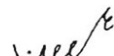
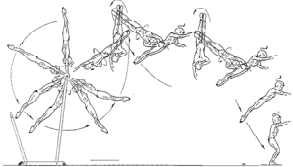

6.000 DISMOUNTS

A	B	C	D	E	F/G
6.103	6.203	<p data-bbox="719 161 1115 284">6.303 From HB – underswing with ½ or clear underswing with ½ turn (180°) to salto bwd tucked or piked (Comaneci)</p>  <p data-bbox="846 499 936 555"><u>h</u>ue^u</p>  <p data-bbox="857 794 947 850"><u>h</u>ue^u</p>	<p data-bbox="1137 161 1491 236">6.403 From HB – underswing with ½ turn (180°) to salto bwd stretched</p>  <p data-bbox="1249 467 1339 523"><u>h</u>ue/</p> <p data-bbox="1137 587 1491 662">From HB – clear underswing with ½ turn (180°) to salto bwd stretched (Okino)</p>  <p data-bbox="1249 866 1339 938"><u>h</u>ue/</p> <p data-bbox="1137 1002 1491 1106">From HB – underswing with ½ turn (180°) to salto bwd tucked with 1/1 twist (360°) (Kraeker)</p>  <p data-bbox="1272 1329 1361 1385"><u>h</u>uee</p>	6.503	6.603


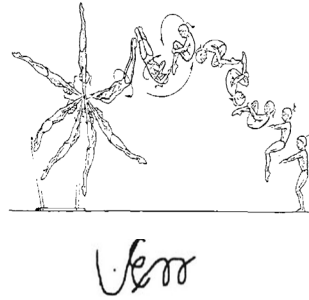
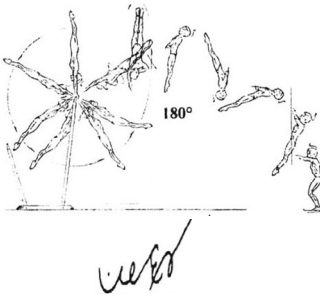
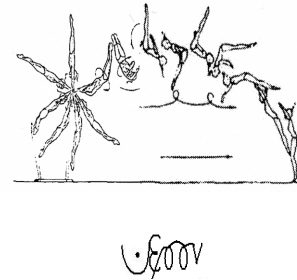

6.000 DISMOUNTS

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

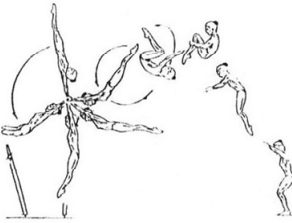
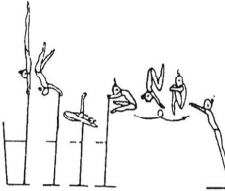
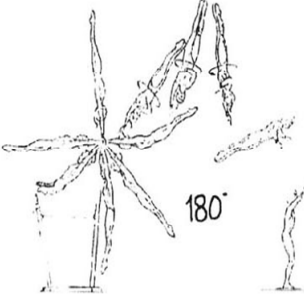
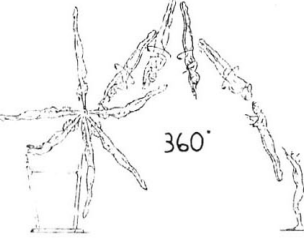
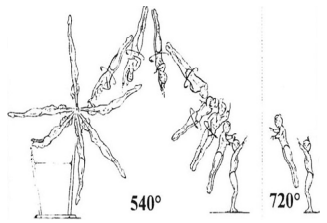
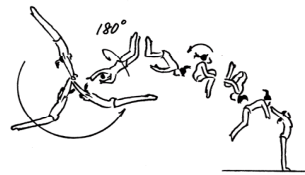
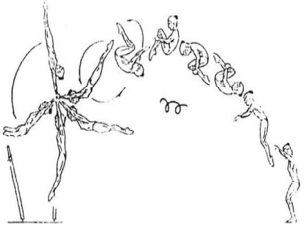
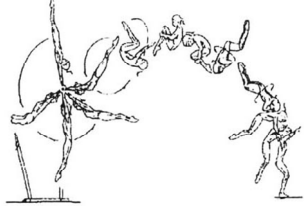
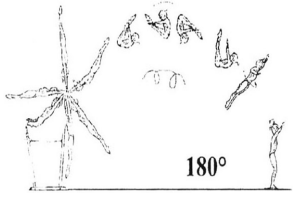
6.000 DISMOUNTS

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


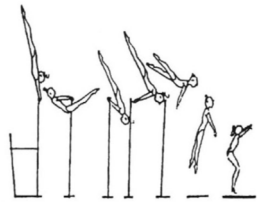
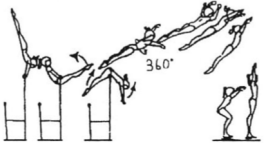
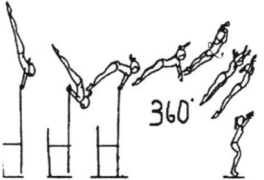
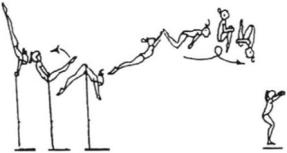
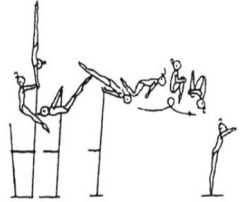

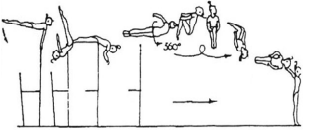


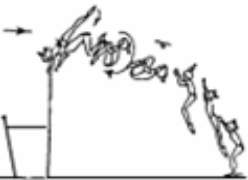
6.000 DISMOUNTS

A	B	C	D	E	F/G
6.107	6.207	6.307	<p data-bbox="1137 156 1487 256">6.407 Swing fwd to salto bwd tucked with ½ turn (180°) – into salto fwd tucked (Fontaine)</p>  <p data-bbox="1137 722 1435 770">Swing fwd with ½ turn (180°) to double salto fwd tucked</p> 	<p data-bbox="1514 156 1836 284">6.507 Swing fwd to salto bwd stretched with ½ turn (180°) – into salto fwd stretched (Blanco)</p>  <p data-bbox="1514 722 1812 794">Swing fwd with ½ turn (180°) to double salto fwd piked (Giovannini / Li Ya)</p> 	<p data-bbox="1859 156 1917 177">6.607</p> <p data-bbox="1859 1042 2130 1145">6.707 (G) Swing fwd to triple salto bwd tucked (Magaña)</p> 

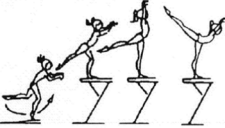

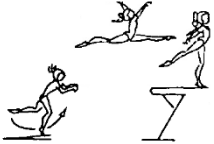



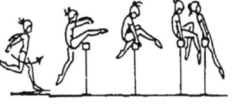





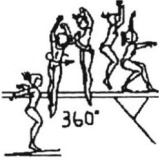

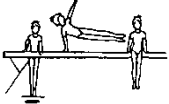







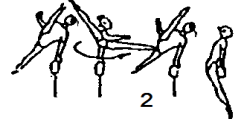






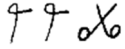
6.000 DISMOUNTS

A	B	C	D	E	F/G
<p>6.108 <i>Swing bwd to salto fwd tucked, piked or stretched or clear straddle circle fwd on HB to salto fwd tucked</i></p>  <p><i>Handwritten notation: Aro 1/2</i></p>  <p><i>Handwritten notation: Aro</i></p>	<p>6.208 <i>Swing bwd to salto fwd tucked or stretched with 1/2 turn (180°) or 1/1 turn (360°)</i></p>  <p><i>Handwritten notation: Aro 1/2</i></p>  <p><i>Handwritten notation: Aro 1/2</i></p>	<p>6.308 <i>Swing bwd to salto fwd stretched with 1 1/2 turn (540°) or 2/1 turn (720°) (Pechstein)</i></p>  <p><i>Handwritten notation: Aro 3/2</i></p> <p><i>From L-grip, swing bwd, 1/2 (180°) turn, to double salto bwd tucked (Fan)</i></p>  <p><i>Handwritten notation: Aro 1/2</i></p>	<p>6.408 <i>Swing bwd to double salto fwd tucked</i></p>  <p><i>Handwritten notation: Aro 2</i></p>	<p>6.508 <i>Swing bwd to double salto fwd tucked with 1/2 turn (180°) also salto fwd with 1/2 turn (180°) into salto bwd tucked (Arai)</i></p>  <p><i>Handwritten notation: Aro 1/2</i></p> <p><i>Handwritten notation: Aro 1/2</i></p>	<p>6.608 <i>Swing bwd to double salto fwd piked with 1/2 turn (180°) (Pentek)</i></p>  <p><i>Handwritten notation: Aro 1/2</i></p>



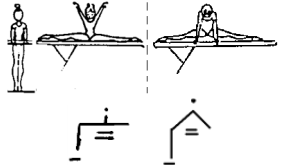
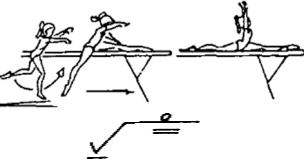
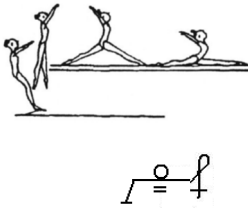
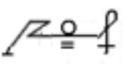
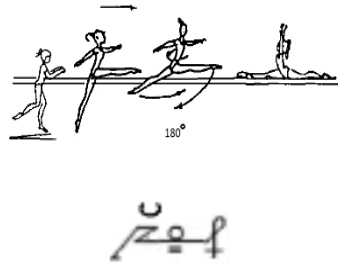
6.000 DISMOUNTS

A	B	C	D	E	F/G
<p>6.109</p>	<p>6.209 Hip circle bwd (also clear) on LB or HB – hecht</p>  	<p>6.309 Hip circle bwd (also clear) on LB or HB – hecht with 1/1 turn (360°)</p>  	<p>6.409 Hip circle bwd (also clear) on LB or HB – hecht with salto bwd tucked (Mukhina)</p>  	<p>6.509 Hip circle bwd (also clear) on LB or HB – hecht with 1/2 turn (180°) to salto fwd tucked</p> 	<p>6.609 Hip circle bwd (also clear) on LB or HB – hecht with 1/1 turn (360°) to salto bwd tucked (Ma)</p> 
<p>6.110</p>	<p>6.210 On HB - salto fwd tucked</p> 	<p>6.310 On HB – salto fwd piked or salto bwd tucked or piked (Delladio / Parolari)</p>  	<p>6.410</p>	<p>6.510</p>	<p>6.610</p>

1.000 — MOUNTS

A	B	C	D	E	F/G
<p>1.101 (D) Leap - on landing must show arabesque position (leg min. at horizontal)</p>  	<p>1.201 (D) Split leap (180°)</p>  	<p>1.301</p>	<p>1.401 (D) Leap fwd with leg change (free leg swing to 45°) to cross split</p>  	<div data-bbox="1536 260 2101 355" data-label="Text"> <p>(D) = To be counted as Dance element</p> </div>	
<p>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</p>    		<p>1.302 (D) Straight Jump with ½ turn (180°) in flight phase to stand – take-off from both feet</p>  	<p>1.402 (D) Jump with 1/1 turn (360°) in flight phase to stand, take-off from both legs – approach at end or diagonal to beam</p>  	<p>1.502</p>	<p>1.602</p>
<p>1.103 Flank to rear support also with ½ turn (180°)</p>     <p>Jump with hand support, ¾ turn (270°) in support to cross sit on thigh</p>  	<p>1.203</p>	<p>1.303 Two flying flairs</p>    	<p>1.403 3 flying flairs (Homma)</p>   <p>Two flank circles followed by leg "Flair" (Baitova)</p>    	<p>1.503</p>	<p>1.603</p>


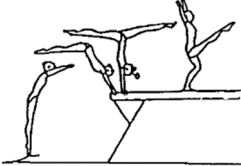
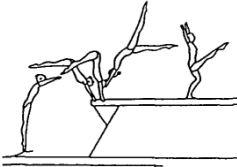
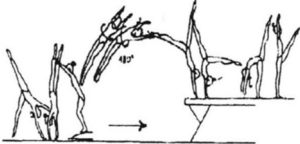
1.000 — MOUNTS

A	B	C	D	E	F/G
<p>1.104</p>	<p>1.204 (D) <i>Jump with ½ turn (180°) to clear straddle support, or jump bwd through straddle position over the beam to front support, or to side split – 90° approach to beam</i></p> 	<p>1.304 (D) <i>Straddle pike jump bwd over beam from round-off into immediate hip circle bwd – 90° approach to beam</i></p> 	<p>1.404</p> <div data-bbox="1243 300 1809 399" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>(D) = To be counted as Dance element</p> </div>	<p>1.504</p>	<p>1.604</p>
<p>1.105 (D) <i>Jump with hand support to side split sit or straddle position (must show split without hands touching the beam as final position; in straddle position the trunk must touch the beam) take-off two feet</i></p>  <p><i>Take off two feet or leap to cross split sit from one foot take-off – diagonal approach to beam (with hand support)</i></p> 	<p>1.205</p>	<p>1.305 (D) <i>Free jump to cross split sit take-off from both legs – diagonal approach to beam</i></p>  <p><i>Change leg leap to free cross split sit – diagonal approach to beam (Dick)</i></p> 	<p>1.405 (D) <i>Leap with leg change and ½ turn (180°) away from beam to free cross split sit – diagonal approach to beam (Dick)</i></p> 	<p>1.505</p>	<p>1.605</p>

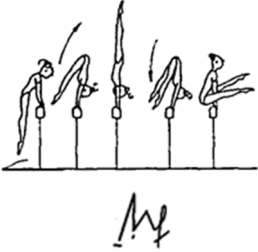
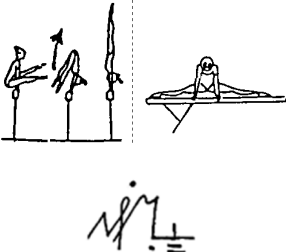
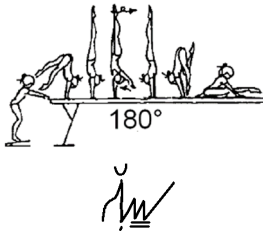
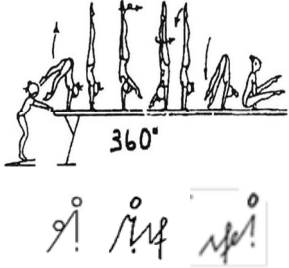
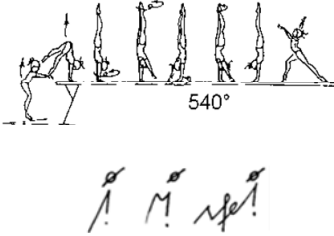
1.000 — MOUNTS

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

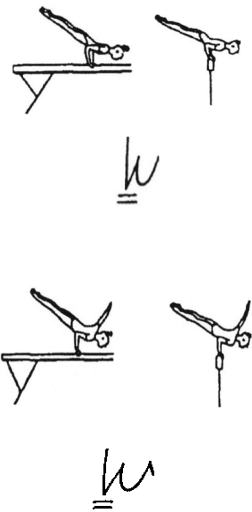
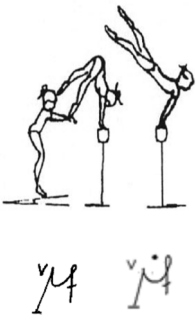

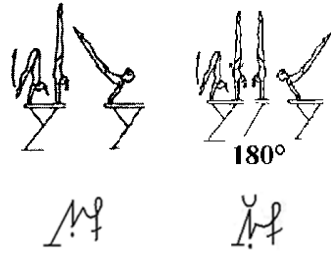
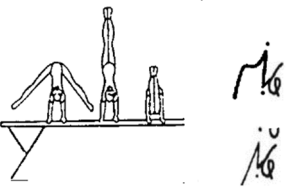

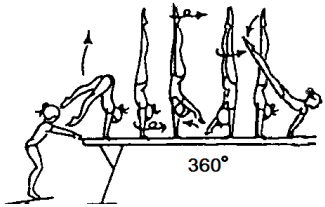
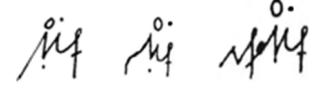
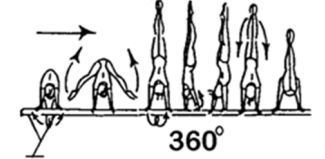

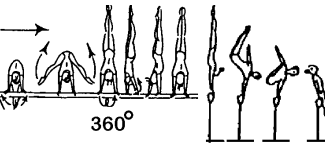
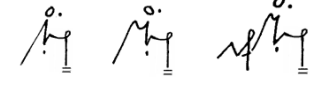
1.000 — MOUNTS

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

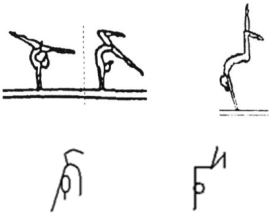
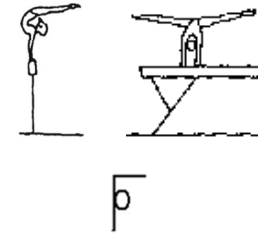
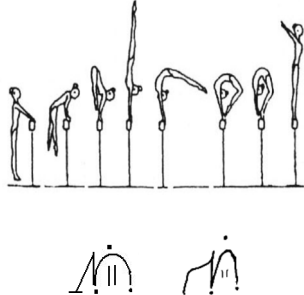


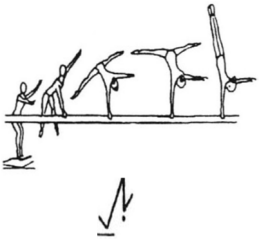
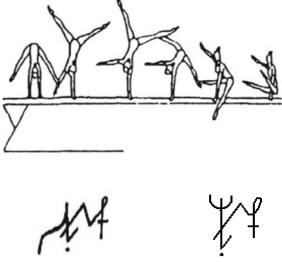
1.000 — MOUNTS

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

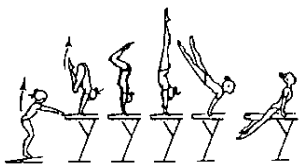

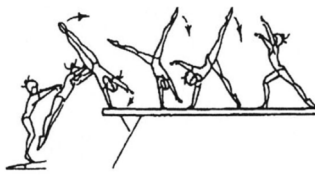
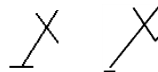
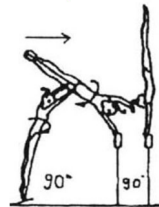





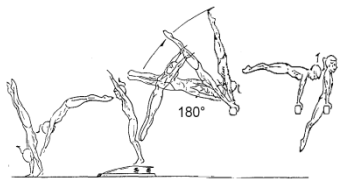

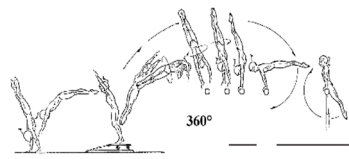

1.000 — MOUNTS

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


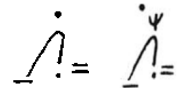


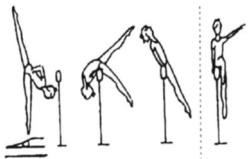



1.000 — MOUNTS

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

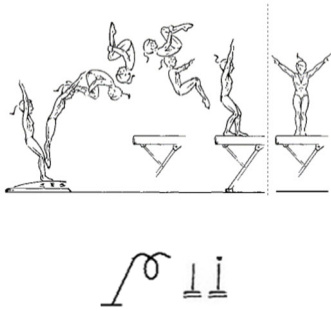
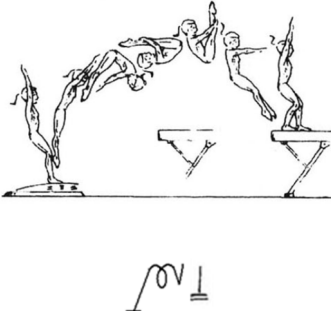
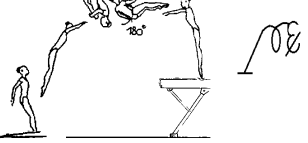
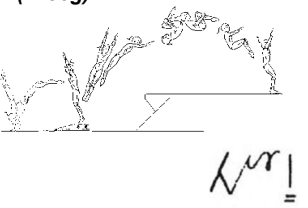
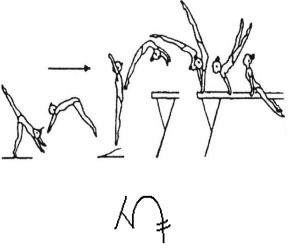
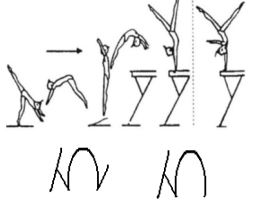
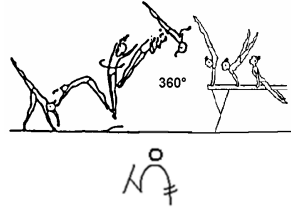
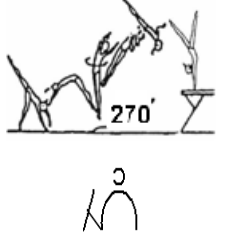
1.000 — MOUNTS

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

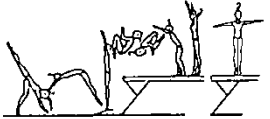



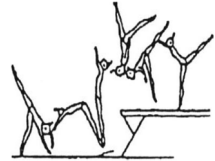

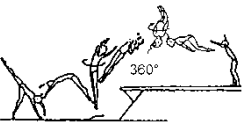

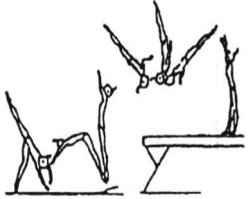

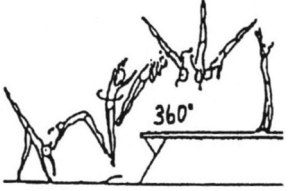

1.000 — MOUNTS

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

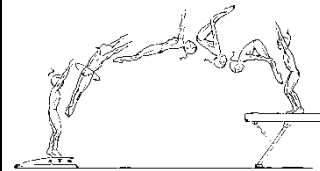
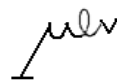
1.000 — MOUNTS

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


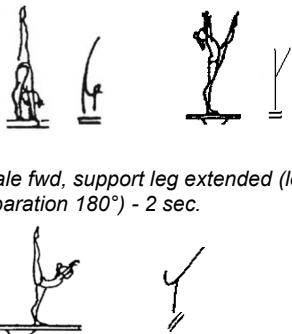


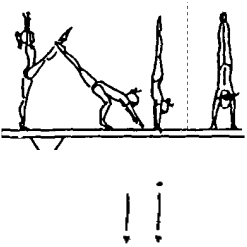
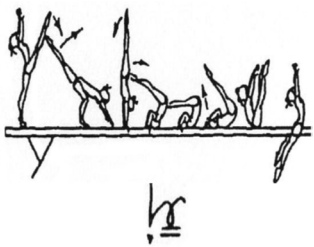
1.000 — MOUNTS

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


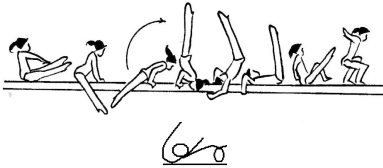




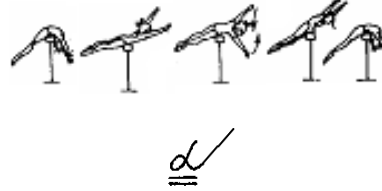
1.000 — MOUNTS

A	B	C	D	E	F/G
1.119	1.219	1.319	1.419	1.519	<p>1.619 <i>Jump fwd with ½ twist (180°) – salto bwd piked</i></p>  

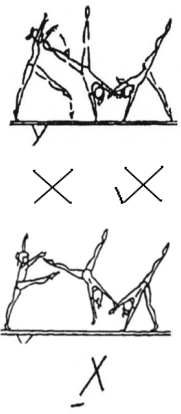
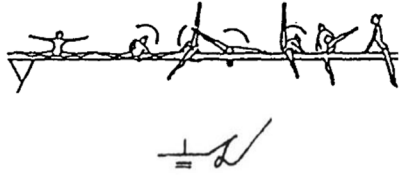
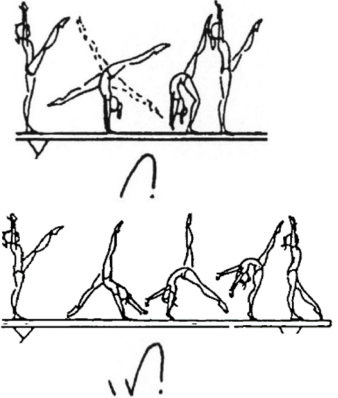
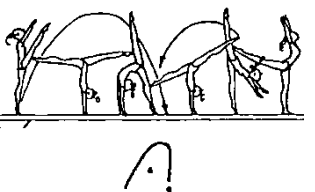
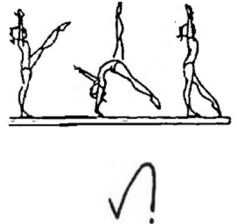
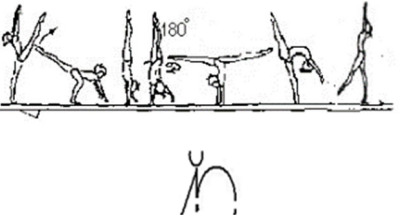
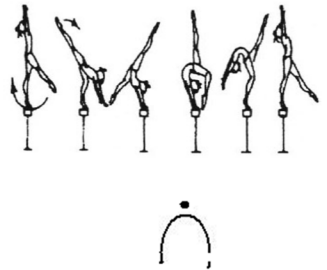
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.101 (D) <i>From kneeling sit position, rise upward with body wave through toe-balance stand</i> 	4.201	4.301 <div style="border: 1px solid black; padding: 10px; margin: 20px auto; width: fit-content;"> (D) To be counted as dance element </div>	4.401	4.501	4.601
4.102 (D) (*) <i>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.)</i>  <i>Scale fwd, support leg extended (leg separation 180°) - 2 sec.</i> 	4.202 <i>Clear pike support (2 sec.)</i> 	4.302	4.402	4.502	4.602
4.103 <i>Kick to side or cross hstd (2sec), lower to end position touching beam</i> 	4.203 <i>Kick to cross hstd – roll fwd with or without hand support to sit position or to tuck stand</i> 	4.303	4.403	4.503	4.603

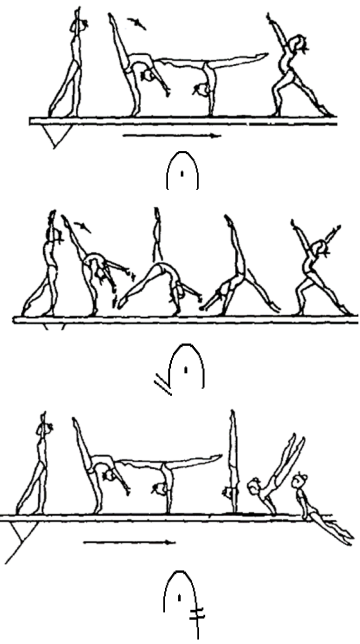
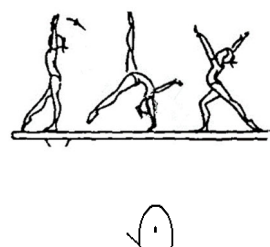
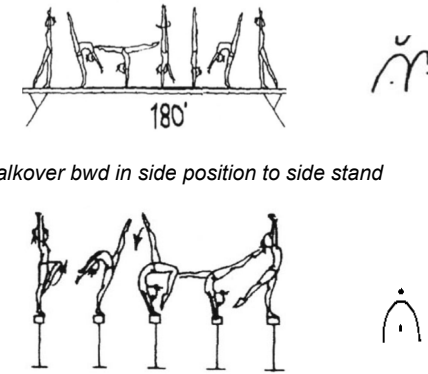
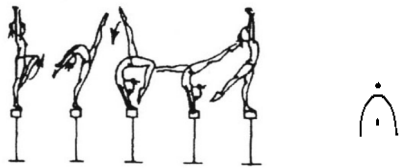
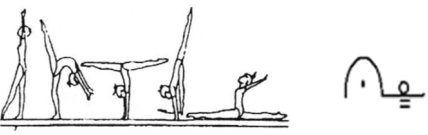
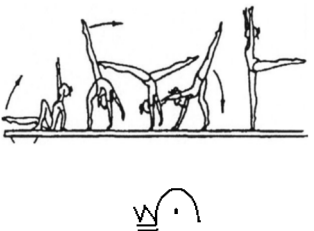
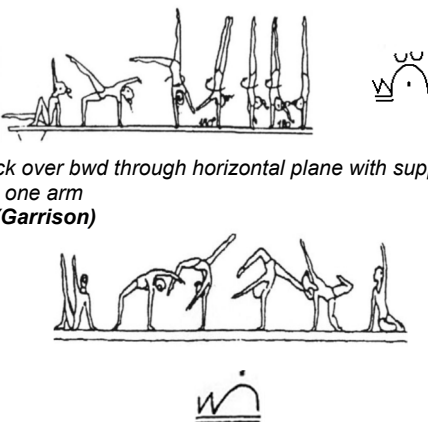
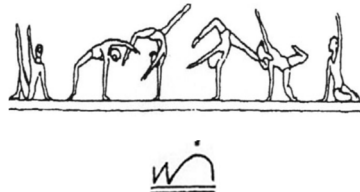
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
4.104	4.204 <i>Roll fwd without hand support to sit position or to tuck stand</i>  <i>From cross sit, swing bwd to shoulder roll fwd with hip extension to sit position or to tuck stand</i> 	4.304 <i>Free shoulder roll fwd with hip extension and without hand support to sit position or tuck stand</i> 	4.404	4.504	4.604
4.105	4.205	4.305 <i>Roll bwd to hstd - lower to end position touching beam</i> 	4.405	4.505	4.605
4.106	4.206 <i>Roll swd, body tucked – or roll swd stretched or straddle piked through neck stand, also with ½ turn (180°) over shoulder</i>  	4.306 <i>Roll swd, body stretched</i> 	4.406	4.506	4.606

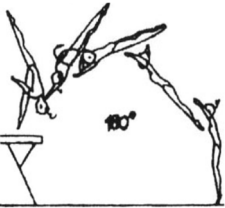
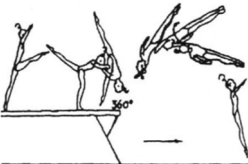

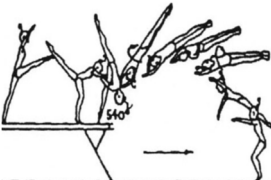

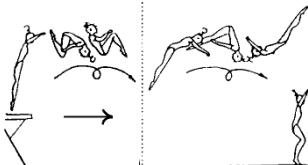
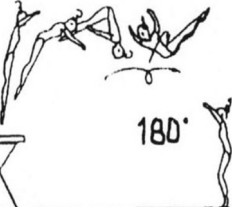
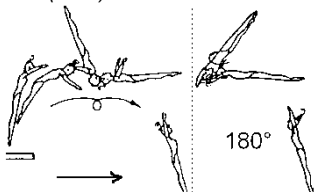


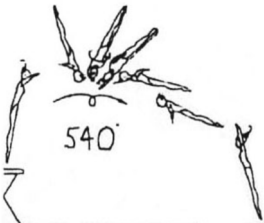
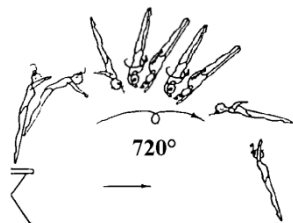
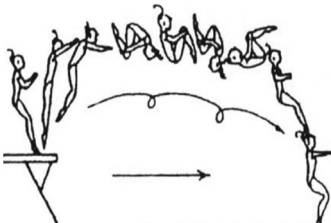
4.000 – HOLDS AND ACROBATIC NON-FLIGHT

A	B	C	D	E	F/G
<p>4.107 Cartwheel, also with support on one arm, or Cartwheel with flight phase before or after hand support</p> 	<p>4.207</p>	<p>4.307 From cross sit or side split – roll swd stretched, legs separated – end position optional</p> 	<p>4.407</p>	<p>4.507</p>	<p>4.607</p>
<p>4.108 Walkover fwd, with/without alternate hand support (Tinsica)</p>  <p>Walkover fwd, bwd (Tic-Toc)</p> 	<p>4.208 Walkover fwd, with support of one arm</p> 	<p>4.308 Kick to cross hdst with ½ turn (180°) to walkover fwd</p>  <p>Walkover fwd in side position to Side stand</p> 	<p>4.408</p>	<p>4.508</p>	<p>4.608</p>

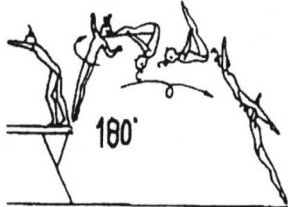
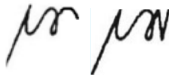
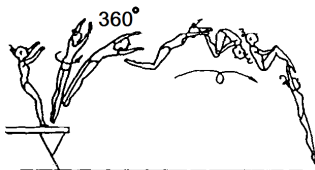
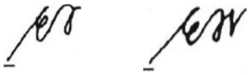
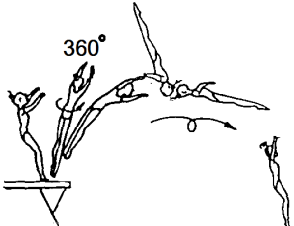







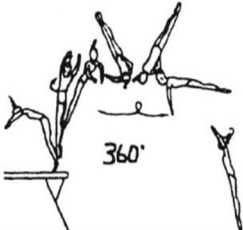

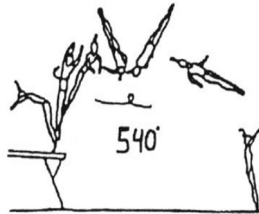

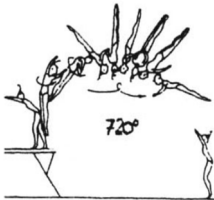

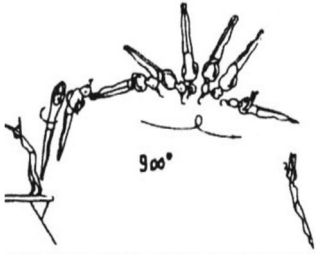

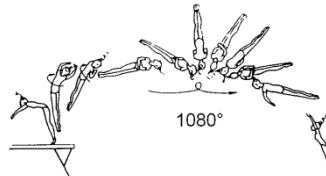

4.000 – HOLDS AND ACROBATIC NON-FLIGHT

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

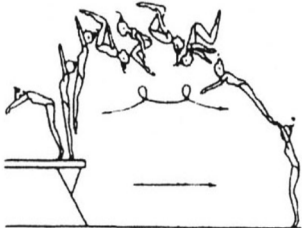

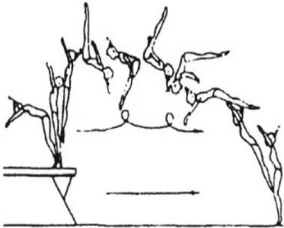




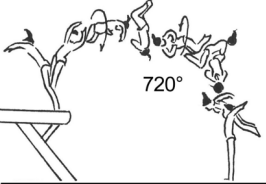

6.000 — DISMOUNTS

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



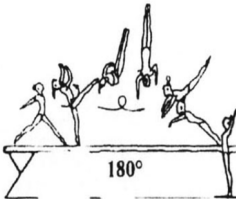

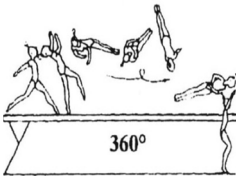

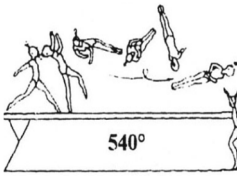
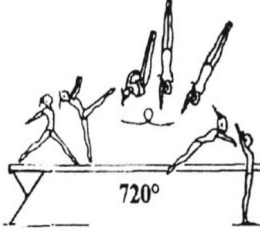
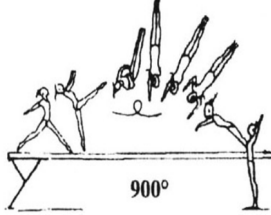
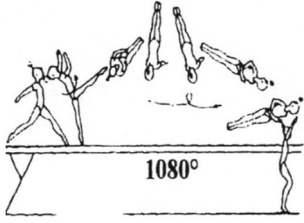
6.000 — DISMOUNTS

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





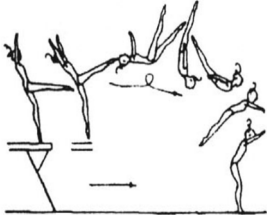

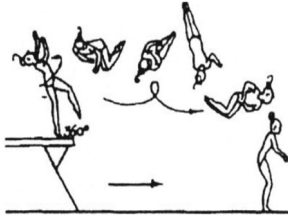

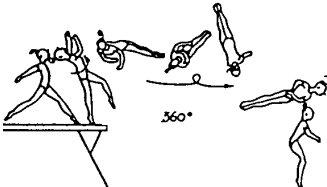

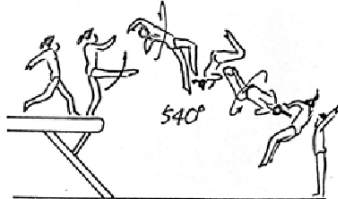

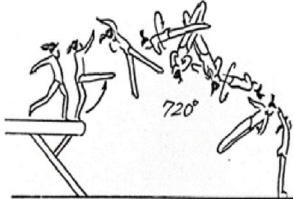

6.000 — DISMOUNTS

A	B	C	D	E	F/G
6.105	6.205	6.305	<p data-bbox="1126 156 1368 204">6.405 Double salto bwd tucked</p>  	<p data-bbox="1485 156 1711 204">6.505 Double salto bwd piked</p>  	<p data-bbox="1821 352 2141 424">6.605 (G) Double salto bwd tucked or piked with 1/1 twist (360°)</p>    <p data-bbox="1821 1007 2141 1110">6.805 (H) Double salto bwd tucked with 2/1 twist (720°) (Biles)</p>  



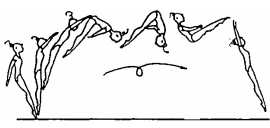

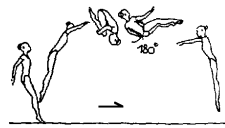
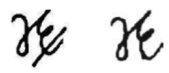
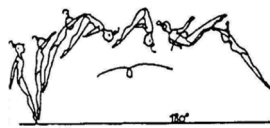





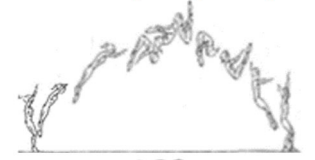

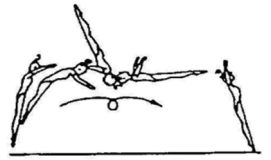

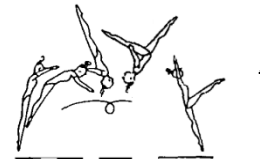

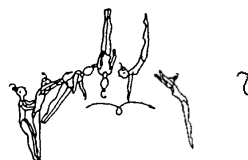

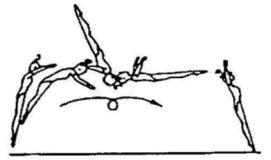

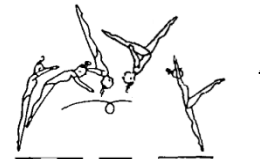

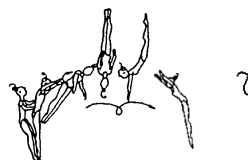

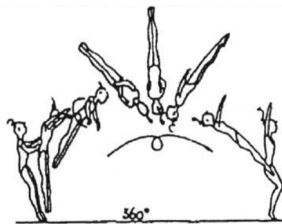

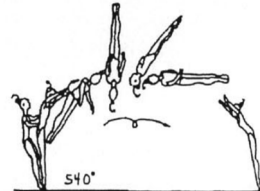

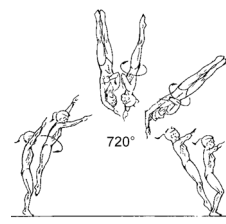

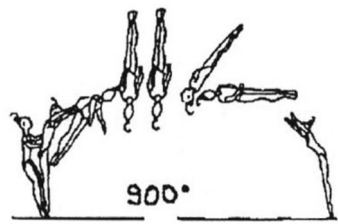

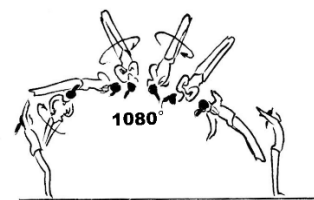

6.000 — DISMOUNTS

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

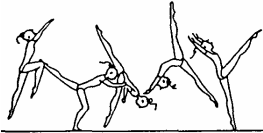

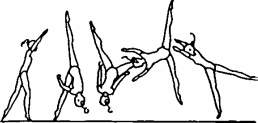

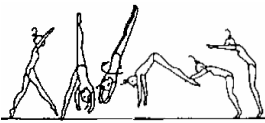


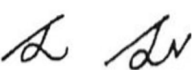
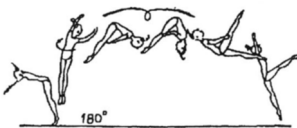
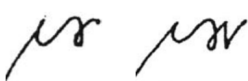



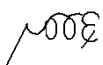
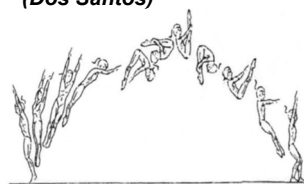


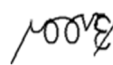


6.000 — DISMOUNTS

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

4.000 – SALTOS FORWARD & SIDEWARD

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

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 or piked, (take-off bwd with ½ twist [180°], salto fwd) – landing optional  	4.305	4.405	4.505 Arabian double salto tucked (Andreasen) / (Jentsch)   Arabian double salto tucked with ½ twist (180°)  	4.605 Arabian double salto piked (Dos Santos)   Also with ½ twist (Oliveira)   4.805 Arabian double salto stretched (Dos Santos)  

2021 FIG Vault Table

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

		A-.100	B-.200	C-.300	D-.400	E-.500	F-.600	G-.700
1. ↑	01	L L						
	02	U U	YEL					
	03	K K	LZ Z					
	04	J J	J J	J				
	05	J						
	06	J	J J	J	J			
	07		J J	J J	J			
	08		J J	J J	J			
	09				J J	J	J	J
	10		J J	J J	J			
	11				J J			
2. J	01	J	J J	J	J			
	02		J J	J J				
	03			J J	J	J		
	04	O			J J	J		
	05	O O		J J	J	J		
	06		J		J	J J	J J	
	07			J	J			
3. U	01		U U	U	U U			
	02				U	U		
	03				U U	U U		
	04			U	U	U	U	
	05				U U	U	U	
	06		U U	U	U U	U		
	07			U	U			
	08			U	U	U	U	U
	09			U U	U			
	10			U	U	U		

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

77	A-100	B-200	C-300	D-400	E-500	F.600	G.700
1. 01							
02							
03							
04							
05							
06							
07							
08							
09							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							

77	A-100	B-200	C-300	D-400	E-500
2. 01					
02					
03					
04					
05					
06					
07					
08					
09					
10					
11					
12					
3. 01					
02					
03					
04					
05					
06					
07					
08					
4. 01					
02					
03					
04					
05					
06					
07					
08					
09					
10					

77	A-100	B-200	C-300	D-400	E-500	F.600	G.700	H-800
5. 01								
02								
03								
04								
05								
06								
07								
08								
09								
10								
11								
12								
13								
6. 01								
02								
03								
04								
05								
06								
07								

		A-.100	B-.200	C-.300	D-.400	E-.500
1. —	01					
	02					
	03					
	04					
	05					
	06					
	07					
	08					
	09					
	10					
	11					
	12					
	13					
	14					
2. ○	01					④
	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	J-1.00
3. =	01										
	02										
	03										
	04										
	05										
	06										
	07										
4. o	01										
	02										
	0.3										
	04										
	05										
5. e	01										
	02										
	03										
	04										

FIG-WTC November 2021

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



**Women's Artistic Gymnastics
Symbol Brochure**

**Kunstturnen Frauen
Symbolschrift**

**Gymnastique artistique féminine
Ecriture symbolique**

**Gimnasia artistica feminina
Escritura simbólica**

**Женская спортивная гимнастика
Буклет с символами**

2022 Edition

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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 and translation of *Symbol Brochure*:

1986	Advisor for the original Organisation, Text & Symbols in	Margot Dietz	GER
	History of the Symbols	Jackie Fie	USA
1999 - 2022	Layout, Production, Computer Symbols and updates	Linda Chencinski	USA
1999	Editorial Work and English Translation	Jackie Fie	USA
1999 - 2022	Editorial Work and English Translation	Linda Chencinski	USA
1999 - 2022	French & German Translation	Agneta Göthberg Esbela Fonseca Miyake Yvette Brasier	SWE POR FRA
		Sabrina Klaesberg	GER
1999 - 2022	Spanish Translation	Helena Lario	ARG
1997 - 2022	Russian Translation	Nellie Kim Elena Lowery	BLR USA

PREFACE

The History of the Development of Symbol Notation

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

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


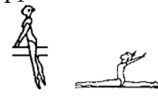








In 1985 a supplement was published and in July 1986 the first symbol publication entitled "Proposal for the Introduction of an International *Symbols Language* for Women's Artistic Gymnastics" was published. Then, in 1990/91 the FIG issued a *Video Film and Brochure* for learning and practicing the Symbol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


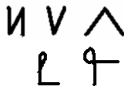



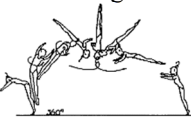

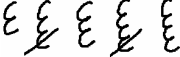
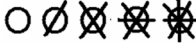


Since 1999 the *Symbol Notation Brochure* has been updated and formatted with computer symbols by Mrs. Linda Chencinski to reflect the development of new skills.

With the constant progressive and exciting development of new elements in WAG, the WTC is pleased to publish the 2022 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.

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

ENGLISH	FRANÇAIS		DEUTSCH	ESPAÑOL
Basic Symbols for All Apparatus	Symboles de base pour tous les agrès		Grundsymbole für alle Geräte	Símbolos básicos para todos los aparatos
<ul style="list-style-type: none"> • Hang 	<ul style="list-style-type: none"> • Suspension 		<ul style="list-style-type: none"> • Hang 	<ul style="list-style-type: none"> • Suspensión
<ul style="list-style-type: none"> • Stable Support surface 	<ul style="list-style-type: none"> • Surface d'appui stable 	=	<ul style="list-style-type: none"> • Stabile Stützfläche 	<ul style="list-style-type: none"> • Superficie de apoyo estable
<ul style="list-style-type: none"> • Stand frontways, rearways 	<ul style="list-style-type: none"> • Station faciale, dorsale (<i>fac., dors.</i>) 		<ul style="list-style-type: none"> • Stand vorlings, rücklings (<i>vl., rl.</i>) 	<ul style="list-style-type: none"> • Posición de pie de frente, de espaldas
<ul style="list-style-type: none"> • Support, ie with support of hips 	<ul style="list-style-type: none"> • Appui, par ex. avec appui facial 		<ul style="list-style-type: none"> • Stütz, z. B. mit Stütz der Hüfte 	<ul style="list-style-type: none"> • Apoyo, ej. con apoyo de caderas.
<ul style="list-style-type: none"> • Without support of the hips (<i>clear</i>) 	<ul style="list-style-type: none"> • appui dorsal libre 		<ul style="list-style-type: none"> • ohne Stütz der Hüfte (<i>frei</i>) - Spitzwinkelstütz 	<ul style="list-style-type: none"> • Sin apoyo de cadera (<i>libre</i>)
<ul style="list-style-type: none"> • Clear pike support 	<ul style="list-style-type: none"> • Appui dors, libre jambs levees à la tete 		<ul style="list-style-type: none"> • Freier Spitzwinkelstütz 	<ul style="list-style-type: none"> • Al apoyo libre carpado
<ul style="list-style-type: none"> • Handstand 	<ul style="list-style-type: none"> • Appui tendu renversé (<i>atr</i>) 	!	<ul style="list-style-type: none"> • Handstand 	<ul style="list-style-type: none"> • Apoyo invertido
<ul style="list-style-type: none"> • Jump, Leap, Hop, flight phase 	<ul style="list-style-type: none"> • Saut, phases d'envol 	—	<ul style="list-style-type: none"> • Sprung, Flugphasen 	<ul style="list-style-type: none"> • Salto, fase de vuelo

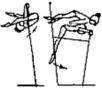


Leg and body positions	Position des jambes et du corps		Bein-und Körperstellungen	Posición de piernas y cuerpo
<ul style="list-style-type: none"> Tuck, pike, straddle Kehr-rear, flank 	<ul style="list-style-type: none"> groupé, carpé, écarté dorsal, costal 		<ul style="list-style-type: none"> Hocken, Bücken, Grätschen Kehre, Flanke 	<ul style="list-style-type: none"> Agrupado, carpado, piernas separadas Dorsal, lateral
<ul style="list-style-type: none"> Body position stretched, with step-out 	<ul style="list-style-type: none"> position du corps tendu, écarté 		<ul style="list-style-type: none"> Körperhaltung gestreckt, gespreizt 	<ul style="list-style-type: none"> Posición de cuerpo extendida, con separación de piernas (a una pierna)
Turns	Rotations		Drehungen	Rotaciones
<ul style="list-style-type: none"> around the breadth axis Forward, backward 	<ul style="list-style-type: none"> autour de l'axe transversal en avant, en arrière 		<ul style="list-style-type: none"> um die Breitenachse vorwärts, rückwärts 	<ul style="list-style-type: none"> en el eje transversal adelante, atrás
<ul style="list-style-type: none"> around the long axis  <p>Or</p> 	<ul style="list-style-type: none"> autour de l'axe longitudinal 	 <p>360° 540° 720° 900° 1080°</p> 	<ul style="list-style-type: none"> um die Längsachse <p>oder</p>	<ul style="list-style-type: none"> en el eje longitudinal <p>o</p>
<ul style="list-style-type: none"> around the median axis 	<ul style="list-style-type: none"> autour de l'axe antéro-postérieur (latéral) 		<ul style="list-style-type: none"> um die Tiefenachse 	<ul style="list-style-type: none"> en el eje antero-posterior (<i>lateral</i>)




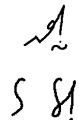


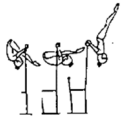





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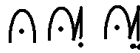
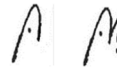


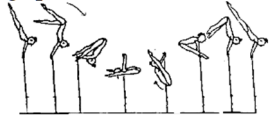


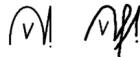
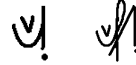


BARRES
ASYMÉTRIQUES

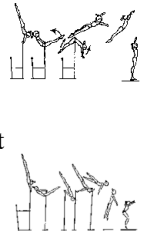



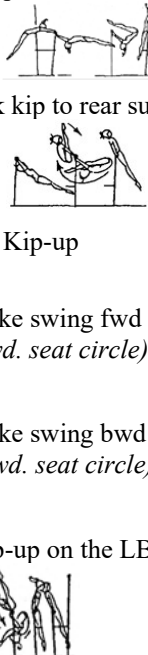






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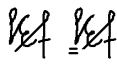





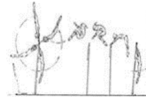






PARALELAS ASIMÉTRICAS

Apparatus Specific Symbols	Symboles spécifiques à l'agrès		Gerätspezifische Symbole	Símbolos específicos del aparato
<ul style="list-style-type: none"> Grip change <ul style="list-style-type: none"> with small flight phase  with large flight phase (<i>LB to HB</i>) with hop (<i>mostly to reverse grip</i>) reverse grip (<i>use only when necessary</i>) to L grip, to mixed L grip 	<ul style="list-style-type: none"> Changement de prises <ul style="list-style-type: none"> avec petit envol avec grande phase d'envol (bi-bs) en sautant (<i>principalement en prises palm.</i>) prises palm. (utiliser seulement si nécessaire) en prises cub. ou prises mixtes palm. cub. 	<ul style="list-style-type: none"> • / — ✓ ~ x 	<ul style="list-style-type: none"> Griffwechsel <ul style="list-style-type: none"> mit kleiner Flugphase mit grosser Flugphase (<i>uH -oH</i>) mit Umspringen (<i>meistens i.d. Kammgriff</i>) Kammgriff (<i>nur wenn nötig benutzen</i>) i.d. Ellgriff oder Mix-Ellgriff 	<ul style="list-style-type: none"> Cambio de tomas <ul style="list-style-type: none"> con pequeña fase de vuelo con gran fase de vuelo (<i>BI a BS</i>) con salto (<i>principalmente a toma palmar</i>) toma palmar (<i>usar sólo si es necesario</i>) a toma cubital, a toma cubital mixta
<ul style="list-style-type: none"> Flight bwd. over the <ul style="list-style-type: none"> same bar From the HB over the LB To handstand on the LB  	<ul style="list-style-type: none"> Envol en arr. par-dessus <ul style="list-style-type: none"> la même barre de la bs par-dessus bi à l'appui renversé sur bi 	<ul style="list-style-type: none"> → ↪ ↓ 	<ul style="list-style-type: none"> Flug rw über den <ul style="list-style-type: none"> gleichen Holm vom oH über den uH in den Handstand auf den uH 	<ul style="list-style-type: none"> Vuelo atrás sobre <ul style="list-style-type: none"> la misma banda desde BS por sobre BI al apoyo invertido en BI
<ul style="list-style-type: none"> Leg swing movements <ul style="list-style-type: none"> Squat on, stoop on, straddle on Squat through, stoop through 	<ul style="list-style-type: none"> Mouvements d'élan des jambes <ul style="list-style-type: none"> Pour poser jambes fl. tendues, écartées Passer jambes fl. tendues 	<ul style="list-style-type: none"> ≡ ∇ ≡ ✠ ✡ 	<ul style="list-style-type: none"> Beinschwungbewegungen <ul style="list-style-type: none"> Aufhocken, aufbücken, aufgrätschen Durchhocken, durchbücken 	<ul style="list-style-type: none"> Movimientos con impulso de piernas <ul style="list-style-type: none"> al apoyo de piernas flexionadas (<i>cuchillas</i>), extendidas, separadas a pasar las piernas flexionadas, extendidas

Casts	Elans en arrière		Rückschwünge	Impulsos hacia atrás
<ul style="list-style-type: none"> • Cast backward without/with reaching the handstand • Cast to handstand <ul style="list-style-type: none"> – release-hop change to reverse grip in handstand phase – in reverse grip release- hop to L grip in handstand phase • Uprise to support/ handstand 	<ul style="list-style-type: none"> • Elan arr.sans/avec atteindre l'atr • Elan en arr. à l'atr <ul style="list-style-type: none"> – en sautant en prises palm. dans la phase d'atr – en sautant pour terminer en prises cub. dans la phase d'atr • Etablissement à l'appui / à l'atr 	  	<ul style="list-style-type: none"> • Rückschwünge ohne/mit Erreichen d. Handstandes • Rückschwung i.d. Handstand <ul style="list-style-type: none"> – mit Umspringen i.d. Kammgriff i.d. Handstand-phase – mit Umspringen i.d. Ell-Griff i.d. Handstandphase • Schwungstemme i. d. Stütz/Handstand 	<ul style="list-style-type: none"> • Impulso atrás con o sin llegar al apoyo invertido • Impulso atrás al apoyo invertido <ul style="list-style-type: none"> – con cambio-saltado a toma palmar en la vertical – en toma palmar, cambio-saltado a toma cubital en la vertical • Elevación atrás al apoyo / al apoyo invertido
Circle Movements	Mouvements circulaires		Felgbewegungen	Movimientos circulares
<ul style="list-style-type: none"> • Underswings <ul style="list-style-type: none"> – Underswing without/with support of the feet   – Underswing bwd. 	<ul style="list-style-type: none"> • Elans par dessous barres <ul style="list-style-type: none"> – Elan par-dessous la barre sans/avec appui des pieds – Elan par-dessous en arr. 	 	<ul style="list-style-type: none"> • Unterschwünge <ul style="list-style-type: none"> – Unterschwing ohne/mit Stütz der Füße – Unterschwing rw. 	<ul style="list-style-type: none"> • Impulsos por debajo de la banda <ul style="list-style-type: none"> – Impulso por debajo de la banda con o sin apoyo de pies – Impulso por debajo de la banda hacia atr.
<ul style="list-style-type: none"> • Circles <ul style="list-style-type: none"> – Clear hip circle without/with reaching the handstand  – Giant circle bwd. without/with reaching handstand 	<ul style="list-style-type: none"> • Tours d'appui <ul style="list-style-type: none"> – Tour d'appui libre sans/avec l'atr – Grand tour en arr. sans/avec l'atr 	 	<ul style="list-style-type: none"> • Felgen <ul style="list-style-type: none"> – Freie Felge i.d. freien Stütz/i.d. Handstand – Riesenfelge rw. i.d. Handstand 	<ul style="list-style-type: none"> • Giros de apoyo libre <ul style="list-style-type: none"> – Giro de apoyo libre con o sin llegar al apoyo invertido – Gran vuelta atr. con o sin llegar al apoyo invertido

<ul style="list-style-type: none"> – Giant circle fwd. without/with reaching handstand (<i>also in regular grip</i>) 	<ul style="list-style-type: none"> – S'abaisser en av. grand élan circ.en av. sans/avec l'atr (<i>aussi en prise dorsale</i>) 		<ul style="list-style-type: none"> – Abschwingen vw./Riesenfelge vw. ohne/mit Erreichen d. Handstand (<i>auch mit Ristgriff</i>) 	<ul style="list-style-type: none"> – Gran vuelta ad. con o sin llegar al apoyo invertido (<i>también con toma dorsal</i>)
<ul style="list-style-type: none"> – Giant circle fwd. in L grip without/with reaching handstand 	<ul style="list-style-type: none"> – Grand élan circ. en av. en prises cub.sans/avec l'atr 		<ul style="list-style-type: none"> – Abschwingen Ellgriffs - (Ellgriffriesenfelge) i.d. Handstand mit Ellgriff 	<ul style="list-style-type: none"> – Gran vuelta ad. en toma cubital con o sin llegar al apoyo invertido
<ul style="list-style-type: none"> – Stalder circle bwd. without/ with reaching the handstand 	<ul style="list-style-type: none"> – Stalder en arr. sans/avec l'atr 		<ul style="list-style-type: none"> – Stalder rw. i.d. freien Stütz/i.d. Handstand 	<ul style="list-style-type: none"> – Stalder atr. con o sin llegar al apoyo invertido
<ul style="list-style-type: none"> – Stalder circle fwd. without/with reaching the handstand, also in L grip 	<ul style="list-style-type: none"> – Stalder en av. sans/avec l'atr, aussie en prises cub. 		<ul style="list-style-type: none"> – Stalder vw. i.d. freien Stütz/i.d. Handstand, auch mit Ellgriff 	<ul style="list-style-type: none"> – Stalder ad. con o sin llegar al apoyo invertido, también en toma cubital
<ul style="list-style-type: none"> – Pike circle or clear pike circle fwd. to handstand 	<ul style="list-style-type: none"> – Elan circ. carpé ou libre Elan circ en av. à l'atr 		<ul style="list-style-type: none"> – Bückumschwung.oder Bückumschwung frei vw i. d. Handstande 	<ul style="list-style-type: none"> – Con o sin apoyo de pies ad. con llegar al apoyo invertido
<ul style="list-style-type: none"> – Pike circle or clear pike circle bwd. to handstand 	<ul style="list-style-type: none"> – Elan circ. carpé en arr. sans/avec l'atr 		<ul style="list-style-type: none"> – Bückumschwung rw. ohne/mit Erreichen d. Handstande 	<ul style="list-style-type: none"> – Con o sin apoyo de pies atr. con llegar al apoyo invertido
<ul style="list-style-type: none"> – seat (<i>pike</i>) circle forward through clear extended support to finish near handstand 	<ul style="list-style-type: none"> – Tour d'appui dors, en av. à l'appui libre dans la phase d'atr 		<ul style="list-style-type: none"> – freier Bückumschwung rl. vw. i.d. freien Stütz i.d. Handstandnähe 	<ul style="list-style-type: none"> – 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
<ul style="list-style-type: none"> with support of the hips fwd., bwd. Hip circle bwd. with hecht Clear hecht 	<ul style="list-style-type: none"> avec appui des hanches av., arr. tour d'appui facial en arr. et poisson tour d'appui fac. libre et poisson 	  	<ul style="list-style-type: none"> mit Stütz der Hüfte vw., rw. Umschwung rw. mit Abhechten Freies Abhechten 	<ul style="list-style-type: none"> con apoyo de caderas ad., atr. vuelta atr. y ángel vuelta libre atr. y ángel
Kips	Bascules		Kippebewegungen	Kips
<ul style="list-style-type: none"> Glide kip-up on the LB Glide, back kip to rear support Long hang Kip-up Inverted pike swing fwd to rear support (<i>fwd. seat circle</i>) Inverted pike swing bwd to rear support (<i>bwd. seat circle</i>) Reverse kip-up on the LB 	<ul style="list-style-type: none"> Bascule fac. bi Élan en av. passer les jambes entre les prises, bascule dorsale Bascule faciale à la suspension bs Bascule dors. en av. Bascule dors. en arr. Bascule dors. de l'élan en av. passé carpé en arr. mi-renv., et bascule en arr. 	     	<ul style="list-style-type: none"> Schwebekippe am uH Durchbücken-Kippaufschwung rl. vw. Langhangkippe Kippaufschwung rl. vw. Kippaufschwung rl. rw. Rückenkippe aus dem Vorschweben, Durchbücken i.d. Kipphang mit Kippaufschwung 	<ul style="list-style-type: none"> Kip en BI Deslizamiento, pasaje de piernas entre brazos al apoyo dorsal (<i>kip dorsal</i>) Desde la suspensión, kip en BS Impulso invertido carpado ad. al apoyo dorsal (<i>vuelta ad. sentada - carpada-</i>) Impulso invertido carpado atr. al apoyo dorsal (<i>vuelta atr. sentada - carpada-</i>) Kip dorsal (<i>invertido</i>) en BI

Elements with Long Axis Turns	Eléments avec rotation de l'axe longitudinal		Elemente mit Längsachsendrehung	Elementos con giro en el eje longitudinal
<ul style="list-style-type: none"> Underswing with ½ turn (180°) to a clear support on the same bar without/with support of the feet 	<ul style="list-style-type: none"> Elan par-dessous avec ½ tour (180°) à l'appui libre à la même b. avec ou sans appui des pieds 		<ul style="list-style-type: none"> Unterschwung mit ½ Dre. (180°) i.d. freien Stütz am gleichen Holm mit oder ohne Stütz d. Füße 	<ul style="list-style-type: none"> Impulso por debajo de la banda con ½ giro (180°) al apoyo libre en la misma banda con o sin apoyo de pies
<ul style="list-style-type: none"> Giant swing with 1/2 turn (180°) and flight to handstand on LB 	<ul style="list-style-type: none"> Elan par-dessous bs avec ½ tour (180°) et envol à l'appui à bi 		<ul style="list-style-type: none"> Unterschwung mit ½ Dre. (180°) und Flug i.d. Handstand auf d. uH 	<ul style="list-style-type: none"> Gran vuelta atr. con 1/2 giro (180*) y vuelo al apoyo invertido en BI
<ul style="list-style-type: none"> Giant circle bwd. to handstand with 1/1 turn (360°) 	<ul style="list-style-type: none"> grand tour en arr. à l'atr avec 1/1 tour (360°) 		<ul style="list-style-type: none"> Riesenfelge rw. i.d. Handstand mit 1/1 Dre. (360°) 	<ul style="list-style-type: none"> Gran vuelta atr. al apoyo invertido con 1/1 giro (360°)
<ul style="list-style-type: none"> Giant circle bwd. to handstand with 1½ turn (540°) 	<ul style="list-style-type: none"> grand tour en arr. à l'atr avec 1½ tour (540°) 		<ul style="list-style-type: none"> Riesenfelge rw. i.d. Handstand mit 1½ Dre. (540°) 	<ul style="list-style-type: none"> Gran vuelta atr. al apoyo invertido con 1½ giro (540°)
Flight Elements with	Eléments d'envol avec		Flugelemente mit	Elementos de vuelo con
<ul style="list-style-type: none"> Breadth Axis Turn — Comaneci – Salto 	<ul style="list-style-type: none"> rotation autour l'axe transversal — salto Comaneci 		<ul style="list-style-type: none"> Breitachsendrehung — Comaneci - Salto 	<ul style="list-style-type: none"> Giro en el eje transversal — Mortal Comaneci
<ul style="list-style-type: none"> Jägersalto 	<ul style="list-style-type: none"> — salto Jäger 		<ul style="list-style-type: none"> — Jägersalto 	<ul style="list-style-type: none"> — Mortal Jäger
<ul style="list-style-type: none"> Counter Straddle Technique — Tkatchev 	<ul style="list-style-type: none"> Technique de contre-mouvement — Tkatchev 		<ul style="list-style-type: none"> Kontertechnik — Tkatchev 	<ul style="list-style-type: none"> Técnica de contramovimiento con piernas separadas — Tkatchev
<ul style="list-style-type: none"> Ricna-Straddle 	<ul style="list-style-type: none"> — passé écarté Ricna 		<ul style="list-style-type: none"> — Ricna-Grätsche 	<ul style="list-style-type: none"> — Ricna
<ul style="list-style-type: none"> Combination Turns in Flight — Deltchev - Salto 	<ul style="list-style-type: none"> Rotations combinées pendant l'envol — salto Deltchev 		<ul style="list-style-type: none"> Kombinierte Drehungen im Flug — Deltchev - Salto 	<ul style="list-style-type: none"> Giros combinados durante el vuelo — Mortal Deltchev

— Mixed Grip Salto

— Chorkina



— salto en prises mixtes

— Chorkina




— Zwiegriff - Salto

— Chorkina

— Mortal con toma mixta

— Chorkina

Flight from LB to a Hang on HB	Envol de bi à la suspension bs	Flug vom uH i.d. Hang am oH	Vuelo desde BI a la suspensión en BS
<ul style="list-style-type: none"> Counter movement fwd 	<ul style="list-style-type: none"> Contremouvement 	<ul style="list-style-type: none"> Konterbewegung 	<ul style="list-style-type: none"> Contramovimient
<ul style="list-style-type: none"> Schaposchnikova 	<ul style="list-style-type: none"> Schaposchnikova 	<ul style="list-style-type: none"> Schaposchnikova 	<ul style="list-style-type: none"> Schaposchnikova
<ul style="list-style-type: none"> Stalder bwd. through a handstand with ½ turn (180°) and flight to hang on the HB 	<ul style="list-style-type: none"> Stalder en arr. à l'atr avec ½ (180°) et envol à la suspension bs 	<ul style="list-style-type: none"> Stalder rw. über den Handstand mit ½ Dre. (180°) und Flug i.d. Hang am oH 	<ul style="list-style-type: none"> Stalder atr. pasando por el apoyo invertido con ½ giro (180°) y vuelo a la suspensión en BS
<ul style="list-style-type: none"> Clear underswing on LB release and counter movement fwd. in flight to hang on HB 	<ul style="list-style-type: none"> Élan par dessous bi, contremouvement avec envol à la suspension bs 	<ul style="list-style-type: none"> Freier Unterschwing mit Konterbewegung und Flug i.d. Hang am oH 	<ul style="list-style-type: none"> 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
<ul style="list-style-type: none"> Indication of direction by arrows 	<ul style="list-style-type: none"> Signe distinctif de la direction par des flèches 	<ul style="list-style-type: none"> Kennzeichnung der Richtung durch Pfeile 	<ul style="list-style-type: none"> Indicación de la dirección por medio de flechas
<ul style="list-style-type: none"> Indication of take-off (flight) 	<ul style="list-style-type: none"> Signe distinctif de l'appel (vol) 	<ul style="list-style-type: none"> Kennzeichnung von Absprungs (Flug) 	<ul style="list-style-type: none"> Indicación de despegue (vuelo)
<ul style="list-style-type: none"> Indication of flight up to the bar by a long line 	<ul style="list-style-type: none"> Signe distinctif de l'envol vers la barre par un trait long 	<ul style="list-style-type: none"> Kennzeichnung des Anfliegens zum Holm durch langen Strich 	<ul style="list-style-type: none"> Indicación de vuelo hasta la banda con una línea larga
<ul style="list-style-type: none"> Straddle over or free straddle over the LB to a hang on the HB 	<ul style="list-style-type: none"> Saut écarté ou saut écarté libre par-dessus bi à la susp. bs 	<ul style="list-style-type: none"> Übergrätschen oder freies Übergrätschen über den uH i.d. Hang am oH 	<ul style="list-style-type: none"> Salto con piernas o libre con piernas separadas sobre BI a la suspensión en BS
<ul style="list-style-type: none"> Glide on LB - stoop through, straddle cut backward to hang on the same bar 	<ul style="list-style-type: none"> Elan en av. bi - passer entre les prises en écartant les jambes à la susp. à la même barre 	<ul style="list-style-type: none"> Durchschub - Ausgrätschen in den Hang am gleichen Holm 	<ul style="list-style-type: none"> Deslizamiento en BI - pasaje de piernas entre brazos, corte atrás con separación de piernas a la suspensión en la misma banda
<ul style="list-style-type: none"> Jump to handstand on the LB 	<ul style="list-style-type: none"> Saut à l'atr bi 	<ul style="list-style-type: none"> Sprung in den Handstand auf dem uH 	<ul style="list-style-type: none"> Salto al apoyo invertido en BI



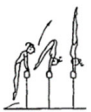

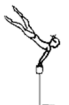
- Hecht jump with hand repulsion over LB to hang on HB
- Saut poisson par-dessus bi avec répulsion des mains à la suspension bs

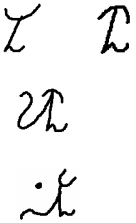



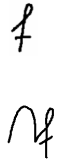



- Hechtsprung über d. uH mit Abdruck von den Händen und Flug i.d. Hang am oH

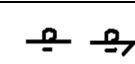
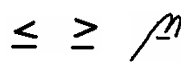

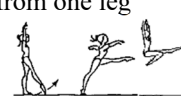






- Salto ángel con repulsión encima BI a suspensión en BS

Dismounts	Sorties		Abgänge	Salidas
<ul style="list-style-type: none"> • Clear underswing to salto fwd. tucked with ½ twist (180°) 	<ul style="list-style-type: none"> • Elan libre par-dessous et salto av. groupé avec ½ tour (180°) 		<ul style="list-style-type: none"> • Freier Unterschwing und Salto vw. gehockt mit ½ Dre. (180°) 	<ul style="list-style-type: none"> • Impulso libre por debajo de la banda al mortal ad. agrupado con ½ giro (180°)
<ul style="list-style-type: none"> • Swing fwd. to salto bwd. tucked or stretched with 2/1 twist (720°) 	<ul style="list-style-type: none"> • Elan en av. entre les barres et salto arr. groupé ou tendu avec 2/1 tour (720°) 		<ul style="list-style-type: none"> • Vorschwing – Salto rw gehockt oder gestreckt mit 2/1 Dre. (720°) 	<ul style="list-style-type: none"> • Impulso ad. al mortal atr. agrupado o extendido con 2/1 giros (720°)
<ul style="list-style-type: none"> • Swing fwd. to double salto bwd. piked 	<ul style="list-style-type: none"> • Elan en av. et double salto arr. carpé 		<ul style="list-style-type: none"> • Vorschwing Doppelsalto rw. gebückt 	<ul style="list-style-type: none"> • Impulso ad. al doble mortal atr. carpado
<ul style="list-style-type: none"> • Swing down fwd. between bars in reverse grip, swing bwd. to double salto fwd. tucked 	<ul style="list-style-type: none"> • S'abaisser en av. entre les b – élan en arr. et double salto av. groupé 		<ul style="list-style-type: none"> • Abschwngen vw. mit Kammgriff zwischen beiden Holmen – Rückschwung mit Doppelsalto vw. gehockt 	<ul style="list-style-type: none"> • Descenso ad. entre bandas en toma palmar, impulso atr. al doble mortal ad. agrupado
<ul style="list-style-type: none"> • Outer front support on HB – cast near handstand to salto fwd. tucked 	<ul style="list-style-type: none"> • Appui fac. bs. face à bi – élan en arr. près de l'ar et salto av. groupé 		<ul style="list-style-type: none"> • Aussenseitstütz vl. am oH – Rückschwung i. Handstandnähe – Salto vw. gehockt 	<ul style="list-style-type: none"> • Apoyo facial en BS mirando BI - impulso atr. cerca de la vertical al mortal ad. Agrupado
Exercise Symbol Notation Example — Uneven Bars	Descriptions d'exercices Exemple — Barres Asymétriques		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
<ul style="list-style-type: none"> • Dot (.) over the symbol indicates execution in the side position (SP) 	<ul style="list-style-type: none"> • Point (.) sur le symbole signe distinctif pour la position latérale 	•	<ul style="list-style-type: none"> • Punkt (.) über den Symbol Kennzeichnung der Ausführung im Seitverhalten (SV) 	<ul style="list-style-type: none"> • Punto (.) sobre el símbolo indica ejecución en posición transversal
<ul style="list-style-type: none"> – Handstand in Side Position 	<ul style="list-style-type: none"> – Atr en position latérale 	!	<ul style="list-style-type: none"> – Handstand im SV 	<ul style="list-style-type: none"> – Apoyo invertido transversal
<ul style="list-style-type: none"> – Sit in Side Position 	<ul style="list-style-type: none"> – siège en position latérale 	≡	<ul style="list-style-type: none"> – Sitz im SV 	<ul style="list-style-type: none"> – Sentado transversal
<ul style="list-style-type: none"> – Press to handstand in SP 	<ul style="list-style-type: none"> – Elévation à l'atr lat 	!	<ul style="list-style-type: none"> – Heben i.d. Seithandstand 	<ul style="list-style-type: none"> – Pulse para Apoyo invertido transversal
<ul style="list-style-type: none"> • Mounts without/with support of the hands 	<ul style="list-style-type: none"> • entrées sans / avec l'appui des mains 		<ul style="list-style-type: none"> • Angänge ohne/mit Stütz der Hände 	<ul style="list-style-type: none"> • Entradas con o sin apoyo de manos
<ul style="list-style-type: none"> – free jump up to a straddle stand (<i>long line indicating no hand support</i>) 	<ul style="list-style-type: none"> – saut libre à la stat. écartée. 	△	<ul style="list-style-type: none"> – freies Aufspringen i. d. Grätschwinkelstand 	<ul style="list-style-type: none"> – salto libre a la posición de pie con piernas separadas
<ul style="list-style-type: none"> – jump up to straddle stand with support of hands (<i>no line mark</i>) 	<ul style="list-style-type: none"> – saut à la stat. jambes écartées, avec appui des mains 	△	<ul style="list-style-type: none"> – Aufspringen i.d. Grätschwinkelstand mit Stütz der Hände 	<ul style="list-style-type: none"> – salto a la posición con piernas separadas con apoyo de manos
<ul style="list-style-type: none"> • Balance Stand 	<ul style="list-style-type: none"> • Stations 		<ul style="list-style-type: none"> • Stände 	<ul style="list-style-type: none"> • Posiciones de equilibrio
<ul style="list-style-type: none"> – headstand, kneestand 	<ul style="list-style-type: none"> – appui renversé sur la tête, planche à genou 	! 9	<ul style="list-style-type: none"> – Kopfstand, Kniestand 	<ul style="list-style-type: none"> – apoyo invertido de cabeza, equilibrio sobre rodilla
<ul style="list-style-type: none"> – planche support, clear (<i>front support</i>)  	<ul style="list-style-type: none"> – appui facial horiz., appui fac. horiz. libre 	! 9	<ul style="list-style-type: none"> – Stützwaage, freie Stützwaage 	<ul style="list-style-type: none"> – plancha horizontal con apoyo, plancha horizontal libre

<ul style="list-style-type: none"> Stands on the ball of the foot (<i>always in connection with the symbol</i>) 	<ul style="list-style-type: none"> Station sur la pointe des pieds (<i>toujours en relation avec le symbole</i>) 	~	<ul style="list-style-type: none"> Ballenstände (<i>immer in Verbindung mit dem Symbol</i>) 	<ul style="list-style-type: none"> Equilibrio en punta de pie (<i>siempre en relación al símbolo</i>)
<ul style="list-style-type: none"> Waves <ul style="list-style-type: none"> Scale fwd., bwd on the ball of the foot Body wave fwd. to a scale bwd. on the ball of the foot Body wave swd. to a scale swd on the ball of the foot 	<ul style="list-style-type: none"> Ondes <ul style="list-style-type: none"> planche faciale, dors sur la pointe du pied Onde du corps av. à la planche dor. sur la pointe du pied Onde du corps lat. à la planche lat. sur la pointe du pied 		<ul style="list-style-type: none"> Wellen <ul style="list-style-type: none"> Standwaage vl., rl. im Ballenstand Körperwelle vw. i.d. Standwaage rl. im Ballenstand Körperwelle sw. i.d. Standwaage seitlings (sl) im Ballenstand 	<ul style="list-style-type: none"> Ondas <ul style="list-style-type: none"> Balanza ad., atr. en punta de pie Onda de cuerpo ad. a la balanza atr. en punta de pie Onda de cuerpo lat. a la balanza lat. en punta de pie
<ul style="list-style-type: none"> Steps fwd, bwd 	<ul style="list-style-type: none"> Des pas en av. en arr. 	// //	<ul style="list-style-type: none"> Schritte vw, rw 	<ul style="list-style-type: none"> Pasos ad., atr.
<ul style="list-style-type: none"> Split position – cross, side 	<ul style="list-style-type: none"> Position de grand écart transv., lat. 		<ul style="list-style-type: none"> Spagathaltung quer, seit 	<ul style="list-style-type: none"> Posición de spagate longitudinal, transversal
<ul style="list-style-type: none"> take-off from both feet or land on both feet (<i>use only if necessary</i>) Flic-flac land on both feet 	<ul style="list-style-type: none"> Appel des deux pieds ou réception sur les deux pieds (<i>utilisation seulement si nécessaire</i>) Flic flac à la réception sur 2 pieds 		<ul style="list-style-type: none"> Absprung von beiden Beinen bzw. Landung auf beiden Beinen (<i>Anwendung nur wenn notwendig</i>) Flick-Flack, Landung auf beiden Beinen 	<ul style="list-style-type: none"> despegue con ambos pies o recepción sobre dos pies (<i>usar sólo si es necesario</i>) Flic-flac recepción a dos pies
<ul style="list-style-type: none"> Elements with flight phase and no additional support (<i>free</i>) Free (aerial) walkover fwd. 	<ul style="list-style-type: none"> Eléments avec phase d'envol, et sans appui supplémentaire (<i>éléments libres</i>) renv. av. libre 		<ul style="list-style-type: none"> Elemente mit Flugphase und ohne zusätzlichen Stütz (<i>freie Elemente</i>) freier Überschlag vw. 	<ul style="list-style-type: none"> Elementos con fase de vuelo y sin apoyo adicional (<i>libre</i>) Inversión ad. libre
<ul style="list-style-type: none"> Elements with support of one arm Walkover fwd. on one arm 	<ul style="list-style-type: none"> Eléments avec appui d'un bras renversement av. sans phase d'envol 		<ul style="list-style-type: none"> Elemente mit Stütz eines Armes Überschlag vw. ohne Flugphase 	<ul style="list-style-type: none"> Elementos con apoyo de un brazo Inversión ad. sin vuelo

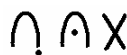

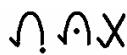
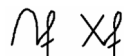







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|--|---|---|--|--|
| <ul style="list-style-type: none"> • Long line for Elements with gainer preparation – Gainer salto tucked – Gainer flic- flac | <ul style="list-style-type: none"> • Trait long comme signe distinctif des éléments avec Auerbach – salto Auerbach groupé – flic-flac Auerbach |  | <ul style="list-style-type: none"> • Langer Strich zur Kennzeichnung der Elemente mit Auerbachansatz – Auerbachsalto gehockt – Auerbach Flick-Flack | <ul style="list-style-type: none"> • Línea larga para elementos con técnica gainer (Auerbach) – Mortal gainer (Auerbach) agrupado – Flic-flac gainer (Auerbach) |
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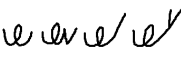


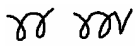
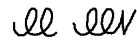
Leaps, jumps, hops	Sauts		Sprünge	Saltos
<ul style="list-style-type: none"> • Split leap fwd., stag leap 	<ul style="list-style-type: none"> • saut enjambé en av., saut de chamois 		<ul style="list-style-type: none"> • Spagatsprung vw. Rehsprung 	<ul style="list-style-type: none"> • Zancada ad., gacela
<ul style="list-style-type: none"> • Scissors leap fwd., bwd, Cat leap 	<ul style="list-style-type: none"> • saut ciseaux av., arr. saut de chat 		<ul style="list-style-type: none"> • Schersprung vw. rw., Scherhocksprung 	<ul style="list-style-type: none"> • Tijera ad., atr., salto de gato
<ul style="list-style-type: none"> • Tuck jump with ½ turn (180°) - take off from both legs 	<ul style="list-style-type: none"> • saut groupé avec ½ tour (180°) appel des deux pieds 		<ul style="list-style-type: none"> • Hocksprung mit ½ Dre (180°) Absprung von beiden Beinen 	<ul style="list-style-type: none"> • Salto agrupado con ½ giro (180°) - despegue con ambas piernas
<ul style="list-style-type: none"> • Wolf hop (<i>one leg tucked, one leg extended horizontally fwd.</i>) – take-off from one leg 	<ul style="list-style-type: none"> • Saut groupé, (<i>une jambe tendue horiz. en av.</i>) - appel d'un pied 		<ul style="list-style-type: none"> • Hockspreizsprung (<i>Spielbein horizontal vw.</i>) - Absprung von einem Bein 	<ul style="list-style-type: none"> • Salto agrupado con una pierna extendida horizontal ad. - despegue con una pierna
<ul style="list-style-type: none"> • Wolf jump – take-off from both legs 	<ul style="list-style-type: none"> • Saut groupé, (<i>une jambe tendue horiz. en. av.</i>) - appel des deux pieds 		<ul style="list-style-type: none"> • Hockspreizsprung - Absprung von beiden Beinen 	<ul style="list-style-type: none"> • Salto agrupado con una pierna extendida horizontal ad. - despegue con ambas piernas
<ul style="list-style-type: none"> • Scissors leap fwd. with ½ turn (180°) (<i>Tour Jeté</i>) 	<ul style="list-style-type: none"> • saut ciseaux en av. avec jambes tendues et ½ tour (180°) (<i>Tour jeté</i>) 		<ul style="list-style-type: none"> • Kadettsprung. Schersprung vw. mit gestreckten Beinen und ½ Dreh. (180°) 	<ul style="list-style-type: none"> • Tijera ad. con ½ giro (180°) (<i>Tour Jeté</i>)
<ul style="list-style-type: none"> • Hop with 1/1 (360°) with one leg extended (90°) 	<ul style="list-style-type: none"> • saut avec 1/1 tour (360°) en écartant la jambe libre au dessus de l'horiz. (90°) 		<ul style="list-style-type: none"> • Sprung mit 1/1 Dre. (360°) und Spreizen eines Beines über die Horiz. (90°) 	<ul style="list-style-type: none"> • Salto con 1/1 giro (360°) con una pierna extendida sobre la horizontal (90°)
<ul style="list-style-type: none"> • Split leap fwd. with leg change (<i>Switch leap</i>) 	<ul style="list-style-type: none"> • saut enjambé avec changement de jambes 		<ul style="list-style-type: none"> • Spagatsprung vw mit Beinwechsel 	<ul style="list-style-type: none"> • Zancada ad. con cambio de piernas

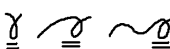


<ul style="list-style-type: none"> Stretched jump with 1½ turn (540°) 	<ul style="list-style-type: none"> saut en extension avec 1½ tour (540°) 		<ul style="list-style-type: none"> Strecksprung mit 1½ Dre. (540°) 	<ul style="list-style-type: none"> Salto extendido con 1½ giro (540°)
<ul style="list-style-type: none"> Pike jump 	<ul style="list-style-type: none"> saut carcé 		<ul style="list-style-type: none"> Bücksprung 	<ul style="list-style-type: none"> Salto cargado
<ul style="list-style-type: none"> Straddle jump 	<ul style="list-style-type: none"> saut carcé écarté 		<ul style="list-style-type: none"> Grätschistsprung 	<ul style="list-style-type: none"> Salto cargado con piernas separadas
<ul style="list-style-type: none"> Leap with ¼ turn to straddle pike position or side split position 	<ul style="list-style-type: none"> appel des deux pieds/appeal d'un pied 		<ul style="list-style-type: none"> Schrittgrätschistsprung 	<ul style="list-style-type: none"> despegue con dos pies, con un pie
<ul style="list-style-type: none"> Schuschunova 	<ul style="list-style-type: none"> Schuschunova 		<ul style="list-style-type: none"> Schuschunova 	<ul style="list-style-type: none"> Schuschunova
<ul style="list-style-type: none"> Ring leap, Ring jump 	<ul style="list-style-type: none"> saut cambré, une jambe tendue, l'autre fl. en arr. 		<ul style="list-style-type: none"> Ringsprung 	<ul style="list-style-type: none"> Salto anillo despegue con dos pies, con un pie

Turns	Pirouettes		Drehungen	Giros
<ul style="list-style-type: none"> Turns on one foot 	<ul style="list-style-type: none"> Tours sur une jambe 	 360° 540° 720° 900° 1080°	<ul style="list-style-type: none"> Dre. auf einem Bein 	<ul style="list-style-type: none"> Giros sobre una pierna
<ul style="list-style-type: none"> 1/1 illusion turn (360°) 	<ul style="list-style-type: none"> Pirouette plongée 1/1 (360°) 		<ul style="list-style-type: none"> 1/1 Taucherdrehung (360°) 	<ul style="list-style-type: none"> 1/1 giro ilusión (360°)
<ul style="list-style-type: none"> 1½ turn (540°) in a scale fwd. 	<ul style="list-style-type: none"> 1½ tour (540°) en planche fac. 		<ul style="list-style-type: none"> 1½ Dre. (540°) in der Standwaage vl. 	<ul style="list-style-type: none"> 1½ giro (540°) en balanza ad.
<ul style="list-style-type: none"> 2/1 turn (720°) in tuckstand on one leg 	<ul style="list-style-type: none"> Pirouette 2/1 (720°) à la stat. groupée sur une jambe 		<ul style="list-style-type: none"> 2/1 Dre. (720°) im Hockstand auf einem Bein 	<ul style="list-style-type: none"> 2/1 giros (720°) en posición agrupada sobre una pierna
<ul style="list-style-type: none"> 1/1, 1½ turn (360°, 540°) with free leg above horizontal, also 1/1 turn (360°) with hand holding free leg 	<ul style="list-style-type: none"> Pirouette 1/1, 1½ tour (360° - 540°) avec la jambe libre au-dessus de l'horizontal, aussie avec 1/1 tour (360°) la jambe d'avoir de main 		<ul style="list-style-type: none"> 1/1, 1½ Dre. (360°, 540) mit Spielbeinhalte über d. Horiz., oder 1/1 Dre (360°) mit Handbesitzbein 	<ul style="list-style-type: none"> 1/1, 1½ giro (360°, 540°) con pierna libre sobre la horizontal, o con 1/1 giro (360°) mano que tiene pierna










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|--|---|---|---|--|
| • 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. Kiplage | • 2/1 giros (720°) sobre la espalda |

Walkovers	Renversements		Überschläge	Inversiones
• without flight phase fwd., bwd., swd. (<i>cartwheel</i>)	• sans phase d'envol av., arr., lat.		• ohne Flugphase vw., rw., sw.	• sin vuelo ad., atr., lat.
• with flight phase swd. (<i>Dive Cartwheel</i>)	• 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 (<i>aerial</i>) walkover fwd., swd.	• renv. av. libre, lat. libre		• freier Überschlag vw., sw.	• inversión ad., lat. Libre (<i>sin manos</i>)
• Round off, free (<i>aerial</i>) round off	• Rondade ou rondade libre		• Rondat, freies Rondat	• Round-off, round-off libre (<i>sin manos</i>)
• Butterfly fwd., bwd	• Papillon en avant, en arr.		• Schmetterlinge vw., rw.	• Mariposas ad., atr.
• Arabian walkover	• Renv. twist		• Twistüberschlag	• Inversión por twist
Handsprings	Renversements		Überschläge	Flic-flac ad.
• Handspring fwd., Flyspring	• Renv. av. avec envol, appel d'un ou des deux pieds		• Überschlag vw. mit Flugphase. Absprung von einem oder beiden Beinen	• Inversión ad. con vuelo despegue con una pierna o inv. ad. con vuelo despegue con dos piernas (flic-flac ad.)
• Flic-flac, with support of one arm	• Flic-flac avec appui d'un bras		• Flick-flack mit Stütz eines Armes	• Flic-flac con apoyo de un brazo
• Gainer Flic-flac	• flic-flac Auerbach		• Auerbach Flick-Flak	• Flic-flac gainer (Auerbach)
Salto	Salti		Salti	Mortales
• Forward – tucked, piked, stretched	• av. – groupé, carpé, tendu		• vw. gehockt – gehocht, gebückt, gestreckt	• Adelante - agrupado, carpado, extendido


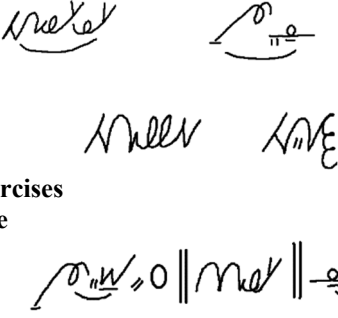
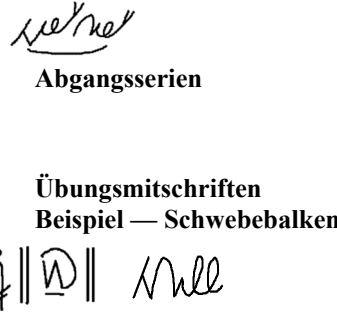

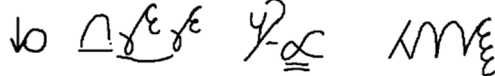
• Backward – tucked, piked, stretched, step-out	• arr. – groupé, carpé, tendu, écarté		• rw. – gehockt, gebückt, gestreckt, gespreizt	• Atrás - agrupado, carpado, extendido, a una pierna
• Sideward salto tucked, piked or stretched. Take off bwd.	• Saut en arr. salto lat. – groupé, carpé, tendu		• Salto sw. gehockt, gebückt, gestreckt (aus dem Rückwärtsabsprung)	• Lateral - agrupado, carpado, extendido. Despegue hacia atr.
• Whip salto bwd	• Salto tempo		• Temposalto	• Mortal tempo
• Double Salto	• Double salto		• Doppelsalto	• Doble mortal
– Fwd. tucked, piked	– en av., groupé, carpé		– vw., gehockt, gebückt	– Ad. agrupado, carpado
– Bwd. tucked, piked	– en arr., groupé, carpé		– rw., gehockt, gebückt	– Atr. agrupado, carpado


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

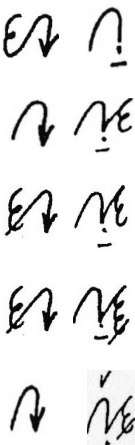
Examples for the Combination of Basic - and Specific Symbols
Exemples pour la combinaison de symboles de base et spécifiques
Beispiele für die Kombination von Grund - und gerätspezifischen Symbolen
Ejemplos de combinación de símbolos básicos y específicos

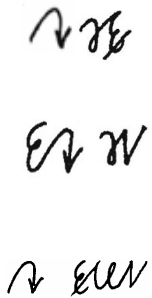

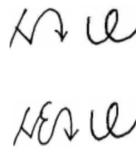

Acrobatic Elements with Long Axis Turns	Eléments acrobatiques avec rotation longitudinale		Akrobatische Elemente mit Längsachsendrehung	Elementos acrobáticos con giro en el eje longitudinal
<ul style="list-style-type: none"> • Handstands <ul style="list-style-type: none"> – ¼ (90°), ½ (180°), 1/1 (360°) turn in handstand – Jump with 1/1 (360°) to a handstand • Rolls <ul style="list-style-type: none"> – Roll bwd. to a handstand with 2/1 turn (720°) – Stretched jump fwd. with 1/1 turn (360°) hecht roll • Handsprings <ul style="list-style-type: none"> – Arabian handspring – Handspring fwd. with flight phase and 1/1 turn (360°) <ul style="list-style-type: none"> - after the hand support - before the hand support – Flic-flac with 1/1 turn (360°) • Saltos <ul style="list-style-type: none"> – Fwd. tucked with ½ turn (180°), piked 1/1 turn (360°), stretched with 1½ turn (540°) – Bwd. stretched with turn 	<ul style="list-style-type: none"> • Appuis renversés <ul style="list-style-type: none"> – ¼ (90°), ½ (180°), 1/1 (360°) tour à l'atr – Saut avec 1/1 (360°) tour à l'atr • Roulés <ul style="list-style-type: none"> – Roulé arr. à l'appui renversé avec 2/1 (720°) tour – Saut en extension av. avec 1/1 (360°) tour – saut de poisson, roulé en av. • Renversements <ul style="list-style-type: none"> – Saut en arr avec ½ tour et renv. avec phase d'envol – Renv. av. avec envol et 1/1 tour (360°) <ul style="list-style-type: none"> - après l'appui des mains - avant l'appui des mains – Flic-flac avec 1/1 (360°) • Salti <ul style="list-style-type: none"> – En av. groupé avec ½ tour (180°), carpé avec 1/1 tour (360°), tendu avec 1½ tour (540°) – En arr. tendu avec tour 	        	<ul style="list-style-type: none"> • Handstände <ul style="list-style-type: none"> – ¼ (90°), ½ (180°), 1/1 (360°) Dre. im Handstand – Sprung mit 1/1 Dre. (360°) i.d. Handstand • Rollen <ul style="list-style-type: none"> – Rolle rw. i.d. Handstand mit 2/1 (720°) Dre. – Strecksprung vw. mit 1/1 Dre. (360°) – Hechtrolle • Überschläge <ul style="list-style-type: none"> – Twistüberschlag mit Flugphase – Überschlag vw. mit Flugphase und 1/1 Dre. (360°) <ul style="list-style-type: none"> - nach dem Stütz d. Hände - vor dem Stütz d. Hände – Flick flack mit 1/1 Dre. (360°) • Salti <ul style="list-style-type: none"> – vw. gehockt mit ½ Dre. (180°) gebückt mit 1/1 Dre., (360°) gestreckt mit 1½ Dre. (540°) – rw. gestreckt mit Dre. 	<ul style="list-style-type: none"> • Apoyos invertidos <ul style="list-style-type: none"> – ¼ (90°), ½ (180°), 1/1 (360°) giro en apoyo invertido – Salto con 1/1 giro (360°) al apoyo invertido • Roles <ul style="list-style-type: none"> – Rol atr. al apoyo invertido con 2/1 giros (720°) – Salto extendido ad. con 1/1 giro (360°) al ángel y rol • Inversiones con vuelo <ul style="list-style-type: none"> – Salto atr. con ½ giro (twist) e inversión ad. con vuelo – Inversión ad. con vuelo y 1/1 giro (360°) <ul style="list-style-type: none"> - después del apoyo de manos - antes del apoyo de manos – Flic-flac con 1/1 giro (360°) • Mortales <ul style="list-style-type: none"> – Ad. agrupado con ½ giro (180°), carpado con 1/1 giro (360°), extendido con 1½ giro (540°) – Atr. extendido con giro

360° 540° 720° 900° 1080°

Saltos with combined turns	Salti avec rotations combinées	Salti mit kombinierten Drehungen	Mortales con giros combinados
<ul style="list-style-type: none"> Arabian tucked Double arabian tucked Double salto bwd tucked, piked 	<ul style="list-style-type: none"> Twist groupé Double Twist groupé Tsukahara groupé, carpé 	<ul style="list-style-type: none"> Twist gehockt Doppeltwist gehockt Tsukahara gehockt, gebückt 	<ul style="list-style-type: none"> Twist agrupado Doble twist agrupado Tsukahara agrupado, carpado
Exercise Symbol Notation Examples — Balance Beam	Descriptions d'exercices 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'exercices Exemple — Poutre	Übungsmitschriften Beispiel — Schwebebalken	Anotación de ejercicios en símbolos Ejemplo - Viga de Equilibrio
<p>→ </p> <p>Start of exercise début de l'exercice Übungsbeginn Comienzo del ejercicio</p>			
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'exercices Exemple — au sol	Übungsmitschriften Beispiel — Boden	Anotación de ejercicios en símbolos Ejemplo - Suelo
			

VAULT	SAUT		SPRUNG	SALTO
<ul style="list-style-type: none"> First Flight Phase <ul style="list-style-type: none"> Forward take-off — Handspring on to the horse Handspring with $\frac{1}{4}$ - $\frac{1}{2}$ (90°-180°) turn in entry phase (<i>Tsukahara</i>) Round-off on to the springboard — Flic-flac on to the horse Second Flight Phase <ul style="list-style-type: none"> Handspring fwd. Salto fwd., bwd. 	<ul style="list-style-type: none"> 1er envol <ul style="list-style-type: none"> Renversement av. Renversement avec $\frac{1}{4}$ - $\frac{1}{2}$ tour (90°-180°) pendant le 1er envol (<i>Tsukahara</i>) Rondade — flic-flac 2e envol <ul style="list-style-type: none"> Renversement av. Salto av., arr. 		<ul style="list-style-type: none"> 1. Flugphase <ul style="list-style-type: none"> Vorwärtsabsprung — Überschlag vw. auf das Pferd Überschlag vw. mit $\frac{1}{4}$ - $\frac{1}{2}$ Dre. (90°-180°) i.d. 1. Flugphase (<i>Tsukahara</i>) Rondat auf das Sprungbrett — Flick-Flack auf das Pferd 2. Flugphase <ul style="list-style-type: none"> Überschlag vw. Salto vw., rw. 	<ul style="list-style-type: none"> Primera fase de vuelo <ul style="list-style-type: none"> Despegue hacia adelante — inversión ad. Inversión ad. con $\frac{1}{4}$ - $\frac{1}{2}$ giro (90°-180°) en el 1er. vuelo (<i>Tsukahara</i>) Round-off al trampolín — flic-flac al caballo Segunda fase de vuelo <ul style="list-style-type: none"> Inversión ad. 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
<ul style="list-style-type: none"> Handspring fwd. with <ul style="list-style-type: none"> 1/1 turn (360°) on — Handspring off 1/1 turn (360°) off $\frac{1}{2}$ turn (180°) on — 1/1 turn (360°) off $\frac{1}{2}$ turn (180°) on — $1\frac{1}{2}$ turn (540°) off Yamashita with $\frac{1}{2}$ turn (180°) 	<ul style="list-style-type: none"> Renversement av. avec <ul style="list-style-type: none"> 1/1 t. (360°) pendant le 1er envol - renversement av. dans le 2e envol 1/1 t. (360°) pendant le 2e envol $\frac{1}{2}$ t. (180°) pendant le 1er — 1/1 t. (360°) pendant le 2e envol $\frac{1}{2}$ t. (180°) pendant le 1er — $1\frac{1}{2}$ t. (540°) pendant le 2e envol Yamashita avec $\frac{1}{2}$ (180°) pendant le 2e envol 		<ul style="list-style-type: none"> Überschlag vw. mit <ul style="list-style-type: none"> 1/1 Dre. (360°) i.d. 1. Flugphase 1/1 Dre. (360°) i.d. 2. Flugphase $\frac{1}{2}$ Dre. (180°) i. d. 1. Flugphase und 1/1 Dre. (360°) i. d. 2. Flugphase $\frac{1}{2}$ Dre. (180°) i. d. 1. Flugphase und $1\frac{1}{2}$ Dre. (540°) i. d. 2. Flugphase Yamashita mit $\frac{1}{2}$ Dre. (180°) i.d. 2. Flugphase 	<ul style="list-style-type: none"> Inversión ad. con <ul style="list-style-type: none"> 1/1 giro (360°) en el 1er. vuelo— inversión ad. en el segundo vuelo 1/1 giro (360°) en el 2do. Vuelo $\frac{1}{2}$ giro (180°) en el 1er. vuelo— 1/1 giro (360°) en el 2do. vuelo $\frac{1}{2}$ giro (180°) en el 1er. vuelo — $1\frac{1}{2}$ giro (540°) en el 2do. vuelo Yamashita con $\frac{1}{2}$ giro (180°)

Saltos Fwd — Group 2	Salti av. — groupe 2		Salti vw. — Gruppe 2	Mortales ad. — Grupo 2
<ul style="list-style-type: none"> • Handspring fwd. on – tucked salto forward off with ½ turn (180°) • 1/1 turn (360°) on – piked salto forward off • Handspring fwd. on – ½ turn (180°) piked salto backward off 	<ul style="list-style-type: none"> • Renversement av. – salto av. groupé avec ½ tour (180°) pendant le 2e envol • Renversement av. avec 1/1 t. (360°) pendant le 1er – salto av. carpé pendant le 2e envol • Renversement av. – ½ tour (180°) et salto carpé pendant le 2e envol 		<ul style="list-style-type: none"> • Überschlag vw. – Salto vw. gehockt mit ½ Dre. (180°) i.d. 2. Flugphase • Überschlag vw mit 1/1 Dre. (360°) i. d. 1. Flugphase und Salto vw. gebückt i. d. 2. Flugphase • Überschlage vw. – ½ Dre. (180°) Salto rw. gebückt i.d. 2. Flugphase 	<ul style="list-style-type: none"> • Inversión ad. en el 1er. vuelo – mortal ad. agrupado con ½ giro (180°) en el 2do. vuelo • Inversión ad. con 1/1 giro (360°) en el 1er. vuelo – mortal ad. carpado en el 2do. vuelo • Inversión ad. en el 1er. vuelo – ½ giro (180°) y mortal ad. carpado en el 2do. vuelo
Handspring with ¼ - ½ (90°-180°) turn in entry phase (Tsukahara) — Group 3	Renversement avec ¼ - ½ tour (90°-180°) pendant le 1er envol (Tsukahara) — Groupe 3		Überschlag vorwärts mit ¼ - ½ (90°-180°) i. d. 1. Flugphase (Tsukahara) — Gruppe 3	Inversiones con ¼ - ½ giro (90°-180°) en el 1er. vuelo (Tsukahara) — Grupo 3
<ul style="list-style-type: none"> • Tsukahara stretched with 1/1 turn (360°) • Tsukahara with tucked salto backward off 	<ul style="list-style-type: none"> • Tsukahara tendu avec 1/1 tour (360°) • Tsukahara avec salto arr. groupé 		<ul style="list-style-type: none"> • Tsukahara gestreckt mit 1/1 Dr. (360°) • Tsukahara mit salto rw. Gehockt 	<ul style="list-style-type: none"> • Tsukahara extendido con 1/1 giro (360°) • Tsukahara con mortal atr. agrupado
Round-Off — Group 4	Sauts avec rondade — Groupe 4		Rondatsprünge — Gruppe 4	Round-off — Grupo 4
<ul style="list-style-type: none"> • Round-off, flic-flac on – tucked salto backward off • Round-off, flic-flac with ¾ turn (270°) on – piked salto backward off 	<ul style="list-style-type: none"> • Rondade- flic-flac – salto arr. groupé pendant le 2e envol • Rondade - flic-flac avec ¾ tour (270°) pendant le 1er – salto arr. carpé pendant le 2e envol 		<ul style="list-style-type: none"> • Rondat - Flick-Flack – Salto rw. gehockt i.d. 2. Flugphase • Rondat - Flick-Flack mit ¾ Dr. (270°) i.d. 1. Flugphase – Salto rw. gebückt i.d. 2. Flugphase 	<ul style="list-style-type: none"> • Round-off, flic-flac – mortal atr. agrupado en el 2do. vuelo • Round-off, flic-flac con ¾ giro (270°) en el 1er. vuelo – mortal atr. carpado en el 2do. vuelo
Round-Off ½ turn — Group 5	Sauts avec rondade ½ tour — Groupe 5		Rondatsprünge ½ Dr. — Gruppe 5	Round-off ½ giro — Grupo 5
<ul style="list-style-type: none"> • Round-off, flic-flac with ½ turn (180°) on – piked salto forward off • Round-off, flic-flac with ½ turn (180°) on – Stretched salto forward off 	<ul style="list-style-type: none"> • Rondade - flic-flac avec ½ tour (180°) pendant le 1er – salto av. carpé pendant le 2e envol • Rondade - flic-flac avec ½ tour (180°) pendant le 1er – salto av. tendu pendant le 2e envol 		<ul style="list-style-type: none"> • Rondat - Flick-Flack mit ½ Dr. (180°) i.d. 1. Flugphase – Salto vw. gebückt i.d. 2. Flugphase • Rondat - Flick-Flack mit ½ Dr. (180°) i.d. 1. Flugphase – Salto vw. gestreckt i.d. 2. Flugphase 	<ul style="list-style-type: none"> • Round-off, flic-flac con ½ giro (180°) en el 1er. vuelo – mortal ad. carpado en el 2do. vuelo • 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		NAMED AFTER	FED	DESCRIPTION	EVENT / YEAR	VIDEO
Vault						
Vault	1	Kim Nellie	USSR	Handspring fwd on - 1½ (540°) off	WC Varna (BUL) 1974	
Vault	1	Korbut Olga	USSR	Handspring fwd with 1/1 turn (360°) on - 1/1 turn (360°) off		
Vault	2	Chusovitina Oksana	UZB	Handspring fwd on - piked salto fwd with 1/1 turn (360°) off		
Vault	2	Chusovitina Oksana	UZB	Handspring fwd on - stretched salto fwd with 1½ turn (540°) off		
Vault	2	Davydova Elena	USSR	Handspring fwd with 1/1 turn (360°) on - tucked salto fwd off		
Vault	2	Evdokimova Irina	KAZ	Handspring fwd on - stretched salto fwd off		
Vault	2	Produnova Elena	RUS	Handspring fwd on - tucked double salto fwd off		
Vault	2	Wang Huiying	CHN	Handspring fwd on - stretched salto fwd with ½ turn (180°) off		
Vault	2	Yeo Seojeong	KOR	Handspring fwd on - stretched salto fwd with 2/1 turn (720°) off	Korean Cup (KOR) 2019	
Vault	3	Kim Nellie	USSR	Tsukahara tucked with 1/1 turn (360°) off	OG Montreal (CAN) 1976	
Vault	3	Kim Nellie	USSR	Tsukahara stretched with 1/1 turn (360°) off	WC Strasbourg (FRA) 1978	
Vault	3	Tourischeva Liudmila	USSR	Tsukahara tucked		
Vault	3	Zamolodchikova Elena	RUS	Tsukahara stretched with 2/1 turn (720°) off		
Vault	4	Amanar Simona	ROU	Round-off flic-flac on - stretched salto bwd with 2½ turn (900°) off		
Vault	4	Dungelova Erika	BUL	Round-off flic-flac on - tucked salto bwd with 2/1 turn (720°) off		
Vault	4	Luconi Patrizia	ITA	Round-off flic-flac with ¾ turn (270°) on – tucked salto bwd off		
Vault	4	Baitova Svetlana	USSR	Round-off flic-flac on - stretched salto bwd with 2/1 turn (720°) off		
Vault	4	Yurchenko Natalia	USSR	Round-off flic-flac on - tucked salto bwd off		
Vault	5	Cheng Fei	CHN	Round-off flic-flac with ½ turn (180°) on - stretched salto fwd with 1½ turn (540°) off		
Vault	5	Ivantcheva Velina	BUL	Round-off flic-flac with ½ turn (180°) on - tucked salto fwd off		
Vault	5	Khorkina Svetlana	RUS	Round-off flic-flac with ½ turn (180°) on - tucked salto fwd with 1½ turn (540°) off		
Vault	5	Omelianchik Oksana	USSR	Round-off flic-flac with ½ turn (180°) on - piked salto fwd off		
Vault	5	Podkopayeva Lilia	UKR	Round-off flic-flac with ½ turn (180°) on - piked salto fwd with ½ turn (180°) off		
Vault	5	Servente Veronica	ITA	Round-off flic-flac with ½ turn (180°) on - tucked salto fwd with ½ turn (180°) off		
Vault	5	Biles Simone	USA	Round off flic-flac with ½ turn (180°) on - stretched salto fwd with 2/1 turn (720°) off	WC Doha (QAT) 2018	

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

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

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

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



Competition	Subdivision	Rotation

Judge #	Judge's signature

FIG-WTC November 2021



Competition	Subdivision	Rotation

Judge #	Judge's signature
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2021 World Championships – Kitakyushu, JPN

General Report

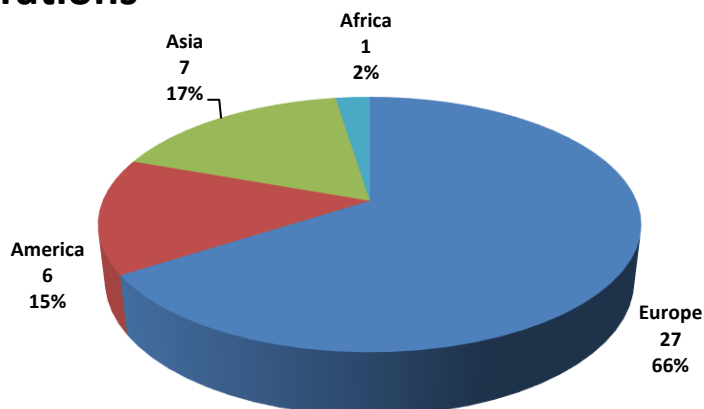
Women's Artistic Technical Committee Report

During the 2021 World Championships, the following competition phases were held: Qualifications, All-Around Final and Apparatus Finals.

The participation can be summarised as follows:

1. PARTICIPATION IN QUALIFICATIONS

Federations



Continent	Federations	%
Europe	27	66
America	6	15
Asia	7	17
Oceania		
Africa	1	2
Total	41	100



From the 41 **federations**:

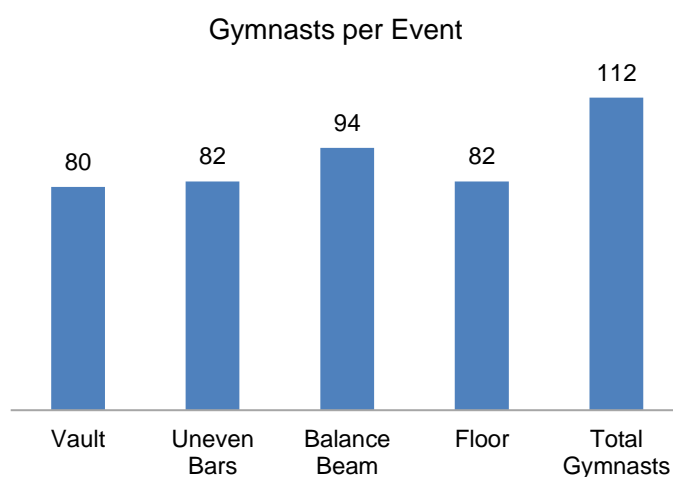
- 9 federations were registered with 1 gymnast: BRA, CRO, CZE, ECU, GER, IRL, LTU, LUX, ROU
- 7 federations were registered with 2 gymnasts: AZE, DEN, HGK, ISR, SLO, TUR, VIE
- 10 federations were registered with 3 gymnasts: CAN, FIN, FRA, GBR, IND, POR, SUI, SVK, SWE, TPE
- 15 federations were registered with 4 gymnasts: AUT, CHN, COL, EGY, HUN, ISL, ITA, JPN, KOR, MEX, NED, NOR, RGF, UKR, USA

Total: 113 Gymnasts registered
112 attended Qualifications

58 gymnasts competed in the All-Around

54 gymnasts competed in 1 to 3 events

- 11 gymnasts in 3 events
- 30 gymnasts in 2 events
- 13 gymnasts in 1 event



2. PARTICIPATION IN THE ALL-AROUND FINAL *(the best 24 gymnasts - maximum 2 per NF)*

- 7 federations competed with 2 gymnasts: FRA, GBR, ITA, KOR, RGF, UKR, USA
- 10 federations competed with 1 gymnast: AUT, CAN, CHN; IRL, JPN, NED, POR, ROU, SUI, SWE,

Total federations: 17

3. PARTICIPATION IN APPARATUS FINALS *(the best 8 gymnasts per event - maximum 2 per NF)*

- 1 federation competed in 4 Finals: RGF
- 1 federation competed in 3 Finals: BRA
- 5 federations competed in 2 Finals: CHN, HUN, ITA, JPN, USA
- 8 federations competed in 1 Final: EGY, GER, ISR, MEX, NED, POR, ROU, UKR

Total federations: 15



4. MEDALS DISTRIBUTION for All-Around Final and Apparatus Finals by participating federations

All-Around medalists:

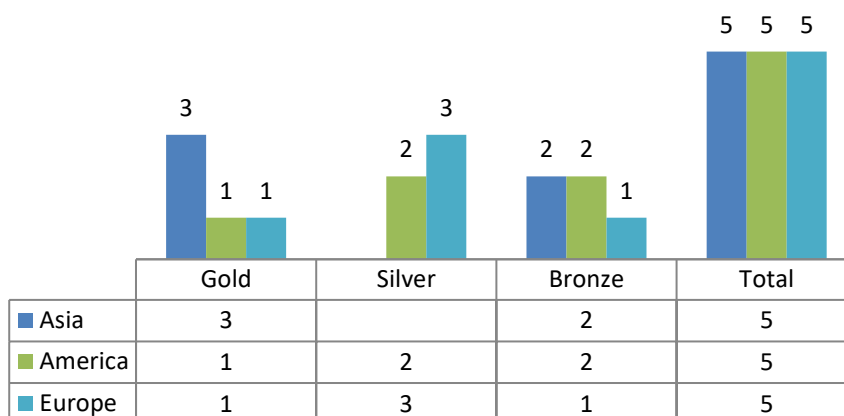
Gold	Silver	Bronze
Melnikova, Angelina (RGF)	Wong, Leanne (USA)	Di Cello, Kayla (USA)

Apparatus medalists:

Apparatus	Gold	Silver	Bronze
VT	Andrade, Rebeca (BRA)	D'Amato, Asia (ITA)	Melnikova, Angelina (RGF)
UB	Wei, Xiaoyuan (CHN)	Andrade, Rebeca (BRA)	Luo, Rui (CHN)
BB	Ashikawa, Urara (JPN)	Schaefer, Pauline (GER)	Murakami, Mai (JPN)
FX	Murakami, Mai (JPN)	Melnikova, Angelina (RGF)	Wong, Leanne (USA)

Medals Distribution by National Federations

NOC	Gold	Silver	Bronze	Total
JPN	2		1	3
RGF	1	1	1	3
BRA	1	1		2
CHN	1		1	2
USA		1	2	3
ITA		1		1
GER		1		1
Total	5	5	5	15





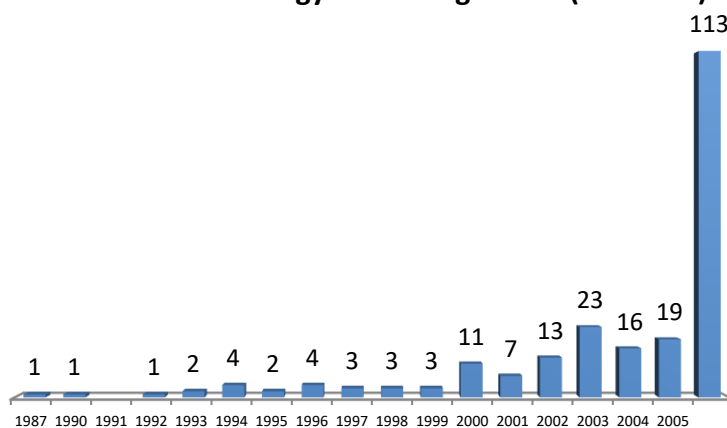
5. AGE OF THE GYMNASTS

Registered gymnasts: 113

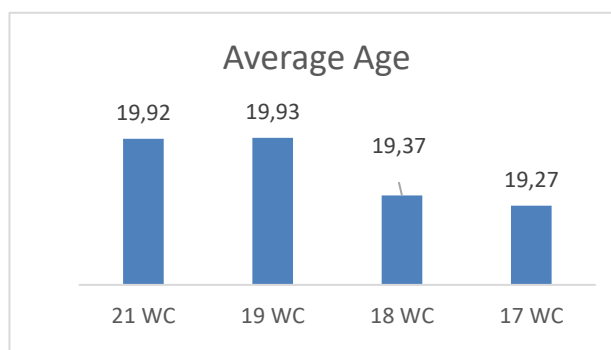
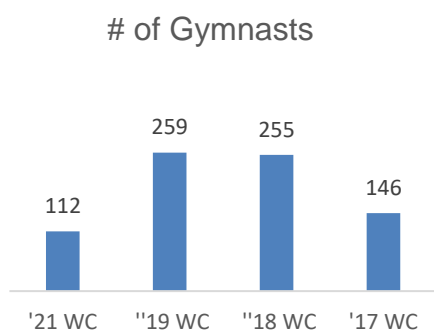
Year of Birth	# of Gym	%
1987	1	0,88%
1990	1	0,88%
1991	0	0,00%
1992	1	0,88%
1993	2	1,75%
1994	4	3,51%
1995	2	1,75%
1996	4	3,51%
1997	3	2,63%
1998	3	2,63%
1999	3	9,65%
2000	11	10,81%
2001	7	6,14%
2002	13	11,40%
2003	23	20,18%
2004	16	14,04%
2005	19	16,67%

113

Year of birth of gymnasts registered (total 113)



Comparison of the average age of the competing gymnasts in WC competitions





6. LEVEL OF PERFORMANCE

All-Around Qualifications:

- **highest** score: 14.733 on UB
- **lowest** score: 8.366 on BB (not considering the short exercise on UB)

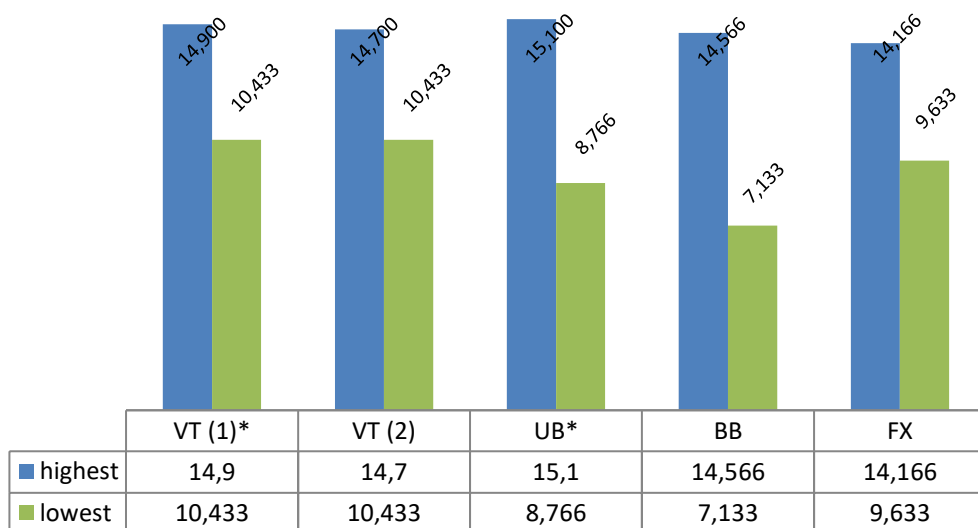
All-Around Final:

- **highest** score: 14.600 on VT
- **lowest** score: 10.300 on BB

Apparatus Finals:

- **highest** score: 15.133 on VT (first VT)
- **lowest** score: 11.833 on BB

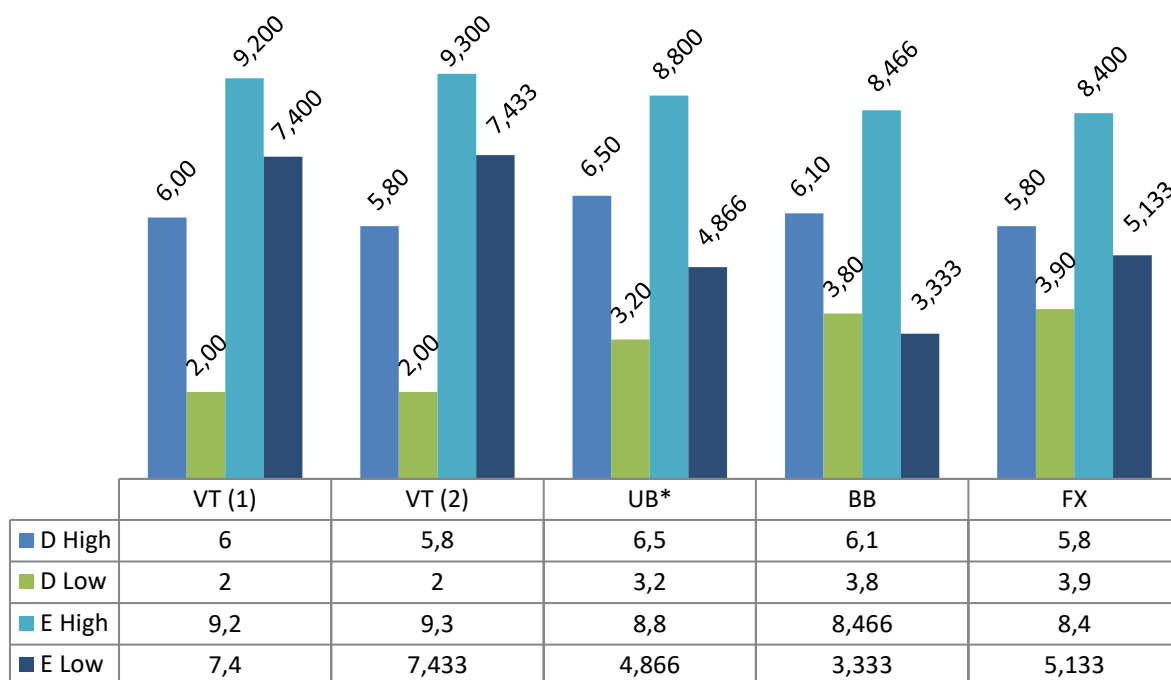
Comparison of highest/lowest Final score – all 4 apparatus in Qualifications



Note UB: without counting the short exercise on UB -4.00 (score: 0.566)



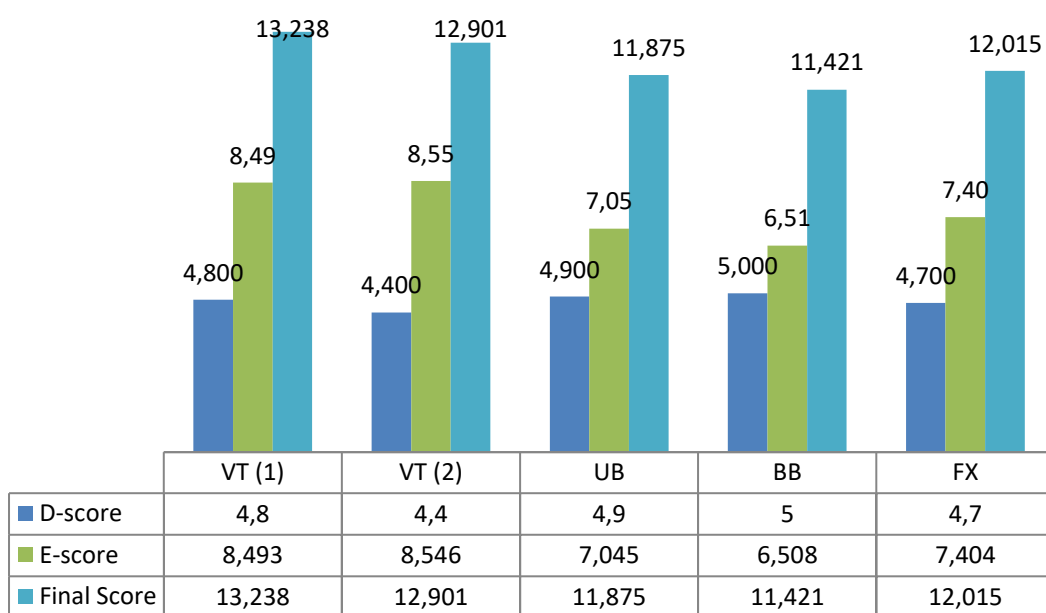
The Extreme D- and E- Scores in Qualifications were as follows:



Note UB*: not considering the short exercise on BB D-score: (D-score 2.8/E-score 1.766)

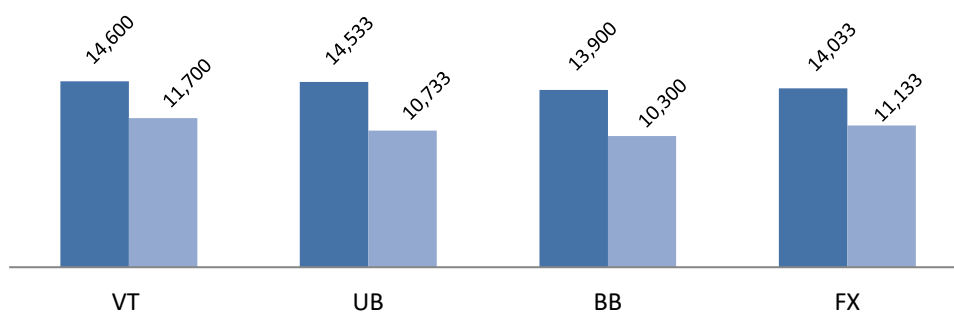
Comparison of average final score/D-score/E-score – all 4 apparatus in Qualifications

Note: without counting the 0.00 score on VT in Qualifications.

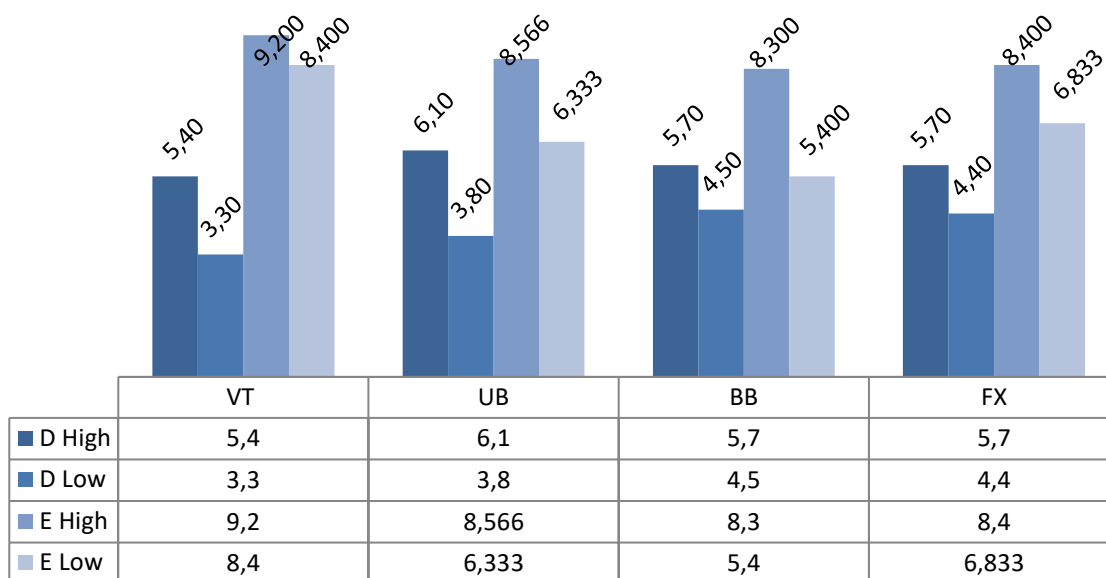




Comparison of highest/lowest final score – all 4 apparatus in the All-Around Final:



The Extreme D- and E- Scores in the All-Around Final:



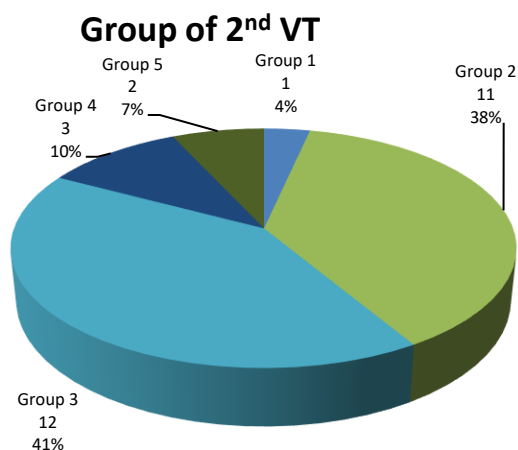
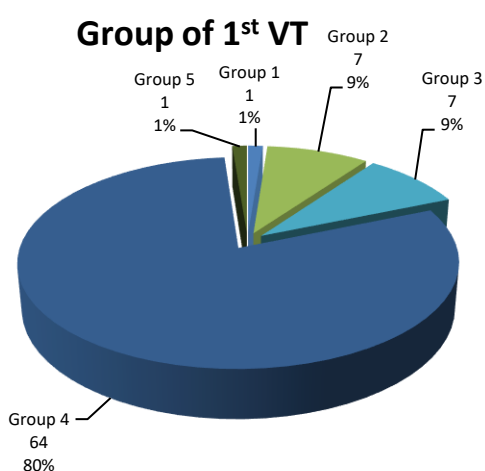


VAULT

In Qualifications 80 gymnasts performed 109 vaults from the following groups:

	1 st . Vault	
Group 1	1	1,25%
Group 2	7	8,75%
Group 3	7	8,75%
Group 4	64	80%
Group 5	1	1,25%
Total	80	100%

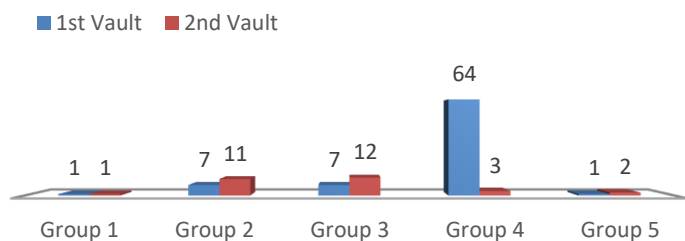
	2 nd Vault	
Group 1	1	3,45%
Group 2	11	37,93%
Group 3	12	41,38%
Group 4	3	10,34%
Group 5	2	6,90%
Total	29*	100%



1st Vault:

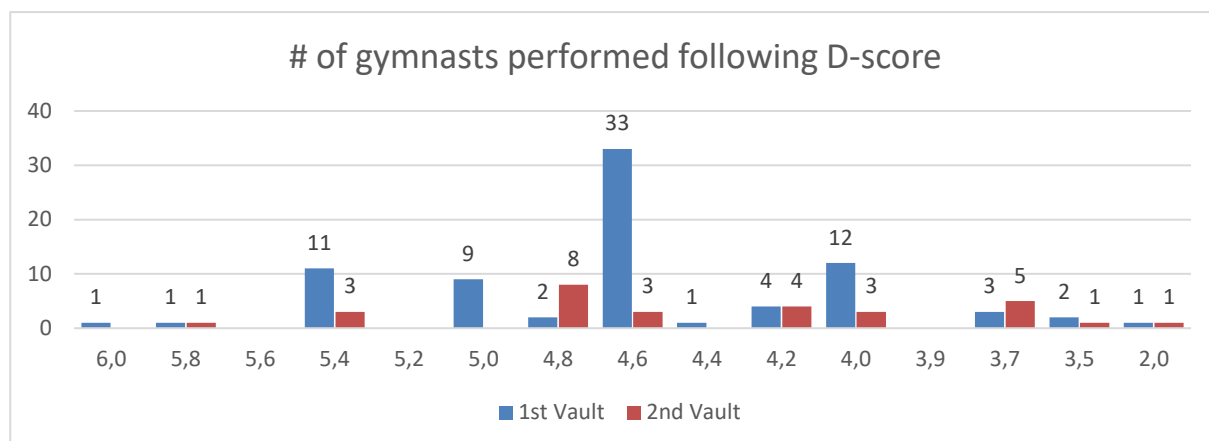
Highest Final Score:	14.900	Andrade Rebeca	BRA
Highest D-Score:	6.00	Andrade Rebeca	BRA
Highest E-Score:	9.566	Andrade Rebeca	BRA

Comparison of Vault groups

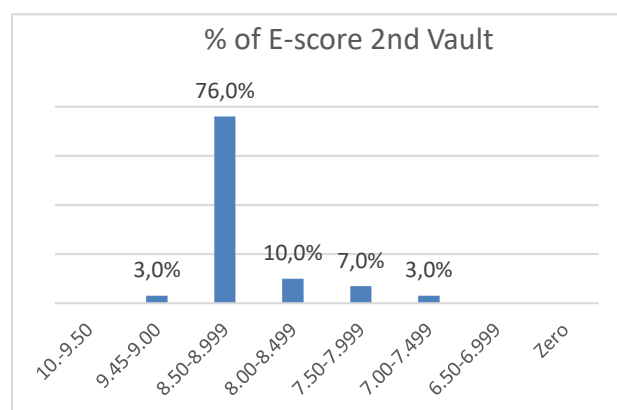
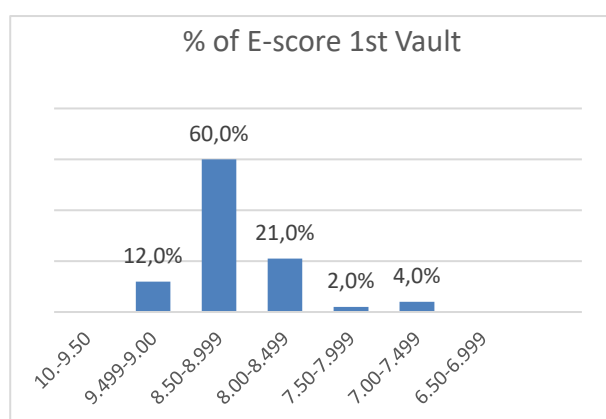




D-score 1st and 2nd Vault in details

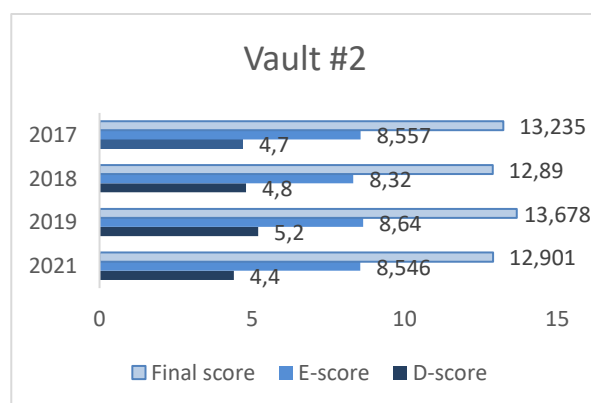
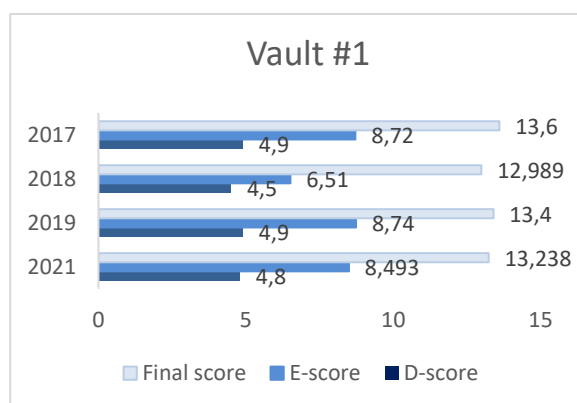


E-score 1st and 2nd Vault



Comparison of average D-score/ E-score and Final score from World Championships

2017/2018/2019/2021





Line deduction: 0.10 0.30
(Both vaults) 11 8

Total # of falls: 1st Vault 5/ 2nd Vault 3

Inquiry: none

Line revision request:

Intervention R-score: Total in all competition phases: 6 times (2 times score higher; 4 times score lower)
Qualifications: 5 times; 1 time score higher and 4 times score lower
All Around Final: 1 time score higher

Remarks:

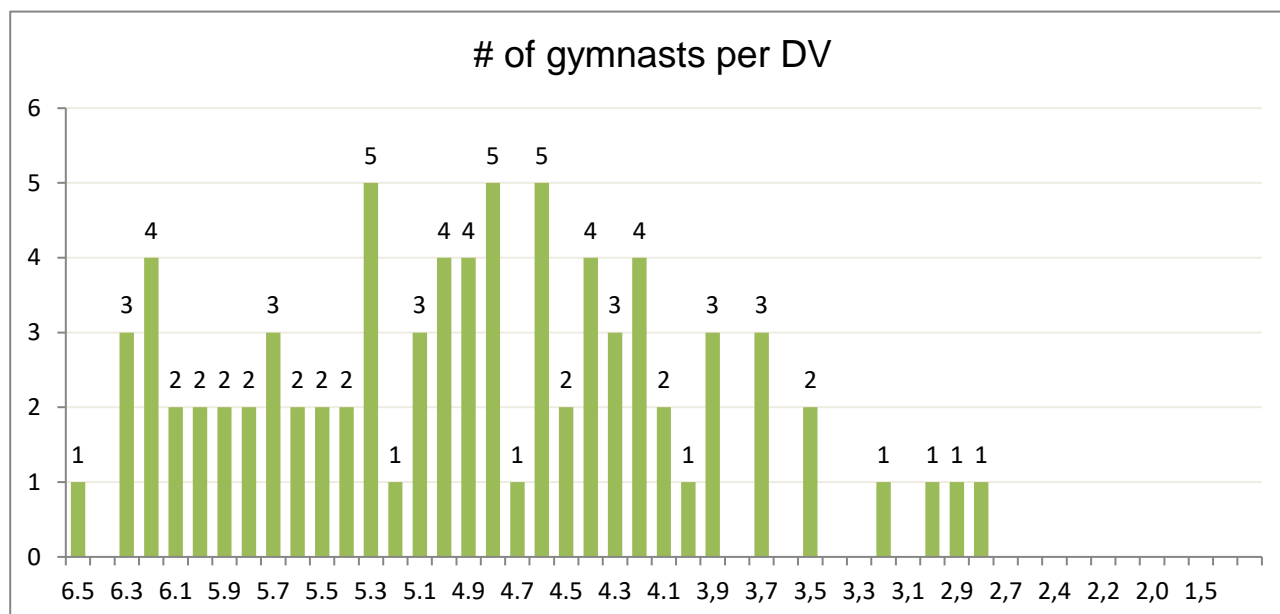
- 29 gymnasts performed 2 vaults in Qualifications
- 14 Vaults were recognized as different from the vault announced (total both vaults)
- 1 time the video review has been used
- NEUTRAL deduction: 1x exceeding touch warm up -0.30

UNEVEN BARS

In Qualifications, 82 gymnasts competed

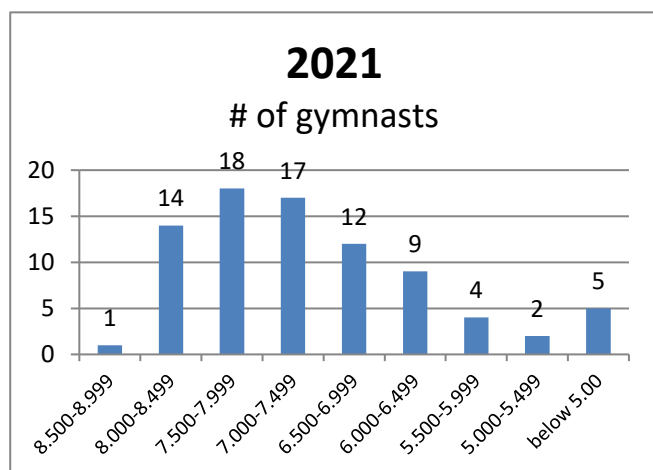
Highest Final Score: 15.100 Andrade Rebeca BRA
Highest D-Score: 6.50 Wei Xiaoyuan CHN
Highest E-Score: 8.800 Andrade Rebeca BRA

Details D-Score UB

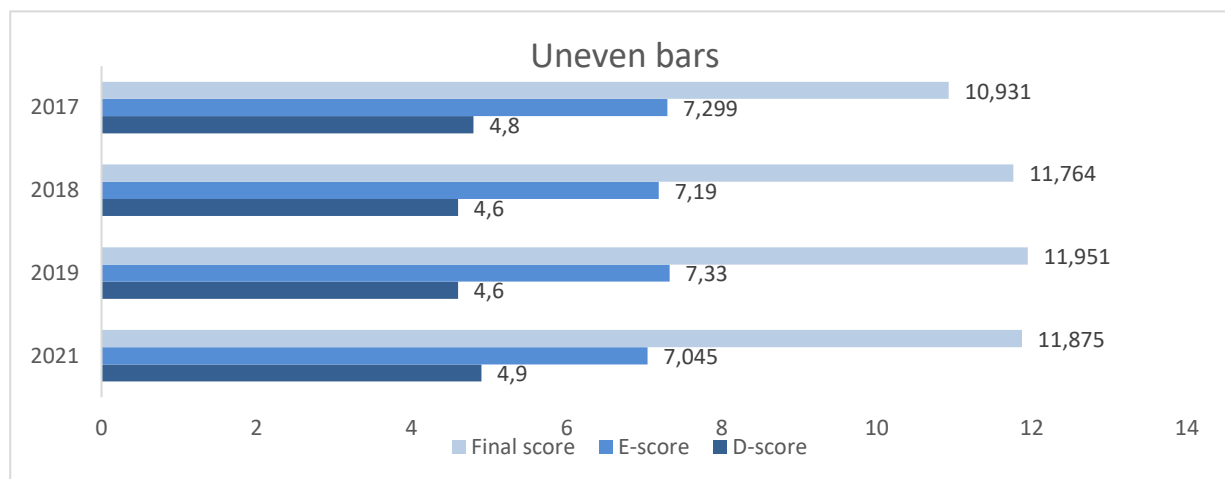




Details E-Score UB



Comparison of average D-score/ E-score and Final score from World Championships 2017/2018/2019/2021



Missing Composition requirements

1	Flight from HB to LB	3
2	Flight on the same bar	3
3	Different grips	3
4	Non flight element with 360° LA	2

Dismount

No DMT	1
A or B-DMT	33
C DMT	18
D DMT (or higher)	30



Connection Value:

of connections performed and rewarded

+0.10 70 times

+0.20 43 times

D+C (LB-HB) or more - 14 times; D+E both flights – 29 times

Total # of falls: 27 (4 gymnasts with more than 1 fall)

Inquiry: Qualifications: 1 inquiry was lodged and accepted;

Intervention R-score: Total in all competition phases: 6 times (4 times score higher; 2 times score lower)

Qualifications: 5 times: 4 times score higher, and 1 time score lower

All-Around Final: 1 time score lower

Request to raise the bars: 3 times (GBR, SUI, ISL)

Neutral deduction:

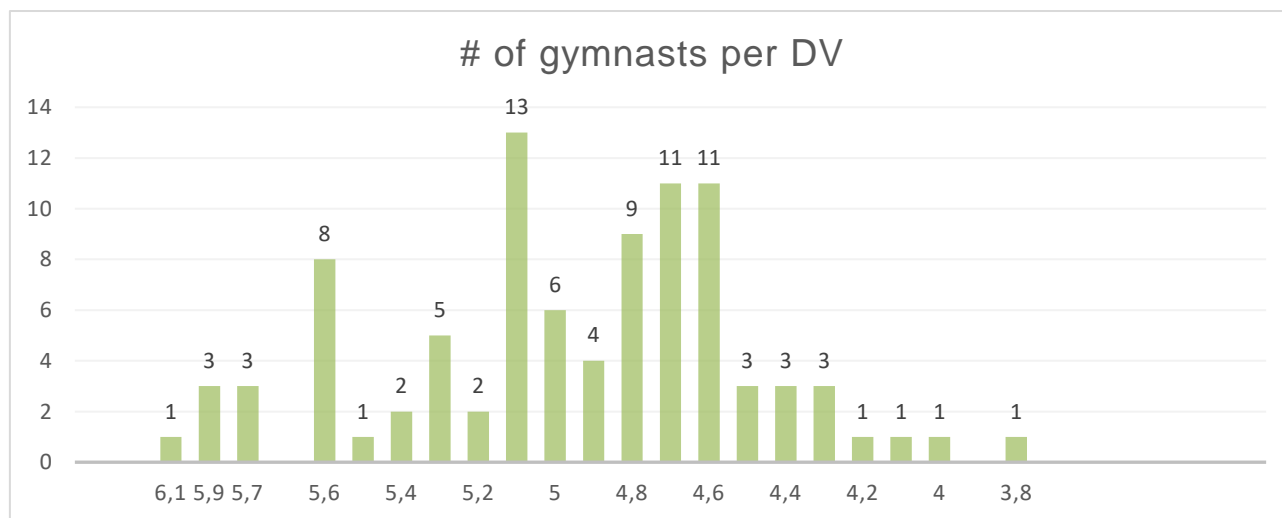
1x -4.0/ short exercise – (6 elements) and 0.5 for NO DMT

BALANCE BEAM

In Qualifications, 94 gymnasts competed

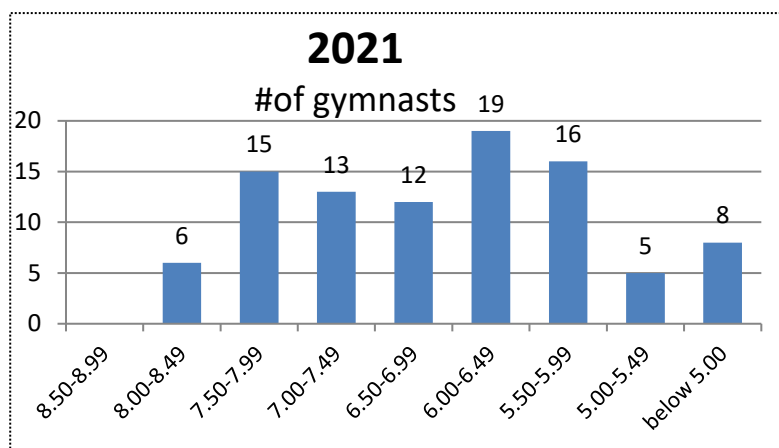
Highest Final Score:	14.566	Luo Rui	CHN
Highest D-Score:	6.10	Luo Rui	CHN
Highest E-Score:	8.466	Luo Rui	CHN

Details D-Score BB

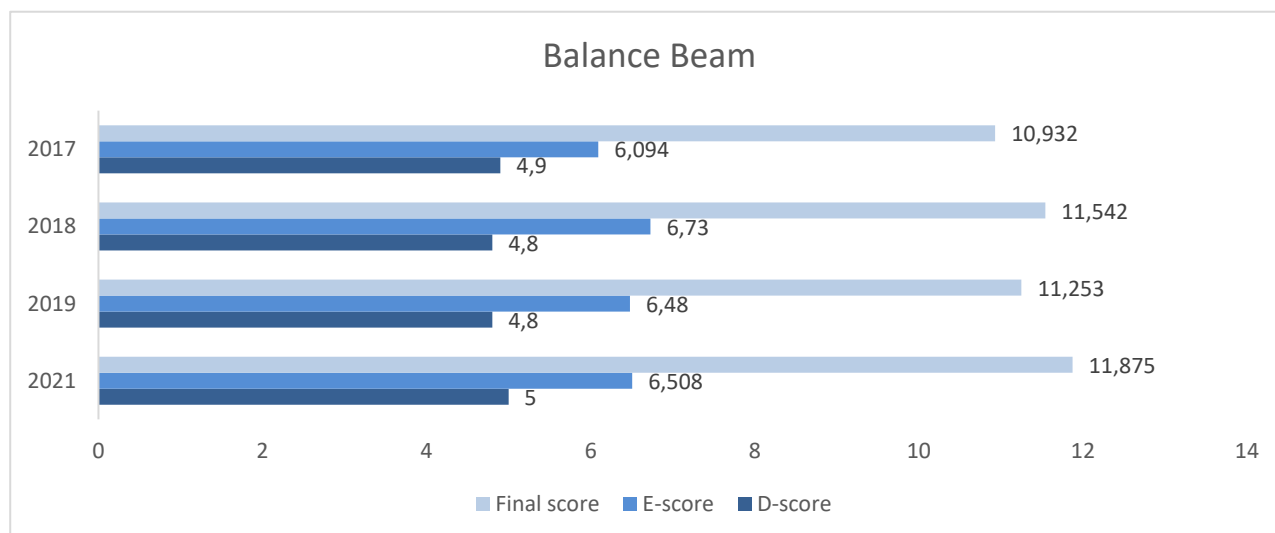




Details E-Score BB



Comparison of average D-score/ E-score and Final score from World Championships 2017/2018/2019/2021



Missing Composition requirements

1.	Dance series	2
2.	Turn	1
3.	Acro series	4
4.	Acro elem. Direction	0

Dismount

No DMT	1
A or B-DMT	26
C DMT	48
D DMT (or higher)	19



Connection Value

of connections performed and rewarded

+0.10 **91 times**
 Among them:
 Series Bonus 38 times (Acro 13; Gym 9; Mixed 16)
 A+C Turn 1 time
 Dance and D+B mixed: 48 times

+0.20 **17 times**
 Among them
 Acro C+D – 5 times; Dance/Mixed 8 times; DMT B+F 1 time

Total # of falls: 59 with 9 gymnasts with more than 1 fall.
Time deductions: 8 times
Inquiry: Apparatus Final: 1 inquiry was lodged (score lowered);
Intervention of R-score: Total in all competition phases: 2 times
 Qualifications: 2 times score higher

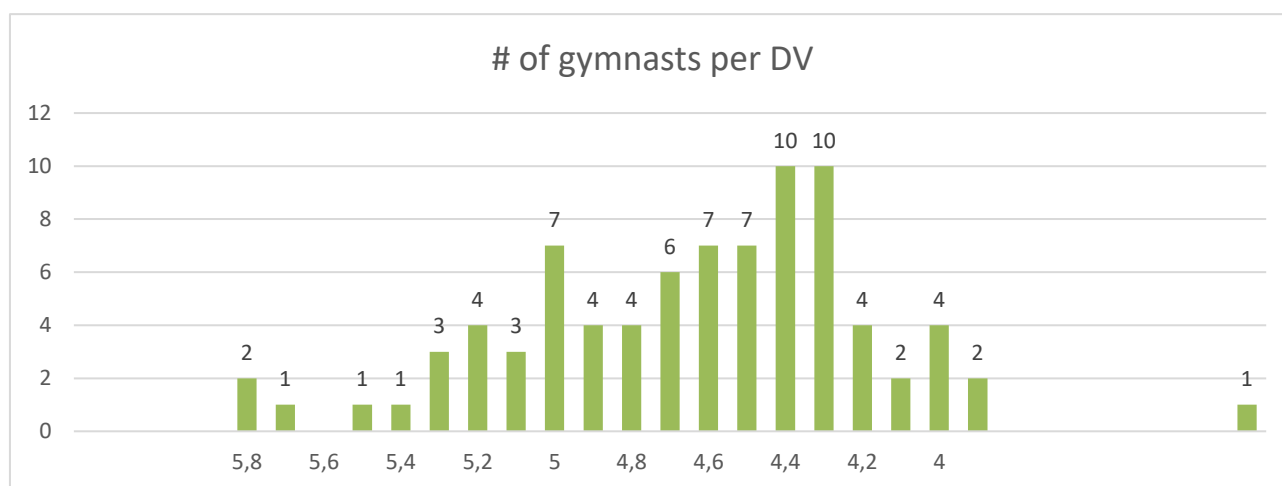
Neutral deduction: 1 time Failure to use supplementary mat 0.50

FLOOR

In Qualifications - 82 gymnasts competed

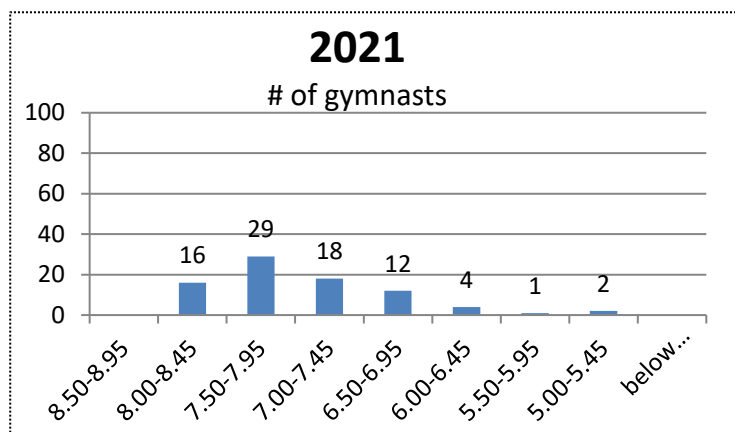
Highest Final Score:	14.166	Murakami Mai	JPN
Highest D-Score:	5.80	Murakami Mai	JPN
		Melnikova Angelina	RGF
Highest E-Score:	8.400	Di Cello Kayla	USA

Details D-Score FX

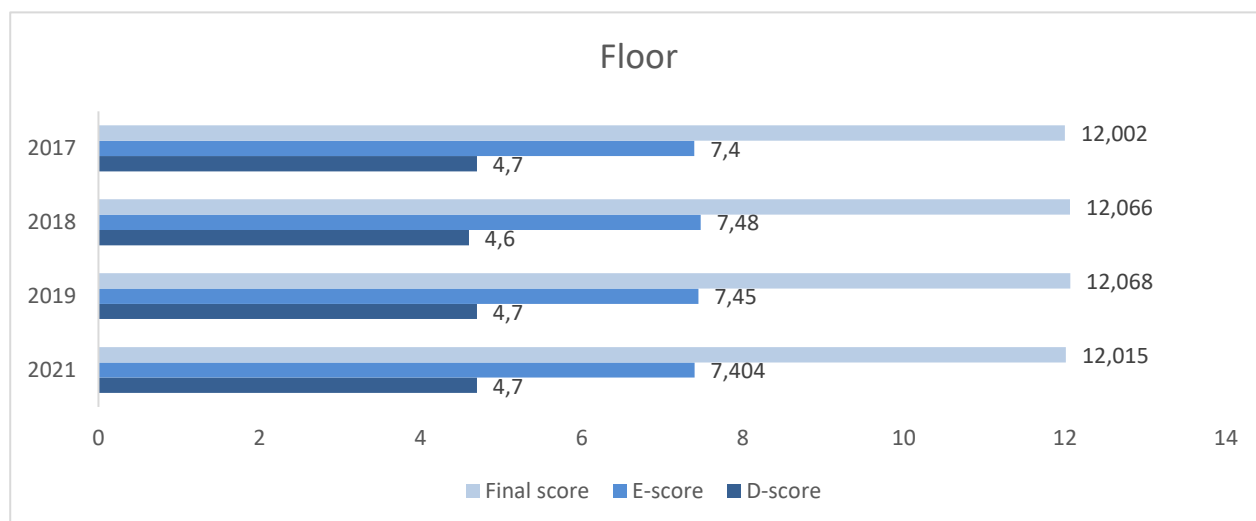




Details E-Score FX



Comparison of average D-score/ E-score and Final score from World Championships 2017/2018/2019/2021



Missing Composition requirements

1.	Dance passage	0
2.	Saltos direction	0
3.	Salto with 360° LA turn	1
4.	Double salto	0

Dismount

No DMT	1
A or B-DMT	11
C DMT	42
D DMT (or higher)	28



Connection Value

of connections performed and rewarded

+0.10 24 times
+0.20 9 times Among them: (direct A+E - 7 times; C+D – 2 times)

Line deductions: 0.10 0.30
 8 times 9 times

Time deduction:

Total # of falls: 17 with 2 gymnasts with more than 1 fall.

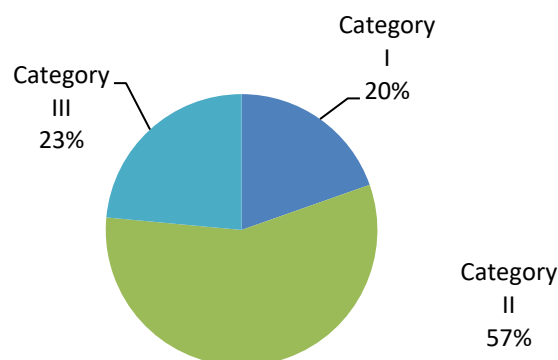
Inquiry: Qualifications: 1 inquiry was lodged and accepted
 Apparatus Finals: 2 inquiries were lodged; 1 accepted and 1 score unchanged.
Intervention of R-score: Total in all competition phases: 2 times
 Qualifications: 2 times: 1 time score higher, and 1 time score lower

7. JUDGING ACTIVITIES

- **Numbers and Federations** - 37 federations were represented by 49 judges.
 6 of them were represented by 1 D or 1 R judge: ARG, BUL, ECU, EGY, POL, SUI
 3 Federations with 1 D and 1 E judge: CHN, ITA, RGF,
 6 Federations with 1 R and 1 E judge: CAN, CZE GER, ISR, UKR, USA

- **Categories of the 49 judges**

- 10 Category I
 (Including the 8 D-Panel Judges and 1 R-judge)
- 27 Category II (including 7 R-judges)
- 12 Category III



All judges received at least 1 E - position

Judges' Review Session (Instruction) and Judges' Draw.

The WTC spent some time preparing the PPTs for the judges' instruction. They were able to go into more detail by utilising separate PPTs for the D and E panels. This helped clarify the duties of the different panels. Due to the COVID-19 countermeasures, the Judges' instruction, the Judges' briefings and the Draws were all carried out online.

5 exercises for the D and for the E evaluations were published in STS in advance. The participating judges had access to them, and they could send their evaluations to the WTC members. During the virtual Judges' instruction, the ASs presented the WTC evaluations with specific comments on questionable issues. A summary of the PPTs will be published later to give information to all judges worldwide. Thanks to Douglas Hills and his team for their professional work.



Assessment of the Judging

After Qualifications the WTC carried-out a PCVR of selected exercises according to the rules
All exercises from All-Around Final and Apparatus Finals were evaluated by the WTC (PCVR)

D- Panel

All D Panel judges managed to evaluate the gymnasts by correctly applying the criteria to all gymnasts in the same manner. The Uneven Bars' panel should be congratulated on their higher level of consistency.

E- and R- Panels

The WTC carried-out an evaluation of the exercises on each apparatus for all competition phases. Judges were reviewed according to the regulations This evaluation led to the following outcome:
For the most part the rank order was correct. The objective and quality work of the judges is to be commended.

There were very few interventions of the reference score in all phases of the competition.

Judges' placement: The Judges' panels and Apparatus Supervisors sat in one line, outside the field of play and were separated by barriers

8. VENUE AND APPARATUS

- **Apparatus**

Apparatus Commissioner

The presence of Mr Jakob Raab and Mr Julian Heydgen was very important, and the WTC would like to thank them for their cooperation.

- **Apparatus supplier**

The apparatus was supplied by "Taishan"

The WTC would like to express their gratitude to "Taishan" technical team for their constant availability and help.

- **IRCOS Video System/Swiss Timing**

On behalf of the WTC, I extend my heartfelt thanks to Christophe Pittet and the team from Swiss Timing for their friendly attitude and professional collaboration. It was a pleasure to work with them as usual.

- **Medical Staff**

We are very thankful to Dr. Yasunobu Iwasaki and the entire medical team for carrying out their task professionally. They were well organised and friendly.

9. CONCLUSION AND THANKS

The city of Kitakyushu is the birthplace of FIG President, Morinari Watanabe. It is thanks to him that these World Championships were even able to take place in Japan. His determination, enthusiasm and organisational skills overcame many problems and gave the gymnasts a chance to compete in the last important competition of the Cycle. Many extra precautions had to be set up due to Covid. This caused a lot of forethought and detailed planning. The WTC are extremely grateful for FIG President Watanabe's extensive efforts.



WTC extend their heartfelt thanks and warm appreciation to Mr Norifumi Yamamoto President of LOC, Mr. Toshihito Nakahira and Mr Takahiro Miura, Mr. Teruaki Takeuchi, Mr. Naoto Morinaga, Mrs. Naoko Mukai, Mr. Toshiaki Fujii, Mr Koichi Endo, Ms Yumiko Uda, Ms. Akiko Akena, and their teams, for their very positive attitude and cooperation. Dealing with all the issues raised by the Covid restrictions was not easy and they should be congratulated on their resilience and ability to adapt quickly to any problems that arose.

This event could not have taken place without the collaboration of the Japanese Gymnastic Association and its President Mr. Tadashi Fujita and the WTC would also like to give a big 'thank you' to all of them.

Every major sporting event throughout the world is reliant on volunteers. Kitakyushu was no exception. The WTC were helped and supported by an amazing team of very hard-working personnel and we would like to thank them all for everything they did towards the production of a successful event.

It was a great pleasure to work with Ms. Tomoko Omori, Ms. Keiko Abe and their exceptional team. They handled all the hospitality arrangements for the judges and the WTC extremely efficiently. Their friendly attitude and smiling faces made them a joy to work with throughout our stay.

We could not stage such events without the assistance of the FIG Office and would like to thank Mr. Nicolas Buompane, Mr. Steve Butcher, Ms. Céline Cachemaille and Mr. Stéphane Détraz for their assistance, confidence and professional support.

Our thanks also go to the members of the FIG Authorities, in particular Ms Nellie Kim, Mr. Mouhammed Youssef Al-Tabbaa and Mr Ali Al-Hitmi (WAG Jury of Appeal), for their support and help during all competition phases.

Svetlana Khorkina, was the Women's Artistic Gymnastics Ambassador.

Personally, I am very grateful to all my WTC members for their extremely hard work. Their professional attitude and excellent teamwork helped to produce a high-level event.

Respectfully submitted,

Donatella Sacchi, President FIG/WTC

Johanna Gratt, Secretary