USAG REQUIREMENTS
LEVEL 6
JO 2012-2016 manual excerpts

KMC BOYS GYMNASICS
II. Compulsory Levels 4 – 7 Judging Guidelines:

A. Philosophy of Structural Elements of Scoring:

The compulsory routines have been designed with a dual purpose because not all gymnasts should be asked to meet the same advanced development goals at any given competition level. Therefore the scoring framework was created to provide basic routines for everyone and gradually increase the opportunity for bonus as an athlete’s development progresses. The first purpose is to provide basic routines that are constructed to encourage participation, promote growth, and provide opportunity for the recreational gymnast to be successful and continue to progress. At the same time, the second purpose is to include in the routines the opportunity for the talented gymnast to challenge his development and mastery at each level with additional benchmarks which are rewarded with bonus. With this dual purpose in mind the scoring format which utilizes a base score and bonus opportunities was developed.

The specifics of each of the scoring components are addressed in detail below but the philosophy behind the system of bonuses is expressed here.

Specified Bonus was added to the basic routines to provide the perfect tool for having basic fundamental compulsory routines suitable and achievable for the recreational athlete, and at the same time, providing developmental goals and challenges for the more talented athlete.

Virtuosity is at the foundation of the very name of our sport - “Artistic Gymnastics”. The ultimate goal of every performance is technical excellence, artistic style, and the pursuit of perceived perfection which in turn define virtuosity. Virtuosity is not a fleeting subjective concept rarely applied, impossible to define, and of little use to us. On the contrary, we believe that young gymnasts should be educated to how they can apply this standard of excellence to their performance in compulsory gymnastics. This compulsory program seizes the opportunity to not only expand the latitude for virtuosity but to offer the direction to apply this valuable and essential tool in development of the quality of our sport’s performance. At the same time it will offer a great deal of encouragement and motivation to the young athlete to know he has been rewarded for artistic and technical excellence.

The end result of these variable scoring elements is to create a range of scoring that will adequately separate a diverse field of gymnasts and meet the needs of the wide range of ability levels within the program.

B. Base Score:

1. The ‘base score’ or ‘E’ score for execution is 10.0 for all compulsory routines.
2. In a compulsory routine the ‘base score’ is an arbitrary number from which execution deductions are taken during the performance of the routine. The basic routines are designed so that they are achievable and should not result in falls or excessive deductions for the average recreational participant.
3. The scores will be in a range that is ‘comparable in progression’ to the score a gymnast will receive when he transitions to the optional levels where the ‘E’ score is also from a 10.0.

C. Specified Bonus:

1. The use of Specified Bonus has proven to be a very successful addition to the Men’s Junior Olympic Age Group Competition Program.
2. At each level of competition we provide a set of basic skills that provides the foundation of fundamental ability and fitness. When the compulsory skills at that level reach an acceptable degree of a mastery the gymnast can matriculate to the next level that offers new challenges.
3. To create growth and challenge within each level we offer options for achieving a specified performance bonus. This bonus rewards athletes for aspiring to a higher standard based upon achieving different benchmarks of skill mastery that are appropriate for that level.
4. These specified bonus skills are also designed to meet a pattern of ‘progression-oriented’ development that will assist the gymnast with his transition to the next level and to optional gymnastics.

C. Specified Bonus: (Continued)

5. As the gymnast progresses to higher levels of compulsory competition he gains a larger repertoire, background of experience, and a higher level of fitness. Therefore, a greater number of opportunities for specified performance bonus are offered.
6. There are two reasons for offering more specified bonus opportunities as the compulsory levels increase. First, the gymnast’s increased level of fitness and skill foundation warrants making greater opportunity accessible. Second, the expanded opportunity for specified performance bonus helps to prepare the gymnast for the transition to the next level and/or eventually optional competition.
7. The routines have been designed in such a way that at least one of the specified bonus skills is a little easier to achieve than the others in order to encourage each athlete’s development.
8. The value of the specified bonus skills is (+0.5) each.
9. Specified bonus cannot be rewarded if there is a single “large error” (0.5) or greater in the execution of the skill. (The exception to this rule is the giant swings on horizontal bar where the specified bonus is awarded for attempting the giant swings successfully without a fall even if there is a large error in the performance of the giant swings)

10. There should be a purposeful balance between encouraging a talented athlete’s development and clean execution of basics. If a gymnast can successfully perform a specified bonus skill with a “medium” (0.3) or less deduction he would be rewarded slightly for his higher level of achievement. Poor execution will negate the advantage. Officials are encouraged to take appropriate and fair execution deductions for the performance of the skill. Therefore, this program is designed to encourage an athlete’s skill development and provide opportunities for specified bonus in each routine while maintaining a standard of ‘risk vs. reward’ that is equitable within the overall context of the program.

11. The transition to optional competition is a difficult one for most gymnasts. When a gymnast becomes ‘age eligible’ for optional competition he may lack both the variety of optional skills as well as the level of difficulty that would allow him to be competitive as an optional gymnast. The program is designed to provide more opportunity for the growth and development of the gymnast’s skill repertoire as well as provide a core construction that can serve as the basis of an optional routine. The Level 7 compulsories have been designed as a tool to help bridge the gap between compulsory and optional competition and encourage each athlete to make the transition at a time that is appropriate for him. Therefore, this level has been designed with basic routines that serve as the core for a ‘modified optional’ approach.

D. Virtuosity:
1. This program has been designed to increase the potential for virtuosity to a maximum of 0.5 in each routine.
2. In order to help the coach, athlete, and judge set standards for virtuosity bonus specific benchmarks for performance have been identified in each routine. Virtuosity bonus is generally intended for ‘levels of artistic or technical excellence or amplitude’ rather than for doing a more difficult skill.
3. There are three identified virtuosity elements in each routine (+0.1) can awarded for each element.
4. The standard is up to (+0.5) available for the routine as a whole. These virtuosity elements have been identified both to encourage the athlete and coach to seek this benchmark as well as to give our judges a clear direction and objective standard to use when awarding this bonus.
5. In designing this program our judges will still have at their discretion, as they have in the past, the ability to reward a gymnast for demonstrating any special impression of artistic excellence that may set him apart from other athletes. An additional, non identified (0.2) tenths are available and may be awarded at any point in the routine.
6. In all cases, virtuosity can be awarded for any qualified execution of a skill with (0.1) ‘small’ deduction or less in execution.

E. Routine Error and Deduction Table:

Table of Routine Errors and Deductions

<table>
<thead>
<tr>
<th>Error</th>
<th>Deduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Missing part</td>
<td>1.0</td>
</tr>
<tr>
<td>Non-Recognized part</td>
<td>0.5 (plus all accrued execution errors)</td>
</tr>
<tr>
<td>Routine Composition Error</td>
<td>0.5 (to be taken once per routine)</td>
</tr>
<tr>
<td>Fall (as per FIG)</td>
<td>1.0</td>
</tr>
<tr>
<td>Large error (as per FIG)</td>
<td>0.5</td>
</tr>
<tr>
<td>Medium error (as per FIG)</td>
<td>0.3</td>
</tr>
<tr>
<td>Small error (as per FIG)</td>
<td>0.1</td>
</tr>
<tr>
<td>Empty and Intermediate swings (as per FIG)</td>
<td>Empty (½) - 0.3, Intermediate (Full) - 0.5</td>
</tr>
</tbody>
</table>

F. Specific Judging Guidelines:
1. Explanation of “Part” & Routine Composition Error:
   a. A “part” is defined as a “numbered skill or sequence” in the routine Description for each level in Chapters 3 through 8 of this manual.
   b. A “part” is a “missing part” if it has been omitted or is performed in such a way as to be unrecognizable.
   c. If the “part” is partially completed (more than 50%) it should receive credit and the appropriate FIG deductions (small, medium, large or fall).
   d. Added “parts” such as circles on mushroom or pommel horse and extra giant swings on horizontal bar should be treated as a Routine Composition Error.
   e. A Routine Composition Error includes any and all added “parts” such as circles on mushroom or pommel horse and extra giant swings on horizontal bar, the exception being added swings, empty and intermediate swings as
defined by FIG, which will be deducted as per FIG. The Routine Composition Error also encompasses routine elements performed in the incorrect order. The deduction is a 0.5 global deduction that should only be taken once per routine in addition to any execution deductions.

2. Handstands:
A nominal handstand is shown at plus or minus 15° from vertical. The junior program will use FIG rules concerning swings to or through handstand or to strength holds.

3. Swing and Position Criteria:
All swing and position required criteria are defined as one of the following:
   a. Horizontal
   b. 45°
   c. Vertical

4. Added swings:
Added swings will be treated as per FIG as empty (½) swing (0.3 deduction), or intermediate (full) swing (0.5 deduction), not as an added part or with the Routine Composition Error.

5. Required holds:
   a. Holds are two seconds, unless noted. Hold deductions are per FIG.
   b. Momentary holds are defined as holds which show a definite stop and are held up to one second. Momentary holds that do not show a definite stop, receive the FIG deduction for no hold of 0.5 (large deduction).

6. Added Holds:
   a. Added holds are to be deducted as rhythm errors and not as added parts.
   b. Multiple added holds will be treated as a Routine Composition Error and will be subject to a one-time large error deduction of 0.5.

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7. Steps:
   a. There is no requirement specifying the number of steps in the run prior to tumbling sequences in floor exercise routines.
   b. If a run is specified then at least one step must be taken prior to the hurdle otherwise a small deduction of 0.1 will be taken.
   c. A gymnast may take as many or as few steps as is necessary to execute the routine within the defined limits of the floor exercise mat.

8. Floor Exercise, Pommel Horse, Still Rings, Parallel Bars & Horizontal Bar Bonus:
   a. Specified Bonus:
      i. Award +0.5 per specified bonus skill or sequence for performance as indicated in the compulsory routine text described in the following Chapters 3 - 8.
      ii. Bonus will not be awarded for a skill with a single large deduction with the exception of the specified bonus giant swings on horizontal bar. If the giant swings are attempted, specified bonus will be awarded if there is not a fall.
      iii. Specified bonus skills may only be attempted once to receive the bonus.
   b. Virtuosity Bonus:
      i. Award a total of +0.5 for virtuous elements with a small (0.1 or less) deduction.
      ii. Individual skills may be awarded virtuosity bonus, to a maximum of +0.1 per skill.
      iii. Each compulsory routine has three identified virtuosity elements.
      iv. An additional +0.2 of virtuosity bonus can be awarded at the discretion of the judge for elements showing extreme amplitude or virtuous performance.
   c. Stick Bonus: Award +0.2 for stuck dismounts.

9. Vault Bonus:
   a. Virtuosity Bonus: Award up to +0.5 for exceptional power and/or efficient blocking action resulting in exceptional rise (height and/or distance) in the vault second (post) flight. Virtuosity may be awarded in increments of small (+0.1), medium (+0.3) or large (+0.5) bonus singly or in combination not to exceed the 0.5 maximum.
   b. Stick Bonus: Award +0.2 for stuck landings to the feet.
10. Somersault Height:
All somersault heights (Floor Exercise and dismounts) are measured from the center of mass. Center of mass is defined as the point around which the body is rotating in space during the execution of the somersault.

11. Pommel Horse:
a. On all single leg cuts, the top leg (cutting leg) should be at minimum horizontal with the hips fully extended.
b. On all pendulum swings, false scissors and scissors, the top leg should be at minimum horizontal with the hips fully extended.
c. Unless otherwise specified, all elements, compulsory or optional, begin and end in front support as per FIG.

12. Still Rings:
Unless otherwise specified all basic swings on Still Rings should show a “turnover” action. See Chapter 5 – Still Rings, Section I – Compulsory Levels 3-7 Overview and Explanations, Paragraph C – Basic Technique: Basic Swing for a full description.

13. Vault:
a. The junior program will not give a zero score for any vault, with the exception of failure to attempt the vault at all (a scratch).
b. A balked attempt or incomplete vault, may be repeated once (with safety in mind and at the judge’s discretion) with a deduction of 1.00 from the score of the second attempt.
c. No third attempt of the same vault will be allowed. The minimum score for any attempted vault will be 1.00.
d. The following specific errors and deductions will be applied to all Compulsory Level 4 – 7 Vaults.

14. Horizontal Bar:
Unless otherwise specified all swings forward on Horizontal Bar should be tap swings. See the Chapter 8 - Horizontal Bar, Section I – Compulsory Levels 3-7 Overview and Explanations, Paragraph D – Basic Technique: Tap Swing for a full description.

Chapter 3 – Floor Exercise
I. Compulsory Levels 4 –7 Overview and Explanations:
A. General:
1. All compulsory floor routines are designed so they can be done on a tumbling strip up to 60 feet in length.
2. This set of routines on Floor Exercise emphasizes the gymnast working rhythmically and continuously throughout the exercise. A “hold” such as a designated handstand or a scale, may be the only allowed stops. There should be no other stops in the routines. The designated hold elements in the routines should be shown for only as long as indicated in the performance criteria or a rhythm deduction will be assessed. The tumbling and corner sequences are designed to encourage rhythm and have been developed to promote a variety of different transitional movements. As a result, these routines should be successfully executed in 45 to 60 seconds and must show continuous rhythm.
3. Unless otherwise specified, all transitional lunges should be executed with the back leg straight, front knee bent, heels down and the toes turned slightly outward. Only a momentary pause is allowed to show the position. Holding the lunge position more than momentarily will result in a deduction for rhythm.
4. The basic exercises are designed to help the recreational level participant successfully execute the routine. Benchmarks for virtuous execution are included to guide the gymnast. Many recreational gymnasts struggle with flexibility skills. Indicated flexibility skills have been selected as benchmarks for virtuous execution only. These added flexibility options are not required in the basic exercise. Gymnasts who excel in this area are encouraged to perform or execute this option. Judges may reward the gymnast accordingly using their discretion for excellent artistic performance.
5. Specified bonus elements tend to be skills that will be included or required in routines at the next level and follow a pattern of consistent progression.
6. Forward handsprings should be slightly over-rotated. A forward rebound is allowed.
7. On forward and backward saltos, the minimum center of mass should be chest high.
8. All hurdles should be executed with a full extension of the arms and shoulders and the forward leg should bend in plié as the arms reach to contact the floor. The back leg should kick straight over the top as the forward leg thrusts from the floor and the hands push through the wrists and fingertips simultaneously to create maximum force and turnover.
B. Definitions:
1. The term “plié” is defined as a bending of the knees as the feet contact the floor and is used to cushion the landing and promote control and/or rhythm. All jumps should land in “plié” to assist control, balance, and rhythm on landings.
2. A “sissone” is defined as a jump from two feet with an extended split of the legs and landing on the forward leg with the back leg extended.
3. An “assemblé” is defined as a kick upward to a jump from one foot to a landing with the legs together on two feet. This is done with a ½ turn in these routines.
4. A “salto” is defined as a flipping or somersaulting skill performed in the air and can be performed forward, backward or sideward.
5. A “tempo salto backward” also known as a ‘whip’ or ‘whipback’ is defined as a back handspring without hands.
6. A “swedish fall” is defined as a prone fall with the legs split and the top leg extended straight at vertical.
7. A “flyspring” also known as a ‘bounder’ is defined as forward handspring performed with a two foot takeoff.

C. Basic Technique: Forward Handspring
The forward handsprings should show a straight-arm blocking action with full extension of the shoulders and a visible lift or rise from the floor. The forward leg should bend through the lunge position with the arms and shoulders fully extended upon contact with the ground. It should also show turnover past vertical to the rebound with a fully extended position.

D. Basic Technique: Round-off and Back Handspring
1. The round-off and back handspring should turnover past vertical to a hollowed body position with the hips rounded under, knees behind the toes, and the arms extended at horizontal or above in preparation for the take off backward to the handstand blocking position. The takeoff phase of the back handspring should fully extend backward in a linear horizontal direction.
2. The snap down phase of the back handspring, in preparation for a rebound, should be shorter and rotate up quickly to a standing position with the arms next to the ears, the head neutral, and at a blocking angle short of vertical for the rebound.
3. The snap down phase of the back handspring prior to the salto backward tucked should be shorter and rotate up quickly to a standing position with the arms next to the ears, head neutral, and at a blocking angle short of vertical.

F. Level 4:
1. The tucked backward roll extension to prone support is intended as a progression toward a back extension roll to handstand. A back extension roll to handstand may be shown without deduction. There is no height requirement on this skill.
2. The front scale should be done with chest and head up, arms to side with palms down, and the back leg at a 45° minimum angle below horizontal with the foot turned out on the standing leg. The back leg should be straight with the foot pointed and clear of the floor.
3. Cartwheels should show continuous rhythm. The landing leg should bend into plié and move smoothly through the lunge position with arms extended overhead into the next skill.
4. The tuck jump should be done with the hands grasping the legs and pulling into a tight tuck and an extension of the legs before landing.
5. Execution of a split or pancake showing virtuosity in part # 5 can be performed as long as continuous rhythm is shown. There must be no more than a (0.1) small deduction in order to receive the virtuosity bonus. See the note regarding execution of these elements below the Level 4 – Floor Exercise description table. A press to headstand, handstand or from Endo roll directly from the split is allowed.

G. Level 5:
1. The jump to straight arm straddled press to momentary handstand should be done with the minimal amount of jumping action necessary to complete the element. The object is, of course, to eventually be able to press to the handstand.
2. The height of the dive roll should be consistent with the gymnast’s center of mass. There is no distance requirement. The body position should be straight (a slight hollow or tight arch is allowed) and care should be taken to ensure that there is proper pressure exerted by the arms and hands upon arrival to the floor to ensure a smooth roll. In a properly executed dive roll, the body will roll through somewhat of a “candlestick” position and continue on through the tuck to the feet without stop, hesitation, or bounce.
3. Execution of a split or pancake showing virtuosity in part # 3 can be performed as long as continuous rhythm is shown. There must be no more than a (0.1) small deduction in order to receive the virtuosity bonus. See the note
regarding execution of these elements below the Level 5 – Floor Exercise description table. A press to handstand or from Endo roll directly from the split is allowed.

H. Level 6:
1. The object on the opening pass is to teach the athlete how to over rotate the forward handspring step-out with the landing leg as far behind the body’s center of mass as possible in order to accelerate into the lunge for the subsequent handspring.
2. The salto backward tucked takeoff position leaving the floor should be vertical. The hips and knees should lift upward in front while the arms extend upward and the head is neutral.
3. The rotation for the salto backward tucked should be initiated by lifting the lower body upward to the tuck position very quickly. The rotation is sustained by continuing to lift the upper body as the somersault turns over while extending the legs and hips quickly through the vertical position.

I. Level 7:
1. The development of the proper round-off and back handspring technique as explained in the Basic Technique section above is of paramount importance. This development should continue to be refined to a higher degree of excellence as the gymnast progresses in his ability to learn more difficult saltos. The salto backward stretched, vertical takeoff, and lifting of the hips forward to initiate rotation with the head remaining neutral is important to master prior to attempting twisting skills. Trampoline drills and training are useful in refining this technique.
2. Refinement of proper forward handspring technique as explained in the Basic Technique section above is essential to continued progress toward more difficult forward tumbling skills and combination tumbling. Special attention should be paid to developing and maintaining good upper back and shoulder flexibility.
3. If the gymnast performs the specified bonus dismount sequence with the tempo salto backward he should take care to execute the body positions with the tempo salto backward (whip) similar to the requirements for a back handspring as described in the Basic Technique section above. Either option is allowed for the specified bonus dismount sequence with the tempo salto backward. Both options must begin with the round-off, back handspring.
4. This routine is designed to prepare the gymnast for a core optional routine at Level 8. With this in mind, the routine is designed to be continuous in movement in order to be able to execute three passes within 60 seconds. There is no deduction for exceeding 60 seconds; however, developing the ability to move rhythmically will become a valuable skill as the gymnast transitions to the optional levels. Unnecessary or extended stops will be assessed a rhythm deduction.

Chapter 4 – Pommel Horse
I. Compulsory Levels 4 – 7 Overview and Explanations:
A. General:
1. Single leg swings for Level 4 – 6 on the pommel horse will continue to emphasize rhythm and pendulum swing mechanics. An effort has been made to limit unnecessary repetition that can result in excessive execution deductions. It is understood that the apparatus is generally too large for the young gymnast to swing on effectively. With this in mind, in Levels 4 and 5 only the last two full pendulum swings will be judged for execution. There are no specified bonus skills on this portion of the exercise but there is an opportunity to recognize virtuosity.
2. The single leg swing component has been deliberately left out of Level 7 as there are no pommels on the horse. More importantly, we believe that focusing on circle skills will give the average gymnast more time to develop the level of skill mastery necessary to be competitive as an optional gymnast.
3. The basic format of the mushroom exercises is intended to keep the routines geared to the average recreational participant. The emphasis is on good circle technique which is reflected in the virtuosity bonus. Levels 4 through 6 are used to progressively introduce each of the different categories of circle skills through the use of specified bonus elements.
4. Over the past quadrennium, analysis has shown that the great majority of athletes experience a rapid degradation of circle technique when transitioning from the mushroom to the pommel horse. A new approach is to provide a more gradual transition to the pommel horse from the mushroom. For this reason, at Level 7 the gymnast performs the same skill set he has already mastered but on a new apparatus, a pommel-less horse. The benefits of this approach include the ability to continue circle technique refinement and the opportunity to build a more relevant repertoire of skills that can serve as a foundation on the horse for optional gymnastics. The basic format of pommel-less horse routine is designed for the average gymnast while the specified bonus elements offer opportunities for the diverse ability levels of the every gymnast.
B. Definitions:
1. A “front support position” is defined as one hand on either pommel with the pommel horse in front of the body. Arms straight, body straight and legs may be straddled.
2. A “rear support position” is defined as one hand on either pommel with the pommel horse behind the body. Arms straight, body straight and legs may be straddled.
3. A “full pendulum swing” is defined as one complete swing on each side of the pommel horse.
4. A “double leg circle” should start and finish in a front support position.
5. A “front loop” is defined as a circle in cross support frontways on the end and should start and finish in a front support position.
6. A “back loop” is defined as a circle in cross support rearways on the end and should start and finish in a front support position.
7. Circles in an “uphill direction” are defined as double leg circles in the clockwise direction with the left hand on the pommel and the right hand on the end of the horse. Double leg circles in the counter clockwise direction would be with the right hand on the pommel and the left hand on the end of the horse.

C. Basic Technique: Pendulum Swing
1. The pendulum swing performed on the pommel horse is intended to teach the gymnast to develop a rhythmical shifting of the body weight to the support arm on each side with as much lean as possible while initiating the swing from the shoulders.
2. The legs should remain apart in a straddle position throughout the pendulum swings and leg cuts to promote a single body unit while swinging. It is important for the gymnast to develop the idea of initiating the pendulum swing from the shoulders while feeling the whole body moving as a single unit.
3. The straddled position of the legs on each side is in addition to the swinging action of the torso from side to side. While the gymnast can be rewarded for greater flexibility, the amplitude of the swing by achieving a greater lean with the shoulders and extending the hips to a higher position on each side is the main goal in this development. Releasing the hand from the pommel on each side also encourages the athlete to shift his weight effectively although it is not required for evaluation of the skill.

D. Basic Technique: Mushroom Circle
1. The proper technique for the basic mushroom circle should show a complete extension of the hips with an open chest at the ¼ and ¾ circle positions. Squeezing the hips and gluteus muscles tight will enable him to maintain a straight body position throughout the circle.
2. There should be a slight counter rotation and opening of the hips and chest at the ¼ circle position to prevent ‘rolling the hips over’ as the circle travels around the front of the mushroom. This ‘rolling the hips over’ will cause the gymnast to pike or over-hollow in an effort to square up his hips to the mushroom at the completion of the full circle. Properly executed, the counter-rotation on the first ¼ circle will allow the hips to square up as the gymnasts reaches the ½ circle in the rear support position.
3. Reaching the ½ circle in the rear support position with his hips squared or slightly counter turned will enable him to ‘lead’ with his heels into the ¾ circle position as he transfers his weight to his second arm. The greater the shoulder lean, the greater the circle speed and extension the gymnast will be able to achieve. The gymnast may use this lean and ‘heel drive’ action to accelerate his circle through the ¾ circle position throughout the second half of the circle.
4. The gymnast should keep his shoulders erect as he completes the full circle so that his body remains straight and extended and he can effectively initiate the counter rotation into the next circle as he transfers his weight back to the first arm.
5. The goal is to educate the gymnast to correct circle technique. Training devices such as the floor mushroom can be used effectively to break down the various positions to achieve a proper circle technique.

F. Level 4:
1. Education of the circle technique and pendulum swing technique with an understanding of good body position is the goal at this level. The basic routine is designed to be achievable for the recreational gymnast while allowing him time to develop the strength to perform multiple circles.
2. The first pendulum swing will not be judged in order to allow the gymnast the opportunity to reach a full amplitude swing without penalty.
3. Gymnasts who can progress more rapidly without compromising their proper circle technique are rewarded with specified bonus for performing multiple circles.
G. Level 5 – Introduction of flair and spindle elements:
1. The pendulum swing described in the Basics Technique section above, including the weight-shifting rhythm and swinging from the shoulders with extended hips will transfer to the double leg circles on mushroom and facilitate their success.
2. The first pendulum swing will not be judged in order to allow the gymnast the opportunity to reach a full amplitude swing without penalty.
3. On the mushroom, the gymnast should continue to refine his circle as described in the Basic Technique section above. As this technique develops, the circle should become higher in elevation from support, faster in speed, and the lean should become stronger or more acute on each side. Developing the quality of this circle will be an important component in being able to transfer double leg circle from the mushroom to the pommel horse.
4. As the gymnast performs the flair or spindle actions he should maintain full extension with his body position throughout the skill. Developing the quality of the double leg circle with chest and hip extension, speed, weight shift and shoulder lean will facilitate the ability to perform the spindle and flair elements without deduction.

H. Level 6 – Introduction of Direct Stöckli A, Russian, and Flair spindle elements:
1. On the pommel horse, the pendulum swing technique should be executed as described in the Basic Technique section above. The False scissor execution should conform to the same performance criteria for both the basic routine and for virtuosity.
2. The ¼ turn in the ½ double leg circle dismount from the pommel horse routine should show an open chest and hips fully extended with counter-turn action as the body passes over the horse.
3. On the mushroom, special attention should be paid to execution of the proper circle technique as described in the Basic Technique section above. Each circle skill starts and finishes in front support. The full extension of the body with a slight counter rotation at the ¼ circle position will enable the gymnast to maintain the open position throughout each one of the skills performed.
4. The Direct Stöckli A may be initiated with an early hand placement and turn. The turn begins with a ¼ kehre action to an extended rear support. The gymnast should then complete the circle through the ¾ circle position fully extended and leading with the heels before initiating the last ¼ turn and completing the circle in front support.
5. A fully extended body position should be shown throughout the flairs along with a 90° or greater leg separation.
6. The straight body extended position should be maintained throughout the Russian wendeswing element. The Russian wedenswing should start and finish squarely in front support. Excessive pike or arch in the shoulders, chest and hips will result in execution deductions.

I. Level 7:
1. The basic routine allows the gymnast to transition from the mushroom to the traditional pommel horse (without pommels) while focusing on the proper circle technique. The move from the mushroom to the pommel-less horse requires a substantial adjustment for the athlete, therefore, the difficulty level and number of circles has been deliberately limited for the basic routine.
2. Since the gymnast has already been introduced to various skills at Level 5 & 6 on the mushroom, he may choose to insert those skills into his Level 7 routine as his strength, circle technique, and ability adapts to the new apparatus. The more experience and endurance the gymnast gains with the performance of these skills the better prepared he will be to transition to optional routines.
3. A considerable amount of latitude is allowed for the order in which the gymnast elects to perform the specified bonus elements. There is no deduction for the order in which the listed and specified bonus skills appear as long as all listed skills in the basic routine are performed. This freedom is intended to encourage the gymnast to perform quality skills rather than the force on them the rigidity of compulsory routine construction.

Chapter 5 – Still Rings
I. Compulsory Levels 4 – 7 Overview and Explanations:
A. General:
1. The greatest emphasis remains on the proper execution of the basic swing. Two significant changes involve how to best introduce the inlocate and dislocate. The committee’s goal is to make sure the average gymnast can execute these skills safely while developing the strength and understanding of proper technique. In addition, unnecessary repetition of these elements can excessively penalize the gymnast. To address these concerns the committee chose to place more emphasis on the basic swing and allow the coach and athlete the opportunity for a more gradual introduction of these skills.
2. The inlocate is introduced as a specified bonus skill in Level 5 before making it a required skill at Level 6. The inlocate should only be attempted by gymnasts who are able to execute an excellent basic swing at this level. The dislocate is introduced in Level 6 from the inverted pike position. The gymnast can focus on downward pressure
and proper body position in the learning stages. The basic swing continues to be emphasized and the stretched dislocate is introduced in Level 7. The gymnast should have some experience with the fundamentals of the basic dislocate before attempting the stretched dislocate. More time spent improving the basic swing before executing the more complex elements of the dislocate and inlocate is the recommended and more moderate progression of development on the still rings.

3. Another change this quadrennium involves the introduction of the press to handstand. The committee felt strongly that neither the press nor the handstand should be required from the recreational gymnast. However, stronger athletes are encouraged to develop this skill as a specified bonus skill. Those gymnasts who are ready to acquire this skill will still have the opportunity to demonstrate good handstand alignment using the straps as a guide.

4. In addition, the shoulder stand bail provides the opportunity to introduce the forward bail in a way that even the recreational gymnast can perform safely. Again, the more gradual introduction of advanced skill techniques and developing the ability to control the support positions on the still rings was a goal of the committee in considering the routine composition options.

B. Definitions:
1. “Turnover” refers to the rotation of the basic ring swing to the inverted position. See a more detailed definition under Basic Technique: Basic Swing below.
2. A “forward baby giant” is defined as a forward bail from shoulder stand support, swing to uprise and directly back to shoulder stand support.

C. Basic Technique: Basic Swing
1. Basic swings in these routines should show a “turnover” action. “Turnover” is defined as follows for forward and backward swings:
   a. Forward – At the completion of the front swing, the body is in a candlestick position - shoulders down and toes up with a hollow body position, tight hips and gluteus muscles, and head forward. Backward and downward pressure on the rings must be applied as the body approaches the completion of the swing. The gymnast may perform this phase of the swing with arms straight or bent but must forcibly apply pressure downward and backward on the rings to keep the center of gravity positioned correctly between the uprights and to maintain the proper body shape.
   b. Backward – During the execution of the back swing, the body is in a tight arch with shoulders down, rings spread as the body is approaching vertical (reverse candlestick position). Arms may be wide to facilitate keeping the shoulders down and maintaining downward pressure on the rings. Forward and downward pressure on the rings can be applied as the body approaches the completion of the swing.
2. It takes many years to develop an effective ring swing. Patience and deliberate focus during the early years on the properly executed turnover swing is one of the key components to further development.
3. Care should be taken to stress proper body shape and rotation in the swing first - rather than the height of the swing.
4. The fully developed ring swing can be executed to handstand in either direction with the proper body shape and technique. As an athlete increases his turnover angle and quickness, downward pressure can be applied to the rings to facilitate the lifting of the shoulders from their position between the rings and toward the handstand in each direction. This pressure should only be applied at the very completion of the turnover as the body is approaching the vertical in each direction.
5. It is a common mistake for an athlete to apply this pressure prematurely during the swings. This inhibits the rotation of the body to vertical. This mistake will retard the development of a good ring swing.

D. Basic Technique: Inlocate
1. The inlocate should be an extension of a well-executed turnover swing. The body will transition from the tight arch (reverse candlestick) in the back swing through straight body as the body passes vertical and then to a hollowed position with pressure downward and backward on the rings during the downswing. The minimum amplitude for a properly executed inlocate should be with shoulders at ring level and directly between the uprights with the body at the vertical position during the swing.
2. On inlocates, “ring level” is defined as the bottom of the rings or the hands.

E. Basic Technique: Dislocate
1. To perform the piked dislocate the gymnast should first learn to keep pressure downward on the rings while keeping his body in a tight hollow position with the head neutral as he opens backwards at or above horizontal to the dislocate.
2. From the tight hollow position the gymnast should push the rings forward while leading with his chest through the bottom of the swing. This forward pressure on the rings will result in the gymnast ability to keep his center of gravity (hips) between or even with the uprights. Pushing the chest through the bottom while maintaining the tight arch promotes a late kick with the legs and hips to accelerate the rotation of the gymnast’s turnover to the hollow candlestick position in the front swing.

3. It is important to learn this technique before the gymnast attempts the larger stretched dislocate or giant swing.

4. Spotting or holding the gymnast in the correct body positions while learning the skill can help the gymnast to understand how to apply pressure to the rings and keep his body position strong throughout the skill. It is best to perform this skill at horizontal for proper execution.

G. Level 4:
1. The primary emphasis in this routine should be to develop the basic swing in the manner described in the overview above. The forward swing can be executed with straight or bent arms. There is no height requirement on the front swing.

2. It is not necessary to rise or lift the body horizontally in the backward swing. Instead, emphasis should be on a tight-arch quick turnover with the shoulders down and the rings spread while keeping pressure forward and downward on the rings.

3. Emphasis on developing strength in the core and upper body with the pull-up and “L” position as well as the lower to German hang elements is balanced in this routine with the emphasis on the basic swing.

4. Elements identified as momentary holds should not be held longer than required. The focus should be on good rhythm in execution and precision in the positions held…Show, stop, and go.

H. Level 5:
1. The muscle up can be done with spotter assistance. The athlete should perform as much of it as possible but there is no deduction for the spot. As the athlete is lifted to position, he should work his hands into a false grip (with wrists bent and on top of the lower curve of the rings). We understand that it is difficult to keep the arms completely straight and keep the wrists up high enough to facilitate the muscle-up. The arms should, however, be as extended and straight as possible before the muscle-up is executed. The muscle-up should be continuous. As the gymnast reaches the support position and the arms extend into full support, the body should be tight and straight once more with the rings turned out and arms free of the straps.

2. If the bonus option to perform the inlocate is attempted it should conform to the Basic Technique for an inlocate as listed above. The skill will be judged strictly by these standards in order to emphasize the importance of maximizing the basic swing. It is the intent of this routine to continue to refine the basic swing until it can be performed with the correct turnover technique at ring level or higher.

3. Deductions on the inlocate can be taken for piking, amplitude lower than ring level, insufficient pressure on the rings, lack of turnover, and other obvious technical errors.

4. The intent of the dismount is to encourage the gymnast to keep pressure on the rings while executing the turnover technique until his body has reached at least ring level. The dismount should also rise and show a full opening and extension prior to landing.

I. Level 6:
1. In the previous levels the emphasis has been on developing the understanding of correct body position and shaping on the ring swings in general while building overall fitness level and strength.

2. The piked dislocate is being introduced at this level and it should conform to the Basic Technique for a dislocate as listed above.

3. The forward bail from the shoulder stand also offers a relatively safe way for the gymnast to learn the forward bail technique and experience keeping the proper body shape and pressure backward on the rings during the downward phase of the bail. As with all swings, pressure backward on the rings should be exerted so that the hips or center of gravity of the body stays between the uprights during this swing to the bottom.

4. The press to handstand has been reserved as a specified bonus skill. Stronger athletes are encouraged to perform this skill with straight arms. While the committee believes that the handstand is one of the most important elements on the rings, we feel that most gymnasts need more time to develop the strength to reach the handstand position. Using the feet to balance on the inside of the straps is allowed to help the gymnast control good body position and alignment in the handstand position. This is a routine that balances good basic development necessary for higher-level gymnastics with the needs of the recreational participant.
J. Level 7:
1. This committee recognizes that it is very common for an athlete’s first double-rotating skill to be a tucked double back on rings. The inclusion of this skill as a specified bonus dismount option will also help prepare the gymnast for advancement to the optional levels.
2. The support swing has been an area that has been neglected in the past. It is included in this routine because it is an important area of strength development for the optional gymnast. There is no height or amplitude requirement for the swings in order to emphasize safety in the initial development of this skill.
3. The stretched dislocate is introduced at this level. The gymnast should have gained enough experience with the proper dislocate technique in Level 6 to perform this skill correctly. Attention should be paid to the body shaping and head position through the bottom and the upward phase of the forward swing prior to turnover as delineated in the Basic Technique: Dislocate section above.
4. The forward “baby” giant is used to introduce the giant concept. Although the gymnast should emphasize good basic swing technique, he can also learn to swing above the rings to a static support position. Of special importance on this element is learning to keep pressure backward on the rings with the hollow body shape during the bail so that the center of gravity is positioned between the uprights and the gymnast hits bottom at the correct point of the swing.
5. The specified bonus skills are of varying degrees of difficulty and designed to allow all gymnasts to augment their routine as their strength and skill level improves. Executing good basic swings and proper body positions is always preferable to sacrificing technique for the sake of inserting the specified bonus skills.

Chapter 6 – Vault
I. Compulsory Levels 4 – 7 Overview and Explanations:
A. General:
1. This committee recognizes that opinions regarding the development of vaulting skills vary greatly. The reasoning behind the selection of our entry level vaults is to focus on the very important skills of the run, the hurdle, and proper board technique and developing a meaningful progression to the handspring blocking technique on the vault table.
2. There has, for many quadrennia, been a built in advantage to the vaulting score. The change to a lower maximum score continued emphasis on correct approach and board technique and the introduction of a Level 7 Vault Modified Table of vault choices helps to create more score equality between the events.
3. Although there is no Specified Bonus available on vault, the +0.5 for Virtuosity and the +0.2 for Stick Bonus are available.
4. For Virtuosity bonus award up to +0.5 for exceptional power and/or efficient blocking action resulting in exceptional rise (height and/or distance) in the vault second (post) flight. Virtuosity may be awarded singly or in combination in increments of small (+0.1), medium (+0.3) or large (+0.5) bonus. The total virtuosity bonus cannot exceed the +0.5 maximum.

B. Definitions:
1. "First flight" (pre-flight) is defined as from the moment that the gymnast’s feet touch the springboard up to the support with one or two hands on the vaulting table.
2. "Second flight" (post-flight) is defined as including the pushing off from the table up to the landing in a standing position.

C. Basic Technique: Run
1. A good run technique will be comprised of the following components:
a. Run should accelerate in velocity to sprinting speed and that velocity should be maintained through the hurdle.
b. Arms should be bent at the elbow and swing forward and backward rhythmically in a parallel and complementary movement to the run.
c. The legs should show a distinct lifting of the front knee and a full extension of the back leg in long quick strides as the gymnast leans forward into the run.

D. Basic Technique: Hurdle
1. The arms should circle or move from back to front in preparation for the takeoff from the springboard. The arms may be bent or straight.
2. The knees should lift up and forward and the gymnast bend slightly at the hips while the body’s center of gravity remains level during the hurdle. The legs and feet then extend forward to contact and fully depress the springboard well in front of the body. At this point of contact the arms should be at shoulder level or above and almost fully extended in preparation for the contact with the blocking surface.
3. From a full depression of the springboard with the feet well in front of the hips and the arms extended forward, the gymnast must rotate quickly with a straight body, shoulders extended, tight body position as he rebounds and leaves the springboard surface. This rotation increases the velocity into the blocking surface.

E. Basic Technique: Block
1. Blocking mechanics demand that the gymnast should rotate and extend fully to a tight hollow or straight body position into the blocking surface.
2. The gymnast can then block with an extended shoulder angle pushing down through the fingers and leaving the surface at vertical with a rise of the center of gravity. A straight-arm, quick blocking action should result in a distinct and powerful repulsion as the gymnast leaves the blocking surface and rises vertically with his body fully extended.

G. Level 4:
1. The Handspring to Back at this level gives the gymnast the opportunity to execute the pre-flight turnover from the springboard to the blocking surface.
2. The proper blocking technique should result in a distinct repulsion as the gymnast leaves the blocking surface, rises vertically and falls to his back with a tight, straight body shape.

H. Level 5:
1. The Flyspring (Bounder Handspring) over the panel mat surface is being used to both lead up to the Forward Handspring and promote and complement the blocking technique that is used in the forward handspring in basic tumbling.
2. The technique to accomplish this execution would be to set the springboard back from the blocking surface far enough to allow the gymnast to rotate and extend directly to a tight hollow or straight body position into the blocking surface.
3. The gymnast should prepare with the basic hurdle technique as he approaches the springboard so that the completion of the arm circle results in a full extension of the arms and shoulders as he contacts the springboard.
4. The gymnast can then block with an extended shoulder angle pushing down through the fingers and leaving the surface at vertical with a rise of the center of gravity. When the run, hurdle, and block are executed properly the gymnast will create sufficient power to continue to rotate to a stand on the landing mat.
5. If performed efficiently the post-flight should not result in or require an excessive arch or pike in order for the gymnast to rotate to the landing position. A straight body, vertical repulsion from the panel-mat blocking surface should promote a tight body position as well as an extended shoulder angle as the gymnast leaves the blocking surface. A tight arch or tight hollow position is allowed without deduction during the post flight.

I. Level 6:
1. Level 6 introduces the Forward Handspring over the vault table. As the gymnast is now vaulting over a higher surface the run, hurdle and blocking mechanics become extremely important.
2. The most important concept to learn at this level is to become efficient with the proper run, hurdle and blocking technique in order to create the power and velocity which will convert to height and rotation from the vault table.
3. Using the Basic Hurdle Technique described above the gymnast should promote maximum depression of the springboard. From the springboard the gymnast must rotate forward or turnover very quickly to a fully extended body position as he contacts the vault table.
4. A common flaw is to hit the springboard standing too straight up. This makes it difficult to create rotational velocity. ‘Diving’ onto the horse provides insufficient time to block and leave the vault table before passing vertical and starting to rise. This inefficient approach can result in a much less powerful post-flight.
5. Efficient execution of these essential techniques will allow the gymnast to progress toward somersault and twisting vaults.

J. Level 7:
1. The Level 7 Vault Modified Table allows gymnasts to gain some experience with a variety of vaults that could be developed into optional vaults. The values in the table are based upon the maximum score available in comparison to the other events with some allowance for comparative difficulty.
2. By providing various vaults the coach has the option, depending on the athlete, to go in different directions with the competitive selection.
3. Vaults with ¼ turn in the pre-flight are being introduced to allow the gymnast to prepare for the flipping vaults from this category that are used at the optional level. The emphasis on these vaults, as in the previous handspring progressions, should be primarily on the components of approach and blocking mechanics to create an efficient post-flight.
4. Although the Yamashita approach should be identical to the Forward Handspring, it requires exceptional refinement of the run, hurdle, and blocking technique to produce the post-flight direction and power necessary to perform this vault. Mastery of the Yamashita can contribute to developing potential for multiple flipping and twisting high value forward vaults.

K. Specific Errors and Deductions:

Table of Specific Errors and Deductions for Vault

<table>
<thead>
<tr>
<th>Error</th>
<th>Small</th>
<th>Medium</th>
<th>Large</th>
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<tbody>
<tr>
<td><strong>Run Deductions:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Run slows down before hurdle, insufficient velocity or acceleration</td>
<td>0.1</td>
<td>0.3</td>
<td>N/A</td>
</tr>
<tr>
<td>Improper arm swing action complementary to run</td>
<td>0.1</td>
<td>0.3</td>
<td>N/A</td>
</tr>
<tr>
<td>Rhythm break during run (stutter-steps) or insufficient stride</td>
<td>0.1</td>
<td>0.3</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Hurdle Deductions:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hurdle does not stay on level plane as knees lift, insufficient knee lift</td>
<td>0.1</td>
<td>0.3</td>
<td>N/A</td>
</tr>
<tr>
<td>Feet not clearly in front of hips upon impact with the springboard</td>
<td>0.1</td>
<td>0.3</td>
<td>N/A</td>
</tr>
<tr>
<td>Arm circle or reach insufficient</td>
<td>0.1</td>
<td>0.3</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>First (Pre) Flight Deductions:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diving or insufficient rotation to the blocking surface</td>
<td>0.1</td>
<td>0.3</td>
<td>0.5</td>
</tr>
<tr>
<td>Body position too arched or piked</td>
<td>0.1</td>
<td>0.3</td>
<td>0.5</td>
</tr>
<tr>
<td>All other deductions per FIG</td>
<td>0.1</td>
<td>0.3</td>
<td>0.5</td>
</tr>
<tr>
<td><strong>Second (Post) Flight Deductions:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repulsion not within 0° - 15° of vertical</td>
<td>0.1</td>
<td>0.3</td>
<td>0.5</td>
</tr>
<tr>
<td>Lack of distinct lift or rise from blocking surface</td>
<td>0.1</td>
<td>0.3</td>
<td>0.5</td>
</tr>
<tr>
<td>Body position too arched or piked</td>
<td>0.1</td>
<td>0.3</td>
<td>0.5</td>
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<tr>
<td><strong>Landing Deductions:</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>All landing deductions per FIG.</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

Chapter 7 – Parallel Bars
I. Compulsory Levels 4 – 7 Overview and Explanations:

A. General:

1. A priority on this event was to design beginning level routines that could be done on stacked mats or spotting blocks in order to promote the growth of boys programs in facilities that may not have a set of parallel bars.
2. There is emphasis on basic swing mechanics at all levels.
3. The committee felt there should be a stronger emphasis on the forward (front) uprise. To that end, a progression-oriented pattern to develop this skill is part of the routine format.
4. Obviously, the support swing to handstand is one of the most important elements on parallel bars. The program emphasizes the basic swing technique and avoids encouraging gymnasts to get to the handstand with excessive use of strength. This philosophy will also make the routines more achievable for the recreational participant.
5. Although the giant swing is an important skill to develop, some gymnasts move away from this skill at the optional
levels so it is included in the routines as a specified bonus option.

6. An effort has been made to construct the routines in a way that would eliminate the potential for a fall unless the
risk vs. reward is chosen by the athlete to perform a bonus element. Level 7 offers a number of specified bonus
elements that are intended to give the gymnast the opportunity to perform skills he would use in an optional routine.
In addition, since most gymnasts will use a flipping dismount at the optional level we have included this as a basic
skill.

7. A “hand-on-hand” spot is allowed without deduction on any compulsory skill that originates from support and
bails into a long hang swing. There should be no evidence of facilitation of the element other than to ensure a
secure grip.

B. Definition:

The “proper grip” of the hands on the bar in a long hang is with wrists fully extended so that the fingers are the only
part of the hand on the top of the bar. Care should be taken to rotate the hands inward to this grip as the shoulders
extend from the beginning of the bail swing.

C. Basic Technique: Support Swing

1. The development of a good support swing on parallel bars is essential to learning more advanced skills so ample
time should be devoted to develop the correct technique.
2. The ability of a young athlete to relax in the shoulders and lead with the chest through the forward downswing
should be approached in small increments at first. When this position becomes stronger and more stable the
gymnast can exert more force and achieve higher amplitude with the swing.
3. The shoulders should stay over the hands in support for both the forward and backward swing.
4. Fluid movement and flexibility in the shoulders will allow for greater freedom and a smoother swing action. At the
bottom of the swing, in both directions the bars will flex downward. The gymnast should feel a downward push on
the bars both to further depress the bars and to maintain pressure against the bars to promote control of the swing.
As the flex of the bars returns in the upward direction, after the bottom of the swing, the gymnast will continue to
push and extend to the straight body or tight hollow position at the peak of both the forward and backward swing.

D. Basic Technique: Long Hang Swing

1. The long hang swing should be executed as a tap swing showing the following components: The body should
have a distinct straight knee hollow shape at the peak of the back swing, relax to a fully extended hang at the lower
vertical position and kick once again to a tight hollow in the front swing.
2. Bent knees are allowed through the lower vertical position and on the front swing but legs must be straight at the
peak of the back swing.
3. The gymnast should fully extend in the shoulders on the downswing with the head neutral through the bottom of
the swing.

E. Basic Technique: Upper Arm Support

1. In the correct upper arm support, the shoulders will be even with or behind the elbows (if the body is viewed from
the side).
2. This position is conducive to the development of the necessary strength for any upper arm swing or skill
acquisition. Although this strength takes time to develop, the gymnast should take care not to compromise the
proper position of the arms in support during this swing.
3. Supplemen\texttexting training with holds or upper arm dips in the correct position will help to build this strength.

G. Level 4:

1. The intent of the routine is to develop continuous rhythm while showing momentary positions that will begin to
develop the strength for holds. The gymnast should first emphasize good body position. As the gymnast becomes
stronger greater amplitude can be achieved in the swing.
2. The Straddled “L” support may be done by resting the arms against the legs as the gymnast leans backward in
support. The legs should be horizontal at a minimum. There is no deduction for the legs being above horizontal.
3. On the dismount, shifting of the opposite hand to the dismount rail is allowed. If the routine is done on spotting
blocks or stacked panel mats the dismount may be performed by dropping in between the spotting blocks or
stacked panel mats or onto a padded landing surface.
H. Level 5:
1. An additional long hang tap swing has been added before the backward uprise to upper arm support to allow the athlete to show a correct stretched hollow position on the back swing. The goal in adding this swing is to require the athlete to show a well developed tap swing that has a distinct straight knee hollow shape at the peak of the back swing.
2. The following front swing should exhibit the same tap as a front swing on horizontal bar with the exception of perhaps a bending of the knees (if it is necessary). The gymnast should learn to fully extend in the shoulders on the downswing with the head neutral through the bottom of the swing.
3. The concept for developing the forward uprise in both the Level 5 & Level 6 routines involves providing a longer progressive learning period for the development of this strength. To facilitate this we have included in the basic routine the use of the legs pressing down on the bars to both assist the arms pushing up to a straight arm support position more quickly and to help extend the hips forward to the straight body position at the completion of the movement. When done correctly the legs should remain extended as this action is completed. As the gymnast builds more strength and quickness into this movement he will be able to “bounce” his legs off the bars as he extends to the forward uprise position. When he is ready he can use a forward uprise as a specified bonus skill.

I. Level 6:
1. This routine is constructed so that an athlete who is unable to press to a handstand will be able to perform the routine without significant execution errors. The goal is to press to the handstand which is why it is provided as a specified bonus skill.
2. The pressing action should begin with a visible lifting of the hips to a compressed pike position as high as possible before opening the hips to an extended body position. Lifting to a standing position on the bars with the legs straight is a good training device for this skill.
3. Regarding the dismount, the committee felt that introducing a Stützkehre forward movement of posting on the arm with support pressure and control was a valuable step to take at this level. Most gymnasts, especially recreational gymnasts, who comprise the majority of participants, can benefit from the introduction of this turning movement.

J. Level 7:
1. This routine has a great deal of variety for a gymnast’s development. Performed without specified bonus it is just slightly more difficult that the Level 6 routine. By adding in the specified bonus skills it becomes a routine that will prepare gymnasts for the optional levels.
2. This routine was constructed so that the recreational participant would be able to continue to progress. The specified bonus skills that can be added would be useful as a core optional routine making for an easier transition to Level 8.
3. A new element in this routine is the inclusion of a salto dismount. The committee felt it would assist in the transition to the optional levels if this skill was added to the basic routine. To meet the needs of all gymnasts, they have the choice of performing either a forward salto or a backward salto off the side of the bars.

Chapter 8 – Horizontal Bar

I. Compulsory Levels 4 – 7 Overview and Explanations:
A. General:
1. The most important focus on the horizontal bar is the continued development of the basic giant swing technique. The more effective the body position is in the downward and upward phases of the swing the easier it is to perform the skills required on this event. Close attention should be paid to precise execution in this area in order to insure the safety of the gymnast as he progresses through each level.
2. Critical release elements built into these routines such as a hop regrasp and salto backward dismounts (flyaway) require mastery of the hang position, the ‘tap swing’ action, control of proper body position and timing of the lift.
3. In addition, turning skills such as the ‘blind turn’ and the pirouette cannot be executed without mastery of proper swing technique, body position, timing of the wrist shift, and control of the proper body position.
4. Of particular importance in executing the ‘in-bar’ skills that are included in the specified bonus options is the understanding of the importance of an early wrist shift to control the support position. The gymnast’s future development on this event is in large part dependent upon the ability to control the handstand position. Shifting the wrists early and freely in both the forward and backward direction to gain early support as well as an efficient hang position are the most important skills a young gymnast can develop.
B. Definitions:
1. The ‘hollow’ position is defined as body position with a hollow or rounded position in the chest and hips. This position is the start position in the back and finish position in the front of the basic tap swing.
2. The “tap swing” is defined as basic swing which starts and finishes in a hollow position passing through a tight arch position at the bottom.
3. The "giant swing backward" is defined as a giant swing in overgrip where the body passes backward over the bar.
4. The “giant swing forward” is defined as a giant swing in undergrip where the body passes forward over the bar.

C. Basic Technique: Uprise
1. An ‘uprise’ should be performed by pulling down on the bar as the gymnast rises toward the peak of the backward swing in the hollow tight body position so that he has control over the direction of the hop.
2. The head, shoulders and upper back should lead into the hop during the uprise. Ideally the release and regrasp should be performed with the center of gravity moving above the bar, not away from the bar.
3. The body should be in a hollow position as the bar is released. This will insure a controlled release and regrasp.

D. Basic Technique: Tap Swing
1. The execution of the basic tap swing should start in the back and finish in the front in the ‘hollow’ position as defined above.
2. The gymnast should relax fully, pushing his chest and hips down through the bottom past vertical in the ‘tight arch position’ while letting his feet drag behind before initiating the piking action or kick to the hollow position on the upward phase of the forward swing.
3. It is critical that this swing be refined so that the timing of the tap produces a powerful lift and acceleration in the vertical direction. The hang position in the backward giant is a critical element to develop for future control of release skills and dismounts.

E. Basic Technique: Giant Swing
1. The most important facets to develop in the giant swing are control of the handstand position and a full, relaxed extension through the bottom of the swing.
2. In simple terms, the body should be completely straight at the hanging position (bottom) and the handstand position (top) with the head neutral and shoulders, hips and feet in alignment.
3. To facilitate these positions on a basic giant swing there should be either a very natural, subtle or no tapping action through the bottom and the wrists should shift to a full support for downward pressure on the bar prior to vertical on the upswing toward the handstand.

G. Level 4:
1. This routine should be performed in the long hang position, although facilities with limited equipment may still use any bar available to them. In a meet situation coaches should be made aware of the type of bar that will be used.
2. The primary emphasis on this routine is to create an understanding of the basic tapping action and required body positions on both sides of the swing.
3. The uprise to hop in overgrip should be performed with the technical mechanics and safety of the gymnast in mind. Refer to the Basic Technique: Uprise section above for a detailed breakdown of this skill.
4. The specified bonus for the backward hip circle is intended as progression for an eventual free hip circle action. Therefore, the straight or hollow body position should be emphasized.

H. Level 5:
1. The committee wants athletes to attempt the kip. Every effort has been made to write the text to encourage athletes and coaches to ‘go for it’. The goal is to make it worth the attempt and to be somewhat forgiving of execution during this skill acquisition process.
2. To encourage those gymnasts that are being successful with the kip, specified bonus will be given to a kip to an immediate cast to any height.
3. The development of the swing ½ turn is extremely important and should be a priority. The criteria for proper execution of a ‘blind’ turn are consistent through the routines and emphasize proper body position rather than extreme amplitude.
4. The option for a salto backward tucked or piked (flyaway) is included as a specified bonus skill. However, as with all specified bonus skills, the technical execution of the tap swing and the salto backward (flyaway) must be correct in order for the gymnast to gain the advantage of the points. Improper execution may actually result in a loss of
points even though this skill is ‘fun to do’. Note: The spotter is required to ‘follow the gymnast’ through this skill for safety without deduction. If the gymnast is actually assisted in the skill rather than simply followed the judge will take appropriate execution deductions and no specified bonus points will be awarded.

I. Level 6:
1. The acquisition of giant swings in a young athlete’s repertoire is a landmark event. Giant swings performed in addition to either the ¾ giant swing forward (undergrip) or the ¾ giant swing backward (overgrip) later in the routine will receive specified bonus if the giant swings are attempted successfully without a fall even if there is a large execution error in the performance of the giant swings. The objective is to encourage the development of giant swings by awarding the specified bonus for the successful completion of the giant swings forward or backward with a maximum of 0.5 for execution errors. All attempts are subject to a 1.0 deduction for a fall from the bar.
2. The salto backward (flyaway) in this routine is performed from an underswing in order to continue to emphasize the proper development of the tap swing.
3. The hop from ¾ giant swing forward to overgrip in the backward swing is an element that many gymnasts at this level have difficulty controlling. A ‘safe’ hop technique involves the same Basic Technique: Uprise listed above. The gymnast should avoid leading with the heels while keeping the shoulders down on the backward swing prior to the hop. Ideally the release and regrasp should be performed with the center of gravity moving above the bar, not away from the bar.

J. Level 7:
1. The four specified bonus skills in this routine are designed to give the gymnast the opportunity to develop optional skills that will be viable at the next level. The gymnast will still be required to execute the basic technique correctly with regard to the giant and handstand positions on these elements.
2. The mount and the dismount in this routine are designed to allow the recreational gymnast the opportunity to execute the routine successfully at the basic level. The gymnast can add specified bonus skills to the basic routine as he is able to acquire them.
3. In order to successfully execute the salto backward stretched (flyaway) a good mastery of the basic tap swing is required. The salto can be done from either a giant swing backward or an underswing. Improper execution of the swing in either case will result in deductions that may negate the advantage of the specified bonus points.
LEVEL 6 - FLOOR EXERCISE:

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Forward handspring step-out, Forward handspring</td>
<td>Run, hurdle, forward handspring step-out, forward handspring.</td>
<td>Rebound allowed on forward handspring</td>
<td></td>
</tr>
<tr>
<td>2. Handstand, Full pirouette</td>
<td>With either leg step forward through lunge and kick to handstand, full pirouette (360°)</td>
<td>Continuous rhythm, 4 hand placements or less. Momentary hold is allowed.</td>
<td></td>
</tr>
<tr>
<td>3. Forward Roll, sissone, 180° turn</td>
<td>Roll from handstand to sissone, land on forward leg and step forward to 180° turn (1/2 turn) rearward facing (A)</td>
<td>Legs must split 45° or greater on sissone</td>
<td>Sissone flexibility 90° or greater (±0.1)</td>
</tr>
<tr>
<td>4. Salto forward tucked</td>
<td>Run to punch, salto forward tucked to stand.</td>
<td>Lift arms upward through vertical.</td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #1:</td>
<td>In #4, Run to punch, salto forward piked to stand. (+0.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB#1. Salto forward piked</td>
<td>Run to punch, salto forward piked to stand.</td>
<td>Lift arms upward through vertical.</td>
<td></td>
</tr>
<tr>
<td>5. Forward roll, Pike up handstand, ½ pirouette, Back extension roll</td>
<td>Forward roll through hollow (candlestick) position, pike up through handstand, ½ pirouette (180°) pike or tuck down to back extension roll through handstand</td>
<td>No hold on handstands. Continuous rhythm throughout</td>
<td></td>
</tr>
<tr>
<td>6. Prone support, Straddle stand</td>
<td>Lower to prone support, arch with toes pointed, head up and lift to straddle stand, continuously lift head and arms upward and reach forward to</td>
<td>Show continuous rhythm.</td>
<td>Lower to any split from handstand and return to straddle stand. (See Note below) * (±0.1)</td>
</tr>
<tr>
<td>7. Press handstand</td>
<td>Straddle press handstand with straight arms.</td>
<td>2 second hold of handstand required.</td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #2:</td>
<td>In #7, Endo roll press to handstand with straight arms. (See Note below) * (+0.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB#2. Endo roll press handstand</td>
<td>Endo roll press to handstand with straight arms. (See Note below) *</td>
<td>2 second hold of handstand required.</td>
<td></td>
</tr>
</tbody>
</table>

Note:
All arm positions are optional, unless otherwise indicated.
<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. 180° turn, assemblé</td>
<td>Step down on one leg and 180° turn (1/2 turn) facing (A), up to 3 steps to assemblé to corner facing (B).</td>
<td>Show continuous rhythm</td>
<td></td>
</tr>
<tr>
<td>9. Round-off, Back handspring, Salto backward tucked</td>
<td>Run, hurdle, round-off, back handspring, salto backward tucked</td>
<td>Turnover past vertical on round-off and back handspring. Vertical takeoff into salto with head neutral.</td>
<td><strong>Full extension</strong> of legs and hips to straight body position above horizontal prior to landing. (<strong>+0.1</strong>)</td>
</tr>
</tbody>
</table>

**Specified Bonus #3: in #9, Run, hurdle, round-off, back handspring, back handspring, salto backward tucked. (**+0.5**)**

| SB#3. Round-off, Back handspring, Back handspring, Salto backward tucked | Run, hurdle, round-off, back handspring, back handspring, salto backward tucked | Turnover past vertical on round-off and back handspring. Vertical takeoff into salto with head neutral. | |
LEVEL 6 – POMMEL HORSE:
This event will be performed and evaluated on two separate apparatus:
1. The mushroom - divided into quadrants (circle routine)
2. The standard pommel horse (pendulum swing routine)
The apparatus may be performed in either order

<table>
<thead>
<tr>
<th>Scoring Breakdown</th>
<th>Mushroom</th>
<th>Pommel Horse</th>
<th>Base Score</th>
<th>Specified Bonus</th>
<th>Virtuosity</th>
<th>Stick Bonus</th>
<th>Maximum Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5.0</td>
<td>5.0</td>
<td>= 10.0</td>
<td></td>
<td>1.5</td>
<td>0.0</td>
<td>0.5</td>
</tr>
<tr>
<td></td>
<td>1.5</td>
<td>0.0</td>
<td>= 1.5</td>
<td></td>
<td>0.5</td>
<td>0.1</td>
<td>0.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12.2</td>
</tr>
</tbody>
</table>

Mushroom:
Note: The routine can be performed in either direction.

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Two or three double leg circles</td>
<td>Step to side and jump to two or three double leg circles</td>
<td>The body should show a stretched position with legs together and toes pointed</td>
</tr>
<tr>
<td>2.</td>
<td>Czechkehre (Moore)</td>
<td>Czechkehre (Moore) finishing in front support position,</td>
<td>The body should show a stretched position with legs together and toes pointed</td>
</tr>
<tr>
<td>3.</td>
<td>Two or three double leg circles</td>
<td>Two to three double leg circles</td>
<td>Maintain extension in the straight body position</td>
</tr>
</tbody>
</table>

Specified Bonus #1: Following #3 complete a Direct Stöckli A (DSA) prior to #4. (+0.5)

| SB#1. | Direct Stöckli A (DSA) | Perform a Direct Stöckli A (DSA) | The body should show a stretched position with legs together and toes pointed |
|       |                       |                                    | Note: Up to two double leg circles may be performed between the DSA and prior to #4. |

Specified Bonus #2: In #4, execute a ½ Spindle (180°) during the flaired double leg circles. (+0.5)

| SB#2. | ½ Spindle (180°) | Execute a ½ Spindle (180°) while completing the flaired double leg circles in #4 | Flairs should be extended, toes pointed and leg separation 90° or greater |
|       |                  |                                    | 0.1 or less in execution deductions for this sequence (+0.1) |

Specified Bonus #3: Russian wendeswing with 360° after #5 and prior to dismount in #6. (+0.5)

| SB#3. | Russian wendeswing with 360° | Add a Russian wendeswing with 360° | The straight body extended position should be maintained throughout |
|       |                                |                                    | Note: Up to two double leg circles may be performed between the ½ spindle and Russian |

| 5.     | One double leg circle | One double leg circle | Maintain extension in the straight body position |
| 6.     | ¼ turn flank dismount | ¼ turn flank dismount to stand in front of the mushroom. | Maintain extension in the straight body position |
## Pommel Horse:

Note: The routine may be reversed in its entirety

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jump to leg cut forward</td>
<td>Facing the horse with the left hand on the end and the right hand on the left pommel. Jump while cutting left leg forward to,</td>
<td>Continuous rhythm should be shown from the jump.</td>
<td></td>
</tr>
<tr>
<td>2. Single leg pendulum travel</td>
<td>Single leg pendulum travel to front support on pommels,</td>
<td>Continuous rhythm during travel</td>
<td></td>
</tr>
<tr>
<td>3. One to two full pendulum swings</td>
<td>One to two full pendulum swings in front support</td>
<td>Shoulders and weight must shift from side to side. Top leg must be at or above horizontal with hips extended. Legs straddled 45° - 90° apart.</td>
<td></td>
</tr>
<tr>
<td>4. Leg cut forward, False scissor</td>
<td>Cut left leg forward to stride support, continue stride support swing to left leg undercut returning to straddled front support swing (false scissor)</td>
<td>The top leg should be at least horizontal with the hips extended. 90° or greater leg separation during false scissor. (+0.1)</td>
<td></td>
</tr>
<tr>
<td>5. One full pendulum swing</td>
<td>One full pendulum swing in front support</td>
<td>Shoulders and weight must shift from side to side. Top leg must be at or above horizontal with hips extended. Legs straddled 45° - 90° apart.</td>
<td></td>
</tr>
<tr>
<td>6. Leg cut forward, False scissor</td>
<td>Cut left leg forward to stride support, continue stride support swing to left leg undercut returning to straddled front support swing (false scissor)</td>
<td>The top leg should be at least horizontal with the hips extended. 90° or greater leg separation during false scissor. (+0.1)</td>
<td></td>
</tr>
<tr>
<td>7. One full pendulum swing, Feint</td>
<td>One full pendulum swing in front support to feint with right leg</td>
<td>Shoulders and weight must shift from side to side. Top leg must be at or above horizontal with hips extended. Legs straddled 45° - 90° apart.</td>
<td></td>
</tr>
<tr>
<td>8. ½ double leg circle with 90° turn dismount</td>
<td>½ double leg circle with 90° inward (counter) turn to the left to dismount to stand and finish parallel to the longitudinal axis of the pommel horse.</td>
<td>Right Hand may remain in contact with pommel upon landing. Body should remain extended during the ½ double leg circle.</td>
<td></td>
</tr>
</tbody>
</table>
LEVEL 6 – STILL RINGS:

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hanging scale rearways (back lever)</td>
<td>From hang, pull through piked inverted hang and extend to hanging scale rearways (back lever).</td>
<td>Arms straight, body bent on pull. Momentary hold</td>
<td></td>
</tr>
<tr>
<td>2. German hang, straight body inverted hang</td>
<td>Lower slowly to German hang, pull out through pike and extend to straight body inverted hang.</td>
<td>Momentary hold</td>
<td>Show fully extended shoulder flexibility in German hang (+0.1)</td>
</tr>
<tr>
<td>3. Dislocate backward piked</td>
<td>Immediately compress to tight pike and shoot to dislocate backward piked</td>
<td>Head neutral with straight body and pressure downward and forward on rings</td>
<td></td>
</tr>
<tr>
<td>4. Swing forward, swing backward</td>
<td>Swing forward, swing backward</td>
<td>Turnover swing shown. Arms may bend on swing forward. Feet at ring level</td>
<td>Swing backward turnover greater than horizontal (+0.1)</td>
</tr>
<tr>
<td>5. Swing forward, swing backward to uprise to “L” sit hold</td>
<td>Swing forward, swing backward to uprise backward to “L” sit hold</td>
<td>Show turnover on swing. 2 second hold with straight arms and rings turned out on “L.”</td>
<td></td>
</tr>
</tbody>
</table>

Specified Bonus #1: Perform 2 second hold of hanging scale rearways (back lever) (+0.5)

Specified Bonus #2: Any FIG press to handstand in #6. (+0.5)

SB#2. Press to handstand | Any FIG press to handstand. | Feet may be on the inside of the cables in the handstand (legs may not wrap around the outside of the cables) rings must be turned out. Feet may be on the inside of cables for lower down to shoulder stand from handstand. FIG deductions apply on press and handstand. |  |
LEVEL 6 – STILL RINGS: (Continued)

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Bail forward, Swing backward,</td>
<td>Bail forward to swing backward</td>
<td>Push rings backward on bail with hollow body position. Turnover swing feet at ring level</td>
<td></td>
</tr>
<tr>
<td>8. Swing forward, Swing backward, Inlocate stretched</td>
<td>Swing forward, swing backward to inlocate stretched</td>
<td>Turnover swing shown in swing forward. Inlocate stretched.</td>
<td>Inlocate at ring level or higher with body at vertical. (+0.1)</td>
</tr>
<tr>
<td>9. Swing backward, Swing forward, Salto backward tucked</td>
<td>Swing backward, swing forward to salto backward tucked dismount</td>
<td>Turnover swing shown. Feet at ring level.</td>
<td></td>
</tr>
</tbody>
</table>

Specified Bonus #3: Salto backward stretched at ring level before release. (+0.5)

SB#3. Salto Backward stretched                                         | Salto backward stretched at ring level before release. | Bonus cannot be awarded if salto backward stretched is below ring level.            |
LEVEL 6 – VAULT: Forward Handspring

1. An incomplete vault may be repeated once (with safety in mind and at the judge's discretion) with a deduction of 1.00 from the final score of the second attempt. No third attempts will be allowed. The minimum score for any attempted vault will be 1.00.
2. The minimum required matting for landing is 12" (30 cm).

<table>
<thead>
<tr>
<th>Components</th>
<th>Description</th>
<th>Performance Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Run</td>
<td>Run from less than 8’ (25m).</td>
<td>Run must show an increase in velocity to sprinting speed and maintenance of that velocity through the hurdle. Distinct lift of the front leg and extension of the back leg in the stride. Rhythmical movement with the arms flexed or bent during the run.</td>
</tr>
<tr>
<td>2. Hurdle</td>
<td>Hurdle by lifting the knees forward while the body’s center of gravity remains level and the feet extend forward to contact the springboard well in front of the body.</td>
<td>Feet must be in well front of hips on contact with springboard. Arm swing must begin from behind the shoulders and circle distinctly forward to an extended position through the hurdle. Arms may be bent or straight during the under arm swing.</td>
</tr>
<tr>
<td>3. First flight</td>
<td>Body transitions from hollowed to straight or tightly arched to fully extended before vertical</td>
<td>From the spring board the gymnast must rotate forward or turnover very quickly with fully extended body position as he contacts the vaulting table.</td>
</tr>
<tr>
<td>(pre-flight)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Second flight</td>
<td>Body should show significant rise in post-flight. Nominal straight body position is maintained during post-flight</td>
<td>Straight arms and fully extended body should be shown at the completion of blocking action. Body should show rise and leave the vault table upon reaching vertical. Maintain nominal straight body position throughout second flight. Body should show significant rise during second flight.</td>
</tr>
<tr>
<td>(post-flight)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Landing</td>
<td>Maintain straight body position until landing.</td>
<td>Demonstrate control by showing extension in preparation of landing</td>
</tr>
</tbody>
</table>
# Level 6 – Parallel Bars:

Base Score 10.0  
Specified Bonus 1.5  
Virtuosity 0.5  
Stick Bonus 0.2  
Maximum Score 12.2

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jump to glide kip</td>
<td>From stand or short run, jump to glide kip to support</td>
<td>Full extension on glide.</td>
<td></td>
</tr>
<tr>
<td>2. Swing backward, Swing forward</td>
<td>Swing backward, swing forward</td>
<td>Swing backward and forward to horizontal.</td>
<td></td>
</tr>
<tr>
<td>3. Swing backward, Bail, Moy to upper arm</td>
<td>Swing backward and bail to Moy catching in upper arm support.</td>
<td>Swing backward to horizontal. Hand-on-hand spot allowed on bail. Hips at bar height at catch of the Moy. An open or pike position can be shown at the catch of the Moy.</td>
<td>Swing backward to bail above horizontal (+0.1)</td>
</tr>
</tbody>
</table>

**Specified Bonus #1:** In #3, Moy or giant swing backward to any straight arm support. Gymnast may perform layaway to upper arm support to continue to #4.

| SB#1. Moy or giant swing backward | Swing backward and bail to Moy or giant swing backward to any support. Layaway to upper arm to #4 | Hand-on-hand spot allowed on bail |  |
| 4. Upper arm swing backward, Upper arm swing forward | Upper arm swing backward, upper arm swing forward to | Shoulders even with elbows in upper arm support. Upper arm swing backward to bar height. |  |
| 5. Straddled Support, Push off bars | Straddle legs over bars and push up to straight arm support with arms, push off and extend forward with legs together in front. | Continuous rhythm. Legs straight. |  |

**Specified Bonus #2:** In #5, forward uprise to support. (+0.5)

<p>| SB#2. Forward uprise to support | Forward uprise to support | Full extension on forward uprise with feet at bar height. |  |
| 6. Swing backward, Swing forward, Swing backward, Straddled “L” sit | Swing backward, swing forward, swing backward to straddled “L” sit | Swings to horizontal. May use pressing action on swing backward to straddled “L” sit | Swing backward to nominal handstand prior to straddled “L” sit (+0.1) |</p>
<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Press</td>
<td>Press with straight arms to horizontal or higher</td>
<td>Body extended at horizontal</td>
<td></td>
</tr>
</tbody>
</table>

Specified Bonus #3: In #7, press to handstand (2 second hold). (+0.5)

| SB#3. Press to handstand | Press to handstand | 2 second hold |  |

| 8. Swing forward, Swing backward | Swing forward, swing backward. | Swing forward and backward to horizontal. |  |
| 9. Swing forward, Swing backward | Swing forward, swing backward. | Swing forward to horizontal. Swing backward to 45° above horizontal. | Swing backward to nominal handstand (+0.1) |
| 10. Swing forward, ½ turn dismount to Side (Stützkehre forward movement) | Swing forward to ½ turn and post on one arm over single bar and dismount to side (Stützkehre forward movement) | Swing forward to horizontal. Land parallel to hand placement on bars. |  |
LEVEL 6 – HORIZONTAL BAR:

<table>
<thead>
<tr>
<th>Base Score</th>
<th>Specified Bonus</th>
<th>Virtuosity</th>
<th>Stick Bonus</th>
<th>Maximum Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.0</td>
<td>1.5</td>
<td>0.5</td>
<td>0.2</td>
<td>12.2</td>
</tr>
</tbody>
</table>

**Note:** Unless otherwise indicated, all swings forward are tap swings and are to be a minimum of horizontal. Failure to show tap swings with proper body positions will result in a deduction per occurrence. Unless otherwise indicated, all swings backward are to be a minimum of horizontal with a hollowed body shape **at the peak of the swing.**

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pullover</td>
<td>From hang position in undergrip, pullover to support.</td>
<td>Continuous rhythm on pullover. Momentary stop in support allowed</td>
<td></td>
</tr>
<tr>
<td>2. Cast, ¾ giant swing forward</td>
<td>Cast forward to ¾ giant swing forward</td>
<td>Full extension of body at or above horizontal on downswing</td>
<td>Cast 45° or higher (+0.1)</td>
</tr>
<tr>
<td>Specified Bonus #1: In #2, cast forward to one or two giant swings forward and forward to hop in #3. (+0.5)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SB#1. One or two giant swings forward</td>
<td>Cast forward to one or two giant swings forward and ¾ giant swing forward to hop</td>
<td>Arms straight, body bent on pull. 2 second hold</td>
<td></td>
</tr>
</tbody>
</table>

*If the giant swings forward are attempted but the athlete falls from the bar, an execution deduction of 1.0 will be taken from the routine score. To encourage the development of giant swings the specified bonus will be awarded for the successful completion of the giant swings forward with a minimum of 0.5 for execution errors. All attempts are subject to a 1.0 deduction for a fall from the bar.*

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Hop, Grip change</td>
<td>Hop to double overgrip</td>
<td>Shoulders should be above the bar upon release with hollowed body shape</td>
<td></td>
</tr>
<tr>
<td>4. Tap swing forward, ½ turn Tap swing forward</td>
<td>Tap swing forward with ½ turn to mixed grip, tap swing forward in mixed grip</td>
<td>Head neutral, toes leading on turn, hollow body shape</td>
<td></td>
</tr>
<tr>
<td>5. Swing backward, Grip change</td>
<td>Swing backward in mixed grip, changing to double overgrip at the top of the swing</td>
<td>Rise in shoulders to hollow position on grip change. No height requirement on Swing backward</td>
<td></td>
</tr>
<tr>
<td>6. Swing forward, Kip</td>
<td>Extended swing forward and kip to support</td>
<td>Swing forward with chest and hips leading through the bottom prior to kip. Momentary stop allowed in support</td>
<td>Kip to immediate cast with continuous rhythm (+0.1)</td>
</tr>
</tbody>
</table>
## LEVEL 6 – HORIZONTAL BAR: (Continued)

<table>
<thead>
<tr>
<th>Skills</th>
<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Cast, ( \frac{3}{4} ) giant swing</td>
<td>Cast to ( \frac{3}{4} ) giant swing backward to</td>
<td>Cast to horizontal. Shift wrists prior to support.</td>
<td></td>
</tr>
<tr>
<td>backward</td>
<td>(baby giant)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #2: In #7, cast to two giant</td>
<td>Cast to two giant swings backward and ( \frac{3}{4} )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>swings backward, ( \frac{3}{4} ) giant</td>
<td>giant swing backward (baby giant) to</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #2: In #7, cast to two giant</td>
<td>undershoot in #8. (+0.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #2: In #7, cast to two giant</td>
<td>swings backward and ( \frac{3}{4} ) giant swing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #2: In #7, cast to two giant</td>
<td>backward (baby giant) to</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #2: In #7, cast to two giant</td>
<td>undershoot in #8. (+0.5)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If the giant swings backward are attempted but the athlete falls from the bar, an execution deduction of 1.0 will be taken from the routine score. To encourage the development of giant swings the specified bonus will be awarded for the successful completion of the giant swings backward with no deductions for execution errors. All attempts are subject to a 1.0 deduction for a fall from the bar.

<table>
<thead>
<tr>
<th>Skills</th>
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<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Undershoot, swing backward</td>
<td>Undershoot to swing backward</td>
<td>Swing backward to horizontal</td>
<td></td>
</tr>
<tr>
<td>9. Tap swing forward, swing backward</td>
<td>Tap swing forward, swing backward</td>
<td>Swing forward and backward to horizontal</td>
<td></td>
</tr>
<tr>
<td>10. Tap swing forward, Salto backward</td>
<td>Tap swing forward to salto backward (flyaway) tuck or</td>
<td>Knees or toes at bar height on release</td>
<td></td>
</tr>
<tr>
<td>tuck or piked</td>
<td>piked dismount</td>
<td>Stretched body before landing</td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #3: In #10, salto backward</td>
<td></td>
<td>Salto backward above bar height (+0.1)</td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #3: In #10, salto backward</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #3: In #10, salto backward</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Specified Bonus #3: In #10, salto backward (flyaway) stretched at bar height or higher (+0.5)

<table>
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<tr>
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<th>Description</th>
<th>Performance Criteria</th>
<th>Virtuosity</th>
</tr>
</thead>
<tbody>
<tr>
<td>SB#3. Salto backward stretched</td>
<td>Tap swing forward to salto backward (flyaway) stretched</td>
<td>Bonus cannot be awarded if salto backward stretched is</td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #3: In #10, salto backward</td>
<td>dismount</td>
<td>below bar height</td>
<td></td>
</tr>
<tr>
<td>Specified Bonus #3: In #10, salto backward</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>