

USA Gymnastics

TECHNICAL SEQUENCE MANUAL

2025–2028

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MEN'S DEVELOPMENT PROGRAM

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JUNIOR ELITE TRACK

Mission Statement and Program Objectives

For more than ten years, technical sequences have been integral to the Men's Program, demonstrating their effectiveness through the success of our current senior athletes on various international stages, including notable achievements at World Championships and the Olympic Games. The key to such achievements lies in the emphasis on sound fundamentals. By including Technical Sequences in championship events and as a prerequisite for selection onto our Junior National Team, we uphold the standard of gymnastics excellence within our nation.

Additionally, it's been observed that athletes across all levels are able to reach their maximum potential by integrating these sequences into their regular training regimen. The program is designed to harmonize the strategies of individual coaches, facilitating their efforts in fostering a mastery mindset. This involves encouraging athletes to perceive Technical Sequences not simply as singular routines, but as a series of meticulously honed elements. The program emphasizes the significance of dedicating ample time and attention to refining even the smallest details within each skill, as a direct connection exists between mastering the fundamentals and attaining higher scores across all levels of the sport.

While there are a multitude of ways to progress in this sport and a myriad of teaching methodologies, our focus within the Junior Elite Program is to establish a distinctive direction tailored to the needs of our athletes and reflective of our country's identity. This entails delineating a path to success domestically that seamlessly translates onto the global stage. The recent shift from 10 to 8 counting parts in the senior program signifies a move towards routines incorporating more intricate and higher-valued elements. Developing such skills often requires years of training, further underscoring the need for a robust foundational system.

An important adaptation to this evolving landscape is the implementation of the Level 6 Junior Elite Division, also known as the Future Stars Program. This integration into the regular competitive season aligns with the opportunity for athletes to qualify to their respective Eastern or Western Championships, streamlining the pathway to elite competition. Our goals remain steadfast and formidable, that the U.S. men's gymnastics program maintains its position as a top-performing program within the international arena; an achievement that is the result of collective efforts amongst our athletes, coaches, judges, and administrators, who work tirelessly to turn this aspiration into reality.

It's been an incredible journey witnessing this first generation of athletes and coaches dedicated to the Technical Sequence Program. It is truly remarkable that a child entering a gymnastics gym for the very first time can progress through our system and attain some of the highest achievements in sport. We are excited to present this latest version to our community. We look forward to working with the next generation as they navigate through this cycle and devote themselves to the finer details and the culmination of these perfected components.

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Chapter 1 - Technical Sequence Manual Format

Manual Layout

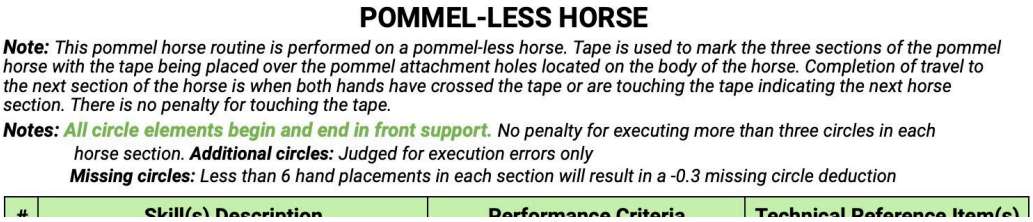
A. General Sequence Description:
For each event, the technical sequences are presented in a table that includes a part number, skill description, performance criteria, and linked technical reference items. Each technical reference item is detailed in a specific skill table, organized alphabetically and found after the sequence tables. The technical description tables provide a thorough description of each skill, followed by coaching points that highlight key teaching and learning aspects. It is essential for both coaches and judges to understand these descriptions and coaching points to properly develop and comprehend the technical sequences.

B. Working Group Statement:
Every event chapter begins with a working group statement. This section offers an overview of how the various event working groups assessed the upcoming changes in the FIG and international gymnastics. They identified the essential skills and skill combinations that would create a solid foundation for junior gymnasts, ensuring their success at both the junior and senior levels.

C. Event Table Heading and Notes:
Each technical sequence features a heading at the top describing the event, age group, and level. There are four tables in each event chapter, except for vault. Each of these four tables corresponds to one of the four age groups in the Technical Sequence Program:

- 10-12 year olds - Level 6 JE Future Stars
- 12-13 year olds - Level 8 JE
- 14-15 year olds - Level 9 JE
- 16-19 year olds - Level 10 JE

The vault chapter contains six tables, as the 14-15 and 16-19 year olds can choose between two vaults. Additionally, notes relevant to the entire table are listed above the top of the table under the heading.



POMMEL-LESS HORSE

Note: *This pommel horse routine is performed on a pommel-less horse. Tape is used to mark the three sections of the pommel horse with the tape being placed over the pommel attachment holes located on the body of the horse. Completion of travel to the next section of the horse is when both hands have crossed the tape or are touching the tape indicating the next horse section. There is no penalty for touching the tape.*

Notes: ***All circle elements begin and end in front support.*** *No penalty for executing more than three circles in each horse section.* ***Additional circles:*** *Judged for execution errors only*
Missing circles: *Less than 6 hand placements in each section will result in a -0.3 missing circle deduction*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)

D. Event Table Layout:
The main body of each event table includes a column of numbered parts and three columns of information. Additionally, each event table has two specific tables below the main body of the sequence: one for the Specific Emphasis Elements (SEE's) and one for the Major Elements.

Main Body of the Event Table: The main body of the technical sequence is divided into three columns: Skill Description, Performance Criteria, and Technical Reference Items.

- **Skill Description:** This column provides detailed lists of the skills to be performed for each part number in the sequence.
- **Performance Criteria:** This column lists specific and detailed criteria related to the group of skills in the skill description column.
- **Technical Reference Items:** This column contains hyperlinks that lead to the end of the chapter, where all the skills are listed alphabetically. There, you will find technical descriptions of how to perform the skills step-by-step, along with coaching points.

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Glide kip, swing backward to handstand hold	Glide kip with straight arms Hips above bars at peak of kip Momentary hold of handstand	Glide swing forward Glide kip Support swing backward
2	Layaway to upper arm swing forward to pike, cast to upper arm swing backward ending in reverse candlestick	Hecht tapping action required Candlestick support to 45° above horizontal with no rise from bars	Layaway to upper arm support Upper arm swing backward
3	Swing forward to forward uprise, swing backward to handstand.	Hips to elbow height at peak of forward uprise	Forward uprise to support Support swing backward
4	Swing forward, swing backward to handstand, and bail to straight arm giant swing backward	Hips at or above shoulder height at peak of swing forward	Support swing forward

Specific Emphasis Elements Table: The Specific Emphasis Elements (SEE's) table is positioned at the bottom of the event table and consists of three rows, each representing one of the SEE's. Each row is highlighted in a distinct color: SEE #1 is light blue, SEE #2 is light gray, and SEE #3 is light red. These colors correspond to the SEE's in the event table. Additionally, the SEE's performance criteria are included in the main body to clearly convey the specific expectations for each.

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Starting at either end of the horse facing longitudinally. Jump into three circles in cross support frontways on the end section of the horse	A minimum of 6 hand placements within the beginning (first) section before traveling to the center (second) section	Circles in cross support
2	Travel forward in cross support to the center section of the horse		Travel forward in cross support
3	Complete three circles in cross support in the center section of the horse	A minimum of 6 hand placements within the center (second) section before traveling to the final (third) section	Circles in cross support

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in Virtuosity Bonus if criteria are fulfilled		
#1	Even tempo and rhythm throughout the routine (Global for entire sequence)	Parts 1-8
#2	Chest and hips in square alignment to the horse (0°-15° counter rotation allowed) at the ¼ and ¾ positions of the circle (Global in each ⅓ section)	Parts 1, 3 & 5
#3	The hands being "square" or evenly placed on the horse in rear support (No Skewing) (Global in each ⅓ section)	Parts 1, 3 & 5

Major Elements Table: The major elements table is located below the specific technical emphasis elements table. The major elements table is color coordinated to highlight the skills designated as major

elements, which will incur a (-1.0) deduction if omitted. The title box of this table is yellow with purple text. These colors are also used in the main body of the event table. In the vault tables, this section is used for event specific notes as there are no major elements on vault.

2	Travel forward in cross support to the center section of the horse
3	Complete three circles in cross support in the center section of the horse
4	Travel forward in cross support to the final section of the horse
5	Complete three circles in cross support rearways on the final end section of the horse
6	Complete a Russian wendeswing with 180°
7	Circle in cross support frontways on the end
8	To Wende dismount

Major Elements - 1.0 Value (Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit)		
Part 1 - Circles in cross support	Part 3 - Circles in cross support	Part 5 - Circles in cross support
Part 6 - Russian wendeswing	Part 8 - Wende dismount	

E. Technical Descriptions and Coaching Points:

Included in this manual is an extensive section of individual tables detailing all the significant skills from the technical sequences. The tables are organized alphabetically by skill name, which corresponds to the hyperlinks found in the Technical Reference Items column of the event table. Each skill table provides a comprehensive technical description of how the skill should be performed, along with coaching points that highlight the key teaching and learning aspects of each skill.

Handspring forward and salto forward tucked or piked second flight (post-flight)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Like the Yamashita post-flight, as the body leaves the table at vertical and it is fully extended. The upper body should lift up to the lower body and should forcefully transition into position (tuck or pike) as rapidly as possible with a strong rotation of the shoulders upward and forward toward the knees. The body remains tightly tucked or piked and rotates upward and around for one complete rotation before beginning to open to full extension in preparation for the landing. The body should reach full extension prior to horizontal.	• Leave table with straight body • Shoulders up quickly into tight tuck or pike position • Extend body fully prior to horizontal in preparation for landing

F. Technical Refinement Tables:

The technical refinement tables, located in each event chapter of the previous technical sequence manual, have been moved to Appendix A. This change allows for a comprehensive review of the tables in one place, eliminating the need to flip from chapter to chapter for this insightful information.

Horizontal Bar Technical Refinement Table		
Identified Attribute	**Change Desired**	**Standard of Refinement**
Hecht Tap Proper hecht tap	Create a hecht tap using the upper back and shoulder extension arch, then hollow thru the bottom and finally add a powerful heel kick to handstand or pirouette	• Showing good hang and tapping action through the bottom of the swing
Free Hip Circle Showing control coming into and out of bar on the free hip circle	Control the free hip and understand how to shift weight from support on shoulders, generate turnover and finish in handstand	• Showing strong turnover through shoulders • Shoulders staying down through turnover to handstand
Turning Skills Turnover and body position on hop ½, swing ½ turn and giant swing backward with ½ turn (blind change)	Understand the hang position and how to create turnover using hip extension thru bottom, toes up to candlestick position and direction of kick to hop ½	• Simultaneous release and regrasp on hop ½ turn • Showing control into and out of handstands

Chapter 2 - General Judging Guidelines

Technical Sequence Scoring Table

Junior Elite Levels, Age Groups & Scoring						
Level	Age Range	Base Score	SEE Virtuosity	*Open Virtuosity	Stick Bonus	***Max Score***
FX, SR, PB & HB Scoring						
6	10 - 12 year olds	9.5	0.2	0.2	0.1	**10.0**
8	12 - 13 year olds					
9	14 - 15 year olds					
10	16 - 19 year olds					
PH & VT Scoring						
ALL LEVELS		9.5	0.2	0.3	N/A	**10.0**
***Note:** *Open virtuosity can be awarded as SEE virtuosity*						

Technical Sequence Judging Guidelines

A. Document Precedence:

This document supercedes the Men's Development Program Junior Competition Manual for evaluating the Junior Elite Technical Sequences, as well as all previous technical sequence documents. All document precedence described in the Men's Development Program Junior Competition Manual remain valid unless superseded by a general or event specific exception in this document.

B. Performance Criteria:

Each event table includes a performance criteria column, detailing specific requirements for how skills and/or sequences should be executed. These standards should be judged per FIG guidelines, unless the performance criteria specifies requirements that override the FIG evaluation.

C. Specific Emphasis Elements:

Each event includes three Specific Emphasis Elements (SEE's) detailed at the bottom of the sequence table, with their performance criteria directly integrated into the sequence table. These elements pinpoint areas for improvement in each event. Athletes, coaches, and officials are encouraged to emphasize these areas for development. To enhance visibility, the SEE's are color-highlighted, and their performance criteria are listed within the event tables.

D. Open Virtuosity:

Judges may award open virtuosity for skills that exhibit exemplary artistry, exceptional proficiency, extreme amplitude, or superior athletic ability, whether the skills are simple or difficult. This includes performing common skills exceptionally well and showcasing a movement quality that distinguishes itself from similarly performed skills. It is the judges' responsibility to award both the SEE and Open Virtuosity using this criterion to distinguish and reward gymnasts.

- In the 10-12 & 12-13 year old still rings sequence there is a dismount choice which would allow the gymnast to earn a (+0.1) in open virtuosity for performing the identified dismount. If this bonus is earned they may only receive one additional (+0.1) in open virtuosity so as not to exceed a 10.0 maximum start score.

E. Stick Bonus:

Improving landings is crucial for TEAM USA to achieve their international objectives. Upon review, it's been observed that many landings, even within the technical sequences, lack proficiency. To incentivize athletes to stick their dismounts, a (+0.1) bonus has been introduced. This bonus will be granted for successfully sticking the dismount on floor exercise, still rings, parallel bars, and horizontal bar, provided the landing meets FIG requirements for a stuck dismount.

Landings and Dismounts without Deduction: For safety considerations, a gymnast is permitted to land or dismount with their feet apart, provided they can comfortably bring their heels together. This distance is defined as approximately 10 cm. If the feet are more than 10 cm apart, deductions of (-0.1) or (-0.2) will be applied, regardless of whether the heels are subsequently brought together. To complete the landing, the gymnast must bring their heels together without lifting or moving the front of their feet. This is achieved by lifting the heels off the mat and joining them together without lifting the front of the feet. Additionally, the arms must remain under complete control, with no unnecessary swinging.

Explanation of Scoring Components

F. Technical Sequence Evaluation Components:

The technical sequences will be judged based upon the following criteria:

FIG Code: The FIG Code of Points rules of execution and performance apply to the technical sequence program in all cases except for modifications to the deductions as defined in the “Adapted FIG Table of Deductions and Exceptions” found at the end of this chapter.
Performance Criteria: Additional specific requirements are stated in the Performance Criteria column of each sequence table.

Major Elements: For each event, certain skills are designated as major elements and are listed in the major elements table. These skills are color-coordinated in the sequence table to indicate that their omission will result in a (-1.0) deduction.

Specific Emphasis Elements (SEE’s): Each technical sequence includes three Specific Emphasis Elements (SEE’s) with defined requirements. These are evaluated either ‘per part’ or ‘per section’ as specified in the table directly following the sequence. These elements are color coordinated in both tables for easy identification.

Bonuses: Open virtuosity and stick bonus are defined on the page before.

G. Evaluation Process:

Step 1: Evaluate the sequence per FIG evaluation guidelines for E-score, changing the small, medium, and large deductions to (-0.1), (-0.2), and (-0.3) respectively. Falls are (-0.5).

- Include evaluation of the Performance Criteria column items in this step.
- Use the "Adapted FIG Table of Deductions and Exceptions" found at the end of this chapter to see if modifications to the evaluation in Step 1 apply to the sequence.

Step 2: Evaluate the major elements in the sequence. Deduct (-1.0) for any omitted major element. Apply the "partial completion" rule if applicable.

Step 3: Evaluate the Specific Emphasis Elements to award available virtuosity bonuses. Refer to the chart on page 6 for total available bonuses per event. For SEE's that apply to multiple skills or sections of a sequence (e.g., giant swings to handstand on horizontal bar), the bonus is awarded if the criteria is met 75% or more of the time. This determination is at the judge's discretion. **No additional deductions may be applied to SEE's.**

Step 4: Award any open virtuosity and stick bonus, if applicable. Open virtuosity may be applied to SEE's.

Step 5: Calculate the start score using a 9.5 base, then add bonuses in step 3 and 4. The maximum start score is 10.0 for all events.

Step 6: Total the E-score from steps 1 and 2 and subtract that total from the base score to achieve the final score.

Judges should follow a consistent protocol or method of evaluation across all panels. Before judging a technical sequence, judges should review and familiarize themselves with the performance criteria for the listed skills and the Specific Emphasis Elements (SEE's), noting the requirements and determining if bonuses should be awarded per part, per section, or globally.

Specific Emphasis Elements are no longer areas for additional deduction. All SEE's are virtuosity based. For all SEE's, a judge either awards virtuosity or does not.

H. Range of Allowable Scores:

When using a panel of two judges, or a panel of four or more judges, the difference between the two scores, or the difference between the middle two scores in a panel of four or more judges, must not exceed the allowable deviation specified for the final score in the 'Range of Allowable Scores Table'.

Range of Allowable Scores Table	
Final Score	**Allowable Deviation**
9.60 - 10.00	0.10
9.40 - 9.60	0.20
9.00 - 9.40	0.30
8.50 - 9.00	0.40
8.00 - 8.50	0.50
7.50 - 8.00	0.60
< 7.50	0.70

I. Adapted FIG Table of Deductions and Exceptions:

Adapted FIG Table of Deductions and Exceptions		
Defined Execution Error	**Delineated Angle Deviations and Explanations**	**Description of Deduction**
Small, 0.1	• Bending of arms, legs or body > 0°- 45° • Hold positions and strength presses, arms & body must be straight > 0°- 15° • Swing elements that pass through or end in handstand > 15°- 30° • Strength or simple hold positions, angular deviations from perfect and on SR, swings to hold or strength positions, shoulder and/or body may not rise above the hold position > 5°- 20°	• Any minor or slight deviation from the perfect end position and from perfect technical execution • Any minor adjustments to hand, foot, head or body position • Any other minor violations against aesthetic and technical performance expectations
Medium, 0.2	• Bending of arms, legs or body > 45°- 90° • Hold positions and strength presses, arms & body must be straight > 15°- 30° • Swing elements that pass through or end in handstand > 30°- 45° • Strength or simple hold positions, angular deviations from perfect on SR, swings to hold or strength positions, shoulder and/or body may not rise above the hold position > 20°- 45°	• Any distinct or significant deviation from the perfect end position and from perfect technical execution • Any distinct or significant adjustments to hand, foot, head or body position • Any other distinct or significant violations against aesthetic and technical performance expectations
Large, 0.3	• Bending of arms, legs or body > 90° • Hold positions and strength presses, arms & body must be straight > 30° • Swing elements that pass through or end in handstand > 45° • Strength or simple hold positions, angular deviations from perfect on SR, swings to hold or strength positions, shoulder and/or body may not rise above the hold position > 45°	• Any major or severe deviation from the perfect end position and from perfect technical execution • Any major or severe adjustments to hand, foot, head or body position • Any other major or severe violations against aesthetic and technical performance expectations • Any full intermediate swing
Fall, 0.5	• Any fall on or from the apparatus during an element without having reached an end position that permits continuation with at least a swing (i.e. a distinct hang phase on Horizontal bar or a distinct support phase on Pommel Horse after the element in question) or that otherwise fails to display a momentary control of the element during landing or regrasp • -0.5 is the maximum deduction for an element with a fall, and including all steps, touches, or support on the floor or mat leading up to the fall. Other execution deductions incurred for the element (height, landing extension, insufficient twist) still apply	
Spotter Assistance, 0.5	• Any assistance by a spotter that contributes to the completion of an element • Note: In some cases, spotter assistance is encouraged and recommended	
Composition Error, 0.3	• Extra swings on SR, PB & HB • Extra giant swings on HB • Extra pendulum swings on PH • Additional circles on PH except as noted in the sequence tables • Missing circles on PH	• All extra swings are considered intermediate swings (SR, PB & HB) • All additional circles on PH in the 12-13 & 14-15 year old sequences • All Skills performed out of order but not omitted • In all above cases, deduct for execution errors in addition to composition error

Adapted FIG Table of Deductions and Exceptions (Continued)		
Defined Execution Error	**Delineated Angle Deviations and Explanations**	**Description of Deduction**
Holds Short hold, 0.2 No hold, 0.3	● All hold elements must be held for a minimum of 2 seconds measured from the moment that a complete stop position has been reached ● Holds that demonstrate a complete stop but are not held for 2 seconds will receive a medium deduction ● Elements that are not held and show no stop will receive large deduction and may not be recognized	
Missing Major Elements, 1.0	● All Major Elements are listed in the bottom section and highlighted in the sequence table for each event ● This deduction will be taken only if the major element is omitted or unrecognizable	● Must demonstrate completion of 50% of the major element to receive value of 1.0 ● If less than 50% of the major element is completed, the gymnast may repeat the skill. If not repeated, deduct -1.0 as an omitted skil
Missing Parts 0.3 each to Maximum of 1.0 per box	● This deduction will be taken only for parts missing from the skill(s) description boxes not containing Major Elements	● Boxes not containing Major Elements will incur a (-0.3) deduction for any missing parts from the box ● Maximum of -1.0 per box for missing parts

Chapter 3 - Floor Exercise

Working Group Statement

It can be said that tumbling is the foundation of all acrobatics and floor exercise is the foundation of all gymnastics. It is on this event that the gymnast first learns the basics of nearly every acrobatic movement on all events. It is on the floor that the gymnast learns to artistically present his gymnastics. From this perspective, it would be difficult to overstate the importance of proper floor exercise.

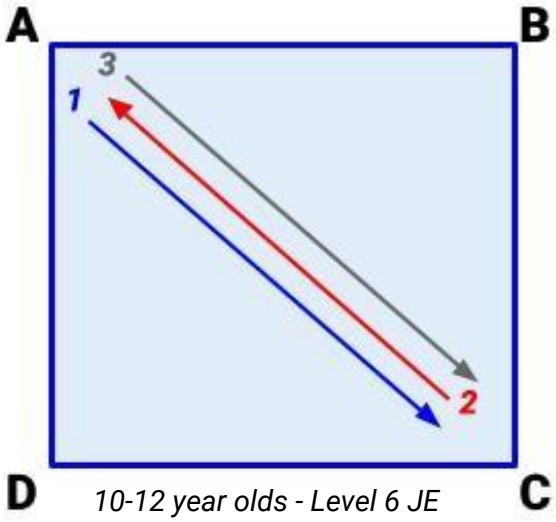
Due to performance time limitations, the working group has tried to pare the skill selection down to the essentials. Given the transference of the Future Stars program to the Men's Development Program competitive season and subsequent loss of flexibility and strength as stand alone events, we also wanted to address these areas in the floor technical sequences.

The ultimate goal of round-offs, handsprings, and tempo saltos is to combine rotational and horizontal velocity into a powerful delivery of force at the point of striking the floor apparatus to generate upward flight and rotation. Technical admonitions like alignment, turnover and straight legs are all made with this goal in mind.

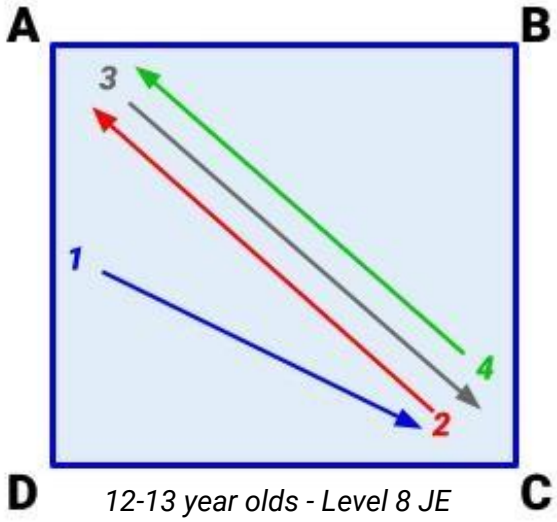
Current trends on this event seem to be leaning towards big skills, which means big air. The generation of rotational and horizontal velocity and its subsequent conversion to vertical direction is where "big air" comes from and the principle focus of our technical sequence program on floor exercise.

The actual aerial acrobatics are best learned on a trampoline or tumbling trampoline and pit, allowing the gymnast to focus on the acrobatics without the demands of tumbling on the floor apparatus. This way they can focus more on technique and perform more repetitions without as much wear and tear on the body. As the gymnast masters the fundamentals of tumbling, he can combine this with the aerial acrobatics he develops on the trampoline.

Floor Exercise Patterns



10-12 year olds - Level 6 JE
Future Stars



12-13 year olds - Level 8 JE
14-15 year olds - Level 9 JE
16-19 year olds - Level 10 JE

FX *Tech Description Tables (Appendix A)* **&** ***FX Tech Refinement Table (Appendix B)***

Floor Exercise - 10-12 year olds - Level 6 JE Future Stars

Note: *Unless otherwise specified, arm positions are optional. See above for the floor pattern, starting in any corner.*
Example: *Starting in corner "A" and tumbling toward corner "C" completing all 3 passes on the "A-C" diagonal*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Start in any corner and tumble diagonally toward a corner. Run, hurdle, round-off, power back handspring, salto backward straight with full twist	Less than one running step (-0.1) Salto backward straight with center of mass to be at shoulder height	Round-off Power back handspring Salto bwd straight w/ full twist
2	Straight arm tuck or pike backward extension roll with ½ turn, lower to prone.	Continuous motion throughout	Backward extension roll ½ turn
3	Endo roll to handstand hold, full pirouette, controlled pike down. Straight legged sissone, step forward through lunge to ½ turn rearward	2 second hold of handstand Leg split ≥ 45° on sissone	Endo roll to handstand Full pirouette Sissone Lunge ½ turn rearward
4	Run, hurdle, forward handspring step-out, forward handspring, salto forward tucked	Arms straight on handsprings Head back after each handspring Salto forward tucked with center of mass to be at shoulder height	Forward handspring Salto forward tucked
5	Step forward ½ turn to single leg prone fall (Swedish fall), arch prone support, step to side and complete 1½ double leg circles to rear support hold, lift either hand and turn over to front prone support, cut either leg around the side to finish in cross split (front split) hold	Continuous motion throughout > momentary pause in sequence prior to split, (-0.1) each time Full extension of rear support with momentary hold 2 second hold of split	Single leg prone fall (Swedish Fall) 1½ Double leg circles to rear support to cross split (front split) Cross spilt (front split)
6	Straddle or pike press to handstand hold, ¼ pirouette, forward roll, step forward to corner, assemble ½ turn	2 second hold of handstand One or more steps allowed to corner	Assemble ½ turn
7	Run or power hurdle to round-off, back handspring, tempo salto backward (whip back), back handspring, salto backward tuck-open dismount	Salto bwd tuck opening ≥ horizontal	Power hurdle Round-off Tempo salto backward Salto bwd tuck-open dismount

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous rhythm throughout	Parts 1-7
SEE #2	Straight alignment on round-off passes	Parts 1 & 7
SEE #3	Proper turnover with arm pulldown technique on back handspring sequence	Part 7

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 1 - Salto bwd straight with 1/1	Part 4 - Fwd handspring combo	Part 4 - Salto forward tucked
Part 5 - Cross split (front split)	Part 7 - Salto bwd tuck-open dismount	

Floor Exercise - 12-13 year olds - Level 8 JE

Note: *Unless otherwise specified, arm positions are optional. See above for the floor pattern, starting in the middle of any side.* ***Example:*** *Starting in the middle of side "A-D" and tumbling toward corner "C" completing the remaining 3 passes on the "A-C" diagonal.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Start at the middle of any side and tumble diagonally toward a corner. Power hurdle to round-off, power back handspring, salto Arabian tucked	Salto Arabian tucked with center of mass to be at shoulder height	Power hurdle Round-off Power back handspring Salto Arabian tucked
2	Single leg prone fall (Swedish fall), arch prone support. Endo roll to handstand hold, full pirouette to controlled pike down, step assemble ½ turn	2 second hold of handstand	Single leg prone fall (Swedish Fall) Endo roll to handstand Full pirouette Assemble ½ turn
3	Run, hurdle, round-off, power back handspring, salto backward straight with full twist	Less than one running step (-0.1) Salto backward straight with center of mass to be at shoulder height	Round-off Power back handspring Salto bwd straight w/ full twist
4	Straight arm backward extension roll to handstand hold, controlled pike down to stand	Momentary hold of handstand	Backward extension roll to handstand
5	Run or power hurdle to forward handspring, flyspring (bounder), salto forward tucked	Salto forward tucked with center of mass to be at shoulder height	Power hurdle Forward handspring Flyspring (bounder) Salto forward tucked
6	Starting with arms up, fall to arch prone support, step to either side and complete two flaired double leg circles to front support, cut either leg around the side to finish in cross split (front split) hold	Continuous motion throughout 2 second hold of split	Flaired double leg circles to front support Cross spilt (front split)
7	From split, press to handstand hold, ¼ pirouette, forward roll, step toward corner, jump ½ turn to stand	2 second hold of handstand	
8	Run or power hurdle to round-off, power back handspring, tempo salto backward (whip back), power back handspring, salto backward pike open dismount	Salto bwd pike opening ≥ 45° above horizontal	Power hurdle Round-off Power back handspring Tempo salto backward Salto bwd pike open dismount

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous rhythm throughout	Parts 1-8
SEE #2	Straight alignment on round-off passes	Parts 1, 3 & 8
SEE #3	Proper turnover with arm pulldown technique on back handspring sequence	Part 8

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 1 - Salto Arabian tucked	Part 3 - Salto bwd str with 1/1	Part 5 - Fwd tumbling pass
Part 6 - Flaired double leg circles	Part 8 - Salto bwd pike open dismount	

Floor Exercise - 14-15 year olds - Level 9 JE

Note: *Unless otherwise specified, arm positions are optional. See above for the floor pattern, starting in the middle of any side.* ***Example:*** *Starting in the middle of side "A-D" and tumbling toward corner "C" completing the remaining 3 passes on the "A-C" diagonal.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Start at the middle of any side and tumble diagonally toward a corner. Power hurdle to round-off, power back handspring, salto Arabian piked	Salto Arabian piked with center of mass to be at head height	Power hurdle Round-off Power back handspring Salto Arabian piked
2	Single leg prone fall (Swedish fall), arch prone support. Endo roll to handstand hold, full pirouette to controlled pike down, step assemble ½ turn	2 second hold of handstand	Single leg prone fall (Swedish Fall) Endo roll to handstand Full pirouette Assemble ½ turn
3	Run or power hurdle, round-off, power back handspring, tempo salto backward (whip back), power back handspring, salto backward pike open, optional step to the corner if needed	Less than one running step (-0.1) Salto backward pike open with center of mass to be at shoulder height Step to the corner is not required, but allowed	Round-off Power back handspring Tempo salto backward Salto bwd pike open
4	Run or power hurdle to forward handspring, flyspring (bounder), salto forward piked	Salto forward piked with center of mass to be at head height	Power hurdle Forward handspring Flyspring (bounder) Salto forward piked
5	Starting with arms up, ½ turn and fall to arch prone support, step to either side and complete two flaired double leg circles to front support, cut either leg around the side to finish in cross split (front split) hold	Continuous motion throughout 2 second hold of split	Flaired double leg circles to front support Cross spilt (front split)
6	From split, press to handstand hold, ¼ pirouette, forward roll, step toward corner, jump ½ turn to stand	2 second hold of handstand	
7	Run, round-off, power back handspring, salto backward straight dismount	Less than one running step (-0.1) Salto backward straight with center of mass to be at head height	Round-off Power back handspring Salto bwd straight dismount

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous rhythm throughout	Parts 1-7
SEE #2	Straight alignment on round-off passes	Parts 1, 3 & 7
SEE #3	Proper turnover with arm pulldown technique on back handspring sequence	Part 3

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 1 - Salto Arabian piked	Part 3 - Tempo salto backwards	Part 4 - Fwd tumbling pass
Part 5 - Flaired double leg circles	Part 7 - Salto bwd straight dismount	

Floor Exercise - 16-19 year olds - Level 10 JE

Note: *Unless otherwise specified, arm positions are optional. See above for the floor pattern, starting in the middle of any side.* ***Example:*** *Starting in the middle of side "A-D" and tumbling toward corner "C" completing the remaining 3 passes on the "A-C" diagonal.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Start at the middle of any side and tumble diagonally toward a corner. Power hurdle to round-off, power back handspring, salto Arabian piked	Salto Arabian piked with center of mass to be at head height	Power hurdle Round-off Power back handspring Salto Arabian piked
2	Single leg prone fall (Swedish fall), arch prone support. Endo roll to handstand hold, full pirouette to controlled pike down, step assemble ½ turn	2 second hold of handstand	Single leg prone fall Endo roll to handstand Full pirouette Assemble ½ turn
3	Run or power hurdle to round-off, tempo salto backward (whip back), salto backward pike open ***or*** Run or power hurdle to round-off, power back handspring, tempo salto backward (whip back), salto backward pike open	Less than one running step (-0.1) Salto backward pike open with center of mass to be at shoulder height	Power hurdle Round-off Power back handspring Tempo salto backward Salto bwd pike open
4	Stag sissone (sissone jump with bent front leg) step forward through lunge to ½ turn rearward	Back leg at horizontal during sissone	Stag sissone
5	Run or power hurdle to forward handspring, salto forward straight (tempo style), salto forward piked ***or*** Run punch salto forward straight (tempo style), salto forward piked	Salto forward piked with center of mass to be at head height	Power hurdle Forward handspring Salto forward straight (tempo style) Salto forward piked
6	Starting with arms up, ½ turn and fall to arch prone support, step to either side and complete two flaired double leg circles to front support, cut either leg around the side to finish in cross split (front split) hold	Continuous motion throughout 2 second hold of split	Flaired double leg circles to front support Cross spilt (front split)
7	From split, press to handstand hold, ¼ pirouette, forward roll, step toward corner, jump ½ turn to stand	2 second hold of handstand	
8	Run, round-off, power back handspring, salto backward straight dismount	Less than one running step (-0.1) Salto backward straight with center of mass to be at head height	Round-off Power back handspring Salto bwd straight dismount

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous rhythm throughout	Parts 1-8
SEE #2	Straight alignment on round-off passes	Parts 1, 3 & 8
SEE #3	Proper turnover with arm pulldown technique on back handspring sequence	Part 3

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 1 - Salto Arabian piked	Part 3 - Backward tumbling sequence	Part 5 - Fwd tumbling pass
Part 6 - Flaired double leg circles	Part 8 - Salto bwd straight dismount	

Chapter 4 - Pommel Horse

Working Group Statement

The rhythm of the circle is a crucial factor in pommel horse development. The gymnast should be able to maintain a strong, consistent rhythm throughout the sequence. The weight shift with the shoulders should be even and deliberate on both sides. An early weight shift combined with a good acceleration of the circle will help to increase speed and ultimately height above the horse. While individual speed of the circle may vary, a good tempo and acceleration of the circle is important for every gymnast.

In both the 10-12 year old age group sequence, the emphasis is on technically comprehensive circle development; good hip extension, chest open, hands square and maintaining consistent rhythm throughout the sequence. The working group felt like the reinforcement of the circle in cross support position on a horse with no pommels would be the most beneficial to the gymnast's development. Furthermore, it was decided not to use the pommels with this younger age group, as the integrity of the circle tends to break down when circles are done on the pommels.

The 12-13 year old age group is where the working group felt the greatest need for revision. Since the incorporation of technical sequences in our Development Program after the 2012 Olympic cycle, the development of proper circle technique has improved exponentially and continues to give our athletes the upper hand when applying this technique to their optional routine development. With the consistent improvement of the circle technique on the pommel-less horse, the working group felt we are now at a point where the pommels can be introduced at this age without jeopardizing the integrity of the longitudinal circle that has been developed. The working group felt strongly that we should introduce the pommels in two important phases. The first phase would be the introduction of pendulum swings and circles on the pommels with a basic dismount. The second phase would be re-mounting the horse in the longitudinal support position to continue development of the circles on the body of the horse with the addition of the pommels. The reasoning behind the two distinct phases would be to develop proper pendulum swing technique and to continue developing proper circle technique while adding pommels to the body of the horse. Additionally, the two phases removed the need to add a travel type element which commonly leads to the temporary degradation to the circle technique.

In both the 14-15 year old and 16-19 year old age group sequence, the working group felt like a sequence that included different fundamental turning elements, single leg swings, and handstand dismounts would best reinforce the basic foundation of optional pommel horse. The combination of gymnasts working on sound cross support circles combined with the transition to basic fundamental turning elements will help produce exemplary pommel horse gymnasts for many years.

PH Tech Description Tables (Appendix A) **&** ***PH Tech Refinement Table (Appendix B)***

Pommel Horse - 10-12 year olds -Level 6 JE Future Stars

Note: *This pommel horse sequence is performed on a* ***pommel-less horse****. Tape is used to mark the three sections of the pommel horse with the tape being placed over the pommel attachment holes located on the body of the horse. Completion of travel to the next section of the horse is when both hands have crossed the tape or are touching the tape indicating the next horse section. There is no penalty for touching the tape.*

Notes: ***All circle elements begin and end in front support.*** *No penalty for executing more than three circles in each horse section.* ***Additional circles:*** *Judged for execution errors only*

Missing circles: *Less than 6 hand placements in each section will result in a -0.3 missing circle deduction*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Starting at either end of the horse facing longitudinally. Jump into three circles in cross support frontways on the end section of the horse	A minimum of 6 hand placements within the beginning (first) section before traveling to the center (second) section	Circles in cross support
2	Travel forward in cross support to the center section of the horse		Travel forward in cross support
3	Complete three circles in cross support in the center section of the horse	A minimum of 6 hand placements within the center (second) section before traveling to the final (third) section	Circles in cross support
4	Travel forward in cross support to the final section of the horse		Travel forward in cross support
5	Complete three circles in cross support rearways on the final end section of the horse	A minimum of 6 hand placements on the final (third) end section of the horse before initiating Russian	Circles in cross support
6	Complete a Russian wendeswing with 180°	Russian begins with right hand on a counter clockwise circle, left hand for clockwise circle	Russian wendeswing
7	Circle in cross support frontways on the end		Circles in cross support
8	Wende dismount	No height requirement	Wende dismount

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Even tempo and rhythm throughout	Parts 1-8
SEE #2	Chest and hips in square alignment to the horse (0°-15° counter rotation allowed) at the ¼ and ¾ positions of the circle (Global in each ⅓ section)	Parts 1, 3 & 5
SEE #3	The hands being "square" or evenly placed on the horse in rear support (No Skewing) (Global in each ⅓ section)	Parts 1, 3 & 5

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 1 - Circles in cross support	Part 3 - Circles in cross support	Part 5 - Circles in cross support
Part 6 - Russian wendeswing	Part 8 - Wende dismount	

Pommel Horse - 12-13 year olds - Level 8 JE

Note: ***All circle elements begin and end in front support. Routines may be reversed and start with the left leg.***
Additional and missing circles will be judged as follows:

Additional circles: *Each additional circle will incur a -0.3 deduction in addition to execution deductions*

Missing circles: *Each missing circle will result in a -0.3 missing circle deduction*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	From stand at the middle of the pommel horse with hands on both pommels, jump to	An approach step or hop is permitted	
2	Three front support pendulum swings (swing the right leg toward vertical followed by swinging the left leg toward vertical three times in a row, for 6 total leg movements) to	Knee at head height or above for pendulum swings Minimum 90° of leg separation	Pendulum swings
3	Swing the right leg to vertical then forward leg cut to false scissor	Knee at head height or above	Forward leg cut False scissor
4	Feint (straddle horse and then leg swing) into circle in side support	No deduction for additional pendulum swing prior to feint No height requirement for leg cut prior to feint	Circles in side support
5	Six circles in side support on the pommels	A minimum of 12 hand placements on the pommels before dismounting	Circles in side support
6	Dismount horse in front support of seventh circle	No execution deductions for dismounting, including landing	
7	15 second break before remounting for part #8	Maximum 15 seconds given for break	
8	Starting at either end of the horse facing longitudinally. Jump into six circles in cross support frontways on the end of the horse to	A minimum of 12 hand placements on the end of the horse before dismounting	Circles in cross support
9	Wende dismount	No height requirement	Wende dismount

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Even tempo and rhythm throughout	Parts 2-6 & 8-9
SEE #2	Significant elevation and large separation of the legs during single leg swings and false scissor	Parts 2 & 3
SEE #3	Chest and hips in square alignment to the horse (0°-15° counter rotation allowed) at the ¼ and ¾ positions of the circle (Global in each section)	Section 1 - Part 5 Section 2 - Part 8

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 2 - Pendulum swings	Part 3 - Leg cut to false scissor	Part 5 - Circles in side support
Part 8 - Circles in cross support	Part 9 - Wende dismount	

Pommel Horse - 14-15 year olds - Level 9 JE

Note: ***All circle elements begin and end in front support. Routines may be reversed and start with the left leg.***
Additional and missing circles will be judged as follows:

Additional circles: *Each additional circle will incur a -0.3 deduction in addition to execution deductions*

Missing circles: *Each missing circle will result in a -0.3 missing circle deduction*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	From stand at the middle of the pommel horse with hands on both pommels, jump to		
2	Front support pendulum swing (swing the right leg to vertical followed by swinging the left leg to vertical) to	Knee at head height or above for pendulum swings Minimum 90° of leg separation	Pendulum swings
3	Swing the right leg to vertical then forward leg cut to false scissor		Forward leg cut False scissor
4	Pick up into three circles in side support on the pommels and break into flair position at the ¾ mark of the 3rd circle	Extra leg cuts allowed before pick up Execution deductions can be taken on extra leg cuts	Circles in side support
5	Three flaired circles in side support on the pommels,	Minimum 135° of leg separation	Flaired circles in side support
6	Two circles in side support on the pommels, Czechkehr		Circles in side support Czechkehr
7	Two circles in side support to circle with travel in side support	Travel on third circle after Czechkehr	Travel sideways in side support
8	Circle in side support, circle in side support with ¼ turn to cross support, two circles in cross support frontways on end		Circles in cross support
9	Circle in cross support frontways on end with ¼ turn uphill to handstand dismount		Straddled handstand dismount

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Even tempo and rhythm throughout	Parts 2-9
SEE #2	Chest and hips in square alignment to the horse (0°-15° counter rotation allowed) at the ¼ and ¾ positions of the circle (Global in each section)	Section 1 - Parts 4 & 5 Section 2 - Parts 6 & 7 Section 3 - Parts 8 & 9
SEE #3	Acceleration of swing to handstand without interruption	Part 9

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Parts 2 & 3 - Pendulum swings and leg cut to false scissor	Part 5 - Flaired circles in side support	Part 6 - Czechkehr
Part 7 - Travel in side support	Part 8 - Circles in cross support	Part 9 - Handstand dismount

Pommel Horse - 16-19 year olds - Level 10 JE

Note: ***All circle elements begin and end in front support. Routines may be reversed and start with the left leg.***
Additional and missing circles will be judged as follows:

Additional circles: *Judged for execution errors only*

Missing circles: *Each missing circle will result in a -0.3 missing circle deduction*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	From stand at the middle of the pommel horse with hands on both pommels, jump to		
2	Front support pendulum swing (swing the right leg to vertical followed by swinging the left leg to vertical) to	Knee at head height or above for pendulum swings Minimum 90° of leg separation	Pendulum swings
3	Swing the right leg to vertical then forward leg cut to false scissor to immediate scissor, then		Forward leg cut False scissor and Scissor
4	Pick up into three circles in side support on the pommels and break to flair at the ¾ position of the 3rd circle	Extra leg cuts allowed before pick up Execution deductions can be taken on extra leg cuts	Circles in side support
5	Complete three flaired circles in side support on the pommels,	Minimum 135° of leg separation	Flaired circles in side support
6	Complete one circle in side support on the pommels to Direct Stockli B (DSB), (DSB finishes in side support with one hand on end of horse)	DSB finishes in cross support with two hands on one pommel Circle with travel downhill finishes in front support sideways	Circles in side support Direct Stockli B (DSB)
7	Complete two downhill circles in side support	Maximum of 4 hand placements before Direct Stockli B (DSB)	Downhill circles in side support
8	Complete uphill Direct Stockli B (DSB) to center of horse	Finish DSB in side support with hands on both pommels	Direct Stockli B (DSB)
9	Complete two circles in side support on the pommels		Circles in side support
10	Travel in side support to one downhill circle		Travel sideways in side support
11	Schwabenflank (circle with ½ turn forward) to		Schwabenflank
12	Two uphill circles in side support to straddled handstand dismount	Continuous acceleration and rhythm to handstand No pirouette	Uphill circles in side support Straddled handstand dismount

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Even tempo and rhythm throughout the sequence	Parts 2-12
SEE #2	Chest and hips in square alignment to the horse (0°-15° counter rotation allowed) at the ¼ and ¾ positions of the circle (Global in each section)	Section 1 - Parts 4 & 5 Section 2 - Parts 6-8 Section 3 - Parts 9-12
SEE #3	Acceleration of swing to handstand without interruption	Part 12

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Parts 2 - Support pendulum swings	Part 3 - Scissor	Part 5 - Flairs in side support
Part 6 & 8 - Direct Stockli B (DSB)	Part 7 - Travel in side support	Part 12 - Handstand dismount

Chapter 5 - Still Rings

Working Group Statement

Elite still rings routines are defined by the highest level of refinement in both swing and strength. At the optional and elite levels, the swing skills have become nearly compulsory, leaving strength as the main avenue to a high level routine.

The working group prioritized the strength development of the junior athlete. A press to handstand is a fundamental strength skill for gymnasts. The technique needed for a perfect press to handstand will translate to many strength variations in the future. Eccentric contraction of muscles has been shown to have a marked effect on strength development, thus a “press down” from a handstand to the press position has been added to aid the gymnast. Planche development was also a key focus for the working group in the strength development of the gymnasts. Maintaining correct ring position in each planche variation translates to upper level planche, maltese, and inverted cross skill work.

Swing development is based on the refinement of the turnover swing. At an early age, gymnasts can begin and achieve high proficiency in this movement. The challenge with swing-based skills is twofold: continual refinement and adaptation are needed as the gymnast physically matures. Additionally, as the strength skills increase in difficulty, the efficiency of the swing movements becomes more important for successfully completing the routine with a high-level dismount and overall execution.

The double salto backward tucked has been incorporated into the technical sequences for both the 10-12 year old and the 12-13 year old age groups, offering a (+0.1) virtuosity bonus. This addition provides coaches with the flexibility to advance gymnasts safely according to their individual timelines. It allows newer gymnasts to the level or Junior Elite Program to continue refining the tuck open, while more experienced and higher skill level gymnasts can progress without hindrance.

The aesthetics and technique of a perfect handstand provide the foundation for the development of and transition between swing and strength skills. Prior to learning the handstand on rings, the gymnast will go through the process of learning core tension and shoulder engagement of a hollow handstand on floor exercise and parallel bars. Maintaining that standard on rings is crucial for an upper level routine.

Elite gymnasts’ full potential on rings isn’t realized until they are senior athletes. Patience is key for coaches and young gymnasts, as the process takes years. Stay true to the standards of locked arms and rings out, efficient turnover, and fundamental handstand practice. Celebrate and enjoy every bit of progress on the long journey to elite-level still rings.

SR Tech Description Tables (Appendix A) **&** ***SR Tech Refinement Table (Appendix B)***

Still Rings - 10-12 year olds - Level 6 JE Future Stars

Note: *All swings on still rings should show turnover swing technique.*
There is no deduction for excessive swinging of the cables or for using bent arms in front swings.

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Pull with straight body to inverted hang	May bend arms on straight body pull to inverted hang Straight line in hips throughout	
2	Cast to swing backward, swing forward	Feet above shoulders in backward swing Candlestick which shows rise in forward swing	Turnover swing backward Turnover swing forward
3	Inlocate straight to	Shoulders at ring height	Inlocate
4	Uprise backward with straight arms to "L" support hold	Body behind arms on catch Straight arm backward uprise 2 second hold of "L" support hold	Uprise backward to "L" support "L" support hold
5	Press to handstand hold, lower down to straddle 'L' support hold	Straight arms and rings turned out on press handstand and lower down 2 second hold of handstand (cables allowed) 2 second hold of straddle "L"	Straight arm straddle press to handstand Straddle "L" support hold
6	Press to shoulder stand hold	2 second hold of shoulder stand	
7	Bail forward to swing backward		Shoulder stand bail forward Turnover swing backward
8	Swing forward to two dislocates backward straight	Continuous rise from first to second dislocate	Dislocate
9	Swing forward to salto backward tuck open dismount ***or*** Swing forward to double salto backward tucked dismount	Continuous rise from second dislocate into dismount Hips must be at ring height Dismount opening ≥ horizontal for tuck open dismount +0.1 virtuosity if double salto backward tucked performed	Salto backward tuck open dismount Double salto backward tucked dismount

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Swing backwards completed full turnover (feet between the cables)	Parts 2 & 7
SEE #2	Press to handstand completed with arms locked and rings turned out	Part 5
SEE #3	Continuous rise through the dislocates and dismount	Parts 8 & 9

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 3 - Inlocate	Part 4 - Uprise backward	Part 5 - Press to handstand
Part 8 - Dislocate	Part 9 - Dismount	

Still Rings - 12-13 year olds - Level 8 JE

Note: *All swings on still rings should show turnover swing technique. No deduction for excessive swinging of the cables or for using bent arms in front swings.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Pull with straight body to inverted hang	May bend arms on straight body pull to inverted hang Straight line in hips throughout	
2	Cast to swing backward, swing forward	Feet above shoulders in backward swing Candlestick which shows rise in forward swing	Turnover swing backward Turnover swing forward
3	Inlocate straight to	Inlocate must show rise	Inlocate
4	Uprise backward with straight arms to "L" support hold	Body behind arms on catch Straight arm backward uprise 2 second hold of "L" support hold	Uprise backward to "L" support "L" support hold
5	Press to support scale tucked (tucked planche) hold, lower into straddle 'L' support hold	Straight arms and rings turned out throughout Tuck planche - hips level with the shoulders and forearms free from top of the rings Straddle "L" - feet at or above hips 2 second holds of both tuck planche and straddle "L"	Support scale tucked hold (tucked planche) Straddle "L" support hold
6	Press to handstand hold	Straight arms and rings turned out 2 second hold of handstand	Straight arm straddle press to handstand
7	Bail forward to swing backward		Turnover swing backward
8	Swing forward to one dislocate backward straight	Shoulders at the top of the rings	Dislocate
9	Swing forward to salto backward tuck open dismount ***or*** Swing forward to double salto backward tucked dismount	Continuous rise from dislocate Dismount opening ≥ horizontal for tuck open dismount +0.1 virtuosity if double salto backward tucked performed	Salto backward tuck open dismount Double salto backward tucked dismount

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Swing backwards completed full turnover (feet between the cables)	Parts 2 & 7
SEE #2	Press to tuck planche and handstand completed with arms locked and rings turned out	Parts 5 & 6
SEE #3	Continuous rise through the dislocate and dismount	Parts 8 & 9

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 3 - Inlocate	Part 4 - Uprise backward	Part 5 - Press to tuck planche
Part 6 - Press to handstand	Part 8 - Dislocate	Part 9 - Salto dismount

Still Rings - 14-15 year olds - Level 9 JE

Note: *All swings on Still Rings should show turnover swing technique. There is no deduction for excessive swinging of the cables or for using bent arms in front swings.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Pull with straight body to inverted hang	May bend arms on straight body pull to inverted hang Straight line in hips throughout	
2	Cast to swing backward, swing forward	Feet above shoulders in backward swing Candlestick which shows rise in forward swing	Turnover swing backward Turnover swing forward
3	Inlocate straight to	Inlocate must show rise	Inlocate
4	Uprise backward with straight arms to "L" support hold	Body behind arms on catch Straight arm backward uprise 2 second hold of "L" support	Uprise backward to "L" support "L" support hold
5	Press to support scale straddled (straddle planche) hold, lower into straddle 'L' support hold	Straight arms and rings turned out throughout Straddle planche - hips level with the shoulders and forearms free from top of the rings Straddle "L" - feet at or above hips 2 second holds of both straddle planche and straddle "L"	Support scale straddled hold (straddle planche) Straddle "L" support hold
	Note: *On the straddle planche, execution errors are only taken on the arm and ring position as well as form. No deductions will be taken for hip and body angles*		
6	Press to handstand hold	Straight arms and rings turned out 2 second hold of handstand	Straight arm straddle press to handstand
7	Bail forward to swing backward		Turnover swing backward
8	Swing forward through handstand	Body at vertical through handstand with arms straight	Swing forward through handstand
9	Swing forward to double salto backward tucked dismount	Center of mass above the top of the rings Dismount opening ≥ horizontal	Double salto backward tucked dismount

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Swing backwards completed full turnover (feet between the cables)	Parts 2 & 7
SEE #2	Press to straddle planche and handstand completed with arms locked and rings turned out	Parts 5 & 6
SEE #3	Continuous rise through the swing forward through handstand and dismount	Parts 8 & 9

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 3 - Inlocate	Part 4 - Uprise backward	Part 5 - Press to straddle planche
Part 6 - Press to handstand	Part 8 - Swing fwd through handstand	Part 9 - Double salto dismount

Still Rings - 16-19 year olds - Level 10 JE

Note: *All swings on Still Rings should show turnover swing technique.*
There is no deduction for excessive swinging of the cables or for using bent arms in front swings.

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Pull with straight body to inverted hang	Arms straight on pull to inverted hang	
2	Cast to uprise backward with straight arms to straddle "L" support hold	Feet above rings on uprise backward 2 second hold of straddle "L" support	Uprise backward to straddle "L" support Straddle "L" support hold
3	Press to support scale straddled (straddle planche) hold	Straight arms and rings turned out Forearms free from top of the rings 2 second hold of straddle planche	Support scale straddled hold (straddle planche)
4	Bring legs together to support scale (planche), from support, felge backward piked with bent arms to support	Legs come together at horizontal No hold required of support scale Bent arms and kipping motion allowed on felge bwd to support	Support scale hold (planche) Felge backward piked to support
5	Lift to 'L' support hold, press to handstand hold	Straight arms and rings turned out 2 second hold of "L" support 2 second hold of handstand	"L" support hold
6	Bail forward to uprise backward to handstand hold (front giant)	2 second hold of handstand	Uprise backward to handstand
7	Bail and giant swing forward to handstand hold (back giant)	2 second hold of handstand	Swing forward to handstand
8	Swing forward through handstand (back giant)	Body at vertical through handstand with arms straight	Swing forward through handstand
9	Swing forward to double salto backward tucked dismount	Center of mass above the top of the rings Dismount opening ≥ horizontal	Double salto backward tucked dismount

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Complete all strength parts with arms locked out and rings turned out	Parts 2-5
SEE #2	Complete all swings to and through handstands with proper turnover swings to vertical	Parts 6-8
SEE #3	Continuous rise and rhythm through swing forward through HS and dismount	Parts 8 & 9

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 3 - Straddle planche	Part 4 - Support scale (planche)	Part 5 - Press to handstand
Part 6 - Uprise bwd to handstand	Part 7 & 8 - Swing fwd to and through handstand	Part 9 - Double salto dismount

Chapter 6 - Vault

Working Group Statement

The working group believes that mastering the basic forward handspring is essential for progressing to advanced vaults. Continuously improving the fundamental elements of the run, hurdle, and board strike is critical for this development. By increasing the challenge to include landing on an elevated surface while emphasizing straight-body rotation off the table, coaches and gymnasts can hone the technical skills of these basics and build the necessary power for future high-level vaults.

The working group also believes that the Yamashita is essential for developing advanced vaulting skills, along with the handspring forward and salto forward piked for older age groups. Given the high caliber of vaults performed at the elite level and our goal to stay competitive, it is crucial for our nation to continue promoting the Yamashita, handspring forward, and salto forward piked. These 'technical' vaults will aid in refining the board and table mechanics necessary for our gymnasts to achieve vaults with higher start values.

Proper run, hurdle, and board strike techniques should maximize the combination of linear and angular velocity from the board to the table. The table should be treated as an additional springboard to enhance rotation and direct the gymnast's center of mass vertically. Ideally, the athlete should be nearly vertical, allowing the blocking action to be a downward push rather than a forward push. This downward push propels the center of mass vertically without the braking effect of a forward push. As the gymnast's hands leave the table, the shoulders rotate upward and forward strongly. Heel drive is also a crucial factor throughout the vault. This position provides the optimal body shape and velocity for flipping or twisting. With stacked mats behind the table, the gymnast can generate as much explosion and rotation as possible without worrying about over-rotating the landing. The landing of these technical vaults is deliberately de-emphasized in evaluation.

We also felt that it was important to provide the option of performing a Yurchenko vault. We recognize that some gymnasts are better suited for this type of vault development. It is encouraged that all elite athletes are developing two vaults with internationally competitive difficulty values. The development of two different vault styles can begin at early ages.

VT Tech Description Tables (Appendix A) **&** ***VT Tech Refinement Tables (Appendix B)***

Vault - 10-12 year olds - Level 6 JE Future Stars - Forward Handspring

Note: *The landing surface is FIG matting (30cm) plus two 8" skill cushions on top of the required FIG matting. The landing is de-emphasized and will not be evaluated.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Run: From a maximum distance of 82' (25m)	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward to	Front knee lifts up to hip height Arms swinging back behind the body Aggress push of second leg Body rounded with hips tucked under	Hurdle and Board strike
3	Board Strike: Contact the springboard in front of the body	Feet in front of the hips upon contact with the springboard Shoulders, hips and feet aligned Body at an angle of at least 15°	
4	First flight (Pre-flight) Phase: Rotate from the springboard to straight or tightly arched extension at vertical	Rotate quickly to hand contact position on the vault table slightly before vertical	Forward Handspring First flight (Pre-flight) and Block
5	Block: The blocking action on the table should occur within 30° of vertical to facilitate a downward push as opposed to a forward block	Arms should be straight and body tight Blocking action on the table should occur within 30° of vertical	
6	Second flight (Post-flight) Phase: Block at vertical from the vault table with straight body	Vertical block showing rise from the table	Forward Handspring Second flight (Post-flight)
7	Landing	Not evaluated	

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous speed and use of arm swing on hurdle	Section 1 - Parts 1 & 2
SEE #2	Body alignment at vertical position on board strike	Part 3
SEE #3	Vertical block from the table that results in conspicuous rise of the body	Section 2 - Parts 5 & 6

Note: *An invalid vault will be scored and defined as shown in the Optional Track - Invalid Vault Table located in paragraph E of the Optional Judging Guidelines section of the National Track - Optional manual..*
In the case of an unrecognized vault where the gymnasts chooses not to repeat the vault with a -1.0 deduction they have the option of taking the first vault with a -2.0 deduction.

Vault - 12-13 year olds - Level 8 JE - Yamashita

Note: *The landing surface is FIG matting (30cm) plus two 8" skill cushions on top of the required FIG matting. The landing is de-emphasized and will not be evaluated.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Run: From a maximum distance of 82' (25m)	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward to	Front knee lifts up to hip height Arms swinging back behind the body Aggress push of second leg Body rounded with hips tucked under	Hurdle and Board strike
3	Board Strike: Contact the springboard in front of the body	Feet in front of the hips upon contact with the springboard Shoulders, hips and feet aligned Body at an angle of at least 15°	
4	First flight (Pre-flight) Phase: Rotate from the springboard to straight or tightly arched extension at vertical	Rotate quickly to hand contact position on the vault table slightly before vertical	Yamashita First flight (Pre-flight) and Block
5	Block: The blocking action on the table should occur within 30° of vertical to facilitate a downward push as opposed to a forward block	Arms should be straight and body tight Blocking action on the table should occur within 30° of vertical	
6	Second flight (Post-flight) Phase: Block at vertical from the vault table with straight body	Vertical block showing amplitude from table Sit up to tight pike position and then kick out in preparation of landing Insufficient pike (less than 45°) will result in an unrecognized vault	Yamashita Second flight (Post-flight)
7	Landing	Not evaluated	

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous speed and use of arm swing on hurdle	Section 1 - Parts 1 & 2
SEE #2	Body alignment at vertical position on board strike	Part 3
SEE #3	Vertical block from the table that results in conspicuous rise of the body	Section 2 - Parts 5 & 6

Note: *An invalid vault will be scored and defined as shown in the Optional Track - Invalid Vault Table located in paragraph E of the Optional Judging Guidelines section of the National Track - Optional manual..*
In the case of an unrecognized vault where the gymnasts chooses not to repeat the vault with a -1.0 deduction they have the option of taking the first vault with a -2.0 deduction.

Vault - 14-15 year olds - Level 9 JE - Handspring Fwd and Salto Forward Tucked

Note: *The landing surface is FIG matting (30cm) plus one 8" skill cushion (minimum) on top of the required FIG matting, one additional 8" skill cushion is allowed. The landing is de-emphasized and will not be evaluated.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Run: From a maximum distance of 82' (25m)	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward to	Front knee lifts up to hip height Arms swinging back behind the body Aggress push of second leg Body rounded with hips tucked under	Hurdle and Board strike
3	Board Strike: Contact the springboard in front of the body	Feet in front of the hips upon contact with the springboard Shoulders, hips and feet aligned Body at an angle of at least 15°	
4	First flight (Pre-flight) Phase: Rotate from the springboard to straight or tightly arched extension at vertical	Rotate quickly to hand contact position on the vault table slightly before vertical	Handspring forward and salto forward tucked First flight (Pre-flight) and Block
5	Block: The blocking action on the table should occur within 30° of vertical to facilitate a downward push as opposed to a forward block	Arms should be straight and body tight Blocking action on the table should occur within 30° of vertical	
6	Second flight (Post-flight) Phase: Block at vertical from the vault table with straight body	Vertical block showing amplitude from table Show distinct rise	Handspring forward and salto forward tucked Second flight (Post-flight)
7	Landing	Not evaluated	

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous speed and use of arm swing on hurdle	Section 1 - Parts 1 & 2
SEE #2	Body alignment at vertical position on board strike	Part 3
SEE #3	Vertical block from the table that results in conspicuous rise of the body	Section 2 - Parts 5 & 6

Note: *An invalid vault will be scored and defined as shown in the Optional Track - Invalid Vault Table located in paragraph E of the Optional Judging Guidelines section of the National Track - Optional manual..*
In the case of an unrecognized vault where the gymnasts chooses not to repeat the vault with a -1.0 deduction they have the option of taking the first vault with a -2.0 deduction.

Vault - 14-15 year olds - Level 9 JE - Yurchenko Straight

Note: *The landing surface is FIG matting (30cm) plus two 8" skill cushions (required) on top of the required FIG matting.The landing is de-emphasized and will not be evaluated.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Run: From a maximum distance of 82' (25m)	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward	Arms overhead with open shoulder angle Front knee lifts aggressively Back knee drawing toward the body	Yurchenko straight hurdle, round-off and board strike
3	Round -off: Lunge so hand contact is made while the front foot is still on the floor, first hand should be in line with the front foot while the second hand is placed slightly outside the first hand in the direction of the turn with the fingers turned inward.	Strong push through back leg as the front knee bends Aggressive push off of the hands, fingers and through the wrists	
4	Board Strike: The feet should contact the board in front of the hips	The hips should be tucked under, body hollow and head neutral The arms swing overhead and backward	
5	First flight (Pre-flight) Phase: Rotate from the springboard to straight or tightly arched extension at vertical	Rotate quickly to hand contact position on the vault table slightly before vertical	Yurchenko straight First flight (Pre-flight)
6	Block: Block downward and push through wrists and fingertips	Tight body on block Arms as straight as possible Leave the table at vertical with full extension.	Yurchenko straight Block
7	Second flight (Post-flight) Phase: Block at vertical from the vault table with straight body	Vertical block showing amplitude from table Show distinct rise Straight body position throughout	Yurchenko straight Second flight (Post-flight)
8	Landing	Not evaluated	

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous speed and use of arm swing on hurdle	Section 1 - Parts 1 & 2
SEE #2	Body alignment at vertical position on board strike	Part 4
SEE #3	Vertical block from the table that results in conspicuous rise of the body	Section 2 - Parts 5 & 6

Note: *An invalid vault will be scored and defined as shown in the Optional Track - Invalid Vault Table located in paragraph E of the Optional Judging Guidelines section of the National Track - Optional manual..*
In the case of an unrecognized vault where the gymnasts chooses not to repeat the vault with a -1.0 deduction they have the option of taking the first vault with a -2.0 deduction.

Vault - 16-19 year olds -Level 10 JE - Handspring Fwd and Salto Forward Piked

Note: *The landing surface is FIG matting (30cm) plus one 8" skill cushion (minimum) on top of the required FIG matting, one additional 8" skill cushion is allowed. The landing is de-emphasized and will not be evaluated.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Run: From a maximum distance of 82' (25m)	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward to	Front knee lifts up to hip height Arms swinging back behind the body Aggress push of second leg Body rounded with hips tucked under	Hurdle and Board strike
3	Board Strike: Contact the springboard in front of the body	Feet in front of the hips upon contact with the springboard Shoulders, hips and feet aligned Body at an angle of at least 15°	
4	First flight (Pre-flight) Phase: Rotate from the springboard to straight or tightly arched extension at vertical	Rotate quickly to hand contact position on the vault table slightly before vertical	Handspring forward and salto forward piked First flight (Pre-flight) and Block
5	Block: The blocking action on the table should occur within 30° of vertical to facilitate a downward push as opposed to a forward block	Arms should be straight and body tight Blocking action on the table should occur within 30° of vertical	
6	Second flight (Post-flight) Phase: Block at vertical from the vault table with straight body	Vertical block showing amplitude from table Show distinct rise	Handspring forward and salto forward piked Second flight (Post-flight)
7	Landing	Not evaluated	

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Continuous speed and use of arm swing on hurdle	Section 1 - Parts 1 & 2
SEE #2	Body alignment at vertical position on board strike	Part 3
SEE #3	Vertical block from the table that results in conspicuous rise of the body	Section 2 - Parts 5 & 6

Note: *An invalid vault will be scored and defined as shown in the Optional Track - Invalid Vault Table located in paragraph E of the Optional Judging Guidelines section of the National Track - Optional manual..*
In the case of an unrecognized vault where the gymnasts chooses not to repeat the vault with a -1.0 deduction they have the option of taking the first vault with a -2.0 deduction.

Vault - 16-19 year olds - Level 10 JE - Yurchenko Straight

Note: *The landing surface is FIG matting (30cm) plus two 8" skill cushions (required) on top of the required FIG matting.The landing is de-emphasized and will not be evaluated..*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Run: From a maximum distance of 82' (25m)	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward	Arms overhead with open shoulder angle Front knee lifts aggressively Back knee drawing toward the body	Yurchenko straight hurdle, round-off and board strike
3	Round -off: Lunge so hand contact is made while the front foot is still on the floor, first hand should be in line with the front foot while the second hand is placed slightly outside the first hand in the direction of the turn with the fingers turned inward.	Strong push through back leg as the front knee bends Aggressive push off of the hands, fingers and through the wrists	
4	Board Strike: The feet should contact the board in front of the hips	The hips should be tucked under, body hollow and head neutral The arms swing overhead and backward	
5	First flight (Pre-flight) Phase: Rotate from the springboard to straight or tightly arched extension at vertical	Rotate quickly to hand contact position on the vault table slightly before vertical	Yurchenko straight First flight (Pre-flight)
6	Block: Block downward and push through wrists and fingertips	Arms should be straight and body tight Blocking action on the table should occur within 30° of vertical	Yurchenko straight Block
7	Second flight (Post-flight) Phase: Block at vertical from the vault table with straight body	Vertical block showing amplitude from table Show distinct rise Straight body position throughout	Yurchenko straight Second flight (Post-flight)
8	Landing	Not evaluated	

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Continuous speed and use of arm swing on hurdle	Section 1 - Parts 1 & 2
SEE #2	Body alignment at vertical position on board strike	Part 4
SEE #3	Vertical block from the table that results in conspicuous rise of the body	Section 2 - Parts 5 & 6

Note: *An invalid vault will be scored and defined as shown in the Optional Track - Invalid Vault Table located in paragraph E of the Optional Judging Guidelines section of the National Track - Optional manual..*
In the case of an unrecognized vault where the gymnasts chooses not to repeat the vault with a -1.0 deduction they have the option of taking the first vault with a -2.0 deduction.

Chapter 7 - Parallel Bars

Working Group Statement

The working group believes that the giant, peach, and basic support swings are essential elements to prioritize, with increased focus on support swings, weight shifts in handstands, and upper arm swings. For peach development, the emphasis should be on demonstrating an early drop technique (either free-hip or stalder) to achieve good rotation while keeping the arms straight throughout the opening and re-grasp.

The giant was retained due to its significant future potential. The working group aims to see this skill executed with solid technique, keeping straight arms throughout and ensuring the release and re-grasp occur at the same spot on the bars. Although there was discussion about taller gymnasts potentially struggling with the giant, we believe the technique can be adjusted to accommodate them. However, for the 16-19 age group, gymnasts are allowed to substitute a peach to handstand if they can demonstrate to the judge that their knees touch the required minimum matting when in a fully extended hang.

Specific support skills like the Stutz and Diamidov were excluded from the sequence to prioritize mastering the basic support swing. Emphasizing proper position at the bottom of the support swing—chin up, chest neutral (not closed), and hips open—is crucial and underscores our focus on the basic swing. Earlier, we introduced dynamic handstand alignment, and we have expanded on weight shifts and long axis turning fundamentals.

There were extensive discussions about the dismount, specifically whether to use a layout, a pike open back, or a tuck back. The working group concluded that the layout often causes excessive shoulder lean at take-off for younger age groups. The tuck open back promotes proper body position at the bottom of the swing and allows the gymnast to block the bars more effectively, enhancing lift. Once the tuck back is mastered, the layout and pike positions can be developed. However, due to the recent emphasis on forward flipping dismounts in international competition, an alternative has been provided for all 16-19 age group sequences.

PB Tech Description Tables (Appendix A) **&** ***PB Tech Refinement Table (Appendix B)***

Parallel Bars - 10-12 year olds - Level 6 JE - Future Stars

Note: *Any spot from the ground is permitted for the bail to giant swing backward in #2*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Glide kip, swing backward to handstand hold	Glide kip with straight arms Hips above bars at peak of kip Hold not required, but allowed	Glide swing forward Glide kip Support swing backward
2	Swing forward and backward above horizontal to straight arm giant swing backward to handstand and	Hips at or above shoulder height at peak of swing forward Giant to support or Giant to El grip stand on bars, deduct -0.3	Support swing forward Support swing backward Giant swing backward to handstand
3	Lift legs to V-sit hold, straight arm straddle press handstand hold	Additional swing between giant and V-sit is allowed 2 second hold of V-sit Legs not ≥ to vertical in V-sit, deduct -0.1 2 second hold of handstand	V-sit hold Straddle press to handstand
4	Swing forward, swing backward to basket drop to undershoot forward to	Hips at or above shoulder height at peak of swing forward Must drop to basket prior to swinging forward past vertical Straight arms throughout #4	Support swing forward Support swing backward Basket drop to undershoot forward
5	Long hang swing backward to backward uprise to upper arm support	Hips above bars on uprise	Long hang swings backward to bwd uprise to upper arm support
6	Upper arm swing forward to pike, cast to tap swing backward in upper arm support to 45° above horizontal	Hecht tapping action required No uprise on backward swing	Upper arm support swing backward
7	Upper arm swing forward to forward uprise to support, swing backward to handstand	Hips at elbow height at peak of swing forward	Forward uprise to support Support swing backward
8	Swing forward, swing backward to handstand	Hips at or above shoulder height at peak of swings forward Hold not required, but allowed	Support swing forward Support swing backward
9	Swing forward, swing backward to handstand		
10	Swing forward, swing backward to early pirouette through handstand hold	Hips at or above shoulder height at peak of swing forward Initiate pirouette prior to vertical 2 second hold of handstand	Support swing forward Support swing backward Early pirouette to handstand
11	Swing forward, swing backward to handstand hold	Hips at or above shoulder height at peak of swing forward 2 second hold of handstand	Support swing forward Support swing backward
12	Swing forward to salto backward tuck-open dismount ***or*** Swing forward and backward to salto forward piked dismount	Center of mass show distinct rise Salto bwd tuck opening ≥ horizontal Salto fwd must show preparation	Salto bwd tuck-open dismount Salto forward piked dismount

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Extended straight body position shown on swings forward	Part 2, 4 & 8 - 11
SEE #2	Giant swing backward showing no travel	Part 2
SEE #3	Press with straight arms, locked legs & pointed toes	Part 3

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 1 - Glide kip	Part 2 - Giant swing backward	Part 4 - Basket to undershoot
Part 7 - Forward uprise	Parts 10 - Early pirouette	Part 12 - Salto dismount

Parallel Bars - 12-13 year olds - Level 8 JE

Note: *A "hand on hand" spot is permitted for the bail to giant swing backward in #4*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Glide kip, swing backward to handstand hold	Glide kip with straight arms Hips above bars at peak of kip Hold not required, but allowed	Glide swing forward Glide kip Support swing backward
2	Swing forward and backward to 45* above horizontal	Hips at or above shoulder height at peak of forward swing	Support swing forward Support swing backward
3	Layaway to upper arm swing forward to forward uprise to support. Swing backward to handstand.	No height requirement on layaway Hips to elbow height at peak of forward uprise	Layaway to upper arm support Forward uprise to support Support swing backward
4	Swing forward, swing backward to 45° above horizontal and bail to straight arm giant swing backward to handstand	Bail from 45° or higher Straight arms throughout giant Hold not required, but allowed	Support swing forward Giant swing backward to handstand
5	Swing forward and backward and bail to basket (peach) to support	Must drop peach prior to swinging forward past vertical. Straight body at horizontal on regrasp. Straight arms throughout the peach.	Support swing forward Support swing backward Basket (peach) to support
6	Swing forward to V-sit hold, to straight arm straddle press handstand hold	2 second hold of V-sit and handstand Legs not ≥ to vertical in V-sit, deduct -0.1	Support swing forward V-sit hold Straddle press to handstand
7	Swing forward, swing backward to handstand	Hips at or above shoulder height at peak of swing forward Hold not required, but allowed	Support swing forward Support swing backward Hop to handstand
8	Swing forward, swing backward to handstand		
9	Swing forward, swing backward to hop handstand		
10	Swing forward, swing backward to early pirouette through handstand	Hips at or above shoulder height at peak of swing forward Initiate pirouette prior to vertical Hold not required, but allowed	Support swing forward Support swing backward Early pirouette to handstand
11	Swing forward, swing backward to early pirouette to handstand hold	Hips at or above shoulder height at peak of swing forward Initiate pirouette prior to vertical 2 second hold of handstand	Support swing forward Support swing backward Early pirouette to handstand
12	Swing forward to salto backward tuck-open dismount ***or*** Swing forward and backward to salto forward piked dismount	Center of mass show distinct rise Salto bwd opening at ≥ horizontal Salto fwd must show preparation	Salto bwd tuck-open dismount Salto forward piked dismount

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Hips to elbow height at peak of forward uprise	Part 3
SEE #2	Giant swing backward showing no travel	Part 4
SEE #3	Basket (peach) showing no travel	Part 5

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 1 - Glide kip	Part 3 - Forward uprise	Part 4 - Giant swing backward
Part 5 - Basket (peach)	Parts 10 & 11 - Early pirouette	Part 12 - Salto dismount

Parallel Bars - 14-15 year olds - Level 9 JE

Note: *A "hand on hand" spot is permitted for the bail to giant swing backward in #4*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Glide kip, swing backward to handstand hold	Glide kip with straight arms Hips above bars at peak of kip Momentary hold of handstand	Glide swing forward Glide kip Support swing backward
2	Layaway to upper arm swing forward to pike, cast to upper arm swing backward ending in reverse candlestick	Hecht tapping action required Candlestick support to 45° above horizontal with no rise from bars	Layaway to upper arm support Upper arm swing backward
3	Swing forward to forward uprise, swing backward to handstand.	Hips to elbow height at peak of forward uprise	Forward uprise to support Support swing backward
4	Swing forward, swing backward to handstand, and bail to straight arm giant swing backward to handstand	Hips at or above shoulder height at peak of swing forward Straight arms throughout giant Hold not required, but allowed	Support swing forward Support swing backward Giant swing backward to handstand
5	Swing forward and backward and bail to basket (peach) to support	Hips at or above shoulder height at peak of swing forward Must drop peach prior to swinging forward past vertical. Feet ≥ horizontal on regrasp Straight arms throughout the peach.	Support swing forward Support swing backward Basket (peach) to support
6	Swing forward, swing backward to handstand	Hips at or above shoulder height at peak of swings forward Hold not required, but allowed	Support swing forward Support swing backward Hop to handstand
7	Swing forward, swing backward to handstand		
8	Swing forward, swing backward to hop handstand		
9	Swing forward, swing backward to early reverse mix-grip or reverse double undergrip pirouette to handstand	Hips at or above shoulder height at peak of swing forward Hold not required, but allowed	Support swing forward Support swing backward Early reverse mix-grip pirouette to handstand
10	Swing forward, swing backward to early pirouette to handstand hold	Hips at or above shoulder height at peak of swing forward Initiate pirouette prior to vertical 2 second hold of handstand	Support swing forward Support swing backward Early pirouette to handstand
11	Swing forward to salto backward tuck-open dismount ***or*** Swing forward and backward to salto forward piked dismount	Center of mass shows distinct rise Salto bwd opening at ≥ horizontal Salto fwd must show preparation	Salto bwd tuck-open dismount Salto forward piked dismount

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Hips at or above shoulder height at peak of swings forward	Parts 4 - 10
SEE #2	Giant swing backward showing no travel	Part 4
SEE #3	Basket (peach) showing no travel	Part 5

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 3 - Forward uprise	Part 4 - Giant swing backward to HS	Part 5 - Basket (peach)
Parts 8 - Hop handstand	Parts 9 & 10 - Early pirouettes	Part 11 - Salto dismount

Parallel Bars - 16-19 year olds - Level 10 JE

Note: *Substitution of Peach to HS in place of the Giant to HS is allowed if demonstrated to the judge their knees touch*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	Jump to upper arm support and swing to upper arm support 'cast' position	Hips above bars in 'cast' position	Upper arm swing backward
2	Upper arm swing backward and backward uprise to handstand, swing forward, swing backward to handstand	Hips at or above shoulder height at peak of forward swing Hold not required, but allowed	Upper arm swing backward Backward uprise to handstand Support swing forward Support swing backward
3	Bail to straight arm giant swing backward to handstand	Straight arms throughout giant Hold not required, but allowed	Giant swing backward to handstand
4	Swing forward, swing backward to handstand	Hips at or above shoulder height at peak of forward swing Hold not required, but allowed	Support swing forward Support swing backward
5	Bail to basket (peach) to support at 45° above horizontal or higher	Minimum of 45° above horizontal Must drop peach prior to swinging forward past vertical. Straight arms throughout the peach.	Basket (peach) to support
6	Swing forward, swing backward to handstand	Hips at or above shoulder height at peak of forward swing	Support swing forward Support swing backward
7	Layaway to upper arm, swing forward to forward uprise, swing backward to hop handstand	Hips at or above shoulder height at peak of forward uprise Hold not required, but allowed	Layaway to upper arm support Upper arm swing forward Forward uprise to support Support swing backward Hop to handstand
8	Swing forward, swing backward to handstand	Hips at or above shoulder height at peak of forward swing Hold not required, but allowed	Support swing forward Support swing backward
9	Swing forward, swing backward to handstand		
10	Swing forward, swing backward to double under grip reverse pirouette to handstand	Hips at or above shoulder height at peak of forward swing Initiate pirouette prior to vertical Hold not required, but allowed	Early reverse pirouette to handstand
11	Swing forward, swing backward to early pirouette to handstand hold	Hips at or above shoulder height at peak of front swing. Initiate pirouette prior to vertical 2 second hold of handstand	Support swing forward Support swing backward Early pirouette to handstand
12	Swing forward to salto backward straight dismount ***or*** Layaway, forward uprise and swing backward to salto forward pike open dismount	Center of mass shows distinct rise Salto bwd opening at ≥ horizontal Salto fwd must show preparation	Salto bwd straight dismount Salto fwd pike open dismount

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Extended straight body position through all handstands	Parts 2 - 4, 6 - 11
SEE #2	Giant swing backward showing no travel	Part 4
SEE #3	Basket (peach) showing no travel	Part 5

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 2 - Backward uprise to HS	Part 3 - Giant swing backward to HS	Part 5 - Basket (peach)
Part 7 - Forward uprise	Parts 10 & 11 - Pirouettes	Part 12 - Salto dismount

Chapter 8 - Horizontal Bar

Working Group Statement

The technical evolution of the horizontal bar over the past thirty years has been remarkable. Unlike many other events, this progress is less about equipment changes and more about biomechanical refinement. Historically, many major skills performed on the horizontal bar today were invented in the 1980s and 90s. Initially, a wide variety of techniques were used, and there was often debate about the "right" technique. Over the years, the biggest change has not been the difficulty of the skills themselves, but the "density" of difficulty and performance standards. Previously, having one or two super difficult skills in a routine was sufficient. However, with the advent of the open-ended scoring system, gymnasts now need to pack more difficulty into their routines, including directly connecting skills. Simultaneously, performance standards regarding execution have significantly increased. To meet these higher expectations, gymnasts have had to biomechanically refine their techniques to conserve energy and improve stability, enabling them to perform high-value routines to the expected standards. Now, there is much less uncertainty about the correct technique.

The working group views early technical refinement as crucial to our continued national success on the horizontal bar. Starting with the Level 6 Future Stars program and continuing through the Technical Sequence Program, we aim to emphasize technique refinement beyond the FIG execution standards. The chosen skills in the program are universally fundamental to success on the horizontal bar. Naturally, no single sequence can encompass everything an athlete needs for success. For example, while Adler-based skills are essential for elite high bar performance, their development cannot be strictly dictated in terms of timing and methodology.

The tapping action during swings is crucial for mastering various release skills and dismounts on the horizontal bar. It begins with mastering the hollow body position on the backward swing, transitioning to a full hang position with the head neutral and shoulders extended at the bottom of the swing, while allowing the legs and feet to drag slightly behind the bar (known as "loading" the bar). The focus then shifts to a forceful kick with the legs to achieve a vertical and hollow position in front of the bar, enabling the body to rise with the bar. Throughout all sequences, this progression remains a primary emphasis. Coaches should particularly focus on the "hang" phase, where the body trails behind the shoulders and the bar deflects downward (loads), to help gymnasts understand their swing effectively.

The ability to maintain a tight hollow straight body position during giant swings and turns is essential for controlling body position and rhythm on horizontal bar while connecting parts. This is a primary emphasis of mastery at all levels. This mastery is coupled with the ability to execute an early wrist shift when approaching all support positions whether forward, backward or turning.

Only when mastering the basics which comprise the horizontal bar swing can exceptional amplitude be applied and higher level skills achieved. Precision and detail in executing the basic swings described in these sequences will lead to greater results as the gymnast progresses.

HB Tech Description Tables (Appendix A) **&** ***HB Tech Refinement Table (Appendix B)***

Horizontal Bar - 10-12 year olds - Level 6 JE Future Stars

Note: *On all listed parts: Incorrect grip deduction is (-0.2) a medium deduction each time.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	From hang in undergrip, pullover to support, cast forward to handstand,	Momentary stop in support allowed Extended straight body at vertical in hang and support in handstand	Undergrip cast to handstand
2	Two giant swings forward	Straight body at vertical positions	Giant swing forward
3	Giant swing forward with ½ turn through handstand (pirouette)	Shift of weight to post arm during upswing Maintain pressure against the bar & open shoulder angle during turn	Giant swing forward with ½ turn through handstand (pirouette)
4	Two giant swings backward	Straight body at vertical positions Hollow body tap is allowed	Giant swing backward
5	Free hip circle to handstand	Hollow body, hips clear of the bar	Free hip circle to handstand
6	Two giant swings backward	Straight body at vertical positions Hollow body tap is allowed	Giant swing backward
7	Swing ½ turn to handstand,	Hollow body position during ½ turn Shift wrists to support during ½ turn	Swing ½ turn to handstand
8	Two giant swings backward	Straight body at vertical positions Hollow body tap is allowed	Giant swing backward
9	Salto backward straight dismount	Center of mass at or above bar Vertical direction shown Gymnast is permitted to do undershoot and swing backward, swing forward to salto backward straight dismount (-0.5 deduction)	Salto backward straight

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Giant swings forward show rounded back to handstand, finishing in a straight handstand	Parts 2 & 3
SEE #2	Straight bodyline at vertical during giant swings to handstand	Parts 2-4, 6 & 8
SEE #3	Swing ½ turn shows hollow chest position and head neutral	Part 7

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 3 - Pirouette	Part 5 - Free hip circle through handstand	Part 7 - Swing ½ turn to HS
	Parts 9 - Salto backward straight	

Horizontal Bar - 12-13 year olds - Level 8 JE

Note: *On all listed parts: Incorrect grip deduction is (-0.2) a medium deduction each time.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	From hang in overgrip, stemme to to hecht tap back uprise to 45°	Back uprise finishes 45° above horizontal Must show hecht tap	Hecht tap back uprise
2	Swing forward and hop ½ turn to handstand	Hollow extended body on regrasp	Hop ½ turn to handstand
3	Giant swing backward, free hip circle to handstand, giant swing backward	Straight body at vertical positions Hollow body tap is allowed Hollow body, hips clear of the bar in free hip circle	Giant swing backward Free hip circle to handstand
4	Giant swing backward with ½ turn (blind change)	Hollow or straight body position during ½ turn Wrist shift and maintain open shoulder angle	Giant swing backward with ½ turn (blind change)
5	One or two giant swings forward	Straight body at vertical positions	Giant swing forward
6	Giant swing forward with ½ turn through handstand (pirouette)	Straight body at vertical Wrist shift and maintain open shoulder angle	Giant swing forward with ½ turn through handstand (pirouette)
7	One or two giant swings backward	Straight body at vertical positions Hollow body tap is allowed	Giant swing backward
8	Early toe-on, toe-off	Toe-on is during the 2nd giant Toe-on, toe-off finishes 45° above horizontal	Early toe-on, toe-off
9	One or two giant swings backward	Chinese tap is allowed	Giant swing backward
10	Salto backward straight dismount	Center of mass at or above bar Vertical direction shown	Salto backward straight

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Smooth and consistent swings throughout	Parts 1-10
SEE #2	Straight bodyline at vertical during giant swings to handstand	Parts 3 - 7 & 9
SEE #3	Salto dismount shows vertical direction, lift and control	Part 10

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 1 - Hecht tap back uprise	Part 2 - Hop ½ turn to handstand	Part 3 - free hip circle to HS
Part 4 - Giant swing backward with ½ turn (blind change)	Part 6 - Giant swing forward with ½ turn HS (pirouette)	Part 8 - Early toe-on, toe-off
	Part 10 - Salto backward straight	

Horizontal Bar - 14-15 year olds - Level 9 JE

Note: *On all listed parts: Incorrect grip deduction is (-0.2) a medium deduction each time.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	From hang in overgrip, stemme to to hecht tap back uprise to handstand	Back uprise finishes 45° above horizontal Must show hecht tap	Hecht tap back uprise
2	Swing ½ turn to handstand, immediate swing forward and hop ½ turn to handstand	Hollow or straight body position during ½ turns Hollow extended body on regrasp	Swing ½ turn to handstand Hop ½ turn to handstand
3	Giant swing backward, giant swing backward with ½ turn (blind change)	Hollow or straight body position during ½ turn	Giant swing backward Giant swing backward with ½ turn (blind change)
4	Giant swing forward, giant swing forward with early ½ turn (pirouette) to double under-grip reverse direction to	Straight body at vertical positions	Giant swing forward Giant swing forward with ½ turn through handstand (pirouette)
5	Giant swing forward, free circle forward straddled through handstand (Endo)	Wrist shift and maintain open shoulder angle at vertical	Giant swing forward Free circle forward straddled through handstand (Endo)
6	Giant swing forward, giant swing forward with ½ turn through handstand (pirouette)	Straight body at vertical position	Giant swing forward Giant swing forward with ½ turn through handstand (pirouette)
7	One or two giant swings backward	Straight body at vertical positions Hollow body tap is allowed	Giant swing backward
8	Early toe-on, toe-off	Toe-on is during the 2nd giant Toe-on, toe-off finishes 45° above horizontal	Early toe-on, toe-off
9	One or two giant swings backward	Chinese tap is allowed	Giant swing backward
10	Salto backward straight dismount ***or*** Any open position double salto backward tucked, piked or straight	Center of mass at or above bar Vertical direction shown No twist allowed	Salto backward straight Double salto backward

Specific Emphasis Elements (SEE) **SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled**		
SEE #1	Smooth and consistent swings throughout	Parts 1-10
SEE #2	Straight bodyline at vertical during giant swings to handstand	Parts 3-7, 9 & 10
SEE #3	Salto dismount shows vertical direction, lift and control	Part 10

Major Elements - 1.0 Value **Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit**		
Part 1 - Hecht tap back uprise	Part 2 - Hop ½ turn to handstand	Part 4 & 6 - Giant swing fwd ½ turn through HS (pirouette)
Part 5 - Free circle forward straddled through handstand (Endo)	Part 8 - Early toe-on, toe-off	Part 10 - Salto dismount

Horizontal Bar - 16-19 year olds - Level 10 JE

Note: *On all listed parts: Incorrect grip deduction is (-0.2) a medium deduction each time.*

#	Skill(s) Description	Performance Criteria	Technical Reference Item(s)
1	From hang in desired grip, stemme to to hecht tap back uprise to handstand with ½ turn	Any grip permitted to start Must show hecht tap	Hecht tap back uprise to handstand with ½ turn
2	Giant swing backward, free circle backward straddled through handstand (Stalder)	Straight body at vertical positions Hollow body tap is allowed	Giant swing backward Free circle backward straddled through handstand (Stalder)
3	Swing forward and hop ½ turn to handstand	Hollow extended body on regrasp	Hop ½ turn to handstand
4	Giant swing backward, giant swing backward with ½ turn (blind change), to immediate ½ turn in handstand (pirouette), giant swing backward	Continuous direction through both ½ turns	Giant swing backward Giant swing backward with ½ turn (blind change) to immediate ½ turn in handstand (pirouette)
5	Fast hollow giant swing backward, Kovacs style "spike" giant, giant swing backward	Show significant "bounce" and/or flex in the bar	Fast hollow giant swing backward Kovacs style "spike" giant Giant swing backward
6	Giant swing backward with ½ turn (blind change), giant swing forward	Wrist shift and maintain open shoulder angle at vertical Bent arms permitted when lowering to the bar after back uprise	Giant swing backward with ½ turn (blind change) Giant swing forward
7	Giant swing forward with early ½ turn (pirouette) to double under-grip reverse direction to	Straight body at vertical position	Giant swing forward with ½ turn through handstand (pirouette)
8	Giant swing forward with early ½ turn through handstand (pirouette)	Straight body at vertical positions Wrist shift and maintain open shoulder angle at vertical	Giant swing forward with ½ turn through handstand (pirouette)
9	One or two giant swings backward, early toe-on, toe-off	Toe-on, toe-off finishes 45° above horizontal	Giant swing backward Early toe-on, toe-off
10	One or two giant swings backward	Chinese tap is allowed	Giant swing backward
11	Salto backward straight dismount ***or*** Any open position double salto backward tucked, piked or straight	Center of mass at or above bar Vertical direction shown No twist allowed	Salto backward straight Double salto backward

Specific Emphasis Elements (SEE) SEE's are evaluated only to award virtuosity bonus. Each SEE may receive +0.1 in virtuosity bonus if criteria are fulfilled		
SEE #1	Smooth and consistent swings throughout	Parts 1-11
SEE #2	Loading the bar downward in the hang position	Parts 5 & 11
SEE #3	Salto dismount shows vertical direction, lift and control	Part 11

Major Elements - 1.0 Value Must demonstrate completion of 50% of Major Element for credit. If less than 50% completed (-1.0) May repeat for credit		
Part 1 - Hecht tap back uprise HS ½	Part 2 - Stalder	Part 3 - Hop ½ turn to HS
Part 4 - Blind change to immediate pirouette	Part 5 - Kovacs "spike giant"	Part 7 - Pirouette to double undergrip
Part 8 - Pirouette	Part 9 - Early toe-on, toe-off	Part 11 - Salto dismount

Appendix A
Technical Description Tables
(Organized Alphabetically by Event)

Floor Exercise

Assemble ½ turn	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Assemble' ½ turn is executed from a simple step or a lunge. The back leg swings or brushes through with a forward lifting action. This action is coupled with a swinging action of the arms forward and upward to assist the lifting action. As the kick is completed the gymnast initiates a 180° turn on the longitudinal axis of the body. The legs join together on landing in plié with legs together.	• Show good extension and posture on leg swing to ½ turn • Land softly with control

Backward extension roll to handstand and with ½ turn, lower to prone	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The sit into the backward extension roll may be performed with straight or bent legs, however the legs should be straight before the feet rise from the floor. The ½ turn should continue in the direction of the roll (backward) and can be performed in one or two steps. The head should remain neutral as the gymnast rises from the floor and shifts his weight to the post arm. The body position should be hollow and should angle open. The lowering to prone should maintain the hollow body shape and pass through the planche position.	• The gymnast accelerates his rearward horizontal velocity as he is making contact with the ground on the sitting phase of the skill. • The candle roll backward from sitting should be hollow and emphasize the lifting of the hips. • The hands should make contact with the ground as early as possible without compromising the hollow body shape. The skill is initiated with both hands in the same contact position as a backward extension roll. • The turn is generated by executing a lateral shifting of the center of gravity over the post arm on the upward moving phase of the roll. Generating the turn this way allows the gymnast to perform a backward step with his other arm in the direction of the roll. • Common mistakes include: sitting with hips too close to the feet, moving head back to initiate the movement onto the hands, arching the body and performing a forward stepping pirouette

Cross split (front split)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
From a front support position, swing either leg around the side to a cross split (front split) position. In the split, the body should be vertical, arms extended horizontally, shoulders held down and the split should be all the way down.	• The kneecaps should align in the vertical plane. • Common mistakes include: bending the knee or flexing the foot on the leg swing and improper hip alignment manifesting as either or both legs being turned (outward/inward)

Endo roll to handstand, full pirouette	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The endo roll should maintain “pancake” compression as the gymnast rolls through the straddled “V" position onto his hands, through the straddle “L" and into the press. The skill should maintain a constant rhythm throughout the roll to the handstand. A pause in the straddle “L” is allowed. After the legs come together, a 2 second hold of the handstand is required before initiating the full pirouette. The full pirouette should be initiated with a forward step and completed with no more than 4 hand steps (90° turns). A controlled handstand position should be achieved before lowering down through a pike position to stand.	• Gymnasts should be encouraged to try to hold their legs up and reach their shoulders through their legs as they roll forward into the endo. • Encourage a high straddle “L” position on the roll • Common mistakes include: letting the feet drop and contact the floor while rolling onto the hands and/or initiating the press, opening the hip angle too early (the hips should rise over the shoulders before the legs start to move to the handstand), arching in the press or the handstand, Initiating the pirouette with a backward step, “falling” through the pike down because the shoulders do not stay over the hands during the descent

Flaired double leg circles to front support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The flaired circles begin in the front support position after stepping out to the side for the initial jump and then finish in front support. There should be a minimum of a 135° straddle of the legs during the flaired circles. As with all double leg circles, the hips should maintain extension throughout the flairs.	• Lead (top) leg in rear support moves to the side with a counter turn of the hips, allowing the trailing leg (bottom) to provide "heel drive" though the ¾ position. There should be no pulling of the lead (top) leg towards the body in the front that causes a pike position. Similarly, there should be no pulling of the hip backward from the rear support. • Common mistakes include: closing of the legs in the front support as the gymnast moves from one flair into the next, insufficient lateral lean, preventing proper extension of the hips and piking throughout the flair.

Flyspring (bounder)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The general body shape of the flyspring (bounder) is similar to that of the forward handspring. In the first phase, the body should be hollowed onto the hands, and then in the second phase, the body is in a tight arch as it rotates through the phase from hands to feet again. The trajectory of this rebound from the hands should be as far beyond vertical as is manageable. The body must forcibly arch down to the floor (forward snap down) to create a strong blocking action against the floor for the take off of the dive-roll or salto.The feet should strike the floor in front of the hips with the body in a tight arch with head up and upper chest open. The arms should be extended upward with no shoulder angle on the take off. Rebound vertically to a straight tight body position.	• First phase of the bounder should be with a hollow extended body position with head neutral prior to the block from the hands. Use shoulder extension to create good blocking action • After the block, create good turnover by blocking arms back. Upper back, chest and hips open fully extended. Keep the head back. Finish bounder in a tight arch position bringing the feet to the floor quickly for the rebound to vertical

Forward Handspring	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
From the hurdle, the lunge should be deep enough that the hands contact the floor while the front leg is in the lunge position. There should be a strong kicking action from the back leg and a strong push of the front leg from the lunge. The general body shape during the blocking action of the front handspring should be hollow. The trajectory of the rebound off of the hands should be well beyond vertical. The kick of the back leg will help to initiate strong rotation. The shoulders and upper chest should remain open as the hands leave the floor. These actions should combine to create a strong linear velocity and maximized rotation around the center of mass. The body should remain in an extended tight arch and turned over with the feet behind the hips for the take-off of the bounder. The body will then transition to an extended hollow position as the gymnast enters the bounder handspring.	• Avoid diving into the block on the forward handspring • Kick the back leg strongly while keeping shoulder angle open throughout • Landing of the front handspring should be with tight arch body position with opened chest, open hips and shoulders, head and arms back, feet behind the hips in preparation for the bounder

Lunge	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
In all transitional elements, the lunge should be performed with good posture; chest up, chin up, and shoulders relaxed. The arm position is optional and should complement the gymnast. The front leg is bent with the foot turned out. The back leg is straight with the foot turned out so that the heel remains in contact with the floor. The weight is equally distributed on each foot.	• Front foot turned out on lunge, back leg straight with heel down

Power back handspring	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The power back handspring begins from an effective “turn-over” round-off, back handspring or tempo salto backward. It begins with the body in a hollow position, hips tucked under, knees bent with the feet well in front of the hips and arms at shoulder level. The first phase (from feet to hands) is lengthened in order to increase linear velocity across the surface of the floor. With the chest in and head neutral, the upper back should “draw or pull” backwards as the arms swing overhead while aggressively extending the legs and pushing backward and off of the floor. The gymnast should demonstrate a tight upper back arch and full shoulder extension until the handstand position is reached slightly past vertical. During the snap down phase, there should be an aggressive push through the wrists while lifting the upper body up and shaping into a hollow position. In order to facilitate a powerful take-off, the second phase (from hands to feet) is dramatically shortened in order to increase rotation, snap down angle, and force into the floor so that the body can leave the floor at vertical with a tight, straight body position to maximize lift and rotation of the body around its center of mass.	• Aggressive arm swing to a tight arch body position during first phase of back handspring • Tight arched handstand should be shown with slight turn over past vertical in handstand (hands in front of the shoulders) to create fast, short and aggressive snap down • Use wrists and push through fingers on snap down phase of back handspring • Finish snap down and land back handspring in tight hollow body position. Chest in, head neutral, arms in front, feet behind the hips to create vertical take off

Power hurdle	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The power-hurdle begins from a standing position with feet together. The gymnast swings the arms forward and upward to a fully extended shoulder angle while the front knee lifts aggressively with the back knee drawing toward the body as well. When the back foot contacts the floor there should be a strong push through the entire back leg as the front knee bends, lunging deeply enough so that hand contact is made while the front foot is still on the floor. The back leg should kick and drive overhead as the front leg forcefully extends while pushing through the hands with a full wrist extension to create linear velocity. This technique is the same for both the front handspring and the round-off.	• Full arm and shoulder extension on hurdle • Aggressive lift of knees to body • Square hips and efficient deep lunge position • Strong kick of back leg and full wrist extension on push

Round-off	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Upon contact with the floor, the first hand should be in line with the front foot. The second hand is placed slightly outside the first hand in the direction of the turn with the fingers turned inward. Shoulders remain open and extended as the turn is initiated. As the first leg drives overhead the second leg should join the first leg after vertical. During the snap down phase, there should be an aggressive push off of the hands, fingers and through the wrists while pulling the arms downward off the floor to approximately shoulder height. This will shorten the body's radius of rotation and facilitate the 'turn-over' of the round off. The body should shorten into a hollow position with the legs snapping underneath. The feet should contact the floor well in front of the hips with the hips tucked under, body hollow, head in neutral position. As the feet contact the floor the arms can begin to swing overhead and backward.	• Strong kick and effective block from hands will provide time to properly turn-over the round-off • Strong push through the wrists and fingers as hands leave the floor • Arms pulling downward off the floor • Finish snap-down and "turn-over" action with a hollow body shape • Head neutral and arms at horizontal with feet well in front of the hips upon landing

Salto Arabian tucked or piked	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The feet should be facing forward and body position square as the snap down to vertical take off is executed. The body alignment must be straight and tight to achieve maximum force and lift from the floor. Optimally, this should occur prior to vertical so that as the floor responds, the body leaves the floor at vertical. The body is 'set' with arms up and 90° of turn in the desired direction of twist at the peak of the arm swing upward. As the body rotates toward the upside-down vertical position, the remaining 90° is completed then (and only then) the body is shortened into an aggressive tuck or pike by contracting into a hollowed, rounded, body shape and pulling the shoulders and head around toward the knees or legs. As the rotation is completed, the body should immediately extend in preparation for landing.	• Take-off position at vertical, the body should be 'set' and turned 90° with shoulders opened and head slightly in under armpit • After the vertical, complete 180° turn before tucking or piking the salto • Facilitate good rotation by moving shoulders aggressively toward the knees

Salto backward tuck-open or pike open	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Upon take-off, the arms reach dynamically overhead with chest and shoulders open, head neutral and body stretched vertically to full extension. The gymnast should then lift the hips and draw the legs forcefully toward the chest while lifting the hips upward with no backward lean. There should be a minimum of a 45° pike at the hips. As soon as maximum tuck or pike is attained, the body should open immediately to a stretched (open) position as the chest lifts to continue the rotation with arms overhead in preparation for landing. Optimally, this stretch for landing will occur at or above horizontal.	• On takeoff, assume tight body vertical position, shoulders open and head neutral • Lift legs to chest on tuck or pike without letting shoulders lean back • Aggressive compression to minimum 45° pike then aggressive opening to stretched position while lifting chest at completion • Stretched (open) tight body throughout preparation for landing with no pike on landing

Salto backward straight	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Initiating the salto backward straight from a backward tumbling sequence the body should contact the floor in a tight body, slightly hollow position, the arms reach dynamically overhead with chest and shoulders open, head neutral and body stretched vertically to full extension. The gymnast should then lift the hips and legs forcefully upward with no backward lean. The body remains straight as the rotation continues toward vertical turning over. As the turnover action reaches its peak the chest continues to lift adding to the rotation. The body remains tight and straight in preparation for landing.	• Block angle - the angle at which the gymnast “punches” the floor: should be forward of vertical, (the angle forward depends on the speed of the back handspring and strength of the gymnast) and affects the rise and rotation of the salto (more block results in greater rise and slower rotation) • From the hollow body shape of the back tumbling skill, snap-down, as the gymnast initiates the straight salto (the “punch”), extending through hips and chest as shoulders are lifted into the take-off, followed by hips and legs to a hollow shape by vertical.

Salto backward straight with full twist	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Following the back handspring, the salto backward straight should be initiated with the arms above the shoulders and show clear rise. The head should remain neutral throughout the skill. The twist should be completed by the ¾ mark of the salto as the gymnast opens his arms and prepares for the landing.	• Block angle - the angle at which the gymnast “punches” the floor: should be forward of vertical, (the angle forward depends on the speed of the back handspring and strength of the gymnast) and affects the rise and rotation of the salto (more block results in greater rise and slower rotation) • From the hollow body shape of the back handspring snap-down, as the gymnast initiates the straight salto (the “punch”), extending through hips and chest as shoulders are lifted into the take-off, followed by hips and legs to a hollow shape by vertical. • The first ¼ twist should be complete in the first ¼ of the salto as the hips and legs are rising and the arms coming to the gymnast’s side (straight or bent arms are acceptable) • The gymnast should visually see the floor from the ¼ turn to the finish of the skill (without moving his head back) • Common mistakes include: head out upon take-off and throughout (causing the gymnast to lose orientation), leaning back (resulting in a low, archy sa;to), early twisting (neglecting the initiation of salto and twisting too much in the initial quarter of the salto compromise the generation of the salto

Salto forward tucked	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The salto forward tucked leaves the floor in a hollow or straight body position at vertical with good posture, neutral head position and arms extended upward. As the gymnast leaves the floor, his hips and hamstrings should rotate upward so that the body rotates around the head. A proper tuck position with hands on shins should be achieved with the first 180° of rotation and open extension by 270° in order to properly prepare for the landing.	• Gymnast maintains a tight body and neutral head position on initiating the salto • Gymnast should initiate the salto with his weight over the balls of his feet • Common mistakes include: lack of turnover from the forward handspring or bounder, causing bending at the knees and/or weight back on the heels and dropping the arms to augment rotation, compromising the take-off position, early initiation of the tucking action manifesting in moving the head/arms downward on take-off, counter rotating the salto initiating the tuck by lifting the knees towards the chest as opposed to lifting the hips and hamstrings up behind and "chasing" the knees with the shoulders.

Salto forward piked	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The salto forward piked leaves the floor in a hollow or straight body position at vertical with good posture, neutral head position and arms extended upward. As the gymnast leaves the floor, his hips and hamstrings should rotate upward so that the body rotates around the head. A proper pike position with hands on calves should be achieved with the first 180° of rotation and open extension by 270° in order to properly prepare for the landing.	• It is key that the gymnast maintains a tight body and neutral head position into the salto • The salto should be initiated with weight over the balls of his feet • Common mistakes include: lack of turnover on skills prior to the salto causing bending at the knees and/or weight back on the heels, leading to the gymnast dropping the arms to augment rotation, compromising the take-off position, early initiation of the piking action causing moving the head/arms downward on take-off and counter rotating the salto by initiating the pike by lifting the legs towards the chest (as opposed to lifting the hips and hamstrings up behind and "chasing" the legs with the shoulders).

Salto forward straight (tempo style)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The salto forward straight (tempo style) is performed in a front tumbling pass. The term "tempo" here refers to the horizontal trajectory of the salto as opposed to a vertical trajectory. The backward tumbling equivalent would be the tempo salto backward (whip back) versus the salto backward straight. The objective is to create a vertical punch from the salto into a high salto forward piked. The salto forward straight (tempo style) leaves the floor in a more forward tilted position than a standard forward straight. From the handspring, the arms should lead the forward movement and the body should be hollow as the salto is initiated. From the 90° rotation mark, the gymnast should lift his heels to a tight arch as the arms move to the side.	• It is key that the gymnast maintains a tight body and neutral head position throughout the salto • The turnover into the tempo style salto is greater than that of a standard salto • Common mistakes include: lack of turnover into the salto (dropping the arms to augment rotation compromises the take-off position), early initiation of the arching action and being too high and or rotating too slowly (the salto should only be as high as necessary to allow for rotation, the faster the salto is rotating the less height necessary to complete the rotation)

Single-leg prone fall (Swedish Fall), stretched forward roll	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The body and head are stretched upward with arms reaching upward and legs straightening upward on toe to relevé. As the body falls forward, one leg is kicked to vertical in a tight arch. As the hands contact the floor, the arms bend absorbing the impact of the landing in prone support. The arms then straighten as the body assumes an arched prone support position with legs together. From the arched prone support position, duck the head under while lifting the body to a tight, hollow stretched position and execute a tucked forward roll.	• Flexibility and extension to vertical on Swedish fall • Continuous and fluid rhythm throughout sequence

Sissone or Stag sissone (Sissone with bent front leg)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The sissone is a jump from two feet while executing a split of the legs in the air. Body position, posture, and head position should remain erect while the legs split and extend. A stag sissone is performed with the lead leg bent. For this iteration of a stag sissone, the gymnast will jump rearwards with a 1/2 turn, lifting the lead knee as he does so. The gymnast should show lift and amplitude during the sissone. The gymnast should show lift and amplitude during the sissone. The gymnast will land on the standing leg in demi-plié and swing or brush the back leg through and forward into the subsequent lunge.	• Keep good posture, leg extension and minimum of 45° split on sissone • Common mistakes include: in the stag sissone, lifting the lead (bent) leg prior to jumping, lack of proper posture in the air and lack of extension in the splitting action

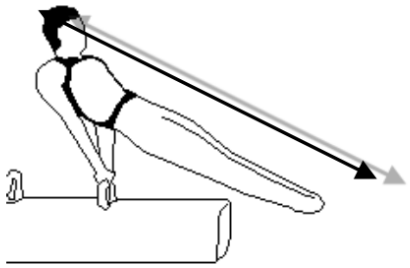
Tempo salto backward (whip back)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The technique of the tempo salto backward (whip back) is very similar to the back handspring. The tempo salto backward (whip back) should be initiated from a hollow body position with an arm swing to a full body extension with a tight upper back and shoulder arch (hips should be tight). After passing vertical, the arms swing down as the body shapes to a hollow position (chest rounded and hips tucked under). The landing should return to the hollow position with arms at horizontal ready to swing to the next back handspring or tempo salto backward (whip back). There should be a vertical block angle to rebound created (feet behind hips on contact) after the last back handspring or tempo salto backward (whip back).	• Aggressive arm swing to a tight upper back and shoulder arch body position during first phase of tempo salto backward (whip back) • Arms swing down and body shapes to hollow creating turnover • Create block angle on last back handspring or tempo salto backward (whip back) to rebound

½ turn rearward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The rearward turn begins in the lunge position. Weight is shifted to the front leg as the gymnast rises to relevé. The gymnast stretches to full body extension with arms overhead and the body turns outward / backward pivoting on the demi-point of the front leg. The back leg joins the front leg as the turn is executed, completing the turn with heels and legs together in relevé. Upon completion of the turn, the gymnast allows the heels to lower to the floor. Arms may return to an aesthetically pleasing optional position as the heels of the feet return to the floor.	• Rearward turn should be executed with good posture and on toe (releve') with heels returning to the floor at the completion of the turn

1½ double leg circles to rear support to cross split (front split)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Gymnast steps out to the side for the initial jump into double leg circles. Complete 1½ double leg circles to rear support. Circles should maintain an open body position and appropriate counter rotation of the hips. From rear support, the gymnast turns through the side support position while posting on one arm to the prone position. The gymnast makes a lateral swing with either leg and cuts it forward to a cross split (front split) position. The gymnast may keep both hands on the floor while achieving his final split position before lifting both arms to the final presentation.	• A properly executed double leg circle on the floor requires sufficient lateral lean and speed to allow the body to remain open throughout the circle • The circle must be initiated from the shoulders and chest • Common mistakes include: piking of the hips and moving the feet forward first in the initial jump, insufficient lateral lean and "burying" the chin during the circle (causing the hips and chest to close)

Pommel Horse

Useful definitions for the performance of the circles on the horse without pommels:



"Square alignment or slight counter-turn Is shown moving away from viewer"
(Note: Position is the same for hands placed square upon the leather 10-12)"

"Ideal position" is a stretched body with chest and hips square in the rear support position. Deductions are taken when the gymnast's chest and hips rotate or "rollover past the square position.

"Open" position is defined as a straight body alignment from the shoulders through the chest, hips and toes throughout the circle.

"Skew" angle is defined as the degree of the hand placement from parallel on the horse in the rear support.

"Rollover" of the hips is defined as the degree of hip turn from the ideal position. This is commonly seen as the hips rotating past the (0°) square alignment to the horse in the direction of the circle.

"Additional circles" will be judged for execution errors. No penalty for added parts. (Example: Gymnast takes more than one circle to travel across the line before both hands are in the next section in front support to begin count.)

Czechkehre	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Commonly called a 'Moore', the Czechkehre begins in front support with a ¼ reverse stockli action bringing both hands to one pommel in momentary cross support frontways. There is then a weight shift to the other hand as the chest lifts and hips drive around in a ¼ kehre action to side support rearways with one hand on each pommel. The Czechkehr is completed as the 2nd half of any normal circle.	• Shoulders erect with flat hips on the ¼ turn and Czechkehre to facilitate the counter turn to the rear support position and throughout the circle

Direct Stockli B (DSB)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Sometimes referred to as a 'back Moore travel', the DSB begins exactly like the DSA. After the ¼ kehre action both hands will be on one pommel in cross support rearways. It is very important to remember to maintain the counter turn action in the ¼ kehre to set up a good pommel loop action for the critical 'core' portion of the DSB. The grip of the hands on the pommel may be mixed or matched. At this point, the heels are driven as in the 2nd phase of a normal cross support circle to complete a cross support circle to cross support frontways. The DSB continues with an immediate ¼ kehre to side support rearways with one hand on the pommel and one hand on the leather at the end of the horse. Once again, the counter turn is critical in order to set up the proper body shape for the downhill circle. The skill is completed as the 2nd phase of any downhill circle around to side support frontways with one hand on the pommel and one hand placed on the leather on the end of the horse with the fingers facing forward.	• Maintain acute lean and weight shift with shoulders to widen circle on one pommel • Keep shoulders back, complete pommel loop prior to turn • Open chest and hips to counter turn at ¼ position upon completion.

Double leg circles	
Note: *The following technical points apply to every type of circle regardless of whether it is performed on the leather or the pommels, in cross or side support, uphill or downhill. Every named circling skill should adhere to these technical points and technique*	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Completely extend the hips with an open chest at the ¼ and ¾ position of the circle. The hips and gluteus muscles should be squeezed tight enabling the gymnast to maintain a straight body position throughout the circle. Power needs to be generated equally through the ¼ and ¾ positions, and these positions are present regardless of where the support is occurring; on both pommels, in loops (front or back), during turning skills or while traveling. Opening of the hips and chest through the ¼ position as the circle travels around the front and through the rear support position with the hips aligned square to the horse or slightly counter turned facilitate proper circle positioning. Executing a slight counter-turn at the ¼ position will prevent the hips from over-rotating or "rolling over" in the direction of the circle as the gymnast travels through the rear support position. Full extension in the rear support position with the hips square or slightly counter turned will enable the gymnast to remain fully extended, 'lead' with his heels into the ¾ circle position and accelerate his circle as he transfers his weight to his second arm. The greater the shoulder lean, the greater the circle speed & extension the gymnast can achieve. Upon transferring back to the front support position through the ¾ position the following should occur: the gymnast should keep his shoulders erect and hips flat as he completes the full circle so that his body remains straight and extended, initiates a slight counter rotation into the next circle as the weight is transferred back to the first arm and blocks down into the support and leads with the chest and hips in the front support position.	• Initiate early counter turn in front support • Maintain hips at square position through rear support and lead with heels to accelerate circle through ¾ position keeping hips flat in back

Flaired circles in side support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The flaired circle begins in front support with the legs beginning to separate immediately as the circle begins. There should be a minimum of a 135° of leg separation during the flaired circle.	• Lead (Top) leg in rear support moves to the side with counter turn of the hips, allowing the trailing leg (Bottom) to provide "heel drive" though the ¾ position. • There should be no pulling of the lead leg towards the body in the front that accentuates a pike position.

Forward leg cut to false scissor	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
A pendulum swing action should be initiated with proper lean in the shoulders in the opposite direction. From this swing the gymnast strongly shifts his weight to the opposing side while lifting the hips, legs and fully extending at the peak of the swing. The top of the hip should be approximately chest level. The swing should be powerful enough that the bottom leg reaches approximately parallel to the level of the horse while the top leg kicks upward toward vertical and the hips 'disengage' to a fully extended position remaining more or less square to the front facing position. As the top leg cuts to the front of the horse on the descending phase, the body turns slightly inward leading with the chest and hips facing the longitudinal axis and the top hand re-grasps the pommel behind the leg as the swing accelerates downward. The gymnast shifts his weight backward to the rear support hand on the stride swing. The gymnast accelerates his swing and kicks both legs forcefully upward while releasing the forward hand. Turning to the side support the top leg extends vertically, hips reaching chest level and facing front while the bottom leg extends and cuts to the back of the horse. At the peak of the swing the hips are fully extended and prepared for the subsequent weight shift and downward swing.	• Top leg vertical, bottom leg at horse level or above, hips fully extended on both sides • Lead with hips in slightly arched position on downward stride swing • Maintain straddle position of leg separation of 90° or greater during leg cut and false scissor

Pendulum swing	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
A pendulum swing action should be initiated with proper lean in the shoulders in the opposite direction. From this swing the gymnast strongly shifts his weight to the opposing side while lifting the hips, legs and fully extending at the peak of the swing. The top of the hip should be approximately chest level. The swing should be powerful enough that the bottom leg reaches approximately parallel to the level of the horse while the top leg kicks upward toward vertical and the hips 'disengage' to a fully extended position remaining more or less square to the front facing position. A minimum leg separation of 90° is required but greater leg separation is preferred.	• Top leg vertical, bottom leg at horse level or above, hips fully extended on both sides • Lead with hips in slightly arched position on downward stride swing • Maintain straddle position of legs approximately 90° degrees or greater during leg cut and false scissor

Russian wendeswing	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Initiate the counter clockwise Russian wendeswing by placing the right hand forward 180° and pulling the left hand back 180°. Body should be in an extended position throughout the Russian wendeswing. (If using a clockwise Russian wendeswing begin with the left hand.)	• Hands should move quickly to avoid the hopping action • One hand should remain in contact with the horse at all times

Schwabenflank	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The Schwabenflanke is executed as a Czechkehr on the leather at the end of the horse.	• Shoulders erect with flat hips on the ¼ turn and schwabenflank to facilitate the counter turn to the rear support position and throughout the circle. Finish the skill in the front support position.

Scissor	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
As the top leg cuts to the front of the horse on the descending phase, the body turns slightly inward leading with the chest and hips facing the longitudinal axis and the top hand re-grasps the pommel behind the leg as the swing accelerates downward. The gymnast shifts his weight backward to the rear support hand on the stride swing. The gymnast accelerates his swing and kicks both legs forcefully upward while releasing the forward hand and switching the placements of the legs simultaneously. Both legs extend vertically, hips reaching chest level and facing front while the legs drop on either side of the horse. At the peak of the swing the hips are fully extended and prepared for the subsequent weight shift and downward swing.	• Top leg vertical, bottom leg above horse level hips fully extended on both sides • Lead with hips in slightly arched position on downward stride swing • Amplitude of stride swing is essential • Maintain significant straddle position of leg separation throughout

Straddled handstand dismount	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The straddled handstand dismount is performed from a single uphill circle. On the 2nd half of the circle prior to the straddled handstand dismount, the counter turn action is particularly important as it will allow an earlier extension and shifting of the weight forward to the uphill hand across the front of the horse resulting in an ability to swing to the handstand rather than to have to stop and 'press' to the handstand. The legs should straddle wide as the body approaches the handstand position and then close smoothly, without hesitation, as the handstand is achieved. The landing should be controlled and stuck in a cross stand facing in line with the long axis of the horse. The feet should be directly adjacent to the placement of the last hand on the leather.	• Counter turn of hips in ¼ circle position allows tapping action down then up in rear support • Continuous acceleration and rhythm to handstand • Acceleration of swing to handstand without interruption

Travel forward in cross support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The cross support travel is performed with a left hand lead on a counter-clockwise circle and a right hand lead on a clockwise circle. The same attributes and technical points assigned to any cross support circle apply to the travel as well. At the completion of the travel the hand placements should be as close to parallel as possible.	• Initiate early counter turn in front support • Maintain hips at square position through rear support and lead with heels to accelerate circle through ¾ position keeping hips flat in back.

Travel sideways in side support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
From counter clockwise side support circles, upon reaching the ¾ position of the circle move the left hand to the right hand pommel and continue to circle placing the right hand on the leather coming to rear support. Continue to circle finishing the travel in front support with one hand on the pommel and one of the leather (downhill circle).	• Initiate early counter turn in front support • Maintain hips at square position through rear support and lead with heels to accelerate circle through ¾ position keeping hips flat in back.

Wende dismount	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Following a circle in cross support frontways on the end of the horse complete a 180° schwabenflank turn to land facing the long axis of the horse.	• Hips need to stay extended • Counter rotation action should be utilized throughout the schwabenflank

Still Rings

Dislocate through handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Optimally, the dislocate is performed exactly as a giant swing is performed and passes through the handstand without holding the handstand position. The body should transition from hollow candlestick shape and flatten out to straight as the dislocate reaches vertical with the straightest body shape occuring at vertical. The head should remain forward in a neutral position on the upward swing in order to maintain ring pressure and the vertical direction as well as to avoid arching too early.	• Proper 'turnover swing' execution is critical on upward phase • Maintain proper 'candlestick' body-shape as downward pressure is applied to the rings

Felge backward piked with bent arms to support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Beginning in support, the gymnast will bend the arms and lift the legs as they lower below the rings through a "V" chin up position. With continuous rhythm, the gymnast pushes back and down on the rings as they extend their legs over the top in a kip/felge motion. Arms should return to locked and turned out positions before the body reaches the vertical support position.	• The head will remain in or neutral during the roll

Inlocate	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The inlocate begins from the descent phase of the front swing or cast in a hollow position. As the gymnast passes through the bottom vertical, they put pressure forwards and outwards on the rings as the body opens to a tight, slight arch through the chest and shoulders while maintaining body tension. The visual focus point remains fixed on the ground slightly in front of the ring tower as the gymnast goes through a back swing turnover. After a strong turnover, the gymnast puts pressure on the rings downward to create rise. The body will hollow slightly as the gymnast reaches the top of the rise.	• Have a visual spot on the floor to look at during the turnover and rise • Keep the head up until the descent phase on the second half of the skill

"L" support hold	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The "L" support should be held with straight arms, rings turned out beyond parallel, chin up, chest up and body oriented so that the hips are directly between the hands in the "L" support hold. Legs should be horizontal with the knees locked out.	• Ring position - arms locked and rings turned out • Legs horizontal

Support scale (planche)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
From a straddle planche position, the gymnast should bring their legs together moving smoothly to the support scale (planche) position. Ideally, the rings should be turned out past parallel, arms straight with the elbows "locked" and rotated forward, legs straight and toes pointed with the head up. The gymnast should open to a straight extended body position directly at horizontal, free of the straps entirely. No hold is required but the correct body position should be recognizable.	• Arms straight • Rings turned out • Body at horizontal

Salto backward tuck open dismount	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The salto backward tuck open dismount is performed without the hands making contact with the knees or legs in any way. The tuck action is executed by contraction of the abdominals and hip-flexors without 'helping hands' to pull the tuck in tighter. Developmentally, proper execution of this very important skill is critical in the development of multiple rotation somersaults with twists. The tuck should begin as an extension of the natural candlestick position through the chest and shoulders and continue with drawing the tuck as described above. The head position will be neutral, once again, in relation to the body shape. The shoulder angle will break somewhat in order to facilitate the roll-up action to a position above the rings. Backward and downward pressure is maintained on the rings to facilitate the rotation over the rings. The rings can be held until the body is well beyond vertical almost to the ¾ point in the rotation of the flyaway. On an exceptionally well-executed flyaway the rings will move outward and forward upon release of the rings. The legs and hips should extend (open) prior to horizontal in preparation for the landing.	• Stay focused on proper turnover swing forward • Round body shape in tuck • Keep backward and downward pressure on the rings riding the tucked position up and over the rings until body is well beyond vertical • Open the tuck to straight body in preparation for landing before horizontal

Double salto backward tucked dismount	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The double salto backward tucked begins with a strong turnover of the front swing as the gymnast simultaneously contracts into the tuck position. The turnover and tuck create the rotation of the salto. The gymnast then puts pressure out and down on the rings to create rise above the rings. The rings can be held until the body is well beyond vertical, almost to the ¾ point in the rotation of the first flip. After releasing the rings, the gymnast will then grab the shins to further accelerate the rotation if needed. The athlete should open to a fully extended position at or above horizontal in preparation for the landing	• Stay focused on proper turnover swing forward • Keep the head where it is while the body curls into the tuck over the rings • Finish the pull off the rings • Open the tuck to straight body in preparation for landing before horizontal

Shoulder stand bail forward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Beginning in the shoulder stand, the gymnast will push the rings down and behind them to create pressure during the bail. The body transitions from the hollow forward swing position to a slight arch backward swing position with pressure on the rings forward and outward to create turnover. After turnover, the gymnast puts pressure down on the rings to create rise. The arms should stay locked until the shoulders reach ring height. At or above ring height, the gymnast will bend the arms, hollow the chest, and pull the rings into the shoulder stand position.	• Feel a good inlocate with rise then bend the arms and bring the rings in to the shoulder stand position

Straddle “L” support hold	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
In the straddle “L” support position, the gymnast will have arms locked and rings turned out. The shoulders should be extended so that the hips are as high as possible above the hands. Legs are ideally slightly angled upward with the feet higher than the hips or a minimum legs horizontal	• Ring position - arms locked and rings turned out • Fully extended in the shoulders • Feet above the hips

Support scale hold (planche)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
From a straddle planche position, the gymnast should bring their legs together moving smoothly to the support scale (planche) position. Ideally, the rings should be turned out past parallel, arms straight with the elbows “locked” and rotated forward, legs straight and toes pointed with the head up. The gymnast should open to a straight extended body position directly at horizontal, free of the straps entirely. No hold is required but the correct body position should be recognizable.	• Arms straight • Rings turned out • Body at horizontal

Support scale straddled hold (straddle planche)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Beginning in the “L” support position with arms locked and rings turned out, the gymnast will push through the shoulders while rounding the upper back and opening the hips to lift the torso to horizontal. During the press phase, the rings turn out past parallel and the forearm will come free of the top of the ring. At the completion of the press to straddle planche, the hips will be flat and the body level with the shoulders	• Ring position - arms locked and rings turned out • Round upper back with shoulders extended • Hips flat

Support scale tucked hold (tucked planche)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Beginning in the “L” support position with arms locked and rings turned out, the gymnast will push through the shoulders while rounding the upper back to lift the torso to horizontal. During the press phase the rings turn out past parallel and the forearm will come free of the top of the ring. At the completion of the press to tucked planche, the hips will be level with the shoulders and the knees between or slightly behind the elbows.	• Ring position - arms locked and rings turned out • Round upper back with shoulders extended • Knees to chest and legs bent as much as possible

Straight arm straddle press handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The straight arm straddle press to handstand should be executed from the "L" support hold by drawing the hips upward with as much compression of the legs to the chest and extension in the shoulders as is possible. The arms should be kept free of the rings and cables by maintaining a proper turn out of the rings as the press is executed. The arms should not contact the top of the rings and the legs should not contact the cables at any time (exception: 10-12 year olds - cables allowed). The elbows should be "locked" throughout the press. In each sequence, there is a 2 second hold required.	• Elbows straight or "locked" • Rings turned out • Arms free of top of rings • Tight compression and extension in shoulders • Legs free of cables (unless otherwise noted) • 2 second hold

Swing forward through handstand and Swing forward to handstand (back giant)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The swing forward through and to handstand (back giant) begins from a still handstand. The bail must be initiated by deliberately pushing the rings forward. Body tension on the first part of the bail is of paramount importance. Optimally, the body will remain straight for the first 90° of swing from the handstand with ample downward pressure kept on the rings in order to keep slack from developing in the cables. As the body approaches horizontal the chest and shoulders will extend into a tight arch position to lead through the lower vertical position. Strong pressure on the rings must continue to be applied in order to keep the hips between the uprights and avoid any premature release through the bottom. At the bottom of the swing there should be an extremely strong kick to the forward turnover candlestick position on the forward swing. This action continues until the body turns over toward vertical. At this point backward and downward pressure should be applied to the rings to facilitate the body rising toward the handstand. The arms may be widened toward the inverted cross candlestick position in order to facilitate a body shape that will allow the gymnast to engage as many primary movers in the anterior portion of the upper body to assist in the pushing action as the body approaches the handstand. For the swing forward through handstand the body will pass through the handstand position without stopping in a hold while for the swing forward to handstand the body will stabilize in a controlled handstand with little to no deviation from vertical and hold for 2 seconds.	• Straight arms throughout • Body tension throughout • Strong kick and follow through on forward turnover swing

Turnover swing backward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The technical goal of the turnover swing backward is for the gymnast to be able to show a reverse candlestick position at the end of the swing. In order to accomplish this, the major technical point on the turnover swing backward is to allow the body to turn upside down toward vertical as much as the shoulder flexibility of the individual gymnast will allow before applying any deliberate pressure to the rings. Every gymnast will be different in this particular capability and the primary limiting factor is shoulder flexibility. A very flexible gymnast may not need to separate the rings as much. A gymnast with limited shoulder flexibility may push the rings more to the side to facilitate rotation to the vertical position. Most gymnasts with moderate flexibility should finish in an inverted cross position at the peak of the backward swing. The end position is optimal when the shoulders are at or above ring level and between the rings with the feet pointed toward the top of the ring tower.	• Shoulders below body • Hands/Rings out to the side • Tight arch in upper shoulders • Head neutral in relation to the body, not arms • Reverse candlestick position at the end of the swing

Turnover swing forward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The technical goal of the turnover swing forward is for the athlete to be able to show a candlestick position at the end of the swing. The major technical point on the turnover swing forward is to rotate as close to vertical as possible. Increasing pressure can be applied backward and downward on the rings as long as the rotation is not inhibited. The end position is optimal when the shoulders are at or above ring level with the feet pointed toward the top of the ring tower. The body position should be hollow with the glutes and core muscles tightened and the head forward in a neutral position. The arms may be bent or straight during this swing as long as all requirements for body position are met.	● Shoulders below body ● No hip angle ● Bent arms allowed ● Candlestick position at end of swing

Uprise backward to handstand (front giant)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
From a properly executed handstand without swing, the gymnast must create an off-balance position by first initiating the leaning of the heels away from vertical and then deliberately pushing the rings out from under the still handstand. A degree of backward tension on the ring cables must be applied to keep the shoulders from dropping prematurely. This also helps to keep tension on the ring cables during the bail. A rounding of the chest in the candlestick position as well as tightening of the glutes and core muscles will help the athlete to maintain ring pressure throughout the bail. Effectively executed the hips will remain in between the uprights through the bottom of the swing until the proper release point. Avoiding an early release will ensure a smoother transition through the bottom, provide a more powerful and efficient rotation on the backward swing, and prevent the gymnast from picking up swing. There are two acceptable arm variations allowable without deduction. The arms may be kept parallel or allowed to widen through the uprise backward toward the inverted cross style candlestick position. Swing through a fully extended hang position and execute an effective turnover swing with the feet rotating towards the ring cables. As the turnover rotation is completed apply pressure to the rings to allow the body to rise to the handstand position.	● Body tension is critical ● Push rings in the opposite direction of the bail to initiate the bail ● Keep back pressure on the rings and strongly round the chest and upper back to create the proper candlestick shape ● Shoulder angle should be minimized if not completely eliminated

Uprise backward to “L” support or straddle “L” support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The ultimate technical execution of this particular skill would be for the gymnast to execute an uprise backward to handstand and lower under control (power down) to an “L” support. That being said, it will be the rare individual who will be able to accomplish this at a young age. The compromise is for there to be no deduction for execution as long as the turnover rotation is above the shoulders before pressure is applied to the rings to begin the uprise. The body and arms should remain straight during the uprise and the body should swing forward in a controlled fashion to the “L” or straddle “L” support position.	● Emphasis on maximizing turnover swing before executing the uprise ● Keep arms straight on the uprise ● Controlled forward swing of the legs from the peak of the uprise into the final support position

Vault

Hurdle and board strike	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
At the final step of the run, the chest will be open and the body will be arched as the final extension of the back leg is completed. As the front knee lifts up to hip height, the arms are swinging back behind the body. The second leg pushes aggressively off the floor and lifts up to join the first knee. The body should be rounded with the hips tucked under during the flight of the hurdle. With the arms back, knees up and body rounded, this creates a “loading” position to forcefully block the board. The feet should be in front of the hips when board contact is made and the shoulders, hips and feet should be aligned with the body at an angle of at least 15°. The arms begin to swing forward as the legs are extending to the board. The core of the body should be extremely tight as contact to the board is made.	• Front knee to hip height • During knee lift, arms swing back and behind the body (arm circle is acceptable) • Goal is to ‘load’ the body with knees up and arms back then to forcefully apply as much downward force to the board as possible • On board strike, feet should be in front of the hips with shoulders, hips and feet aligned and body at an angle between 0°-15°

Handsprings and Yamashita style first flight (pre-flight) and block	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The goal is to rotate the body as quickly as possible from the board to the table (angular velocity). As the feet are leaving the board the arms should be swinging up and extending fully towards the table with the chest remaining hollow, the hips creating rotation first and then the heels being driven upwards. The body should continue to rotate with a tight arch position until just prior to hand contact to the table. When the hands contact the table, the body should be reshaping to a straight body position (slight hollow or arch allowed) and be very tight in preparation for the block. The blocking action on the table should occur within 30° of vertical to facilitate a downward push as opposed to a forward block. The arms should be straight, and body tight in anticipation of an aggressive and explosive block. When the block occurs in this manner, the table is used as a secondary “springboard” and there should be a significant rise off the table at the vertical position.	• Arms swing up and drive heels from tight hollow to tight arch • Reshape to a straight position on table contact • Body and arms tight in anticipation of aggressive block • Block as close to vertical as possible • Block direction is downward

Forward handspring second flight (post-flight)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
As the body leaves the table vertically it is fully extended. The body should maintain a straight body position, allowing for a "tight arch", while showing a significant rise that is applicable to the athlete's size. Upon landing on the surface, the athlete should be at least vertical from both the rise and rotation created from the repulsion of the table. No landing deductions will be taken for over rotation.	• Rotate shoulders upward and forward while maintaining a straight body position ("tight arch" allowed) • Should land vertical on surface

Handspring forward and salto forward tucked or piked second flight (post-flight)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Like the Yamashita post-flight, as the body leaves the table at vertical and it is fully extended. The upper body should lift up to the lower body and should forcefully transition into position (tuck or pike) as rapidly as possible with a strong rotation of the shoulders upward and forward toward the knees. The body remains tightly tucked or piked and rotates upward and around for one complete rotation before beginning to open to full extension in preparation for the landing. The body should reach full extension prior to horizontal.	• Leave table with straight body • Shoulders up quickly into tight tuck or pike position • Extend body fully prior to horizontal in preparation for landing

Hurdle and board strike	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
At the final step of the run, the chest will be open and the body will be arched as the final extension of the back leg is completed. As the front knee lifts up to hip height, the arms are swinging back behind the body. The second leg pushes aggressively off the floor and lifts up to join the first knee. The body should be rounded with the hips tucked under during the flight of the hurdle. With the arms back, knees up and body rounded, this creates a "loading" position to forcefully block the board. The feet should be in front of the hips when board contact is made and the shoulders, hips and feet should be aligned with the body at an angle of at least 15°. The arms begin to swing forward as the legs are extending to the board. The core of the body should be extremely tight as contact to the board is made.	• Front knee to hip height • During knee lift, arms swing back and behind the body (arm circle is acceptable) • Goal is to 'load' the body with knees up and arms back then to forcefully apply as much downward force to the board as possible • On board strike, feet should be in front of the hips with shoulders, hips and feet aligned and body at an angle between 0°-15°

Yamashita second flight (post-flight)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
As the body leaves the table at vertical it is fully extended. The feet should be held up and the body should forcefully transition into a pike as rapidly as possible with a strong rotation of the shoulders upward and forward toward the legs. The body should have a minimum of 135° of pike (Tight pike 45° from the top vertical) at the hip before forcefully re-extending into a fully stretched position by the time the body has rotated to horizontal in preparation for landing.	• Rotate shoulders upward and forward toward knees on pike • Open to fully extended prior to horizontal

Yurchenko straight hurdle, round-off and board strike	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The Yurchenko hurdle is performed as a normal hurdle for a round-off on floor exercise. The athlete swings the arms overhead and maintains an open shoulder angle, the front knee lifts aggressively with the back knee drawing toward the body as well. Upon contact with the back foot to the runway there should be a strong push through the entire back leg as the front knee bends, lunging enough so that hand contact is made while the front foot is still on the floor. The back leg should kick and drive overhead. The turning of the upper body should be initiated by the back shoulder turning axially upward as opposed to the front shoulder dropping axially downward into the turn. Upon contact with the runway, the first hand should be in line with the front foot. The second hand is placed slightly outside the first hand in the direction of the turn with the fingers turned inward. As the first leg drives overhead the second leg should join the first leg after vertical. During the snap down phase, there should be an aggressive push off of the hands, fingers and through the wrists while pulling the arms downward off the runway to approximately shoulder height. This will shorten the body's radius of rotation and facilitate the 'turnover' of the round-off. The body should shorten into a hollow position with the legs snapping underneath. The feet should contact the board in front of the hips with the hips tucked under, body hollow and head in neutral position. As the feet contact the springboard the arms can begin to swing overhead and backward.	• Open shoulders on hurdle • Aggressive lift of knees to body • Strong kick of back leg • Efficient lunge (bending) of front leg • Strong push through the wrists and fingers as hands leave the floor • Finish snap down and land round-off in a hollow body shape • Chest (ribs) in, head neutral and arms at horizontal upon contact of the feet with the springboard.

Yurchenko straight first flight (pre-flight)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
From the springboard the body quickly transitions into a tight arch with shoulders fully extended and prepares for a back handspring style block as close to vertical as possible against the table. The head should remain neutral or slightly back as long as it does not result in a closing of the shoulder angle. The hips should be lifted upward forcefully and care taken to be in a slight tight arch in preparation for contact with the table.	• Body tight • Hips and toes up quickly to mitigate excessive arch in lower back • Head remains neutral or slightly back

Yurchenko straight block	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Like all other vaults, the direction of the block should be as downward as possible. The hands will strike the table with the body straight (slight arch allowed). As the body transitions to full extension, backward and downward pressure is exerted on the surface of the table with the intention of having the body leave the table at vertical with full extension.	• Tight body on block • Arms as straight as possible • Block downward and push through wrists and fingertips • Anticipate block, begin extension prior to contact with table

Yurchenko straight second flight (post-flight)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
As the body leaves the table it will continue to transition from completely extended into a tight slight hollow with the head neutral for the post flight (hollow shape is conducive to 'cruise' action twisting mechanics so important in higher level vaults). The body should return to full extension prior to horizontal in preparation for the landing.	• Tight hollow body in post flight • Head neutral • Full extension prior to horizontal in preparation for landing

Parallel Bars

Basket drop to undershoot forward **Note:** *This transition is the drop for an inside Stalder or deep compression technique used in a basket.There are many variations of the early drop position for a basket; from a free-hip to a deep compression inside Stalder technique to a hybrid thereof. Also, there are many factors to consider when choosing which drop technique to utilize for your gymnast like; age, size, physical development and strength. Ultimately, the goal is a straight arm basket to HS; how your gymnast achieves this end result is your prerogative*	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The Felge or peach can be performed from a small back swing in support. As the body begins to swing forward the arms remain straight and the shoulders rotate backward behind the support point of the hands on the bars. The object of the early drop is to create as much distance between the hands and the hips as possible. This places the center of mass of the body as far away from the radius of rotation of the peach basket as possible. This will give the greatest mechanical advantage to whatever potential energy has been stored with the center of mass of the body prior to the drop. A good rule of thumb is to keep the hips directly under, or even behind, the shoulders as the shoulders push back behind the hands. The beginning of the drop should feel almost as if pushing back with the arms and sitting into a chair with the chest and hips rounded into a deep hollow position. As the swing progresses, the body should draw into a tightly piked, compressed basket swing and continue through the bottom attempting to bend the bars as much as possible with the force of the drop and the velocity of the turnover. As the body rotates at the bottom vertical position, the emphasis should be kept on the velocity of the circling action around the placement of the hands. The body will begin to extend at both the hips and the shoulders. The head should remain neutral or in the round position to prevent creating a shoulder angle and directing the momentum away from the extension. The objective is to maintain pressure through the grip as the shoulders rise into the fully extended body position at or above bar height. It is important to down-play the extension of the hips and the height of completion until the early drop is well-refined and the velocity of the circling action of the shoulders is maximized. The hands will remain in contact with the bars throughout the skill. Improving the efficiency of the circle during the basket swing is the primary goal of this sequence.	• Body hollowed and tensioned with hips well behind hands at initiation of early drop • Deep compression with neutral head position shown at bottom vertical position • Emphasize the kinetic chain of shoulder rise with hand pressure before hip opening.

Basket (peach) to support	
Note: *There are many variations of the early drop position for a basket; from a free-hip to a deep compression inside Stalder technique to a hybrid thereof. Also, there are many factors to consider when choosing which drop technique to utilize for your gymnast like; age, size, physical development and strength. Ultimately, the goal is a straight arm basket to HS; how your gymnast achieves this end result is your prerogative. The description below is for an inside Stalder of deep compression technique*	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The Basket (peach) can be performed from a small back swing in support. As the body begins to swing forward the arms remain straight and the shoulders rotate backward behind the support point of the hands on the bars. The object of the early drop is to create as much distance between the hands and the hips as possible. This places the center of mass of the body as far away from the radius of rotation of the basket as possible. This will give the greatest mechanical advantage to whatever potential energy has been stored with the center of mass of the body prior to the drop. A good rule of thumb is to keep the hips directly under, or even behind, the shoulders as the shoulders push back behind the hands. The beginning of the drop should feel almost as if pushing back with the arms and sitting into a chair with the chest and hips rounded into a deep hollow position. As the swing progresses, the body should draw into a tightly piked, compressed basket swing and continue through the bottom attempting to bend the bars as much as possible with the force of the drop and the velocity of the turnover. As the body rotates at the bottom vertical position, the emphasis should be kept on the velocity of the circling action around the placement of the hands. The body will begin to extend at both the hips and the shoulders as the shoulders and hips continue to circle around the support position. The head should remain neutral or in the round position to prevent creating a shoulder angle and directing the momentum away from the support. The initial objective of the basket to support is to simply rotate upward and around the support without extending the hips toward the straight body position. It is important to down-play the extension of the shoulders and the height of completion until the early drop is well-refined and the velocity of the circling action of the shoulders is maximized. Similar to the giant swing, the hands can and ideally should remain in contact with the bars throughout the skill. Improving the efficiency of the circle during the basket swing is the primary goal of this sequence. As the peach continues to strengthen and become more refined, the gymnast will be able to open the shoulders earlier and more forcefully at the completion of the shoulder circle, eventually developing into the basket to handstand.	• Body hollowed and tensioned with hips well behind hands at initiation of early drop • Deep compression with neutral head position shown at bottom vertical position • Body extends to hollowed candlestick shape as shoulders rotate upward

Early pirouette to handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The early pirouette to handstand begins as any normal support swing backward to handstand. On the upward phase of the swing, weight is shifted to one bar on a stationary hand placement so that the free hand can move to the same bar as the body turns. The free hand is placed on the bar ahead of the stationary hand with a strong posting action of the arm. Weight is quickly shifted to the post arm and the additional ¼ turn of the body is completed with the stationary hand moving to the opposite bar to finish just prior to vertical (within 10°) in order to be able to control and finish in a straight handstand. The head should remain neutral with the shoulders extended throughout the turn.	• Initiate pirouette on upward swing • Complete pirouette 10° prior to handstand

Early reverse pirouette to handstand	
Note: *Using multiple swinging pirouettes facilitates precise weight shifts finishing in handstand while continuing to emphasize the basic swing technique. The incorporation of long axis (extended body) turning with posting on both arms is crucial in the development of skills beyond Stutz and Diamidov movements. The use of the mix grip reverse pirouette promotes development of traveling posting on both arms. The double under grip reverse pirouette requires stability and precision in the final under grip post.*	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The early reverse pirouette to handstand begins as any normal support swing backward to handstand. On the upward phase of the swing, weight is shifted to one bar on a stationary hand placement so that the free hand can move to the same bar as the body turns. The free hand is placed on the bar ahead of the stationary hand with a strong posting action of the arm. Weight is quickly shifted to the post arm and the additional ¼ turn of the body is completed with the stationary hand moving to the opposite bar to finish just prior to vertical (within 10°) in order to be able to control and finish in a straight handstand. The head should remain neutral with the shoulders extended throughout the turn.	● Initiate pirouette on upward swing ● Complete pirouette 10° prior to handstand ● Finish in a straight handstand showing shoulders to ears on the final post

Forward uprise to support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The forward uprise to support depends greatly on a well developed layaway and a well executed upper arm support swing forward as described in this section. From a well-executed 'tap' on the forward upper arm swing, downward and backward pressure is applied to the bars to accelerate the upward swing. As the body rises from the bars the elbows should lock out quickly to an extended position above horizontal. The skill is completed in an extended position that emulates as closely as possible, the end position of the fully extended support swing forward.	● Well-executed support swing positions ● Delay 'tap' to generate power in forward kick ● Lock elbows out quickly

Giant swing backward to handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The giant swing backward to handstand in this sequence begins from a support swing backwards to the required amplitude. The first action of the 'bail' is an extension of the shoulders coupled with an extension of the wrists. The extension of the wrists is extremely important as it properly sets the hands for success in the proper gripping action of the bars. Optimally, the gymnast will bail with full extension and slight inward rotation of the wrists allowing the thumbs to extend forward to join the palm of the hand so that grip pressure is transferred from the palms to the fingers early in the swing. The fingers form a strong hook that provides a secure, consistent grip through the bottom of the swing. 'Setting' this grip early along with the full extension of the shoulders in the bail allows the gymnast to confidently execute a dynamic swing without fear of slipping. A hollow tight body position with the toes slightly leading through the horizontal point during the bail ensures proper tension. As the body approaches the lower vertical position the chest and shoulders open to a fully extended hang position. A taller gymnast will need to bend his knees in order to keep them from hitting the surface of the mat, however a fully extended body position should be maintained as long as possible. The 'hang' must remain fully extended through the bottom at vertical with the head position neutral. After passing through the bottom, the body must close to shorten the radius and provide acceleration and power for the upward phase of the giant. To shorten the radius of rotation around the hands the gymnast must fold the hips, knees, head and shoulder angle into a hollow tuck position aggressively. Once again, this shortening of the body should be done with the most mechanically efficient timing and in the most aesthetically pleasing manner possible. Properly executed the swing will provide enough momentum to allow the gymnast's hands to remain on the bars as he approaches vertical and eliminate any forward travel. The stronger the closure toward vertical, the more distinct the hopping action and rise will be at the conclusion of the swing as the gymnast releases and regrasps the bars in the same location. The hopping action is created by blocking backward against the bars as the remaining hollow and/or any shoulder angle is extended forcefully and the legs are extended explosively to the handstand position at the top of the giant. The gymnast should finish in a straight, hollow rigid handstand position with the head in and the shoulders fully extended.	• Hollow body position, toes leading on bail • Wrists rotated and extended, full shoulder extension • Fully extended hang with head neutral or forward • Pass through vertical before closing radius • Keep head in or forward on upward swing in tuck • Maintain grip contact with bars approaching vertical

Glide swing forward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The glide swing forward begins from a two foot jump to a long-hang swing, showing a hollow position on the bars. The shoulders should be fully extended throughout the glide swing forward. As the glide swings forward the hips and chest are extended as fully as possible to attain the greatest possible amplitude in the forward swing.	• Extend shoulders and hips fully as the body swings forward • Apply backward pressure on the bars with the hands in order to facilitate full body extension at the end of the swing

Glide kip	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
At the maximum forward and upward amplitude of the glide swing forward, the hips and shoulders pike to compress the body into a tightly piked 'basket' position as the swing passes through the bottom at vertical. This shortened radius produces an acceleration of the swing allowing the pike position to be maintained through the upward portion of the swing. Optimally, the kip should be executed as a 'jam' type action with the legs and hips. As the body transitions from hang to support above the bars, the gymnast may pass through the Manna position or a fully extended jam position finishing with an extended position at or above horizontal. Either technique is acceptable. This will enable the gymnast to execute a robust and powerful backward support swing.	• Full extension forward and upward on glide • Show compressed basket position with head in between arms • Acceleration of upward swing to support

Layaway to upper arm support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The properly executed layaway is dependent upon a good basic upper arm support position as well as upper arm swing technique. When the elbows are extended as much as possible beyond 90° and shoulders are in a position well behind the elbows then leverage is enhanced and the ability of the gymnast to properly control the upper arm support and develop strength in this position will be greatly enhanced. The early introduction and strengthening of the upper arm support swing is of paramount importance to the development of the forward uprise.	• Push shoulders behind elbows upon contact with bars • Maintain a tight extended body position

Long hang swing backward to backward uprise to upper arm support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The long swing begins after the stemme cast in the front and it is completed after the swing backward with pulling to the upper arm position through the backward uprise. After under bar cast to stemme position, with straight arms, swing backward with straight or bent legs through a vertical hang. Lead the swing with the heel drive until the body reaches slightly below horizontal. With a tight arch and pull to upper arm support.	• Provide strong pressure by pushing down and backwards on the bars to create a stemme position • Keep arms straight and body tight during the backward swing through a vertical hang • Provide a strong grip • Heel drive to tight arch toward the end of the swing backwards • Head remains down as well as keep looking down at the floor while pulling to upper arm support

Salto backward tuck-open	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The salto backward tuck-open dismount begins as any other support swing forward. In this case, the swing begins in the handstand. The bars are loaded by the force of the downswing. As the swing passes through the bottom, the hips should open and the legs trailing slightly as the chest leads through the vertical bottom position. Remaining open through the bottom of the swing will enable a strong forward kick and lift as the body swings through the extended front swing position above horizontal. From here, as the body swings upward and the radius of rotation is shortened by bending the knees. The body continues to swing upward and accelerates due to the shortening of the radius by the tucking action. The release of the bars should be triggered by the response of the bars. Optimally, this will coincide with the shoulders reaching maximum extension providing for a distinct lift or rise from the bars upon release. The body should extend from the tuck to full stretch at or before horizontal in preparation for the landing.	• Good posture at the bottom of the swing • Don't kick too early • Execute the fully extended forward swing prior to tucking the legs to accelerate the rotation • Fully extend body at horizontal prior to landing

Salto backward straight dismount	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The salto backward straight dismount begins as any other support swing forward. In this case, the swing begins in the handstand. The bars are loaded by the force of the downswing. As the swing passes through the bottom, the hips should open and the legs trailing slightly as the chest leads through the vertical bottom position. Remaining open through the bottom of the swing will enable a strong forward kick and lift as the body swings through the extended front swing position above horizontal. From here, as the body swings upward and the radius of rotation is shortened by a slight hollow. The body continues to swing upward mimicking the 3 swing sequence shown previously with the exception that the swing is no longer bound by contact with the bars. The release of the bars should be triggered by the response of the bars. Optimally, this will coincide with the shoulders reaching maximum extension providing for a distinct lift or rise from the bars upon release. The body should extend from slight hollow to full stretch at or before horizontal in preparation for the landing.	• Good posture at the bottom of the swing • Don't kick too early • Execute the fully extended forward swing with release coinciding with maximum shoulder extension and bar bounce • Distinct lift or rise from the bars upon release

Salto forward pike and salto forward pike open dismount	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The swing begins in the handstand and swings forward then backward to the release. The bars are loaded on the downward swing. The front pike open dismount is a result of the force created on the swing identical to the hop handstand action earlier in the sequence. The release of the bars should be triggered by the response of the bars. Optimally, this will coincide with the heels driving upward and the shoulders reaching maximum extension providing for a distinct lift or rise from the bars upon release. A tight pike with the shoulders and torso compressing upward toward the feet quickly will follow the release. A sharp opening to a straight position will stop the forceful rotation and allow the gymnast to prepare for the controlled landing on the descent phase.	• Fully extended front swing above horizontal • Drive heels upward from bottom, fully extend in shoulders • Compress to tight pike position at peak of salto • Show significant lift and rise from bars • Fully extend body to stop rotation at horizontal in preparation of landing

Straddle press handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The straight arm straddle press to handstand should be executed from the V-sit position by drawing the hips upward with as much compression of the legs to the chest as possible while extending the shoulders. gymnasts have the choice to stay piked or straddled when compressing to handstand. Maximum piked compression should be maintained until the feet are above the bars, then draw them through a straddle pancake, and center split into the handstand. The emphasis is on efficiently using flexibility to reduce shoulder strength and angle through this movement. The elbows should be “locked” throughout the press. At the end of this skill, there is a 2 second handstand hold required.	● Spotting presses to ensure the gymnast is performing correctly is highly recommended until gymnast is ready ● Straight arms throughout entire press is crucial for development ● As the gymnast's legs pass through horizontal, compression and distance between the gymnast's legs and bars should be maximized. ● Continuous rhythm from the V-sit through the handstand. ● Pancake and center split flexibility should be emphasized. ● Showing an open hip, center split handstand before legs begin to move together.

Support swing backward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
A well executed support swing backward is performed with the arms turned outward and locked at the elbows. The shoulders should be relaxed enough to allow good freedom and consistency of swing. The body should be kept straight and extended with the head always neutral in relationship to the body. The core and hips should be properly tensioned to maintain a clean body line. Hips should be turned under with good gluteus tension to ensure that there is no arch or pike. As the body swings toward the handstand, the shoulders extend completely to a straight handstand position. Optimally, the support swing backward is completed without interruption in rhythm and in a handstand that could be held if necessary. The swing should have a look of power and aggressiveness as it is performed.	● Elbows turned outward and locked ● Shoulders relaxed ● Body fully extended and properly tensioned ● Shoulders 'locked-out’ to handstand at completion of swing ● Show acceleration, power and rhythm in swing

Support swing backward and hop to handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Once again, this begins as any normal support swing to handstand. As the body swings above horizontal the chest is slightly opened to provide the ability to create a ’pop’ or rapid transition from tight arch to full extension. This is what creates the hopping action that finishes in the handstand. Optimally, the opening of the chest will be subtle and the extension and transition to full extension will be explosive and occur as close to vertical as is possible without going beyond the handstand.	● Hop is initiated from tight arch as body approaches handstand ● Body extension to fully stretched position with strong downward push through shoulders creates the hop ● Body is fully extended and tensioned upon re-grasp (bars should bounce)

Support swing forward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The shoulders should be relaxed enough to allow good freedom and consistency of swing. The body should be kept as straight as possible with the head always neutral in relationship to the body. The core and hips should be properly tensioned to maintain a clean body line. As the forward swing begins the hips should remain open with the shoulders over the hands. The tight, open hip position and slight trailing of the extended legs as the chest passes through vertical support will facilitate a strong 'kick' and forward extension as the body swings toward the end of the front swing. The shoulders extend completely to a rear-support position at the full extent of the gymnast's shoulder flexibility, Optimally, the support swing forward is completed well above shoulder level with the shoulders over or slightly forward of the hands. The swing should have a look of power and aggressiveness as it is performed.	• Elbows turned outward and locked • Shoulders relaxed • Body fully extended and properly tensioned • Shoulders reach full rear support extension over hands at completion of swing • Body extended above shoulders • Show power and acceleration in swing

Upper arm support swing backward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The upper arm support swing backward begins from an upper arm support cast position at the end of the upper arm support swing forward. Dynamically extend the hips 30° above horizontal which raises the shoulders off the bars allowing the arms to pull the body forward as the body passes horizontal. As the shoulders move forward the chest drops to a hollow body and the hips slightly pike as the body approaches the bottom vertical. Here the hollow pike releases into a tight arch and secondary heel drive toward the inverted vertical. This timing is crucial as the secondary heel drive transfers energy into the bars which will be regained as hips lift in the inverted vertical. This secondary heel drive also shortens the body and creates a turnover action that contributes to accelerating the body toward the inverted vertical or reverse candlestick position. The shoulders should remain in an extended support position throughout the upper arm swing.	• Energy must be transferred to the bars and regained using dynamic movements to strong static shapes • The cast should slightly rise and move forward to facilitate the timing of a drop into a hollow pike at the bottom of the swing • Hold the pike hollow position into the bottom of the swing before releasing to a tight arch

Upper arm support swing backward and backward uprise to handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The upper arm support swing backward begins from an extended candlestick position at the end of the upper arm support swing forward. As the body begins to swing downward, upward pressure is exerted on the bars by the hands to help accelerate the downswing. The body is fully extended until about 45° below horizontal and then begins to hollow in the chest and upper back to create a 'hecht-beat' tapping through the vertical bottom position. This tapping action releases from hollow to tight arch well beyond the bottom vertical position and the tight arch facilitates the rotation of the body. The shoulders should remain in an extended support position throughout the upper arm swing so that the arms can straighten quickly as the gymnast completes the tapping action and uprises toward the handstand.	• Shoulders behind elbows in upper arm support • Hold hollow position though bottom vertical of swing before releasing to a tight arch • Arms straighten from upper arm support to uprise • Uprise executed without use of strength or interruption of rhythm in the swing

Upper arm support swing forward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Upper arm support swing is very uncomfortable and as a result, is usually under-emphasized in training, particularly in younger gymnasts. The well developed upper arm support swing depends on a good understanding of the upper arm support, described in this section. In the swing forward the body is extended, tensioned and will swing forward with a tapping action through the chest and shoulders (tight hollow to tight arch). The acceleration of the downward swing will cause the shoulders to relax slightly allowing the body to sink through the bottom of the swing with the chest leading. As the body passes through the bottom of the swing there is a pulling action of the hands and downward pressure exerted by the arms on the bars as the legs kick and the body contracts to a hollow pike position. The shortening of the body will accelerate the upward swing toward vertical as far as the flexibility of the gymnast will allow. Optimally, the full extent of the front swing will resemble a candlestick shape with the hands still in contact with the bars, the shoulders well behind the hand placement and the elbows as extended as possible.	• Maintain extension in support • Use 'tapping' action with upper chest • Allow shoulders to relax through bottom • Finish in candlestick position

V-sit hold **Note:** *Adding this developmental strength skill and range of movement in a static position while using it dynamically in corresponding skills will add virtuosity to basic skills and enable advanced skills*	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The ultimate technical execution of this particular skill would be for the gymnast to execute a V-sit with legs horizontal (Manna). It will be the rare individual who will be able to accomplish that ultimate goal and a minimum standard of vertical is required. The compromise is for there to be no deduction for execution as long as the V-sit has legs at vertical or greater. The arms should remain straight during the swing forward in a controlled fashion to the V-sit position. Strength in the movement chain that increases the distance between the hips and elbows is essential in many gymnastics skills and events. In this skill, there is a 2 second hold required.	• V-sit with legs horizontal (Manna) hold with spot will help the development of both types of "V" holds • Moving the hips forward as the V-sit is attained • Increasing range of motion *with control* as the gymnast moves from V=sit with legs vertical to V-sit with legs horizontal (Manna) • Flexibility to attain both the piked compression and "german hang" position is essential

Horizontal Bar

Back uprise to support	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Following the ¾ giant swing backward to undershoot, the gymnast will perform a simple back uprise to support on the bar. This is a standard tap swing in which following the upward swing phase in the back, the gymnasts pulls down on the bar with straight arms, closing the shoulder angle and bringing the center of gravity towards the bar. As the center of gravity approaches the bar, the gymnast may bend his arms slightly to allow the hinge point of the hips to make contact with the bar in a controlled fashion. There are no amplitude requirements for this skill.	• Straight arms are to be maintained throughout the skill until the very end when the hips are contacting the bar • As with a standard tap swing, the upper back should be hollow throughout the rise and into the support

Early toe-on, toe-off	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The early toe-on, toe-off is recognized by this working group as being an essential step in the development of the Chinese or 'pull-over' tap for horizontal bar dismounts. It begins as a normal giant swing backward. As the body passes through the lower vertical position, the chest and hips open pushing forward and upward to a very aggressive hollowing action through the chest and shoulders as well as a rounding action through the hips. The shoulders should remain as extended as possible with the back being round with ribs in, and hips turned under. This should be an aggressive action with the intent of bending the bar upward, away from the floor. The toes are pointed directly toward the bar with the soles of the feet lightly making contact just below the balls of the feet. The toes remain pointed to facilitate staying in contact with the bar through the bottom of the 'sole-circle' action. If correctly performed, the 'sole-circle' action will be very fast and there will be more than enough power in the swing to very easily allow the feet to release from the bar and the body will unfold from the pike and extend once again. It is important to note that although this skill is allowed to be done in a straddle, it should be a very narrow straddle in order to allow the piking action to be the primary focus. The more efficient the rounding and piking action is, the less need for straddling the legs. The narrower the straddle, the further the center of mass of the body remains from the bar.	• Good shoulder and hip extension through the bottom of the swing • Aggressive rounding to pike action to place toes onto the bar • Open to extended position at 45° or higher as the 'sole-circle' is completed

Fast hollow giant swing backward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Following a giant swing backward perform a fast hollow giant swing backward. The purpose of this fast hollow giant swing is to set up the Kovacs style "spike" giant with the proper timing and energy for Kovacs style release skills. The hollow, accelerated giant is initiated by holding the hollow shape of the downward swing a bit longer than a standard giant. The gymnast then "drags" though the bottom a bit longer than a standard giant. The "drag" phase of a giant is the part of the hang in which his shoulders are relaxed and the rest of his body lags behind the shoulders. From this extended drag, the gymnast closes his body shape from the upper body arch to a hollow shape to create a dynamic "scooping" motion upward to approximately 30° past the vertical. As the gymnast passes through the vertical, he maintains his hollow/extended position, shifting his wrists at approximately 30° beyond the vertical.	• Encourage the gymnast to create his shapes and dynamic energy from his chest and shoulders as opposed to his stomach and legs • A relaxed shoulder hang will help in feeling the bottom of the giant better, building consistency in his actions • Common mistakes include: throwing the head out to generate power in the upward phase, pushing the chest up to create power, being stiff through the bottom in the shoulders and being loose in the lower body and using knees and hips to actuate the dynamic movements

Free circle backward straddled through handstand (Stalder)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Following a giant swing backward, the gymnast performs a free circle backward straddled through handstand (Stalder). As per FIG, the stalder must be initiated from the handstand. The drop for the stalder is initiated with a breaking of the shoulder angle from the handstand with straight hips. Prior to horizontal in the drop, the gymnast pushes back into the stalder position, applying a horizontal force to bar from his shoulders (thus moving the center of gravity (COG) away from the bar) as he compresses at the hips. Generally, the later the push to compression, the more powerful the stalder drop will be, which will become a factor in future skill development such as Piattis and Stalder-Rybalkos. Following the drop, the compressed stalder position is maintained deeply through the bottom. The shoot, or opening phase of the stalder occurs from approximately horizontal to the handstand. During the circling phase of the compressed stalder, the gymnast should maintain a hollow chest position while the head remains neutral throughout the entire skill.	• The later compression in the drop requires a good deal of strength and the athlete's strength plan should prepare him for this. Earlier compression mitigates this somewhat, but limits the utility of the stalder • Common mistakes include: initiating the compression into the drop prior to completion of the preceding giant, not moving the COG sufficiently away from the bar during the drop, arching and/or moving the head out during the drop and or opening of the stalder, allowing the hips to move too much towards the arms during the drop instead of remaining at shoulder level or lower as the gymnast passes through the bottom of the skill and not opening from the shoulders and/or shifting the wrists sufficiently in the final phase of the stalder.

Free circle forward straddled through handstand (Endo)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The free circle forward straddled through handstand (Endo) begins from the handstand in undergrip. As the body begins to rotate forward from the handstand the shoulders and hips should remain as extended as possible for several degrees of rotation. The further the center of mass of the body is kept from the radius of rotation (the hands on the bar) the better. Optimally, the body will pike at the hips and the shoulders will remain extended as much as possible during the first 90° of rotation. At 90°, the more distance the center of mass is from the hands, the more the mechanical advantage and the more appropriately distributed momentum the skill will have at this point. As the body circles down toward the bottom vertical position, the shoulder angle must increase to allow the body to compress in a straddled pancake position. The body will reach maximum compression just past the bottom vertical position. The arms will be fully extended and the upper back and hips as rounded as possible into a hollow. As the skill continues to circle upward, care must be taken to allow the compression to subside slowly as the shoulder circling action continues backward and upward toward support. As in the forward giant, the chest remains hollowed and there is a deliberate lifting of the upper back and shoulders toward support. The shoulders open first, the wrists shift on top of the bar and the legs pancake widely to extend and close in the handstand. The well performed Endo is a byproduct of a strong well controlled drop into a basket style compression at the bottom. When performed with proper aggression, like the free hip circle to handstand, it will bend the bar quite a bit. As the bar responds it will return energy to the body and help to propel the center of mass toward the handstand.	● Keep hips far from bar on drop ● Attempt to bend bar through the bottom ● Early wrist shift upward with strong drawing of shoulders upward and over the bar ● Roll smoothly up to handstand with wide ‘pancake’ action of legs ● Finish in a handstand

Free hip circle to handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The free hip begins in the handstand. As the body leaves the handstand, the first action is a breaking of the shoulder angle. The body should remain completely extended from shoulders to toes. As the body continues to fall, there should be an early-drop type of shortening of the body, very similar to the action of the peach basket on parallel bars. The difference is that the body remains in an extremely tight extended hollow position from shoulders to toes. The hips and gluteus musculature must be as tight as possible to maintain an efficient hollow position. As the body nears the lower vertical position there is a strong turnover action to a tightly hollowed candlestick position that should be held as the body passes underneath the bar. When performed with proper aggression, this drop will bend the bar quite a bit. Once again, the response of the bar will return energy to the body and will help to propel the center of mass in its elliptical up and down path around the bar and back toward the handstand. The opening of the shoulders along with an early and efficient wrist shift, is a critical timing issue and must be properly executed in order to ensure a completion to the handstand. Optimally, the body will transition from a tight hollow to full extension as the shoulders unfold and open to the handstand.	● Control shoulders on top of bar ● Drop shoulders back to initiate speed of an early drop ● Maintain a hollow body and tension through the bottom and on opening ● Pull the bar aggressively on opening while shifting wrists with the head neutral ● Finish in a handstand

Giant swing backward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The giant swing backward begins from an extended handstand. As the body rotates down, maximum extension and body tension is maintained to and through the first 90° of the swing to horizontal. At horizontal, the toes begin to lead the swing a bit as the body shapes into a hollow in preparation for the tap. As the body nears the bottom vertical position, the shoulders should fully extend downward, not forward. The chest and hips open to facilitate the 'drag' action of the body through the bottom of the swing. After the body passes through the bottom vertical position, the body will kick strongly into a hollow position with a distinct toe lead once again turning over to shorten the radius of rotation of the skill and accelerate the body upward toward the handstand. The wrists should shift as early as possible in order to maintain pressure and to facilitate the transition from hang to support. The body extends once again from hollow to full extension as the body approaches the handstand. The head position should remain neutral throughout the entire giant.	• Hollow and extend away from bar on downswing • Maintain pressure against the bar • Create hang position at bottom with shoulders stretching downward (not forward) • Turnover with toes leading towards vertical into the candlestick position • Shift wrists upward to maintain pressure on the bar as body approaches handstand • Finish in straight handstand with support

Giant swing backward with ½ turn (blind change)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The giant swing backward with ½ turn (blind change) begins as any giant swing backward does with the identical tapping action through the bottom of the swing; the difference is with the tap on the upswing. In the case of the giant swing backward with ½ turn, the feet must kick to the side of the desired turn. The turn is initiated by this tapping action in the desired direction of turn. The turning arm must remain straight with the wrist shifted and be positioned to apply constant pressure against the bar during the course of the turn. Optimally, as the body approaches the handstand the body turns smoothly as the tap is completed and the body extends from hollow to straight. As the turn is completed, the gymnast regrasps the bar with a blocking action in a double under-grip exerting direct forward and downward pressure on the bar equally with both hands and wrists shifted. The skill should finish in a handstand with a straight fully extended body. The body should be properly tensioned as in any correct handstand.	• Lead with toes in direction of turn • Maintain hollow body during turn • Keep good pressure on bar as turn progresses • Maintain open shoulder angle and neutral head position • Finish in double undergrip

Giant swing backward with ½ turn (blind change) to immediate ½ turn in handstand (pirouette)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Following a giant swing backward, the gymnast performs a giant swing backward with ½ turn to double under grip (blind change to double under grip) to an immediate ½ turn in handstand (pirouette - completing a full turn), continuing both turns in the same direction like a Quast without flight. The initial ¼ turn should be hollow with the center of gravity (COG) in line with the post arm. Early wrist shift is critical to gain support on the post arm prior to vertical. As the gymnast places his second hand on the bar in under grip, his COG should already be shifted to the second post arm for the second ½ turn (pirouette phase) of the skill. The first ½ of the full turn should be completed prior to vertical and the giant swing should have enough momentum to continue through the vertical. The skill should be performed with continuous turning and the turn should be completed in the handstand. Note that the gymnast will post the first ½ on one arm and the second ½ turn on the other arm.	• Maintain an open shoulder position, neutral head position and hollow to straight body shape • Remain extended through the shoulders and stay "tall" as the gymnast posts on the turn shifting his COG from one arm to the other • Common mistakes include: arching and/or moving the head out to initiate the turn, not shifting the wrists early enough, not completing the blind change early enough to finish both turns in the handstand and not finishing the first ½ turn with the COG already shifted to the second arm

Giant swing forward	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The giant swing forward begins from an extended handstand. As the body rotates down, maximum extension and body tension is maintained to and through the first 90° of the swing to horizontal. As the body nears the bottom vertical position, the shoulders should relax as much as possible to allow the body to sink through the bottom of the swing. After the body passes through the bottom vertical position, the body will round into an extended hollow. On the upswing, the body remains extended with pressure exerted against the bar. There should be a distinct well extended lifting of the upper back to continue to shorten the radius of rotation of the skill and accelerate the body forward and upward toward the handstand once again. The wrists should shift early as the body approaches the handstand, and remain as extended as possible in order to facilitate the transition from hang to support. The body extends once again from hollow to full extension as the body approaches the handstand. Optimally, the shoulders will remain as extended as possible and positive pressure exerted against the bar for the entire support phase of the skill, on both the downswing and the upswing.	• On the downswing, shoulders open, good extension up and away from bar • Create sink through bottom by relaxing / extending shoulders • On the upswing, maintain pressure and extension away from the bar • Strong hollow body shape lifting with the upper back • Shift the wrists and maintain an open shoulder angle • Finish in straight handstand with support

Giant swing forward with ½ turn through handstand (pirouette)	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The early pirouette begins as any other giant swing forward. As the body rises in a hollow shape on the upward swing, the gymnast must begin to shift weight in the desired direction of the turn. The wrist of the turning arm is shifted upward to gain support as early as possible in the upward phase of the giant. Positive forward and downward pressure is exerted against the bar as the body begins to turn 180° on the turning arm. It is critical that there be constant pressure against the bar during this turn. The body will transition from hollow to fully extended during the course of this turn. This extension of the body will lengthen the radius of rotation, moderating the velocity of the giant and allow better control of the finishing position (nominal handstand). The direction of pressure must transition from downward and forward in the hollow to downward and sideward during the ¼ turn point. Here, the body has transitioned from a tight hollow to a tight side arch on its way to completely extended. Optimally, the skill is started and completed on the upward phase of the giant swing forward. It is better to finish this skill in a bit of a hyperextended tight arch just short of the handstand with enough momentum remaining to swing smoothly through the handstand, than to allow the body to pass the plane of the bar with an incomplete turn finishing beyond the handstand.	• Early shift of the wrist upward to attain support • Shift of weight to the post arm during upswing • Open shoulder angle maintained during the turn • Maintain pressure against bar during the turn • Head remains neutral

Hecht tap back uprise	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The hecht tap begins after the stemme and is completed to its prescribed end position. This end position may be anywhere from above horizontal to the handstand; the higher the better. The body should be fully extended until horizontal on the downswing. At horizontal on the downswing, the heels begin to lead the swing with back pressure exerted against the bar by the hands ensuring a smooth tight arch from the knuckles to the toes. The heels continue to lead until just prior to the bottom of the swing. At this point, the hips relax and the body draws backward in a hollow piking action through the bottom dragging with a lead through the upper back and shoulders and releasing into a tight arch and secondary heel drive toward the handstand. This secondary heel drive shortens the body and creates a turnover action that will accelerate the body toward the handstand. As the handstand is approached, the body flattens to a fully extended position.	• Arch through upper back and shoulders on downswing • Hollow body with drawn upper back through the bottom of the swing • Heel drive to tight arch toward the handstand • Shoulders stay down as heels drive • Head remains neutral as a natural extension of the upper back

Hecht tap back uprise to handstand with ½ turn	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The hecht tap begins after the stemme is completed to its prescribed end position. This end position may be anywhere from above horizontal to the handstand; the higher the better. The body should be fully extended until horizontal on the downswing. At horizontal on the downswing, the heels begin to lead the swing with back pressure exerted against the bar by the hands ensuring a smooth tight arch from the hands to the toes. The heels continue to lead until just prior to the bottom of the swing. At this point, the hips relax and the body draws backward in a hollow piking action through the bottom dragging with a lead through the upper back and shoulders and releasing into a tight arch and secondary heel drive toward the handstand. This secondary heel drive shortens the body and creates a turnover action that will accelerate the body toward the handstand. The direction of the secondary heel drive should be in the desired direction of the ½ turn. As the handstand is approached, the body flattens and the post arm hand turns to undergrip . With the post arm wrist shifted, exert downward pressure against the bar as the turn begins. The body continues to turn as the heel drive (arch) becomes a side arch and eventually to a tight upper back arch as the turn is completed. Optimally, the skill should be completed to a fully extended position in a handstand.	• Arch through upper back and shoulders on downswing • Hollow body with drawn upper back through the bottom of the swing • Heel drive to tight arch toward the handstand • Shoulders stay down as heels drive in the desired direction of turn • The wrist is shifted up and pressure is maintained on the bar by the post arm during the entire turn • Complete the turn in a handstand

Hop ½ turn to handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The swing forward and hop ½ turn begins as any giant swing backward does with the identical tapping action through the bottom of the swing. The difference begins with the tap on the upswing. In the case of the hop ½ turn (like the swing ½ turn), the feet must kick to the side of the desired turn. The turn is initiated by this tapping action to the desired direction of turn. As the body approaches the handstand the bar is released and the body shows flight with a 180° turn. The body extends from hollowed upon release to completely extended in the turn to facilitate the turning action on the longitudinal axis of the body. As the turn is completed, the athlete regrasps the bar with a blocking action in the handstand with a straight fully extended body. The body should be properly tensioned as in any correct handstand. When performed correctly, there will be a visible lifting flight during the turn and the bar will bounce as the blocking action of the regrasp is executed.	• Create turnover from good hip extension through the bottom of the swing • Kick and lead toes in the direction of turn • Maintain hollow position and open shoulder angle throughout turn

Kovacs style “spike” giant	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The Kovacs style “spike” giant follows the fast hollow giant swing backward. This action is often seen (though, not required) prior to the execution of Kovacs style skills. The Kovacs style “spike” giant is the part of the pre Kovacs setup giant that pulls the bar upward and is immediately followed by a downward bounce, or deflection, of the bar. The objective of this action is to facilitate the timing and direction of the subsequent Kovacs style skill. The exact location of the “spike” relative to vertical varies depending on the skill being performed and the gymnast. For example, the location of the “spike” for a Kolman is generally later than that of a Kovacs. For the purposes of this technical sequence, we are looking for the bounce of the bar to occur at vertical plus or minus 15°. In the execution of the “spike” giant (which follows the fast hollow giant), the gymnast will continue the hollow downward swing, maintaining extended pressure against the bar. He will initiate his drag a bit earlier than a standard giant and use the momentum of the previous giant to “load” the bar more through the bottom. From the drag, the gymnast will initiate a dynamic closing of the chest and shoulders to create a forceful, toes first upward movement followed by a dynamic blocking (opening with pressure against the bar) of the shoulders to create the aforementioned upward pull on the bar. The gymnast’s body will have upward momentum that deflects the bar upward at this point. From this upward deflection, the gymnast will be pulled back down to the handstand with the force created by the bar regaining its straight shape. At this point, the gymnast will deflect the bar downward and bounce out and away into the downward phase of the next giant. It is imperative that the gymnast be tight and straight for the bounce. From the bounce, he will create a hollow shape into the downward phase of the giant (which is the giant from which the Kovacs style skill would be performed).	• A neutral head position is desired for technical and aesthetic success • When to initiate and how long to hold the drag are key for the gymnast to make adjustments in the position of the “spike” • Common mistakes include: using the stomach/hips and knees to generate the force for the upward movement, having a loose body and not allowing the bounce to move the gymnast out and away into the downward phase of the next giant

Salto backward straight	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The salto backward straight begins just as any other giant swing backward. As the body nears the lower vertical position the 'hang' and 'drag' phase of the giant is performed with the same technique as the giant swing backward (shoulders extended downward, chest and hips open) but it happens a bit earlier than on that of the rhythm of the giant or giant swings to prepare for the dismount. As the tap is performed and the bar bends in response to the shortening of the radius of rotation, the gymnast should hold this shape until the bar responds in kind. The response of the bar is the cue for the release of the bar. When the bar is released, the body remains in exactly the same tightly extended hollowed shape as it was at the completion of the kick for the tap. The fingers of the hands should be the only body part to move as the bar is released. The response of the bar combined with the direction of the kick to a proper hollow position will launch the gymnast upward above the bar with the required direction and rotation. Optimally, as the body leaves the bar, the hollow position should be held to the peak of the flight. As the body rotates past vertical there should be a slight extension from tight hollow to stretched and beyond to the tight arch. Thereafter, the body is stretched to full extension. The arms should be lifted along with the chest and shoulders in preparation for the landing of the salto.	• Maintain well extended hollow on downswing • Create 'hang' through bottom vertical position by relaxing and stretching shoulders downward and not forward • Turnover with toes leading toward vertical into a candlestick body shape • Release the bar while maintaining hollow body shape • Extend body completely and beyond into slight tight arch • Extend body with arms overhead in preparation for landing

Double salto backward tucked, piked or straight	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The open position double salto is a continuation of the evolving tapping and lifting action described in the salto backward straight section while adding the initiation of the rotation to a double salto. The giant swings backward leading to the dismount should encourage an increasingly powerful tapping action to bend the bar downward significantly in the hang phase. A sharp kicking action through the vertical release point on the upward swing as the bar rebounds upward will follow. With correct timing of these actions, an accelerated rotation and vertical lift allows the gymnast to open quickly to a straight position at the peak of the double salto. The gymnast may perform the tuck with hands on or off the knees. However, an open tuck is preferred as a progression to the double layout. The opening to straight position will stop the rotation of the flip and allow the gymnast to prepare for a controlled landing from the descent. The double salto backward straight utilizes the same lead ups described above. On release, the body shape is hollow and the shoulders stay down with head neutral. As the body rotates the first ¼ - ½ rotation, the gymnast has the option to maintain a hollow position or stretch to a tight arch for the remaining rotations to completion and preparation for landing.	• Pull across bar to hollow pike position leading to tap • Create 'hang' through bottom vertical position by relaxing and stretching shoulders downward and not forward • Turnover with toes and knees leading toward vertical into a candlestick body shape • Release the bar while maintaining hollow body shape • Extend body completely and beyond into slight tight arch • Extend body with arms overhead in preparation for landing

Swing ½ turn to handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The swing ½ turn begins as any giant swing backward does with the identical tapping action through the bottom of the swing; the difference is with the tap on the upswing. In the case of the swing ½ turn, the feet must kick to the side of the desired turn. The turn is initiated by this tapping action in the desired direction of turn. The turning arm must remain straight with the wrist shifted and be positioned to apply constant pressure against the bar during the course of the turn. Optimally, as the body approaches the handstand the body turns smoothly as the tap is completed and the body extends from hollow to straight. As the turn is completed, the gymnast regrasps the bar with a blocking action in a mixed grip exerting direct forward and downward pressure on the bar equally with both hands. The skill should finish in a handstand with a straight fully extended body. The body should be properly tensioned as in any correct handstand. Since the turn is going to come back down on the same side of the bar, the undergrip hand will turn back to overgrip at the completion of the skill. Mastery of the swing ½ turn is critical in the development of a good blind change.	• Lead with toes in direction of turn • Maintain hollow body during turn • Keep good pressure on bar as turn progresses • Maintain open shoulder angle and neutral head position

Undergrip cast forward to handstand	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
The cast begins from the undergrip support position following the pullover and finishes in a straight and stretched handstand position. To initiate the cast, the gymnast may bend the arms slightly to allow the hips to make contact with the bar at the hinge point. Following a piking action on the bar, the gymnast swings his legs vertically as he presses open through the shoulders to a straight handstand position cast to handstand. The arms should straighten as the hips leave the bar. The finish position is an extended, straight handstand with neutral head position.	• Upon initiation of the cast, the shoulders should remain forward of the bar and pressed upward with straight arms. • Ideally, the body would remain hollow through the chest as it rises to the handstand. During the casting motion, the gymnast may arch through the chest area straightening out as he approaches the handstand is important at this age • Common mistakes include: allowing the shoulders to “drop” or move backward too early, not keeping the center of gravity over the bar throughout the cast.

¾ giant swing backward to undershoot	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Following one giant swing backward (handstand allowed), the gymnast will continue to the ¾ giant swing backward. The initial and bottom phases of the ¾ giant swing backward are the same as a complete giant swing backward. As with a complete giant swing backward, after the body passes through the bottom vertical position, the body will kick strongly into a hollow with a distinct toe lead. For the ¾ giant swing backward, the gymnast will complement this action with a closing of the shoulder angle into the upward rising and rotation of the body, thus moving the center of gravity towards the bar. As the body rotates around the bar and the center of gravity approaches the bar, the gymnast shifts his wrists so that he passes through a hollow free support close to the bar into an undershoot. The undershoot should maintain a hollow chest position and straight arms and hips and move forward to finish in an extended front swing position. The head position should be neutral throughout the skill. It is allowed for the gymnast to perform this skill through a handstand so long as a continuous rhythm is maintained through the handstand into the undershoot.	• Straight arms are to be maintained throughout the skill • Critical to the teaching of this skill is the wrist shift with the rotation of the body around the bar • As the body circles around the bar into the undershoot, the upper thigh/hip flexors of the gymnast should be the closest part of the body to the bar • Common mistakes: failing to shift or shifting too late, resulting in bent arms and/or falling onto the bar and moving the head back and/or arching from the bottom.

¾ giant swing forward with hop to handstand in double overgrip	
Technical Description	**Coaching Points (Emphasize in teaching/learning)**
Following one complete giant swing forward (thorough handstand), the gymnast will continue to the ¾ giant swing forward. The initial phase, bottom phase, and upward phase of the ¾ giant swing forward is the same as a complete giant swing forward. At the point where the gymnast would initiate the wrist shift on a giant swing forward, the gymnast hops both hands to a double overgrip support position at 45° above horizontal or higher. During the upward phase, the upper back is noticeably lifted, which shortens the body's radius, thus causing an acceleration upward. Following this upward lift of the back, the gymnast presses back against the bar ("blocks") to generate flight from the bar. The double overgrip regrasp should maintain the tight, hollow and extended position of the giant swing forward. The shoulder angle should be straight and the head position neutral.	• The hollow "blocking" action at the initiation of the hop is critical for maintaining control of the flight • The body must rise above horizontal prior to initiating the hop • Common mistakes include: not "blocking" at the initiation of the hop causing the body to rotate out of control upon release, arching into the hop and initiating the hop too early. (If this mistake is combined with an arching it will cause the gymnast to move away from the bar)

Appendix B
Technical Refinement Tables

Floor Exercise Technical Refinement Table

Note: *The identified element attributes have been determined as requiring correction and the following recommendations by both the Technical Sequence working groups and the Junior National Coaching Staff will assist coaches and gymnasts in affecting the desired changes*

Floor Exercise Technical Refinement Table		
Identified Attribute	**Change Desired**	**Standard of Refinement**
Round-off Efficient turn over of round-off	Arms pulling down with chest hollow, head neutral, feet well in front of hips. Arm position should be shoulder height when feet contact the floor. Upper back should draw or pull backwards to full extension with legs and body.	• Arms in front of and below head on round off • Body should be hollowed with hips turned under and contracted • Shoulders should be above and behind hips (vertical)
Salto Arabian Proper take-off and twisting technique of salto Arabian tucked or piked	Vertical take-off position and feet facing forward on take-off. Show ¼ set position. Complete ½ turn prior to tuck or pike position.	• Square shoulders with feet on take off • Salto should begin after completion of the ½ turn set
Transitions Smooth and aesthetic transitions	Transitions must show proper extension, flexibility, posture and continuous rhythm throughout.	• Leg at vertical on single leg prone • Minimum 45° split on sissone • Front foot turn out on lunge position and back heel down • Continuous rhythm throughout
Backward tumbling Effective turnover and extension on back handsprings and whips	Arms pulling down with chest hollow, head neutral, feet well in front of hips. Arm position should be shoulder height when feet contact the floor. Upper back should draw or pull backwards to full extension with legs and body.	• Arms in front and below head on contact of feet • Knees should be moving backwards on back handsprings
Forward tumbling Effective turnover and extension of front handspring and bounder.	Arms overhead with shoulder, upper chest open during forward handspring. Hollow body extension forward on initial phase of bounder. Arms overhead with shoulders and chest open at end of bounder. Vertical direction with arms overhead, body straight, head neutral or up on take off.	• Arms and/or body alignment throughout should remain in tight arch
Salto Dismount Proper vertical take-off position on salto backward tuck-open or pike open dismount	Body vertical with arms and chest up, head neutral on take off. Lifting hips and legs aggressively to tight tuck or pike position. Immediate opening to full extension and lifting chest to continue rotation.	• Minimum 90° compression in pike open • Should show vertical take off from Contact off floor

Pommel Horse Technical Refinement Table

Note: *The identified element attributes have been determined as requiring correction and the following recommendations by both the Technical Sequence working groups and the Junior National Coaching Staff will assist coaches and gymnasts in affecting the desired changes*

Pommel Horse Technical Refinement Table		
Identified Attribute	**Change Desired**	**Standard of Refinement**
Opening on circles Open chest & hips at ¼ & ¾ position on each numbered part Square alignment of hips	Eliminate piking in the chest and hips during the circle. Eliminate "rolling over" of the hips from the ¼ to ¾ position. Achieve counter rotation and full extension through front and rear support position.	• Hips and chest open at ¼ & ¾ quarter position on each circle • Hips square or slight counter turn in alignment during circle
Squaring on circles No skewing of circle and position of hips in alignment at the ¼ and ¾ position	Eliminate skew angle and uneven hand placement in rear support. Eliminate "rolling over" of hips (past 0°) in rear support position.	• Hips square at ¼ & ¾ position • Hands in parallel alignment in the rear support
Tempo Create even tempo and acceleration	Eliminate late or uneven weight shift	• Even tempo and rhythm in each ⅓ section of the horse and throughout the entire sequence
Circle Execution Aware of both form and elevation	Eliminate errors in leg form. Demonstrate sufficient clearance above the horse and/or pommels..	• Showing elevation of circles in each ⅓ section of the horse. • Sufficient form and elevation of the circle throughout the sequence
Flairs Open body position on flairs and effective leg separation and extension	Eliminate excessive pike. Show extension throughout flairs. Leg separation of greater than 135°.	• Showing open hips throughout flairs • Showing minimum of 135° leg separation throughout flaired circles
Handstand Dismount Continuous motion on HS dismount	Eliminate excessive pike and hesitation on handstand dismount.	• Acceleration in upward swing of handstand

Still Rings Technical Refinement Table

Note: *The identified element attributes have been determined as requiring correction and the following recommendations by both the Technical Sequence working groups and the Junior National Coaching Staff will assist coaches and gymnasts in affecting the desired changes*

Still Rings Technical Refinement Table		
Identified Attribute	**Change Desired**	**Standard of Refinement**
Turnover swings - forward & backward Candlestick Position and reverse candlestick position Specifics for high dislocates	Forward swing: Eliminate all piking in hips along with shoulder angle so that the body has a rounded position. This will allow the gymnast to direct the body either towards vertical for handstands & high dislocates or past vertical for rotation needed for dismounts. Keep pressure back on rings with either straight or bent arms. Hold position with tight body to downward vertical position Backward swing: Final position at the top of the swing should look like a reverse candlestick or a "C" position without excessive arch in lower back. Arching should occur tightly in the upper shoulder area. Rings should remain wide with hands turning out.	• Showing rounded candlestick position in the front of the swing • Maintaining pressure on the rings throughout upward and downward phase of swing For high dislocates • Shoulders should be last to rise above rings • Body passes through candlestick on rise to vertical
Support positions Arms free of straps	Rings turned to at least parallel or wider during any skill in all support positions ("L's", Presses, handstands and planches)	• Rings show turnout throughout all support skills • Arms free of straps
Straight arms Straight arms on all support and swing positions	"Locked" elbow position with arms straight throughout the sequences with noted exceptions	• Locked arms throughout all support skills
Handstands Straight body alignment	Head, shoulders, hips, feet and hands in direct alignment with the cables.	• Vertical handstand • Body shows straight alignment within the rings
Salto Dismounts Opening prior to landing	Show clear opening of knees and hips at or above horizontal in preparation for landing	• Opening at or above horizontal • Center of mass above top of rings

Vault Technical Refinement Table

Note: *The identified element attributes have been determined as requiring correction and the following recommendations by both the Technical Sequence working groups and the Junior National Coaching Staff will assist coaches and gymnasts in affecting the desired changes*

Vault Technical Refinement Table - Handspring & Yamashita Vaults		
Identified Attribute	**Change Desired**	**Standard of Refinement**
Hurdle Arm swing and knee lift	Create an effective arm swing to facilitate power during the hurdle and board contact. Arms should be behind the body during the peak phase of the hurdle. Create a strong knee lift during the hurdle to help generate efficient power to and from the board. Front knee should lift to hip height..	• Arms should go behind body at peak of hurdle • Both knees should show bending through the hurdle to the board
Board Strike Angle at contact with the board	Develop the ideal contact angle and position on the board with the body aligned (shoulders, hips and feet) and at vertical with the feet in front of the hips	• Body should be close to vertical on board contact • Feet in front of hips on board contact
Vault Table Body position (angle) on contact of table and vertical block from table	The ideal position on contact of the table is within 30° of vertical.Show explosive downward block from the table to significantly elevate the body from the table	• Contacting table approaching vertical • Body should be close to straight at vertical contact • Should be leaving table at vertical
Landings Show a full body extension prior to landing	Facilitate the opening of the body and showing full extension prior to the landing	• Show full extension of body at or above horizontal prior to landing

Vault Technical Refinement Table - Yurchenko Straight Vaults		
Identified Attribute	**Change Desired**	**Standard of Refinement**
Round-off Efficient round-off	Arms pulling down with chest hollow, head neutral. Upper back should draw or pull backwards to full extension with legs and body. Arm position should be pulled down from vertical during flight phase of round-off	• Arms remain forward of body during flight of round-off (no deduction)
Board Strike Angle at contact with the board	Develop the ideal contact angle and position on the board with the body aligned (shoulders, hips and feet) and at vertical	• Body should be as close to vertical as possible upon contact of board
Vault Table Body position (angle) on contact of table and vertical block from table	The ideal position on contact with the table is above 45°. Slight arch or hollow is allowed. Show explosive downward block from table to significantly elevate the body from the table.	• Body position should be as close to straight as possible • Shoulders lifting in a vertical direction directly off of table
Post Flight Show hollow/straight/tight arch body position in post flight	Upon contact from table, shoulder and hips to rotate to either a hollow, tight arch or straight body	• Depending upon the Vault being trained, the body should achieve either a slight hollow, up to 15° • Tight arch of up to 15° or straight body
Landings Show a full body extension prior to landing	Upon contact from table, shoulder and hips to rotate to either a hollow, tight arch or straight body	• Show full extension of body at or above horizontal prior to landing

Parallel Bars Technical Refinement Table

Note: *The identified element attributes have been determined as requiring correction and the following recommendations by both the Technical Sequence working groups and the Junior National Coaching Staff will assist coaches and gymnasts in affecting the desired changes*

Parallel Bars Technical Refinement Table		
Identified Attribute	**Change Desired**	**Standard of Refinement**
Glide Kip Extended shoulders and hips during glide. Deep compression on kip basket position	Shoulders, hips and head in alignment with rounded lower back and full extension forward and upward. Finish above horizontal in extended position.	• Extension in body at peak of glide • Body extended horizontal at peak of kip
Forward Uprise Extended shoulders with hips open and hollow shape on layaway to forward uprise. Shoulder extension in upper arm support swing. Avoid early kick through the bottom.	Strengthen upper arm support position and create more powerful uprise kick. Increased potential for advanced skill progressions.	• Shoulders should be even or behind elbows on layaway • Body should extend at or above horizontal in front uprise
Giant Swing Backward Refine body position on bail for giant swing. Fully extended hang with head neutral at vertical. Strong round position on upward swing over hand support.	Shoulders completely extended during bail with toes leading, head in neutral position between arms. Fully extended hang position in shoulders. No hand movement.	• Body should extend straight to slight hollow on bail • Body should show free hanging position through the bottom of the swing • Hands should regrasp in the same place as release
Basket (peach) to Handstand Hollow and rounded lower back to initiate early drop of peach with shoulders behind hands. Rotation around hand support with round position.	Early drop action begins before feet or hips pass below bar level. Head in neutral position with chin tuck at basket position at vertical. Arms straight and hands remain in contact with rails throughout the skill.	• Basket drop should initiate prior to the body swinging forward past vertical • Hands should regrasp in the same place as release
Early Pirouette to Handstand ??	Shoulders completely extended, hollow chest, rounded lower back, early weight shift during pirouette. Complete turn at or before vertical on the upward swing.	• Pirouette should be initiated prior to vertical • Even rhythm throughout pirouette • Maintaining straight handstand throughout
Salto Dismount Body continues to swing upward while initiating salto action on dismount. Stretch to full extension at or above horizontal in preparation for landing	No forward or backward travel. Show distinct rise or lift. Show quick, clear opening of knees and hips	• Center of mass should show significant rise vertically • Body should show full extension at or above horizontal on salto • Body should land in alignment with release position

Horizontal Bar Technical Refinement Table

Note: *The identified element attributes have been determined as requiring correction and the following recommendations by both the Technical Sequence working groups and the Junior National Coaching Staff will assist coaches and gymnasts in affecting the desired changes*

Horizontal Bar Technical Refinement Table		
Identified Attribute	**Change Desired**	**Standard of Refinement**
Hecht Tap Proper hecht tap	Create a hecht tap using the upper back and shoulder extension arch, then hollow thru the bottom and finally add a powerful heel kick to handstand or pirouette	• Showing good hang and tapping action through the bottom of the swing
Free Hip Circle Showing control coming into and out of bar on the free hip circle	Control the free hip and understand how to shift weight from support on shoulders, generate turnover and finish in handstand	• Showing strong turnover through shoulders • Shoulders staying down through turnover to handstand
Turning Skills Turnover and body position on hop ½, swing ½ turn and giant swing backward with ½ turn (blind change)	Understand the hang position and how to create turnover using hip extension thru bottom, toes up to candlestick position and direction of kick to hop ½, swing ½ turn or blind change	• Simultaneous release and regrasp on hop ½ turn • Showing control into and out of handstands • Showing square regrasping on all turns
Giant Swings Fwd and Bwd Identifying the top of the bar and correct body position on giant swings forward as well as the correct "hang" position on giant swings backward	Identify where the top of the bar is and how to achieve a straight HS position and how to maintain pressure on the bar during support and descent phases in both giants.. Identify how to "hang" through the bottom efficiently and create an extended lifting up action to the HS position on giant swings forward. Identify how to "hang" through the bottom efficiently and where the turnover occurs and how on giant swings backward.	• Achieving handstand position at the top of every giant • Achieving a relaxed hang through the bottom of every giant
Early Pirouette to Handstand Weight shift and blocking of bar on pirouette	Understand how to shift weight and wrist to block the bar and square up the pirouette early and finish in the HS	• Achieving square regrasping in and out of handstand
In Bar Skills Proper free circle forward straddled through handstand (Endo) technique	Understand how to maintain an open shoulder angle for first phase of Endo, as well as compression	• Legs free of the bar in a deep compression • Maintaining swing into and out of Endo
Dismount (Chinese) Tap Swing Create Chinese tap technique with toe-on, toe-off skill and correct dismount tap	The early toe-on, toe-off technique can facilitate the understanding of the Chinese tap for higher level dismount. Exit with a hollow position. Understand the pressure on the descent into the tap. The "hang" and "drag" through the bottom, then an aggressive kick upwards for an efficient tap.	• Bar being pulled down during the bottom of the toe on toe off • Shoulders remain down throughout opening phase of toe-on, toe-off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