



# ELEMENT SYMBOLS FOR MEN'S ARTISTIC GYMNASTICS

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For use at Men's Artistic Gymnastics competitions:

Olympic Games

World Championships

Regional and Intercontinental Competitions

Events with International Participants

& Domestic Competitions



*This document aims to simplifying the symbols used by Men's Artistic Gymnastics judges and create greater harmonization between all apparatus.*

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## Introduction to Symbols

### Introduction

Symbols have been used in Men's gymnastics for many years. They were truly brought to life in the mid 1990's by a fresh approach to Pommel Horse symbols and then again in 1997 with a booklet capturing a similar approach to symbols across all apparatus. The symbols in men's gymnastics have not been reviewed or revised in several cycles, until now. This publication will serve as a supplement to the MAG Code of Points.

The development of our sport and the very dynamic nature and complexity of men's exercises has led to the desire to review and improve the way in which judges record exercises performed in real time. This publication also outlines a starting point for new judges to learn the symbols' system, while allowing the option for immediate revisions by experienced judges.

We have a better understanding of the most commonly performed elements in competition and have utilized this data to help shape the development of the symbols. Common elements, i.e. Jonasson, Tippelt, Yamawaki, should be conveyed by symbols in the shortest possible way. Those elements performed most frequently should comprise the base/core symbols from which other variations are formed.

The principles below were used in the development and revision of the symbols:

1. The system should be intuitive and reflect the essence of the movement
2. The symbols recorded should display the movement performed
3. Greater commonality of symbols across all apparatus
4. Where the same element is performed on different apparatus, the same symbol should be used
5. Further simplify symbols of the most commonly seen elements
6. Removal of beginning and ending positions where appropriate
7. Focus on the minimum pen movements to accurately record the element
8. Removal of symbols showing movement between elements by making assumptions

This publication should improve how judges develop their knowledge and understand the principles in formulating symbols across the Code of Points. The new FIG Judges' Education software will also contain these updated symbols. The symbols in this booklet encompass 5 apparatus, excluding vault.

The ultimate goal of this booklet is to lay the foundations for future generations to work collaboratively with a more consistent approach and making symbol writing compulsory for all international judges in order to minimize the opportunity for error.



## Saltos

This element is used extensively across four of the five apparatus in the booklet, excluding Pommel Horse.

	Single	Double	Triple
Forward	♂	♀♀	♀♀♀
Backward	ℓ	ℓℓ	ℓℓℓ

Before adding body positions it is important to expand this principle of saltos across the apparatus in order to further standardize our approach. There are many elements which are named after gymnasts and from which we have used an initial(s) from their name to simplify the writing of the symbol. This still holds true for many elements where appropriate, but we have harmonized and standardized our approach where possible.

	Rings	Pbars	HBar
Double Front	Yamawaki ♀♀	♀♀	Gaylord ♀♀
Double Back	Guczoghy ℓℓ	Moriserie ℓℓ	Kovacs ℓℓ

## Body Positions

Position	Pike	Straddle	Stretched
Symbol / Salto	∨	>	/

Now we have established the various body positions, these can be added to the core salto positions to expand the group. Here are some variations on Floor Exercise:

	Pike	Straddle	Stretched
Forward Double Front	♀♀∨	N/A	♀♀/
Backward Double Back	ℓℓ∨	ℓℓ>	ℓℓ/



Having established these positions, we have further simplified the repertoire of symbols a judge is required to know by applying these principles across the other apparatus. Again, gymnasts' names are often used; however these have been minimized going forward.

	Rings	Pbars	HBar
Double Front Pike	Jonasson		Gaylord
Double Back Pike	Guczoghy		Kovacs
Double Back Stretched	O'Neill	NA	Kovacs

## Turns in Longitudinal Axis

As multiple twisting elements and combinations have become much more commonplace, it is vital to possess a simple and effective way of capturing these accurately. This is made more complex by the regular use of extra half twists (i.e. 3/2, 5/2, 7/2), particularly on Floor Exercise. The principle of this guide is not to encourage symbol variations; however, here it is appropriate to propose an alternative method which some judges may find simpler to use. Shown below is an alternative way to notate twisting. In principle a single, double and triple twist is shown as 1/2/3 and the additional half turn is notated by the diagonal line through the number.

	180°	360°	540°	720°	900°	1080°	1260°
Current Symbol							
Alternative notation		1		2		3	

These twisting symbols can then be added to somersault symbols to create the more complex elements seen on Floor Exercise, dismounts, or releases on Horizontal Bar (shown on the next page).

Backward salto	Stretched salto + 540° turn	Double stretched + 360°	Stretched 900° + front 360°
Current Symbol			
Alternative Notation			



Horizontal Bar	Kolman	Cassina
Current Symbol	$\ell\epsilon$	$\ell/\epsilon$
Alternative Notation	$\ell_1$	$\ell/1$

## Basic Elements

There are a number of key gymnastic elements forming the foundation of an exercise across a number of apparatus. Here we review these elements and how they apply. In the apparatus sections we will explore how these can be added to create some complex element symbols.

**A basic Giant swing** is a key element and has application across three apparatus. The circle indicates a Giant swing has been completed and the line to the right shows it is a forward giant swing and to the left is a backward giant swing.

	Rings	PBars	HBar
Forward Giant swing	$\bigcirc-$		$\bigcirc-$
Backward Giant swing	$-\bigcirc$	$-\bigcirc$	$-\bigcirc$

**Felge type elements** closely follow the Giant swing elements because they typically finish in handstand. Once again they are seen on three apparatus and are the base element from which more complex elements can follow, particularly on PBars. On Rings felge type elements generally do not finish in handstand. See felge symbol examples below.

	Rings	PBars	HBar
Rings- Felge to Swallow PB/HB- Felge to handstand	$f_m$	$f$	$f$
Felge with full turn	NA	$f\epsilon$	$f\epsilon$

**Uprise** elements are regularly seen on three of the apparatus either as a basic transition element or combined with turns or saltos to create increased difficulty. Here we show the basic uprise elements, the horizontal line indicating the uprise and the vertical line showing either a front uprise with line at the right (illustrating front) or backward uprise with the line at the left (illustrating back). Notice the similarity with the Giant swing in terms of dictating direction.



	Rings	PBars	HBar
Front Uprise	—+	—+	—+
Back Uprise	+—	+—	+—

**Kip element** is widely used across three apparatus to move from hang to support and to link with strength and swing elements. Again, the possible links will be shown in more detail in each apparatus section. The basic symbol is shown with the addition of a horizontal line at the right to signify and front kip and a horizontal line at the left to show a reverse kip. One must assume these basic positions go from hang to support position.

	Rings	PBars	HBar
Forward Kip to support	⤿	⤿	⤿
Back Kip to support	⤿	⤿	⤿

**Basic hold elements** form the basis of most Ring exercises and are also common within Floor Exercise and Parallel Bars exercises. In essence they are drawn as they are seen, with the symbol visually representing the shape the gymnast makes with their body.

Element	Handstand	L-sit	Support Scale	Straddle scale	Swallow	Inverted Cross
Symbol	⌋	└	➤	➤	Ⓜ	+—

**Movement between elements**, while represented by symbols, the aim of this guide is to further simplify and harmonize this representation. A thorough knowledge of our sport is required to anticipate and understand the movement the gymnast makes. Analysis of major competitions shows movement between certain elements is common in the majority of exercises and the judge should assume the movement between elements is direct and completed accurately without swing. Consequently, in the first example the gymnast moves directly from the splits to Japanese handstand without the need to show the symbol for a press. Similarly presses from L-sit, Support Scale Straddled and from Maltese are shown without intermediate movement symbol.

Splits press to Japanese handstand	L-sit press to handstand	Straddle support scale press to handstand	Swallow press to inverted cross
└ +	└ ⌋	➤ ⌋	Ⓜ +



## Intermediate positions, hand and body movements

The key theme throughout this booklet is to rationalize and reduce the amount of time the judge spends writing on his paper. A common objective is to make **assumptions** about the beginning and end positions and to understand the **core elements** most often seen in competition. There are numerous elements shown in the Code and rarely performed. A judge needs to fully understand the intermediate positions performed during an exercise, as well as hand and body positions making these positions possible.

**Body positions**, let us first understand body positions, which in the majority of cases follows a logical flow and therefore are not needed. However in some cases will need to be shown to fully understand the value of the element.

In hang	i	Front support	↗
In support	!	Back support	↖

**Hand Positions** within each apparatus you will see hand positions are vital to differentiating elements and subsequent values. Once again, understanding our sport will educate you on the most common movements and final hand positions, i.e. a 1/1 turn on Horizontal Bar would most commonly finish in elgrip for senior exercises. This would be the core element in which the el-grip symbol (e) would not be shown, but the symbol for mixed grip would be shown for finishing in mixed grip.

	Overgrip	Undergrip	Mixed	El-grip
Symbol	○	∪	m	e
1/1 turn to			Em	Ee

**Body Movements**, between elements should be obvious and instinctive based on what the gymnast is performing, with the judge anticipating what is to come. There are clearly movements which are not typical and change the value of the element needing to be recorded. The key movements needing to be recorded include elements with a hop or jump, press or lower, and roll backwards or forwards.

Press up	↑	Jump Forwards	↗	Flight/Hop	↑
Lower	↓	Jump Backward	↖	Roll forwards	↘



## Named Elements

Throughout the Code of Points there are examples where the originator's name has been given to the element and we have used the initial(s) to create a symbol for each of these elements. This has proved beneficial in many cases. This approach has also come with a number of complications which have added confusion over time. Some elements have different recognized originators, variations of the same name have appeared and some remain complex to write, or the element is not well known by the originator's name.

For this simplified symbol approach to work we must maintain the integrity of the principles applied across the apparatus and avoid the use of initials where appropriate. There will be instances where to write the appropriate symbol will take 4 or 5 different symbols with 7 or 8 pen movements for accurate recording. In these cases use of the initial of the originator is sufficient and well known enough to replace the more complex symbol. See examples below.

Element	Pure Symbol	Originator Symbol
Stutzkehr	ƚ ʝ ε ƚ	S
Rybalko	-O ↑ ε e	R
Thomas (tuck)	↑ ∞ ε ∨	Th

There are unique elements and regularly seen. Written under the originator's initial makes this less complicated than using a different symbol. See examples below.

Stalder	Endo	Diamidov	Healy	Tippelt
S	e	d	h	T

## Overall

The principles presented so far should encompass 98% of all elements shown within the Code of Points. There will be exceptions, however in the majority of cases those elements are rarely seen and solutions can be achieved. From recent trends we know 75 elements (10% of those in the Code of Points) account for 60% of those presented in exercises at major events.



## Symbols on Floor Exercise

### Introduction

The Floor Exercise is composed predominately of bounding somersault sequences, multiple saltos and non-acrobatic elements. This means there is little time to write down complex lengthy symbols, commonly resulting in simple A elements being missed from the notation.

Elements within the Floor Exercise set a number of principles followed within the other apparatus, i.e. saltos and turns.

Due to the dynamic nature of the Floor exercise, it is important for the direction, body position and type of movement to be recorded accurately.

As per the general principles of using symbols, a number of assumptions are made on Floor Exercise in order to simplify and minimize the amount of writing required. These assumptions are explained more fully under the element group sections:

1. All hold parts are held for 2 seconds
2. The tuck is the common position during multiple saltos and the stretch is the common position in single salto elements with turns; in both cases body position symbols are not necessary
3. If no intermediate position is shown, positions have been reached directly

As described in the general part, the most popular elements will formulate the core symbols and those presented less frequently will show relevant additional notations, i.e. body position. The simplest notation has been used to support core symbols.

### Element Group One

This element group possesses non-acrobatic elements and includes presses, jumps and circles. Certain elements are commonly seen in most exercises and these formulate the core symbols identified with minimal writing.

**Presses and Holds** – As previously mentioned it is assumed all hold parts are held and therefore the (o) used to identify the hold in the past is no longer necessary. However, if the gymnast does not hold an element a (X) is put under the element denoting the element was not held. Symbol 1 shows a held V-sit, while symbol 2 shows a V-sit not held.

S1		S2	
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In the vast majority of cases held parts with a press to another held part do so directly and with a simple upward movement. In these cases the held positions are shown next to each and therefore the



assumption is made these positions are directly connected and no movement symbol is required. S1 shows splits press to handstand, S2 Manna press to handstand, S3 Support Lever press to handstand.

S1		S2		S3	
----	--	----	--	----	--

**Jumps (with and without turns)** are not seen often, except in their simplest form. However, they need to be annotated as they impact the number of elements performed to support or rollout. In their simplest form they consist of a jump from stand to support with or without turn.

S1 a straight jump fwd. to front support, S2 back jump with half turn to front support and S3 back jump with pike to front support (Endo). Note the arrow denoting the jump points forward or backward to show a forward or backward take off.

S1		S2		S3	
----	--	----	--	----	--

**Circles and Flairs** are regularly seen on Floor Exercise. Often 2 elements are shown together. Therefore it is important these movements are recorded accurately, in particular the up and down movements. Pommel symbols are used to denote the simple circle, flair, and wendeswing. The more complex elements move from flair to handstand and back down with or without a spindle. To simplify the symbols the upward and downward movements are not shown as there is an assumption these movements have to occur to achieve the required position.

S1 shows flair to handstand, S2 flair to handstand back down to flair (Gogoladze), and S3 flair to handstand and back down to flair (Gogoladze), to flair hopping with 180° turn bwd. through hdstd. and back to flair. The 180° turn in the 2<sup>nd</sup> element is assumed. S4 flair full spindle, S5 flair full spindle to handstand, S6 flair full spindle to handstand down to flair

S1		S2		S3	
S4		S5		S6	

Russian wende swings are often seen on floor and can be written as seen during the exercise. S1 -2 shows two and three Russians, S3 shows how a simple line through the final r indicates a full Russian has not been shown.

S1		S2		S3	
----	--	----	--	----	--



## Element Group Two

As discussed in the general section, the elements in this group are composed of saltos forward, with turns and in different body positions. The tuck salto predominates and therefore this defines the core symbol from which turns, body positions and additional saltos are added. The symbol itself is written in the direction of the element, i.e. forward pen movement. The first row of symbols shows the salto in three body positions; note the stretched is simply an extension of the salto as opposed to a separate pen movement. This will simplify other elements later.

S1		S2		S3	
----	--	----	--	----	--

Multiple saltos can be added, again body positions notated below: double tuck, pike and stretched.

S1		S2		S3	
----	--	----	--	----	--

Many forward saltos are performed with turns either in the tuck position or in the stretched position. The turn notation can be added while maintaining the pen on the paper or with a simple line to denote a half turn. S1-3 shows stretched front with full turn, one and half turn, and double turn. S4-6 tuck with full turn, tuck with half turn, and double front half turn.

S1		S2		S3	
S4		S5		S6	

Forward saltos can also lead to a front support position or to a roll out. The front salto to support shown below in S1 illustrates from a tuck position, S2 pike or S3 stretched position. This is not a one and half salto so there is no need to notate a second salto with line through it. Here an assumption is made to demonstrate the gymnast moves directly from salto to front support position. The roll out position can also be simplified with an arrow to show a rollout has been performed directly from a salto, tuck S4, pike S5, and stretched S6.

S1		S2		S3	
----	--	----	--	----	--



S4		S5		S6	
----	--	----	--	----	--

One important symbol, the front handspring, can potentially change the content value of an exercise and is often overlooked. See symbol below:



## Element Group Three

As with EG2, elements in EG3 are predominately made up of backward saltos in various positions, with and without turns. The principles are consistent; with the only key variation being the basic salto notation which has a backward movement of the pen. S1 to S3 show the basic back salto in the 3 body positions, again note the stretched position is a simple extension of the pen. S4 to S6 show the double salto version.

S1		S2		S3	
S4		S5		S6	

The majority of backward saltos with turns are performed in the stretched position and so the simple extension of the salto naturally flows into the turn symbol. Half turns can be shown with a line through the final twist. Stretched saltos below: S1 salto with full turn, S2 with two turns, S3 with two and a half turns, S4 with triple turns

S1		S2		S3		S4	
----	--	----	--	----	--	----	--

The more complex elements of this group involve both multiple turns and multiple saltos. The principles discussed so far are simply brought together to form these more complex elements. S1 to S3 show double salto with one, two and three twists in a tuck position. S4 to S6 show double salto stretched with one, two, and two and a half turns.



S1		S2		S3	
S4		S5		S6	

Some other elements should be shown in order to gain better clarity. The first is the simple backward handspring (S1). The second, a tempo salto (S2) often shown as a combined link to generate connection bonus. The third is a salto stretched direct to splits (S3), rarely shown but symbol closely together to show a direct transition.

S1		S2		S3	
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**Element Group Four**

This group is made up of predominately Arabian and sideways saltos with and without rolls. Let us first cover the Arabian or jump backward with turn(s). As denoted in S1 the old symbol involves an arrow with a salto and strike to show it is a half turn. This amounts to five separate pen movements. The goal is to simplify and reduce the amount written. Replacing the half turn symbol and the arrow with an “a” achieves our goal. The symbol in S1 shows the old symbol and the simplified version is shown in S2. The symbols in S3 – 4 show the Arabian salto in pike and stretched positions.

S1		S2	
S3		S4	

This principle can also show Arabians with multiple saltos: S1 double tuck, S2 double pike, and S3 to show double stretched. These elements are often done with half turns (S4), and piked with ½ turn (S5).

S1		S2		S3	
S4		S5			



This group also includes complex roll out elements which have been performed in various forms by different gymnasts. Many have had their names given to the elements. In their simplest form they can be shown as a simple roll out using an arrow to denote a roll. S1 shows a simple Arabian dive roll, S2 an Arabian dive roll with full turn and S3 an Arabian salto with roll out. As they become more complex the use of the initiator's name can be used, for a Thomas (S4) a simple Th is used. For the stretched version (S5) the stretched symbol is added.

S1		S2		S3	
S4		S5			

The side salto is less commonly seen and in a similar way can be simplified using an 'S' to signify a side salto has been performed. S1 stretched side salto, S2 double side salto tucked, S3 double side salto piked.

S1		S2		S3	
----	--	----	--	----	--

## Exercise Construction

We have established some core principles and key symbols preparing us to construct exercises.

Exercise – Back handspring, double salto bwd. stretched with double turn. Stretched front with 1/1 turn, double salto fwd. tucked. Thomas stretched. Tempo salto, back salto 3/2, front salto 3/2 turn. Splits press to Japanese handstand, Double Arabian pike salto.

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## Symbols on Pommel Horse

### Introduction

A Pommel Horse exercise is made up of a variety of support positions on all parts of the horse. These support positions consist of circular swings with legs apart and together, single leg swings and scissors, and swings through a handstand position with and without turns.

Each exercise shows continuous swing. There is no pause or stop when using symbols, as on Rings and Parallel Bars. It is imperative for the symbols used to be intuitive in nature and as simple as possible. On this apparatus between 15-20 elements are heavily used and form the core symbols we will use throughout.

On Pommel Horse there are few symbols with commonality to other apparatus, i.e. no saltos, rolls etc. However many Pommel Horse elements do lend their symbols to other apparatus, i.e. flairs, Russian swings, etc.

It is critical the judge has a good understanding of what makes up a contemporary exercise and how it is constructed, as this will assist him in anticipating what elements are to come.

It is often difficult to know where one element ends and the next one begins as many combined elements are made up of several individual elements. The key rule on Pommel Horse is to keep recording as the gymnast keeps swinging; then to read back at the end to understand the elements performed. Here again, there is no chance to look down while writing as hand placements are fast and complex, and one hand placement could change the value of an individual element.

Understanding these intermediate positions and completing the symbols as the elements are performed are also critical. It is not always necessary to show where the element is performed, i.e. on one pommel, as the previous symbol will indicate where the gymnast started, i.e. cross support travel to one pommel into circle on one pommel.

As per the general principles of using symbols, a number of assumptions are made on Pommel Horse in order to simplify and minimize the amount of writing required. These assumptions are explained more fully under the element groups

1. An assumption is made for all travels to be in a **forward direction** and in **cross support** unless otherwise shown.
2. All elements should finish in front support position, these positions are not shown.
3. If a handstand is shown, it is assumed there has been a direct transition from the previous element.



As described in the general part, the most popular elements will formulate the core symbols and those presented less frequently will show relevant additions, i.e. body position. The simplest notation will be found to support core symbols.

Where appropriate and in order to simplify the amount of writing required “named elements” have taken the originator’s initial.

## Element Group One

This group covers single leg swings and scissors. In modern pommel horse work scissors with turns and scissors to handstand predominate and will form the core of our symbols in this group. Other complicated elements are rarely shown and some regular symbols are too complex to write.

First let’s look at the basic scissor forward and backward, here a simple (X) designates the scissor; no need to show a start or finish position as an assumption is made to start and finish in support. Assume the core element is the forward element (X) and the backward element has a notation added to designate it backward. Then add a half turn the core symbol, a turn symbol is used with a line through it. Element 1.14 is regularly performed, with a ¼ and ¼ turn it is complex to symbol in its current form, 9 separate hand movements are required. This elements looks like a full turn, therefore to simplify, a full turn symbol is used.

	No Turn	½ Turn	¼ turn fwd. & ¼ turn bwd. “Full Turn”
Forward Scissor	X	X $\overline{\epsilon}$	X $\overline{\epsilon}$
Backward Scissor	X <sub>o</sub>	X <sub>o</sub> $\overline{\epsilon}$	X <sub>o</sub> $\overline{\epsilon}$

The scissor to handstand is very heavily used at the international level with the simplest variants of the scissor forward (Li Ning) and scissor backward to handstand most commonly shown. Here, two basic assumptions can be used to simplify the symbol. Firstly, the element moves directly from the scissor to the handstand and secondly it returns down to support. As shown below, the old symbols can be significantly simplified using these assumptions. Other scissor elements regularly used include hops across 2/3 or 3/3 of the horse. A horizontal arrow is used to show this movement as highlighted below.



	Old	Simplified		
Scissor Forward to Handstand			Scissor Forward to 3/3 hop travel	
Scissor Backward to Handstand			Scissor Forward with hop sideways	

## Element Group Two

Group two contains circles, spindles and handstand elements. Some key principles in this group set the core symbols for a number of elements across the Pommel Horse.

**Basic circles and flairs** are shown below and are consistent across all apparatus. The position of these on the apparatus rarely has to be shown. Notating what the gymnast is performing will show where the gymnast has performed the circle, i.e. directly between Magyar and Sivado. If shown on their own, additional symbols can be added to show on one pommel (o), hands outside the pommels (=), or hands between pommels (II).

	On One pommel	Outside pommels	Between pommels
Any Circle			
Flair			

**Spindles** are regularly used to build difficulty and are most commonly used on the end of the pommel horse in two circles. The full spindle in 2 circles is the most regularly performed and so is written in the simplest form. Again, where the element is performed can normally be identified by following what is written, however to ensure accuracy additional notations can be used, i.e. (II) to show between the pommels. A simple diagonal line through the spindle shows a half spindle has been performed or potentially a third circle has been used to complete the full spindle.

Half Spindle	Full Spindle	¼ Spindle	1/1 between pommels



**Handstand** elements can be performed in the middle as well as at the end of the exercise. The principles remain the same. Here again, in order to simplify what is written, assumptions can be made. Firstly, the movement to handstand is direct and the element returns to circle and support position. The starting position can be identified having followed the exercise, clearly important if the element involves a hop travel. Elements with a hop 1/3 travel are shown with an arrow underneath. If the hop travels 3/3, the arrow is extended to cover the length the entire symbol, mostly in travels. The Busnari element is too complex to completely symbol, so the originator's initial is used.

Flair to Handstand	Flair to Hdstd back to flair	Flair hop travel to hdstd	Busnari
f p	f p f	f p →	Sap e f Bu

## Element Group Three

Elements in this group cover travels in side and cross support. In principle the judge follows the movement of the gymnast and writes what they see the gymnast perform. The circle elements themselves do not need to be shown as it assumes the gymnast is moving across the horse within circles.

**Cross support travels**, the vast majority of modern exercises involve these elements; therefore they become the core symbols. The forward cross travel (Magyar), top row below, is the base symbol with no additional notation required and the backward travel (Sivado), bottom row below, has a notation to show it has moved backwards. The travels are built up from simple lines showing the "steps" from one part of the horse to the other, i.e. from leather to the pommels and back to leather. Parts of the horse can be missed altogether; again this can be seen from the style of the symbol.

Step up to Pommel	2/3 Travel	3/3 Travel	Step up, step down	Magyar, Sivado
Forward /				
Backward / o				

**Sideways travels** are less commonly seen in their full travel version but need to be differentiated from the cross support travels. The principles of the stepping up and down are followed and a simple (o) is added to signify a sideways travel has taken place.

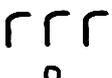


1/3 Travel	3/3 Travel	3/3 Travel on leather	3/3 Travel over pommels
Forward 			
Backward 			

## Element Group Four

Group four, with kehr swings and wendeswings, is a complex group involving the addition of a number of symbols from various elements to make up the key elements within the group. A number of turning travels have used the originator's name to simplify the symbol and the build-up of circles and Stöckli's. These go together to create flop sequences. We must first understand the basic parts used to create the higher value elements.

**Russian and Stöckli elements** are core parts of any modern exercise and should be simplified to make them as easy to write as possible. The Russian wendeswing has the same structure no matter where it is performed, so again by following the previous elements, the judge can determine the value of the Russians. The principle of writing what you see applies here, so rather than wait for the element to be completed and then write 72 or 90 as the old symbol shows, you symbol ( r ) for one Russian and ( rr ) for two, i.e. write the r as you see them performed. If one is incomplete, it is struck through as shown below. Rarely seen Russians on both pommels would have a ( - ) under the r. The simple Stöckli B is most commonly used in flop sequences and therefore the ( s ) becomes the base symbol from which others are created.

	180 Russian	360 Russian	720 Russian	1080 Russian
Russian on leather				
Russian on one pommel				
	Stöckli B	Stöckli A		
Stöcklis				

**Kehr and Wendeswings with travel** are complex and sometimes confusing to symbol. In general terms there are many variations leading to different difficulties, which in summary means the judge needs to learn existing variations. This will enable the judge to shorten the symbol by using the



originator's initial on these very commonly known elements. This is more appropriate because use of the full symbols would be too complex. Here are examples of the common originator symbols.

Urzica	Moguilny	Belenki	Tong Fei	Wu Guonian	Roth
Ur	Mo	Be	Tf	Wu	Ro

**Flop sequences**, these combine circles in side or cross support and Stöckli B and A elements performed on one pommel. Combined sequences include circles or Stöcklis in combination with Russian wendeswings. Having previously formed the basic symbols making up these flops, the combined symbols become straightforward in terms of writing what is seen as it is performed.

	D	E	F	G
Flop	ssl	ssll		
Combined	LLr	SSr	SSrr	LLrrr

## Element Group Five

The dismount group is made up of specifically named dismounts, i.e. Schwabenflank, Chaguinian, or they are made up from combining elements to increase value. Again, all the elements have already been covered and therefore the judge simply symbols what he/she sees to build up the value of the dismount. For the Russian dismounts the principles already presented under the group section apply, i.e, using (r). Clearly they would be seen as a dismount as they would be the last element written.

Flair Hdstd	Flair hop Hdstd	DSA Hdstd	DSA Hdstd with 3/3 travel	DSA Hdstd with 450 turn	DSA Hdstd 3/3 travel, 450 turn
fb	f↑p →	S <sub>a</sub> b	S <sub>a</sub> b	S <sub>a</sub>   E <sub>+</sub>	S <sub>a</sub>   E <sub>+</sub>

## Exercise Construction

We have established some core principles and key symbols preparing us to construct exercises. The first exercise represents a basic junior exercise the second an international level exercise. Both are shown with all positions recognized.



Exercise 1 – Forward scissor, backward scissor, circle in side support, Czech, cross travel bwd. 1/3, circle in cross support, travel up Stöckli B, Stöckli A, side travel, Russian 720 dismount.

X	X <sub>o</sub>	L	c	o	L	S	S <sub>a</sub>	o	rr
---	----------------	---	---	---	---	---	----------------	---	----

Exercise 2 – Forward scissor to handstand, back scissor to handstand, E flop, Stockli Russian 720 on one pommel, Wu Guonian, triple Russian, Magyar, Sivado, travel up & circle on one pommel, Stöckli A to handstand 360+ 3/3.

X <sub>p</sub>	X <sub>o</sub> <sub>p</sub>	SSL	S <sub>o</sub> rr	Wu	rrr	Λ	Λ <sub>o</sub>	/L <sub>o</sub>	S <sub>o</sub> pε
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## Symbols on Rings

### Introduction

A contemporary Rings exercise is composed predominately of swing to strength and strength elements with the majority of gymnasts holding between 5 and 8 elements. These hold parts provide the judge with time to symbol accurately.

Due to the requirements of a Rings exercise, it is important for the direction and type of movement to be recorded accurately. Specifically, the need to break strength elements with at least a B value swing element must be notated accurately.

As per the general principles of using symbols, a number of assumptions are made on Rings in order to simplify and minimize the amount of writing required. These assumptions are explained more completely under the element group sections.

1. An assumption is made for a 2 second hold on all hold parts.
2. All swings to handstand are held for 2 seconds.
3. Support and hang positions are generally not notated.

As described in the general part, the most popular elements will formulate the core symbols and those presented less frequently will show relevant additions.

### Element Group One

This group includes elements from swing to swing, from swing to support, from support to swing, and from hang to swing/support. The judge needs to build up a good technical understanding of these elements in order to appreciate accurate performance and symbol notation.

Here certain assumptions are made in terms of starting and finishing positions in order to reduce time writing on the paper. In basic terms where an element is performed from hang to support the notation representing a hang ( i ) and support ( ! ) are not shown. The front uprise to support (A part) is a good example; it comes from hang and arrives in support. Symbol 1 shows it written in its full form but requiring 6 separate hand movements of the pen. Symbol 2 in its simple form requires only 2 hand movements of the pen.

1.            i —+ !	2            —+
----------------------	-----------------



On Rings the direction of the swing is important in order to differentiate elements and assist the judge in replaying the exercise. A simple notation (vertical line) on the left of the symbol identifies a back swing and on the right of the symbol a forward swing. S1 is a back uprise and S2 a front uprise (E1).

1.	+	2.	+
----	---	----	---

The same principle can be applied to the basic kip to support. Back kip to support (E61) is symbol 1 along with the old complex symbol adjacent and forward kip to support (E55) is symbol 2. Notice the basic hang and support positions are not shown allowing the symbol to be written in one pen movement. This alleviates the use of the more complex symbol for Back kip to support.

1.			2.	
----	--	--	----	--

Other core elements seen in the swing group include, inlocates, dislocates, Honma and Li Ning swings, all shown below in their simplified version alongside the old complex symbols.

--	--	--	--	--	--	--	--

For swinging elements with backward or forward saltos, the principle of using the originator's name is not used to notate these elements as not all of them have an originator and so confusion could exist. Both series use the principles followed for showing backward and forward saltos with a notation at the end designating the body position. No notation is shown for a tuck position. Symbol 1 shows forward elements, 2 shows backward elements, and 3 shows backward elements to the Li Ning hang position. Note Li Ning's given name letter is used not his last name as shown in the past Code of Points, now capable of being written in one set of pen movements and avoiding confusion with the L-sit.

	Double tuck	Double pike	Double Stretched
1.			
2.			
3.			



## Element Group Two

This group contains swinging elements direct to handstand. Two elements dominate this group, the forward giant swing and the backward giant swing. Currently the Code shows two very different ways to notate two very similar elements. Again, to maintain harmonization across the apparatus a simple circle has been shown to identify a full giant swing and the line on the right identifies a forward swing (S1) and on the left a backward swing (S2). This principle is also applied on HBar and PBars.

S1		S2	
----	--	----	--

This group also includes the Honma element swinging directly to handstand from both a pike and a stretched swing. Here is an example of how an assumption can demonstrate the gymnast has moved directly from one position to the final position while eliminating the need for an additional notation to show a “swing” has occurred between the two. Symbol 1 shows the ( h ) for the Honma and the handstand position. Symbol 2 shows the same with a stretched position.

S1		S2	
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## Element Group Four (Group Three is later, with the positions of this group from swing)

This group shows strength and hold parts. These are discussed first as they need to be understood prior to moving to swing to strength parts. Many of the symbols for these elements are common across other apparatus.

An assumption is made for all hold elements to be held for the minimum amount of time, therefore the symbol identifying time ( o ) is not required. If the stop is not shown for any time, a simple cross can be written under the element to show non-recognition.

Simple hold elements shown below: S1, L-sit, straddle L-sit, V-sit, and front lever (note the symbol written with body going forward). S2 back lever, straddle planche, planche, swallow. S3 cross, L-sit cross, inverted cross, inverted swallow.

S1				
S2				
S3				



This group also includes elements moving from one strength hold to another and from hanging or support position to a strength part. Predominately a slow press is involved, normally upwards. Here the assumption is made in most cases for the gymnast to press from one position to another. Therefore there is no need to show the press symbol.

Moving from one hold element to another is straightforward and gives the judge sufficient time to symbol accurately. S1 – cross to L-sit, cross to planche, cross to swallow. S2 – planche to inverted cross, swallow to inverted cross, swallow to planche.

S1	† L	† ↗	† m
S2	↗ †	m †	m ↗

Some elements move from hold to hold position and form a single element value based on body position. This needs to be notated accurately. S1 – L-sit to inverted cross with straight body, cross to inverted cross with piked body, cross to inverted cross with straight body.

L †	† v †	† †
-----	-------	-----

Other elements start from hang position and pull to a held part; others move down and pull back up. Again, these need to be notated and in some cases the direction needs to be notated to ensure accuracy of element value

S1 – from hang pull to support (rarely seen), from hang pull to cross, from hang pull to swallow, S2 – from swallow lower to back lever to swallow, from back lever pull to swallow, from inverted cross lower to invert hang then to swallow.

S1	i 1!	i 1 †	i 1 m
S2	m ↓ m	↘ 1 m	† ↓ m

This group also includes elements with a circle or slow roll. These are often of higher value than similar elements which are shown with a kip and are performed with a straight body in most cases, therefore this position is not shown in the core symbol and only a pike is notated separately. A circle symbol is used with the arrow designating its direction and demonstrating it is slow rather than a salto movement. An assumption is made demonstrating these are slow rolls, as fast saltos on Rings do not combine to form elements.



S1 – from support forward slow roll to support, to handstand, to inverted cross.

S2 – from support backward slow roll to support, to handstand, to planche.

S1			
S2			

A number of elements in this group follow these core principles, but are named elements. Use of the named initial would be possible as there are only 4, but it would be more appropriate to follow the above principles. S1 – Pineda (front lever to cross), Bhavsar (front lever to swallow), Azarian (Felge backward to cross), Nakayama (back lever to cross).

S1				
----	--	--	--	--

## Element Group Three

A key part of any exercise is the swing to strength element. Twenty five elements use 6 key swings to achieve final hold position: front/back upright, forward/back kip, Li Ning and Felge swing. The symbols of these 6 key swings have already been reviewed in group one, and have the final hold parts in group four. Therefore, the symbols in this group should be a simple addition of the two.

Front upright to held parts include, S1 – to cross, to V-sit, and to inverted swallow. No intermediary positions need to be shown. S2 – Li Ning to cross, Li Ning from support to cross.

S1			
S2			

The roll backward or Felge presents a number of combinations, and again there is no requirement for intermediary positions. S1 – Felge to straddle planche, to planche, to swallow. S2 – Felge to cross, to inverted cross.

S1			
S2			



The back uprise should be shown leading directly to the held position, remember the hang position and the hold designation are not to be shown. Assume a stop occurs and the movement has been shown directly from another element. S1 – back uprise to straddle planche, to planche, to swallow. S2 – back uprise to cross, to inverted cross.

S1			
S2			

Finally the forward and back kips are used, with the lines at the front or back designating the direction of the kip. S1 – forward kip to V sit, to cross, to inverted swallow. S2 – back kip to planche, to swallow, to inverted cross.

S1			
S2			

## Element Group Five

The dismount group uses symbols following those shown across the other apparatus, predominately set by core elements from the Floor Exercise.

Single saltos with multiple twists are shown below. S1 – forward salto with 1/1 turn, 2/1 turns and 5/2 turns. S2 – back salto with 1/2 turn, 2/1 turns and 3/1 turns.

S1			
S2			

S1 – Double salto forward, with 3/2 turns, and piked with 1/2 turn.

S2 – Double salto backward with 1/1 turn, stretched, and with double turn.

S1			
S2			



## Exercise Construction

We have established some core principles and key symbols preparing us to construct exercises.

Exercise – Back uprise to swallow, Azarian, press to inverted cross, Yamawaki, Jonasson, back uprise to inverted cross, uprise bwd. to hdst. (2 s.), swing fwd. to hdst. (2 s.), swing fwd. with straight arms through hdst., double salto bwd. stretched with 1/1 turn.

+	3	e+	1+	∞	∞v
+	+	o	-o	o	ee/E



## Symbols on Parallel Bars

### Introduction

A contemporary Parallel Bar exercise consists predominantly of swing and flight elements. The element groups provide a wide variety of elements to choose from with the gymnast moving between support, hang, and upper arm positions a number of times during a world class exercise.

Due to the complexity of the elements shown, it is important for the symbols to be short and as simple as possible. Many elements start and end in handstands and include turns, as well as hops, making a full notation almost impossible to write in real time. Examples of this issue are shown during this section. In order to support this, many originator's name/initial have been used on this apparatus to help reduce time taken to write the symbol. These have been shortened to just the originator's initial.

As per the general principles of using symbols, a number of assumptions are made on Parallel Bars in order to simplify and minimize the amount of writing required. These assumptions are explained more fully under the element groups:

1. An assumption is made considering all elements start and finish in handstand, so these positions do not need to be shown.
2. Handstand positions not requiring a hold are not notated
3. Support and hang positions are generally not notated.

Continuing with the theme from the general part, there are some apparatus specific assumptions made, again to simplify and shorten the symbol used:

1. Where an element could go to support or upper arm position the support position is most frequently shown and is the core position, i.e. the support symbol would not be shown, but the upper arm position would be.
2. For double saltos, where the majority end in upper arm position, no symbol is shown to represent this finishing position.
3. A circle under the element indicates it has been performed to one bar.

As described in the general part, the most popular elements will formulate the core symbols and those presented less frequently will show relevant additions.

### Element Group One

This group contains elements in support or through support on 1 and 2 bars, the largest group of elements on Pbars. To further simplify symbols used, some other principles need to be applied; some of these are common across other apparatus.



A (>) indicates a straddle cut action has been made forwards in movement unless a backwards arrow is shown underneath to indicate a backwards movement. Straddle cuts from kips or uprises go directly to handstand so no arrow is required.

S1 Forward straddle cut to L-sit, S2 back straddle cut to support. S3 back straddle cut to handstand.

S1	>L	S2		S3	>
----	----	----	--	----	---

See the simplification of some symbols using the originator's initial(s). Below are some examples in full symbol notation and with originator's initial(s): Stützkehr, Tippelt, and Healy. Other elements (row two below) take the originator's name in order to simplify the symbols.

Diamidov d	Makuts Mk	Zonderland z

The salto backwards to handstand is the base element for a number of elements in group 1 which build on the basic stretched back salto symbol used on Floor Exercise. To remain consistent and continue to minimize the complexity of symbols used, the base symbol is taken from Floor Exercise and then appropriate notations added to identify end position. S1 – back salto to handstand, S2 – to handstand on one bar, S3 – to straddle cut to support.

S1		S2		S3	
----	--	----	--	----	--

There are a number of variations of double saltos shown on PBars. Again to reduce the amount needed to be written, those elements performed most frequently have been used to establish the core symbols. In this case the majority finish in upper arms, therefore the upper arm symbol is not necessary. For other cases the finish position is notated to distinguish the difference from upper arms. S1=double pike fwd. to upper arms, S2=5/4 front straddled to bent arm support, S3=5/4 front straddled to hang position.

S1		S2		S3	
----	--	----	--	----	--



There are also a number of variations of double backward saltos which are also predominately performed to upper arms. Here again we reduce the amount to be written by assuming they finish in upper arms and the core position is tucked. Variations shown, S1 double tuck back to upper arms, S2 double pike back, S3 double tuck back with half turn (Suarez)

S1	<i>ll</i>	S2	<i>llv</i>	S3	<i>llg</i> <i>Su</i>
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## Element Group Two

Elements starting in upper arm position with the front and back uprise previously seen on Rings predominate. One assumes there is a transition which includes a movement upwards or a hop, therefore, these symbols previously used can be removed to simplify what we write. In the majority of cases the elements are built up from elements seen in group one which follow a front or back uprise.

S1=Front uprise to back straddle handstand. S2=to Stützkehr. S3=to double back pike to upper arms. S4=Back uprise to straddle cut to support. S5=to handstand. S6=to pike front salto.

S1	<i>+&gt; </i>	S2	<i>+S</i>	S3	<i>+llv</i>
S4	<i>+&gt;</i>	S5	<i>+ </i>	S6	<i>+&gt;v</i>

## Element Group Three

Group three is made up of long swings in hang on 1 or 2 bars and utilizes 3 key elements, the Moy type swing, the long swing and the kip. In a similar way to group two, elements from group one are added to one of these 3 key elements to add variety and increase difficulty. Again, by knowing and understanding how these elements are constructed, we can eliminate intermediate positions and reduce the length of the symbols written.

The long or giant swing makes up the majority of elements in this group. Its symbol is widely used across the code as an ( **O** ). The difference on PBars is there is no forward long swing, therefore there is no need to add the – at the back of the symbol –**O**. This will reduce the symbol length.

S1=Giant to one bar. S2=to Diamidov. S3=to double tuck back. S4=Tanaka. S5=Moy to support. S6=Tippelt. S7=Tippelt to hang (Bhavsar). S8= Tippelt forward salto.



S1	○	S2	○d	S3	○ell	S4	T <sub>α</sub>
S5	M	S6	T	S7	Bh	S8	T <sub>α</sub>

The kip is regularly used to start the exercise or as a link between elements. Seen on both Rings and Hbar the core symbol is to support position. Again, this base element can be built on to increase difficulty including sideways on the bar. A circle (filled or unfilled) is used to indicate it is performed on one bar. S1=kip, S2=to back straddle to hdstand, S3= to hdstand, S4=side bar kip hdstand.

S1	~	S2	~>	S3	~ <sup>1</sup>	S4	~L
----	---	----	----	----	----------------	----	----

**Element Group Four**

Just 20 elements make up group four containing the Underswing type elements. The Felge (Basket) dominates the group along with the basic cast element. The basic Felge may have added turns, and saltos with positions finishing in handstand, support, hang, and upper arm hang. The basic Felge is performed from handstand to handstand as shown in S1. Following the principles already outlined, the elements build without the need to show the handstand symbol.

S1=basic Felge to hdstand. S2=to with travel to hang. S3=with full turn. S4=with back salto

S1	f	S2	fi	S3	fε	S4	fe
----	---	----	----	----	----	----	----

The basic cast is most commonly shown to upper arm so the upper arm symbol is left off but the support symbol is added to an element going to support.

S1=cast to upper arm. S2=to support. S3=to back straddle to handstand.

S1	U	S2	U!	S3	U>
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## Element Group Five

The basic principles of dismounts follow the core symbols already discussed in the introduction and seen on Floor Exercise. The only addition to note is some dismounts are performed from the end of the bars which needs to be noted as this downgrades the element value.

S1=double back tuck. S2=double back tuck on the end. S3=double front piked. S4=double back tuck with 1/1 turn.

S1	<i>ee</i>	S2	<i>7ee</i>	S3	<i>eev</i>	S4	<i>eeε</i>
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## Exercise Construction

We have established some core principles and key symbols preparing us to construct exercises.

Exercise – Kip straddle cut to handstand, Felge with full turn, Felge, Giant bwd., Tippelt, Healy to handstand, front uprise cut to handstand, Stützkehr, back salto to handstand, double salto bwd. piked.

<i>~&gt; </i>	<i>fε</i>	<i>f</i>	<i>O</i>	<i>T</i>	<i>h</i>	<i>-+&gt; </i>	<i>S</i>	<i>e/</i>	<i>eev</i>
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## Symbols on Horizontal Bar

### Introduction

A contemporary Horizontal Bar exercise consists entirely of fluid connections of swinging, turning and flight elements performed near to and away from the bar in a variety of hand grips. This means the judge must be constantly looking at the apparatus to ensure he misses nothing. There is also little time to write down complex lengthy symbols, and this also means simple A value elements are often missed from the final notation.

As per the general principles of using symbols, a number of assumptions are made on HBar in order to simplify and minimize the amount of writing required. These assumptions are explained more fully under the element groups.

1. An assumption is made where only giant swings breaking combinations are shown.
2. The tuck/straddle is the common position for which a symbol is not shown.
3. Some complex elements have been shortened.
4. A line is shown under combined releases to show they are connected.

As described in the general part, the most popular elements will formulate the core symbols and those presented less frequently will show relevant additions. The simplest notation will be found to support core symbols.

### Element Group One

This element group contains long hang swings on one and two arms, as well as turns and giants with flight. The back uprise is included with the same symbol from Rings and PBars.

The simple giant swing forward and backward follows the principles used on Rings. A simple circle (filled or unfilled) is drawn under the giant swing to signify it has been performed on one arm. A simple upwards arrow is used to show a giant with flight, with or without turning. Therefore a Quast only requires an arrow and turning symbol because the giant swing is assumed.

Forward	○-	○ •-	○-ε
Backward	-○	-○↑	↑ε

Some of the more complex turns with hops and have been simplified to shorten the time needed to notate the symbol. The Rybalko is a regularly performed element and as such benefits from this



approach. In S1 it is written in its full version and its shortened version using the originator's initial. In S2 we use the **m** notation to show the same element to mixed grip.

S1 $-O \uparrow \xi e \quad R$	S2 $-O \uparrow \xi_m \quad R_m$
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## Element Group Two

This group contains flight elements with and without saltos and turns. A number of core elements are used with variations of shape and with turns. The core symbols are based on the basic elements or ones seen very regularly. Commonality has been maintained with the other apparatus where possible, therefore salto elements tend to use the salto symbol rather than the shortened name. Where this is not possible we have shortened the symbol using the originator's initial. The following example clearly shows how this works to the judge's advantage. The first example below shows the Yamawaki (stretched position) full length symbol. This element is very heavily used so the symbol had to be shortened. The core symbol ( **Y** ) is also used for other variations.

$+ \uparrow \xi i$	Yamawaki $Y$	Markelov $Y >$	Walstrom $Y \xi$
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Salto flight elements follow the principles laid out previously, both in terms of the pen representing the flow of the skill (i.e. double salto with a turn) and seeking greater commonality across all apparatus. This approach also allows the judge to gain real clarity on what is written and reviewed on paper. The challenge with using "names" for these elements is there may be two or three different names representing similar type of elements, ie Kovacs, Kolman, Cassinna and Shaham covering double back salto type elements. The examples show double front and double back releases building up in difficulty.

Gaylord $\xi \xi$	Pegan $\xi \xi \xi$	Double front piked $\xi \xi \vee$
Kovacs $\ell \ell$	Cassina $\ell \ell / \xi$	Shaham $\ell \ell \xi$

There are other elements, rarely seen, but complex to symbol. They have been simplified. These cover the many variations of straddle cut releases, Carbello and Quintero as well as the Piatti variations. S1-3 show the basic straddle cut to hang, to handstand, and to full turn to elgrip. S4-6 shows Piatti to straddle Tkatchev, to stretched Tkatchev, and Suarez.



S1	>	S2	>	S3	>ε
S4	p	S5	p	S6	pε

The Tkatchev group of releases have many variations and are regularly seen at many levels of competition. The basic straddle Tkatchev forms the core element (S1) from which other symbols are built upon. This includes the stretched (S2), the full turn (S3) and note the stretched position is not shown as it can only be done in a stretched position, and finally the Moznik which is a Tkatchev stretched to mixed el grip (S4).

S1	T	S2	T	S3	Tε	S4	T <sub>m</sub>
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## Element Group Three

This group contains elements near the bar and is dominated by Stalder, Endo and Weiler kip type elements. The various turns and grip positions will be used with the core symbol to show variation. The past symbols used could be confusing and mistakes could be made when under pressure during rapid combinations. Here the use of “s” and “e” remains logical, simply describes the element shown, and can be written in one hand movement. The examples below using turns, hops and grip positions show how the difficulty can be elevated.

S1-3 – shows basic Stalder, to hop full turn, to Rybalko

S4-6 – shows basic Endo, to full turn to mixed, to full turn to elgrip

S1	S	S2	Sε	S3	SR
S4	e	S5	eε <sub>m</sub>	S6	eε

## Element Group Four

This group includes elements in El-grip and dorsal hang. The key element regularly seen with multiple variations is the Stoop circle to handstand or Adler. Here the core symbol is based on the basic Adler to handstand (S1), and built upon using half turn (S2), full turn to mixed (S3), and hop out to handstand (S4). On S3 the mixed grip symbol is not shown as it is the predominate element.



S1		S2		S3		S4	
----	--	----	--	----	--	----	--

The basic elgrip, Russian and Skoumal giants have been kept as simple as possible using single letters to notate each skill, S1-3. The Czech / back hang elements are complex, have different originators and complex to symbol. To simplify something infrequently seen we have used the letter C (Czech) to show this element. S4 shows Czech swing under bar to a support position, S5 Czech swing out to handstand, Koste, and S6 a full Czech giant swing.

S1		S2		S3	
S4		S5		S6	

## Element Group Five

The dismount group uses symbols following those shown across the other apparatus, predominately set by core elements from the Floor Exercise.

## Exercise Construction

We have established some core principles and key symbols preparing us to construct exercises. The exercise below represents an international level exercise, shown with all positions recognized.

Exercise – Felge, Kolmannn, Kovacs, Rybalko, Elgrip Giant, Adler half turn, Yamawaki, Stalder full turn, Stalder, Double salto bwd. stretched with full turn.

f			R			Y		S	
---	--	--	---	--	--	---	--	---	--