

Artistic Gymnastics Terminology



ASIC **PERFORMING ARTS**
SPECIAL INTEREST GROUP

ORTHOPAEDIC SECTION
AMERICAN PHYSICAL THERAPY ASSOCIATION

APTA
American Physical Therapy Association
The Science of Healing. The Art of Caring.

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General Sport

Club	Private gymnastics training facility not associated with high school. Some can be park districts, most are privately owned by coaches, parents, or business minded people. The club usually provides training for tots all the way through the highest level of athlete that they have. In order to compete USA Gymnastics Sanctioned meets; you have to be associated with a Club. If you switch clubs, you must go through a notification process in order to remain registered with USA Gymnastics and compete..
Competition	The formal name for a meet
FIG	Federation of International Gymnastics. World governing body. Meet directors periodically to decide International Elite rules and regulations scores, values of skills, and meets. World Championships and the Olympics are always under FIG rules.
Leotard	What an athlete wears in the gym. Sleeveless for practice, sleeved for competition, can run from \$15-60 for practice leotards, can be \$100-\$500 for competition leotards, depending on the jewels and details. Team all looks the same at a meet and often colors are associated with gym's identifying colors.
Meet	Many clubs get together and compete. Because of limited space, each "set" of teams, mostly randomly chosen or by age, are called sessions. You win medals and places by sessions, by age, and by overall Level. You can also win team awards, each meet different in prerequisites for how many scores count.
NAWGJ	National association of Women's Gymnastics Judges. Train new judges, decide on process on certification, and oversee judging at all meets. Continuing education requirements for all judges to maintain certifications.
Practice	What we call daily sessions, can be from 45 minute (tot) to 7 hours (elite) spread by lunch break. Consists of warm up aerobic, stretch time (15-45 minutes), events (not necessarily all 4 each day) and conditioning (some do pre-practice, and some post). Usually vault and tumbling are not performed to full repetition each day to avoid too much joint stress in one day.
Presentation	Athletes in that specific even rotation "present" to the judging panel, made up of all judges on that event, to say hello, greet the judge, and signify readiness to compete.

Qualifying score/Post season	Need a certain score to get to State meet (very easy to attain), and need better score for Regionals (level 8-10), then there is Eastern/Westerns (the US divided into 2) for Level 9), and then there is Nationals for Level 10. There is also USAG Elite Nationals (Visa Championships) for Elites, both Junior and Senior.
Salute	Done at the beginning and the end of a routine. Done with either both arms in the air or one arm in the air at ready position. Acknowledges the judge is ready to begin the routine. At the end, signifies that the athlete is done competing, mandatory and courtesy to the judge.
Season	Season for gymnastics competition is in some states Aug-Dec and Jan -June for Junior Olympic Levels 4-10. Some split season and do both. Most states just do Jan-June. Culminates in Nationals.
Shorts	Spandex shorts worn at practice, some gyms do not allow, so that the athletes can be comfortable as if they are competing. No loose clothing allowed.
Sports Psychologist	Professional often consulting with a gym proactively to teach athletes skills such as meet readiness, dealing with fear, return from injury, stress of peer pressure socially and commitment to sport. May also be consulted for large issues of fear in sport. Parents sometimes consult as well for "Bench fear," or stress that parents undergo while watching competition or practice.
USAG	USA Gymnastics, National governing body. www.usa-gymnastics.org They decide routines, requirements, create the Code of Points, and run the National Team Selection Process. They also put on an educational week each year known as Congress through USAG University, where each discipline has presentations, panel discussions, and lectures

Schedule

Breaks	Gyms take 1-2 breaks per year for the coaches to take vacations. Most are around August, when season is over, before the school year schedule starts. Some do not do this. Programming is year round, every month, every week. Missing practice is frowned upon, due to progressions, teambuilding, and skill development. As well, atrophy and fatigue and muscle stiffness happens within days off.
Days	Teams that are compulsory level will go 2-4 days per week. Early optional at a well-trained, high level gym, will go 4-6, Elites will go 6, with some off training sometimes on the 7th day such as ballet, Pilates, stretch, nutrition, psychology, etc.
Event Coaches	Some gyms have coaches that are specialists on events, and only coach that event, and the athletes of all levels rotate through on a daily basis to them on their event.
Gym Manager	Individual at the gym responsible for scheduling gym-time for all athletes in the gym at one time, scheduling rotations so that the event space is maximally used.
Hours	Usually 45 minutes for tots until 7 hours for Elites. Up to 35-40 total for Elites in a week. This is a periodized year-round schedule.
Meet Director	Someone representing the Club or the Booster Club (Parent support organization) that runs the meet. Must be USAG Meet Director Certified, in all aspects of registration, paperwork, scoring, etc.
Team Coaches	Higher-level coaches, usually former gymnasts, male or female. Team coaches often coach recommend as well, depending on the size of the gym and the hours that the coach can obtain.
Travel	Meets are located around the US, as well as local to the club. Gyms will often travel to meets for their higher-level athletes in order to expose them to different teams, judging, and get away from the monotony of the local club exposure. As well, travel is not necessary or mandated. Elites will travel throughout the nation, camps and training weekends in Texas at the Karolyi's ranch. International Elites will be placed on meet "Assignments", based on need of the team (individual or teams scores or event finals), readiness, and your ranking within the entire team.

Levels

USA-Gymnastics
Junior Olympic
(USAG JO)
Competitive levels

Note: AA = all
around

Level	Minimum Age Requirement	Pre-requisite Scores	Previous Experience	Suggested Age Divisions	Mobility Score to Advance to Next Level
1-4	L. 1&2 - Reached 4th birthday L. 3 - Reached 5th birthday L. 4 - Reached 6th birthday	None		Children: 4-5 (L. 1&2 only); 5 (L. 3 only); 6-8; 9-11 Junior/Senior: 12 & up	None
5	Reached 7th birthday	75% proficiency at Level 1-4 on Vault, Bars, Beam, Floor	Level 5 or 6*	Children: 7-8; 9-11 Junior/Senior: 12 & up	31.00 AA at Level 5
6	Reached 7th birthday	31.00 AA at Level 5	Level 6 or 7*	Children: 7-11 Juniors: 12-14 Seniors: 15&up	31.00 AA at Level 6
7	Reached 7th birthday	31.00 AA at Level 6	Level 7 or 8*	Children: 7-11 Juniors: 12-14 Seniors: 15&up	31.00 AA at Level 7
8	Reached 8th birthday	31.00 AA at Level 7	Level 8 or 9*	Juniors: 8-11, 12-13 Seniors: 14-15, 16&up	34.00 AA at Level 8
9	Reached 8th birthday	34.00 AA at Level 8	Level 9 or 10*	To be determined in March 4 Junior Divisions 4 Senior Divisions	34.00 AA at Level 9 to go to Level 10
10	Reached 9th birthday	34.00 AA at Level 9	Level 10 or Elite*	To be determined in March 4 Junior Divisions 4 Senior Divisions	None

Choreographer

Choreographer is one who takes the individual on Floor and Balance beam and makes up Optional-level routines Individual may be a current coach at the gym, or an outside-hired consultant who is talented at dance, understands gymnastics, and is able to make the athlete perform to their

strengths based on dance and movement experience.

Code of Points	The book printed with all rules of gymnastics- the skills, descriptions, pictures, values of the skills, as well as equipment requirements, timing, and qualification scores to advance levels.
Collegiate	Fewer than 80 programs for Women's, even fewer for Men. Scholarships available at some schools. Division 3 can accept Level 8 and above (approximately), and Div 1 schools, scholarships are competitive from Level 10 through retired Olympians.
Compulsory	Routines in USAG JO Levels 1-6 are pre-designated with exact motions, music, and timing. Each athlete does the same skills with no or little variation. This is intended to give structure to the athletes and make sure that the base skills for advancing to the Optional levels are achieved. Teaches discipline, follow-through, and the learning of rules. Routines are changed every so often by USA Gymnastics including music and choreography.
International Elite	Assignments given to represent the United States off of US territory in competitions. Chosen by National Team Staff.
National Elite	Competes in US, prepares for higher level.
Optional	Optional is anything USAG JO level 7 and above. On floor, the athletes (female) get to choose their own music, choreography, etc. Each level has specific requirements of skills (B level skills, turns, acro, etc.) and it is up to the athlete to choose of the Code of Points skills, which he/she is best at to perform. Allows individuality and for the athlete to excel in specific areas.
Pre-Elite	Athletes who are USAG JO Level 9-10 can be considered Pre-Elite if their training, flexibility, and conditioning are guided toward the eventual goal of becoming an Elite. Learning specific testing requirements and practice regimens.
Pre-team	The level in between recreation and team level, usually USAG JO level 1-3, prior to competing at Compulsory USAG JO level 4.
Recreation	Programs designed either as preparation for competition levels if the athlete becomes good enough, or as a means to have athletes doing gymnastics but not competing. These athletes may be the same age or even older than the girls competing, but are separated by skill level.

TOPS	TOPS is the program created for up-and-coming athletes who have something special- body awareness, competitive edge, performance levels, and high skill levels at a young age. Strength testing is done, skills are performed at TOPS camps, and athletes are ranked. They compete normal USAG levels; they are just given an edge for reaching higher goals based on early success. Specific strength and skills are determined by the National Team Coaching Staff that, when learned, will lead to being more successful in the higher levels.
Tot	Athletes that are in class with or without your parent, under 1 hour sessions, get the young gymnasts used to events, terminology, awareness of surrounding, coaching style, group dynamics, body awareness, strength and skill.
Verification	Elites go through this process at the Karolyi's Ranch periodically throughout the year, even if there is not a meet or assignment, the National Team Coaching staff needs to make sure that you are still learning new skills, scoring well, putting full or half routines together, or simply evaluate your return from injury or competition readiness.

Performance Terminology

Balking	When the athlete intends to perform a skill and then aborts the skill before full completion. This is often the cause of injury, the result of fear or unpreparedness, and also the results at times of acute incident such as inaccurate foot placement, hand placement, or crooked prep skill on balance beam.
Block	Using the equipment and it's rebounding ability, whether through UE WB or LE WB, to reach height, and transfer rotational or horizontal energy into vertical energy. Examples are Vault block when hands hit the vault table, or LE block (Known also as "pre-set") for back tumbling.
Dismount	How the athlete exits the event. Often very large in nature, high-level skill, and has momentum build up on bar events, both men's and women's. Floor exercise it is the last tumbling pass. Pommel horse is no flip, all other events, the higher amounts twisting or flipping and the combination of the two, the higher the value.
Flex	To bend a joint
Head In	Athletes will often stick their heads "out" or lordose their necks, which contributes to a lordosed low back and a non-vertical position. The head should be neutral when inverted, eyes can still see the apparatus, making the body lines as vertical as possible.
Jump	Jump from two feet to two feet landing. Varied leg positions and rotations in the air will make the skill higher valued.
Leap	Jump from one foot to either the same foot or the opposite foot. Also may take off of one foot and land on two feet.
Mount	The starting skill on any event. On Bars it is often a glide kip on low or high bar (using springboard), or over the low bar to the high bar, on floor the mount is the first tumbling pass. On balance beam, may be simple strength move, jump off of springboard, or even a higher-level flip from the board to the beam. For Men's, the athlete is raised to the event by the coach on Rings and high bar.
Point	Plantar flexing the foot and ankle. Desired position whenever the foot is off the ground on all events.

Salto/Flip	Jump from floor to floor, beam-to-beam, floor to beam, beam to floor, or in release moves from grip to grip on bar events, or release for dismount from grip to two foot landing. Full rotations, or multiple rotations.
Set/Lift	Transfer of energy from LE hitting apparatus (Beam or Floor) and UE on Vault table, to transfer energy to obtain maximal vertical height. The tighter the midsection, isometrically between breastbone and pubic bone, the less wasted energy. Head position, arm position, quickness of shoulder flexion, and overall verticality of body are all contributing factors.
Short Landing	Not rotating completely, landing in increased levels of dorsiflexion, hip flexion, and chest-down position. Often results in step forward to maintain standing position and avoid placing of UE on ground to avoid fall. Add Can result in increase chance of ACL, Anterior impingement and Achilles injuries.
Spotting	When the coach physically handles the athlete to increase body awareness, help the athlete flip or twist, prevent the athlete from falling. Depending on coaching styles, this is either desired or non-desired. Some coaches view this as a great way to learn skills. Some athletes who are spotted too much then have fears and "Crutches" of not being able to perform skills independently. Those who do not spot often do more skills and training levels building up, to give the athlete confidence.
Stand by	Coach stands within reach of the athlete "just-in-case" but only touches the athlete if necessary. Gives athlete comfort and increases confidence in eventually doing the skill independently.
Timers	When the athlete performs part of the skill in order to check preparedness before competing the whole skill. Ex: round off back handspring to a high set with one back tuck flip, preparing the athlete for a double back, checking run placement, height, and readiness. Also done on Vault, the front of the vault is performed, block and then flip only to back on soft mat or to feet to check readiness.
Turn	Done on one foot in releve' position, spinning from 1/2 to triple and more without placing the opposite foot on the ground. Varied leg positions complicate the skill and give it more value at times.
Warm-up	Period of time given for athlete to prepare physically for event competition. Depending on the style of the competition that the Meet Director has chosen, may warm up on all events prior to starting competition or may have event warm-up directly prior to competition on that event. Time given either as a team or for each individual athlete. Teams need to rehearse using this time wisely so that there is less stress and not wasted time to create anxiety during meet situation.

Equipment

Air Floor	The Air Floor is an inflated tumbling mat that offers a bouncier rebound than a rod platform.
Beam Pad	Heavy-duty suede covered pad wraps around beam tightly, fastens with four convenient hook-and-loop connector flaps.
Beam shoes	Special shoes that resemble ballet slippers to protect the feet.
Briefs	Neutral colored underwear, or colored underwear to match the leotard.
Cables	Stabilization system for high bar and uneven bars, attachment system for the rings.
Chalk	Chalk—now usually magnesium carbonate—is applied to the hands to remove perspiration and reduce slipping.
ChoPat strap	The Chopat strap is a strap applied around the knee, over the patellar tendon to decrease pain caused by Osgood-Schlatter disease.
Floor bar	A static bar that sits about 4-6 " off the floor that can be used to start basic or advance bar related training.
Foam Pit/Loose Foam	6 to 8 foot deep pits filled with foam blocks used to cushion gymnasts landings and falls.
Grip brush	A Grip Brush is used to gently roughen the surface of your grips and keep the excess chalk and chalk residue from building up.
Grips	Pieces of leather worn on the hands to help the gymnast hold onto the uneven bars.
Heel pads	Usually elbow or kneepads worn on the feet to protect the heels during release moves on uneven bars.
Honey	Honey is actually used like Stick-um; to provide a better grip on certain elements in "hanging" events. We always see gymnasts chalk up both their apparatus (to make it easier to swing on) and hands (to prevent cracks in the skin). By placing a little honey on either their fingertips or palms (or both) gymnasts can get an even better grip on the rings or bars while swinging.

Parallettes	Parallettes are small gymnastics devices, employed in pairs, and used primarily to simulate the parallel bars that can be found in professional gymnasiums. Parallettes are similar to pushup bars, or dip bars, but they are generally longer and very low to the ground. Aside from their appeal as equipment for gymnasts, they are also appropriate for other athletes who wish to develop strength by means of body-weight exercises.
Resi Pit	The resi pit is a firm but resilient training surface used in training to reduce landing injuries when learning extreme vertical tricks.
Runway	A 25 meter pad for running up to the vault springboard.
Second Skin	"Second Skin" or "NuSkin" that comes in patch or liquid form and may be placed directly over rips in the skin of the hands so a gymnast can continue to compete or train.
Spotting belt	A spotting belt is a belt that a gymnast wears that is attached to ropes or cables that are generally attached to pulleys connected to the ceiling or a tower. This device allows a coach to "catch" a gymnast when working multiple flipping or twisting skills in a situation when a hand spot would be unfeasible. Often used when a coach cannot get to an athlete because of equipment, or the skill is not spottable due to potential injury to the coach. Used mostly for tumbling, trampoline, and bar skills for men and women.
Spotting block	A block or folded panel mat used so coaches can spot gymnasts on the balance beam or elements that are high off the ground.
Springboard	Is used in the vault to gain spring for vaulting over the vault table.
Sting mat	1-2" mat, dense foam, often used to lower the stress on the legs or arms when placed on the floor in tumbling skills. Used to soften landings. Used to prevent overuse injuries when placed on the vault runway for hand placement in the roundoff with Yircheko family vaults. Sometimes strapped to the vault table itself to also decrease upper extremity load bearing.
Tiger paws	Tiger Paws are a specific brand of wrist supports used in gymnastics and other sports by athletes with weak or injured wrists to prevent hyperextension.
Timers	A drill that simulates the feel of a skill, or the set for a skill without the risk of completing the skill. Eg. a 1 1/4 back to a stack of mats is a timer for a double back.

Tramp board	Also know as a beatboard or springboard. Is used in the vault to gain spring for vaulting over the vault table.
Tumble Track	Long, narrow trampoline used to practice tumbling skills with less stress on the body.
Uprights	The vertical bars that hold the parallel bars and horizontal bar up in men's gymnastics and the uneven bars up in women's gymnastics.
Wrist bands	Wristbands help prevent abrasion and make wearing gymnastic grips more comfortable.
Wrist braces/Lion Paws	Leather braces worn on the wrist to prohibit excessive wrist extension.

Conditioning

Arch	Lying on the stomach in an arch with heels squeezed together and arms by the ears.
Arch Ups	Lying on the stomach in an arch while lifting both the hands and feet at the same time together.
Dips	With hands on parallel bars, legs dangling bend the elbows to 90 degrees and press back up (triceps).
Gymnastics Functional Measurement Tool	A field test for assessing gymnasts' Strength, Power, Flexibility, Speed, Agility and balance.
Handstand Push-ups	Handstand position where the athlete is to lower self head to floor, or almost to floor, and rise to handstand again while maintaining straight body position.
Heel rises	Repetitive plantar flexion in standing position for strengthening of calves.
Hollow	A position with the abdominals pulled in, buttocks/pelvis tucked under. Arms can be beside body or above head. Position achieved when the body is in a slightly concave position with shoulders at slightly shy of 180 flexion, head slightly flexed, abdominals firing isometrically, hip neutral or slightly posteriorly rotated, hips 5-10 degrees flexed, knees straight, legs adducted and toes pointed. This position is the baseline for many flipping skills.
Leg lifts	Hanging from a bar, the gymnast brings the toes to the bar with legs straight and keeping the shoulder angle straight.
Levers	Beginning with hanging on the high bar, lift the body (shoulders to toes) until the body is parallel to the floor, creating a 90-degree angle between the arms and the torso.
Pike Ups	A skill in which the gymnast lifts straightened legs towards the hands, thus flexing at the hips. Can be done while holding the high bar or lying on the back.
Press to Handstand	Getting self to handstand position from floor, straddle, pike, standing, or balance on arms without jumping or stepping into. Noted to be a difficult strength maneuver.

Rope Climb

With or without leg assistance, the gymnast pulls them self upwards on the rope, re-grabs and pulls up again.

Positioning

Arabesque	A position of the body where the dancer stands on one leg, while the other leg is extended behind the body, with both knees straight while the back is arched and the chest/torso remains vertical.
Closed	A position on the ground where the heels are either together with legs rotated outwards (toes are pointed apart) or one toe touches the other heel at a diagonal.
Lunge	One foot in front, the other behind, with the front knee bent.
Open	In terms of the hips, is a position proceeding towards an arched position.
Open Arch	In terms of the hips, is a position where the gymnasts' hips are pushed forward and the chest is open.
Oversplit	With one foot positioned on one raised surface and the other foot on another raised surface, the gymnast stretches into a split position, thus gaining further than a 180-degree flexibility.
Passé'	A movement in which the pointed foot of the working leg is made to pass the knee of the supporting leg. Basically the working foot starts in front and ends behind – or vice versa.
Pike	Both legs in front of the body, hips fully flexed and knees fully extended and toes pointed.
Releve'	A movement in which the heels are raised off the floor.
Split	With one foot positioned forwards and the other back; the gymnast lowers the pelvis until a 180-degree positioning.
Square	A position where the shoulders and hips align to point in the same direction.
Stalder	A move where the gymnast comes from a handstand, straddles the legs past the hands, completes 3/4 revolutions around the bar and then presses up back to handstand at the top of the bar. May be performed going forward or backwards around the high bar or uneven bars (low or high bar).
Straddle	Both legs lift out to the sides of the gymnast, rather than front/back. Can be involved in jumps, leaps, or components of other skills.

Tuck

A position where the knees and hips are flexed in towards the body, essentially forming a "ball" type position.

Dance Skills

Cat Leap	From a one-foot take-off, the gymnast brings the other foot to 'attitude,' then quickly switches in-air to have the take-off foot attain the same position, landing on the opposite foot.
Cat Leap full and beyond	Gymnast takes off one foot and performs a cat-leap while turning in the air.
Double Stag	From two feet, the gymnast jumps with one bent-knee in front and one bent-knee in back.
Foette'	From a one-foot take off, the gymnast swings the in-air leg forwards, hops off of the foot on the ground and completes a 1/2 turn, landing on the same leg. The in-air leg stays behind, with the gymnast landing in a plie/scale position.
Free leg Turn	A turn in which the leg in the air is free to be in the gymnast's choice of position.
Hitchkick	From a one-foot take-off, the gymnast swings the in-air leg in front. As she springs off of the bottom leg, she switches the legs in air, landing on the other foot and trying to kick the second leg high in front.
Jump	A skill that leaves from a two-foot take off and can then land on either or both legs, or on the stomach.
Leap	A skill that leaves from a one-foot take off and can land on either leg. Frequently involves a 'split' component in-air.
Left Leap	Taking off of the right leg on the ground, performing a 'split' with the left leg leading, and then landing on the left leg.
Popa	From a two-foot take off, the gymnast completes a full turn in the air while also completing a straddle jump at the same time.
Right Leap	Taking off of the left leg on the ground, performing a 'split' with the right leg leading, and then landing on the right leg.
Ring Leap	A leap in which the back leg bends and the back arches so as to have the pointed rear foot reaching towards the head.
Shushanova	A jump where the gymnast performs a straddle jump and rotates the body forwards, catching weight with hands and then hips with body in parallel position with the floor.

Stag Straddle	A split jump where each leg is bent 90 degrees Both legs lift out to the sides of the gymnast, rather than front/back. Can be involved in jumps, leaps, or components of other skills.
Strug	Tour jete with additional 1/2 turn in the air, landing on both feet.
Switch leap	From a one-foot take-off, the lead leg into the air swings forwards; then, quickly while mid-flight, the gymnast switches the leg and completes and lands the leap with the other leg in front.
Switch Ring Leap	A switch leap where the gymnast bends the back leg in the second half to reach the back foot towards to the head with the back in an arched position.
Switch Side	From a one-foot take-off, the lead leg into the air swings forwards; then quickly while mid-flight, the gymnast switches the leg and completes a 1/4 turn, thus attaining a 'side leap.' Landing position is onto the same foot as take-off.
Tourjette'	A leap in which the front leg leads in the air, and then the gymnast changes directions while switching legs in the air. Landing is on the opposite foot.
Turn	Completed on either foot, going in either direction, the gymnast spins on a 'high-toe' position, with arms in variable positions. Finishes on high-toe with turn out and control upon lowering the heel.
Wolf jump	From two feet, the gymnast jumps and arches the back, bringing the feet into a position close to the head.
Wolf leap	From a one-foot take-off, the gymnasts leaps with the front leg and bends the back leg to bring the foot into a position close to the head.

General Skills-
Floor and/or
Beam

Aerial	An airborne cartwheel. May run or step/lunge into the skill, take off one leg at a time, body is inverted sideways (90 degrees from start position) without hands touching ground, land with opposite leg in front in a lunge.
Aerial front walkover	An airborne front walkover. May run or step/lunge into the skill, taking off one leg at a time propelling the body forward into an inverted position, with the legs in a full split, with the nondominant leg landing first.
Arabian	An airborne skill, in which the gymnast takes off of both feet, performs a half twist and then a front flip prior to landing.
Arabian Double	Airborne skill, in which the gymnast takes off of both feet, performs a half twist and then completes 2 full front flips prior to landing.
Back extension roll	Gymnast starts standing straight arms overhead with elbows locked out, hands facing inwards. The gymnast sits down quickly to build momentum then rolls from lower to upper back and the arms remain straight, legs extend from the tucked position to fully straight in a handstand, then step down into a lunge position.
Back Flip	Can be done from a standing position or part of a tumbling pass, the gymnast jumps or rebounds straight up in the air, arms straight overhead and head in a neutral position. The gymnast bends the knees up to initiate the backward somersault.
Back Handspring Step out	Commonly performed on beam. Gymnast takes off both feet jumping backward with arms overhead and back arched. As feet leave the ground the legs split, arms are straight when contacting the ground, repulsion through the shoulders and trunk begins to hollow, hands leave ground and front leg contacts the ground. The back leg contacts the ground in a lunge position.
Back Handspring Two foot	May be performed alone (usually on beam) or in a tumbling pass. Arms overhead, the gymnast jumps backward while arching the back until the hands reach the ground while the arms remain straight. The gymnast pushes off the hands and snaps the torso and hips into a hollow (trunk flexion) position and lands on both feet.

Back Limber	Gymnast starts in a standing position, feet no more than shoulder width apart, arms straight overhead. Arch backward until hands reach the floor, forming an arch (or bridge) in the body. Gymnast may return to standing position by using momentum and shifting weight back toward feet and lifting arms off ground or kick over one leg at a time and pass through a split position.
Back Twist and variations	Gymnast rebounds into the air and performs a half twist up to 3 full twists while performing at least one back somersault in a tucked or layout position.
Back Walkover	Gymnast starts with dominant leg in front, arches backward as the dominant leg comes off the ground and hands land on the ground in a bridge position. The gymnast pushes through the nondominant leg still on the ground to propel the body through a split handstand position, and land one foot at a time.
Barani	Also known commonly as a round-off with no hands. Gymnast begins by lunging forward and kicking one leg into the air followed by the other, bringing the straight legs together and turning 180 degrees in the air so they land facing the direction they came from.
Bridge	The gymnast starts lying with their back on the ground, legs bent, feet flat, hands by their head, palms flat on ground. Gymnast pushes up so that only the hands and feet are on the ground, body is arched. Often used as a stretch, legs are pushed straight and shoulders go beyond the hands.
Cartwheel	Start with one leg in front of the other, the body turns 90 degrees while transferring weight on to the hands passing through an inverted position, with both legs in the air. Land one foot at a time. Can be performed on dominant or non-dominant side.
Dismount	A way to exit the beam; can be a round-off double back, full or double full, front flip, front twist, or a gainer back flip.
Double Back	Performed as a tumbling pass on floor or dismount from beam or bars. Gymnast rebounds into the air off of two feet, arms stretched straight overhead, head neutral. Then she drives the knees and hips up and two back somersaults are completed prior to landing on the ground on both feet.
Double flipping double twisting back flip (double double)	Gymnast rebounds into the air, arms overhead, head neutral and performs 2 back somersaults and 2 full twists prior to landing.
Flight series	A combination of 2 or more flips; a requirement in every optional level beam routine.

Front Flip	Performed from a run or out of another forward tumbling skill, the gymnast rebounds upward and forward into the air in a stretched position, arms overhead, head neutral. The legs are tucked and the body somersaults forward, just before landing the legs unfold.
Front Flip with twist	Gymnast jumps/rebound upward and forward with arms overhead. As the front flip is initiated a full twist is performed, arms often tucked into the chest, legs can be tucked or extended. Gymnast lands on both feet in stretched position or rebounds into another skill.
Front Limber	Begin by kicking into a handstand, the weight is shifted so that the shoulders are in hyperflexion and the back arches, the legs contact the ground and the weight is shifted to the feet by driving the hips forward and lifting the hands off the ground, returning to standing position.
Front Walkover	A forward skill performed by lunging forward with the dominant leg, placing both hands on the ground, passing through a handstand with the legs split, transfer weight onto the non-dominant leg, lifting arms from the ground and returning to an upright position.
Full in	The gymnast performs a full twist and two back flips prior to landing. The full twist occurs during the first back flip. May be in a tuck, pike or layout position.
Full out	The gymnast performs a full twist and two back flips prior to landing. The full twist occurs during the second back flip. May be in a tuck, pike or layout position.
Handstand forward roll	Start standing, kick into a handstand, shift weight forward slightly, tuck the head and roll forward transferring weight from upper back to buttocks to feet to return to stand. Arms may be bent or straight during the roll.
Layout step-out	Back flip in the stretched position with split legs.
Leap series	Combination of 2 or more leaps (pike jump, straddle jump, switch leap, etc.), a requirement in every beam routine.
Miller	Back handspring with variations on quarter turn to land in side handstand and not finish the back handspring.
Mount	A way to get onto the beam; can be a punch front from a springboard, a back handspring or layout step-out, or a press handstand.
Punch front	Front flip, usually tucked, starting and landing on two feet.

Roll backward	Start standing with arms overhead; sit down quickly in a squat, shifting weight backward, arms bent so the hands are close to the head. Roll from buttock to upper back then weight shifts to the hands, legs overhead in the air. Then feet contact the ground, return to standing position.
Roll forward	Start in a stretched position, arms overhead, bend knees and place hands on the ground. Tuck head into the chest and roll from the back of the head/neck toward the buttock, when the feet contact the ground, legs extend to return to the start position.
Roundoff	Can run into or step into this skill, often the beginning skill in a tumbling pass. Gymnast lunges forward, placing first hand 90 degrees from the start direction and the second hand almost 180 degrees from the start position. Feet come together near the inverted handstand position. Land feet together, facing the direction she/he came from.
Rudi	A front flip with 1.5 twists before landing on both feet.
Side Sumi	Similar to an aerial cartwheel, performed commonly on beam. A step with the dominant leg initiated the skill, the body is inverted sideways without the hands touching the ground, and the knees are bent to 90 degrees. Landing first with the non-dominant leg, followed by the dominant leg.
Switch leap	Leap beginning with one leg in front, switching to the other mid-flight.
Whip	A back handspring without hands. The gymnast jumps or rebounds off both feet moving upward and backward, arms stretched overhead. Back arches and legs are "whipped" overhead in transferring the body from an arched to a hollowed position without hands touching the ground. Gymnast lands on feet.
Whip half	The gymnast jumps or rebounds off both feet moving upward and backward, arms stretched overhead with back arching. A half twist with the body extended, so the gymnast lands on both feet facing the opposite direction as the start position.

Floor Exercise

Back Pass	Direct connection of at least 2 or more backward acro skills (such as a back handspring-back flip) with one being a flight or aerial skill.
Bounding skills	When multiple tumbling or a tumbling to dance skill are connected by landing with legs nearly straight and immediately rebounding or punching into the next skill without stopping.
Dance Series	A series of 2 dance skills, one must be a leap that takes off of one foot and has a 180 degree split position of the legs connected to another jump or leap without any acrobatic skills between them.
Dismount (last pass)	On floor the last tumbling pass is typically considered the dismount, there are requirements for the difficulty of the skills in the last pass depending on the gymnast's skill level.
Double back	2 flips, can be performed in the tuck, pike, or layout position; also can contain a twist on the first, second, or both flips.
Front Pass	Direct connection of at least 2 or more forward acro skills (such as a front handspring-front flip) with one being a flight or aerial skill.
Gym Acro	A dance element such as a leap or jump must be directly connected to an acrobatic skill such as a back handspring or back flip.
Mount (First pass)	Typically the first tumbling pass in the floor routine.
Music	Gymnasts or their coaches select music for the floor routine from 70 to 90 seconds in length that is instrumental only. A portion of their overall floor score is related to synchronization of movement with the music and the relationship of the music to the choreography.
Side pass	A tumbling pass not performed across the diagonal of the floor but parallel to the side line.
Tumbling Pass	Typically performed along the diagonals of the floor, begin with a run, hurdle into multiple directly connected acrobatic skills. Often 3-5 passes are performed during the floor routine depending on the level of the gymnast.

General Bar
Terms (UPB, HB,
PB)

Back Hip circle	Beginning level skill. 360° circle moving backwards around the bar, starting and ending in a front support.
Bail	Tap swing facing the low bar for women, usually helps to slow momentum. Add Bail to handstand: when the tap swing is done facing the low bar, the bar is released, a half of a flip and a half of a twist are done, allowing athlete to re-catch the bar in handstand position on the low bar, facing outward.
Blind change	From a back giant, a ½ turn at the top of the bar to end in a reverse grip.
Callus	Skin build-up on the hands and feet that forms from friction.
Free hip	A back hip circle where the body does not touch the bar, most often the skill should start and finish in a handstand. Also called a clear hip.
Front Hip Circle	Beginning level skill. 360° circle moving forwards around the bar, starting and ending in a front support.
Giant	Swing in which the body is fully extended and moves through a 360° rotation around the bar; can be performed in a regular grip facing away from the low bar (back giant) or in a reverse grip with the gymnast facing the low bar (front giant). Giants can be performed in either direction, either hand placement.
Glide	Way to move into a kip; the gymnast holds bar and swings forward. Can be full swing in extended body when done on high bar. Can also be in pike or straddle position when being performed on low bar.
Hop change	Cast to handstand where the hands change from a regular grip and end in a reverse grip; often moves into a front giant.
Kip	Gliding movement that starts underneath the bar in a pike position and finishes in a front support with the thighs resting on the bar.
Long hang kip	Kip on the high bar.
Pirouette	Changing direction by turning in the handstand position.

Pull over	On a low bar or high bar, it is a way to get onto the bar. The gymnast lifts both legs over the bar into 1/2 hip circle to end in a front support.
Release Move	Releasing and then re-catching the bar, usually contains a flip and/or twist once the bar is released.
Rip	A callus that tears open on the hand or arm; often occurs on bars.
Stalder	A backwards circle around the bar; legs straddle and stay on top of but not touching the bar. Can move into a handstand.
Tap swing	Basic swing on the high bar. The body starts slightly piked, then the legs kick slightly backwards before they scoop at the bottom of the swing to generate momentum for a giant, release move, or dismount.
Uprise	Backswing, often moves into a free hip or a handstand

***Release Moves**

Comaneci	Release move that starts from a kip. The gymnast casts into a front flip in a straddle position to recatch the bar.
Gienger	Release move consisting of a back flip with a ½ twist to re-catch the bar.
Hindorff	Release move that starts from a handstand, moves into a free hip, the bar is released and the gymnast moves backwards over the high bar in a straddle position (like Tkatchev) before catching the bar.
Jaeger	Release move where a front flip is performed before re-catching the bar.
Tkatchev	Release move where the bar is released and the gymnast moves backwards over the high bar in a straddle position before re-catching the bar.

***Dismounts**

Double flyaway	2 flips before landing.
Flyaway flip	Dismount where the bar is released and a back flip is performed before landing.
Flyaway twist	Dismount where the bar is released and a back flip is performed with a full twist before landing; can also be a double twist.

Toe front From cast or from handstand, gymnast pikes to place toes on the bar, shoots toes off at the bottom of the swing and performs a front flip.

***Hand Grip Positions**

El Grip Full rotation of wrists outward from neutral grip.

Front Reverse grip - ex: front giant.

Mixed 1 hand regular grip, 1 hand reverse grip - ex: start of a pirouette.

Neutral Regular grip - ex: giant.

Vault

Block	How the hands contact the vault; power is produced to propel the vault.
Handspring	Front flip over the horse placing the hands down on the horse in the middle of the flip.
Handspring entry	Forward entry onto the horse.
Handspring front	Forward entry onto the horse, front flip off. Can be done also be performed in a piked or layout position for with a ½ turn.
Post-flight	Time from contact with the vault with both hands to the landing on the feet - usually flips or twists or a combination.
Pre-flight	Time from contact with the feet on the springboard until the hands contact on the vault.
Tsukahara	Round-off onto the vault with a back flip off; can be performed in a tuck, pike, or layout position, and with a twist.
Up on the board	Hit on the part of the board where the most springs are located - by the line.
Yurchenko family	Round-off entry onto the springboard, flip-flop onto the vault combined with one of the following: layout, 1 ½ twist, or double twist.
Yurchenko half on	Round-off entry onto the springboard, 1/2 turns onto the horse, usually front flip off.

Equipment

Scrunchie/Hair tie

Hair band made of leotard material

Balance Beam

Crank Beam

Way to raise or lower beam- lowering beam can be helpful when learning new skills

Down to beam work

Requirement in all beam routines, the gymnast has to place her chest, back or bottom on the beam

Flight series

Combination of 2 or more tumbling skills. Requirement in all routines, ex: flip flop, flip flop

Floor Beam

Beam on floor; starts progression of a new skill from the line onto a beam

Gym-acro series

Leap or jump connected to a tumbling skill. Requirement in all routines - ex: switch leap, flip flop

High Beam

Competition beam-4 feet off of ground, 4 inches wide

Low Beam

Exact size of high beam about 2 inches more or less off the ground. The low beam can be at varying heights while the gymnast works her way to performing skills on the high beam

Training pad

Placed over the beam to cushion landing. Often used when doing a front flip on the beam

Uneven Parallel

Bars

Dragging feet

Usually occurs from a release move over the low bar (ex: straddle back) to slow momentum

High Bar

Bar used most often for release moves and dismounts

Low Bar

Sometimes used to mount the uneven bars; the bar caught on straddle backs, pak saltos, and overshoots

Overshoot

Release move beginning by swinging towards the low bar from the high bar, release the bar and perform a ½ turn before re-catching the low bar

Pak Salto

Release move performed as flyaway from the high bar and caught on the low bar

Straddle back

Swing backwards in a straddled position, release the high bar, and catch the low bar

Pommel Horse

	Event is separated into parts; pommel or the leather. With the exception to performing “leg work”, the body should continuously rotate around the pommel horse in some fashion.
Circles	A full revolution of the lower extremities while in a supported position which is performed without rotation of the upper body on the pommel horse with the legs together. Circles are considered the basic unit of pommel horse skills as they can be performed on the leather or pommel portion in either the forward or backward direction. Circles are often incorporated into larger difficulty skills such as the 'magyar' or 'savado'.
Dismount	The title given to the skill used to end the routine as the gymnast transfers from the horse to the ground, ending in an upright standing position; a dismount may be a number of different skills depending on the difficulty level of the gymnast.
Flares	Circles, but with the hips maximally abducted.
Horse	The leather portion of the pommel horse in which the pommels are mounted.
Magyar	A travel from one side of the horse to the other in the forward direction with continuous circles while touching every part of the horse on the way (leather-pommel-leather-pommel leather).
Mount	The title given to the skill used to begin the routine as the gymnast transfers from an upright standing position on the ground to either the pommel or leather portion of the pommel horse; a mount can be a variety of skills depending on the difficulty of the gymnast, typically a circle or "leg work" is utilized as a mount.
Pommels	The handle portions of the pommel horse comprised of wood or fiberglass material.
Russian Circles (Russians)	Circles where your whole body revolves with you at the same time with no rotation of the pelvis.
Savado	A travel from one side of the horse to the other in the backward direction with continuous circles while touching every part of the horse on the way (leather-pommel-leather-pommel leather).

Scissors

The basic leg work, where starting with one leg in front and one leg in back in the middle of the horse, the gymnast will swing sideways and switch legs in the air. All legwork is a variation of the scissor. A combination requirement in a competitive routine, which combines cuts and undercuts. It begins and ends in an opposite stride support.

Spindle

A variation of a circle in which the gymnast rotates his pelvis in the opposite direction of the circle and returns to face the beginning direction.

Rings

	Routines consist of swinging skills as well as static skills, but unlike high bar, there are no release moves.
Butterfly	A dynamic strength skill which involves transferring from a dependent hanging position below the rings to an Iron Cross position with full elbow extension bilaterally.
Dislocate	From a forward swing upon reaching vertical, kick outward and upward as the shoulders rotate to continue the swing.
Dismount	The title given to the skill used to end the routine as the gymnast transfers from the rings to the ground, ending in an upright standing position; usually done with a difficult salto or twist.
Giant	A full rotation on the rings, either forward or backward, that should begin and end in a handstand. An inlocate or dislocate of larger magnitude.
Gutzoghy Inlocate	Double backward flip between rings while holding onto the ring. From a backwards swing, kicking outward and upwards as the shoulders rotate to continue the swing upon reaching vertical; An inlocate is the same as a dislocate, but in the opposing direction.
Inverted Cross	A static strength skill in which the body is inverted in a handstand with shoulders positioned horizontally even with the wrists, shoulders abducted to 90 degrees.
Iron Cross	A static strength skill in which the shoulders are positioned horizontally even with the rings, shoulder abducted to 90 degrees. There are numerous variations to the Iron Cross.
Kip	Movement from a position below the equipment to a position above.
L Cross	A variation to the Iron Cross in which legs are in a piked position.
Maltese Cross	A static strength skill in which the body is positioned horizontally even with the rings in a prone position.
Mount	The title given to the skill used to begin the routine as the gymnast transfers from an upright standing position on the ground to a hanging position while grasping the rings. The gymnast may or may not be assisted onto the rings by a coach.
Olympic Cross	A variation to the Iron Cross position in which the body is rotated

90 degrees in either direction.

Yamawaki

Double forward flip in between the rings while holding onto the rings.

Parallel Bars

Back toss	A swinging skill performed above the bars in which the gymnast performs a 1/2 lay back flip at the end of a front swing and ends in a handstand position.
Back uprise	A swinging skill performed above the bars that involves transferring from arms to an upright supported position by swinging backwards.
Between bar work	Swing skills performed between the parallel bars.
Diamidov	A swinging skill in which the gymnast performs a 1/1 or 5/4 rotation at the end of a backward swing using unilateral upper extremity support before re-grabbing the bar in a handstand.
Dismount	The title given to the skill used to end the routine as the gymnast transfers from the parallel bars to the ground, ending in an upright standing position; usually done with a difficult salto or twist.
Drop	A skill involving transferring from an upright supported position above the bars to an inverted, hanging position below the bars.
Healy	A swinging skill performed above the bars in which the gymnast uses unilateral upper extremity support at the end of a backward swing and rotates 1/1 before re-grabbing with bilateral upper extremities in a supported position.
Kip	Movement from a position below the equipment to a position above.
Mount	The title given to the skill used to begin the routine as the gymnast transfers from an upright standing position on the ground to a supported or hanging position on the parallel bars. The gymnast may or may not utilize a springboard for assistance.
Moy	A swinging skill that begins in a handstand swings below the bars, releasing and catching in an upright, supported position above the bars (3/4 giant).
Stutzkehr (Stutz)	A swinging skill performed above the bars in which the gymnast performs a 1/2 rotation at the end of a front swing finishing in a handstand position.

High Bar

Skills are separated into swing skills, release skills, and dismounts

Swing skills:

Eagles (L giants)

Giants performed in the backward direction full shoulder internal rotation and forearm pronation.

Endo

Forward giant with a stoop circle through back to handstand; may be performed straddles or in a piked position.

German Giants

Giants performed in the backward direction with full bilateral shoulder extension.

Giants

A basic skill on the horizontal bar in which the gymnast begins in a handstand, swings downward towards the ground and back upward towards a handstand; may be performed either in the forward or backward direction. Can be done forward (with an overgrip) or reverse (with an undergrip) as well as with one hand in either direction.

Kip

Movement from a position below the equipment to a position above.

One arm giant

A giant performed with a one-arm grasp; may be performed in either the forward or backward direction.

Stalder roll

Backward giant with a stoop circle through back to handstand; may be performed straddles or in a piked position.

Release Skills:

Gaylord

A release move in which the gymnast releases the bar, performs two front flips before catching the bar. From reverse giants, release in back and flip forward over the high bar before re-grabbing.

Gaylord 2

A release move in which the gymnast releases the bar, performs one back flip with a half twist over the horizontal bar, and then the gymnast catches the bar on the opposite side in an undergrip.

Geinger

A release move in which the gymnast releases the bar, performs one back flip with a half twist before catching the bar. From forward giants, release in front and perform a back flip with a ½ twist.

Jaeger

A release move in which the gymnast performs one front flip before catching the bar from reverse giants, release in back and perform a front flip in the air before re-grabbing the bar.

Kolman	A release move in which the gymnast releases the horizontal bar, performs two back flips and one full twist, and then catches the bar.
Kovacs	A release move in which the gymnast releases the bar, performs two back flips, and then catches the bar. From forward giants, release bar in front and perform a back flip over the bar, re-grab.
Tkatchev	A release move in which the gymnast releases the bar, travels backward over the bar with forward rotation before catching the bar in the same direction. From forward giants, release high bar in front and travel backwards-over bar to re-grab the bar.

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