

Acrobatic Competition Structure

Adult Gymnastics British Championships 2026

V1

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Copyright

The Adult Gymnastics Acrobatic Rules and Tables of Difficulty must not be copied, duplicated, or reproduced by whatever means, in whole or part, without the written consent from the Acrobatic Technical Committee and British Gymnastics.

Foreword

The Adult Gymnastics British Championships is open to anyone aged 18 and over regardless of experience or ability, with the opportunity to socialise and compete.

The event creates a fun and relaxed atmosphere where competitors can meet like-minded people whilst showcasing their gymnastics skills.

Competition entry for the Adult Gymnastics British Championships is in accordance with BG entry to competition policy which is based on coaching qualifications.

Regions/Home Nations remain entitled to determine the criteria for entry in their own regional events using the Adult Gymnastics British Championships framework, however, competition regulations for the Adult Gymnastics British Championships will be published annually in the British Gymnastics National Competition Handbook.

The Acrobatic Technical Committee is pleased to present the Adult Gymnastics British Championships Rules and Tables of Difficulty for 2025.

1. GENERAL INFORMATION

1.0 Entry Instructions

Entry to all National British Gymnastics Events is Online only.

Only club managers, administrators and those with event entry privileges will be able to submit an entry. Complete instructions for adding an entry via the online entry system are available to download from the British Gymnastics Website: [british-gymnastics-event-entry-user-guide.pdf](#)

All entries must be fully submitted and paid for electronically to British Gymnastics at the time of entry and by the stipulated closing date and time.

Once the entry has been submitted no further changes can be made without contacting the Events Department.

All partnerships **must** provide a **tariff sheet** for each routine. **(See Appendix C)** Two copies of each tariff sheet must be brought to the competition and submitted at accreditation.

1.1 Age Bonus

Each competitor will receive an age bonus determined by their age for their individual competition and the same age bonus if they enter the team competition.

A competitor's age will be calculated as their age reached in the year of the competition. The aggregate age bonus for a partnership will be added to the partnership's total score for each routine.

Age	18-24	25-29	30-34	35-39	40-44	45-49	50-54	55-59	60-64	65+
Age Bonus	0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9	1.0

1.2 Nationality

Non-British citizens competing as guests can form part of a team, but the team will not be eligible to rank in the official competition results.

2. COMPETITION STRUCTURE

The competition consists of five categories covering one level of competition:

1. Men's Pair - Two male competitors
2. Women's Pair - Two female competitors
3. Mixed Pair - One male competitor (male must be base) and one female competitor
4. Women's Group - Three female competitors
5. Men's Group - Four male competitors

Competitors may compete in more than one category i.e. a female competitor may enter Women's Pair, Mixed Pair and Women's Group, but can only be represented in one partnership per category.

There are two different competitions available:

- **Competition I** : Competitors are required to perform 2 routines; a balance and a dynamic routine.
- **Competition II**: Competitors are required to perform a combined routine only.

NOTE: Competitors must choose which competition they wish to enter they are not able to compete in both
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Competition I and Competition II in the same event but could enter if in a different partnership category.

2.1 Ranking

The Total Score is used in determining the rankings of competitors and is calculated by adding together:

- The average mark for Technical merit, which is then multiplied by two. This has a maximum score of 20.0 (Execution or E score)
- The average mark for Artistic merit which has a maximum score of 10.0 (Artistry or A score)
- The Difficulty Value which is calculated as shown in section 5 - Difficulty.

$$\text{E score} + \text{A score} + \text{D score} = \text{Total Score}$$

If four technical and four artistry judges are used, the average is determined by eliminating the high and low scores and taking the average of the middle two scores. If only three technical and three artistry judges are used, the average is determined by taking the average of all three scores.

For all competitions, the execution and artistry of performances are each evaluated from 0 to 10.0 with an accuracy of 0.001.

Penalties are deducted from the Total Score by the Chair of the Judging Panel (CJP) and the Difficulty Judge (DJ) in accordance with the current FIG Code of Points to give the Final Score.

$$\text{Final Score} = \text{Total Score} + \text{Aggregate Age Bonus} - \text{Penalties}$$

2.2 Tie Breaks

In the case of a tie, for all events including the Team Competition, the ranking will be determined by the following criteria:

- The highest E-score of the (Balance + Dynamic) or Combined routine
- The highest sum of the E and A scores of the (Balance + Dynamic) or Combined routine
- In the exceptional event that a tie remains, the tie will not be broken.

2.3 Team Event

There will be a Team Event, at the time of entry into the Adult British, the club must nominate a maximum of 5 partnerships and a minimum of 3 partnerships who will form the team. All gymnasts within the team must be members of clubs from the same club and competitors can only represent one team.

The scores used in determining the Team Event will be calculated for each partnership in the Team as follows:

- The average of the partnership's **Finals Scores** across their balance and dynamic routines, if they performed 2 routines, or
- The **Final Score** for their combined routine, if they performed only one routine.

The winning Team will be based on the sum of the **3 highest scores** from the nominated partnerships at the time of entry.

2.4 Height Deductions


There will be no height deductions.

2.5 Length of Exercises

All exercises have a maximum duration of 2:30 minutes. There is no stipulated minimum. Any music over the stipulated time will receive an overtime penalty, applied in 1 second increments. The first note of the music, not the beep where used, is considered as the beginning of the exercise. Starting before the music results in a penalty. The timing of the exercise continues until the last movement of the gymnasts and the end of an exercise must be a static position and not an element of difficulty. Finishing after the music results in a penalty. Difficulty and Special Requirements are given to elements performed after the music has ended.

2.6 Musical Accompaniment

All exercises may be performed to music with words but must respect to the FIG code of ethics.

All music used in competition routines must conform to the relevant licensing requirements. Details may be found upon logging into the Club Hub Resources Website and accessing the PPL/PRS page via the “Places” tab 

Certain tracks belonging to Disney, Andrew Lloyd Webber and Cirque du Soleil can be used but this should be checked on the PPL website to confirm the track is included within their repertoire.

All music must be uploaded via the BG website in line with the timeframes set out in the Competition Handbook. Late submission of music will incur a financial penalty.

2.7 Competition Attire, Accessories and Aids

- Partners must wear identical or complementary attire.
- The choice of competition attire, accessories and aids must be gymnastic in character and design nor require adjustment during an exercise.
- Women and girls may perform in leotards, one-piece unitards, leotards with skirts or shorts and a t-shirt. Leotards may be with or without sleeves.
- Men and boys may compete in leotards or T-shirts with gymnastic shorts or long gymnastic trousers. One-piece suits/unitards are allowed. When they wear trousers, footwear (gym shoes, socks) must be worn.
- For safety reasons, very loose clothing, raised attachments and accessories are not allowed.
- All attire must be modest including the use of proper undergarments. The cut of the leg of leotards must not go above the iliac crest (hipbone). The neckline must be no further down than half the sternum in the front, or below the lower line of the shoulder blades in the back. Lace and transparent material on the torso must be fully lined.
- Provocative, swimsuit, dance style leotards with narrow straps, character outfits and photographs in the design are forbidden.
- Competitors, not wearing trousers, may perform with or without footwear but if footwear is used it is preferred if it is flesh coloured or white, clean and in good repair.
- Jewellery, including earrings and studs, necklaces, rings, bracelets, anklets, nose and navel studs, is not allowed.
- Character hair accessories (e.g. tiaras, feathers and flowers) and face painting are not allowed.

3. JUDGING

3.1 Judging Deductions

All exercises are judged for technical merit, in accordance with the current FIG Code of Points.

A tolerance of 0.3 is employed. Where the appropriate tolerance is not achieved the CJP will consult with the SJ to bring the scores in tolerance.

The following provides a summary of the judge's deductions:

A penalty of 1.0 is applied:

- For physical assistance by the coach (CJP).
- For each missing pair/ group or individual element, a Special Requirement penalty is applied (DJ).
- For performance of a forbidden element. This penalty is applied for each violation, even if the performed element is not declared on the tariff sheet (DJ).
- A pair/group or individual element exceeds the stated maximum value (DJ).
- A fall (EJ).

NOTE: 1.0 is the maximum deduction for the performance of a single element.

A penalty of 0.5 is applied:

- When poor sportsmanship in the field of play is exhibited (CJP).
- Music Infringements (CJP).
- Each time a gymnast lands 2 feet outside the boundary (CJP).
- When forbidden or immodest attire is worn (CJP).
- Markings on the floor or presence of a coach (CJP).
- Serious technical faults (EJ).
- Landing performed without support (EJ).
- The Bases hand remains on the floor in a static hold following a motion (EJ).

A penalty of 0.3 is applied:

- Re-start of exercise without justification (CJP).
- Starting before or ending before/after the music (CJP).
- All attire infringements not stated elsewhere (CJP).
- Indecent positions (CJP).
- When elements are not performed in order on Tariff Sheet (DJ).
- For each second missing of a 3 (") second static element (DJ).
- For each second missing of a 2 (") second individual element (DJ).
- Significant technical faults (EJ).

A penalty of 0.1 is applied:

- For each second over 2:30 minutes (CJP).
- Each time a gymnast steps over the boundary line (CJP).
- Each time the attire is adjusted or an accessory is lost (CJP).

- Small technical faults (EJ).

In addition, the DJ can take the following penalties:

- Any Element started and not completed = no Difficulty and no Special Requirement credit given.
- Any static Pair/Group element held less than 1 second = 0.90 time faults + no Difficulty and no Special Requirement credit given.
- Any static Individual element held less than 1 second = 0.6 time faults + no Difficulty and no Special Requirement credit given.

All exercises are judged for Artistic merit, in accordance with the current FIG Code of Points (see Appendix E for artistry judging sheet).

- The minimum Artistry score is 5.00 and the maximum Artistry score is 10.00.
- There are 5 Artistry criteria:
- Partnership (Maximum 2.0):
 - There must be a logical relationship (maturity, level of physical and technical preparation in skills, dance and movements, balance of performance inside the partnership) and a projection of the connection between the partners.
 - Partners should have the ability to go beyond their own relationship to touch the audience.
 - Height difference between partners must be aesthetically logical according to level and the category.
- Expression (Maximum 2.0):
 - All partners of the pair/group must demonstrate the ability to project the emotion. Extreme faces and playback imitations should be avoided.
Extreme aggressive, impolite and disrespectful attitude must be avoided.
 - They have to maintain their emotion throughout the performance. There should be harmonization of expression between the partners.
- Performance (Maximum 2.0):
 - Choreography is defined as the mapping out of the body's movements, both gymnastic and artistic, over space, level and time, as well as in relation to the other partners. It is the aesthetic linking of elements of difficulty by continuous flow, connections and movements e.g. entries and exits, choreographic steps, leaps and turns.
 - Elements of difficulty and the choreography should use the space and floor.
 - Partners must show unity showing synchronized movements.
 - Choreography must demonstrate originality and create a personal identity for the unit.
 - Movements must be performed with amplitude, using the maximum amount of space possible, or be performed using subtlety and nuance as indicated by the music.
- Creativity (Maximum 2.0):
 - Display imagination, originality, inventiveness, inspiration.
 - Special and different ways to get in and out of the elements (entries and exits)
 - Variety in composition and different types of elements and rarely staged elements.
- Musicality (Maximum 2.0):

- All exercises must be choreographed to harmonize logically and aesthetically with the rhythm and mood of the musical accompaniment, respecting the musical sentences, accents used.
- The flow of the exercise must be without interruption between the choreography and the elements of difficulty. Pauses which are logical and not disrupt the flow of the exercise are allowed.

3.2 Judging Requirements

To be eligible to judge, the judges must have:

- BG membership of the appropriate level for the competition.
- A British Gymnastic Regional Judge qualification on the current competition cycle, as a minimum.
- Judges must wear the official uniform when officiating at a competition.

4. COMPOSITION OF EXERCISES

Competition I :

Balance routine:

- For Pairs, a balance routine must contain 5 Balance Pair elements each with a minimum of a 3 second hold plus 3 individual elements.
- For Groups, a balance routine must contain 3 different pyramids each containing a minimum of a 3 second hold plus 3 individual elements.

Dynamic routine:

- For Pairs and Groups a dynamic routine must contain 5 Dynamic Pair/Group elements plus 3 individual elements.

Competition II:

Combined Routine:

- For Pairs and Groups a combined exercise is composed of 5 elements either 3 Balance and 2 Dynamic or 2 Balance and 3 Dynamic). Each Balance element must be with a 3 second hold, plus 3 individual elements.

4.1 General Rules

1.1 General Rules

NOTE: Competitors must choice which competition they wish to enter they are not able to compete in both Competition I and Competition II in the same event

- Each Pair/Group or Individual element chosen must exist in the Tables of Difficulty or the FIG Tables of Difficulty and have a minimum stated difficulty value of 1
- The drawings in the Tables of Difficulty are only a guide to the general shape of elements.
- Elements should be selected to show optimum variety
- Elements may be performed with minor stylistic variation from the element pictured in the Tables of Difficulty and are not considered as different elements.
- Elements can be linked between different rows as long as it doesn't result in a 6 second hold in the same static position.
- No pair/group/individual element can be repeated and claimed for Special Requirements or Difficulty where applicable.

- Entries and exists to elements are optional unless specified in the Tables of Difficulty
- Each competitor **must** perform 3 individual elements in each routine.
- Individual elements must be performed by all partners at the same time or in waterfall.
- The individual elements can be selected from any of the following categories: flexibility, static, agility and tumbling in any routine. All partners do not need to perform individuals from the same category or difficulty box in the Tables of Difficulty.

4.2 General Clarifications

- When a lever is stated in the element descriptions it may be performed in either a straddle or pike lever position.
- A handstand may be performed with legs either apart or together.
- The directions of handstands during balances are optional unless stated in the element descriptions.
- Motions to knees, sit or splits are optional unless specifically stated otherwise in the in the Tables of Difficulty. Any hand(s) used to assist the motion must be lifted from the floor for the static hold.
- Kneeling may be performed to either high knees or to kneeling sitting on ankles.
- In sitting the Base's legs may be together or in straddle unless stated otherwise in the element descriptions.
- Cartwheels as an individual can finish either sideways or with a ¼ turn.
- The roles of the Top, Middle and Base(s) are interchangeable.

4.3 General Restrictions

Performance of a forbidden element will result in a 1.0 penalty.

It is forbidden for:

- Women Pairs and Women's Groups to work on the back of the neck (except where there are two points of support) or top of the head.
- Men to perform catch in wrap.
- Groups to stand on the Bases' hips or chest with the Base in bridge where there are only 2 points of support.
- Any support at the hips or glutei with the Base in exaggerated curvature of the spine.
- Un-supported dynamic landings.

4.4 General Special Requirements

- Each missing Special Requirement results in a 1.0 penalty.
- Each pair/group box in the Tables of Difficulty counts as one element
- All pair/group balance elements must be held for a minimum of 3 seconds unless otherwise stated in the Tables of Difficulty
- Individual elements with a static hold ("Stand") must be unsupported and must be held for 2 seconds
- Individual elements are required by all partners. All partners must perform the same number of individuals (not necessarily the same type) either simultaneously or in "waterfall", but they cannot overlap.

5. DIFFICULTY

Each pair/group element chosen from the Tables of Difficulty has a stated Difficulty Value, which is used to determine the overall Difficulty Value of the exercise.

There is no minimum requirement for difficulty and any element can be selected in line with rules for exercise construction.

The difficulty of each pair/group element is calculated according to the column in which it falls in the Tables of Difficulty.

- Elements in column 1 have a value of 1.
- Elements in column 2 have a value of 2.
- Elements in column 3 have a value of 3.
- Elements in column 4 have a value of 4.
- Elements in column 5 have a value of 5.

If the element is selected from The FIG Tables of Difficulty, then the total value of the chosen element is calculated using the FIG Tables of Difficulty, which is cross referenced against the column in which it falls in the Tables of Difficulty to define its Difficulty Value. For example, Element in FIG Table of Difficulty had a Difficulty Value of 10. This corresponds to column 5 in the Tables of Difficulty (5+ Values) and therefore will have a Difficulty Value of 5.

The difficulty value of the individuals is calculated as the sum of all the difficulty values of all the competitors individuals divided by the number of competitors.

	Individual 1	Individual 2	Individual 3	Total
Partner1	Splits	Back Walkover	Headstand	11
Partner 2	Splits	Back Walkover	Healy Turn	10
Partner 3	Shoulder Stand	One Arm Cartwheel	Flic	9

Difficulty value of Individuals (30/3) = 10 Values

The total value of the pair/group elements plus the average value of the individual elements performed are added together to provide the total difficulty for the exercise.

The difficulty value of the exercise is converted to a difficulty score by dividing the difficulty value by 10.

6. TARIFF SHEETS

A tariff sheet is an illustration of the pair, group and individual elements to be performed in the exercise and is required for all competition routines.

Only Pair, Group and Individual elements declared for difficulty should be shown on the Tariff Sheet.

If two elements are selected from the same row and shown on the Tariff Sheet, the first element performed from that row shall be used in the calculation of difficulty.

If a different element is performed to that declared on the Tariff Sheet, then no difficulty will be given for the element but the element will count for special requirements.

Elements must include the Number and Value as indicated in the Tables of Difficulty. Where elements are selected from the FIG Tables of Difficulty the elements must include the Page, Reference Number and Value.

All Pair/Group and individual elements **must be** included on the tariff sheet **in the order of performance**.

The intended **timing of all static holds**, including individuals **must be declared** on the tariff sheet.









In instances when the illustration and the reference are not consistent on the tariff sheet the illustration will be taken as the correct declaration of the element.

Where an element performed is not the declared pictorial form, providing the new element is from the same row it will receive no value although will count towards Special Requirements.

It is the responsibility of the gymnast/coach to prepare and ensure that the tariff sheets are correct.

Tariff sheets must be submitted by the published deadline. Hand drawn tariff sheets will not be accepted.

Changes to tariff sheets may be requested up to 30 minutes before the start of the competition but will only be accepted with the support of a medical professional.

	Description	Symbol	N	Mod.	Y
PARTNERSHIP	Is there an acceptable level of maturity between all partners?		0	0.2	0.4
	Is there a good level of technical and physical preparation between all partners?		0	0.1	0.3
	Is there a visible consistent connection between all partners?		0	0.1	0.3
PERFORMANCE	Is there a continuous flow and parts of perfect synchronization?		0	0.2	0.4
	Do all partners have great amplitude in the exercise?		0	0.1	0.3
	Is the Choreography original and create a personal identity?		0	0.1	0.3
EXPRESSION	Do all partners project the correct emotion of the exercise?		0	0.2	0.4
	Is there harmony of the expression between all partners?		0	0.1	0.3
	Do they maintain the emotion throughout the exercise?		0	0.1	0.3
CREATIVITY	Do they show a variety of elements and perform rarely staged elements?		0	0.2	0.4
	Do they show originality and inventiveness in the overall exercise?		0	0.1	0.3
	Do they have special/different way(s) to get in and out of elements?		0	0.1	0.3
MUSICALITY	Is the exercise respecting the character and the rhythm of the music?		0	0.2	0.4
	Are the musical sentences, accents respected and used throughout?		0	0.1	0.3
	Is the choreography in harmony with the music?		0	0.1	0.3

APPENDIX A – ARTISTRY JUDGING SHEET

These 15 questions should be answered by the artistic judges during the performance of a routine.



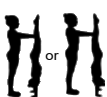



















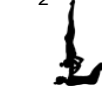

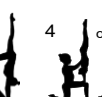
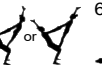


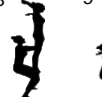










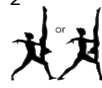

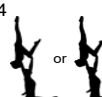
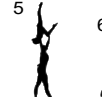



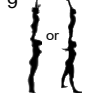



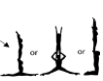





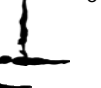


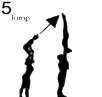











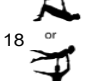











The Total Artistry Score is the sum of the 5 categories + 5.0.

Reference Range of Artistic Score:

- Perfect routines - Score between 9.6 to 10.0
- Excellent routines - Score between 9.0 to 9.5
- Very Good routines - Score between 8.0 to 8.9
- Good routines - Score between 7.0 to 7.9
- Satisfactory routines - Score between 6.0 to 6.9
- Poor routines - Score between 5.0 to 5.9

APPENDIX B - TABLES OF DIFFICULTY
























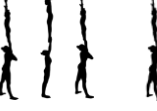

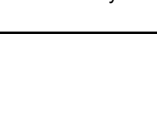
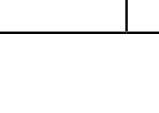


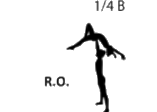














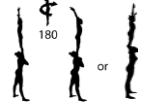


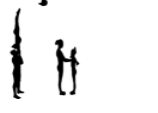



Please see the link for the [FIG Acrobatic Code of Points table of difficulty 2025-2028](#) for further explanation of skills, if required.

Pairs Balance Elements				
Value 1	Value 2	Value 3	Value 4	Value 5
<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">1 </div> <div style="text-align: center;">2 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">3 </div> <div style="text-align: center;">4 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">5 </div> <div style="text-align: center;">6 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">7 </div> <div style="text-align: center;">8 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">9 </div> <div style="text-align: center;">10 </div> </div>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">1 </div> <div style="text-align: center;">2 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">3 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">4 </div> <div style="text-align: center;">5 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">6 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">7 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">8 </div> <div style="text-align: center;">9 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">10 </div> <div style="text-align: center;">11 </div> </div>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">1 </div> <div style="text-align: center;">2 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">3 </div> <div style="text-align: center;">4 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">5 </div> <div style="text-align: center;">6 </div> <div style="text-align: center;">7 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">8 </div> <div style="text-align: center;">9 </div> <div style="text-align: center;">10 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">11 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">12 </div> <div style="text-align: center;">13 </div> <div style="text-align: center;">14 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">15 </div> <div style="text-align: center;">16 </div> <div style="text-align: center;">17 </div> </div>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">1 </div> <div style="text-align: center;">2 </div> <div style="text-align: center;">3 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">4 </div> <div style="text-align: center;">5 </div> <div style="text-align: center;">6 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">7 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">8 </div> <div style="text-align: center;">9 </div> <div style="text-align: center;">10 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">11 </div> <div style="text-align: center;">12 </div> <div style="text-align: center;">13 </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">14 </div> <div style="text-align: center;">15 </div> </div> <div style="display: flex; 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Any skill from the FIG Tables of Difficulty Value 1	Any skill from the FIG Tables of Difficulty Value 2	Any skill from the FIG Tables of Difficulty Value 3	Any skill from the FIG Tables of Difficulty Value 4	Any skill from the FIG Tables of Difficulty Value 5+

Difficulty Value

Value 1	Value 2	Value 3	Value 4	Value 5
<p>(1) Top supported at the waist in a headstand with bent legs.</p> <p>(2) Top supported at the waist in a headstand with straight legs.</p> <p>(3) Top in a handstand with the Base supporting the legs. The Top may face inwards or outwards.</p> <p>(4) Top in a piked handstand, with the hips in line with the shoulders and hands, back flat. Base supporting ankles of Top on straight arms.</p> <p>(5) Top in counterbalance on floor. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.</p> <p>(6) Top in an off-balance position supported on the middle/lower back by the feet of the Base.</p> <p>(7) Top stands supported at waist on thighs of the Base. The Top may face inwards or outwards.</p> <p>(8) Top in front support, supported at the ankles by the Base on straight arms.</p> <p>(9) Top in front support with feet/ankles on bent knees of the Base.</p> <p>(10) Top in front support with hands on lower legs/ankles of the Base. Base supports the lower legs/ankles of the Top on straight arms.</p>	<p>(1) Top in a handstand supported at waist. The Top may face inwards or outwards.</p> <p>(2) Top in a handstand supported at waist on thighs of the Base.</p> <p>(3) Base supports the heel of the straight leg of the Top in the stag handstand.</p> <p>(4) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.</p> <p>(5) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.</p> <p>(6) Top stands on one foot on thigh of the Base. The grip is optional but all arms should be straight. The Top may face inwards or outwards.</p> <p>(7) Top in front support with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms.</p> <p>(8) Top in a supported front angel on feet of the Base. The grip is optional but all arms should be straight.</p> <p>(9) Top in supported back angel on feet of the Base. The position: on of the grip on the arms, wrists or hands is optional but all arms should be straight. Top can have both legs together straight or one leg bent at the knee in the back angel.</p> <p>(10) Top in lever with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms.</p> <p>(11) Top in crocodile on both knees with one leg supported by Base on straight arms.</p>	<p>(1) Top in a shoulder handstand on straight arms of the Base. Top holds knees/legs of the Base. Base may have their feet on or off the floor.</p> <p>(2) Top in shoulder handstand on straight arms of the Base. Top holds the arms of the Base.</p> <p>(3) Top in a supported handstand on ankles of the Base. Base sits supported or unsupported and supports one bent knee of the Top.</p> <p>(4) Top supported at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards.</p> <p>(5) Top in one arm counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.</p> <p>(6) Top starts in lever on long arm support with feet on the Base's knees/thighs and mounts to counterbalance on thighs of the Base. The grip is optional but all arms should be straight in counterbalance.</p> <p>(7) Top sits on shoulders of the Base and mounts to counterbalance on thighs of the Base. The grip is optional but all arms should be straight in counterbalance.</p> <p>(8) Top stands supported at the waist on the thighs of the Base.</p> <p>(9) Top stands unsupported on thighs of the Base. Base may be in chair, bridge or table position: optional.</p> <p>(10) Top stands supported on shoulders of the Base.</p> <p>(11) Top supported by Base for a straddle up to handstand on thighs of the Base. The support point of the straddle up is optional.</p> <p>(12) Top in front angel on feet of the Base.</p> <p>(13) Top in front angel on long arm support of the Base.</p> <p>(14) Top in back angel on feet of the Base. Top can have both legs together straight or one bent knee in back angel.</p> <p>(15) Top in lever on long arm support of the Base with ankles/feet on Base's knees/thighs. The Tops hands/shoulders should be directly above the Bases hands/arms.</p> <p>(16) Top in lever on long arm support of the Base.</p> <p>(17) Top in japana on feet of the Base.</p>	<p>(1) Top supported at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards.</p> <p>(2) Top supported with 1 arm at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards.</p> <p>(3) Top supported at the waist in 1 arm handstand on one thigh of the Base. The Top may face inwards or outwards.</p> <p>(4) Top in supported handstand on shoulders of the Base. Base supports one bent knee of the Top with one or two hands.</p> <p>(5) Top in supported handstand on shoulders of the Base. Base supports one bent knee of the Top with one or two hands.</p> <p>(6) Top in reverse handstand on bent arm support. Top has either both knees or one knee/thigh supported on the Bases foot. Tops legs can be bent or straight.</p> <p>(7) Top supported at the waist in a handstand on the thighs of the Base. The Top may face inwards or outwards.</p> <p>(8) Top stands on bent arm support of the Base.</p> <p>(9) Top stands supported or unsupported on shoulders of the Base.</p> <p>(10) Top stands in hand of Base in short arm support.</p> <p>(11) Top performs a cut through mount to supported standing on shoulders of the Base.</p> <p>(12) Top performs a cut through mount to lever on long arm support of the Base.</p> <p>(13) Top stands supported on shoulders of the Base. Base mounts to splits, straddle sit or knees. Mount to splits can be directly or via divide kneeling.</p> <p>(14) Top in front angel on long arm support of the Base.</p> <p>(15) Top in back angel on long arm support of the Base. Top can have both legs together straight or one bent knee in back angel.</p> <p>(16) Top in lever on shoulder and back of leg of the Base. Arm position: on of the Base is optional.</p> <p>(17) Top in lever on long arm support or on head and bent arm support of the Base.</p>	<p>(1) Top in supported handstand on the shoulders of the Base. The Base supports the arms of the Top.</p> <p>(2) Top in handstand on bent arm support of the Base. The Top may face inwards or outwards.</p> <p>(3) Top in handstand on shoulder and back of leg of the Base. Arm position: on of the Base is optional.</p> <p>(4) Top in handstand on bent arm support of the Base.</p> <p>(5) Top powers from shoulders of the Base to handstand on bent arm support of the Base.</p> <p>(6) Top performs a cut through mount to shoulders and then powers from shoulders of the Base to handstand on bent arm support of the Base.</p> <p>(7) Top performs a cut through mount to bent arm support of the Base.</p> <p>(8) Top mounts to reverse handstand on bent arm support of the Base.</p> <p>(9) From counterbalance on thighs of the Base. Top mounts to lever on long arm support of the Base.</p> <p>(10) Top mounts from lever to handstand on long arm support of the Base or vice versa.</p> <p>(11) Top mounts from handstand on head and bent arm support to lever or vice versa.</p> <p>(12) Top mounts from lever to handstand on long arm support of the Base.</p> <p>(13) Top stands in long arm support of the Base.</p> <p>(14) Base pitches Top for 180 degrees to stand in bent arm support</p> <p>(15) Top stands supported on shoulder in one foot stand.</p> <p>(16) Base pitches Top for 180 degrees to stand in long arm support</p> <p>(17) Top in crocodile on the knee and hand of the Base.</p> <p>(18) Top in crocodile on head and bent arm support of the Base.</p> <p>(19) Top in crocodile on head and bent arm support of the Base.</p> <p>(20) Top in crocodile on long arm support of the Base.</p> <p>(21) Top mounts from handstand on head and bent arm support to lever or vice versa.</p> <p>(22) Top mounts from crocodile on head and bent arm support to lever or vice versa.</p> <p>(23) Top in front or back angel on long arm support of the Base. Base mounts to splits, knees or straddle sit.</p> <p>(24) Top stands in bent arm support of the Base. Base mounts to straddle sit or knees.</p> <p>(25) Top in lever on long arm support of the Base. Base mounts to splits, knees or straddle sit.</p> <p>(26) Top in lever on long arm support of Base.</p> <p>(27) Top in front or back angel on long arm support of Base.</p> <p>(28) Top in lever on Base's feet.</p>

Pairs Dynamic Elements

Pairs Dynamic Elements				
Value 1	Value 2	Value 3	Value 4	Value 5
<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p>	<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p>	<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p>	<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p> <p>8 </p> <p>9 </p>	<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p> <p>8 </p> <p>9 </p> <p>10 </p> <p>11 </p> <p>12 </p> <p>13 </p> <p>14 </p> <p>15 </p> <p>16 </p> <p>17 </p> <p>18 </p> <p>19 </p> <p>20 </p> <p>21 </p> <p>22 </p> <p>23 </p> <p>24 </p>
<p>Any skill from the FIG Tables of Difficulty Value 1</p>	<p>Any skill from the FIG Tables of Difficulty - Value 2</p>	<p>Any skill from the FIG Tables of Difficulty Value 3</p>	<p>Any skill from the FIG Tables of Difficulty - Value 4</p>	<p>Any skill from the FIG Tables of Difficulty Value 5+</p>

Difficulty Value

1	2	3	4	5
<p>(1) Base and Top start back to back in straddle sit, each completes a full circle roll finishing back where they started.</p> <p>(2) Base in an arch hold, arm posi: on op: onal. Top reaches both hands over the waist of the Base and completes a forward roll to stand.</p> <p>(3) Top performs a straight jump supported by the Base. The grip is op: onal.</p> <p>(4) Top forward rolls to a straight jump supported by the Base. The grip is op: onal.</p> <p>(5) Top leapfrogs over the Base. Base may face either direc: ono</p> <p>(6) Base pitches the Top for a liU on straight arms before releasing the Top to land supported on the floor .</p> <p>(7) Top stands in bent arm support and performs a bend and liU on straight arms of the Base before being released to land.</p>	<p>(1) Base in dish hold, arm posi: on op: onal. Top cartwheels over the waist of the Base, with one hand on either side.</p> <p>(2) Base supports the waist of the Top throughout the cartwheel.</p> <p>(3) Top performs a straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.</p> <p>(4) Top performs a backward roll immediate straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.</p> <p>(5) Top leapfrogs over the Base. Base may face either direc: ono</p> <p>(6) Base pitches the Top for a liU on straight arms before releasing the Top to land supported on the floor .</p> <p>(7) Top stands in bent arm support and performs a bend and liU on straight arms of the Base before being released to land.</p>	<p>(1) Top performs 1/4 straight front salto to catch in cradle. The jump can be from a run up or standing.</p> <p>(2) Top performs 1/4 straight front salto with 180o twist to catch in cradle. The jump can be from a run up or standing.</p> <p>(3) Top performs two jumps in immediate succession supported at the waist by the Base. The shape of the Top is op: onal. The Base may release and re-catch the Top but is not required to do so.</p> <p>(4) Top performs a roundoff immediate straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.</p> <p>(5) Top lies on floor with legs straight and ver: cal. Base throws Top by ankles for a 3/4 tuck back salto. Top may use hands on floor but is not required to do so.</p> <p>(6) Base pitches Top for a straight jump dismount.</p> <p>(7) Top performs a straight jump dismount backwards from standing in bent arm support of the Base.</p>	<p>(1) Top performs 1/4 straight front salto with 360o twist to catch in cradle. The jump can be from a run up or standing.</p> <p>(2) Top performs 180o jump supported at the waist by the Base.</p> <p>(3) Top performs 360o jump supported at the waist by the Base.</p> <p>(4) Top supported at hands performs a tuck/pike front salto dismount from standing on shoulders. The arm posi: on of the Top on landing is op: onal.</p> <p>(5) Base pitches Top for a straight jump dismount.</p> <p>(6) Top stands in bent arm support and performs a backward bend and liU returning to stand in bent arm support of the Base.</p> <p>(7) Top performs a straight jump dismount backwards from standing in bent arm support of the Base.</p> <p>(8) Top performs a straight jump dismount forwards from standing in bent arm support of the Base.</p> <p>(9) Base throws the Top from front angel for a 1/4 straight back salto dismount.</p>	<p>(1) Base pitches Top for 1/4 straight front salto to catch in front angel.</p> <p>(2) Base throws the Top from front angel for 180o twist to catch in back angel. Top can have both legs together straight or one bent knee in back angel.</p> <p>(3) Top performs a roundoff with an immediate 1/4 straight back salto to back angel. Top can have both legs together straight or one bent knee in back angel.</p> <p>(4) Base pitches the Top for 1/4 front salto with 180o twist to catch in back angel. Top can have both legs together straight or one bent knee in back angel.</p> <p>(5) Base throws Top from back angel for a ¼ back salto. Base turns through 180o.</p> <p>(6) Top performs a roundoff with an immediate boosted 4/4 tuck or pike back salto over the head of the Base. Base turns through 180o.</p> <p>(7) Base pitches the Top from one leg for 4/4 tuck, pike or straight back salto.</p> <p>(8) Base throws the Top from standing in bent arm support for 1/4 straight front salto dismount to catch in cradle.</p> <p>(9) Base throws the Top supported at waist for 4/4 tuck, pike or straight back salto.</p> <p>(10) Base throws the Top from standing in bent arm support for 1/4 straight back salto dismount to catch in cradle</p> <p>(11) Base pitches the Top for a straight jump to catch in bent arm support.</p> <p>(12) Base pitches the Top for a 180o straight jump to catch in bent arm support.</p> <p>(13) Base pitches the Top for a tuck or pike back salto.</p> <p>(14) Base pitches the Top for a straight back salto.</p> <p>(15) Base throws the Top from standing in bent arm support for 4/4 tuck or pike front salto dismount.</p> <p>(16) Base throws the Top from standing in bent arm support for 4/4 tuck or pike back salto dismount.</p> <p>(17) Base throws the Top from standing in bent arm support for 4/4 straight back salto dismount.</p> <p>(18) Base throws the Top from standing in bent arm support for a straight jump with 180o. twist to catch on shoulders or in bent arm support.</p> <p>(19) Base throws the Top from back angel for a 1/4 straight front salto dismount. Top can have both legs together straight or one bent knee in back angel.</p> <p>(20) Base throws the Top from front angel for 2/4 straight back salto to catch in wrap or cradle. Top can have both legs together straight or one bent knee in back angel.</p> <p>(21) The Base throws the Top from reverse handstand on bent arm support for a 2/4 back salto dismount.</p> <p>(22) Base throws Top from handstand on bent arm support for a 2/4 straight back salto dismount. Base turns through 180o to catch Top.</p> <p>(23) The Base throws the Top from standing in bent arm support of the Base for a 2/4 front salto to catch in handstand on bent arm support of the Base.</p> <p>(24) The Base pitches the Top for a 2/4 front salto to catch in reverse handstand on bent arm support of the Base.</p>


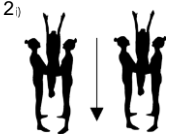
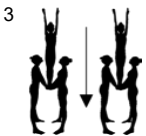
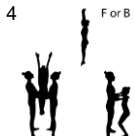
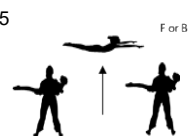





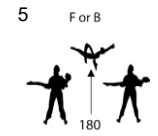

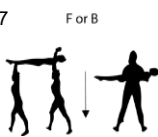


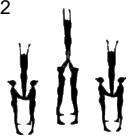
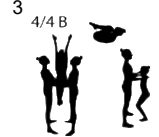

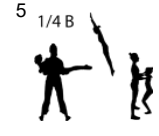
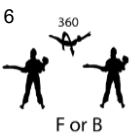
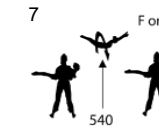
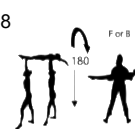
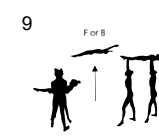
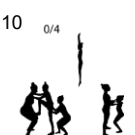
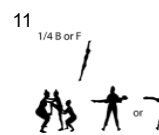



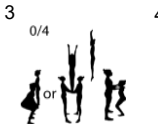
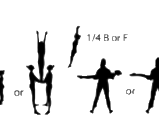
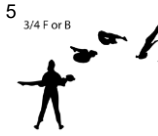

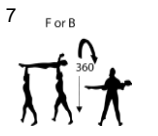

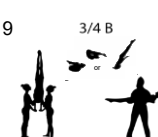
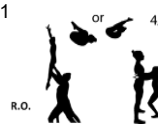
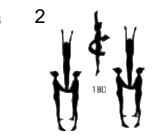
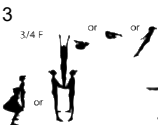
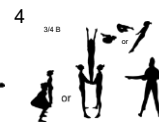
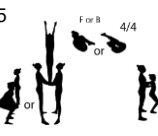
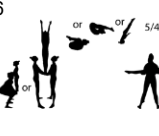
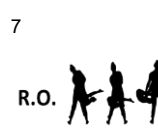
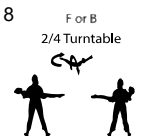

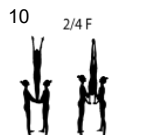
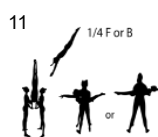
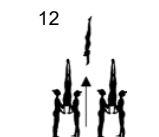
Women's Group Balance Elements

Value 1	Value 2	Value 3	Value 4	Value 5
<p>1 or </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p> <p>8 </p> <p>9 </p> <p>10 </p> <p>11 </p> <p>12 </p> <p>13 </p> <p>14 </p> <p>15 </p>	<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p> <p>8 </p> <p>9 </p> <p>10 </p> <p>11 </p> <p>12 </p> <p>13 </p> <p>14 </p> <p>15 </p>	<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p> <p>8 </p> <p>9 </p> <p>10 </p> <p>11 </p> <p>12 </p> <p>13 </p> <p>14 </p> <p>15 </p> <p>16 </p>	<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p>	<p>Any skill from the FIG Tables of Difficl ty Value 1</p> <p>Any skill from the FIG Tables of Difficl ty Value 2</p> <p>Any skill from the FIG Tables of Difficl ty Value 3</p> <p>Any skill from the FIG Tables of Difficl ty Value 4</p> <p>Any skill from the FIG Tables of Difficl ty Value 5+</p>

Difficulty Value

1	2	3	4	5
<p>(1) Top in counter balance on thighs of the Base's. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.</p> <p>(2) Base supports the lower back of the Middle with straight legs. Top stands in counterbalance on the thighs of the Middle. The grip in the is optional but all arms should be straight. The Top may face inwards or outwards.</p> <p>(3) Base supports the Top with straight legs in an off balance handstand. Middle is supported at the lower legs/ankles in a front support by the Base on straight arms.</p> <p>(4) Middle sits on feet of the Base, supporting feet against the legs of the Base, if required. Top stands on in one foot stand supported on the arms by the Middle. The grip in the is optional but all arms should be straight. Top and Middle may be interchanged.</p> <p>(5) Base in table position. Top performs lever on the legs/knees of the Base. The ankles of the Top are supported by the Middle on long arm support.</p> <p>(6) Base supports the Middle, in a horizontal position, on straight arms. Top in lever on the thighs/knees of the Middle.</p> <p>(7) Base and Middle support handstand of the Top on straight arms. The Top may face inwards or outwards.</p> <p>(8) Top in a handstand, supported with one arm at the waist, on the thighs of the Base and Middle. The support of the Top can be with either arm.</p> <p>(9) Middle stands supported at the waist on thighs of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards.</p> <p>(10) Top stands on thighs of the Base's. The grip in the is optional but all arms should be straight. The Top may face inwards or outwards.</p> <p>(11) Top stands supported on shoulders of the Base and Middle. The support of the Top can be with either arm.</p> <p>(12) Top stands supported at the waist on the thighs of the Base and Middle in lunge. Lunge can be in any orientation. The support of the Top can be with either arm.</p> <p>(13) Top in a supported handstand on straight arm support of the Base. The Middle in a supported arabesque with straight arms on the shoulders of the Base.</p> <p>(14) Middle in front angel on feet of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards.</p> <p>(15) Base and Middle support the Top with straight legs in a handstand.</p>	<p>(1) Top stands supported on shoulders of the Base and Middle. The support of the Top can be with either arm.</p> <p>(2) Top stands in long arm support on the Base and Middle who hold the Top in a 2-on-2 hand position.</p> <p>(3) Top in a handstand, supported with one arm at the waist, on the thighs of the Base and Middle in lunge. Lunge can be in any orientation. The support of the Top can be with either arm.</p> <p>(4) Base has legs straight and vertical. Base supports the Middle, in horizontal position, on straight arms. Top in a supported shoulder handstand on long arm support, holding feet of the Base with straight arms.</p> <p>(5) Middle in a supported stand on shoulders of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards.</p> <p>(6) Top in a handstand, supported with one arm at the waist, on the thighs of the Base and Middle. The support of the Top can be with either arm. The Top may face inwards or outwards.</p> <p>(7) Middle stands supported at the waist on thighs of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards.</p> <p>(8) Base supports the Middle, in a horizontal position, on straight arms. Top stands unsupported on the thighs of the Middle.</p> <p>(9) Base supports the lower back of the Middle with straight legs. Top in handstand supported at waist on the thighs of the Middle.</p> <p>(10) Top in a supported lever on thighs of the Base and Middle in lunge. Lunge can be in any orientation. The support of the Top can be with either arm.</p> <p>(11) Middle in table on Base in table. Top in lever on thighs of the Middle.</p> <p>(12) Top in lever on long arm support of the Base. Middle in lever on bent knees of the Base. Top and Middle may be interchanged.</p> <p>(13) Top supported on the lower leg and shoulder or upper arms in front or back log on straight arms of the Base and Middle. Top can be in front or back log.</p> <p>(14) Middle in front angel on feet of the Base. Top in handstand supported by the Middle on straight arms. The Top may face inwards or outwards.</p> <p>(15) Base supports the lower back of the Middle with straight legs. Top in handstand supported at waist on the thighs of the Middle.</p>	<p>(1) Top stands on shoulders of the Base. Middle stands supported at the waist on the thighs of the Base holding hands with the Top.</p> <p>(2) Top stands supported on shoulders of Middle. Middle stands supported at waist on thighs of the Base.</p> <p>(3) Top stands supported on shoulders of the Base. Middle in lever on the shoulder and back of leg of the Base.</p> <p>(4) Base has legs straight and vertical. Base supports the Middle, in horizontal position, on straight arms. Top in supported shoulder handstand holding on to the arms of the Middle.</p> <p>(5) Top in supported shoulder handstand holding on to the arms of the Base in long arm support. Middle in lever on bent knees of the Base. Top and Middle may be interchanged.</p> <p>(6) Middle in handstand on ankles of the Base supported by one ankle on a straight arm. Top in headstand supported on waist or leg by one hand of the Base. Top and Middle may be interchanged.</p> <p>(7) Middle stands unsupported on thighs of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards. The Base can be in Chair, Bridge or Table position.</p> <p>(8) Middle in pike handstand on ankles/legs of the Base supported at the ankles/legs. Top in lever on ankles/legs of Middle.</p> <p>(9) Middle in lever on feet of the Base. Top in lever on long arm support of the Base.</p> <p>(10) Base has legs straight and vertical. Base supports the Middle, in an off balance position, on straight arms. Middle holds onto legs/ankles of Base. Top in lever on the feet of the Base.</p> <p>(11) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position.</p> <p>(12) Top in lever on the feet of Middle. Base supports the ankles of the Middle on straight legs. Base and Middle can support legs with arms but are not required to do so. Base and Middle may be interchanged.</p> <p>(13) Top in lever on feet of the Base and Middle. Base and Middle support their legs with their hands.</p> <p>(14) Top in any splits supported by one leg and 1 arm on the shoulders of the Base and Middle.</p> <p>(15) Top in bridge supported at hands and feet by Base and Middle on shoulders.</p> <p>(16) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position.</p>	<p>(1) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position.</p> <p>(2) Top in crocodile on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position.</p> <p>(3) Top in lever on long arm support of the Base. Middle in lever on the shoulder and back of leg of the Base.</p> <p>(4) Top in handstand supported at waist on one knee of the Base. Middle in lever on the shoulder and back of leg of the Base.</p> <p>(5) Base has legs straight and vertical. Base supports the Middle, in an off balance position, on straight arms. Middle holds onto legs/ankles of Base. Top in lever on the feet of the Base.</p> <p>(6) Top stands on shoulders of the Base. Middle stands supported at waist on thighs of the Base.</p> <p>(7) Top in lever on long arm support of Middle. Middle stands supported at waist on thighs of the Base.</p> <p>(8) Top in lever on long arm support of the Base. Middle in handstand on the ankles of the Base. Top and Middle may be interchanged.</p> <p>(9) Base supports the Middle, in horizontal position, on straight arms. Top in lever on long arm support of the Middle.</p> <p>(10) Top in lever on long arm support of the Base. Middle in handstand on the ankles of the Base. Top and Middle may be interchanged.</p> <p>(11) Top in handstand supported at hands and shoulders by Base and Middle</p> <p>(12) Top in any splits supported by one leg and 1 arm on long arm support of the Base and Middle.</p>	<p>(1) Top in any splits supported by one leg on long arm support of the Base and Middle.</p> <p>(2) Top motions from lever to crocodile or crocodile to lever on hands of the Base and Middle who hold the Top in a 2-on-2 hand position or vice versa.</p> <p>(3) Top in handstand on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position.</p> <p>(4) Top powers into bent arm handstand on Middle. Middle stands supported on thighs of the Base. Base can be in bridge or table position.</p> <p>(5) Top stands in arabesque on shoulders of the Base. Middle stands supported at waist on thighs of the Base holding hands with the Top.</p> <p>(6) Top stands supported on shoulders of the Base. Middle stands supported at waist on thighs of the Base holding hands with the Top.</p> <p>(7) Top in lever on long arm support of Middle. Middle stands supported on thighs of the Base. Base can be in bridge or table position.</p>

Women's Group Dynamic Elements

Value 1	Value 2	Value 3	Value 4	Value 5
<p>1) </p> <p>2) </p> <p>3) </p> <p>4) </p> <p>5) </p> <p>6) </p> <p style="font-size: small;">Any skill from the FIG Tables of Difficul ty Value 1</p>	<p>1  R.O.</p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5  180</p> <p>6 </p> <p>7  R.O.</p> <p>8 </p> <p style="font-size: small;">Any skill from the FIG Tables of Difficul ty Value 2</p>	<p>1  R.O.</p> <p>2 </p> <p>3  4/4 B</p> <p>4  1/4 F</p> <p>5  1/4 B</p> <p>6  360 F or B</p> <p>7  540 F or B</p> <p>8  180 F or B</p> <p>9  F or B</p> <p>10  0/4</p> <p>11  1/4 B or F</p> <p>12 </p> <p style="font-size: small;">Any skill from the FIG Tables of Difficul ty Value 3</p>	<p>1  R.O.</p> <p>2 </p> <p>3  0/4</p> <p>4  1/4 B or F</p> <p>5  3/4 F or B</p> <p>6  R.O.</p> <p>7  F or B</p> <p>8  4/4</p> <p>9  3/4 B</p> <p style="font-size: small;">Any skill from the FIG Tables of Difficul ty Value 4</p>	<p>1  R.O.</p> <p>2  4/4 B</p> <p>3  3/4 F</p> <p>4  3/4 B</p> <p>5  F or B</p> <p>6  4/4</p> <p>7  R.O.</p> <p>8  F or B</p> <p>9  6/4 B</p> <p>10  2/4 F</p> <p>11  1/4 F or B</p> <p>12 </p> <p style="font-size: small;">Any skill from the FIG Tables of Difficul ty Value 5+</p>

Difficulty Value

1	2	3	4	5
<p>(1) Base and Middle support the Top for a jump. The shape of the Top in the jump is optional. The Base and Middle may release and re-catch the Top but are not required to do so.</p> <p>(2) Top sits on platform, Base and Middle squat and return to standing.</p> <p>(3) Top stands on platform, Base and Middle squat and return to standing.</p> <p>(4) Top is thrown for a straight jump dismount from sitting on platform.</p> <p>(5) Base and Middle throw the Top from cradle to catch in cradle. Top can be in front or back in cradle.</p> <p>(6) From standing or motion: on Base and Middle support the Top in a flic from 2 feet to 2 feet.</p>	<p>(1) Top performs a roundoff with an immediate straight jump. The Base and Middle may release and re-catch the Top but are not required to do so.</p> <p>(2) From platform, Top bends and stands up whilst Base and Middle bend and lift platform to the highest point before returning to start position.</p> <p>(3) Top performs 1/4 straight front salto to catch in cradle. This can be from a run or from standing.</p> <p>(4) Top performs 1/4 straight back salto to catch in cradle. This can be from a run or from standing.</p> <p>(5) From cradle on front or back the Top is thrown for a 180° spin to re-catch in cradle.</p> <p>(6) From standing or motion: on Base and Middle support the Top in a handspring. There is no release, but the handspring must pass over the heads of the Bases.</p> <p>(7) Top thrown from front or back log to catch in cradle.</p> <p>(8) Top is pitched for a bend and lift on straight arm of the Bases before being released to land on the floor.</p>	<p>(1) Top performs a roundoff with an immediate ¼ straight back salto to catch in cradle.</p> <p>(2) From platform, Top bends and stands up whilst Base and Middle bend and lift platform to the highest point before returning to start position.</p> <p>(3) Top is thrown for a 4/4 tuck back salto dismount from sitting on platform.</p> <p>(4) From cradle on back Top is thrown 1/4 straight front salto dismount.</p> <p>(5) From cradle on front Top is thrown and for a ¼ straight back salto dismount.</p> <p>(6) From cradle on front or back the Top is thrown for a 360° spin to re-catch in cradle.</p> <p>(7) From cradle on front or back the Top is thrown for a 540° spin to re-catch in cradle.</p> <p>(8) Top thrown from front or back log for 180° spin to catch in cradle.</p> <p>(9) Top thrown from front or back cradle to catch in log.</p> <p>(10) Top is boosted for a pitch straight jump.</p> <p>(11) Top is boosted for a pitch 1/4 front or back straight salto to catch in cradle.</p> <p>(12) Top is pitched for a bend and lift on straight arm of the Bases before being released to land on the floor.</p>	<p>(1) Top performs a round off with an immediate ¼ straight back salto to log.</p> <p>(2) From platform, Top performs a straight jump to re-catch on the Base and Middle. (3) From pitch or platform, Top is thrown for a straight jump dismount.</p> <p>(4) From pitch or platform, Top is thrown for a ¼ straight front or back salto to catch in cradle.</p> <p>(5) From cradle on front or back the Top is thrown for a 3/4 tuck, pike or straight salto dismount.</p> <p>(6) Top performs a round off with an immediate ¼ back salto to catch in cannon ball. The grip in the is optional.</p> <p>(7) From front or back log Top is thrown for 360° spin to catch in cradle.</p> <p>(8) Top is boosted from 1 leg for a 4/4 straight back salto.</p> <p>(9) From supported handstand the Top is thrown for a 3/4 tuck, pike or straight back salto to catch in cradle.</p>	<p>(1) Top performs a round off with an immediate 4/4 tuck or pike back salto over the head of the Base and Middle.</p> <p>(2) From platform the Top is thrown for a straight jump with 180° twist to catch on platform</p> <p>(3) From pitch or platform, Top is thrown for a ¾ tuck, pike or straight front salto to catch in cradle.</p> <p>(4) From pitch or platform, Top is thrown for a ¾ tuck, pike or straight back salto to catch in cradle.</p> <p>(5) From pitch or platform, Top is thrown for a 4/4 tuck, pike or straight front or back salto dismount.</p> <p>(6) From pitch or platform, Top is thrown for a 5/4 tuck, pike or straight back salto to catch in cradle.</p> <p>(7) Top performs a round off with an immediate 1/4 back salto to catch in cannon ball. The grip in the is optional.</p> <p>(8) From cradle Top is thrown for a 2/4 turn table to catch back in cradle.</p> <p>(9) From supported handstand the Top is thrown for a 6/4 tuck or pike salto dismount.</p> <p>(10) From platform the Top is thrown for a 2/4 front salto to catch in supported handstand.</p> <p>(11) From supported handstand the Top is thrown for a 1/4 front or back salto to catch in cradle.</p> <p>(12) From supported handstand the Top is thrown and re-caught in supported handstand.</p>


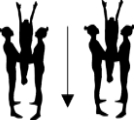



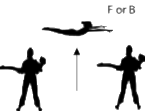







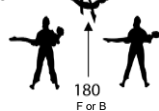
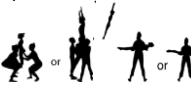

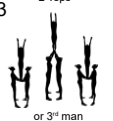
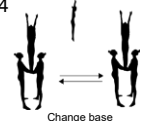



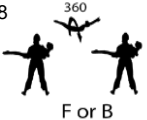

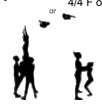
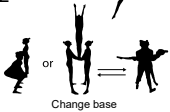

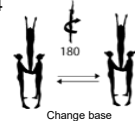




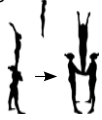
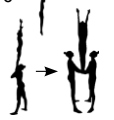


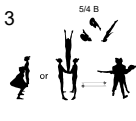


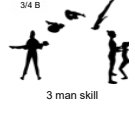

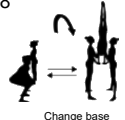


Men's Group Balance Elements

Value 1	Value 2	Value 3	Value 4	Value 5
<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; text-align: center;">1 </div> <div style="width: 50%; text-align: center;">2 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">3 </div> <div style="width: 50%; text-align: center;">4 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">5 </div> <div style="width: 50%; text-align: center;">6 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">7 </div> <div style="width: 50%; text-align: center;">8 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">9 </div> <div style="width: 50%; text-align: center;">10 </div> </div> <p style="text-align: center; margin-top: 20px;">ANY PAIR SKILL From Pairs Balance Table</p> <p style="font-size: small; text-align: center;">Any skill from the FIG Tables of Difficul ty Value 1</p>	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; text-align: center;">1 </div> <div style="width: 50%; text-align: center;">2 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">3 </div> <div style="width: 50%; text-align: center;">4 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">5 </div> <div style="width: 50%; text-align: center;">6 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">7 </div> <div style="width: 50%; text-align: center;">8 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">9 </div> <div style="width: 50%; text-align: center;">10 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">11 </div> <div style="width: 50%; text-align: center;">12 </div> </div> <p style="text-align: center; margin-top: 20px;">ANY PAIR SKILL From Pairs Balance Table</p> <p style="font-size: small; text-align: center;">Any skill from the FIG Tables of Difficul ty Value 2</p>	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; text-align: center;">1 </div> <div style="width: 50%; text-align: center;">2 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">3 </div> <div style="width: 50%; text-align: center;">4 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">5 </div> <div style="width: 50%; text-align: center;">6 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">7 </div> <div style="width: 50%; text-align: center;">8 </div> </div> <p style="text-align: center; margin-top: 20px;">ANY PAIR SKILL From Pairs Balance Table</p> <p style="font-size: small; text-align: center;">Any skill from the FIG Tables of Difficul ty Value 3</p>	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; text-align: center;">1 </div> <div style="width: 50%; text-align: center;">2 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">3 </div> <div style="width: 50%; text-align: center;">4 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">5 </div> <div style="width: 50%; text-align: center;">6 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">7 </div> <div style="width: 50%; text-align: center;">8 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">9 </div> <div style="width: 50%; text-align: center;">10 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">11 </div> </div> <p style="text-align: center; margin-top: 20px;">ANY PAIR SKILL From Pairs Balance Table</p> <p style="font-size: small; text-align: center;">Any skill from the FIG Tables of Difficul ty Value 4</p>	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; text-align: center;">1 </div> <div style="width: 50%; text-align: center;">2 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">3 </div> <div style="width: 50%; text-align: center;">4 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">5 </div> <div style="width: 50%; text-align: center;">6 </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 50%; text-align: center;">7 </div> </div> <p style="text-align: center; margin-top: 20px;">ANY PAIR SKILL From Pairs Balance Table</p> <p style="font-size: small; text-align: center;">Any skill from the FIG Tables of Difficul ty Value 5</p>

Difficulty Value

1	2	3	4	5
<p>(1) Middle stands supported at waist on the thighs of the Bases. Top stands supported on shoulders of Bases.</p> <p>(2) Middle stands supported at waist on Bases thighs in lunge. Lunge can be in any orienta: on. The support of the Top can be with either arm. Top stands supported on the shoulders of the Bases.</p> <p>(3) Base 2 stands supported at waist on thighs of Base 1. Base 2 supports Top and Middle, on legs, in a handstand with straight arms. The Top and Middle may face inwards or outwards.</p> <p>(4) The Top and the Middle are supported in a handstand by the feet of Base 1 and Base 2.</p> <p>(5) Middle stands supported at waist on the thighs of the Bases who are in lunge. Lunge can be in any orienta: on. The support of the Top can be with either arm. Middle supports the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards.</p> <p>(6) Base 2 sits on the shoulders of Base 1. Base 1 supports the Top and Middle, on legs, in a handstand with straight arms. The Top and Middle may face inwards or outwards.</p> <p>(7) Base 1 lies on floor with legs straight and ver: cal. Base 2 is supported on straight arms in table posi: on, without arms. Middle stands un-supported on thighs of Base 2 support: ng Top, on legs, in handstand with straight arms. The Top may face inwards or outwards.</p> <p>(8) Middle stands supported on the Bases shoulders. Top is supported by Bases at waist in a headstand. The support of the Top can be with either arm.</p> <p>(9) Middle is supported by Base 1 and Base 2 on the lower back in an off balance posi: on. Top stands in counterbalance on the thighs of the Middle. Second Top in shoulder handstand on hands of the Base and holding the Bases legs for addi: onal support. The grip in counterbalance is op: onal. The Top may face inwards or outwards.</p> <p>(10) Middle is supported by the Bases on the lower back in an off balance posi: on. Top stands in counterbalance on the thighs of the Middle. The grip in counterbalance is op: onal. The Top may face inwards or outwards.</p>	<p>(1) Middle stands supported on the shoulders of the Bases. Bases support the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards. The support of the Top can be with either arm.</p> <p>(2) Base 1 supports the lower back of Base 2 in a balanced posi: on. The Middle stands supported at waist on thighs of Base 2 support: ng the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards.</p> <p>(3) Middle stands unsupported on the thighs of the Bases. Middle support the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards.</p> <p>(4) Base 1 and Base 2 lie with their feet raised against each other. Top and Middle in supported shoulder handstand on long arm support holding the Bases legs.</p> <p>(5) Base 1 in table with Top in lever on thighs. Base 2 supports the ankles of Top in lever. Middle in lever on ankles of Base 2. Top and Middle may be interchanged.</p> <p>(6) Base 2 sits on shoulders of Base 1. Middle stands supported at waist on thighs of Base 1 support: ng the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards.</p> <p>(7) Base 2 stands unsupported on thighs of Base 1. Base 2 supports the Top and Middle on legs in a handstand with straight arms.</p> <p>(8) Top stands unsupported on shoulders of Middle. Middle supports Base 1 and Base 2, on legs, in a handstand with straight arms on either side. Handstands are at 90o to stand on shoulders base posi: on.</p> <p>(9) Base 1 supports the lower back of Base 2 in a balanced posi: on. Middle stands supported or unsupported on thighs of Base 2. Top in lever on long arm support of Base 1. Top and Middle may be interchanged.</p> <p>(10) Base 1 supports the lower back of Base 2 in a balanced posi: on. Middle in supported handstand on thighs of Base 2. Top in supported shoulder handstand on long arm support of Base 1 and holding the legs of Base 1. Top and Middle may be interchanged.</p> <p>(11) Base 1 supports the lower back of Base 2 in a balanced posi: on. Middle in supported lever on thighs of Base 2. Top in lever on long arm support of Base 1. Top and Middle may be interchanged.</p> <p>(12) Base 1 supports the lower back of Base 2 in a balanced posi: on. Middle in supported handstand on thighs of Base 2. Top in lever on long arm support of Base 1. Top and Middle may be interchanged.</p>	<p>(1) Base 2 is supported by Base 1 on the lower back in an off balance posi: on. Middle stands in counterbalance on the thighs of Base 2. Top stands in hands of Base 1 in bent arm or long arm support. The grip in counterbalance is op: onal. The Middle may face inwards or outwards. Tops and Middle may be interchanged.</p> <p>(2) Base 1 lies with legs straight and ver: cal. Base 2 in table without arms, supported by Base 1. Middle in supported shoulder handstand on feet of Base 1 holding the Base's legs. Top in lever on hands of Base 2. Top and Middle may be interchanged.</p> <p>(3) Base 1 lies with legs straight and ver: cal. Base 2 in table without arms, supported by Base 1. Middle in supported shoulder handstand on long arm support of Base 2 holding the Base's arms. Top in lever on feet of Base 1. Top and Middle may be interchanged.</p> <p>(4) Middle stands unsupported on shoulders of Base 1. Base 2 stands supported at waist on thighs of Base 1 support: ng the Top, on legs, in a handstand with straight arms. The handstand can be performed facing inwards or outwards. Base 2 and Middle may be interchanged.</p> <p>(5) Middle stands supported on shoulders of Base 1. Base 2 stands unsupported on thighs of Base 1 support: ng the Top, on legs, in a handstand with straight arms. The handstand can be performed facing inwards or outwards. Base 2 and Middle may be interchanged.</p> <p>(6) Top stands supported on shoulders of the Middle. Middle stands supported at waist on thighs of Base 1. Base 2 stands unsupported on shoulders of Base 1.</p> <p>(7) Base 1 supports the lower back of Base 2 in a balanced posi: on. Middle in unsupported handstand on thighs of Base 2. Top in lever on long arm support of Base 1. Top and Middle may be interchanged.</p> <p>(8) Middle stands supported at waist on thighs of Base 1. Middle supports wrist of Base 2 with straight arms. Top in any posi: on on long arm support of Base 2.</p>	<p>(1) Top stands supported on shoulders on the Middle stands supported at waist on thighs of the Bases in lunge. Lunge can be in any orienta: on. The support of the Top can be with either arm.</p> <p>(2) Top stands supported on shoulders on Middle. Middle stands unsupported on thighs of Base 1. Base 2 stands in counterbalance on thighs of Base 1. The grip in counterbalance is op: onal. The Base 2 may face inwards or outwards.</p> <p>(3) Base 1 supports the lower back of Base 2 in a balanced posi: on. Middle in unsupported handstand on thighs of Base 2. Top in lever on long arm support of Base 1. Top and Middle may be interchanged.</p> <p>(4) Base 1 supports the upper back of Base 2 in an off balance posi: on. Top in lever on long arm support of Base 2. Middle in supported shoulder handstand on Base 1 hands holding Bases arms.</p> <p>(5) Base 2 supported by Base 1 on lower back in an off balance posi: on. Middle in handstand, supported at waist, on thighs of Base 2. Top in lever or crocodile posi: on on long arm support on Base 1.</p> <p>(6) Base 2 supported by Base 1 on lower back in an off balance posi: on. Middle in lever or crocodile on long arm support of Base 1. Top in lever or crocodile on long arm support Base 2.</p> <p>(7) Top in any posi: on on bent arm support or in lever/ crocodile on head and bent arm support of the Middle. Middle supported at waist on thighs of the Bases in lunge.</p> <p>(8) Top in any posi: on on bent arm support or in lever/ crocodile on head and bent arm support or long arm support. Middle unsupported on thighs of the Bases. Both Bases in Bridge or Table posi: on.</p> <p>(9) Middle stands supported at waist on thighs of Base 1. Middle supports wrist of Base 2 with straight arms. Top in lever / crocodile posi: on on long arm support of Base 2.</p> <p>(10) Base 2 supported by Base 1 on lower back in an off balance posi: on. Middle in supported shoulder handstand on long arm support of Base 1 and holding the legs of Base 1. Top in handstand / planche on long arm support Base 2.</p> <p>(11) Base 2 supported by Base 1 on lower back in an off balance posi: on. Middle in supported shoulder handstand on long arm support of Base 1 and holding arms of Base 1. Top in handstand / planche on long arm support Base 2.</p>	<p>(1) Base 2 supported by Base 1 on lower back in an off balance posi: on. Middle in handstand, supported at waist, on thighs of Base 2. Top in handstand / planche posi: on on long arm support on Base 1.</p> <p>(2) Base 2 supported by Base 1 on lower back in an off balance posi: on. Middle in lever or crocodile on long arm support of Base 1. Top in handstand / planche on long arm support Base 2.</p> <p>(3) Top in any posi: on on long arm support or in handstand on head and bent arm support of the Middle. Middle supported at waist on thighs of the Bases in lunge.</p> <p>(4) Top in any posi: on on long arm support or handstand on head and bent arm support or long arm support. Middle unsupported on thighs of the Bases. Both Bases in Bridge or Table posi: on.</p> <p>(5) Middle stands supported at waist on thighs of Base 1. Middle supports wrist of Base 2 with straight arms. Top in handstand / planche posi: on on long arm support of Base 2.</p> <p>(6) Base 2 supported by Base 1 on lower back in an off balance posi: on. Middle in supported shoulder handstand on long arm support of Base 1 and holding the legs of Base 1. Top in handstand / planche on long arm support Base 2.</p> <p>(7) Base 2 supported by Base 1 on lower back in an off balance posi: on. Middle in supported shoulder handstand on long arm support of Base 1 and holding arms of Base 1. Top in handstand / planche on long arm support Base 2.</p>

Men's Group Dynamic Elements

Value 1	Value 2	Value 3	Value 4	Value 5
<p>1 boosted</p>  <p>2</p>  <p>3 3 man skill</p>  <p>4 F or B</p>  <p>5 2 Tops</p>  <p>6 3 man skill</p>  <p style="text-align: center;">ANY PAIR SKILL From Pairs Dynamic Table</p> <p style="text-align: center;">Any skill from the FIG Tables of Difficul ty Value 1</p>	<p>1</p>  <p>2</p>  <p>3 2 Tops</p>  <p>4</p>  <p>5 2 Tops</p>  <p>6</p>  <p>7 3 man skill</p>  <p>8</p>  <p style="text-align: center;">ANY PAIR SKILL From Pairs Dynamic Table</p> <p style="text-align: center;">Any skill from the FIG Tables of Difficul ty Value 2</p>	<p>1 1/4 F or B</p>  <p>2</p>  <p>3 2 Tops</p>  <p>4 Change base</p>  <p>5 3 man skill</p>  <p>6 3 man skill</p>  <p>7 3 man skill</p>  <p>8 3 man skill</p>  <p>9 4/4</p>  <p style="text-align: center;">ANY PAIR SKILL From Pairs Dynamic Table</p> <p style="text-align: center;">Any skill from the FIG Tables of Difficul ty Value 3</p>	<p>1 4/4 F or B</p>  <p>2 1/4 B or F</p>  <p>3 4/4 B</p>  <p>4 Change base</p>  <p>5 Change base</p>  <p>6 Change base</p>  <p>7</p>  <p>8 4/4 B</p>  <p>9 F</p>  <p>10 B</p>  <p style="text-align: center;">ANY PAIR SKILL From Pairs Dynamic Table</p> <p style="text-align: center;">Any skill from the FIG Tables of Difficul ty Value 4</p>	<p>1 4/4 B</p>  <p>2 4/4 B</p>  <p>3 5/4 B</p>  <p>4 180</p>  <p>5 180</p>  <p>6 3/4 B</p>  <p>7 2/4 F</p>  <p>8 2/4 F</p>  <p>9 2/4 B</p>  <p>10 2/4 B</p>  <p style="text-align: center;">ANY PAIR SKILL From Pairs Dynamic Table</p> <p style="text-align: center;">Any skill from the FIG Tables of Difficul ty Value 5</p>

Difficulty Value

1	2	3	4	5
<p>(1) Bases and Middle support the Top for a boosted jump. The shape of the Top in the jump is optional. The Bases and Middle may release and re-catch the Top but are not required to do so.</p> <p>(2) Top sits on playorm, Base and Middle squat and return to standing.</p> <p>(3) Top stands on playorm, Base and Middle squat and return to standing.</p> <p>(4) Top is thrown for a straight jump dismount from sitting on playorm.</p> <p>(5) From standing or motion: on Base and Middle support the Top in a flic from 2 feet to 2 feet.</p> <p>(6) Base and Middle throw the Top from cradle to catch in cradle. Top can be in front or back in cradle.</p>	<p>(1) Top is boosted in pitch for a bend and lift on straight arm of the Bases before being released to land on the floor.</p> <p>(2) Top is boosted for a pitch bend and lift on straight arm of the Bases before being released to land on the floor.</p> <p>(3) Top stands on playorm and bends, Base and Middle lift Top on straight arms before releasing and the Top lands on the floor.</p> <p>(4) From 3 man playorm Top is thrown for a straight jump dismount.</p> <p>(5) From standing or motion: on Base 1 and Base 2 support the Top and Middle in a handspring. There is no release, but the handspring must pass over the heads of the Bases.</p> <p>(6) Top performs 1/4 straight front salto to catch in cradle. This can be from a run or from standing.</p> <p>(7) Top performs 1/4 straight back salto to catch in cradle. This can be from a run or from standing.</p> <p>(8) From cradle on front or back the Top is thrown for a 180o spin to catch in cradle.</p>	<p>(1) From playorm or pitch, Top is thrown for a 1/4 front or back salto to land in cradle.</p> <p>(2) From 3 man playorm, Top is thrown for a straight jump to re-catch on playorm.</p> <p>(3) From playorm the Top does a bend and lift on straight arm of the Bases before returning to the start position.</p> <p>(4) From playorm the Top is thrown for a straight jump to re-catch on playorm with a change of Base.</p> <p>(5) From sitting on playorm, Top is thrown for a 4/4 tuck back salto dismount.</p> <p>(6) From playorm or pitch Top is thrown for a straight jump dismount.</p> <p>(7) From cradle on back Top is thrown 1/4 straight front salto dismount.</p> <p>(8) From cradle on front or back the Top is thrown for a 360o spin to re-catch in cradle.</p> <p>(9) Base pitches the Top from one leg for 4/4 tuck, pike or straight back salto.</p>	<p>(1) From 3 man playorm the Top is thrown for 4/4 tuck or pike front salto.</p> <p>(2) From playorm or pitch, Top is thrown for a 1/4 front or back salto to land in cradle with a change of Base.</p> <p>(3) From 3 man playorm the Top is thrown for 4/4 tuck or pike back salto.</p> <p>(4) From playorm Top is thrown for straight jump twist 180o twist to re-catch on playorm with a change of Base.</p> <p>(5) From 2-man playorm, Top thrown for a straight jump forwards and caught in the hands of free Base.</p> <p>(6) From 2-man pitch, Top thrown for a straight jump backwards and caught in the hands of free Base.</p> <p>(7) From 2-man pitch, Top thrown for a straight jump backwards and caught in the hands of free Base.</p> <p>(8) From 2-man pitch, Top thrown for a 4/4 tuck back salto dismount.</p> <p>(9) From stand in hands of a single Base. Top is thrown for a straight jump forwards to catch on playorm of the other two Bases.</p> <p>(10) From stand in hands of a single Base. Top is thrown for a straight jump backwards to catch on playorm of the other two Bases.</p>	<p>(1) From 3-man playorm, Top is thrown for 4/4 straight back salto dismount.</p> <p>(2) From 2-man pitch or playorm, Top is thrown for 4/4 straight back salto dismount.</p> <p>(3) From 2-man pitch or playorm, Top is thrown for a 5/4 straight back salto to catch in cradle.</p> <p>(4) From 2-man pitch, Top thrown for a straight jump backwards with 180o twist and caught in the hands of free Base.</p> <p>(5) From 2-man playorm, Top thrown for a straight jump backwards with 180o twist and caught in the hands of free Base.</p> <p>(6) From cradle on back Top is thrown for a 3/4 tuck, pike or straight salto dismount.</p> <p>(7) From 2-man playorm the Top is thrown for a 2/4 front salto to catch in bent arm handstand by 2 Bases with a change of base.</p> <p>(8) From 2-man pitch the Top is thrown for a 2/4 front salto to catch in bent arm handstand by 2 Bases with a change of base.</p> <p>(9) From reverse bent arm handstand, Top is thrown for a 2/4 straight back salto to catch on playorm of the two free Bases.</p> <p>(10) From bent arm handstand, Top is thrown for a 2/4 straight back salto to catch on playorm of the two free Bases.</p>

Difficulty Value				
1	2	3	4	5
<p>L-sit /Straddle sit Flat back Table top 45 degree japana with flat back Japana Any flexibility individual =1</p>	<p>Pike fold Deep lunge Bridge Shoulder splits with legs in pike/ straddle Any flexibility individual =2</p>	<p>Any splits Pike straddle jump Standing drop back to bridge Healy Turn Any flexibility individual =3</p>	<p>Backward/Forward walkover Valdez Headstand in pike, push to healy turn Change leg walkover One hand forward/back walkover Shununova Any flexibility individual =4</p>	<p>Back walkover to any splits Elbow walkover to any splits 360 jump to splits One hand valdez Any flexibility individual =5+</p>
<p>Front support Dish arms by ears Back support Arch arms by ears Any static individual =1</p>	<p>Straddle/Pike sit with leg lift Shoulder stand Front support straddle round to back support Any static individual =2</p>	<p>One-foot stand Knee scale Tuck Headstand Tuck half lever Any static individual =3</p>	<p>Headstand Half Lever Straddle Lever Handstand 180 turn Wine glass Any static individual =4</p>	<p>Handstand 360 turn Chest balance Any static individual =5+</p>
<p>Forward roll to straddle sit Forward roll straight jump Forward roll to stand Backward roll straight jump Any agility / Tumbling individual =1</p>	<p>Backward roll to straddle stand Forward roll to stand with straight legs Forward roll to straddle stand Backward roll to stand with straight legs Any agility /Tumbling individual =2</p>	<p>Backward roll with straight legs to stand Forward roll straddle through to front Cartwheel chasse cartwheel Handstand forward roll to stand One arm cartwheel Round off Any agility /Tumbling individual =3</p>	<p>Backward roll to handstand Flic Dive or Hecht Roll Headspring to stand Round off, flic Any agility /Tumbling individual =4</p>	<p>Free cartwheel to knee/stand Headspring to front support Headspring to knee Flic to knee Any agility /Tumbling individual =5+</p>

APPENDIX C – TARIFF SHEET

										PARTICIPATION NUMBER	
										CLUB	
										GYMNASTS	
										TOP	
										BASE	
										BASE	
										BASE	
VALUE											
SH											
TOP										CONTACT PERSON	
BASE										NAME	
	10	11	12	13	14	15	16	17	18	TEL	
										COMPETITION	
VALUE										CATEGORY	
SH											
TOP											
BASE											
	19	20	21	22	23	24	25	26	27	EXERCISE	
										DIFFICULTY	
										D-SCORE	
										DV	
VALUE										VALUE	
SH										BALANCE	
TOP										DYNAMIC	
BASE										INDIVIDUAL	
								9			
										Size:	
										TF:	
										SR:	


EXAMPLE COMPLETED TARIFF SHEET

										PARTICIPATION NUMBER																	
										1																	
										CLUB																	
										ACRO CLUB NAME																	
										GYMNASTS																	
										TOP	GYMNAST 1																
										BASE	GMNAST 2																
										BASE																	
										BASE																	
										CONTACT PERSON																	
										NAME	COACH NAME																
										TEL	MOBILE NUMBER																
										COMPETITION																	
										Adult Gymnastics British Champs																	
										CATEGORY																	
										MxP																	
										EXERCISE																	
										Combined																	
										DIFFICULTY																	
										D-SCORE	0.33																
										DV	33																
										VALUE																	
										BALANCE	14																
										DYNAMIC	8																
										INDIVIDUAL	11																
1	3"	2		3		4		5	3"	6	3"	7		8	2"	9											
Taken from FIG ToD														Headstand X2		Deep Lunge x1 Valdex x1											
VALUE	5														4	4					2	4					
SH																											
TOP																											
BASE																											
10	4/4 FRONT	11		12		13		14		15		16		17		18											
Taken from FIG ToD								Taken from FIG ToD																			
VALUE		2																									
SH																											
TOP																											
BASE																											
19		20		21		22		23		24		25		26		27											
VALUE																											
SH																											
TOP																											
BASE																											
										Size:		TF:		SR:													

GUIDELINES FOR COMPLETING TARIFF SHEETS

Pair/group and individual elements should be recorded on the tariff sheet in the order they are performed in the routine.

Pair and Group Elements

	5 			
Value	A	B	C	D
SH	Box 1			
Top	Box 2			
Base	Box 3			

Box 1: Number and Column identification of the Static element from the Tables of Difficulty - Difficulty Value (1-5) to be placed in box **Value A**.

Box 2: Number and Column identification of the Dynamic element from the Tables of Difficulty - Difficulty Value-(1-5) to be placed in box **Value B**.

Box 3: not used.

Note: For all static holds the timing of the hold (1" or 3") must be indicated alongside the pictorial representation of the element.

Note: If the element is selected from the FIG Tables of Difficulty (FIG ToD) then the total value of the chosen element (including all mounts and/or transitions of the top and/or the base(s)) is calculated using the FIG ToD, which is cross referenced against the column in which it falls in the Tables of Difficulty to define its Difficulty Value. For example, if an element in the FIG ToD has a total difficulty value of 10 then this corresponds to column 5 in the Tables of Difficulty (5+ Values) and therefore a Difficulty Value of 5. **No FIG reference identification is required.**

Individual Elements

Splits x2			
A	B	C	D
Box 1			
Box 2			
Box 3			
Box 4			

Box 1: Column identification of the **Individual element** from the Tables of Difficulty - Difficulty Value for each partner to be placed in box:

- **Value A and B** for each individual in the Pair.
- **Value A, B and C** for each individual in the Women's Group.
- **Value A, B, C and D** for each individual in the Men's Groups.

The total Difficulty Value for all individuals performed by the partnership is calculated by dividing the sum of all Difficulty Values for individual elements by the number of individuals in the partnership.

Note: How many *of each* individual *being performed* must be indicated alongside the pictorial representation of the element.

Note: For a stand the time of the hold (2") seconds must also be indicated.

Note: If the individual element is selected from the FIG ToD then the value of the chosen individual element is calculated using the FIG ToD, which is cross referenced against the column in which it falls in the Tables of Difficulty to define its Difficulty Value. For example, if an individual element in the FIG ToD had a total difficulty value of 10 then this corresponds to column 5 in the Tables of Difficulty (5+ Values) and therefore a Difficulty Value of 5. **No FIG reference identification is required.**