



## GLOSSARY OF ACROBATIC GYMNASTICS TERMS

1. Arabesque - Balance on one leg with the other leg raised backwards to near horizontal. Chest is kept high, as close to vertical as possible.
2. Attitude - Position of the free leg in a balance skill, bend at knee, thigh parallel to the floor, knee turned out. Front attitude - free leg in front of body. Back attitude - free leg in back of body.
3. Assemble' - Take off jumping from one foot, swing free leg forward to horizontal and bring the feet together in the air or just as the feet land.
4. B - Base partner. It is acceptable for partners to change position during the exercise.
5. Back bird - Base holds top on straight arms overhead, stomach to ceiling. Top's back is arched and supported by 1 or 2 hands of base below the bend of the back, legs of top in straight or one in stag.
6. Back extension roll to handstand - May be executed in tuck or pike, back roll with push to vertical handstand with legs together. Roll continues to a stand. In the USSA Developmental Program, either straight arms or bent arms pushing to straight arms are acceptable.
7. Balance element – a partner skill exhibiting static holds, strength, and flexibility.
8. Barani - Piked front salto with 1/2 twist initiated by shoulder twist and completed by the hips as the body opens in flight.
9. Basket - Another word for platform. (see platform)
10. Boost - A force exerted by the base(s) on the top partner to propel him/her into a flight element.
11. Bridge – Back bend with support of arms and legs (individual element).
12. Calf mount - While in a hand to hand grip and standing behind base, the top steps on the calf of the base's bent leg. The base straightens leg and extends arms overhead propelling top to stand on shoulders or to support or to hand to hand.
13. Camel - Trio element with top in single staggered handstand on middle's shoulders, middle supports one knee and arm/shoulder of top.
14. Cannonball - Top is lifted by swing from the floor between the partner(s) legs to a hand to hand or a dynamic element. May follow a catch from a tumbling element. Partners face the same way and top swings between legs head first. Reverse cannonball - Partners face each other and swing between legs is seat first.

15. Cartwheel mount - Top and base face each other. Top steps on base's arm holding base's hands and cartwheels to hand to hand.
16. Chasse' - Step and push off from one foot, closing the free foot in the air behind the take-off foot. Land on take-off foot in demiplie.
17. CJP – Chair of Judges Panel. The head judge of a panel of judges.
18. Courbette - Pair/group dynamic element in which top snaps down from handstand to foot to hand, or from stand executes a piked dive to handstand. Both may be done from regular or reverse positions.
19. Crocodile - One arm version of elbow lever (see elbow lever).
20. Deep arch - Handstand position with 45° arch of back and feet down to the level of the hands.
21. Diamidov - a) Mount- Top stands on floor in front of base, and mounts with a 360° spin on 1 arm of base to end in hand to hand. B) Individual element- 360° spin on one arm during a valdez.
22. Dislocate - Top stands in front of base facing the same way. Base lifts top by hands as top jumps to hand to hand, stomach up during mount.
23. Double Support - Two partners support top from equal base positions.
24. Double Toe Pitch - Toe pitch with two partners standing side by side, hands facing up near bent knees. Top places one foot into each partner's hands. Top's hands are on bases' shoulders for support. Top is assisted into a flight element by a lift-throw by partners. Also called double foot pitch.
25. Dynamic element – Partner element performed with flight from floor.
26. Elbow lever - Horizontal prone body position with support of body on elbows of bent arms.
27. Elbow stand - Individual element with support on forearms on floor, body in vertical stand. Must be held 2" for credit.
28. F - Flic flac (back handspring)
29. F-H - See foot to hand.
30. Flic flac - Back handspring, backward traveling move with alternating repulsion from the floor by the arms and then the legs (individual element).
31. Foot pitch - See toe pitch.
32. Foot to hand - Top stands in hands of base with one foot in each of the base's hands. Both face the same direction.

33. Forearm Catch – The top is caught horizontally on the stomach or back in the base's arms. Note: For entry into forearm Catches the top may run, step, hurdle or start from a standing position. This would include all forward and backward forearm catches.
34. Fouette' - 180° jump turn from one foot to the same foot originating with forward swing of the free leg to horizontal or higher, then 180° turn in the air in the same direction as the take-off leg. Land in arabesque.
35. Front bird - Base holds top on straight arms overhead, top's back is to the ceiling. The top uses a high arch in upper back, legs together and arms raised sideways. Support by base at the center of gravity, usually at the hips.
36. Front support - Individual element with straight body supported on floor by feet and arms in pushup position.
37. Half column - Middle of trio stands on thighs of base and supports top. Base and middle face the same direction. Can be done by men's 4 also.
38. Hand to hand - Handstand held on hands of base, partners are looking at each other's faces. The front of the palm of one partner is on the heel of the palm of the other partner.
39. Handstand – If requesting credit (+1) in a handstand with legs together, and they perform it with legs apart, then there is no credit given for the skill.
40. Handstand Catch – In a handstand catch element, difficulty is to be awarded with a hand-to-hand grip and an arm grip. Difficulty is to be taken away with any pair/groups catching with a wrist/arm grip in a handstand position.
41. Headspring - Hands are placed flat on floor. Head is placed slightly ahead of hands with weight just above the hairline on the forehead. The legs push the body to pass through a piked headstand position, pushing forward and upward as arms push. May finish in sit or stand.
42. Healy twirl - Individual element starting in handstand, twist with 360° turn on one arm to sit on floor with feet in front.
43. Hecht dismount - Base thrusts top upward and forward from hand to hand position, top's body extended with legs together or straddled.
44. Hurdle - Used to develop momentum into a tumbling element such as a round off or front handspring.
45. Inlocate - Top stands in front of base, facing the same way and holding base's hands low behind him/her. Top jumps as base lifts top hips first to hand to hand. (tuck or pike)
46. Layout - Body position in dynamic element or tumbling. Body straight or with no more than 10° arch or pike.
47. Linking - a) tumbling values for connected elements; b) values when pair/group dynamic elements

are performed in immediate succession (no pause) also known as “in tempo”.

48. Lunge - A standing position in which the legs are apart, front knee bent and back leg straight.
49. M - Middle position of groups. Partners may change position during the exercise.
50. Overarch - Handstand position with legs parallel to floor and back arched.
51. Passe'-Position of free leg with foot touching support leg. Side passe' - toe of free foot touching ankle of support leg, knee turned out.
52. Pike - Body position with legs straight and together and hips bent (45° - 135°). The legs may be level or higher as long as the hips are not pulled through in front of the arms.
53. Pike support - Balance element with weight supported on hands, legs together and parallel to the floor.
54. Pirouette - Longitudinal rotation of the body, as a dance element on one foot or as a strength element in handstand on the floor.
55. Platform - Crossed interlocked wrist position of two partners facing each other. (Take own wrist and opposite one of partner). Used to catch or throw a flight element.
56. Plie' - Bending of the knees while standing.
57. Press - slow continuous pushing action which changes the body position with strength and control. Does not use flight or swing to complete the element.
58. Prone - Body position with the front of the body facing the floor, body straight.
59. R - Round-off
60. RFH - Reverse foot to hand
61. RHH - Reverse hand to hand
62. Reverse cannonball - See cannonball.
63. Reverse foot to hand - Like foot to hand except that the partners face each other.
64. Reverse hand to hand - Handstand held on hands of base with the partners looking the same direction. The heels and the fronts of the palms of both partners are in matching contact ( heel on heel, front on front).
65. Reverse half column - In groups, middle stands on base's thighs as they face each other.
66. Salto - A dynamic or individual element with no hand support during the rotation.
67. Scale - Standing on one foot, trunk forward near horizontal, free leg rotated outward and held in the

- rear at 90° or more to support leg.
68. Scissor leap - See switch leg leap.
  69. Sissone - Individual element - large jump forward from two foot take-off to landing on the forward leg in arabesque.
  70. Side leap - Individual element - Split leap forward with 90° twist in the air to show straddle position before landing.
  71. Split leap - Leap from one leg to forward-backward split in the air to land on forward leg. Legs should be straight as athlete lifts into the air. In the developmental program, variations of amount of split are designated (120°, 180°)
  72. Stag - Position of leg with bend of the knee.
  73. Star - Pair element with base holding top above head with support on torso and at foot. Top has one hand on base's shoulder and one hand free, legs in straddle. Also possible with base using only one hand to support the top and top's foot is free.
  74. Stalder - A term sometimes used to designate either a press from L position (straddle or pike) to handstand or a press down from handstand to L position. USSA term is press.
  75. Straddle - Body position with legs straight and apart. Can be straddle sit, straddle stand, straddle forward or backward roll. A straddle support is a pair/group element when the top is supporting self on hands with legs in straddle position.
  76. Straddle pike jump - Legs extended sideways and rotated outward, legs should be at least horizontal to the floor, minimum of 90° angle at hips.
  77. Switch leg leap - Split leap forward of at least 120° split with change of legs to 180° split. Also called scissor leap.
  78. T – Top, the partner who performs the high elements of a pair or group exercise.
  79. Tariff sheet – A required form depicting the elements in and the order of an exercises submitted by the coach to the Meet Referee prior to a competition.
  80. Tempo toss - Pair/group linking of one tossed element immediately followed by another tossed element.
  81. Timer - Element in progression to flight element in which the pitch and release are practiced but the whole flight element is not performed.
  82. Toe lift - Balance mount when base lifts the foot of the top to a foot to hand position. Similar to a toe pitch but no flight is shown.
  83. Toe pitch - Base puts one hand on top of the other on his bent knees, palms up, fingers facing outward. Top puts one foot on base's hands and hands on base's shoulders. Top steps up in tempo

assisted by a lift-throw by base to a flight element. A toe pitch is not a dismount in pairs; However, it is a dismount for women's and men's groups.

84. Tour jete' - A 180° jump turn from one foot to the other foot, turning in the same direction as the take-off leg. Scissor the legs while in the air 90° - 180° split forward and backward at the peak of the flight. Flight should be vertical rather than horizontal. Land in demi-plie' with arabesque.
85. Tuck shoot to handstand - Start in tuck position, feet and hands on floor. Forward shift of weight onto hands as the legs extend vigorously upward to handstand position. Press is not necessary. (individual element)
86. Transition - Movement of partner or partners in a group element from one fixed position to another without dismounting.
87. Two to one (2:1) - Top uses two hands joined to one hand or foot of base. The top's position is stated first. One to two (1:2) has one hand (foot) of top held by both joined hands of base. Two to two (2:2) has both hands of top joined to each other and to the joined hands of base.
88. Valdez - Initiated from sit on floor with back walkover movement to a stand (individual element).
89. Exercise Walk On/Walk Off: The Artistry deduction of "Clarity of start and/or end of exercise – False start by one or more partners", 2007-08 Specifications Section 7.5.3.1 – small, will apply for an elaborate walk on and/or walk off. Therefore, the penalty for an elaborate walk on or walk off is -0.1 artistry deduction each time. The walk on and walk off should not take additional time and the athletes should move from the floor boundary directly to their starting place on the floor when walking on or from their ending position immediately to the floor boundary when walking off. No choreography is permitted. If a walk on and/or walk off is more elaborate, penalties will apply.
90. The Backbird must be performed in an arch position Levels 4-7.
91. Inlocate to 1-arm – release must be before hitting handstand.
92. The pull-up (drag) to handstand mount is given credit as long as the element moves continuously. Technical errors should be taken for excessive arm bend or rhythm errors. Press to Handstand - in order to get credit for the skill, a press to handstand must start from straddle support, not a straddle sit. This rule will apply to all levels when pressing into a handstand.
93. Women's Group Balance - Teepee skill with top in wide straddle (FIG Tables of Difficulty page 86-B9 / page 107-3-8) the top can only be supported by the feet of one base and must be in a true "pancake" position. This also applies for similar base pyramids with the top in wide straddle position.
94. Foot to hand dynamic positions must have the majority of the weight of the top on hands, not the shoulders.
95. Straddle jump – Any time a straddle jump is performed (pair/group or individual skills) the legs can be slightly piked or extended directly out to the side.

96. Pairs Dynamic - Leg Boost skill (i.e. Level 8 WP R2#1): the base must hold the top with one hand on the extended leg and the other hand placement may be on the leg, hip, buttocks or lower back.
97. Women's Group Dynamic - Double Supported Handstand throws and catches: the bases may hold the top where preferred on the hand, arm, and/or shoulder without penalty or loss of element credit. Regardless of support point, the skill should be performed without distortion to the body position of the top and the catch should be clean, otherwise execution deductions will apply. Element credit will be lost if support is provided on the top's torso (chest or back).
98. The knee spin (176-6) must finish on two knees, as pictured.

99. The pencil turn (Difficulty book – page 176 #7) needs to be performed as shown in the difficulty book. If the leg is bent then the skills need to be listed as #10.
100.  $\frac{3}{4}$  or more of a rotation of a pirouette on hands or foot is given credit. Amplitude deductions are taken for the incomplete rotation.
101. A turn on toe is ended if there is a hop or if the heel touches the floor.
102. Hopping during a scale is an execution deduction. The 2” time is counted as long as the leg is lifted from the floor.
103. For a dynamic skill to receive credit there must be a flight (unless specifically noted on the compulsory skills, no flight needed). In order for there to be flight, there must be a release. The release should be between the throw of the base and the re-catch by the base. The base should not slide hands up the top’s arms. The top must release the base as well for there to be flight. Amplitude deductions should apply if warranted. Note: some compulsory skills require little or no flight. This will be written into the skill description.