

HUNGARIAN UNIVERSITY
OF SPORTS SCIENCE

BUDAPEST

EG Webinar presentation 2025.08.31.

Two compositional requirements:

**Sideways movement
and close to beam movement**

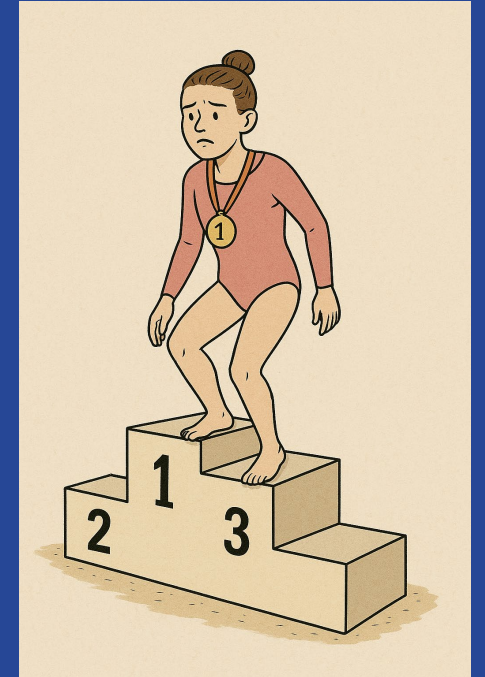
Dr. Zsuzsanna Kalmár



Why are these 2 requirements so important??

Only worth 0.1 points – yet it can be decisive.

Can determine qualification for finals
or podium placements!



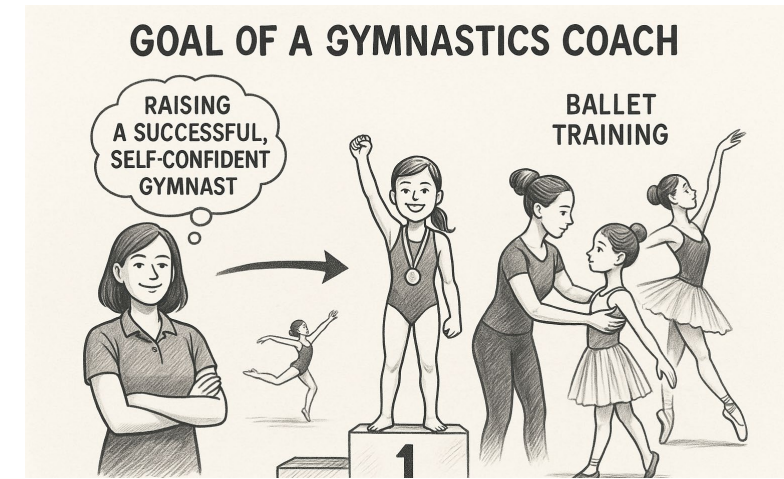
Not just a rule, but a tool to enrich exercises!

The Role of Coaches!

Most female coaches are also judges!

Conscious preparation through movement training, ballet, and beam movement material!

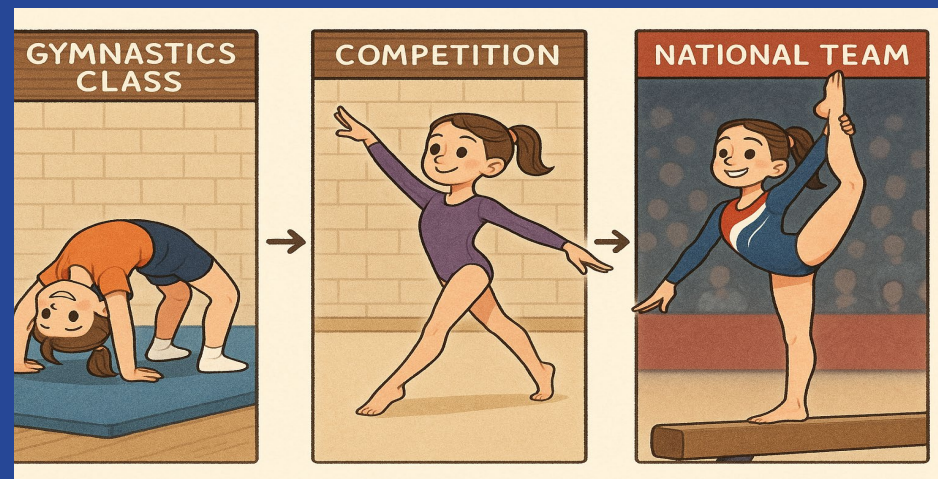
Goal: high-level, creative routine construction!



Approach to the topic

- From the perspective of a coach
- Judges' mindset integrated into training

**A long process: from kindergarten
to national team!**



Theoretical Background!




Three groups of abilities:

1. Conditional (strength, speed, endurance)
2. Coordination (multi-component)
3. Joint mobility



Focus: **coordination**

Three groups of abilities:

Conditional (strength, speed, endurance)	Coordination (multi-component)	Joint mobility
		
	Focus: <u>coordination</u> 	

What is Coordination?

Alignment, organization, harmonization!
Combining different elements into a single movement!

**Motor coordination: purposeful and
organized functioning of muscle groups**



Consist of several components!!!



Coordination Abilities

Balancing ability
Reaction ability
Spatial orientation
Rhythm ability
Kinesthetic sense
Speed coordination
Differentiated control
Combination and adaptation



Balancing
ability



Reaction
ability



Spatial
orientation



Rhythm
ability



Kinesthetic
sense



Speed
coordination



Differentiated
control



Combination
and adaptation

Phases of coordination development!

- Most intensive: ages 8–14
- Peak: 12–13 years
- With puberty, development slows
- Adult coordination = efficiency & accuracy
- Coordination decreases with age

**And a point that applies more to our age group:
40% of people over 65 have decreased coordination ability.**



Teaching Balance Beam Movements and Security

Requires all coordination abilities

- Beam safety → a fundamental educational process, starting early
- Sideways choreography and Close to Balance Beam elements → demand serious stability
- On a 10 cm wide surface
→ continuous, stable movements and dance choreography are necessary



The Role of Music in Learning

- Exercises to music → from simple to more complex movements
 - **Music helps with:**
 - Developing rhythm sense
 - Continuity of movements
 - Creating the 'flow' experience
 - **Student experiences:**
 - Preferred working with music
 - Easier to maintain rhythm and tempo later without music
 - Recalling the music
- choreography remained continuous, not fragmented



Developing Complex Choreography Skills

To learn complex choreography, the gymnast must use each body part separately and in isolation



The play of body parts!!

- This cannot be achieved immediately; it requires years of ballet training, movement training, and conscious instruction
- Even simple exercises demand prior preparation
- These foundations will be demonstrated with a few short video exercises!

All shorter and longer exercises are done to music!

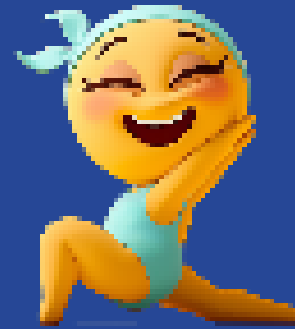
If the music is not audible, I apologize.



Isolated use of body parts!!!

Head play (range of head movements on the beam):

1. forward-backward-side bends,
2. forward-right-left pushes,
3. backward pulls,
4. horizontal rotations right-left,
5. turns, only half circles (in sideways position, the risk of losing balance is high with full circles).

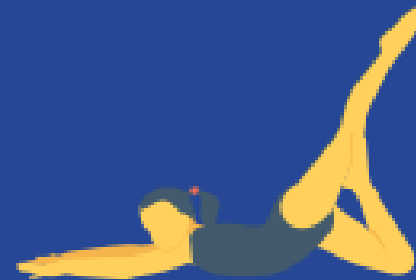




Isolated use of body parts!!! 2.

Shoulder isolation play:

- shoulder lifts,
- presses,
- forward-backward pulls,
- forward-backward rotations,
- opposite rotations,
- alternating half circles.





Isolated use of body parts!!! 3.

Movements from the elbows:

- bending with chest touch,
 - shoulder touch,
 - towards the armpit, and extension
 - elbow-initiated arm waves.





Isolated use of body parts!!! 4.

Movements from the wrist with finger play:

- up-down bends,
- wrist rotation,
- wrist circles,
- fist clenching, finger play (piano playing).







**A little
more
complex
exercise
with hands,
elbow and
arms**



Isolated use of body parts!!! 5.

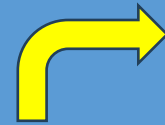
Trunk isolation exercises:

- arching forward-backward,
- tilts,
- bends,
- side bends,
- trunk rotations right, left.

Hip movements and tilts in all directions

(with attention that hip movements should not become too sexy).





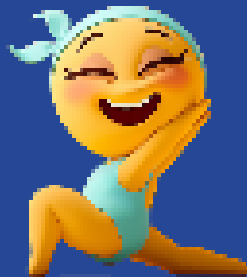
Small
combination



Isolated use of body parts!!! 6.

Leg exercises:

- lifts, swings in all directions,
- smaller (attitude),
- larger (passé) knee bends not counted as technical errors.



Leg
Position
Change
With
Different
Arm
positions



Isolated use of body parts!!! 7.

Ankle joint:

- relevé positions,
small - sample exercise with ankle
- small jumps from the ankle.





soft,
unstable
surface
difficult
conditions



Isolated use of body parts!!! 8.

Foot isolation exercises:

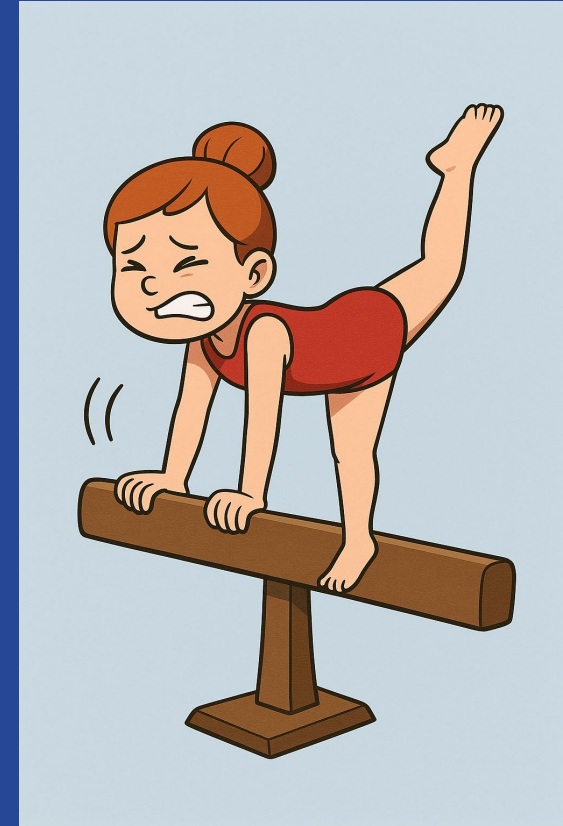
- pointing the toes,
- flexing (flex or pike),
- toe play



All body parts' separate play in static and dynamic situations, then their harmonization (connection ability) during shorter and longer choreography practices, slowly leads to beam security and stability.

Beam Preparatory Exercises

- Preparatory exercises on the beam can range from simple tasks to creative, complex drills.
- Warming up on the beam (even to music) develops:
 - stability and balance
 - rhythmic ability



Cognitive and Creative Development

- Remembering exercise sequences enhances memory and cognitive ability.
- Coaching creativity is limitless – the beam is a versatile learning tool.





**Some video examples,
preparatory movements,
exercises for sideways
choreography
and close to the beam!!!**





Just jazz
arm work,
always on
toes, then a
little
composition



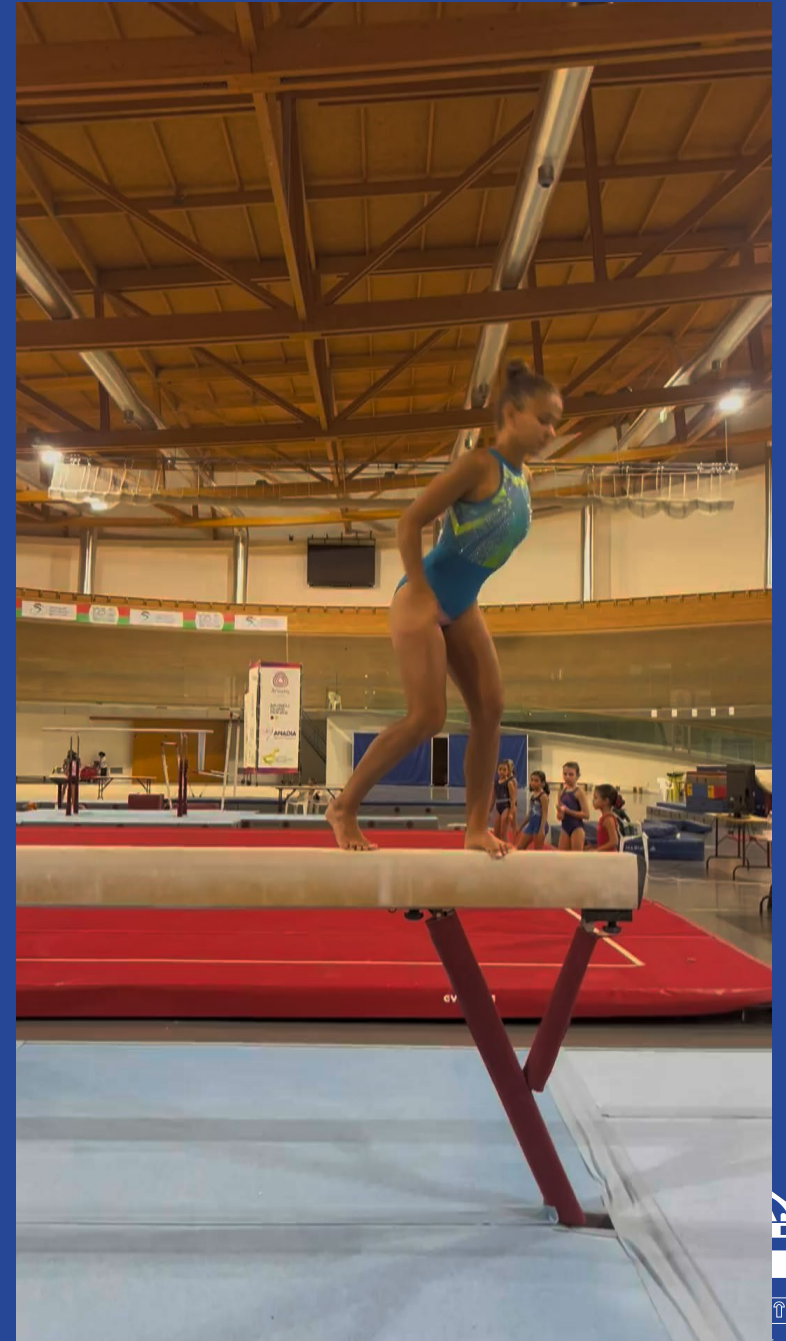


Simple
choreography
for warm-up,
for sideways
stability





**Let's
continue
to vary
the
exercise**





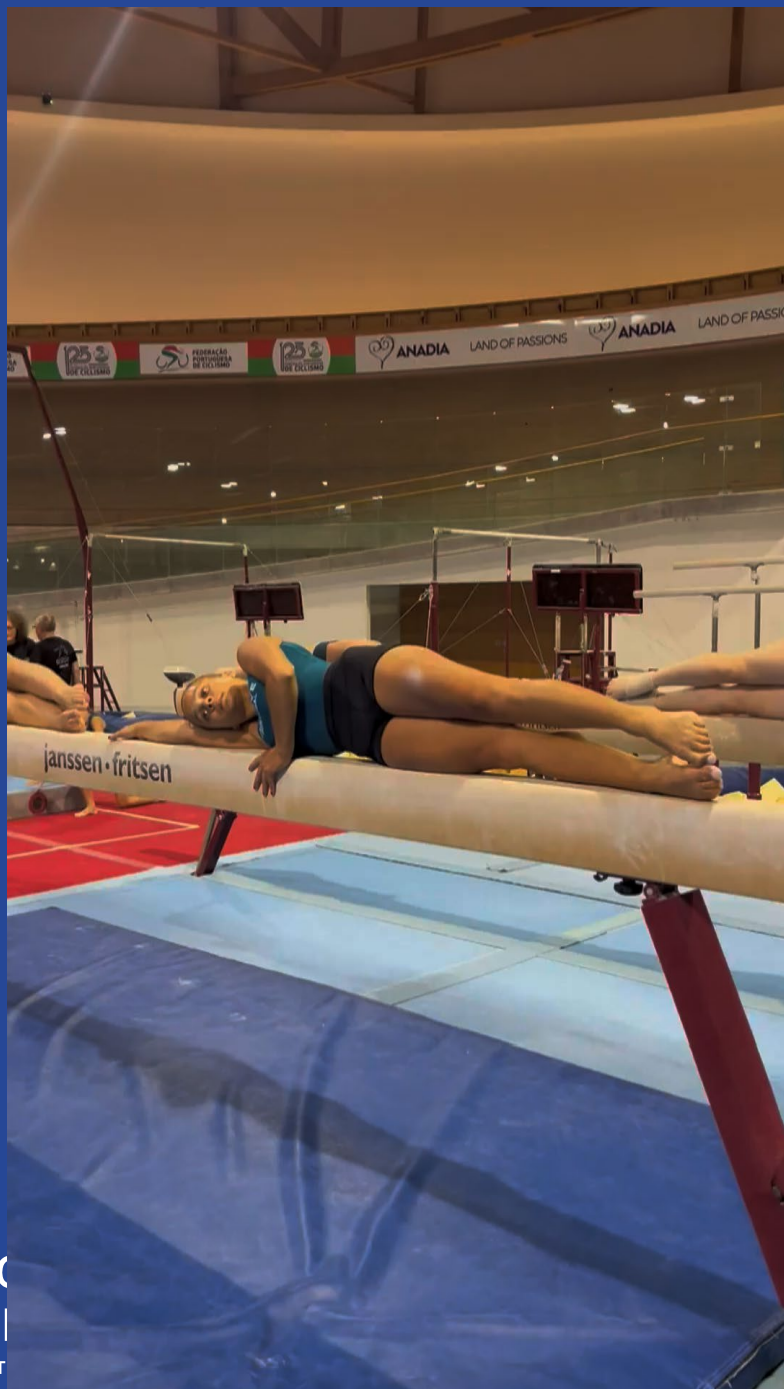
**More
arm
swings,
more
trunk
work,
sideways**



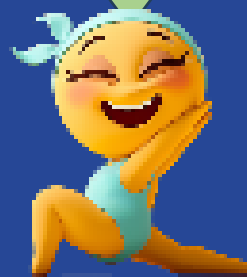


**Some simple exercises, in static lying positions.
In back, stomach and side lying positions.
Balance Beam for safety, body awareness.**





Very nice
body
awarness





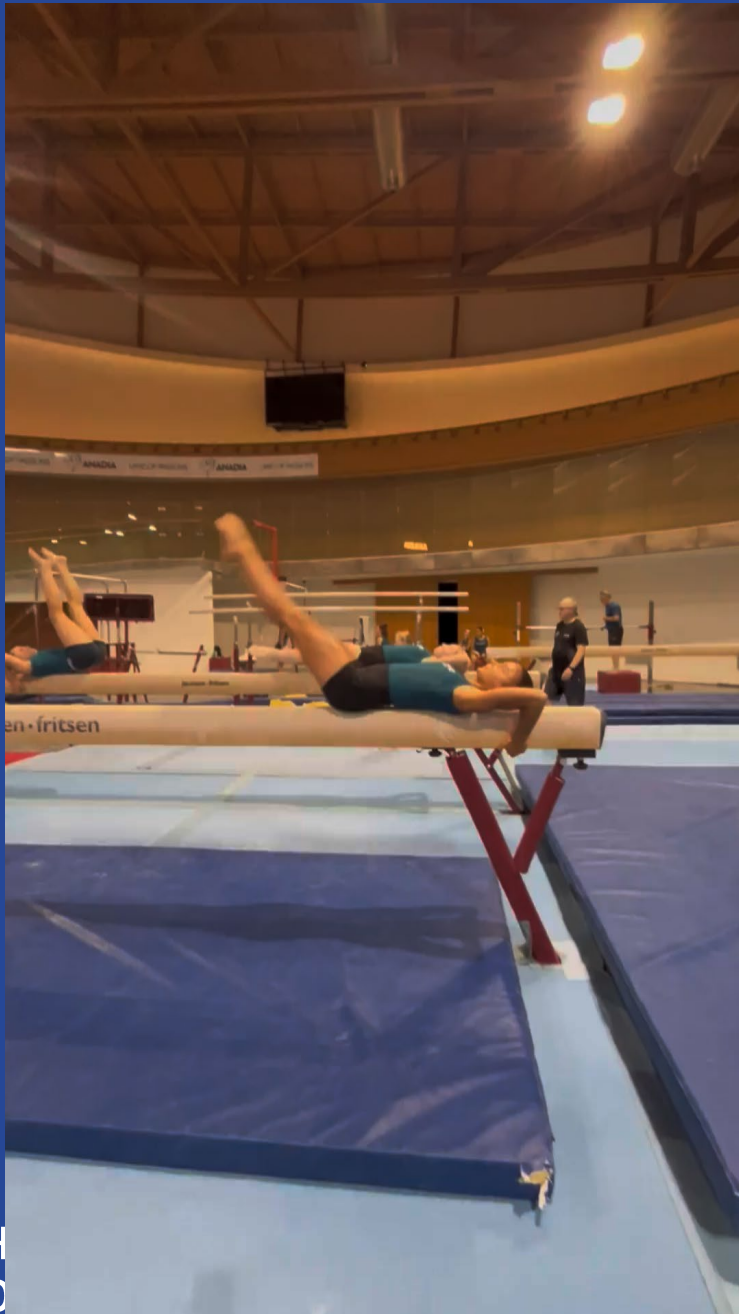
Not everyone has a good sense of lateral direction. Of course it is not easy, but this position that helps with stability.





With two types of grips on the beam, simple coordination exercises.
Preparation for choreographies close to the beam!



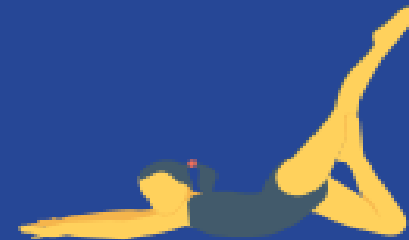


Still
simple,
but more
dynamic
exercises
Can be
practice
during
warm-
up.





**We combine simple movements
that can be performed on your
back and stomach to improve
balance beam safety.**





Let's try to
figure out
and practice
the
choreography
close to the
beam.





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A close
to beam
element
that
complies
with the
rule.





BUDAPEST

**Variations
on a
theme!**



**A short warm-up program
that prepares you for learning
the choreography
of the sideways
and the elements close to the beam!**



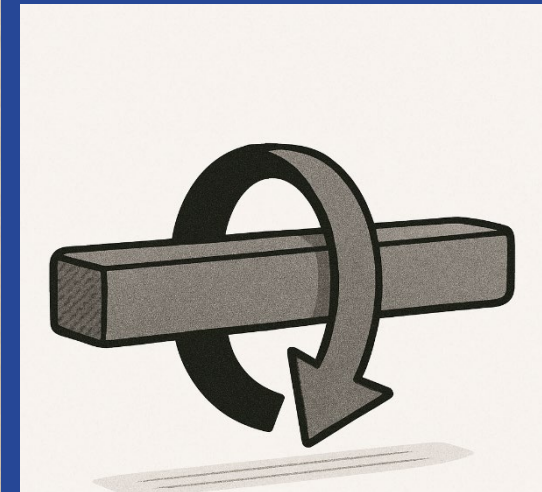


Look at some examples from competition practice!

But before that, let's look at the rules determined by FIG for these two requirements!!!



COMPOSITION	
Lack of movements sideways (no DV)	Missing combination of movements / elements close to beam with a part of the torso touching the beam
~	≠
0.1	0.1



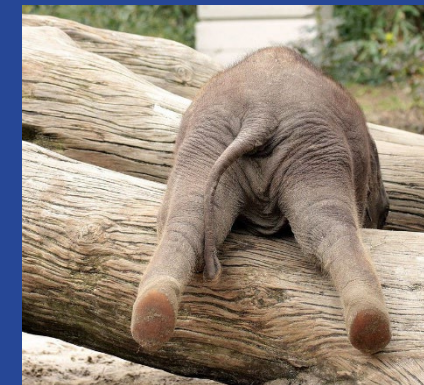
Sideways movement requirement!

- Sideways movement from A to B with weight transfer to C (legs do not need to close at point C).
- The movement must include two different body parts (head, trunk, legs) with choreography.
- The second body part may also appear at the end of the transition.
To use the second body part during the transition, a stop is acceptable (a step with the leg/lower leg is not acceptable as the second body part).
- Simple arm movements/rotations with both arms are not considered sufficient choreography.

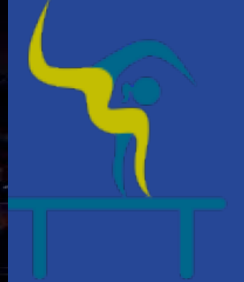
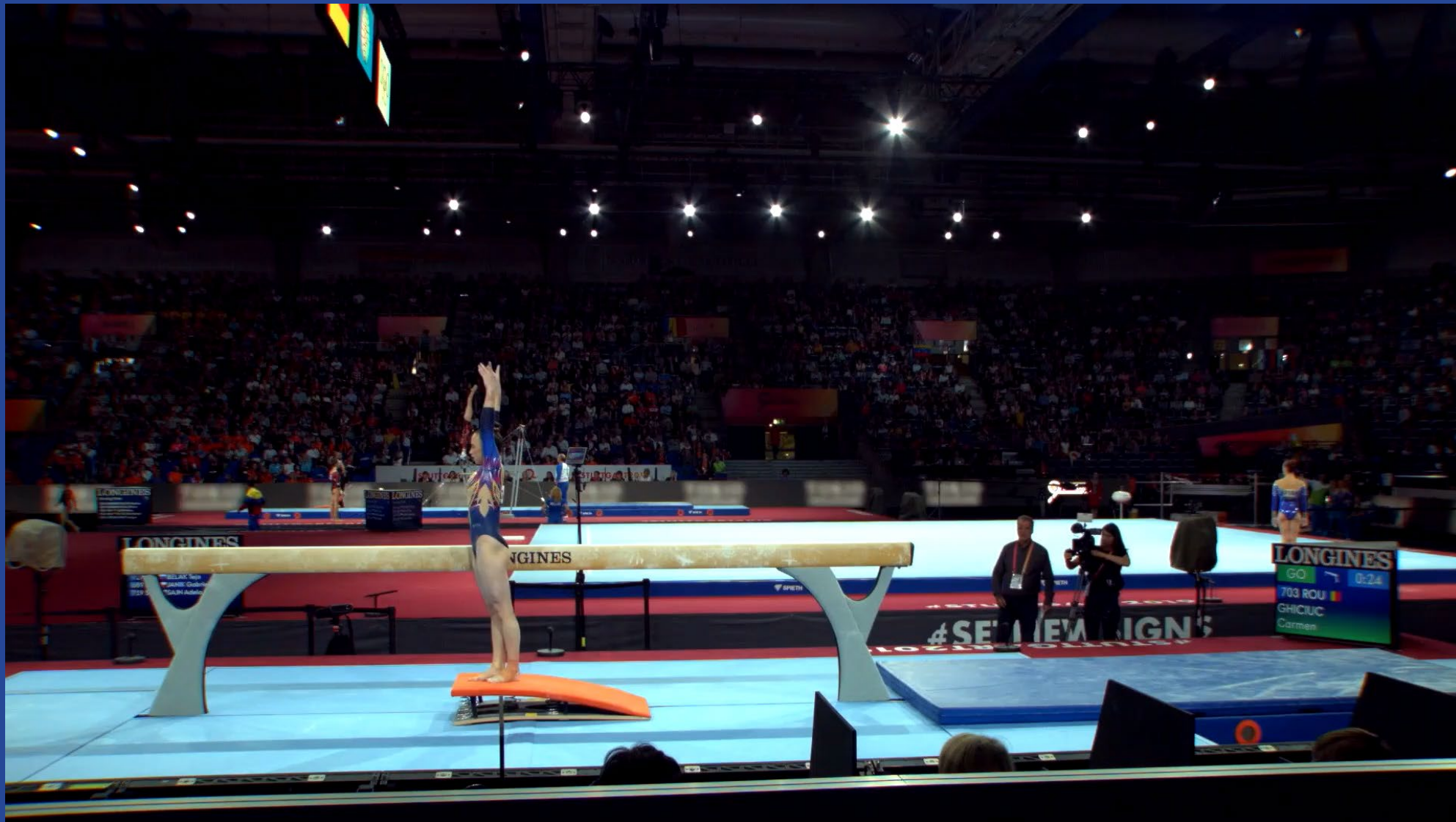




Close to Beam requirement!



- The gymnast must spend time touching the beam.
- Sitting across the beam and front support are acceptable as end positions of an element or with further choreographic movements.
- Sitting across the beam with simple arm circles with one or both arms is not considered sufficient choreography.
- A handstand, whose end position touches the beam, must be held for 2 seconds to be considered a beam-adjacent element.



Let's start right away with an excellent close to balance beam demonstration of the beam!





This perfect presentation also includes what is described in the rule.





In this case, we see little choreography in the prone position.



It's acceptable, but the choreography is very poor.
I hope you feel and see the difference.



Beautiful sideways choreography



The
sideways
and the
close to
beam was
ok!
**There was
no WOW
feeling,
but it met
the rules.**



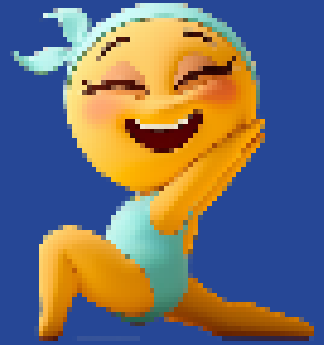
Insufficient
sideways
movement,
poor
choreography.
This is not
acceptable
under the
rules.





Also not enough according to the rules. It was only okay with the steps, but there was no body choreography. Poor presentation.

Summary of the presentation!



Why is Sideways and Close to Beam Choreography more complex?

Teaching lateral direction on toes

→ also practices the requirement of '**poor work in releve**'.

Extending movement in simple & complex choreographies

→ practices the rule of '**insufficient amplitude of movements**'.

Practicing with music → develops sense of rhythm and addresses
'**insufficient variation in rhythm and tempo**'.

Multiple rules can be targeted simultaneously, not just one.

Key Takeaway

Teaching sideways and close to beam choreography is more colorful and versatile than straightforward forward movements.

Coaches can enrich gymnasts' training by fulfilling multiple artistic requirements at once.

Judges gain a clearer perspective on how to evaluate these elements.





**Thank you for your
respectful attention!**

