FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



2022 - 2024 CODE OF POINTS



Rhythmic Gymnastics

Approved by the FIG Executive Committee The English version is the official text

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PART 1 INDIVIDUAL EXERCISES

PART 1 - INDIVIDUAL EXERCISES

A. GENERALITIES

INDIVIDUAL EXERCISES

Norms Applicable to Individual Exercises

NOTE: In this document, the gender used in relation to any physical person shall, unless there is a specific provision to the contrary, be understood as including all genders.

1. COMPETITIONS AND PROGRAMS

1.1 Official Championships of Rhythmic Gymnastics and competitions programs:

Individual, Group and Team Competitions.

Individual Competitions:

- Qualification Competition for All-Around Final, Team ranking, Apparatus Finals
- All-Around Finals 4 Apparatus
- Apparatus Finals 4 Apparatus

<u>Team ranking:</u> Team ranking is established by adding the 8 best scores registered by the Individual gymnasts of the team plus 2 exercises of the Group.

The FIG Apparatus Program for the current year determines the apparatus required for each exercise (See Annex).

For more details concerning FIG official competitions refer to the Technical Regulations (Sec.1 and Sec.3).

1.2 Program for Individual gymnasts

- **1.2.1** The program for Senior and Junior individual gymnasts usually consists of 4 exercises (see the FIG Apparatus Program for Seniors and Juniors in Annex):
 - Hoop
 - Ball
 - Clubs
 - Ribbon
- **1.2.2** The length of each exercise is from 1'15" to 1'30"

2. TIMING

- **2.1** The stopwatch will start as soon as the Individual gymnast begins to move and will be stopped as soon as the Individual gymnast is totally motionless.
- **2.2** A short musical introduction not longer than 4 seconds without body and/or apparatus movement is tolerated.
- **2.3** Timing related to all exercises (start of exercise, gymnast's exercise duration) will be done in 1 second increments.

Penalty by the Time Judge: 0.05 point for each additional or missing second, counted in full second increments. Example: 1'30.72=no penalty; 1'31=penalty -0.05

3. JURY COMPOSITION: OFFICIAL CHAMPIONSHIPS AND OTHER COMPETITIONS

3.1. Superior Jury: Refer to Technical Regulations Sect.1 and Sect.3

3.2. <u>Individual Judges' Panels:</u>

- 3.2.1. For official FIG Competitions, World Championships and Olympic Games, each Jury will consist of 3 groups of judges: D Panel (*Difficulty*), A Panel (*Artistry*) and E Panel (*Execution*).
- **3.2.2.** The Difficulty, Artistry and Execution Judges are drawn and appointed by the FIG Technical Committee in accordance with the FIG Technical Regulations and Judges' Rules.

3.3. Composition of the Judges` Panels

- 3.3.1. Difficulty Judges` Panel (D): 4 judges, divided into 2 subgroups:
 - Subgroup 1 (D): 2 judges (DB1, DB2) work independently and then give a common DB score.
 - Subgroup 2 (D): 2 judges (DA1, DA2) work independently and then give a common DA score.
- 3.3.2. Artistry Judges` Panel (A): 4 judges (A1, A2, A3, A4)
- 3.3.3. Execution Judges' Panel (E): 4 judges (E1, E2, E3, E4)

3.4. Functions of the D-Panel

- **3.4.1.** The first subgroup (DB) records the content of the exercise in symbol notation, evaluating the number and technical value of Difficulties of Body (DB), the number and technical value of Dynamic elements with Rotation (R) and recognition of **W. These judges** evaluate the entire exercise independently, without consulting the other judge, and then give a common **DB** score.
- **3.4.2.** The second subgroup (DA) records the content of the exercise in symbol notation, evaluating the number and technical value of Difficulty of Apparatus (DA) and the presence of required Fundamental apparatus technical elements. These judges evaluate the entire exercise independently, without consulting the other judges and then give a common DA score.
- **3.4.3. Judging records:** At the end of the rotation/competition, the President of the Superior Jury may request the judging records the content of the exercises in symbol notation with indicating the number, gymnast name, NF and apparatus.
- 3.4.4. Final D score: the sum of the DB and DA scores.

3.5. Functions of the A-Panel judges

- **3.5.1.** 4 judges (A1, A2, A3, A4) evaluate the Artistic faults by deduction, determining the total deduction independently and without consulting the other judges; the highest and the lowest scores are eliminated, and the remaining 2 scores are averaged to give the final A-score.
- 3.5.2. Final A score: the sum of the Artistic deductions are subtracted from 10.00 points.

3.6. Functions of the E-Panel judges

- **3.6.1.** 4 judges **(E1, E2, E3, E4)** evaluate the Technical faults by deduction, determining the total deduction independently and without consulting the other judges; the highest and the lowest scores are eliminated, and the remaining 2 scores are averaged to give the final **E**-score.
- 3.6.2. Final E-score: the sum of the Technical deductions are subtracted from 10.00 points.

3.7. Functions of the Time and Line judges

Time and Line Judges are drawn from among the Brevet judges

3.7.1 Time Judges (1 or 2) are required to:

- Control timing of the duration of the exercise
- Control time violations and record the exact amount of time over or under the time limit if there is no computer input
- Sign and submit the appropriate written record with any violation or deduction to the head judge
- If a gymnast loses her apparatus at the end of the exercise and does not return to the official floor area because her music has ended, the Time Judge calculates the moment the gymnast retrieves her apparatus as the last movement.

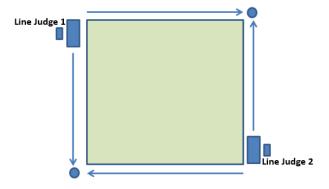
3.7.2 Line Judges (2) are required to:

- Determine crossing of the boundary of the official floor area by the apparatus, by one or two feet, or by any part of the body as well as apparatus leaving the official floor area
- Raise a flag for the apparatus and/ or body crossing the boundary or leaving the floor area
- Raise a flag if a gymnast changes the official floor area or leaves the official floor area during the exercise
- Sign and submit the appropriate written record to the head judge

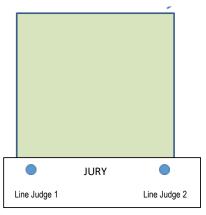
Request to Superior Jury: if the coach is in doubt of a penalty for Time and/or Line deduction(s), she must submit a request for review to the Responsible Judge.

3.8 Position of the Line Judges

Example 1: Line Judges sit at opposite corners and are responsible for the 2 lines and the corner at her right-hand side.



Example 2: The line judges sit at the judges' table and observe the line on a monitor using video camera assistance.



3.9 Functions of the Secretary

The Secretaries need to have knowledge of the Code of Points and a computer; they are usually appointed by the Organizing Committee. Under the supervision of the President of Superior Jury, they are responsible for the accuracy of all entries into the computers, adherence to the correct order of the teams and gymnasts, operating the green and red lights, and correct flashing of the Final Score.

3.10 Functions of the Responsible Judge

All penalties indicated in the table (#14) will be verified and given by the Responsible Judge: the President of the Superior Jury, the Technical Delegate or the Head Judge.

For any other details concerning the Juries, their structure or functions, see Technical Regulations, Section 1, Reg. 7 and Judges' Rules.

4. FINAL SCORE CALCULATION

The rules governing the determination of the Final Score are identical for all sessions of competitions (Individual Qualifications, All-Around, Apparatus Finals).

The Final score of an exercise will be established by the addition of the D score, A score and E score. Deduction of penalties if any are from the final score.

5. SCORE INQUIRIES

(See Technical Regulations, Sect. 1, Art. 8.4 Inquiries of the score).

6. JUDGES' MEETING

- Before every official FIG Championships, the Technical Committee will organize a meeting to inform the participating judges about the judging organization.
- Before all other Championships or tournaments, the Organizing Committee may hold a similar meeting.
- All judges are required to attend the judges' instruction and/or meeting, the whole duration of the competition, and the award ceremonies at the end of each competition.

For more details concerning Judges and judging of competitions, refer to the Technical Regulations (Sec.1, Reg.7, Sec.3, General Judges' Rules and Specific Judges' Rules).

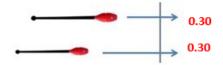
7. FLOOR AREA

- **7.1.** The official floor area 13 x 13 m (**exterior of the line**) is compulsory. The working surface must correspond to FIG standards (see Technical Regulations Sec.1).
- **7.2.** Any part of the body or apparatus touching outside the boundary of the official floor area will be penalized: **Penalty by the Line Judge:** 0.30 point each time for the gymnast or apparatus
- 7.3. The gymnast or apparatus leaving the official floor area will be penalized

Penalty by the Line Judge: 0.30 point for the gymnast leaving the floor area **Penalty by the Line Judge:** 0.30 point for the apparatus leaving the floor area

- **7.4.** Loss of apparatus outside the floor area:
 - **7.4.1.** Consecutive loss of both clubs outside the official floor area:

Penalty by Line Judge: 0.30 point for one Club + 0.30 point for another Club



7.4.2. Simultaneous loss of two apparatus at the same time outside the same line: two Clubs are lost together at the same time outside the same line/ two Clubs are locked together and leave the official floor area at the same time.

Penalty by Line Judge: 0.30 point one time, as one apparatus



7.4.3. Simultaneous loss of two apparatus at the same time outside two different lines:

Two Clubs are lost together at the same time outside two different lines.

Penalty by Line Judge: 0.30 + 0.30 point

- **7.5.** The gymnast will not be penalized for the below-mentioned cases; otherwise, penalties are applied as mentioned in points # 7.2-7.4:
 - Apparatus and/or gymnast touches the line
 - Apparatus passes the boundary of the official floor area without touching the ground
 - · Apparatus is lost at the end of last movement of the exercise
 - Apparatus leaves the official floor area after the end of the exercise and the end of the music
 - Unusable apparatus is removed outside the official floor area
 - Broken apparatus is removed outside the official floor area
 - Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)

- **7.6.** Each exercise will have to be performed entirely on the official floor area:
 - **7.6.1.** If a gymnast finishes the exercise outside the official floor area, the penalty will be applied according to # 7.3.
 - **7.6.2.** Any Difficulty initiated outside the official floor area will not be evaluated (during or at the end of the exercise).
 - **7.6.3.** If the Difficulty is started inside the official floor area and finished outside the official floor area, the Difficulty will be evaluated.

8. APPARATUS

8.1. Norms - Checking

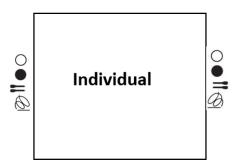
- 8.1.1. Norms and characteristics of each apparatus are specified in the FIG Apparatus Norms.
- **8.1.2.** Each apparatus used by each gymnast must have the manufacturer's logo and "FIG approved logo" in specified places for each apparatus (Hoop, Ball, Clubs, Ribbon). No gymnast is authorized to compete with unapproved apparatus.
- **8.1.3.** At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the gymnast in the competition hall or at the end of an exercise and/or a random draw may be conducted for an apparatus control.

8.2. Replacement Apparatus: Placement around the floor area

- **8.2.1.** Replacement apparatus around the official floor area is authorized (according to the apparatus program each year).
- **8.2.2.** The Organizing Committee must place a set of identical apparatus (the complete set of apparatus used by the Group for the competition) along two sides of the official floor area for the use by any Group.

The line immediately in front of the judges is left open as is the line of the official floor area where the gymnast enters. Apparatus must be set separately.

Example:



8.2.3. If during the exercise the apparatus falls and **leaves** the official floor area, the use of a replacement apparatus is allowed.

Penalty by the Line Judge: 0.30 point for the apparatus leaving the floor area

8.2.4. The gymnast may only use a replacement apparatus which has been placed prior to the start of the exercise.

Penalty: 0.50 point for using any apparatus not previously placed

8.2.5. A gymnast may use the maximum number of replacement apparatus placed around the official floor area with all applicable penalties

Example: Two Hoops are placed by the Organizing Committee according to the picture above: A gymnast may use both if needed in one exercise.

Penalty: 0.50 point if a gymnast uses her own apparatus again after using reserve apparatus placed around the official floor area.

8.2.6. If the apparatus falls during the exercise, but does not leave the official floor area, the use of the replacement apparatus is not allowed; the gymnast must take her own apparatus from inside the official floor area.

Penalty: 0.50 for unauthorized use of a replacement apparatus

8.2.7. The apparatus falls and leaves the official floor area, then returns itself to the official floor area

Penalty by the Line Judge: 0.30 point for the apparatus leaving the floor area

Penalty: 0.30 point if a gymnast, after retrieving the reserve apparatus, does not remove her own apparatus from the official floor area that has returned by itself.

8.2.8. If **the apparatus falls and leaves the floor area and** is returned to the gymnast by a coach or any another person:

Penalty: 0.50 point for unauthorized retrieval of the apparatus

8.3. <u>Unusable Apparatus (Example: knots in the Ribbon)</u>

8.3.1. Prior to the start of the exercise, if a gymnast determines the apparatus is unusable (**Example**: knots in the Ribbon) without a competition time delay, she may take a replacement apparatus, which will be accounted from one of the reserve apparatus possible to use.

No Penalty for use of replacement apparatus

8.3.2. Prior to the start of her exercise, if a gymnast determines her apparatus is unusable (**Example**: knots in the Ribbon) and she attempts to untie the knot or decides to take a replacement appartus that delays the competition:

Penalty: 0.50 point for excessive routine preparation which delay the competition

8.3.3. During the exercise, the apparatus becomes unusable; the use of a replacement apparatus is allowed

No Penalty for use of replacement apparatus

8.3.4. If the replacement apparatus breaks during the exercise, the gymnast must stop the exercise. After permission from the Responsible Judge, the gymnast can repeat the exercise at the end of the rotation or according to the decision of the Responsible Judge.

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9. BROKEN APPARATUS OR APPARATUS CAUGHT IN THE CEILING

- **9.1.** The gymnast will not be penalized for a broken apparatus and will only be penalized for the consequences of various technical errors.
- 9.2. If the apparatus breaks during an exercise, the gymnast will not be authorized to start the exercise over.
- **9.3.** In such a case, the gymnast may:
 - Stop the exercise
 - Remove the broken apparatus outside the official floor area (No Penalty) and continue the exercise
 with a replacement apparatus.
- **9.4.** A gymnast will not be penalized for apparatus caught on the ceiling and will only be penalized for the consequences of various technical errors.
- **9.5.** If the apparatus is caught in the ceiling during an exercise, the gymnast will not be authorized to start the exercise over.

In such a case, the gymnast may:

- Stop the exercise
- Take the replacement apparatus (No Penalty) and continue the exercise
- **9.6.** If a gymnast **stops the exercise** due to a broken apparatus or apparatus caught in the ceiling, the exercise will be evaluated in the following way:
 - Difficulties already performed in a valid way will be counted
 - Artistry will give 0.00
 - Technical Execution will give 0.00
- **9.7.** If a gymnast **stops** the exercise due to a broken apparatus or apparatus caught on the ceiling **at the end of the exercise (last movement)**, the exercise will be evaluated in the following way:
 - Difficulties already performed in a valid way will be counted
 - · Artistry will give penalties
 - Execution will deduct all penalties applied during the exercise, including "loss of apparatus (no contact) at the end of the exercise"

10.DRESS OF GYMNASTS

10.1. Requirements for Gymnastics Leotards

- A correct gymnastics leotard must be in non-transparent material; therefore, leotards that have some
 parts in lace will have to be lined (from the trunk to the chest), Pelvic/crotch area should be covered
 with material and a small lace area for connection/decoration is tolerated
- The style of neckline of the front and back of the leotard is free
- · Leotards may be with or without sleeves; the leotards with narrow straps also allowed
- The cut of the leotard at the top of the legs must not go beyond the fold of the crotch (maximum); undergarments worn beneath the leotard should not be visible beyond the seams of the leotard itself
- The leotard must be tight-fitting to enable the judges to evaluate the correct position of every part of the body
- The leotard must be all in one piece. It is not possible for a gymnast to wear a leotard and separate additional "socks," "gloves," decorative legwarmers, belt, etc.

- 10.1.1. It is allowed to wear:
 - Long tights over or under the leotard
 - A full-length one-piece leotard provided that it is tight-fitting
 - The length and colors(s) of the fabric covering the legs must be identical on both legs (the "harlequin" look is forbidden), only the style (cut or decorations) may be different
 - A skirt that does not fall further than the pelvic area over the leotard, tights or the unitard
 - The style of the skirt (cut or decorations) is free, but the look of a ballet "tutu" is forbidden
 - Gymnasts may perform their exercises with bare feet or gymnastics slippers

Note: no penalty taken by the Responsible Judge if the gymnastics slipper of a gymnast involuntarily comes off during her performance.

- 10.1.2. Decorative appliques or details on the leotard are allowed:
 - Decorative details should not jeopardize the safety of the gymnast. It is not allowed to decorate leotard with light-emitting diodes (LED)
 - Design of a leotard with words or symbols is allowed if the design meets ethical standards and based on RG COP
- 10.1.3. Every leotard will be checked prior to the entrance of the gymnasts in the competition hall. If the dress of the gymnast does not conform to the regulations:

Penalty: 0.30 point if this rule is not met

10.2. It is forbidden to wear large and dangling jewellery that jeopardize the safety of the gymnast. Piercings are not allowed.

Penalty: 0.30 point if this rule is not met

10.3. The hairstyle must be neat and compact. Decorative details are allowed but they must not be bulky and/or jeopardize the safety of the gymnast. Hair decorations must be close to the bun/compact to the hair.

Penalty: 0.30 point if this rule is not met

10.4. Make-up should be clear and light (theatrical masks are not allowed)

Penalty: 0.30 point if this rule is not met

10.5. Emblem or publicity must conform to official norms

Penalty: 0.30 point if this rule is not met

10.6. Bandages or support pieces must be of skin color and cannot be in other colors

Penalty: 0.30 point if this rule is not met

11. REQUIREMENT FOR MUSICAL ACCOMPANIMENT

- **11.1.** A sound signal may start before the music
- **11.2.** Each piece of music must be recorded on a single, high-quality CD, USB, or uploaded on the internet according to the Directives and Work Plan of the official Championships and FIG competitions. If the LOC requests the music uploaded, the participating nations retain the right to use a CD/USB for competition.

The following information must be written on each CD/ USB file:

- Country (the 3 capital letters used by the FIG to designate the Groups country)
- · Apparatus symbol or name
- Each music must be on a separate USB, with all information needed on music.
- 11.3. In case the music plays incorrectly (wrong music, music distortion or interruption, etc.), it is the responsibility of the gymnast to stop the exercise as soon as the gymnast realizes the music is incorrect. After permission of the Responsible Judge, the gymnast can exit the competition floor and re-enter and re-start the routine with her correct music when called to the competition floor. A protest after completion of the routine will not be accepted for incorrect music.

12. DISCIPLINE OF THE GYMNASTS

12.1. The gymnast should be present in the competition area only once she has been called either by the announcer by the microphone or when the green light is showing

Penalty: 0.50 point for early presentation (before being called) or late presentation by the gymnast.

The Superior Jury verifies the reasons of delay

(due to organization errors or discipline of the gymnast)

12.2. It is forbidden to warm up in the competition hall

Penalty: 0.50 point if this rule is not met

12.3. For the wrong apparatus presented according to the start order, the following ensues:

The gymnast will be asked to leave the floor area and will compete in her later position in the start order for the correct/second apparatus

She will perform the missed apparatus at the end of the rotation and receive a **Penalty of:** 0.50 for that exercise

12.4. A gymnast may repeat an exercise only in the case of a "force major" fault from the Organizing Committee and approved by the Responsible Judge **Example**: electricity shut down, sound system error, etc.

13. DISCIPLINE OF THE COACHES

During the actual performance of the exercise, the coach of the gymnast (or any other member of the delegation) may not communicate with the gymnast, the musician, or the judges in any manner:

Penalty: 0.50 point if this rule is not met

14.PENALTIES TAKEN BY THE TIME, LINE AND RESPONSIBLE JUDGE FOR INDIVIDUAL EXERCISES

The total of these penalties will be deducted from the Final score

	Penalty taken by the Time Judge			
1	For each additional or missing second (counted in full second increments) on the time of the exercise	0.05		
	Penalty taken by the Line Judge			
1	For any part of the body or apparatus touching outside the boundary of the official floor area	0.30		
2	For the gymnast or apparatus leaving the official floor area	0.30		
3	If a gymnast finishes the exercise outside the official floor area	0.30		
	Penalty taken by the Responsible Judge			
1	For using any apparatus not previously placed	0.50		
2	For an unauthorized use of replacement apparatus (original apparatus is in the official floor area)	0.50		
3	After retrieving reserve apparatus, the gymnast's own apparatus returns to the official floor area and the gymnast does not remove it	0.30		
4	For use of apparatus by an unauthorized retrieval	0.50		
5	For excessive delays in routine preparation which delay the competition	0.50		
6	Dress of the gymnast not confirming to the regulations	0.30		
7	For not allowed jewellery or piercings	0.30		
8	For hair style not conforming to official norms	0.30		
9	For make-up not conforming to official norms	0.30		
10	For emblem or publicity not conforming to official norms	0.30		
11	Bandages or support pieces not conforming to the regulations	0.30		
12	For early or late presentation	0.50		
13	For gymnast warming up in the competition hall	0.50		
14	Wrong apparatus chosen according to start order; penalty deducted one time from the final score of the exercise performed in the wrong order	0.50		
15	For coach communication with the gymnast or the judges in any manner.	0.50		

1. DIFFICULTY OVERVIEW

- **1.1.** A gymnast must include only elements that she can perform safely and with a high degree of aesthetic and technical proficiency. Very poorly performed elements will not be recognized by the Difficulty (**D**) jury and will be deducted by the Execution (**E**) jury.
- 1.2. An element not in the Difficulty table that is not recognized by the D-jury will receive no value.
- 1.3. There are two Difficulty components:
 - Difficulty of Body (DB), including R
 - Difficulty of Apparatus (DA)
- 1.4. Requirements for Difficulty

Difficulty Components			
Difficulty of Body			
connected with		Difficulty of Apparatus	
technical ele	ments		
D	В		
Highest 9	counted	DA	
Special Re	quirement	Minimum 1, Maximum 20	
Difficulty of Body Groups:	Full body waves:	(in performance order)	
Jump/Leaps Minimum 1	w		
Balances T Minimum 1	Minimum 2		
Y			
Rotations Minimum 1			
Dynamic Elements			
Maximum 5			
(in performa			

- **1.5.** The Difficulty judges identify and record Difficulties in order of their performance regardless if they are valid or not:
 - The first subgroup **D** judges (**DB**): evaluates the number and value of **DB** elements; evaluates the number and value of **R**, recognition of **W** performed during the exercise. Judges record all elements in symbol notation.
 - The second subgroup **D**-judges (**DA**): evaluates the number and value of **DA** elements and the presence of required Fundamental apparatus technical elements. Judges record all elements in symbol notation.

- **1.6.** Penalties for missing the minimum required number of Difficulties and non-compliance with special requirements are applied when a Difficulty element is not attempted at all.
- **1.7.** The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the choreographic principle that the Difficulties should be arranged logically with connecting elements and movements in harmony with the character of the music.

2. DIFFICULTY OF BODY (DB)

- - **2.1.1.** In case there is a difference between the textual description of the **DB** and the drawing in the Tables of **DB**, the text prevails.
 - 2.1.2. Procedure for New DB:
 - Coaches are encouraged to submit new **DB** that have not yet been performed and/ or do not
 yet appear in the Tables of **DB**
 - New DB should be submitted officially to the FIG RG Technical Committee (TC) via the FIG
 office
 - by the National Federation with electronic mail or post
 - The request for approval/evaluation of the element must be accompanied with the descriptive text.
 - in English, with drawings of the element and a video
 - The new DB will be reviewed by the TC at its next meeting upon receipt of the request
 - If approved by the TC, the new **DB** will be published in a Newsletter.
 - Sometimes the element is not approved by the TC.
 - The decision will be communicated as soon as possible in writing to the concerned Federation
 - Approved **DB** can be performed internationally for the first time at an official
 - FIG Group 1, 2, or 3 competition
 - Approved New Difficulties of Body will be added to the DB Tables following each World Championships/Olympic Games

2.2. Requirements:

- 2.2.1. 9 highest Difficulties in the exercise will be counted.
- 2.2.2. At least 1 element from each Group of Difficulties of Body:
- Jumps/Leaps
- Balances
- Rotations 0
- 2.2.3. An exercise with less than 3 DB performed (# 2.2.2) will be penalized: 0.30 for each Body Group missing.
- 2.2.4. Each DB is counted only once. If the DB is repeated, the Difficulty is not valid (No Penalty)

- 2.2.5. It is possible to perform 2 or more identical (same shape) Jump/Leaps or Pivots in series:
- each Jump/Leap or Pivot in the series is evaluated separately
- each Jump/Leap or Pivot in the series counts as 1 Jump/Leap or Pivot Difficulty

Explanations		
Same shapes Elements are considered the <u>same</u> if they are listed in the same box the Difficulty Table		
Different shapes	Elements are considered <u>different</u> if they are listed in <u>different</u> boxes in the Difficulty Table, including elements in the same family but in separate boxes	

2.3. Value: DB are valid when performed according to the technical requirements listed in the Tables of Difficulties (# 9, 11, 13).

Evaluation of **DB** is determined by the body shape presented: to be valid all **DB** must be performed with a **fixed** and defined shape, which means: the trunk, legs and all corresponding body segments are in the correct positions to identify a valid **DB** shape.

Examples:

- 180° split position;
- touching of any part of the leg for Difficulties with back bend of the trunk;
- · closed ring position;
- stag position,
- etc
- **2.3.1.** When the shape is recognizable with a **small deviation** of 10° or less of one or more of the body segments, the **DB** is valid with an Execution

Penalty: 0.10 for a small deviation for each incorrect body segment

2.3.2. When the shape is recognizable with a **medium deviation** of 11-20° of one or more of the body segments, the **DB** is valid with an Execution

Penalty: 0.30 for a medium deviation for each incorrect body segment

- 2.3.3. When the shape is not sufficiently recognizable with a large deviation of more than 20° of one or more of the body segments, the DB is not valid and receives an Execution Penalty: 0.50 for each incorrect body segment.
- 2.3.4. Exception: criterion "back bend of the trunk" performed during Jumps/Leaps with a large deviation will receive an Execution penalty but the base value of the Jump/Leap may be valid if available in the table without "back bend" and performed according to the basic characteristics.

Explanations		
How can the judges understand the difference between 10° deviations and 11° deviations?	The angels are just a guideline. Judges will learn to think in terms of small, medium and large deductions	

- **2.4. DB** must be performed with a minimum of 1 Fundamental apparatus technical element specific to each apparatus and/or Non-Fundamental apparatus technical element.
 - 2.4.1. DB is in connection with an apparatus technical element (Fundamental and/or Non-Fundamental) if the apparatus technical element is performed at the beginning, during, or towards the end of the DB.

An isolated DB under the flight of a high throw or "Boomerang" is valid, according to the following:

- An isolated **DB** under the flight of a high throw or "Boomerang" of the apparatus is valid in the
 exercise as long as the DB is executed according to the basic characteristics required to be
 valid.
- An isolated **DB** performed under a small throw is not valid.
- If an isolated DB is performed under the flight, it is not possible to perform another DB of any
 value with that throw and/or catch, regardless of the possible presence of a DA element on the
 throw and/or catch
- If the apparatus is lost after the **DB** under the flight, the **DB** is not valid
- A Combined Difficulty may not be performed "under the flight" of the apparatus
- Series of Jumps/Leaps: includes throw of the apparatus during the first DB, second DB under the
 flight, and catch during the third DB. If the apparatus is lost during the third DB in the series, neither the
 DB under the flight nor on the catch are valid. Only first DB performed during throw of the apparatus is
 valid.
- 2.4.2. If the apparatus technical element is performed identically during two DB, the second DB in performance order is not valid (No Penalty): Exception for identical Jumps/Leaps in series and identical Pivots in a series
- 2.5. <u>Combined Body Difficulties</u>: 2 Body Difficulties performed in a connected, consecutive manner.

All BD must be from the Tables of Body Difficulties (#9, 11, 13).

- **2.5.1.** Difficulties included in the Combined Difficulty can be from different Groups of Body elements or from the same Group of Body elements but must be **in different shapes**.
- 2.5.2. The first DB in the Combined DB determines to which Body Group it belongs.
- **2.5.3.** If a gymnast combines 3 Body Difficulties in a valid manner, the first 2 Difficulties are valid as a Combined Difficulty, and the 3rd Difficulty is valid as an isolated **DB**.
- **2.5.4.** Each of the 2 **DB** of Combined Body Difficulties must be performed with one Fundamental and/or Non-Fundamental apparatus element.
- 2.5.5. Combined Body Difficulties are counted as 1 DB.
- 2.5.6. No more than 3 Combined Body Difficulty may be performed in an exercise:
 - Only 3 Combined Body Difficulties will be evaluated
 - Additional Combined DB will be evaluated as isolated DB (No Penalty)
- 2.5.7. The value of the Combined Body Difficulty is the value of each independent DB added together, as long as the connection is executed according to the requirements (# 2.5.10-2.5.14)
- **2.5.8.** If the requirements for the connection are not met, the 2 **DB** will be evaluated as isolated **DB** and validated if performed according to the requirements for each.
- 2.5.9. DB used in a combined DB may not be repeated as DB in isolation or in another combined DB; a repetition of a DB will not be valid.

2.5.10. Combined Body Difficulties with Jump/ Leap may be performed in the following ways:

Jump/Leap+Jump/Leap Jump/Leap+Balance (or vice versa) Jump/Leap+Rotation (or vice versa)

- Without change of support leg or extra step between Difficulties, necessarily including a plie between the Jump/ Leap and Balance or Rotation (or vice versa)
- With Balance only in relevé
- · With Rotation only in relevé (Pivot)
 - 2.5.10.1. Any jump(s) performed with take-off from or landing with two feet are not authorized in Combined Body Difficulty.
 - 2.5.10.2. Leap Difficulty #26 "Two or three successive Split Leaps with change of take-off foot" cannot be used with another Difficulty for a Combined Difficulty.

2.5.11. Combined Body Difficulties with Balance and Balance must be performed:

- without change of support leg, heel support, plie or extra step between Difficulties
- with both DB and the connection in releve
- with change in trunk position or leg direction

Note:

- Balances #4-5, #9-10, #12-15, #18 with hand support can be used as part of a Combined Difficulty but another Balance must be either with a change in the trunk position or leg direction.
- o Balance with "Slow Turn" cannot be used as part of a Combined Difficulty
- Balances (#19-26) performed on other parts of the body or Balances performed on flat foot of the support leg are not eligible for Combined Difficulties.
- o Dynamic Balances (#27, 28 and #30-34) cannot be used with another Difficulty for Combined Difficulty.

Exception: Balance #29 Fouette: This Difficulty may be performed as the **first part** of a Combined Difficulty, if after the Fouette Balance, the connection with another Balance is executed in releve without heel support or plie.

2.5.12. Combined Body Difficulties with Balance (first) and Rotation (second) must be performed:

- · without change of support leg or extra step between Difficulties
- with possible heel support and plie during the connection
- with both DB in releve

2.5.13. Combined Body Difficulties with Rotation (first) and Balance (second) must be performed:

- without change of support leg or extra step between Difficulties
- with both **DB** in releve
- without heel support or plie during the connection

2.5.14. Combined Body Difficulties with Rotation and Rotation must be performed:

- · without change of support leg or extra step between Difficulties
- with both DB in releve
- without heel support or plie during the connection

Note:

- Rotation Difficulty #24 Fouette may be performed as part of Combined Difficulty, if after the Fouette Pivot, the connection with another Pivot will be executed in releve without heel support or plie
- Rotation Difficulty #26 Illusion may be performed as part of Combined Difficulty if the Illusion itself and the connection with another Pivot is executed in releve without heel support or plie
- o Rotation Difficulties #27 Penche and #28 Sakura, which are performed on flat foot, may be connected as the **second part** of Combined Difficulty with Pivots in releve. The connection must be performed without change of the support leg or extra step between Difficulties, without plie or interruption or starting rotation on flat foot as "Slow Turn". Pivot in releve and Rotation on flat foot must be of different shapes
- Rotations performed on other parts of the body (#29-34) are not eligible for Combined Difficulties.
- Rotations in releve (Pivots) including more than one shape (#10-TR, #18-GA, #20-GZ) are not eligible for Combined Difficulties
- **2.6.** To be valid **DB** must be performed without the following technical faults:
 - A major alteration of the basic characteristics specific to each group of DB
 - Loss of balance with support on one or both hands or on the apparatus
 - Total loss of balance with fall of the gymnast while performing the DB
 - A loss of apparatus during DB
 - · Apparatus handling not performed according to the definition
- **2.7.** Each exercise must have **2 full body waves (W)**. A full body wave is a sequential contraction and decontraction of all the muscles of the body, along the "chain" of body segments like an "electric current," from the head, through the pelvis, to the feet (or vice-versa). The participation of the arms are determined by the apparatus handling and/or choreography.
 - **2.7.1.** The full body wave may be from the Difficulty Tables (# 11, 13) in the Code of Points **or their modifications (different planes, different start positions, arm movements, etc.)**, provided that the wave is performed by the whole body:
 - full wave forward standing or with passing from the floor
 - full wave back standing or with passing to the floor
 - side wave
 - spiral wave on two legs or one leg (spiral turn)
 - full wave performed on the floor
 - **2.7.2.** Waves and spiral turn (the value of which are presented in Tables (# 11, 13) can be included in the overall calculation of the highest 9 elements of Difficulty of Body.
 - **2.7.3.** Full body waves which are modifications of **DB** waves may be performed isolated or connected to other difficulties (without any additional difficulty value) to fulfill this requirement.
 - 2.7.4. An exercise with less than 2 full body wave will be penalized 0.30 for each missing wave.

3. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL GROUPS

3.1. Definition:

- **3.1.1.** Every apparatus (O, ●, \(\bigvelocdot\), \(\varnot\)) has 4 Fundamental apparatus technical elements. Each element is listed in its own box in Table # 3.6.
- **3.1.2.** Every apparatus (O, ●, \(\bigvelocup \), \(\phi\)) has Non-Fundamental apparatus technical elements.

Each element is listed in its own box in Tables # 3.6; # 3.7.

- **3.2.** Fundamental apparatus technical elements may be performed during Difficulties of the Body **DB**, Difficulty of Apparatus **DA** or connecting elements between Difficulties and Dance Steps Combinations.
- **3.3.** Requirements: Each exercise must have a minimum number of each Fundamental Apparatus Group (see # 3.2).

Penalty: 0.30 for each missing of Fundamental apparatus elements.

Penalties for missing the minimum required number of Fundamental apparatus elements are applied when a Fundamental apparatus element is not attempted at all.

- **3.4.** Certain apparatus technical elements which include two required actions to be valid (a release in any form and a catch) may validate only one **DB** or **DA** element; such elements include:
 - Bounce of the Ball
 - Small throw/ catch of any apparatus (and all its variations, see # 3.7.2)
 - · Rebound of any apparatus (except Ball) from the floor
 - Echappe of the Ribbon
 - Boomerang of the Ribbon
- **3.5.** "High throw" and "Catch from a high throw" are two different apparatus Groups ("Bases"). If a "high throw" is correctly executed for a **DB** or **DA** element but the subsequent "Catch from a high throw" results in a loss of apparatus, the Base "high throw" is valid and the Base "Catch from a high throw" is not valid.

3.6. Summary Tables of fundamental and non specific to each apparatus

3.6.1. HOOP O

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	Large Roll of the Hoop over minimum two large body segments	Roll of the Hoop on the floor
2	Rotations of the Hoop around its axis around the fingers or a part of the body	Rotation (min.1) on the floor around the axis
1	Rotation (min. 1) of the Hoop around the hand or around a part of the body	
1	Passing through the Hoop with the whole or part of the body (two large body segments)	Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)

	Explanations
The Technic	ral elements with Hoop (with and without throw) must be performed on various planes, directions and axes
 	A minimum of two large segments of the body must pass through the Hoop: Example: head/neck + trunk; arms + trunk; trunk + legs, etc.
	The passing through the Hoop may be: the whole body in and out or passing in without passing out or vice versa.
OXXX.	Large Roll: A minimum of two large segments of the body must be passed over
000	Example : from the right hand to the left hand over the body; trunk + legs; arm + back, etc.
\bigcirc	Rotation (min.1) on the floor around the axis:
<u> </u>	During rotation of the Hoop on the floor, the gymnast`s hand/fingers can be in contact with Hoop or it can be a "free" rotation of the Hoop
<u> </u>	Roll may be small or large: may be performed during any phase of the DB : at the beginning, during or towards the end



Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	Large Roll of the Ball over minimum two large body segments	 Roll of the Ball on the floor Roll of the body on the Ball on the floor
		 Series of 3 rolls: a combination of small rolls Series (min.3) of assisted small rolls on the floor or on the body
2	Figures eight of the Ball with circle movement of the arm(s)	"Flip-over" movement of the Ball Rotation(s) of the hand(s) around the Ball Free rotation(s) of the Ball on a part of the body, including the free rotation of the ball on top of the finger
1	Catch of the Ball with one hand	Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)
1	 Bounces: Series (min.3) of small bounces (below knee level) from the floor One high bounce (knee level and higher) from the floor 	

Explanations			
	Handling of the ball held with 2 hands is not typical for this apparatus; therefore, it must not overwhelm the composition		
	ion of all Technical Groups with Ball support nner and the Ball does not touch the forearm	ted on the hand is correct only when fingers are joined in a	
7000	Small Roll	Large Roll	
000	A minimum of one segment of the body must be passed over	A minimum of two large segments of the body must be passed over	
	Examples of a body segment: hand to shoulder;	Examples: from the right hand to the left hand over the body; trunk + leg(s); arm + back, etc.	
	shoulder to shoulder; foot to knee, etc.		
	Note : small rolls are only valid in a series of 3		
8	Figures eight of the Ball with circle movements of the arm(s): two consecutive circles of the arms must be completed		
\downarrow	Must be from a high throw (not from a small throw/thrust) without additional support of the body, including the second hand		
\sim	Rotations of the hand(s) around the Ball (r	·	
00	 A rotational movement of the hand around the Ball, with the fingers of the hand joined together in a natural manner; The Ball is in constant contact with the hand (there is no flight phase). 		
	Rotation(s) are to be performed with	the whole hand (not only with the fingertips)	
∞	Free rotation(s) of the Ball on a part of the	body (minimum 1 rotation required)	
0000	Roll of the Ball on the floor		
(000)	Roll of the body on the Ball on the floor	r: this Roll may be small or large	



Required # per exercise	Specific Fundamental and Fundamental Apparatus Techni Groups	Non-Fundamental Apparatus Technical Groups
2	Mill(s): one mill consists of minimum 4-6 small circles of Clubs with time delay and alternating crossed and uncrewrists/ hands each time, held bend (small head)	f the locked) on or around a part of the body or around the other Club
2	Small throws of unlocked two C with 360° rotation and catch: together simultaneously or alternating	lubs — Small throw of two locked Clubs
1	Asymmetric movements of two Clubs	Large Roll over minimum two large body parts with one or two Clubs Roll of one or two Clubs on a part of the body or on the floor
1	Small circles (min. 1) with both Clubs, simultaneously or alternating, one club in each held by the end (small head)	Small circles (min. 1) of both Clubs held in

	Explanations
The typic	cal technical characteristic is handling both Clubs together, one in each hand, and this technical work
should b	e predominant in the composition. Any other forms of holding the Clubs must not predominate, such as
	y the Club's body or neck or two clubs joined together
Tapping,	rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition
	 A "Mill" is composed of a minimum of 4 small circles of the Clubs (Example: 2 on each side) with time delay and alternating crossed and uncrossed wrists each time. The hands should be as close together as possible.
	Mills can be on the vertical or horizontal plane:
	 Vertical Mills – the circle impulse can be either down or up.
\times	Horizontal Mills - the circle impulse can be either right or left.
	Mills can be two-set and three-set: Two-circle (double) Mills – min. 4 alternating small circles of the Clubs (2 on each side).Wrists/ hands crossed, then uncrossed. Three-circle (triple) Mills - 6 alternating small circles of the Clubs (3 on each side with a cross of the hands each time)
工	Must be performed with different movements of shape or amplitude <u>and</u> work planes or direction of each Club
7	Clubs must be one in each hand (no throws)
	 Asymmetric and "Cascade" throws of two unlocked Clubs are not considered asymmetric movements
	 Small rotations with time delay or performed in different directions are not considered asymmetric movements because they have the same shape and the same amplitude Note: Does not include large asymmetric throws of two Clubs.
3000	Roll of one or two Clubs on the part of the body or on the floor
	Roll of a Club: rotation motion around an axis

3.6.4. RIBBON

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	Spirals (min. 4-5 loops), tight and the same height in the air or on the floor AND/OR "Swordsman" (min. 4-5 loops)	Rotational movement of the Ribbon stick around the hand Wrapping (unwrapping) Movement of the Ribbon around a part of the body created when the stick is held by different parts of the body (hand, neck, knee, elbow)
2	Snakes (min. 4-5 waves), tight and the same height in the air or on the floor	during body movements or Difficulties with rotation (not during "Slow Turn") Medium circle of the Ribbon Spirals on the floor around the stick
1	"Boomerang": release, pull back of the stick by holding the end of the Ribbon, and catch of the stick	Roll of the Ribbon stick on a part of the body Large Roll of the stick over minimum two large body parts
1	"Echappé": rotation of the stick during its flight	Passing with the whole or part of the body through or over the pattern of the Ribbon

Explanations

All elements not specific to the technique of the Ribbon must not overwhelm the composition (Example: wrapping/unwrapping, sliding of the stick, thrust/ push)

After a throw, the Ribbon generally must be caught by the end of the stick; however, it is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm. from the attachment, provided that this catch is justified for the next movement or the final pose

,	'
\$	"Swordsman": the entire stick, together with the arm, passes into the spiral pattern formed by the Ribbon (the stick is like the "sword"); the exit of the stick from the spiral pattern is optional: pull back of the arm/ stick or small throw/ echappe.
R	 A release (throw) of the stick in the air/ on the floor: the end of the Ribbon is held by the hand(s) or another part of the body, followed by a pull back with or without rebound of the stick from the floor (for the "Boomerang" in air), and then catch of the stick The release of the stick may include a sliding of the Ribbon fabric through the hand or through the body (without releasing the fabric from the hand) or a full release of the Ribbon before immediately taking the end to pull back An element which only includes a pull back of the Ribbon (without a release) does not meet the definition of "Boomerang"
	A minimum of two large segments of the body must pass through the pattern of the Ribbon (Example: head/neck + trunk; arms + trunk; trunk + legs, etc.) The passing through or over the pattern of the Ribbon may be: the whole body in and out, or passing in without passing out or vice versa.
91	"Echappe" is a type of small throw that includes the rotation of the stick in flight ; the technique of the rotation of the stick in flight is possible for a high throw and will be evaluated as a high throw (not an Echappe) depending on its height.

3.7. Summary Tables of non-fundamental apparatus technical elements valid for all apparatus:

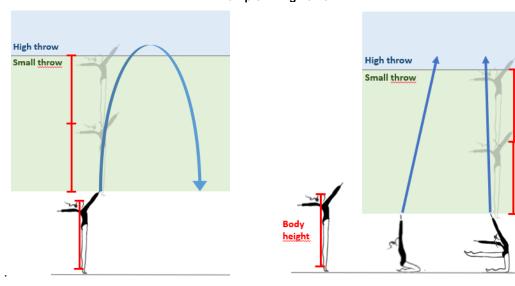


3.7.1. High throws and catches of the apparatus

7	High throw of the apparatus: more than 2 heights of the standing gymnast
7	High throw of 2 Clubs
↓	Catch of the apparatus from the flight of a high throw
\downarrow	Catch of 2 Clubs from the flight of a high throw

Explanations	
What does it mean to catch "from the flight"?	Once the apparatus is thrown, the apparatus is in free flight in the air. To <u>catch</u> is to retrieve the apparatus from this flight. If instead the gymnast intentionally lets the apparatus rebound on the floor before retrieval, this is not a catch, but a <u>rebound</u> .
Could you please clarify the height of throws: from which point the height of the throw is measured?	Throw height is measured from the point where the apparatus is released.

Example 1: High throw

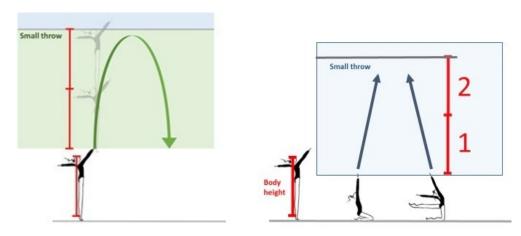


3.7.2. Small throws and catches of the apparatus

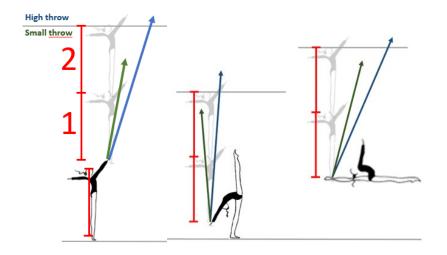
Small throw and catch of the apparatus from the flight: close to the body, not more than 2 heights of the standing gymnast:

• with throw/thrust/push into the air
• with rebound on the body
• with apparatus dropped from a height (free fall)
• for throw of one club: with or without 360° rotation
• for throw of two Clubs locked together with or without 360° rotation

Example 2: Small throw



Example 3: Heights of throws: High vs. small throws when the body is moving during the throw



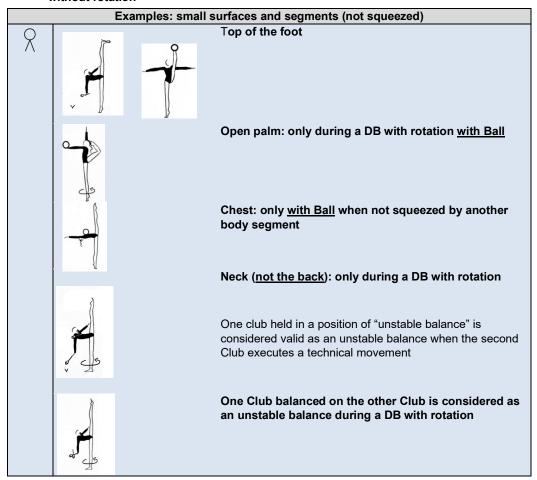
3.7.3. DB under the flight of the apparatus

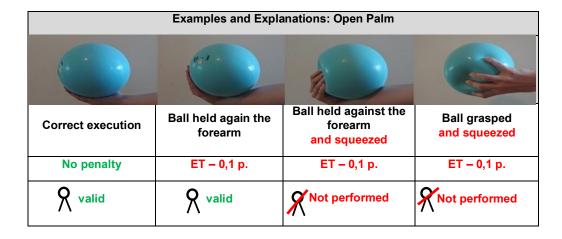
DB performed under the flight of the apparatus from a high throw

3.7.4. APPARATUS HANDLING means that apparatus must be in motion

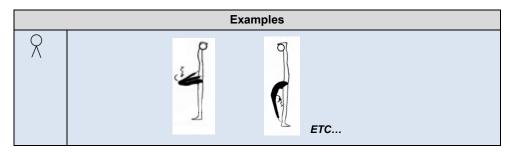
∞	 Large circles Figure eight (not for Ball) Transmission of the apparatus around any part of the body or under the leg(s) from the hand or a part of the body to another hand or a part of the body Transmission without the help of the hands with at least two different body parts (not the hands) Passing over the apparatus with the whole or part of the body without a transmission of the apparatus from the hand or a part of the body to another hand or a part of the body
	Explanations
∞	Medium or Large circle: apparatus must complete a full circle of 360 °
	Figure eight: two consecutive circles must be completed

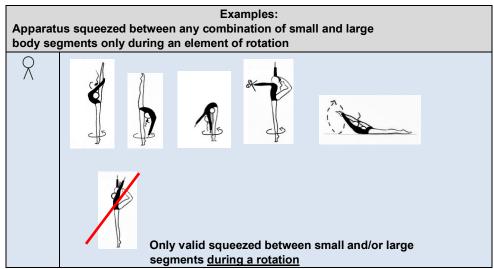
- **3.7.5. UNSTABLE BALANCE:** A difficult body-apparatus relationship with risk of loss of the apparatus, defined in three sub-groups:
 - 1. Apparatus freely balanced (not squeezed) on a small surface
 - 2. Apparatus squeezed between two small body segments
 - 3. Freely hanging/suspended apparatus
 - 3.7.5.1. Apparatus freely balanced (not squeezed) on a small surfaces and segments: with or without rotation



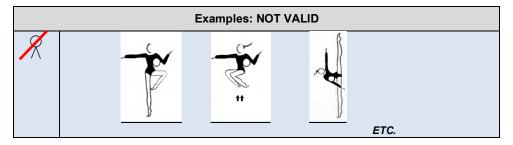


3.7.5.2. Apparatus squeezed between two small body segments: with or without rotation

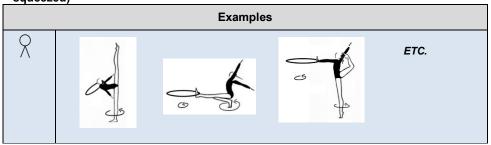




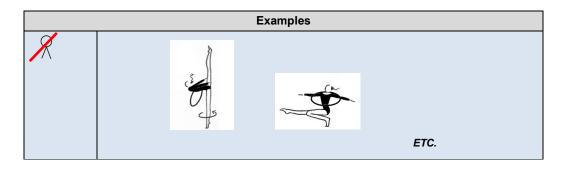
Note: Exception for apparatus squeezed: the Ball squeezed between the upper arm and any part of the body is not valid as an unstable balance regardless of presence of a body rotational movement



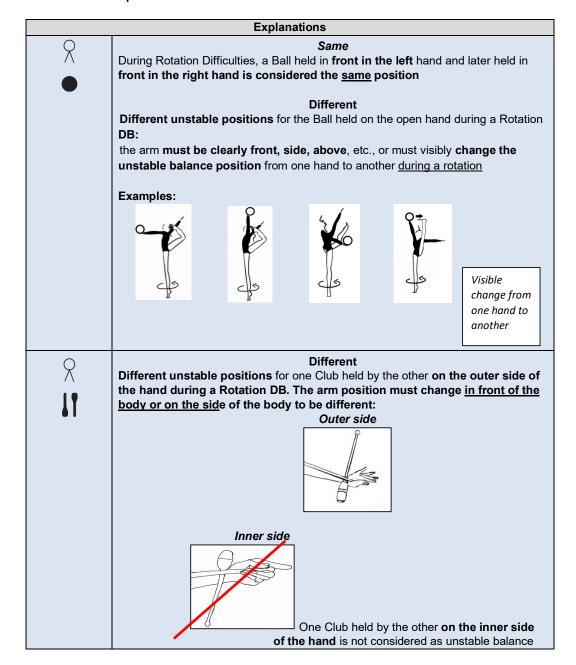
3.7.5.3. Freely hanging/suspended apparatus: only during DB elements with rotation (not squeezed)



Note: apparatus rested on a body segment with additional support of the arms is not valid as a "freely hanging/suspended" position of unstable balance



3.7.6. Unstable balance positions considered the same vs. different:



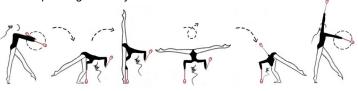
3.8. Static Apparatus

- **3.8.1.** The apparatus must be in motion or in an unstable balance position, not simply held/squeezed for a long time
- 3.8.2. Static apparatus is apparatus held/ squeezed:
 - "Apparatus held" means that the apparatus is held firmly with one or two hands and/ or by
 one part or more than one part of the body (not in unstable position)
 - Apparatus held "for a long time" means held for more than 4 seconds
- **3.8.3.** A static support on the apparatus (composition or execution fault) is not allowed. It is, however, permitted to perform pre-acrobatic elements with apparatus lying flat between the hand and the floor for a very short time (**not more than 4 seconds**).

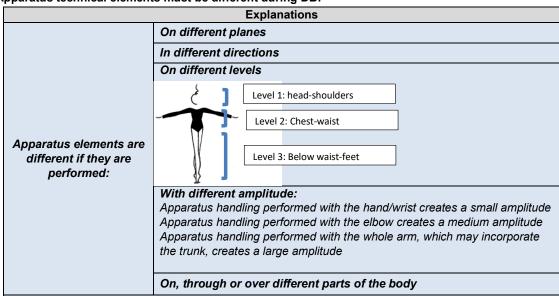
Example: walkover backward with support on two hands, the Clubs in each hand lying flat between the hands and the floor (the pre-acrobatic element can also be performed with support on one hand with the same position of the Club).



3.8.4. A pre-acrobatic element performed with support entirely on the apparatus without contact of any part of the body with the floor is not allowed. Pre-acrobatic elements performed in this way will not be valid as the criteria in a corresponding Difficulty



3.9. Apparatus technical elements must be different during DB:



Example: a gymnast performs a bounce of the Ball under the leg during a Jete Jump from right hand to left hand and after during a Balance she has a front bounce of the Ball. These bounces are considered different because they are performed in different directions

3.9.1. Identical apparatus elements

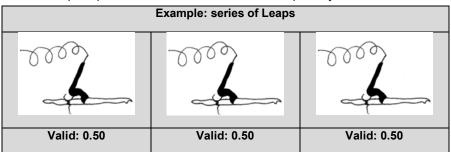
- 3.9.1.1. **DB** with identical apparatus elements will not be valid; the first **DB** with the apparatus element (in performance order) will be evaluated. (**No Penalty**).
- 3.9.1.2. Identical apparatus elements performed on two different **DB** (from the same or different Body Groups) are <u>not</u> considered "different" apparatus elements.
- 3.9.1.3. Identical apparatus elements performed with the right hand and after with the left hand are <u>not</u> considered "different" apparatus elements.
- 3.9.1.4. For "Fouette" Balance, one Fundamental or non-Fundamental apparatus technical elements is required at any phase of the Balance to validate the **DB**, which may not be a repetition according to #3.9.1; as long as this requirement is met, it is possible for additional apparatus elements to be performed.

Example: if a gymnast performs the same bounce of the Ball during a Jump and then during a Balance, the Balance will not be valid.

Example: if a gymnast performs spirals of the Ribbon during a Pivot and then in another part of the exercise performs another Pivot with the same spirals, the second Pivot (in performance order) will not be valid.

3.9.2. Special requirements concerning Apparatus technical elements performed in series of Jumps/Leaps and Pivots:

3.9.2.1. It is possible to repeat identical apparatus handling during a series of Jump/Leaps and Pivots and each Jump/Leap or Pivot in the series is evaluated separately



4. DYNAMIC ELEMENTS WITH ROTATION (R)

4.1. Definition: a combination of a high throw, 2 or more dynamic elements with rotation and a catch of the apparatus

4.2. Requirements:

- 4.2.1. Maximum 5 R in the exercise will be evaluated in chronological order
- **4.2.2.** R must have **three components** and will be valid only when all these three components are met:
 - 4.2.2.1. **High throw** of the apparatus (**more than two heights of the gymnast**) performed before the first rotation or during the first rotation. **A small throw is not valid** (#3.7.1; 3.7.2).
 - 4.2.2.2. Minimum two complete dynamic elements of the body rotation ("base rotations")
 - A minimum of two base rotation with 360° for each rotation must be performed under the flight of the apparatus
 - The two base rotations must be performed without an interruption (defined as additional steps between the two rotations) in any phase of the **R**
 - For additional steps taken before or after the two valid base rotations due to an imprecise trajectory: **R** valid, **E** Penalty
 - 4.2.2.3. Catch of the apparatus after the final rotation or coordinated with any phase of the final rotation.
 - Note for Hoop and Ball: the apparatus may be caught directly after a rebound on the floor, provided that the catch is executed without hands
 - Note for Ribbon: the stick must be caught to be valid

Explanations: Requirements				
R element	Explanation	Validity		
700+	High throw, two base rotations under the flight, catch	R2		
100_V	High throw, two base rotations under the flight, two steps, catch	R2 Requirements completed; E Penalty 0.30 for imprecise trajectory with two steps		
1.e.V	High throw, one base rotations under the flight, catch	Not Valid: Only one rotation under the flight		
24	High throw during a rotation, catch during a rotation	Not Valid: No rotation under the flight		
100	High throw, first base rotation under the flight, catch on the second base rotation	Not Valid Only one rotation under the flight		
لاه گ	High throw on the fist rotation, one rotation under the flight, catch	Not Valid Only one rotation under the flight		
10_ el	High throw, first base rotation, additional steps, second base rotation, catch	Not valid: Interruption (two additional steps) between the two base rotations, E Penalty 0.30 for imprecise trajectory with 2 steps		

4.2.3. Base Rotations

Two **base rotations** of the body have to be performed:

- Under the flight of the apparatus
- With a complete 360° for each rotation
- Without interruption (additional steps between the two rotations)
- Around any axis
- With or without passing to the floor
- With or without change of the axis of body rotation
- **4.3. Types of body rotations: the two base rotations and any additional rotations** may be any version of the following groups of complete 360° rotational elements listed in the corresponding tables for:
 - Pre-Acrobatic elements
 - Vertical rotations
 - **DB** rotations of 360° or more (See **DB** Tables # 9; 13)
 - **4.3.1. DB** which may include multiple rotations from a single impulse counts as one rotation except for illusions performed with intermediary steps (# 4.8.4)

4.3.2. Pre-Acrobatic elements

No	Group		Examples of opportunities for variation
1	Walkover	Starting position:	Standing, kneeling, sitting, etc.
	forwards	Middle support:	One hand, two hands, elbows, head, etc.
		Ending position:	Standing, kneeling, sitting, etc.
		Leg movements:	Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc, with straight or bent knee(s)
			Examples of possible variations:

2	Walkover	Starting position:	Standing, kneeling, sitting, etc.
	backwards	Middle support:	One hand, two hands, elbows, head, etc.
		Ending position:	Standing, kneeling, sitting, etc.
		Leg movements:	Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc, with straight or bent knee(s)
			Example of a possible variation:
3	Cartwheel	Starting position:	Standing, kneeling, etc.
		Middle support:	One hand, two hands, elbows, head, chest, neck, etc.
		Ending position:	Standing, kneeling, sitting, etc.
		Leg movements:	Side split, legs together in any phase, leg switch, clapping, etc, with straight or bent knee(s)
4	Roll forwards	Starting position:	Standing, kneeling, etc.
		Technique:	Over the head, over one shoulder, etc.
		Ending position:	Standing, kneeling, sitting, through split, etc.
		Leg movements:	Legs together, successively, split, etc, with straight or bent knee(s)
5	Roll	Starting position:	Standing, kneeling, sitting, etc.
	backwards	Technique:	Over the head, over one shoulder, etc.
		Ending position:	Standing, kneeling, sitting, through split, stag position, etc.
		Leg movements:	Legs together, successively, split, etc, with straight or bent knee(s)

6	Chest roll forwards	Starting position:	Standing, kneeling, lying flat, etc.
	Torwardo	Ending position:	Standing, kneeling, through split, etc.
		Leg movements:	Legs together, successively, split, etc, with straight or bent knee(s)
			Examples of possible variations:
7	Chest roll	Starting position:	Standing, kneeling, etc.
	backwards	Ending position:	Lying flat, kneeling, through split, etc.
		Leg movements:	Legs together, successively, split, etc, with straight or bent knee(s)
			Example of a possible variation:
8	Fish flop	Starting position:	Standing, kneeling, etc.
	forwards	Ending position:	Sitting, etc.
	(back arch rolling onto	Leg movements:	Legs together, successively, with split, cycling, etc, with straight or bent knee(s)
	the chest, passing over the shoulder with kip,		Examples of possible variations:
	rolling over the back)		
		<u> </u>	

9	Fish flop backwards	Starting position:	Standing, sitting, etc.
	backwards	Ending position:	Lying flat, kneeling, through split, etc.
	(rolling onto the back, passing over	Leg movements:	Legs together, successively, with split, cycling, etc, with straight or bent knee(s)
	the shoulder with kip, back arch rolling		Examples of possible variations:
	over the chest)		
10	Lateral	Starting position:	Kneeling, standing, etc
	rotation passing	Ending position:	Standing
	through a bridge, ending with a	Leg movements:	Split with back bend to standing
	kick into split		Example of a possible variation:

11	Lateral rotation with	Starting position:	Standing, kneeling, etc.
	trunk arched	Middle support:	One hand, two hands, elbows, chest, etc.
	back	Support options:	With passing through bridge on 1-2 legs, or with the legs off the floor
		Ending position:	Standing, kneeling, lying flat, etc.
		Leg movements:	Legs together, successively, with split, etc, with straight or bent knee(s)
			Examples of possible variations:
		Flight:	With 180° split, without 180° split
12	Dive Leap	Technique:	Straight, over one shoulder, etc.
		Ending position:	Standing, kneeling, through split, etc.
		Leg movements:	Bent knees, straight knees, legs successively (for roll)
13	Rotation with raised leg	Middle phase:	With the trunk horizontal or lower, with or without hand support
	(like illusion but not DB)	Ending position:	Trunk bent/raised in different directions, ending on the floor, etc.
		Leg movements:	With bent knee(s) in any phase, or with straight knees
			(but not illusion DB)

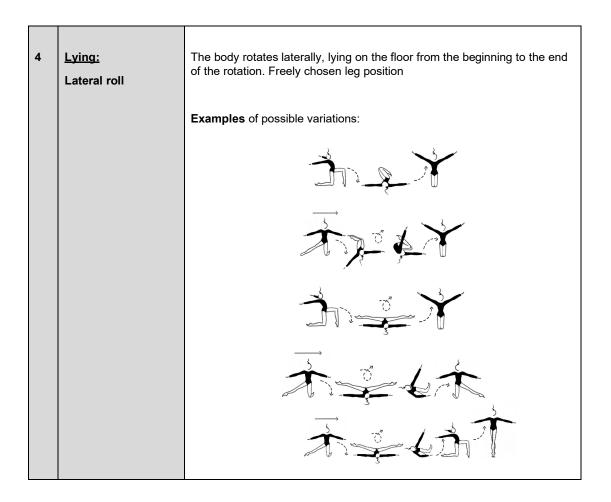
Note about Dive Leap: This pre-acrobatic element consists of a Leap (flight phase is required; split is not required) with trunk bent forward followed directly by one roll:

- A Dive Leap may be performed in **R** as the first rotation; a minimum of one additional rotation is required to fulfill the two Base Rotations.
- The criterion "Change of level" [∠] is valid when using Dive Leap during **R**. **Example**: "Dive Leap" followed directly by another roll/rotation = **R2** [∠]
- **4.3.3.** If a gymnast changes the axis or technique of the body rotation during a pre-acrobatic element, the first phase of the body rotation defines the classification of the pre-acrobatic element.
 - Example: Walkover forwards ending sideways like cartwheel = walkover forwards
 - Example: Lateral rotation with trunk arched, ending by rolling down over the chest = lateral rotation
- **4.3.4.** Each group of pre-acrobatic elements may be used one time in R, either isolated, in a series, or repeated within one R in any order. If a group of pre-acrobatic elements is repeated (isolated or in a series) in another R (regardless of a different variation) this R will not be valid.
- **4.3.5.** All groups of authorized pre-acrobatic elements may be included in the exercise on the condition that they are performed in passing without flight or a fixation in a handstand position **except for a short pause (not more than 1 second) in order to catch the apparatus during the element.**

Flight or a fixation in a handstand position (**more than 1 second**) are unauthorized techniques of preacrobatic elements. In this case the pre-acrobatic element is not valid. Execution **Penalty** 0.30.

4.3.6. Vertical rotations

No	Group	Examples of opportunities for variation
1	Flight: Jump/skip/hop with turn	Freely chosen leg position (straight or bent) during the flight
2	Standing: Turning steps or rotation with one foot or two feet on the floor	Freely chosen leg and/or trunk positions with a fixed shape or dynamic shape
3	Seated: Lateral roll, with or without passing through split	Trunk upright; the rotation may start standing or seated but always ends in a position on the floor. Freely chosen leg position, including the possible passing through any splits position



- **4.3.7.** Each group of Vertical rotations may be used **one time in R**, either isolated, in a series, or repeated within one **R** in any order. If a group is **repeated** (isolated or in a series) in **another R** (regardless of a different variation) **this R will not be valid**.
- 4.4. Value: the base value (minimum two base rotations with a complete 3600 for each rotation) of R: 0.20
- **4.5.** The base value of **R** can be increased by using additional criteria. Additional criteria may be performed during the throw of the apparatus, under the flight and/ or during catch of the apparatus.

4.6. Summary Table of Additional Criteria for R during the flight of the apparatus

During the flight of the apparatus		
Symbol	Additional Criteria R + 0.10 or +0.20 each time	
R3 R4 etc.	Additional complete 360 ° rotation of the body around any axis under the flight of the apparatus or with the catch coordinated with any phase of the final rotation	
Z	Change of body rotation axis or change of level during rotations. In each R only one criterion is valid: the change of axis or the change of level - not both	
Series +0.20	A series of three or more of identical, uninterrupted pre-acrobatic rotations around the frontal or sagittal axis (#4.3.2), illusions under the flight	

	Explanations: Additional Criteria for R during the flight of the apparatus			
R element	Explanation	Value		
10001	High throw, three rotations Chaine under the flight, catch	R3		
10001	High throw, three rolls under the flight, catch	R3 + 0.20 Series of rotations around the horizontal axis		
goot	High throw during the 1 st base rotation, two rotations under the flight, catch	R3		

4.6.1. Additional rotations are evaluated after the two base rotations and will be valid even with additional steps: all criteria correctly executed will be valid with an Execution **Penalty** for imprecise trajectory and any additional technical faults.

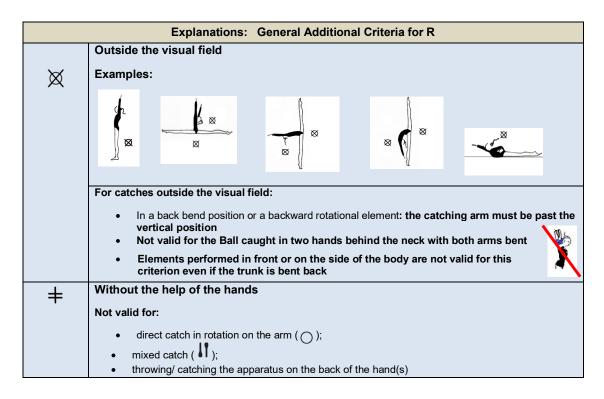
	Explanations					
1.000↓	High throw, three rotations under the flight, three steps, catch	R3 Requirements completed; E Penalty 0.50 for imprecise trajectory with three steps				
100_01	High throw, two base rotations without interruption followed by two steps and a third rotation, catch	R3 + E Penalty 0.30 for imprecise trajectory with two steps				
1eeet	High throw, two base rotations without interruption followed by three steps and a third rotation, catch	R3 + E Penalty 0.50 for imprecise trajectory with three steps				
1_001	High throw, two steps followed by two rotations, catch	R2 + E Penalty 0.30 for imprecise trajectory with two steps				
10_001	High throw, one rotation followed by two steps, two rotations, catch	R2 + E Penalty 0.30 for imprecise trajectory with two steps Addtitional rotations evaluated only after two base rotations				

4.6.2. A rotation initiated after the catch of the apparatus is not valid

Explanations			
10010	High throw, two base rotations under the flight, catch of the apparatus followed by a third rotation	R2	

4.7. Summary Table of General Additional Criteria for R during the throw and catch of the apparatus

Symbol	General Criteria for All Apparatus + 0.10 each time	
×	Outside the visual field	
+	Without the help of the hands	
*	Catch during a rotation: ■ only valid when performed together with both criteria and	
+	Under the leg/legs	



Explanations: General Additional Criteria for R "during" the catch of the apparatus						
R element	Explanation	Value				
1.00 t × +	High throw, two base rotations under the flight, catch during a third rotation outside the visual field without the hands	R3 + 8 × = 0.3+ 0.10+0.10+0.10=0.60				

4.8. Summary Table of General Additional Criteria for R during the throw and catch of the apparatus

Complete al	Specific Criteria of the throw	Comple of	Specific Criteria of the catch
Symbol	+ 0.10 each time	Symbol	+ 0.10 each time
-	Passing through the Hoop () with the whole or part of the body during throw. A minimum of two large segments of the body must pass through the Hoop	-	Passing through the Hoop (0) with the whole or part of the body during catch. A minimum of two large segments of the body must pass through the Hoop
	Example: head + trunk; arms + trunk; trunk + legs, etc.		Example: head + trunk; arms + trunk; trunk + legs, etc.
L	Throw after bounces on the floor Throw after rolling on the floor	L	Direct re-throw: immediately, without any stops – all apparatus
			Direct re-bound on the body: without any stops, from any part of the body except arm(s) or hand(s): all apparatus
		حا	Re-bound on the floor and direct retrieval: apparatus retrieved directly from the floor, only valid when performed together with ‡ for Hoop, Ball
Ф	Throw with rotation around its axis (Hoop 0)	∞~	Direct catch with rolling of apparatus over the body Not valid: additional criteria when caught on the arm/ hand (regardless of position of the palm)
7	Throws of 2 unlocked Clubs (1):	\downarrow	Catch of 2 unlocked Clubs () simultaneously
	SimultaneouslyAsymmetric:"Cascade" (double or triple)	J	Catch of the Ball () with one hand (without additional support of the body, Including the second hand)
	Asymmetric throws may be performed with one or two hands at the same time. The movements of the two Clubs during flight must be of different		Catch of a Club () in one hand which holds the second Club
	shape or amplitude (one throw higher than the other), and in a different plane or direction.	a	Direct catch of the Hoop (O) in rotation on the arm
			Not valid additional criteria +

	Cascade" throws (double or triple): Two Clubs must both be in the air during a part of the cascade throw, regardless of the start of the first rotation	\pi	Mixed catch of the Clubs () Not valid additional criteria
DB	Throw in DB (value 0.20 or more) with rotation 360° or more.	DB	Catch in DB (value 0.20 or more) with rotation 360° or more.
	It is not allowed to perform DB without rotation		It is not allowed to perform DB without rotation

Explanations: Base Rotations for Cascade

Casccade throw is the throw of two Clubs one after the other with both in flight at one point in time.

The catch of one Club may be before the start of base rotations, the other Club being caught at the end or during the last rotation of the R. Or, the first Club may be caught during the base rotations as long as there is no interruption in the 2 base rotations due to the catch of the Clubs.

- **4.8.1.** "Direct re-throw/ re-bound without any stops from different parts of the body or floor" ():
 - The re-throw/ re-bound is part of the main action of **R** (part of the initial throw for **R**); it is necessary to catch the re-throw/re-bound for **R** to be valid.
 - Criteria performed during the re-throw/ re-bound are valid
 - Criteria during catch of the apparatus after the re-throw/ re-bound is not evaluated
 as part of R (nor DA) because in most cases, the height of the re-throw/ re-bound
 is not the same height as the initial throw
 - "Boomerang" of the Ribbon is not valid for the criteria "re-throw" in R; R will not be valid with "Boomerang" performed in any phase (throw or re-throw)
- **4.8.2. Throw of two unlocked Clubs:** this criterion is given only once for a throw that is performed either as asymmetric, in cascade, or simultaneously.

Note: The catch of two unlocked Clubs is only given when caught simultaneously.

- 4.8.3. "Direct catch of the Hoop on another part of the body (): If performed using her elbow or neck or leg, etc. (not her arm), this criterion will be valid as well as the additional criteria "without help of the hands."
- **4.8.4. DB** with rotation 360° or more with a value of 0.20 or more may be used a maximum of one time in each R and will be valid as an element of rotation and DB:
 - The **DB** with rotation **360⁰** or more with a value of **0.20** or more may be performed during the throw or catch of the apparatus.
 - If the **DB** is performed during the throw but the apparatus is lost at the end of the **R**, the **DB** is still valid (**R** not valid)
 - It is not possible to include a **DB** rotation

	Explanations: DB with rotation in F	₹		
R element	Explanation	Value		
<u>\$</u> ∞↓	High throw during the first rotation (DB), two base rotations under the flight, catch	R3 + DB 0.30+0.10=0.40 1 DB valid		
100 ±	High throw, two base rotations under the flight, catch during a third rotation of DB	R3 + DB 0.30+0.10=0.40 1 DB valid		
1s &	High throw, the first rotation under the flight, catch during the second rotation (DB)	R not valid Missing two base rotations under the flight 1 DB valid		
\$ &	High throw during the first rotation (DB), the second rotation under the flight, catch	R not valid Missing two base rotation under the flight 1 DB valid		
1/2 e al	High throw, the first rotation under the flight, the second rotation under the flight (DB), the third rotation under the flight, catch	R not valid (# 4.8.4) DB not valid		
14↓ 720	High throw, Attitude Pivot two rotations (720°) under the flight, catch			

Exception: Series of three identical DB with rotation: Turning Leaps and Illusions DB

A series <u>only</u> of Turning Leaps and/ or Illusions may each be used in one **R** in the exercise, executed in the following way: throw of the apparatus before or during the first **DB**, second **DB** under the flight, and catch during the third **DB** or immediately after. Value of **R** will be increased by +0.20 for series

Examples/Explanations: series of 3 identical DB with rotation in R						
R element Explanation Value						
1 20.0.₩	High throw, first illusion (step), second illusion (step), catch during the third illusion	R3 + series + DB 0.30+0.20 + 0.10=0.60 3 DB				
7000L	High throw, first illusion, second illusion, third illusion (no intermediary steps), catch	R3 + series 0.30+0.20=0.50 1 DB				

4.9. R will not be valid in the following cases:

- With a small throw of the apparatus
- Missing two complete base rotations under the flight
- Incomplete 360° for each base rotation
- Interruption between two base rotations
- Loss of apparatus
- Catch of the ribbon by the material (instead of the ribbon stick)
- Repetition of a pre-acrobatic group in more than 1 R
- Repetition of a vertical group in more than 1 R
- R performed with two DB, one on the throw and one on the catch (except in a series)
- **DB** value 0.20 or more performed under the flight (except in a series)
- Catch of the apparatus after the end of the music
- Pre-acrobatic elements performed with an unauthorized technique

5. DIFFICULTY OF APPARATUS (DA)

- **5.1. Definition:** Apparatus Difficulty (**DA**) is a technical apparatus element ("Base") performed with specific criteria to the apparatus.
- **5.2. Requirements:** Minimum 1, Maximum **20 DA** elements will be evaluated **in chronological order.** Additional **DA** elements will not be evaluated (**No Penalty**).
- **5.3. DA** Bases include some (but not all) of the Fundamental and Non-Fundamental apparatus technical elements (# 3.6; # 3.7)
- **5.4. DA** consists of the following combination of Base(s) and criteria:

1 apparatus base + minimum 2 criteria

5.5. The value of the Base determines the **DA** value

Example: Hoop and Ball

Base	Value	Criteria	DA Value
Large Roll	0.40	ЖY	0.40
7000	33.10	× U	

- **5.6. Combined Bases:** two bases may be combined together in the following way: the completion of the first base takes place with the start of the second base, so that at one moment in time, two different Bases overlap: one of the two Bases must have two valid criteria in addition to the moment of overlap.
- **5.7.** The value of the highest Base + an additional 0.10 for the second combined Base determines the **DA** value.

Example: Hoop and Ball

Base	Value	Base	Value	Criteria	DA Value
Catch from a high throw	0.30	Large Roll	0.40	×γ	0.40 (highest base) + 0.10 (second base) = 0.50

Example: Ribbon

Base	Value	Base	Value	Criteria	DA Value
Spirals (held by the fabric)	0.30	Large thow	0.20	×γ	0.30 (highest base) + 0.10 (second base) = 0.40

5.8. Two bases may not be combined when one base is already part of (integrated) into the first base

Example: Hoop

Base	Value	Base	Value	Criteria	DA Value
Rotation	0.20	Transmission without hands	0.20	×9	O.20 only: Cannot be combined because the rotation of the Hoop (without hands) is part of the transmission without hands

Example: Ribbon

Base	Value	Base	Value	Criteria	DA Value
Spirals	0.30	"Swordsman"	0.30	×γ	0.30 only: Cannot be combined because spirals is part of a "Swordsman"

Example: Ribbon

Base	Value	Base	Value	Criteria	DA Value
Large circle	0.20	Passing through ——	0.20	4	0.00 Only 1 criterion; in addition, the large circle is integral to the gymnast passing through (not a valid combination of 2 Bases)

For small throws/catches: the variations of "small throw" per # 3.7.2 are not a separate or second Base but rather all are possibilities for the base "small throw" :

- with throw/thrust/push into the air
- with rebound on the body
- with apparatus dropped from a height (free fall)
- for throw of one Club: with or without 360° rotation
- for throw of two Clubs locked together with or without 360° rotation

5.9. Requirements: see #5.4.

5.9.1. DA elements will be valid when the defined requirements for the apparatus Base and criteria are met

Explanations

A gymnast attempts to perform **DA** with the base "roll of the Ball <u>over two large body segments"</u> () but the Ball does not actually roll over two large segments. The **DA** is not valid because the definition of the base is not met. Execution Penalty will be applied, if relevant, according to the table of Execution.

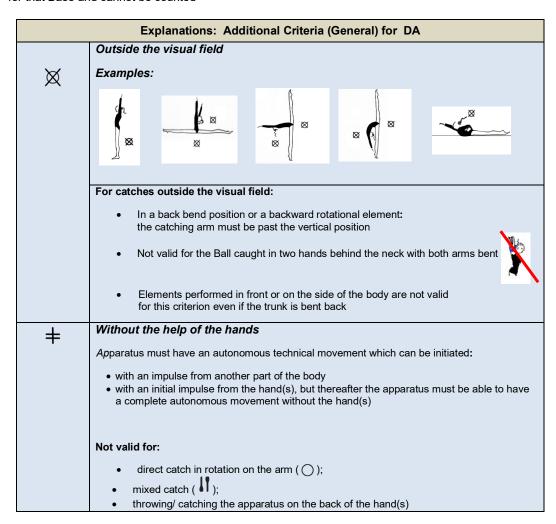
5.9.2. Consecutive same Bases: the same Base performed in the same <u>body-apparatus relationship</u> for <u>2 or more</u> consecutive body elements/ Difficulties of body will only validate <u>the first **DA**</u>

Example/ Explanations

The same spiral with the Ribbon performed in same arm position for two consecutive body elements:

walkover forward passing into Balance "free leg forward split without help, trunk backward below horizontal" will only validate one **DA**

5.9.3. Table of criteria for DA valid for all apparatus: criteria are valid under the conditions listed in the table; criterion listed as "N/A" in the **DA** Tables (# 5.11-5.14) indicates that this criterion is "Not Available" for that Base and cannot be counted



+	Under the leg/ legs: in a difficult body-apparatus relationship performed under the leg/ legs.
	Examples:
	Etc.
=	Position on the floor Apparatus elements performed while lying down in a position on the floor from the beginning to the end of the element: the full trunk must be lying flat on the floor regardless if it is facing up or down or on the side
	Examples:
	Not a valid position on the floor
	Etc.
W	Full Body Wave Provided that the wave is performed by the whole body: a full body wave from the DB Table will be counted only as W (not DB, not rotation if applicable)
DB	 Performed with a DB with a value of 0.10 or more A DB which is defined by a rotation or a position on floor may only be counted as DB During "Fouette" Balance and during "Fouette" Pivot: one DA may be performed Combined Difficulties: if each component of the Combined Difficulty is performed according to the DA requirements, DA on each DB of the Combined Difficulty is possible
8	minimum 360 ⁰ this criterion is not valid for DB which include a rotation DB may not be used as an element of rotation

- 5.9.4. The criteria DB may be used a maximum of 9 times in the exercise, evaluated in performance order
- 5.9.5. When a pre-acrobatic element is connected to a DB (with or without DA), this pre-acrobatic element is counted in the total number of pre-acrobatic elements authorized for the "rotation" criterion used for DA elements
- **5.9.6.** A maximum of 3 pre-acrobatic elements from different groups of pre-acrobatic elements may be performed for the criterion "rotation". Pre-acrobatic elements may be the same or different than those used in **R**:
 - Pre-acrobatic elements are evaluated in performance order: the first 3 will be evaluated
 - The presence of a pre-acrobatic element in a **DA** element is evaluated regardless of how many additional criteria are executed
 - A repetition of the same pre-acrobatic element performed in two (or three) separate DA elements will not be valid; the DA will not be valid, regardless of the number of additional criteria performed.
 - If an additional pre-acrobatic element is used in DA, this DA will not be valid (No Penalty)
- **5.10. DA** elements will not be valid in the following cases:
 - A Base or criteria not performed according to its definition
 - Loss of apparatus during a DA element
 - More than 9 DA with "DB" criteria of 0.10 and higher, evaluated in performance order
 - More than 3 DA with pre-acrobatic elements as "rotation" criteria, evaluated in performance order
 - The Pre-acrobatic element from the same group performed in more than 1 DA
 - Loss of balance with support on one or both hands or on the apparatus
 - Total loss of balance with fall of the gymnast while executing DA
 - Performed during any phase of R

5.11.TABLE OF DA BASES AND CRITERIA

	1					Criteria	æ
Base	Base Symbol	Value	×	#	1	-0	II
Large Roll of the Hoop over minimum 2 large body parts	2000	0.40	>	>	>	>	>
Free rotation of the Hoop around its axis around part of the body or on a part of body (also on open palm)	Ф	0:30	>	>	۸	>	>
Rotation (min. 1) of the Hoop around part of the body (not the hands)	0	0.20	۸	N/A	۸	۸	>
Passing through the Hoop with the whole or part of the body (two large body parts)	ф	0.20	^	>	۸	۸	>
Roll of the Hoop on the floor	3000	0.20	^	>	N/A	^	N/A
Rotation (min.1) on the floor around the axis	q	0.20	>	>	^	>	>
Passing over the apparatus with the whole or part of the body (without a transmission)	8	0.20	>	A/N	N/A	>	N/A
Transmission without the help of the hands with at least 2 different body parts (not the hands)	8	0.20	>	N/A	N/A	>	>
Sliding of the Hoop on any part of the body Small throw/catch: throw, thrust, push, rebound on the body	↑	0.20	۸	^	۸	۸	>
	Γ,	0.20	۸	^	۸	۸	>
High throw with rotation around the axis	™Q	0:30	^	>	^	>	>
Catch of the Hoop from the flight of a high throw	\rightarrow	0:30	^	>	^	^	>
Rebound on the floor after a high throw and direct retrieval		0:30	^	^	۸	>	>

Symbol	Explanation: Additional Specific Base: Hoop
X	High throw with rotation of the Hoop around its axis while in flight Throw of the Hoop by rotating it around the vertical or horizontal axis in flight, maintaining the from the beginning to the end of Hoop's flight. The initial impulse is set during the throw of the Hoop by one or two hands or by a different process.
→ 	Only one Base related to the Catch of the Hoop from a high throw is valid in a single element: either together as Combined Bases.
$\stackrel{\uparrow}{\rightarrow}$	It is possible to Combine the Bases "Catch from a high throw" with "rebound on the body"

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5.12. TABLE OF DA BASES AND CRITERIA

	Base					Criteria	.
Base	Symb ol	Value	X	#	*	9	II
Large Roll of the Ball over minimum 2 large body segments	2000	0.40	^	>	>	>	>
Catch of the Ball with one hand from high throw	\rightarrow	0.40	^	N/A	>	>	>
One high bounce (knee level and higher) from the floor	>	0.20	^	>	>	>	>
Series (min.3) of small bounces		0.20	^	۸	>	>	>
Figures eight of the Ball with circle movements of the arm(s)	∞	0.20	N/A	N/A	>	>	>
Free Rotations of the Ball on a part of the body	8	0.20	^	A/N	>	>	>
Transmission without the help of the hands with at least 2 different body parts (not the hands)	8	0.20	^	N/A	>	>	>
Unstable balance	8	0.20	^	N/A	^	>	>
Small throw/catch: throw, thrust, push, rebound on the body		0.20	۸	^	^	>	>
High throw	K	0.20	۸	۸	^	>	>
Catch of the Ball from the flight of a high throw	\rightarrow	0.30	۸	۸	^	>	>
Rebound on the floor after a high throw and direct retrieval	7	0:30	^	^	^	>	>

Symbol	Explanation: Base: Catch
4 ↑ ↑	Only one Base related to the Catch of the Ball from a high throw is valid in a single element: either $orall$ c together as Combined Bases.
$\leftarrow \rightarrow$	It is possible to Combine the Bases "Catch from a high throw" with "rebound on the body"

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5.13. TABLE OF DA BASES AND CRITERIA

Criteria	II	>	>	>	>	>	>	>	>	>	^	>	>	>	>	>	^	>
	-0	>	>	>	>	^	>	>	>	>	^	>	>	>	>	>	^	>
	1	۸	>	^	>	^		>	^	^	W/A	۸	^	۸	۸	^	۸	^
	#	N/A	>	N/A	N/A	^	>	>	>	^	V/N	N/A	^	۸	^	^	۸	^
	×	^	>	۸	^	۸	>	>	^	^	^	^	>	^	^	^	۸	^
	Value	0.40	0:30	0.20	0.20	0.20	0:30	0.20	0.20	0.20	0.20	0.20	0.20	0.20	0.30	0:30	0.40	0.40
ď	Base Symbol	×	. ↑↑	+		•	0000	8	3000	8	∞	8	↑	7	M	\rightarrow	\bigcirc	\Rightarrow
	Base	Mills	Small throws of 2 unlocked Clubs/catch	Asymmetric movements of 2 Clubs	Small circles with 2 Clubs	Small throw of 2 locked Clubs	Large Roll over minimum 2 large body parts	Free rotations of 1 or 2 Clubs on or around a part of the body or around the other Club	Roll of 1 or 2 Clubs on the part of the body or on the floor	Rebounds of the Club(s) from the floor	Transmission without the help of the hands with at least 2 different body parts (not the hands)	Unstable balance	Sliding of the Club(s) on any part of the body Small throw/catch: throw, thrust, push, rebound on the body	High throw	High throw with 2 clubs	Catch of the Club from the flight of a high throw	Catch of one Club from the flight of a high throw with the other Clubs held in the hand	Catch of 2 Clubs from the flight of a high throw

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Symbol	Explanation: Additional Specific Base: Clubs
+	For Asymmetric movements: a minimum of 1 club must execute the criteria for use of $lepha$ an
	 High throw of 2 unlocked Clubs: the 2 Clubs may be thrown: Together, parallel Asymmetric In cascade In cascade Cascade: Two Clubs must both be in the air during a part of the cascade throw. This type of thro criteria can be executed with the first or second Club throw, as long as at least one Club is a high.
\Rightarrow \rightarrow	Simultaneous catch of 2 unlocked Clubs: Clubs may be caught at any part of the Club Catch of one Club in one hand, the second Club already held in the same hand
$\begin{array}{c} \rightarrow \\ \Rightarrow \\ \rightarrow \end{array}$	Only one Base related to the Catch of the Clubs from a high throw is valid in a single element: eit combined together in a single catch as Combined Bases. The catch of two Clubs from a cascade throw is a single base (catch), one time.

5.14. TABLE OF DA BASES AND CRITERIA

	0000					Criteria
Base	Symbol	Value	×	#	*	9
Spirals/ "Swordsman" ([‡] not valid)	88	0:30	۸	>	۸	۸
Snakes	~~	08'0	۸	>	۸	۸
Boomerang	d	08'0	۸	>	۸	۸
Echappe/catch (small throw)	2	0.20	>	>	>	>
Large Roll of the Ribbon stick over minimum 2 large body parts	2002	0.20	>	>	N/A	>
Passing with the whole or part of the body through or over the pattern of the Ribbon	ф	0.20	۸	N/A	۸	۸
Movement of the Ribbon around a part of the body created when the stick is held by different parts of the body (neck, knee, elbow) during body movements or DB with rotation	8	0.20	>	>	N/A	N/A
Large or medium circles	8	0.20	۸	A/N	A/N	۸
Transmission without the help of the hands with at least 2 different body parts (not the hands)	8	0.20	^	N/A	^	>
Roll of the Ribbon stick on the part of the body	8	0.20	۸	۸	A/N	۸
Small throw/catch: throw, thrust, push, rebound on the body	↑	0.20	۸	^	۸	۸
High throw	K	0.20	^	>	>	^
High throw from sliding on the floor	>	0:30	^	۸	۸	۸
Catch of the Ribbon from the flight of a high throw	\rightarrow	0.30	>	>	>	>

Symbol	Explanation: Additional Specific Bases: Ribbo
,	Suding movement of the Kibbon on the floor before a throw. Holding the Ribbon by the end (or 50 cm from the end) and making a large circle with the which causes a sliding movement of the Ribbon along the floor (throughout the sliding move lie on the floor). The throw must take place immediately upon catching the fabric/ stick with the control of the floor of the floor of the floor.

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6. NEW ORIGINAL APPARATUS ELEMENT

- Coaches are encouraged to submit Original Apparatus Difficulties (**DA**) to the FIG RG Technical Committee
- Original Apparatus Difficulties (**DA**) will be considered for elements which represent an Apparatus Base not currently in the Code of Points nor yet performed in competition
- The concerned National Federation will be required to upload a video of the Original DA element for the FIG (the element by itself and another video of the entire composition in which the element is present during a competition) and the descriptive text in 2 languages (English and French) with drawings of the element.
- If approved, the FIG RG Technical Committee will establish a value for the element as a Base for the specified apparatus and added to the Table of Fundamental and Non-Fundamental Apparatus elements; the concerned gymnast will be awarded an **Originality bonus of 0.30 for this new Base**.
- It is possible for any gymnast to perform the same Base element without the value for Originality.
- If the Original element is performed with a small execution fault, the value of the Difficulty is valid but the Originality bonus is not.

7. DIFFICULTY SCORE (D)

The **D**-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:

7.1. The first subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30
Difficulties of Body (DB)	Minimum 3	Less than 3 Body Difficulties performed
		Less than 1 Difficulty of each Body Group ($^{\wedge}$, T , δ): Penalty for each missing Difficulty
Dynamic Elements of Rotation (R)	Maximum 5	
"Slow turn" balance	Maximum 1 in releve	More than 1 in releve
	Maximum 1 on flat	More than 1 on flat
Full body waves (W)	Minimum 2	Penalty for each missing W

7.2. The second subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30
Difficulty of Apparatus (DA)	Minimum 1 Maximum 20	Missing minimum 1
Specific Fundamental Apparatus Elements	Minimum 2 of each	For each missing
Fundamental Apparatus Elements	Minimum 1 of each	For each missing

8. JUMPS/ LEAPS

8.1. Generalities

- 8.1.1. All Jumps/ Leaps Difficulties must have the following basic characteristics:
 - **Defined** and **fixed shape** during the flight
 - · Height (elevation) of the Jumps or Leaps sufficient to show the corresponding shape
- 8.1.2. A Jump or Leap without a well-defined shape (according to the definition in Table # 9) and sufficient height to show a single fixed shape will be penalized for Execution (# 2.3.1; 2.3.2).

Example:

	Value of Leaps	
DB valid: 0.30	DB valid: 0.30	DB not valid: 0.00
Small deviation of the body segments	Medium deviation of the body segments	Major deviation of the body segments
Execution penalty 0.10	Execution penalty 0.30	Execution penalty 0.50

- **8.2.** A repetition of Jump/ Leaps with the same shape (# 2.2.4) is not valid except in the case of a series (# 2.2.5).
- **8.3.** It is possible to perform Jump/ Leaps in **series**. A series of Jumps/Leaps consists of two or more **successive**, **identical Jumps/ Leaps**, performed with or without an intermediary step (depending on the type of Jump):
 - Each Jump/ Leap in the series is evaluated separately
 - Each Jump/ Leap in the series counts as one Jump/ Leap Difficulty

If a gymnast performs a series of identical Jumps/ Leaps with identical handling and one or more Jumps/ Leaps in the series is executed with a deviation in the shape, the value of the executed shape(s) will be valid with corresponding **Execution Penalties**.

Example of a Series:

	Jump Shapes and Deviations	
DB valid: 0.50	DB valid: 0.50	DB valid: 0.50
0000	0000	0000

Example 1: deviations/repetitions of shapes related to a series:

	Jump Shapes	and Deviations	
DB valid: 0.50	DB valid: 0.50	DB valid: 0.30	DB not valid: repetition
6000	6000	2000	K
	Series		Isolated
	Execution penalty		
Deviation back bend 0.10	Deviation back bend 0.10	Deviation back bend 0.50	

Example 2: deviations/repetitions of shapes related to a series:

	Jump Shapes an	d Deviations				
DB valid: 0.30	DB valid: 0.50	DB not valid: repetition	DB not valid: repetition			
*	6000	2000	6000			
Isolated	Series					
		Execution pe	enalty			
	Deviation back	Deviation back bend	Deviation back			
	bend 0.10	0.50	bend 0.10			

- **8.4.** Jump/ Leaps take-off from one or two feet (unless otherwise mentioned in the Table #9) are considered the **Same Shape**.
- **8.5.** Regardless of the number of rotations during the flight, the shape of the **DB** can be performed only once (different number of rotations during the flight of the same jump are considered also as the Same Shape).
 - 8.5.1. The rotation of the whole body **during the flight** is evaluated after the take-off foot/ feet has/ have left the floor and before the landing of the foot/ feet on the floor.
 - 8.5.2. For all Jumps which include rotation(s): the value of the Jump is determined by the rotation(s) performed; for a Jump with less than 180°, the base value (without rotation) may be given if present in the table and correctly executed.
- **8.6.** In all Jump Difficulties with **ring**, the foot or another segment of the leg should be in a closed ring position. **Touching any part of the head is required for the correct shape.**

DB without touching, up to a maximum 20° deviation, are valid with an Execution Penalty (# 2.3.1).

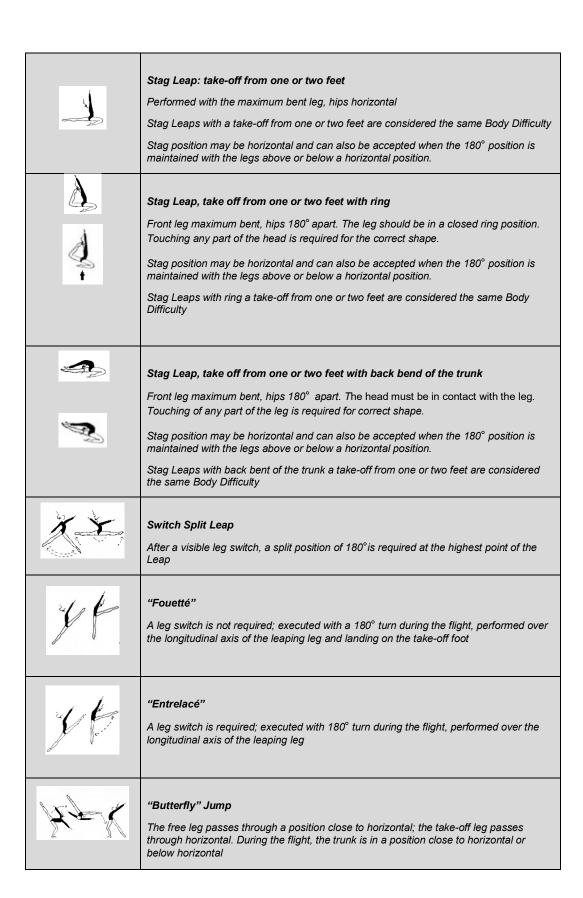
- 8.7. In all Jump Difficulties with back bend of the trunk, the head must be in contact with the leg.
 - Touching of any part of the leg is required for the correct shape.
 - **DB** without touching, up to a maximum 20° deviation, are valid with an **Execution Penalty** (# 2.3.1).

Exception for jumps/leaps: criterion "back bend of the trunk" executed with a large deviation will receive an Execution penalty but the base value of the Jump/Leap may be valid if available in the table without "back bend" and performed according to the basic characteristics.

- **8.8.** Jumps or Leaps combined with more than one main action (**Example:** stag leap with ring), take-off from one or both feet, must be performed in such a way that, **during the flight,** they **create a single and clearly visible image of a <u>fixed and well-defined shape</u>, rather than two different images**
 - and shapes. When evaluating such Jumps or Leaps, the rule #2.3.1 is applied.
- **8.9.** Jumps/Leaps not coordinated **with a minimum of 1** Fundamental technical element specific to each apparatus and/ or Non-Fundamental technical apparatus element will not be valid as Jumps/Leaps Difficulties.
- 8.10. Difficulty #26 "Two or three successive Split Leaps with change of take-off foot" cannot be used with another Difficulty for a Combined Difficulty.
- **8.11.** The "Dive Leap" (Leap with trunk bent forward, ending directly in a roll) is not considered as a Leap Difficulty but as a pre-acrobatic element.
- 8.12. Technique for specific Jump/Leap Difficulties:

Explanations
«Cabriole» forward, back or sideways. One leg is raised forward, back or sideways to 30° during the take-off. The other (supporting) leg, coming off the floor, strikes the previously raised leg. Finally, the gymnast lands on the supporting leg.
«Cabriole» forward with back bend of the trunk. This Jump starts in the same way as the Jump Difficulty 'Cabriole' Forward. In the flight phase, the free leg rebounds off the support leg backward into a horizontal position with a back bend of the trunk, followed by the landing on the free leg.
Jump with arch Jump can be performed by take-off from one or two feet, landing on one or two feet Back bent of the trunk 45°, legs are raised backward 45°

	Jump with arch free leg in "Passe" Jump take-off with one foot, back leg below horizontal (45°), landing on the take-off foot Back bend of the trunk 45°
	Jump with arch free leg in "Passe" with ring Back bent of the trunk 45° Jump take-off with one foot, back leg bent 90°, landing on the take-off foot
2	"Scissors" Leap with switch of legs backward into the ring, with turn 180° Leap take-off with one foot, En dehors turn of the body 180° during the flight (turn executed in the opposite direction of the take-off leg) Switch of legs backward into the ring performed by take-off leg
	Pike Jump with legs together or apart Pike Jump is always performed with the trunk bent forward over or between the legs
	"Cossack" Jump with different positions of the legs or with turn. The foot of the bent leg must be near the level of the pelvis, and the knee near horizontal or above
	"Cossack" Jump Zhukova (ZK) Jump with straight leg to the side high up, whole foot higher than head, with help of the arm opposite to the raised and straightened leg. Turn can be 180° or 360° to the opposite side of the raised leg
* X	Split Leap A split position of 180° is required at the highest point of the Leap. Split position may be horizontal and can also be accepted when the 180° position is maintained with the legs above or below a horizontal position. Split Leap with a take-off from one or two feet are considered the same Body Difficulty
	Jumps ZR and AG Take-off and landing on the same leg During these Difficulties both criteria "split" and "ring are required"



9. TABLE JUMPS/ LEAPS DIFFICULTY $({}^{ riangle})$

Types of							Va	Value	
Jumps/Leaps	0	0,10	0	0,20		0,30		0,40	0,50
1. Tuck Jump with one turn 360° during the flight	360°	***							
2. «Scissors» forward with bent legs and one turn 360° during the flight	360°	A Company							
3. Vertical Jump with straight legs and with turn	360°	***			9 720°				
4. Vertical Jump with bent leg (Passé) and with turn	% 4 ₀	- gA-			250°				
5. Vertical Jump with free leg stretched forward in horizontal with 180° turn or 360° turn during flight			J 180°	A	₀ L 3€0 ₀	*			
6. Vertical Jump with free leg stretched sideways in horizontal with 180° turn or 360° turn during flight			180%	all a	360°	e ff			
7. Vertical Jump with free leg stretched back in horizontal with 180° turn or 360° turn during flight					180°		ون 360°		

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Types of				Value	
Jumps/Leaps	0,10	0,20	0,30	0,40	0,50
8. Vertical Jump with free leg bent back in horizontal (attitude) with 180° turn or 360° turn during flight			₹ 1800 1800	3600	
9. «Cabriole» forward or with turn 180° or more during flight or with back bend of the trunk	=	180°			
10. «Cabriole» sideways	=				
11. «Cabriole» backwards or with turn (180° or more) during flight		Z≡1.80 180 180 180 180 180 180 180 180 180 1	Yr Ar		
12. Jump with arch or with turn (180° or more), or with ring, leg(s) below horizontal			>		
		Y	4		
13. "Scissors" Leaps with switch of legs forward above horizontal	>				
14. "Scissors" Leaps with switch of legs backward (at horizontal), or with ring. Also with turn 180°	^	<i>♠</i>	\$ \$		

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Types of					Ve	Value	
Jumps/Leaps	0,10	0,20		0,30		0,40	0,50
15. Pike Jump with legs together or apart, take-off from one foot or from both feet			4	Ko			
16. "Cossack" Jump straight leg forward at horizontal or with turn or with trunk bent forward		, 1 80°°	6				
	+	4	4.08				
17. "Cossack" Jump straight leg forward, high up, whole foot higher than head, with help, also with turn		**	***************************************				
18. "Cossack" Jump straight leg forward, high up, whole foot higher than head, also with turn			4		为。\$		
19. "Cossack" Jump straight leg to the side high up, whole foot higher than head, with help of the hand of the same side, the leg is straight. Also with turn. Jump Zhukova (ZK), with help of the opposite hand		,***		P 00	2K 360°	4)	
20. "Cossack" Jump straight leg to the side high up, whole foot higher than head, without help, also with turn.			4		Ž, °081	*1	
			RG	RG Code 2022-2024 – Page 68/225	24 – Pag	e 68/225	

Types of				Value	
Jumps/Leaps	0,10	0,20	0,30	0,40	0,50
21. Ring with one leg, take-off with one or two feet, also with turn			180° °		
22. Ring with both legs, also with turn			*	***	7800
23. Split Leap or with ring, or with back bend of the trunk, take-off from one or two feet			-	7 -	4
24. Zaripova (ZR) Leap split Leap with ring, take-off and landing on the same leg					ZR
25. Agiurgiuculese (AG) Leap turning split Leap with ring, take-off and landing on the same leg (Jete en tournant)					
26. Two or three successive Split Leaps with change of take-off foot.					2— 2— V
27. Split Leap with turn, also with ring, or with back bend of the trunk				180°	180°

	0,50			- T				
		N	√	180°	Ń			
Value	0,40			÷		A. T. C.		*
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				[⊧ [7	180°	₩
	0,20							× ×
							k	h
	0,10							
Types of	Jumps/Leaps	28. Switch Split Leap, passing with stretched legs	29. Switch Split Leap, passing with bent leg	30. Side Split Leap, take-off from one or both feet, also with trunk bend forward, also with turn	31. Switch side Split Leap, passing with bent leg, also passing with stretched legs (with turn 90°)	32. Stag Leap, take off from one or two feet, also with ring, also with back bend of the trunk	33. Stag Leap, take off from one or two feet with turn of the body. Bessonova (BS) Jump, also with ring, also with back bent of the trunk	34. Switch Stag Leap, passing with bent leg, also with ring, with back bend of the trunk.

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	0,50	M		A	2)	井		- Ac
Value	0,40	A Company		\$ 1/2	A Sy			
>		M	ß	7/	2		24.5	2/2
	0,30		No.	24	مر			
	0,20		J					
	0,10							
Types of	Jumps/Leaps	35. Switch Stag Leap, passing with straight leg, also with ring, with back bend of the trunk	36. "Fouetté", also with ring with one or both legs	37. "Fouetté" with Spilt Leap, also with ring, with back bend of the trunk	38. "Fouetté" with Stag Leap, also with ring, also back bend of the trunk	39. "Revoltade" 180º turn during flight passing one leg stretched over the other	40. "Entrelacé", also with ring	41. "Entrelace" with Split Leap, also with ring, with back bend of the trunk

	0,50		4		S. C.		X
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Value	0,40				1		
		4	4		d		
	0,30						
		4					
	0,20						
	0,10						
Types of	Jumps/Leaps	42. Turning Stag Leap, also with ring, with back bend of the trunk	43. Turning Stag Leap with switch of bent leg, also with ring, with back bend of the trunk	44. Turning Stag Leap with switch of straight leg, also with ring, with back bend of the trunk	45. Turning Split Leap (Jeté en tournant), also with ring, with back bend of the trunk	46. Turning Split Leap with switch of the legs (Jeté en tournant), also with ring, with back bend of the trunk	47. "Butterfly" Jump

10.BALANCES

10.1. Generalities

- **10.1.1.** There are three types of Balance Difficulties depending on the balance technique and the type of support:
 - 1) Executed on the foot: on the toes in relevé or flat foot
 - 2) Executed on other/different parts of the body (knee, chest, etc.)
 - 3) Executed in motion: "Dynamic Balances"
- 10.1.2. Basic characteristics of the three types of Balance Difficulties:
 - 1) Balances executed on the foot: on the toes in relevé or flat foot
 - Defined and clearly fixed shape
 - Stop position fixed in the shape for a minimum of 1 second
 - 2) Balances executed on other different parts of the body (knee, chest, etc.):
 - Defined and clearly fixed shape with a stop position
 - Stop position a minimum of 1 second fixed in the shape
 - 3) Balances executed in motion: "Dynamic Balances"
 - Clearly defined shape: All relevant parts of the body are in the correct position at the same moment of time
 - Smooth and continuous movements from one shape to another
- 10.1.3. Balances without clearly well-defined shapes (according to the definition presented in the Table #11) will be evaluated according to the identifiable shape presented with corresponding Execution Penalties.

Explanations

If a gymnast performs a Balance Difficulty with a small or medium deviation in the correct shape, this shape is still considered "defined"/recognizable and can be evaluated with technical fault(s) for Execution (# 2.3.1;2.3.2)

Example 1

Balan	ce Shapes and Deviations	
DB valid: 0.50	DB valid: 0.50	DB not valid: 0.00
		→
Small deviation of the body segments (top leg)	Medium deviation of the body segments (top leg)	Major deviation of the body segments (top leg)
Execution penalty 0.10	Execution penalty 0.30	Execution penalty 0.50

Example 2

		Balance Shapes and Devia	tions	
	Pictogram	Deviation	Execution Penalty	Validity
1		Small deviation of the body segment (top leg)	0.10	DB valid
2		Small deviation of the body segment (top leg)	0.10	DB valid
3		Small deviation of the body segments (top leg and head)	0.10+0.10	DB valid
4		Small deviation of the body segment (top leg) Medium deviation of the body segment (trunk)	0.10+0.30	DB valid
5		Medium deviation of the body segments (top leg and trunk)	0.30+0.30	DB valid
6		Large deviation of trunk (neither vertical nor horizontal)	0.50	DB not valid

10.2. Balance Difficulties <u>executed on the foot</u> (on the toes in relevé or flat foot) and <u>executed on other/different parts of the body</u> must be performed with stop position for a minimum of <u>one second fixed in the shape</u>.

The fixation of these Balance Difficulties should be executed without any additional movements of the body during the fixed position (legs and trunk). If, during the fixed position there is a loss of balance without traveling such as "shaking" of the support foot, movement of the ankle during releve, or raising part of the support foot, the Difficulty is valid with the corresponding **Execution Penalty/Penalties.**

- **10.2.1.** Balance Difficulties must be performed with a minimum **1 apparatus technical element** executed according to its definition in Tables #3.6; #3.7. (**Fundamental or Non-Fundamental apparatus technical element**)
- 10.2.2. Balances not coordinated with a minimum of 1 apparatus technical element (Fundamental and/or Non-Fundamental technical apparatus element) will not be valid as a Difficulty
- 10.2.3. If the shape of the Balance is well-defined and the apparatus element is executed correctly (Example: side split without support with a bounce of the Ball during the shape presented), but the stop position is insufficient (less than one second), the balance is valid with an Execution Penalty: 0.30 "shape not held for a minimum one second."

Explanations

Support on the apparatus or floor before or after a Balance DB:

If a gymnast puts her hand down as support in the preparation for the **DB**, and after performs the **DB** with a stop position and correct apparatus handling, the **DB** is valid but with a technical fault for the loss of balance with support is applied.

If a gymnast performs a Balance Difficulty with a stop position and correct apparatus handling and after puts her hand down as support, the **DB** is not valid but the loss of balance with support happens while the gymnast remains in any phase of the balance position (#2.6)

10.2.4. Balances on the foot may be performed on the toes in relevé or flat foot. For flat foot, the value of the Difficulty is reduced by 0.10 and the symbol will include an arrow (ψ) **Examples:**

	Value	of Balances	
performed on	the toes (relevé)	performed (on flat foot
symbol	pictogram	symbol	pictogram
Ť	94	ŢŤ	
DB va	alid: 0.30	DB vali	d: 0.20

- **10.2.5.** It is not possible to perform the same shape of Balances on the toes (relevé) and on flat foot in the same exercise.
- 10.3. The support leg whether stretched or bent does not change the value of the Balance Difficulty.
- **10.4.** In all Balance Difficulties with **ring**, the foot or another segment of the leg should be in a closed ring position. **Touching any part of the head is required for the correct shape.**

DB without touching, up to a maximum 20° deviation, is valid with an **Execution Penalty** (# 2.3.1;2.3.2).

- 10.5. In all Balance Difficulties with back bend of the trunk, the head must be in contact with the leg.

 Touching any part of the leg is required for the correct shape.
 - **DB** without touching, up to a maximum 20° deviation, is valid with **Execution Penalty** (#2.3.1).
- **10.6.** Balances #4-5, #9-10, #12-15, #18 with hand support can be used as part of Combined Difficulties with Balance and Balance, but the other Balance must be either with a change in the trunk position or leg direction.
- 10.7. A gymnast may perform a Balance with "Slow Turn" with the following requirements:
 - "Slow Turn" must be 180° or more
 - Only two Difficulties with "Slow Turn" are allowed in an exercise: one performed in relevé and one on flat foot; these Difficulties must be different shapes
 - A "Slow Turn" is possible for different shapes of Balances executed on the foot except for the "Cossack" position and positions on the knee
 - 10.7.1. Values of Balances with "Slow Turn:"
 - 0.10 point for flat foot + Difficulty element value
 - 0.20 point for relevé + Difficulty element value
 - **10.7.2.** A "Slow Turn" must be performed only after the initial position of the Difficulty has been fixed, and **with no more than a** ¹/₄ **rotation at every impulse**. A rotation that results from a single impulse cancels the value of the Difficulty with slow turn.

During the Difficulties with" Slow Turn" the body must not "bounce" (with an up and down movement of the trunk and the shoulders). This incorrect technique cancels the value of the balance with "Slow Turn."

- A Balance executed with an incorrect "slow turn" is not valid.
- 10.7.3. Repetitions of Balances with the same shape with or without "Slow Turn" are not valid.
- **10.7.4.** The "Slow Turn" is not considered as a body rotation.
- 10.7.5. Balance with "Slow Turn" cannot be used as part of Combined Difficulty
- 10.8. <u>Dynamic Balances</u> are performed as smooth and continuous movements from one shape to another which do not need stop positions in any phase of the Balance. If a gymnast performs Dynamic Balance with a stop position, the Difficulty is valid. No Penalty
 - **10.8.1.** Dynamic Balance Difficulties must be executed with a minimum **1 apparatus technical element, performed** according to its definition in Tables #3.6; #3.7. (Fundamental or Non-Fundamental apparatus technical element) **at any phase during the Difficulty.**
 - **10.8.2.** Dynamic Balances (except Fouette Balance) may be performed either in relevé or flat foot without changing the value or the symbol.
 - 10.8.3. Fouette Balance is one Balance Difficulty performed with:
 - A minimum 3 same or different shapes performed in relevé with heel support between each shape
 - Each shape shown with a clear accent (clear position).
 - With or without the help of the hands
 - With a minimum of 1 turn of 90°, 180° or 270°

Explanations

If a gymnast performs a Fouette Balance with one of the Balance components rotating, the Difficulty is not valid because each Balance shape must be shown with a clear accent (clear position).

- **10.8.4.** It is possible to repeat the same shape within one Fouetté Balance, but it is not possible to repeat any of these shapes isolated or in another Fouetté Balance.
- **10.8.5.** It is possible to perform either U2 (#30) or U3 (#31) in an exercise but not both in the same exercise, regardless of the values.
- **10.9.** Balances (#19-26) performed on other parts of the body or Balances performed on flat foot of the support leg are not eligible for Combined Difficulties.

Dynamic Balances (#27, 28 and #30-34) cannot be used with another Difficulty for Combined Difficulty.

Exception: Balance #29 Fouette: This Difficulty may be performed as the first part of Combined Difficulty if, after the Fouette Balance, the connection with another Balance is executed in releve without heel support or plie.

10.10. Technique for specific Balance Difficulties

Explanations
Free leg horizontal forward (straight or bent) side or backward (Arabesque) Horizontal position of the free leg (hip) and the maximum vertical position of the body must be clearly fixed
Attitude Free leg (hip) must be in a fixed horizontal position with the body vertical
Free leg horizontal forward with trunk back in a horizontal position Trunk and free leg should be on the same horizontal line or free leg slightly above the horizontal.
Free leg horizontal sideways with the trunk side at the horizontal Free leg horizontal backward with trunk forward at the horizontal The horizontal position of the hands, head, trunk, pelvis and free leg (or free leg slightly above the horizontal) must be fixed, holding the body straight without bending back
Front Split with and without help Side Split with and without help Split is required
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No.	Back split with help. Split is required; touching is NOT required
	Front split without help, trunk backward below horizontal from standing position or from the floor Split is required The Balance can be performed with or without touching the support leg
& 4	On the chest with or without help: KB Head and shoulders do not touch the floor Legs are straight – they can be together or slightly apart
And others	Full body wave in all directions in the standing position or passing to the floor All body segments should take part in the sequential contraction of body parts along the line of the full body, starting from the large segments and finishing with the fingers of the hand (hands). It is possible to perform full body waves connected to other Body Difficulties. These waves (Dynamic Balances) themselves are counted as Body Difficulties and do not increase the value of other Body Difficulties
	Full body wave from the floor This wave can be performed with or without back of the trunk (both techniques are correct)
	Balances U2 or U3 Executed with smooth and continuous movements; a stop position not required. Split position in each phase of the element is required. The support leg is straight. Balances may be performed either in relevé or flat foot without changing the value

The symmetrical position of the shoulders and trunk during balance difficulties is an essential aspect of the body technique for the health of the gymnast; **asymmetrical positions will be penalized as "incorrect segments" in Execution.**

11. TABLE OF BALANCES DIFFICULTY (T)

	0,50					ju.
						ŀ
Value	0,40					
Va					F	₽
	0,30				*	
				├	*	
	0,20					
				Щ		
	0,10	The state of the s	1	3		
		~	<u> </u>	ŀτ		
Types of	Balances	1. Free leg backward, below horizontal, trunk bent backward	2 Passé front or side (horizontal position) or with bend of the upper back and shoulders	3. Free leg horizontal forward straight or bent 30° (position "Tire-Buchon") and/ or with trunk back at the horizontal position	4. Front Split with and without help	5. Front split with and without help, trunk backward at horizontal

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•			Value	
	0,20	0,30	0,40	0,50
			f ^p	p P
		₩		2 2
		1		
	4		The Land	

	0,50						
Value	0,40		Balances executed on other different parts of the body		The same		
			ther differe		An An		
	0,30		executed on o				
		1	Balances	Ь			
	0,20						7
		<u>~</u>			A	Á	h
	0,10			1	A	The state of the s	2
				ŀг	4	Ěη	Þ
Types of	Balances	18. "Cossack", free leg front, foot higher than head with or without help; Also, free leg side, foot higher than head with help		19. On the knee, free leg back horizontal; also with trunk back at horizontal	free leg front, foot higher than head with or without help, also with trunk back at horizontal or below horizontal	21. On the knee, free leg to the side, foot higher than head, with or without help; also with trunk sideways at the horizontal	22. On the knee, free leg back split, foot higher than head, with or without help

Types of				Value	
Balances	0,10	0,20	0,30	0,40	0,50
23.On the knee, ring with or without help	₽	Ь			
24. Lying on the floor with trunk lifted (legs may be separated to shoulder width)					
25. Kabaeva (KB) On the chest with help, also with turn			KB	780 KB KB	
26. On the chest without help, also with turn				9	280.
			Dynamic	Dynamic Balances	
27. Passing from the stomach to the chest				9	180°
28. Full body wave in all directions in the standing position (front, side, back) or passing to or from the floor, starting on flat foot or releve					

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	0,50	Leg abc horizon min 2 shapes min 1 tu			
		⊩	U ₂	U_3	
Value	0,40		U ₂ Or vice versa		KP Or vice versa
	0,30	Leg at the horizontal for min 2 shapes + min 1 turn			
	0,20				
	0,10				
Types of	Balances	29. Fouetté consisting of min. 3 same or different shapes.	30. Utyascheva (U ₂) Two shapes: from back split with help to front split with back bent of the trunk, ending on the other foot. Also with turn 180° in any shape	31. Utyacsheva (U ₃) Three shapes: from back split with help to front split with back bent of the trunk, ending on the other frost and return to the first shape. Also with turn, 180° in any shape.	32. Kapranova (KP) Front split with help, half turn of the trunk into back split with help

Leg abc horizon min 2 shapes min 1 tu

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Types of				Value	
Balances	0,10	0,20	0,30	0,40	0,50
33. Gizikova (GZ). Front split with help, the free leg passing into back split balance with help or					92 Z9
34. Gizikova (GZ), Front split without help, the free leg passing into back split balance without help.					

12. ROTATIONS

12.1. Generalities

- 12.1.1. There are three types of Rotation Difficulties:
 - 1) Rotations on the toes (releve) of the support leg
 - 2) Rotations on the flat foot of the support leg
 - 3) Rotations on other parts of the body

Explanations

A Rotation Difficulty executed on the toes (releve) of the support leg is called a Pivot. A Pivot must be executed in a **high releve position**. If a Pivot is executed in a low releve, the Difficulty is valid with an Execution Penalty.

Pivots can be inward Pivots "En dedans" (Pivot executed in the same direction as the support leg) or outward Pivots "En dehors" (Pivot executed in the opposite direction of the support leg). These inward and outward Pivots are the same Difficulties.

- **12.1.2.** All Rotation Difficulties must have the **following basic characteristics:**
 - Fixed and well-defined shape
 - Minimum basic rotation in present shape: 180°:

Minimum basic rotation in all other Rotation Difficulties: 360°:

Explanations

A Well-defined shape means that the correct shape taken by the gymnast is held fixed during a minimum basic rotation (360° or 180°)

12.1.3. Rotation Difficulties without clearly well-defined shape (according definition presented in the Table #13) or not recognizable or not held at all, will not be valid as a Difficulty and will be penalized for Execution (# 2.3.1;2.3.2).

Examples:

	Value of Pivots	
Base DB valid: 0.30	Base DB valid: 0.30	Base DB not valid: 0.00
5	7 5	5
Small deviation of the body segments	Medium deviation of the body segments	Major deviation of the body segments
Execution penalty 0.10	Execution penalty 0.30	Execution penalty 0.50

- **12.1.4.** The Difficulty will be counted once a well-defined shape is taken.
- 12.2. The support leg whether stretched or bent does not change the value of the Difficulty
- **12.3.** Different Rotations: Rotations with different shapes regardless of the number of rotations (valid also for "Fouetté" Pivots
- **12.4.** Pivot in releve back split with trunk horizontal (#13 o) and Rotation on flat foot Penche (#27 o) are different Difficulties:
 - Minimum basic rotation in the shape: 360°
 - Difficulty performed with the first 360° rotation on flat foot or low releve is evaluated as Rotation on flat foot Penche, regardless of any eventual rise in the heel.
 - Difficulty performed with the first 360° rotation arriving at high releve is evaluated a Pivot as long as an 360° base rotation is completed; if, at any point, the heel touches the floor, no further rotations are counted from that point.
- 12.5. Rotations will be evaluated according to the number of rotations performed
- 12.5.1. The value of a Rotation Difficulty is increased by 0.10 for each additional rotation above the base 360° for:
 - Pivots with a base value 0.10
 - Pivots connected with heel support: Fouette (#25 \$\frac{1}{2}\$), Illusion forward/side (#26 \$\bigcap\$)
 - Rotations on flat foot
 - Rotations on another part of the body
- 12.5.2. The value of a Rotation Difficulty is increased by 0.20 for each additional rotation above the base 360° for:
 - Pivots with a base value 0.20 and more
 - Pivots connected with heel support: Fouette (#25 $\stackrel{+}{\circ}$, $\stackrel{+}{\star}$), Illusion backward (#26 $\stackrel{\circ}{\circ}$)
- **12.5.3.** The value of a Rotation Difficulty is **increased by 0.10 for each additional rotation above the base 180° for Rotations on another part of the body #31 (ASH), #32 (KN)**
- 12.5.4. The value of a Rotation Difficulty is increased by 0.20 for each additional rotation above the base 180° for Pivots #6 (EKB); #9 (님 ; 님 ; TR); #18 (KB; GA; KR); #19 (KB; KR)
- **12.5.5.** Additional rotations must be performed without any interruptions. In case of an interruption, only the value of the rotations already performed prior to the interruption will be valid.

Explanations

If during a Pivot (which is executed in releve) a gymnast <u>supports herself on her heel</u> during part of the rotation and the executed rotation is less than the required basic rotation, the Difficulty is not valid.

In case of an interruption (heel support) during other additional rotations after the first basic rotation, only the value of rotations already executed before the interruption will be valid.

For Rotations executed with a hop: If the hop occurs during the basic rotation, the Difficulty is not valid.

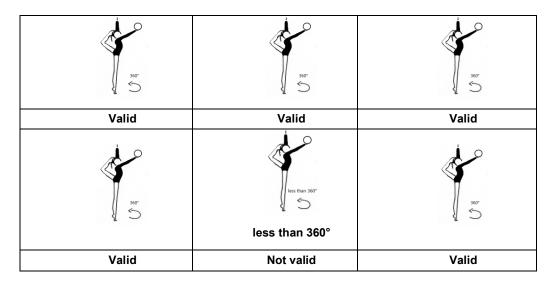
In case of a hop during other additional rotations after the first basic rotation, only the value of the rotations already executed prior to the hop (interruption), will be valid.

- **12.6.** It is possible to perform identical Pivots in a series:
 - A series of Pivots consists of 2 or more successive identical Pivots, performed one after the other without interruption and with heel support.
 - Each Pivot in the series is evaluated separately
 - Each Pivot in the series counts as one Pivot Difficulty

Exception: the combination of identical "Fouetté," which counts as one Difficulty

12.6.1. A gymnast performs a series of identical Pivots with identical apparatus handling and one or more Pivots in the series is executed with a deviation in the shape or not counted: the value of the executed shape(s) will be valid with corresponding **Execution Penalties**.

Examples:



12.6.2. In all Rotation Difficulties with **ring**, the foot or another segment of the leg should be in closed ring position. **Touching any part of the head is required for the correct shape. DB** without touching, up to a maximum 20° deviation, is valid with an **Execution Penalty** (# 2.3.1;2.3.2).

Explanations

For a Rotation Difficulty (**DB**) which requires contact between the head and leg, the gymnast's leg must touch any part of her head, including her hairstyle ("bun")

If, during a Pivot with ring, a gymnast performs several rotations with different deviations in the ring position, the highest **Execution Penalty** is taken one time for the same body position during one **DB**. **Example:** Pivot with ring: the first (basic) rotation has a small deviation in the ring position, the second rotation has no deviation and the third rotation has a medium deviation in the ring position. **Execution Penalty: 0.30**

- **12.7.** In all Rotation Difficulties with **back bend of the trunk**, the head must be in contact with the leg. **Touching of any part of the leg is required for the correct shape.**
 - DB without touching, up to a maximum 20°deviation, is valid with an Execution Penalty (# 2.3.1;2.3.2).
- **12.8.** Rotation Difficulties must be coordinated with a minimum **1 apparatus technical element** executed in any phase of the Rotations, according to its definition in Tables #3.6; #3.7 (Fundamental or Non-Fundamental apparatus technical element).

12.9. Fouette Pivot

- · 2 or more identical or different shapes connected with heel support are counted as one Difficulty
- Various shapes may be performed:
 - a) isolated
 - b) combined (**consecutively or alternating**) within the same Fouetté but none of those shapes may be repeated in another Fouetté Pivot
- During every two Fouetté, one different Fundamental technical element or Non- Fundamental apparatus element is required

Explanations

In the case of an interruption (hop) in the Fouette Pivot, only the value of the rotations already performed prior to the interruption will be valid even if the gymnast continues rotations.

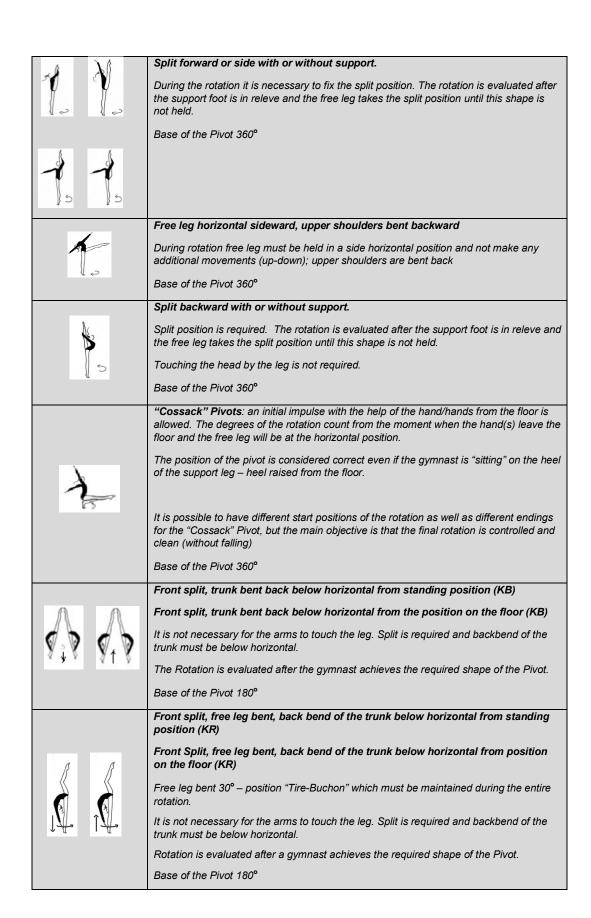
Rotation Difficulty #25 Fouette may be performed as part of Combined Difficulty, if after the Fouette Pivot, the connection with another Pivot is executed in releve without heel support or plie.

12.10. Illusion

- There are different shapes of Illusion: forward, side and backward all with a minimum basic rotation of 360°
- · A combination of Illusions is counted as 1 Difficulty
- Illusions will be evaluated according to the number of rotations performed keeping the required shape:
 - Can be performed with or without heel support: on flat foot of the support leg or in relevé, without changing the value of the Difficulty
 - o Multiple rotations should be without changing the support leg, without a step, support on the wrist or hop
 - o During rotation the raised leg should be straight
 - During every two Illusions, one different Fundamental technical element or Non-Fundamental apparatus element is required
- Rotation Difficulty #26 Illusion may be performed as part of Combined Difficulty if the Illusion itself and the connection with another Pivot is executed in releve without heel support or plie
- **12.11.** Rotation Difficulties #27 Penche and #28 Sakura, which are performed on flat foot, may be connected as the **second part** of a Combined Difficulty with Pivots in releve. The connection must be performed without a change of support leg or extra step between Difficulties, without plie or interruption or starting rotation on flat foot as "Slow Turn."
 - Pivot in releve and Rotation on flat foot must be in different shapes
- **12.12.** Rotations on other parts of the body: During every two rotations in a split with help without interruption bent forward (#33) and during every two rotations in a split with help without interruption bent backward (#34), one Fundamental technical element or Non-Fundamental apparatus element is required.
- 12.13. Rotations performed on other parts of the body (#29-34) are not eligible for Combined Difficulties
- **12.14.** Rotations in releve (Pivots) including more than one shape (#10-TR, #18-GA, #20-GZ) are not eligible for Combined Difficulties

12.15. Technique for specific Rotation Difficulties

	Explanations
	"Passé" forward or side – considered the same shape
Pa	Entrance to the Pivot and fixation of the Passé position can be: by bending the free leg immediately or by a circular movement of the free leg.
	Base of the Pivot 360°
	Spiral turn ("Tonneau") on both legs
(2)	During rotation 360° on both legs, a gymnast must perform a full body wave.
	During a full wave, all parts of the body must consistently participate in the movement
* \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	starting with large parts of the body and ending with the fingers of the hand (hands).
	Performed with smooth continuous movements
	Spiral turn ("Tonneau") partial wave on one leg.
75° 25° Y	During base Pivot 360° gymnast must perform consecutively 2 body positions:
	 back bend of the trunk with the head moving backward, trunk and head bend forward
1 2 1	During the rotation, the illusion of spiral waves must be achieved. Every possible additional rotation must be performed in the same, specified manner
(ما	Free leg horizontal forward, side or backward (Arabesque);
	Attitude
د, ا د	During multiple rotations free leg (hip) must be in a fixed horizontal position and not make any additional movements (up-down)
,	Base of the Pivot 360°
5	
5.	Attitude
	Free leg (hip) must be in a fixed horizontal position during multiple rotations without any additional movements (up-down).
el e	Base of the Pivot 360°
Д	Trubnikova (TR). Pivot 180° passing from side split without help, trunk horizontal to front split trunk bent back below horizontal.
	Passing from one shape to another shape must be performed directly without heel support or interruption. In each form the gymnast can rotate a different number of degrees (Example: 90° + 90°; 100° + 80° or vice-versa). It is necessary that both of these shapes are completed within 180° of rotation.
	If one shape is held 180° or more, this element becomes a Combined Difficulty



	Fouette: Passé or with leg stretched at the horizontal
42-4	Performed in series of repeated turns at a high tempo and in one spot.
	Each component has rotation in shape + open position
	The working leg, after finishing each rotation of 360°0 (or double or triple Passe rotation), extends out straight to the side on 45°-90°. May be performed using another technique when the working leg goes through the rond de jambe en l'air on 45° and higher. If Fouette turn is performed using a technique when the working leg goes through the rond de jambe en l'air open position, this can be done before the rotation in shape. The first Fouette turn with Passe or leg front or side horizontal is evaluated as the first rotation (not preparation). Counting of Fouette rotations should start immediately after the plie and push-off in the position of the trunk/ shoulders. This applies to both forms - in the Passe position and with the leg in a horizontal position forward, sideways and backward.
	Fouette in split position with help 2 or more identical En dehors Pivots in presented shape are connected with heel support. Difficulties performed with simultaneously turn of the body and free leg in a split without additional swing of the free leg. Split position with help maintains during 2 or more identical presented Pivots.
	Penche rotation Rotation on flat foot. Trunk bent forward at the horizontal or below, leg stretched in back split. Split is required. Base of the Pivot 360°
5	Penche rotation with ring (SK) Rotation on flat foot. Trunk should remain at horizontal or below position during an entire basic rotation and possible additional rotations. The foot of the free leg should be close to the head, closed ring position. Touching required. Split position required. Base of the Pivot 360°
	Rotation in a split with help of the hand, bent forward or backward During additional rotations gymnast is not permitted to do additional impulse (support) by any part of the body to continue the rotation. Rotations must be consecutive without interruption or stopping. Base of Rotation 360°
<u>\$</u>	Rotation on stomach, legs close to ring Pushing with the hands, the head must be close to some part of the leg Base of Rotation 360°
	Rotation (ASH) Pushing with the hands, rotation executed on the stomach, legs high up in stag position with help. Base of Rotation 180°
	Rotation (KN) Pushing with the hands, rotation executed on the chest, legs high up in split position, arms to the side or up. Split position required. Base of Rotation 180°



13. TABLE OF ROTATION DIFFICULTY (δ)

Types of			Rotations on t	Rotations on the toes (releve) of the support leg	e support le	g
Rotations	0,10	0,20	0,30	0,40	0	0,50
1. Free leg forward in any position below horizontal, trunk bent forward	40					
2. Free leg backward, trunk bent backward	Se S					
3. "Passé "(forward or side); or with bend of the upper back and shoulders	40					
	2					
4. Spiral turn ("Tonneau") full body wave on both legs or partial wave on one leg	8		3			
5. Free leg horizontal forward (straight or bent). Also with trunk bent forward	40		1	٩		
6. Front split with or without help. Also trunk back at the horizontal position			× 0	7	₩	•

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Types of				Value	
Rotations	0,10	0,20	0,30	0,40	0,50
7. Free leg horizontal sideward or with trunk side at the horizontal. Also trunk bent backward			± 10		50
8. Side split with or without help			50	\$ 5	
9. Side split with or without help, trunk horizontal.				7 .80	38°. L'C
Trubnikova (TR) Pivot 180° passing from side split without help, trunk horizontal to front split trunk bent back below horizontal					
11. Arabesque: free leg horizontal Also with frunk forward or backward, at horizontal			~		40
12. Back split with or without help			→ •	70	

	0,50		A			
		∸ ₀ ∠ ₀	ਹ•			
Value	0,40	→				0
		#-0				Δ.0
	0;30			*		
			70	₹	₽∾	
	0,20					
	0,10					
Types of	Rotations	13. Split back with or without help, trunk horizontal. Also below horizontal or with ring	14. Attitude, also with trunk backward at horizontal	15. Ring with help, also with back bend of the trunk	16. Leg on the shoulder	17. Ring without help, also with back bend of the frunk

	_		1		~	Jan.	7	~				
	0,50											
) →	χ	180°	4	180°		ጸ	180°			
Value	0,40											
\ \												
	0,30											
	0,20											
)											
	0,10											
	0											
بِو	S	KB)	J.		From	at to		Ω		(KB) unk low m	(KR) free	help of ohelp
Types of	Rotations	aeva (lit; trun :k belov	positic		(GA)	it on fla hk bend passing	ند	, cyc.	t with fr	baeva split; tr ick bel tal froi i on th	enko (ot with t 30°	cova (G lit with assage leg intc it with !
Ţ	Rot	18. Kabaeva (KB) Front split; trunk bent back below	standing position.		or Garaeva (GA). From	back split on flat foot, trunk bend forward passing to	KB Pivot.	oi Kramarenko (KR)	KB Pivot with free leg bent 30°	19. Kabaeva (KB) Front split; trunk bent back below horizontal from position on the	or Kramarenko (KR) KB Pivot with free leg bent 30°	20. Gizikova (GZ). Front split with help with a passage of the free leg into back split with help
		–	8		ූ ශූ	ت د د د	ᅩ	2 2	X	- - 0 € 0 €	우줐ᄌᇹ	uπ≥≑¤

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Types of					Value	
tations	0,10	0,20		0,30	0,40	0,50
21. "Cossack" free leg forward. Also trunk bent forward over the free leg with or without help	**	8				
22. "Cossack" free leg side		. 4	18			
23. "Cossack" free leg backward (straight or bent)		8				
		%				
24. Fouetté:						
Passé or with leg stretched at the horizontal: in front, side, "arabesque", or "attitude", also in split in different directions with help	4	+0	ڄ ٠ ا	S S		
25. Illusion: trunk bent forward/side. Also trunk bent backward at horizontal or below		.09E	360°			
				•		

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Types of				Value	
Rotations	0,10	0,20	0,30	0,40	0,50
			Rotations on the flat foot of the support leg	oot of the support leg	
26. Penché: body bent at the horizontal or below, leg in back split, rotation on flat foot				4	
27. Sakura (SK) Penché: body bent at the horizontal or below, rotation on flat foot with ring.					4 × ×
			Rotations on other parts of the body	parts of the body	
28. Ralenkova (RL) Rotation on the back	RL 360°				
29. Rotation on the stomach, legs close to ring		360°			
30. Ashram (ASH) Rotation on the stomach, legs in stag position with help.			ASH 180°		
31. Kanaeva (KN) Rotation on the chest, legs in split position without help				180°	

Types of				Value	
Rotations	0,10	0,20	0,30	0,40	0,50
32. Rotation in a					
split with help					
bent forward	*				
	>				
	360°				
33. Rotation in a					
split with help					
without interruption,		K 1			
bent backward		B			
		The state of the s			
		360°			

C. ARTISTRY (A)

1. EVALUATION BY THE ARTISTIC PANEL JUDGES

- **1.1.** The Artistic (A) Panel judges evaluate the composition and artistic performance from the standard of aesthetic perfection.
- **1.2.** The **A**-judges are not concerned with the Difficulty of an exercise. The jury is obligated to deduct equally for any errors of the same magnitude regardless of the Difficulty of the element.
- 1.3. Judges of the A-Panel must remain up-to-date with contemporary Rhythmic gymnastics, must know what the most current performance expectations for a composition should be, and must know how standards are changing as the sport evolves. In this context they must also know what is possible, what is reasonable to expect, what is an exception, and what is special.
- 1.4. The Final A-score: the sum of the Artistic deductions is subtracted from 10.00 points

2. ARTISTIC STRUCUTRE AND PERFORMANCE: COMPOSITION OBJECTIVES

- **2.1.** Rhythmic gymnastics is defined by a unique composition built around a specific choice of music. The specific music guides the choices of all the movements, and all components of the composition are created in harmonious relationship with one another.
- **2.2.** The music inspires the choreography by establishing the pace, theme of movements and structure of the composition; it is not a background for body and apparatus elements.
- 2.3. The following should be considered in selecting the music:
 - The character of the music should be chosen in respect to the age, technical level, and artistic qualities of the gymnast, as well as ethical norms
 - The music should allow the gymnast to perform at her best
 - The music should support the best possible execution
- 2.4. Sounds with a non-typical musical character for Rhythmic Gymnastics are forbidden (ex: sirens, car engines, etc.)
- **2.5.** Before the first movement of the gymnast, a musical introduction of a maximum 4 seconds is tolerated; a musical introduction **more than 4 seconds** is penalized.
- **2.6.** Artistic excellence is achieved when the composition structure and the artistic performance clearly and fully develop the following components to create a guiding idea from the beginning to the end of the exercise:
 - Character of the movement style found in the Dance Steps and also in the connecting movements between Difficulties or the Difficulties themselves
 - Expressivity in the movements
 - Contrasts in speed, character, and intensity of the movements with both the apparatus and body which reflect the contrasts in the music

- Strategic placement of specific body and apparatus movements on specific musical accents or phrases to create impact or effect: distinctive, desired visual impressions produced for the viewer (i.e.: a moment that is intended to create a visual, memorable "moment" in the performance)
- Connections between movements or Difficulties which are intentionally and strategically choreographed to link one movement to another in a fluid, harmonious way
- Variety in the movements: gymnasts travel from one movement to another facing different directions for distinctive reasons; the modalities of her traveling are varied depending on the distance needed to travel, the speed and style of the specific music, etc. This variety in the directions and modalities of traveling avoids monotonous movement.

2.7. EVALUATION

- **2.7.1.** No penalty is applied when the artistic component is entirely prioritized and fully realized throughout the entire composition from the beginning to the end.
- 2.7.2. Artistic components which are under-developed or only developed in some phases will be penalized.
- **2.7.3.** Faults in the relationship between movement and rhythm or illogical connections will be penalized each time.

3. CHARACTER

- **3.1.** The movements have a clearly-defined style emphasizing the gymnast's unique interpretation of the character of the music; that style or character of movement is developed from the beginning to the end of the exercise.
- **3.2.** This identifiable character is recognized by the body and the apparatus movements throughout all of the exercise, including:
 - Preparation movements before the Difficulties
 - Transitional movements <u>between</u> Difficulties
 - During **DB** and/or the exit from the **DB**
 - Body waves
 - Stylized, connecting steps linking DB, R, DA
 - Under the throws/during the flight of the apparatus
 - During the catches
 - During rotational elements
 - · Changes of levels
 - · Connecting apparatus elements emphasizing the rhythm and character
 - During DA elements
 - **3.3.** Changes in the character in the music should be reflected by changes in the character of the movements; these changes should be harmoniously combined.
 - **3.4.** The Dance Steps Combinations are evaluated on their own specific merits; therefore, they are not included in the evaluation of "character of movement".

4. DANCE STEPS COMBINATIONS

4.1. A Dance Steps Combination is a specific sequence of movements with the body and apparatus dedicated to expressing the stylistic interpretation of the music: therefore, a **Dance Steps Combination must have a defined character in the movement**. It is choreographed according to the **character, rhythm, tempo and accents of the music.**

The stylized movements of the body segments, the speed and intensity of the movements, and the choice of modalities of travelling should be carefully selected for the specific music on which they are performed.

The construction of movements should aim to include all the body segments, as fitting for the specific music, including the head, shoulders, hands, arms, hips, legs, feet, etc.

- 4.2. Each composition must have a minimum of 2 Dance Steps Combinations.
- **4.3.** Each Dance Steps Combination must be performed with the following requirements to be valid; the absence of any of the following requirements in each Dance Step Combination will invalidate the Combinations and the penalty will be applied (see table #12):
 - **4.3.1.** A minimum duration of **8 seconds with the apparatus in motion:** starting from the first dance movement, all steps must be clear and visible for the full 8 second duration.
 - **4.3.2.** During the required minimum 8 seconds, large throws and pre-acrobatic elements may not be performed. A series of steps with character, performed for less than 8 seconds due to the composition structure or to the presence of DA element(s) which interrupt the character of movement, are not valid as Dance Steps Combinations.

4.3.3. Defined character:

- 4.3.3.1. **A defined character of movement:** steps which reflect a style or theme of movement, such as but not limited to:
 - Any classical dance steps
 - Any ballroom dance steps
 - Any folkloric dance steps
 - Any modern dance steps
 - Etc.
- 4.3.3.2. Dance Steps Combination should include a variety of movements specifically used for the choreographic purposes of character and effect. BD such as "cabriole" jump, "passé" balance, etc. which have their base in traditional dance and a value of 0.10 may be included.

4.3.4. Movements in harmony with the rhythm

4.3.5. 2 modalities of travelling: the modalities of travelling (the mode in which she travels/moves around the floor area) should be varied and diverse, in harmony with specific style of the music and the character of the movements, and <u>not</u> generic movements across the floor (like walking, stepping, running) with apparatus handling.

- **4.4.** The Dance Steps Combination will <u>not</u> be valid in the following cases:
 - 4.4.1. Less than 8 seconds of Dance performed according to #4.3.1.- #4.3.4
 - 4.4.2. Static apparatus
 - **4.4.3.** High throw during S
 - 4.4.4. Pre-Acrobatic elements during S
 - **4.4.5.** R during S
 - **4.4.6.** Loss of apparatus during 8 consecutive seconds
 - 4.4.7. Loss of balance with support on one or both hands or on the apparatus
 - 4.4.8. Total loss of balance with a fall of the gymnast during 8 seconds
 - 4.4.9. The entire Combination performed on the floor

Explanation

If a gymnast completes 8 seconds meeting all requirements in #4.3, and after she loses the apparatus, she has met the definition and the Combination is valid with any corresponding technical penalties.

If a gymnast performs Dance Steps for 16 seconds: 2 combinations may be validated as long as there are 2 combinations, each meeting the requirements of #4.3, within the 16 seconds. If the duration of 16 seconds only includes one set of requirements, this is one Combination.

5. BODY EXPRESSION

- 5.1. A gymnast transforms a structured routine into an artistic performance based on her expressivity
- 5.2. Body expression is a union of strength and power with beauty and elegance in the movements
- **5.3.** Beauty and finesse can be expressed by the ample participation of the different body segments (head, shoulders, trunk, rib cage, hands, arms, legs, as well as the face) in the following ways:
 - supple, plastic, and/or subtle movements which convey character
 - facial expression which communicates an emotional response to the music
 - · emphasis of the accents
 - intensity of the character of movements
 - **5.3.1.** Regardless of the physical size or height of the gymnast, movements of the body segments are performed with maximum range, breadth and extension.
 - **5.3.2.** The gymnast has an expressive, energetic connection to the music, which engages the audience in her performance.
 - **5.3.3.** Performances where the intensity of the body and facial expression is under-developed or not identifiable (i.e., a limited ability to express a developed interpretation of the music and composition) is penalized.

6. <u>DYNAMIC CHANGES: CREATING CONTRASTS</u>

- **6.1.** A composition structured around a specific piece of music uses the changes in speed and intensity to build a guiding idea and create visual effects recognized by the viewers.
- **6.2.** The speed and intensity of the gymnast's movements, as well as the movement of her apparatus, should reflect changes in the speed and dynamism of the music. A lack of contrast in speed can create monotony and a loss of interest for the viewers.
- **6.3.** Contrasts in the speed and intensity of the movement in harmony with changes in the music, or created for very specific effect (including short, strategic pauses), are present throughout the entire exercise.
- 6.4. Compositions with less than 2 Dynamic Changes will be penalized (see table #12).

7. BODY AND APPARATUS EFFECTS

- 7.1. The union of specific elements with specific accents creates an effect that is recognizable by the viewers; the purpose of such effects is to contribute to the original relationship between specific music and specific movements developed by the gymnast (i.e. a unique composition, distinguishable from all others because of the relationships between movements crafted for each specific arrangement of music).
 - **7.1.1.** Both simple and complex movements can create an effect when performed with a clear intention, which is: to emphasize a specific moment in the music.
 - **7.1.2.** The following are examples of, but not limited to, ways to create effects when coordinated with very specific accents/phrases in the music:
 - 7.1.2.1. **DB, R**, and **DA** are placed on specific musical accents which are strong, clear and can best match the energy and intensity of the Difficulty
 - 7.1.2.2. The most unique elements are placed on the most interesting accents or phrases of the music to have the maximum impact to highlight the relationship of the music and movement
 - 7.1.2.3. Creating a relationship or movement with the apparatus that is unexpected (a "surprise effect" in contrast to what is predictable)
 - 7.1.2.4. Body movements and/or apparatus movements used to create or emphasize dynamic changes create visible effects for the viewer
 - 7.1.2.5. Different trajectories and directions of apparatus elements (Example: very high, in front, to the side, low, etc.) as well as planes of the apparatus should be utilized with specific accents or phrases in the music in order to distinguish each apparatus element in a unique way
- **7.2.** Compositions without 1 Body and/or Apparatus Effect with music will be penalized (see table #12).
 - **7.2.1.** Dynamic changes by nature create their own effects and are evaluated separately; therefore, are not available to fulfill this specific requirement.
 - **7.2.2.** An overuse of the same technique of throw and/or catch influences the effect and impression of the composition and this lack of variety will be penalized.

8. USE OF SPACE

- **8.1.** Travelling is wide and comprehensive through the floor area, so that the entire floor area is covered by the movement of gymnast, who must travel to all parts of the floor area (although not necessarily touching the physical four corners).
- **8.2.** The directions in which a gymnast travels should be varied across the floor and not a repetitive back-and-forth in the same pathway.
- **8.3.** An insufficient use of the entire floor area is penalized.

9. UNITY

The goal of creating a harmonious relationship of all the artistic components together is to create a unified idea. The continuity of the movements with the body expression from beginning to end establishes the harmony and unity. One or several severe technical fault(s), which breaks the unity of the composition by forcing the gymnast to halt the performance of the composition or to stop portraying an artistic image for several seconds, is penalized one time as an overall penalty at the end of the exercise.

10. CONNECTIONS

- 10.1. A connection is a "link" between two movements or Difficulties.
- **10.2.** All movements must have a logical, intentional relationship between them so that one movement/element passes into the next for an identifiable reason.
- 10.3. These links between movements also provide opportunity to reinforce the character of the composition.
- **10.4.** Elements are joined smoothly and logically without prolonged preparations or unnecessary stops which do not support the character of the composition or which do not create an effect.
- 10.5. Elements which are arranged together without a clear purpose become a series of unrelated actions, which prohibit both the full development of the story as well as the unique identity of the composition. Such connections are defined as:
 - Difficulties linked together without a clear relationship
 - Transitions from one movement or Difficulty to another that are abrupt, illogical or prolonged
- **10.6.** Well-developed connections and/or connecting steps are necessary to create harmony and fluidity; a composition constructed as a series of unrelated elements will be penalized. Illogical connections will be penalized 0.1 each time up to 2.00 points.

11. RHYTHM

- **11.1.** The movements of the body as well as the apparatus must correlate precisely with the musical accents and the musical phrases; both the body and apparatus movements should emphasize the tempo/pace of the music.
- **11.2.** Movements which are performed separately from the accents or disconnected from the tempo established by the music are penalized 0.10 each time, up to 2.00 points. Examples:
 - When movements are visibly emphasized before or after the accents
 - When a clear accent in the music is "passed through" and not emphasized by movement
 - When movements are unintentionally behind the musical phrase
 - When the tempo changes and the gymnast is in the middle of slower movements and cannot reflect the change in speed (off the rhythm)
 - **11.3.** The end of the composition should correlate precisely with the end of the music. When a gymnast completes her exercise and assumes her final pose before the end of the music or after the music has finished, this lack of harmony between music and movement at the end of the exercise is penalized.

12. INDIVIDUAL ARTISTIC FAULTS

Penalties	0:30	0.50	
CHARACTER of MOVEMENT	Majority of the exercise: • present in most, but not all, connections • missing only during some, but not all, D elements	Some parts of the exercise: • present in some connections • missing during D elements	Absent i
DANCE STEPS		Missing 1 Dance Steps Combination with rhythm and character	Missing ; rhythm ar
BODY and FACIAL EXPRESSION	 Under-developed in the exercise: a fixed facial expression without adaption of intensity or character, and/or partial participation of body segments in the movements 	Not developed in the exercise: no facial expression, and/or insufficient participation of the body segments	
DYNAMIC CHANGES	Less than 2 Dynamic Changes performed	No Dynamic Change performed	
BODY/APPARATUS EFFECT(S) WITH MUSIC	No specific body and/or apparatus element(s) coordinated with specific accents/phrases in the music which create a visual impact		
VARIETY: THROWS and CATCHES	More than 3 identical throws and/or catches		
USE OF THE FLOOR AREA	Insufficient use of the entire floor area		
UNITY	Unity/harmony/continuity of the composition is broken due to severe technical interruptions		

	Penalties	es						
CONNECTIONS	0.10	0.20	0:30	0.40	05.0	09.0	0.70	0.80
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80
	Penalties	es						
RHYTHM	0.10	0.20	0:30	0.40	09'0	09'0	0.70	0.80
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80
Penalties		0	0:30		09'0		0.70	
MUSIC Music-movement at the end of the exercise					Lack of harmony between the music and movement at the end of the exercise			
Music norms	Music no	ot conforr	ning to re	Music not conforming to regulations				
	A musica seconds	al introdu s	A musical introduction more than 4 seconds	e than 4				

D. EXECUTION (E)

1. EVALUATION BY THE EXECUTION PANEL JUDGES

- 1.1. The Execution (E) Panel judges demands that elements be performed with aesthetic and technical perfection.
- **1.2.** The gymnast is expected to include in her exercise only elements that she can perform with complete safety and with a high degree of technical mastery. All deviations from that expectation will be deducted by the **E**-judges.
- **1.3.** The **E** judges are not concerned with the Difficulty of an exercise. The jury is obligated to deduct equally for any errors of the same magnitude regardless of the Difficulty of the element or the connection.
- **1.4.** Judges of the **E**-Panel must remain up-to-date with contemporary Rhythmic gymnastics, must know at all times what the most current performance expectation for an element should be, and must know how standards are changing as the sport evolves. In this context they must also know what is possible, what is reasonable to expect, what is an exception, and what is special.
- 1.5. All deviations from correct performance are considered technical errors and must be evaluated accordingly by the judges. The amount of the deduction for small, medium, or large errors is determined by the degree of deviation from the correct performance. The following deductions will apply for each and every visible technical deviation from the expected perfect performance:
 - Small Error 0.10: any minor or slight deviation from the perfect execution
 - Medium Error 0.30: any distinct or significant deviation from the perfectives execution
 - Large Error 0.50 or more: any major or severe deviation from the perfect execution

Note: Execution faults must be penalized every time and for each element at fault

1.6. The Final E-score: Sum of the Technical deductions are subtracted from 10.00 points.

Explanation

The penalties in blue boxes indicate that one penalty from this line can be taken for a technical fault

2. TECHNICAL FAULTS

	1. TECHNIQUE O	F THE BODY MOVEMENTS		
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more	
	Incomplete movement or lack of amplitude in the shape of Waves			
Generalities	of Pre-Acrobatics Adjusting the body position (Example: in Balances, in Rotations on flat foot or another part of the body, etc.)			
Basic technique	Body segment incorrectly held during a body movement (each time), including the incorrect foot/releve and/or knee position, bent elbow, raised or asymmetric shoulders, incorrect position of a body segment during R, asymmetric position of the trunk, etc			
	Loss of balance: additional movement without travelling (e. g. shaking of the supporting foot/leg, unintentional compensatory movement, etc.)	Loss of balance: additional movement with travelling (e. g. jumping on the supporting foot/leg, additional step, etc)	Loss of balance with support on one or both hands or on the apparatus Total loss of balance with fall: 0.70	
Jumps/ Leaps	Heavy landing	Incorrect landing: visible arched back during the final phase of landing		
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation	
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation	
Balances		Shape not held for a minimum 1 second Axis of the body not at the vertical and ending with one involuntary step		
Rotations (Each penalty applied one time per rotation BD)	Incorrect shape with small deviation Involuntary support on the heel during a Pivot	Incorrect shape with medium deviation Axis of the body not at the vertical and ending with one involuntary step	Incorrect shape with large deviation	
Pre-acrobatic elements and elements from vertical rotation groups	Hop(s) Heavy landing	Unauthorized technique of pre-acrobatic elements Walking in the handstand position (2 or more support changes)		

	2. TECHNIQUE	WITH THE APPARATUS	
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Generalities			Loss and retrieval of the apparatus without travelling
			Loss and retrieval of the apparatus after 1-2 steps: 0.70
Loss of the apparatus			Loss and retrieval of the apparatus after 3 or more steps: 1.00
(for the loss of			Loss of the apparatus outside the floor area
2 Clubs in succession:			(regardless of distance): 1.00 Loss of the apparatus
the judge will penalize one time			which does not leave
based on the total number of steps			the floor area and
taking to retrieve the farthest Clubs)			use of the replacement apparatus: 1.00
			Loss of the apparatus,
			no contact with the apparatus at the end
			of the exercise: 1.00
	Imprecise trajectory and catch in flight with 1 step or adjusting position to save the apparatus	Imprecise trajectory and catch in flight with 2 steps to save the apparatus	Imprecise trajectory and catch in flight with 3 or more steps (chassé) to save the apparatus
Technique	Catch with the involuntary help of the other hand (Exception for Ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
		Static apparatus **	

Explanation

The penalty for imprecise trajectory is taken, if a clear technical fault, due to an imprecise throw is visible. This could be, if she has to run or change the intended direction in order to save the apparatus from a loss.

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more				
	Ноор ()						
	Incorrect handling or catch: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time) Catch after throw:	Catch after throw:					
Basic technique	contact with the forearm	contact with the arm					
	Involuntary, incomplete roll over the body						
	Incorrect roll with bounce						
	Sliding on the arm during rotations						
		Passing through the Hoop: feet caught in the Hoop					

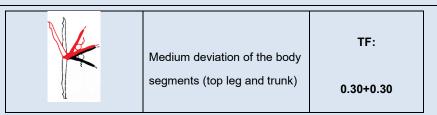
^{**} Static Apparatus (Individual Exercise Difficulty # 3.8)

		Ball •	
Basic technique	Incorrect handling: Ball held against the forearm ("grasped") or visibly squeezed by the fingers (each time) Involuntary, incomplete roll over the body Incorrect roll with bounce Catch with the help of the other		
	hand (Exception <u>:</u> catches outside the visual field)	Clubs 🔰	
	Incorrect handling: irregular movement, arms too far apart during mills, interruption of the movement during small circles, etc. (each time)		
Basic technique	Alteration of synchronization in the rotation of the 2 Clubs during throws and catches Lack of precision in the work planes of the Clubs during asymmetric movements		
Basic technique	of the movement during small circles, etc. (each time) Alteration of synchronization in the rotation of the 2 Clubs during throws and catches Lack of precision in the work planes of the Clubs during		

	R	ibbon 🕅	
	Involuntary incorrect catch		
	Alteration of the pattern formed by the Ribbon:		
	snakes, spirals insufficiently tight, not the same height, amplitude, etc. (each time)		
	Involuntary contact with the body	Involuntary wrappings around the body or part of it or around the stick without interruption	Involuntary wrappings around the body or part of it or around the stick with interruption
Basic technique	Incorrect handling: imprecise passing or transmission, Ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the Ribbon (each time)		
	Small knot with minimal impact on the handling		Medium /Large knot: impact on the handling
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc.	Part of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc.	
	(up to 1 meter.)	(more than 1 meter)	

Explanation and Example: Deviations in Body Difficulties

Each Penalty will be applied separately for each fault. If a Body Difficulty has two incorrect shapes, the penalty is taken for each deviation from the identifiable shape.



Explanation: Knot in the Ribbon

If a small knot forms in the ribbon and after a few movements it becomes a Medium/Large knot, only one penalty for knot is taken (the higher penalty).

E.ANNEX

1. APPARATUS PROGRAM

SENIOR: 4 exercises

2021 – 2024	•	(P)
2025 – 2028	0	(k)

JUNIOR: 4 exercises

2021 – 2024	0	S	(A)
2025 – 2028	0		(h)

2. TECHNICAL PROGRAM FOR JUNIOR - INDIVIDUAL EXERCISES

2.1 Generalities: All Generalities norms for Senior Individual are valid for Junior individual.

2.1.1. Program for Individual gymnasts:

The program for Junior individual gymnasts usually consists of 4 exercises:

(Rhythmic Gymnastics Apparatus Program - Juniors):

- Ноор
- Ball
- Clubs
- Ribbon
- 2.1.2. The length of each exercise is from 1'15" to 1'30."
- 2.1.3. Norms and characteristics of each apparatus for Juniors are specified in the FIG Apparatus Norms.
- 2.1.4. Junior gymnasts are allowed to compete with a senior ribbon.
- 2.1.5.At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the gymnast in the competition hall or at the end of an exercise and/or a random draw may be conducted for an apparatus control.

For any use of non-conforming apparatus: Penalty: 1.00 point

- 2.2. Difficulty Requirements for Junior Individual exercises: A gymnast must include only elements that she can perform safely and with a high degree of aesthetic and technical proficiency.
 - 2.2.1. There are two **Difficulty components:**
 - Difficulty of Body (DB), including R
 - Difficulty of Apparatus (**DA**)

2.2.2. Requirements for Difficulty

	Difficulty Co	mponents
Difficulty of Body connected with apparatus technical elements		Difficulty of Apparatus
DB Highest 7 counted		DA Minimum 1, Maximum 15 (in performance order)
Special Requirement		(po.101.112.100 0.001)
Difficulty of Body Groups: Full body		
Jump/Leaps Minimum1	waves: W	
Balances Minimum1	Minimum 2	
Rotations Minimum1		
Dynamic Elements with Rotation - R		
Maximum 4 (in performance order	er)	

- **2.3.** The Difficulty judges identify and record Difficulties in order of their performance regardless if they are valid or not:
 - The first subgroup **D** judges (**DB**): evaluates the number and value of **DB** elements, including two **DB** in the Ball and Ribbon exercises with a Fundamental/Non-Fundamental apparatus element performed with the non-dominant hand; evaluates the number and value of **R**, recognition of **W** performed during the exercise. Judges record all elements in symbol notation.
 - The second subgroup **D**-judges (**DA**): evaluates the number and value of **DA** elements and the presence of required Fundamental apparatus technical elements. Judges record all elements in symbol notation.
- **2.4.** The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the choreographic principle that the Difficulties should be arranged logically with connecting elements and movements in harmony with the character of the music.
- **2.5.** Penalties for missing the minimum required number of Difficulties and non-compliance with special requirements are applied when a Difficulty element is not attempted at all

3. DIFFICULTY OF BODY (DB)

- **3.1. Requirements: 7 highest performed DB** in the exercise will be counted. In case there are more **DB** than required the additional Difficulties are not valid (**No Penalty**)
- **3.2.** All general norms for Senior Individual **DB** are also valid for Junior individual, with the exception of the following:
 - 3.2.1. One Combined Body Difficulty is authorized.
 - 3.2.2. It is possible to perform **only one** Slow Turn on flat foot or in releve.
 - 3.2.3. The Technical Committee does not recommend **DB** on the knee for Junior gymnasts.

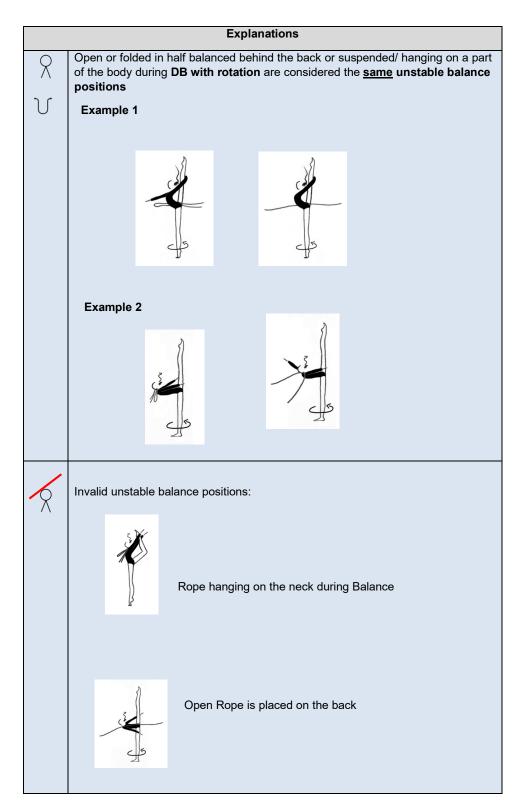
3.3. Fundamental or Non-Fundamental apparatus technical elements

3.3.1. Requirements:

- 3.3.1.1. Each Junior exercise also must have a minimum number of each Fundamental apparatus elements (# 3.6; 3.7 Individual exercise)
- 3.3.1.2. **Two DB** in the Ball exercise must be performed using the **non-dominant hand** during Fundamental or Non-Fundamental apparatus technical elements
- 3.3.1.3. **Two DB** in Ribbon exercise must be performed using the **non-dominant hand** during Fundamental or Non-Fundamental apparatus technical elements
- 3.3.2. It is possible to use Rope in Individual exercises in local International and in National competitions.

3.3.3. Summary Table of Fundamental and Non-Fundamental Technical Groups specific for Rope

Required	Specific Fundamental and	Non Eundomontal Apparetus Taskai al			
# per exercise	Fundamental Apparatus Technical	Non-Fundamental Apparatus Technical Groups			
	Groups	•			
2	Passing with the whole or part of the body through the open Rope turning forward, backward, or to the side; also with: Rope folded in 2 or more Double rotation of the rope Release and catch of one end of the rope, with or without rotation (ex: Echappé) Rotations of the free end of the Rope, Rope held by one end (ex: spirals)	 Rotation (min. 1), Rope folded in two (in one or two hands) Rotations (min.3), Rope folded in three or four Free rotation (min. 1) around a part of the body Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end Mills (Rope open, held by the middle, folded in two or more) See Clubs 3.3.4 			
1	Skips/hops passing through the Rope • Series (min. 3): Rope turning forward, backward, or to the side.	 Wrapping or unwrapping around a part of the body Spirals with the rope folded in two 			
1	Catch of the open Rope with one end in each hand without support on another part of the body				
Explanations					
when the must be p Elements folded or l	The Rope can be held open, folded in 2, 3 or 4 times (by 1 or 2 hands), but the basic technique is when the open rope is held by one end in each hand during Jumps/ Leaps and skips/ hops which must be performed in all directions: forward, backward, with turns, etc. Elements such as wrapping, rebounding and mills movements, as well as the movements with the folded or knotted Rope, are not typical of this apparatus; therefore, they must not overwhelm the composition.				
-	 A minimum of two large segments of the body (Example: head + trunk; arms + trunk; trunk + legs, etc.) must pass through. The passing may be: the whole body in and out, or passing in without passing out, or vice versa. 				
91	Echappé is a movement with 2 actions: • release of one end of the Rope • catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope • A DB is valid if either release or catch (not both) performed during the DB				
\bigcap	Catch of the open Rope after a throw must be performed with one end in each hand without support on the foot, knee or another part of the body. The throw may be large or small.				
∞	Spiral variations:				
∞	 It is possible to "wrap" or "unwrap" during apparatus handlings 	DB ; these actions are considered different			



4. DYNAMIC ELEMENTS WITH ROTATION (R)

4.1. Definition: a combination of a high throw, 2 or more dynamic elements with rotation and a catch of the apparatus

4.2. Requirements:

- 4.2.1. Maximum 4 R in the exercise will be evaluated in chronological order
- 4.2.2. All general norms for Senior Individual ${f R}$ are also valid for Junior Individual
- 4.2.3. Dynamic Elements with Rotation (R): criteria for Rope (specific for Juniors):

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
-	Passing through the Rope with the whole or part of the body during throw.		
	A minimum of two large segments of the body must pass through the Rope		
	Example: head + trunk; arms + trunk; trunk + legs, etc.		
A	High throw of open and stretched Rope held by the end	N	Catch of the Rope with one end in each hand
7	High throw of open and stretched Rope held by the middle	₽	Mixed catch of the Rope Not valid additional criteria

5. DIFFICULTY OF APPARATUS (DA)

- **5.1. Definition:** Apparatus Difficulty (**DA**) is a technical apparatus element ("Base") performed with specific criteria to the apparatus.
- **5.2.** Requirements: Minimum 1, Maximum 15 DA elements will be evaluated in chronological order. Additional DA elements will not be evaluated (No Penalty).
- **5.3.** All general norms for Senior Individual **DA** are also valid for Junior individual **for each apparatus**



5.4. TABLE OF DA BASES AND CRITERIA

										 	1	 					
	M	>	N/A	>	۸	^	>	>	>	>	>	>	۸	۸	^	۸	>
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Explanation: Bases for Rope	It is not possible to perform these bases as-Combined Bases; only one may be used as the E
Symbol	φ

Symbol	Explanations: Specific criteria for Rope
00	Double (or more) rotation of the apparatus during jumps/leaps or skips/hops
→	Rope turning backward
×	Cross of the arms during jumps/leaps or skips/ hops; in a series of skips/hops, it is possible to uncrossed arms or all with crossed arms

6. DIFFCULTY SCORE (D):

The **D**-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:

6.1. The first subgroup D-judges (DB)

	<u> </u>	
Difficulty	Minimum/Maximum	Penalty 0.30
Difficulties of Body (DB)	Minimum 3	Less than 3 Body Difficulties performed Less than 1 Difficulty of each Body Group (^, T, \doldar): Penalty for each missing Difficulty
"Slow turn" balance	Maximum 1 in releve or on flat foot	More than 1 "Slow turn" balance
Full body waves (W)	Minimum 2	Penalty for each missing W
Less than 2 DB with handling using the non-dominant hand		For each missing

6.2. The second subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30		
Difficulty of Apparatus (DA): (in performance order)	Minimum 1 Maximum 15	Missing minimum 1		
Fundamental Apparatus Elements	Minimum 1 of each	For each missing		
Specific Fundamental Apparatus Elements	Minimum 2 of each	For each missing		

7. ARTISTRY and EXECUTION

All norms for Artistry and all norms for Execution for Senior individual exercise are also valid for Junior individual exercises

8. TECHNICAL FAULTS: Rope

Rope					
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more		
Basic technique	Incorrect handling: amplitude, shape, work plane, or for the rope not held at both ends (each time)				
	Loss of one end of the rope with a short stop in the exercise				
		Feet caught in the rope during jumps or hops			
		Involuntary wrappings around the body or part of it without interruption in the exercise	Involuntary wrappings around the body or part of it with interruption in the exercise		
Knot without interruption in the exercise			Knot with interruption in the exercise		

PART 2 GROUP EXERCISES

PART 2 - GROUP EXERCISES

A. GENERALITIES

1. COMPETITIONS AND PROGRAMS

- **1.1. Official Championships of Rhythmic Gymnastics and competitions programs:** Individual, Group and Team Competitions
 - **1.1.1.** The General Program for Senior Groups consists of 2 exercises (see the FIG Apparatus Program for Senior Groups in the Annex):
 - Exercise with one type of apparatus (5)
 - Exercise with two types of apparatus (3+2)
- **1.1.2.** The Program for Junior Groups usually consists of 2 exercises, each with a single type of apparatus. The FIG Apparatus Program for the current year determines the apparatus required for each exercise (see the FIG Apparatus Program for Junior Groups in the Annex).
- 1.1.3. The length of each Group exercise for Senior and Junior is 2'15" to 2'30."
- 1.1.4. Structure of Group Competitions:
 - 1.1.4.1. General Competition and Qualification for Group Finals, Team ranking: 2 Exercises
 - Exercise with one type of apparatus (5)
 - Exercise with two types of apparatus (3+2)
 - 1.1.4.2. Team ranking: established by adding the 8 best scores registered by the Individual gymnasts of the team plus 2 exercises of the Group.
 - 1.1.4.3. Group Finals:
 - Exercise with one type of apparatus (5)
 - Exercise with two types of apparatus (3+2)

For more details concerning official FIG competitions, refer to the Technical Regulations (Sec.1 and Sec.3).

2. NUMBER OF GYMNASTS

- **2.1. Official Championships of Rhythmic Gymnastics in the Group Exercises:** Each National Federation may enter five or six gymnasts for the total program of Group exercises. In case of six gymnasts, all six gymnasts must take part in at least one exercise. (Refer to Technical Regulations Sect.1 and Sect.3)
- **2.2.** Each Group exercise must be performed by 5 gymnasts; the remaining gymnast is allowed to be in the competition area during the performance of the exercise (in case of an incident with one of her partners).

- **2.2.1.** If a gymnast leaves the Group for an authorized reason during an exercise, the gymnast may be replaced by a reserve gymnast. The responsible judge—President of the Superior Jury, Technical Delegate or Head Judge—must authorize that the gymnast left for an authorized reason: injury or illness:
 - Penalty by Line Judge: 0.30 point for a Group gymnast(s) leaving the floor area during the exercise
- **2.2.2.** If a gymnast leaves the Group for an unauthorized reason:
 - Penalty: 0.50 point for an unauthorized "use of a reserve gymnast"
 - Penalty by Line Judge: 0.30 point for a Group gymnast(s) leaving the floor area during the exercise
- 2.2.3. If the gymnast who left the Group for valid reason is not replaced, the exercise will not be evaluated.
- 2.2.4. If the gymnast leaves the Group for an unauthorized reason, the exercise will not be evaluated.

3. TIMING

3.1. The stopwatch will start as soon as the first gymnast of the Group begins to move and will be stopped as soon as the last gymnast of the Group is totally motionless.

Note: A short musical introduction no longer than 4 seconds without body and/or apparatus movement is tolerated.

- **3.2.** Timing related to all exercises (start of exercise, gymnast's exercise duration) will be done in 1 second increments.
- **Penalty** by the Time Judge: 0.05 point for each additional or missing second, counted in full second increments. **Example**: 2'30.72=no penalty; 2'31=penalty: -0.05

4. JURIES

4.1. Jury Composition for Official Championships and other competitions

4.1.1. Superior Jury: Refer to Technical Regulations Sect.1 and Sect.3

4.1.2. Judges' Panels for Group

For official FIG Competitions (World Championships and the Olympic Games): Each Jury will consist of **3** groups of judges: **D** - Panel (*Difficulty*), **A** - Panel (*Artistry*) and **E** - Panel (*Execution*).

The Difficulty, Artistry and Execution Judges are drawn and appointed by the FIG Technical Committee in accordance with the current FIG Technical Regulations and Judges' Rules.

4.1.3. Composition of the Judges` Panels for Group

- 4.1.3.1. Difficulty Judges` Panel (D): 4 judges, divided into 2 subgroups:
 - Subgroup 1 (D): 2 judges (DB1, DB2) work independently and then give a common DB score.
 - Subgroup 2 (D): 2 judges (DA1, DA2) work independently and then give a common DA score.
- 4.1.3.2. Artistry Judges` Panel (A): 4 judges (A1, A2, A3, A4)
- 4.1.3.3. Execution Judges` Panel (E): 4 judges (E1, E2, E3, E4)

4.1.4. Functions of the D-Panel

- 4.1.4.1. The first subgroup (DB) records the content of the exercise in symbol notation, evaluating the number and technical value of Difficulties of Body (DB), Difficulties with Exchanges (DE), the number and technical value of Dynamic elements with Rotation (R) and recognition of W. These judges evaluate the entire exercise independently, without consulting the other judge, and then give a common DB score.
- 4.1.4.2. **The second subgroup (DA)** records the content of the exercise in symbol notation, evaluating the number and technical value of Difficulty with Collaborations (**DC**) and the presence of required Fundamental apparatus technical elements. These judges evaluate the entire exercise independently, without consulting the other judges and then give a common **DA** score.
- 4.1.4.3. **Judging records:** At the end of the rotation/competition, the President of the Superior Jury may request the judging records the content of the exercises in symbol notation with indicating the number, gymnast name, NF and apparatus.
- 4.1.5. Final D score: the sum of the DB and DA scores

4.1.6. Functions of the A-Panel judges

- 4.1.6.1. **4 judges** (**A1, A2, A3, A4**) evaluate the Artistic faults by deduction, determining the total deduction independently and without consulting the other judges; the highest and the lowest scores are eliminated, and the remaining 2 scores are averaged to give the final A-score.
- 4.1.6.2. Final A score: the sum of the Artistic deductions are subtracted from 10.00 points.

4.1.7. Functions of the E-Panel judges

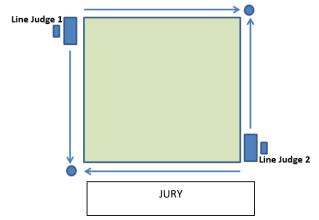
- 4.1.7.1.4 judges (E1, E2, E3, E4) evaluate the Technical faults by deduction, determining the total deduction independently and without consulting the other judges; the highest and the lowest scores are eliminated, and the remaining 2 scores are averaged to give the final E-score.
- 4.1.7.2. Final E-score: the sum of the Technical deductions are subtracted from 10.00 points.

4.1.8. Functions of the Time and Line judges

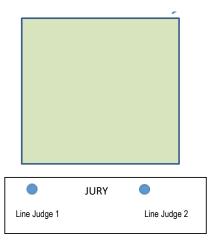
- 4.1.8.1. Time and Line Judges are drawn from among the Brevet judges.
- 4.1.8.2. Time Judges (1 or 2) are required to:
 - Control timing of the duration of the exercise
 - Control time violations and record the exact amount of time over or under the time limit if there is no computer input
 - Sign and submit the appropriate written record with any violation or deduction to the head judge
 - If a gymnast loses her apparatus at the end of the exercise and does not return to the official floor area because her music has ended, the Time Judge calculates the moment the gymnast retrieves her apparatus as the last movement.

- 4.1.8.3. Line Judges (2) are required to:
 - Determine crossing of the boundary of the official floor area by the apparatus, by one or two feet, or by any part of the body as well as apparatus leaving the official floor area
 - Raise a flag for the apparatus and/ or body crossing the boundary or leaving the floor area
 - Raise a flag if a Group gymnast changes the official floor area or leaves the official floor area during the exercise
 - · Sign and submit the appropriate written record to the head judge
- 4.1.8.4. Request to Superior Jury: if the coach is in doubt of a penalty for Time and/or Line deduction(s), the coach must submit a request for review to the Responsible Judge.
- 4.1.8.5. Position of the Line Judges

Example 1: Line Judges sit at opposite corners and are responsible for the 2 lines and the corner at her right-hand side.



Example 2: The line judges sit at the judges' table and observe the line on a monitor using video camera assistance.



4.1.9. Functions of the Secretary

The Secretaries need to have knowledge of the Code of Points and a computer; they are usually appointed by the Organizing Committee. Under the supervision of the President of Superior Jury, they are responsible for the accuracy of all entries into the computers, adherence to the correct order of the teams and gymnasts, operating the green and red lights, and correct flashing of the Final Score.

4.1.10. Functions of the Responsible Judge

All penalties indicated in the table (#15) will be verified and given by the Responsible Judge: the President of the Superior Jury, the Technical Delegate or the Head Judge.

4.1.11. For any other details concerning the Juries, their structure or functions, see Technical Regulations, Section 1, Reg. 7 and Judges' Rules.

4.2. Final Score Calculation

The rules governing the determination of the Final Score are identical for all sessions of competitions

(All-Around Competitions for Groups, Finals for Groups).

The Final score of an exercise will be established by the addition of the D score, A score and E score. Deduction of penalties if any are from the final score.

5. SCORE INQUIRIES (See Technical Regulations, Sect. 1, Art. 8.4 Inquiries of the score).

6. JUDGES' MEETING

- Before every official FIG Championships, the Technical Committee will organize a meeting to inform the participating judges about the judging organization.
- Before all other Championships or tournaments, the Organizing Committee may hold a similar meeting.
- All judges are required to attend the judges' instruction and/or meeting, the whole duration of the competition, and the award ceremonies at the end of each competition.

For more details concerning Judges and judging of competitions, refer to the Technical Regulations (Sec.1, Reg.7, Sec.3, General Judges' Rules and Specific Judges' Rules).

7. ENTRY

Groups must enter the official floor area with rapid marching without musical accompaniment and establish the start position immediately

• **Penalty:** 0.50 point if this requirement is not met (by the Responsible judge: President of the Superior Jury, the Technical Delegate or the Head Judge.

8. FLOOR AREA

- **8.1.** The official floor area 13 x 13 m (**exterior of the line**) is compulsory. The working surface must correspond to FIG standards (see Technical Regulations Sec.1).
- **8.2.** Any part of the body or apparatus touching outside the boundary of the official floor area will be penalized:

Penalty by the Line Judge: 0.30 point each time for each Group gymnast at fault or for the apparatus each time

8.3. Any gymnast or apparatus leaving the official floor area will be penalized

Penalty by the Line Judge: 0.30 point for the gymnast leaving the floor area Penalty by the Line Judge: 0.30 point for the apparatus leaving the floor area

- 8.4. Loss of apparatus outside the floor area:
 - **8.4.1. Consecutive loss** of both clubs outside the official floor area:

Penalty by Line Judge: 0.30 point for one club + 0.30 point for another club



8.4.2. Simultaneous loss of two or more apparatus at the same time outside the same line: two clubs are lost together at the same time outside the same line/ two or more apparatus are locked together and leave the official floor area at the same time.

Penalty by Line Judge: 0.30 point one time, as one apparatus



8.4.3. Simultaneous loss of two or more apparatus **at the same time** outside **two different lines:** Two clubs are lost together at the same time outside two different lines.

Penalty by Line Judge: 0.30 + 0.30 point

8.4.4. Simultaneous loss of two or more **locked apparatus** (same or different apparatus) outside of the official floor area

Penalty by Line Judge: 0.30 points



8.4.5. Simultaneous loss of 2 or more apparatus (same or different apparatus) outside the official floor area

Penalty by Line Judge for each apparatus at fault



- **8.5.** The Group will not be penalized for the below-mentioned cases; otherwise, penalties are applied as mentioned in points #8.2-8.4:
 - Apparatus and/or gymnast touches the line
 - Apparatus passes the boundary of the official floor area without touching the ground
 - Apparatus is lost at the end of last movement of the exercise
 - Apparatus leaves the official floor area after the end of the exercise and the end of the music
 - Unusable apparatus is removed outside the official floor area
 - Broken apparatus is removed outside the official floor area
 - Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)
- **8.6.** Each exercise will have to be performed entirely on the official floor area:
 - **8.6.1.** If a gymnast finishes the exercise outside the official floor area, the penalty will be applied according to #8.3.
 - **8.6.2.** Any Difficulty initiated outside the official floor area will not be evaluated (during or at the end of the exercise).
 - **8.6.3.** If the Difficulty is started inside the official floor area and finished outside the official floor area, the Difficulty will be evaluated.

9. APPARATUS

9.1. Norms - Checking

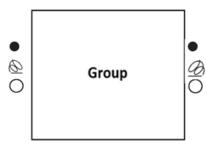
- 9.1.1. Norms and characteristics of each apparatus are specified in the FIG Apparatus Norms.
- **9.1.2.** Each apparatus used by each gymnast of the Group must have the manufacturer's logo and "FIG approved logo" in specified places for each apparatus (Hoop, Ball, Clubs, Ribbon). No Group is authorized to compete with unapproved apparatus.
- **9.1.3.** Apparatus used by a Group must all be identical (weight, dimension and shape); only their color may be different.
- **9.1.4.** At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the Group in the competition hall or at the end of an exercise and/or a random draw may be conducted for an apparatus control.

9.2. Replacement Apparatus: Placement around the floor area

- **9.2.1.** Replacement apparatus around the official floor area is authorized (according to the apparatus program each year)
- 9.2.2. The Organizing Committee must place a set of identical apparatus (the complete set of apparatus used by the Group for the competition) along two sides of the official floor area for the use by any Group.

The line immediately in front of the judges is left open as is the line of the official floor area where the gymnasts enter. Apparatus must be set separately.

Example:



9.2.3. If during the exercise the apparatus falls and **leaves** the official floor area, the use of a replacement apparatus is allowed.

Penalty by the Line Judge: 0.30 point for the apparatus leaving the floor area

9.2.4. The gymnasts may only use a replacement apparatus which has been placed prior to the start of the exercise.

Penalty: 0.50 point for using any apparatus not previously placed

9.2.5. A Group may use the maximum number of replacement apparatus placed around the official floor area with all applicable penalties

Example: Two Hoops are placed by the Organizing Committee according to the picture above: A Group may use both if needed in one exercise.

Penalty: 0.50 point if a gymnast uses her own apparatus again after using reserve apparatus placed around the official floor area.

9.2.6. If the apparatus falls during the exercise, but does not leave the official floor area, the use of the replacement apparatus is not allowed; the gymnast must take her own apparatus from inside the official floor area.

Penalty: 0.50 for unauthorized use of a replacement apparatus

9.2.7. The apparatus falls and leaves the official floor area, then returns itself to the official floor area

Penalty by the Line Judge: 0.30 point for the apparatus leaving the floor area **Penalty:** 0.30 point if a gymnast, after retrieving the reserve apparatus, does not remove her own apparatus from the official floor area that has returned by itself.

9.2.8. If **the apparatus falls and leaves the floor area and** is returned to the gymnast by a coach or any another person:

Penalty: 0.50 point for unauthorized retrieval of the apparatus

9.3. Unusable Apparatus (Example: knots in the Ribbon)

9.3.1. Prior to the start of the exercise, if a gymnast determines the apparatus is unusable (**Example**: knots in the Ribbon) without a competition time delay, she may take a replacement apparatus, which will be accounted from one of the reserve apparatus possible to use.

No Penalty for use of replacement apparatus

9.3.2. Prior to the start of her exercise, if a gymnast determines her apparatus is unusable (**Example:** knots in the Ribbon) and she attempts to untie the knot or decides to take a replacement appartus that delays the competition:

Penalty: 0.50 point for excessive routine preparation which delay the competition

9.3.3. During the exercise, the apparatus becomes unusable; the use of a replacement apparatus is allowed

No Penalty for use of replacement apparatus

9.3.4. If the replacement apparatus breaks during the exercise, the Group must stop the exercise. After permission from the Responsible Judge, the Group can repeat the exercise at the end of the rotation or according to the decision of the Responsible Judge.

10. BROKEN APPARATUS OR APPARATUS CAUGHT IN THE CEILING

- **10.1.** The Group will not be penalized for a broken apparatus and will only be penalized for the consequences of various technical errors.
- 10.2. If the apparatus breaks during an exercise, the Group will not be authorized to start the exercise over.
- 10.3. In such a case, the Group may:
 - · Stop the exercise
 - Remove the broken apparatus outside the official floor area (**No Penalty**) and continue the exercise with a replacement apparatus
- **10.4.** The Group will not be penalized for apparatus caught on the ceiling and will only be penalized for the various technical errors.
- **10.5.** If the apparatus is caught in the ceiling during an exercise, the Group will not be authorized to start the exercise over
- 10.6. In such a case, the Group may:
 - Stop the exercise
 - Take the replacement apparatus (No Penalty) and continue the exercise

- **10.7.** If a Group gymnast **stops the exercise** and the Group does not continue due to a broken apparatus or apparatus caught in the ceiling, the exercise will be evaluated in the following way:
 - Difficulties already performed in a valid way will be counted
 - Penalties applied for any missed required Difficulty elements not performed at all
 - Artistry will give 0.00
 - Technical Execution will give 0.00
- **10.8.** If a Group gymnast **stops** the exercise due to a broken apparatus or apparatus caught on the ceiling **at the end of the exercise (last movement),** the exercise will be evaluated in the following way:
 - Difficulties already performed in a valid way will be counted
 - · Artistry will give penalties
 - Execution will deduct all penalties applied during the exercise, including "loss of apparatus (no contact) at the end of the exercise"

11. DRESS OF THE GYMNASTS

11.1. Requirements for Gymnastics Leotards

- A correct gymnastics leotard must be in non-transparent material; therefore, leotards that have some parts in lace will have to be lined (from the trunk to the chest), Pelvic/crotch area should be covered with material and a small lace area for connection/decoration is tolerated
- The style of neckline of the front and back of the leotard is free
- · Leotards may be with or without sleeves; the leotards with narrow straps also allowed
- The cut of the leotard at the top of the legs must not go beyond the fold of the crotch (maximum); undergarments worn beneath the leotard should not be visible beyond the seams of the leotard itself
- The leotard must be tight-fitting to enable the judges to evaluate the correct position of every part of the body
- The leotard must be all in one piece. It is not possible for a gymnast to wear a leotard and separate additional "socks," "gloves," decorative legwarmers, belt, etc.
- The leotards of Group gymnasts must be identical (of the same material, style, design and color). However, if the leotard is made of a patterned material, some slight differences due to the cut may be tolerated

11.1.1. It is allowed to wear:

- · Long tights over or under the leotard
- A full-length one-piece leotard provided that it is tight-fitting
- The length and colors(s) of the fabric covering the legs must be identical on both legs (the "harlequin" look is forbidden), only the style (cut or decorations) may be different
- · A skirt that does not fall further than the pelvic area over the leotard, tights or the unitard
- The style of the skirt (cut or decorations) is free, but the look of a ballet "tutu" is forbidden
- Gymnasts may perform their exercises with bare feet or gymnastics slippers; gymnastics slippers must
 be the same color but not necessarily the same brand. Note: no penalty taken by the Responsible Judge
 if the gymnastics slipper of a gymnast involuntarily comes off during her performance.
- 11.1.2. Decorative appliques or details on the leotard are allowed:
 - Decorative details should not jeopardize the safety of the gymnast.
 It is not allowed to decorate leotard with light-emitting diodes (LED)
 - Design of a leotard with words or symbols is allowed if the design meets ethical standards and based on RG COP

11.1.3. Every leotard will be checked prior to the entrance of the gymnasts in the competition hall. If the dress of a/the Group gymnast/s does not conform to the regulations:

Penalty: 0.30 point one time for the Group

11.2. It is forbidden to wear large and dangling jewellery that jeopardize the safety of the gymnasts. Piercings are not allowed.

Penalty: 0.30 point one time for the Group if this rule is not met

11.3. The hairstyle must be neat and compact. Decorative details are allowed but they must not be bulky and/or jeopardize the safety of the gymnasts. Hair decorations must be close to the bun/compact to the hair.

Penalty: 0.30 point one time for the Group if this rule is not met

11.4. Make-up should be clear and light (theatrical masks are not allowed)

Penalty: 0.30 point one time for the Group if this rule is not met

11.5. Emblem or publicity must conform to official norms

Penalty: 0.30 point one time for the Group if this rule is not met

11.6. Bandages or support pieces must be of skin color and cannot be in other colors

Penalty: 0.30 point one time for the Group if this rule is not met

12. REQUIREMENT FOR MUSICAL ACCOMPANIMENT

- **12.1.** A sound signal may start before the music
- **12.2.** Each piece of music must be recorded on a single, high-quality CD, USB, or uploaded on the internet according to the Directives and Work Plan of the official Championships and FIG competitions. If the LOC requests the music uploaded, the participating nations retain the right to use a CD/USB for competition.

The following information must be written on each CD/ USB file:

- Country (the 3 capital letters used by the FIG to designate the Groups country)
- Apparatus symbol or name
- Each music must be on a separate USB, with all information needed on music.
- **12.3.** In case the music plays incorrectly (wrong music, music distortion or interruption, etc.), it is the responsibility of the Group(s) to stop the exercise as soon as the or Group(s) realizes the music is incorrect. After permission of the Responsible Judge, the Group can exit the competition floor and re-enter and re-start the routine with their correct music when called to the competition floor.

A protest after completion of the routine will not be accepted for incorrect music

13. DISCIPLINE OF THE GYMNASTS

13.1. Group gymnasts should be present in the competition area only once they have been called either by the announcer by the microphone or when the green light is showing

Penalty: 0.50 point for early presentation (before being called) or late presentation by the Group. The Superior Jury verifies the reasons of delay (due to organization errors or discipline of the gymnasts)

13.2. It is forbidden to warm up in the competition hall

Penalty: 0.50 point if this rule is not met

13.3. For the wrong apparatus presented according to the start order, the following ensues:

The Group will be asked to leave the floor area and will compete in their later position in the start order for the correct/second apparatus

They will perform the missed apparatus at the end of the rotation and receive a Penalty of 0.50 for that exercise

13.4. Groups may repeat an exercise only in the case of a "force major" fault from the Organizing Committee and approved by the Responsible Judge

Example: electricity shut down, sound system error, etc.

13.5. During a Group exercise, the gymnasts are not allowed to communicate verbally with each other

Penalty: 0.50 point if this rule is not met

14. DISCIPLINE OF THE COACHES

During the actual performance of the exercise, the coach of the Group (or any other member of the delegation) may not communicate with the Group gymnasts, the musician, or the judges in any manner:

Penalty: 0.50 point if this rule is not met

15. PENALTIES TAKEN BY THE TIME, LINE and RESPONSIBLE JUDGE FOR GROUP EXERCISES

The total of these penalties will be deducted from the Final score

	Penalty taken by the Time Judge					
1	For each additional or missing second (counted in full second increments) on the time of the exercise	0.05				
	Penalty taken by the Line Judge					
1	For any part of the body or apparatus touching outside the boundary of the official floor area	0.30				
2	For the gymnast or apparatus leaving the official floor area	0.30				
3	If a gymnast finishes the exercise outside the official floor area	0.30				
	Penalty taken by the Responsible Judge					
1	For using any apparatus not previously placed	0.50				
2	For an unauthorized use of replacement apparatus (original apparatus is in the official floor area)	0.50				
3	After retrieving reserve apparatus, the gymnast's own apparatus returns to the official floor area and the gymnast does not remove it	0.30				
4	For use of apparatus by an unauthorized retrieval	0.50				
5	For excessive delays in routine preparation which delay the competition	0.50				
6	Dress of the Group gymnast not confirming to the regulations (one time), including different colors of gymnastics slippers	0.30				
7	For not allowed jewellery or piercings (one time)	0.30				
8	For hair style not conforming to official norms (one time)	0.30				
9	For make-up not conforming to official norms (one time)	0.30				
10	For emblem or publicity not conforming to official norms (one time)	0.30				
11	Bandages or support pieces not confirming to the regulations (one time)	0.30				
12	For early or late presentation by the Group(s)	0.50				
13	For gymnast(s) warming up in the competition hall	0.50				
14	Wrong apparatus chosen according to start order; penalty deducted one time from the final score of the exercise performed in the wrong order	0.50				
15	Entry of the Group(s) to the official floor area is not confirming to the rules	0.50				
16	For Group gymnasts communicating verbally with each other during the exercise	0.50				
17	For Group gymnast leaving the floor area during the exercise	0.30				
18	For "use of a new gymnast" if a gymnast leaves the Group for an invalid reason	0.50				
19	For coach communication with the Group gymnasts or the judges in any manner.	0.50				

1. DIFFICULTY OVERVEW

- **1.1.** A Group must include only elements that all gymnasts can perform safely and with a high degree of aesthetic and technical proficiency.
- **1.2.** Very poorly performed elements will not be recognized by the Difficulty (**D**) jury and will be deducted by the Execution (**E**) jury.
- **1.3.** There are two **Group Difficulty components**:
 - 1.3.1. Difficulty of Body (DB) consists of:
 - o Difficulty without Exchanges (DB)
 - o Difficulty with Exchange (DE)
 - o Dynamic Elements with Rotation (R)
 - 1.3.2. Difficulty of Apparatus (DA) consists of:
 - o Difficulty with Collaboration (DC)
- **1.4.** The components of Difficulty which are specific only to Group exercise:
 - Exchanges (DE) of the apparatus between the gymnasts
 - Collaborations (DC) among the gymnasts and the apparatus
- 1.5. Requirements for Difficulty:

Difficulty Components		
Difficulty of Body		Difficulty of Apparatus
connected with apparatus technical elements DB		DA
Maximum 10 DB/DE (2 by choice) in performance order		Minimum 3, Maximum 23 in performance order
Difficulty without Exchanges	Difficulty with Exchange	
DB	DE	
Minimum 4	Minimum 4	Difficulty with Collaboration
Special Requirement		•
Difficulty of Body Grou		DC
Jump/Leaps Alinim	num1 waves:	Minimum 3
Balances T Minim Rotations Minim	num1 Minimum 2	Maximum 23
Dynamic Elements with Rotation - R		
Maximum 1		

- **1.6.** The Difficulty judges identify and record Difficulties in order of their performance regardless if they are valid or not:
 - The first subgroup D-judges (DB): evaluates the number and technical value of Difficulties without Exchange (DB), Difficulties with Exchange (DE), the number and technical value of Dynamic elements with Rotation (R) and recognition of W. Judges record all elements in symbol notation.
 - The second subgroup D-judges (DA): evaluates the number and technical value of Difficulty with Collaborations (DC) and the presence of required Fundamental apparatus technical elements. Judges record all elements in symbol notation.
- **1.7.** The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the choreographic principle that the Difficulties should be arranged logically with connecting elements and movements in harmony with the character of the music.
- **1.8.** Penalties for missing the minimum required number of Difficulties and non-compliance with special requirements are applied when a Difficulty element is not attempted at all
- **1.9.** The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the choreographic principle that the Difficulties should be arranged logically with connecting elements and movements **in harmony with the character of the music.**
- **1.10.** Penalties for missing the minimum required number of Difficulties and required Fundamental Apparatus elements are applied when not attempted at all.

2.DIFFICULTY OF BODY (DB)

- - **2.1.1.** All **DB** elements listed for the Individual exercises are also valid for Group exercises (see Difficulty Tables # 9, 11, 13 of Individual Exercises).
 - **2.1.2.** In case there is a difference between the textual description of the **DB** and the drawing in the Tables of **DB**, the text prevails.
 - 2.1.3. Procedure for New DB: (See Individual # 2.1.2)

2.2. Requirements:

- 2.2.1. Minimum 4, Maximum 6 executed DB in performance order will be counted
- 2.2.2. Less than the minimum 4 DB: Penalty by the first Subgroup (D) judges: 0.30 point.
- **2.2.3.** If a Group performs more than **6 DB** elements, the additional **DB** over the limit will not be counted (**No Penalty**).

Explanations		
If a Group exercise has 7 DB and 3 DE (Total: 10 Difficulties), is there is a penalty for less than 4 DE performed?	Yes, there is an overall penalty 0.30 (#2.2.2) for less than 4 DE performed and only 6 DB maximum in performance order can be evaluated.	
Can a Group perform 9 DB + 0 DE , with 0.30 penalty for less than 4 DE ?	The maximum number of counted Difficulties is 10, with a minimum of 4 DB and 4 DE (and two by choice). Even if the Group performs 0 DE with a penalty of 0.30 for less than 4 DE per #2.2.2, it is not possible to exceed 6 DB per the principle of #2.2.1.	

- **2.2.4. DB** must be executed by all 5 gymnasts to be valid. Difficulties will not be valid if they are not performed by all 5 gymnasts, either due to a composition fault or any of the technical faults of one or several gymnasts.
- **2.2.5.** The **DB** may be performed:
 - simultaneously or in very rapid succession
 - by the 5 gymnasts together or in subgroups
 - with the same or different types and values for all 5 gymnasts
- **2.2.6. A Minimum 1 element** from each Difficulty of Body Groups should be present and **executed simultaneously** by all 5 gymnasts:
 - Jumps/ Leaps \(\square
 - Balances
 - Rotations 0
 - 2.2.6.1. These required Difficulties (minimum one from each Body Group) may be isolated or executed as a Combined Difficulty only with both DB from one Body Group (not in R or DE).
 - 2.2.6.2. Missing **1 element from** each Difficulty of Body Group: **Penalty** by the first Subgroup (**D**) judges: 0.30 point.
 - 2.2.6.3. In case the **DB** is not executed simultaneously, the **DB** can be valid if executed according to its definition. **Penalty** by the first Subgroup (**D**) judges: 0.30 point given each time at fault.

Explanations		
If a DB is executed in rapid succession in subgroups, will it be penalized?	# 2.2.6 specifies a minimum 1 element from each Difficulty of Body Groups should be present and executed simultaneously by all 5 gymnasts; those may not be performed in subgroups. Penalty 0.30 if this requirement is not met	

- 2.2.6.4. The other possible **DB** (up to a maximum of 3) can also be performed:
 - Simultaneously
 - rapid succession
 - in sub-groups
 - in **R**
 - in **DE**

2.2.6.5. The simultaneous performance of 3 or more different **DB** by all 5 gymnasts is not authorized. In such a case, the **DB** will not be valid.

Explanations/Examples

3 different **DB** performed at the same time is not authorized; **Example:**

- 3 gymnasts: «jeté with a turn»
- 1 gymnast «Cossack" Jump
- 1 gymnast total body wave with spiral ("Tonneau")
- 2.2.7. Each DB is counted only once; if the DB is repeated, the Difficulty is not valid (No Penalty)
- 2.2.8. It is possible to perform 2 or more identical (same shape) Jump/ Leaps or Pivots in series:
 - each Jump/ Leap or Pivot in the series is evaluated separately
 - each Jump/Leap or Pivot in the series counts as 1 Jump/Leap or Pivot Difficulty

Explanations		
Same shapes	Elements are considered the <u>same</u> if they are listed in the same box in the Difficulty Table in the Code of Points	
Different shapes	Elements are considered <u>different</u> if they are listed in different boxes in the Difficulty Table in the Code of Points, including elements in the same family but in separate boxes	

2.3. Value: DB are valid when performed according to the technical requirements listed in the Tables of Difficulties (Individual Exercises # 9, 11, 13).

Explanations		
If one of the Group gymnasts does not hold the Balance for a minimum 1 second, is the DB valid?	Same principle as Individual exercises: DB is valid and Execution fault of 0.30	

- 2.4. The lowest value **DB** performed by one of the gymnasts will determine the value of the **DB** for the Group.
- **2.5.** Evaluation of **DB** is determined by the body shape presented: to be valid all **DB** must be performed with a **fixed and defined shape**, which means: the trunk, legs and all corresponding body segments are in the correct positions to identify a valid **DB** shape.

Examples:

- 180° split position;
- touching of any part of the leg for Difficulties with back bend of the trunk;
- closed ring position;
- · stag position,
- etc.
- **2.5.1.** When the shape is recognizable with a **small deviation** of 10° or less of one or more of the body segments, the **DB** is valid with an Execution **Penalty:** 0.10 for a small deviation for each incorrect body segment
- **2.5.2.** When the shape is recognizable with a **medium deviation** of 11-20° of one or more of the body segments, the **DB** is valid with an Execution **Penalty:** 0.30 for a medium deviation for each incorrect body segment

- 2.5.3. When the shape is not sufficiently recognizable with a large deviation of more than 20° of one or more of the body segments, the DB is not valid and receives an Execution Penalty: 0.50 for each incorrect body segment.
 - 2.5.3.1. Exception: criterion "back bend of the trunk" performed during Jumps/Leaps with a large deviation will receive an Execution penalty but the base value of the Jump/Leap may be valid if available in the table without "back bend" and performed according to the basic characteristics.

Explanations		
How can the judges understand the difference between 10° deviations and 11° deviations?	The angels are just a guideline. Judges will learn to think in terms of small, medium and large deductions	

- 2.6. If the DB is performed by all 5 gymnasts with a small or medium deviation by each gymnast, the value of the Difficulty is not changed. However, if the DB is not sufficiently recognizable with a large deviation (by 1 gymnast only), the Difficulty is not valid.
- **2.7. DB** must be performed with a minimum of 1 Fundamental apparatus technical element specific to each apparatus and/or Non-Fundamental apparatus technical element.
 - **2.7.1. DB** is in connection with an apparatus technical element (Fundamental and/or Non-Fundamental) if the apparatus technical element **is performed at the beginning, during, or towards the end of the DB.**
 - 2.7.1.1. An isolated DB under the flight of a high throw or "Boomerang" is valid, according to the following:
 - An isolated **DB** under the flight of a high throw or "Boomerang" of the apparatus is valid in the
 exercise as long as the DB is executed according to the basic characteristics required to be
 valid.
 - An isolated **DB** performed under a small throw is not valid.
 - If an isolated **DB** is performed under the flight, it is not possible to perform another **DB of any** value with that throw and/or catch
 - If the apparatus is lost after the **DB** under the flight, the **DB** is not valid
 - A Combined Difficulty may not be performed "under the flight" of the apparatus
 - Series of Jumps/Leaps: includes throw of the apparatus during the first DB, second DB under the
 flight, and catch during the third DB. If the apparatus is lost during the third DB in the series, neither the
 DB under the flight nor on the catch are valid. Only first DB performed during throw of the apparatus is
 valid.
 - 2.7.2. If the apparatus technical element is performed identically during two DB, the second DB in performance order is not valid (No Penalty): Exception for identical Jumps/Leaps in series and identical Pivots in a series
- 2.8. <u>Combined Body Difficulties</u>: 2 Body Difficulties performed in a connected, consecutive manner. All BD must be from the Tables of Body Difficulties (# 9, 11, 13).

- **2.8.1.** Difficulties included in the Combined Difficulty can be from different Groups of Body elements or from the same Group of Body elements but must be **in different shapes**.
- **2.8.2.** The first **DB** in the Combined **DB** determines to which Body Group it belongs.
- **2.8.3.** If a gymnast combines 3 Body Difficulties in a valid manner, the first 2 Difficulties are valid as a Combined Difficulty, and the 3rd Difficulty is valid as an isolated **DB**.
- **2.8.4.** Each of the 2 **DB** of Combined Body Difficulties must be performed with one Fundamental and/or Non-Fundamental apparatus element.
- 2.8.5. Combined Body Difficulties are counted as 1 DB.
- **2.8.6.** All 5 gymnasts must perform the same two **DB** identically in the Combined Body Difficulty. If this requirement is not met, the Combined Body Difficulty is not valid (**No Penalty**)
- 2.8.7. No more than 1 Combined Body Difficulty may be performed in an exercise:
 - Only 1 Combined Body Difficulty will be evaluated
 - Additional Combined **DB** will be evaluated as isolated **DB** (**No Penalty**)
- **2.8.8.** The **value** of the Combined Body Difficulty is the value of each independent **DB** added together, as long as the connection is executed according to the requirements (# 2.8.11-2.8.15)
- **2.8.9.** If the requirements for the connection are not met, the 2 **DB** will be evaluated as isolated **DB** and validated if performed according to the requirements for each.
- 2.8.10. DB used in a combined DB may not be repeated as DB in isolation or in another combined DB; a repetition of a DB will not be valid.
- 2.8.11. Combined Body Difficulties with Jump/ Leap may be performed in the following ways:
 - Jump/Leap+Jump/Leap
 - Jump/Leap+Balance (or vice versa)
 - Jump/Leap+Rotation (or vice versa)
 - Without change of support leg or extra step between Difficulties, necessarily including a plie between the Jump/ Leap and Balance or Rotation (or vice versa)
 - With Balance only in relevé
 - With Rotation only in relevé (Pivot)
 - 2.8.11.1. Any jump(s) performed with take-off from or landing with two feet are not authorized in Combined Body Difficulty.
 - 2.8.11.2. Leap Difficulty #26 "Two or three successive Split Leaps with change of take-off foot" cannot be used with another Difficulty for a Combined Difficulty.

2.8.12. Combined Body Difficulties with Balance and Balance must be performed:

- without change of support leg, heel support, plie or extra step between Difficulties
- with both **DB** and the connection in releve
- with change in trunk position or leg direction

Note:

- Balances #4-5, #9-10, #12-15, #18 with hand support can be used as part of a Combined Difficulty but another Balance must be either with a change in the trunk position or leg direction.
- Balance with "Slow Turn" cannot be used as part of a Combined Difficulty
- Balances (#19-26) performed on other parts of the body or Balances performed on flat foot of the support leg are not eligible for Combined Difficulties.
- Dynamic Balances (#27, 28 and #30-34) cannot be used with another Difficulty for Combined Difficulty.

Exception: Balance #29 Fouette: This Difficulty may be performed as the **first part** of a Combined Difficulty, if after the Fouette Balance, the connection with another Balance is executed in releve without heel support or plie.

2.8.13. Combined Body Difficulties with Balance (first) and Rotation (second) must be performed:

- without change of support leg or extra step between Difficulties
- with possible heel support and plie during the connection
- with both **DB** in releve

2.8.14. Combined Body Difficulties with Rotation (first) and Balance (second) must be performed:

- without change of support leg or extra step between Difficulties
- with both **DB** in releve
- without heel support or plie during the connection

2.8.15. Combined Body Difficulties with Rotation and Rotation must be performed:

- · without change of support leg or extra step between Difficulties
- with both **DB** in releve
- without heel support or plie during the connection

Note:

- Rotation Difficulty #25 Fouette may be performed as part of Combined Difficulty, if after the Fouette Pivot, the connection with another Pivot will be executed in releve without heel support or plie
- Rotation Difficulty #26 Illusion may be performed as part of Combined Difficulty if the Illusion itself
 and the connection with another Pivot is executed in releve without heel support or plie
- o Rotation Difficulties #27 Penche and #28 Sakura, which are performed on flat foot, may be connected as the **second part** of Combined Difficulty with Pivots in releve. The connection must be performed without change of the support leg or extra step between Difficulties, without plie or interruption or starting rotation on flat foot as "Slow Turn". Pivot in releve and Rotation on flat foot must be of different shapes
- Rotations performed on other parts of the body (#29-34) are not eligible for Combined Difficulties.
- Rotations in releve (Pivots) including more than one shape (#10-TR, #18-GA, #20-GZ) are not eligible for Combined Difficulties

- 2.9. To be valid DB must be performed without the following technical faults:
 - A major alteration of the basic characteristics specific to each group of DB
 - Loss of balance with support on one or both hands or on the apparatus
 - Total loss of balance with fall of the gymnast while performing the DB
 - A loss of apparatus during DB
 - · Apparatus handling not performed according to the definition
- 2.10. Each exercise must have 2 full body waves (W). A full body wave is a sequential contraction and deconstruction of all the muscles of the body, along the "chain" of body segments like an "electric current," from the head, through the pelvis, to the feet (or vice-versa). The participation of the arms is determined by the apparatus handling and/or choreography.
 - **2.10.1.** Each **full body wave (W)** must be performed **identically by all 5 gymnasts.** If this requirement is not met, **the full body wave (W)** is not valid
 - 2.10.2. Each body wave (W) may be performed:
 - simultaneously or in very rapid succession
 - by the 5 gymnasts together or by subgroups
 - **2.10.3.** The full body wave may be from the Difficulty Tables (# 11; 13) in the Code of Points **or their modifications (different planes, different start positions, arm movements, etc.)**, provided that the wave is performed by the whole body:
 - full wave forward standing or with passing from the floor
 - · full wave back standing or with passing to the floor
 - side wave
 - spiral wave on two legs or one leg (spiral turn)
 - full wave performed on the floor
 - **2.10.4.** Waves and spiral turn (the value of which are presented in Tables (# 11, 13) can be included in the overall calculation of the max. highest 6 elements of Difficulty of Body
 - **2.10.5.** Full body waves which are modifications of **DB** waves may be performed isolated or connected to other difficulties (without any additional difficulty value) to fulfill this requirement.
 - 2.10.6. An exercise with less than 2 full body wave will be penalized 0.30 for each missing wave.

3. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL ELEMENTS

- 3.1. Definition:
 - **3.1.1.** Every apparatus (○, ●, **!**], ②) has 4 Fundamental apparatus technical elements. Each element is listed in its own box in Table # 3.6.
 - **3.1.2.** Every apparatus (O, ●, II, Ø) has Non-Fundamental apparatus technical elements. Each element is listed in its own box in Tables # 3.6; # 3.7.

3.2. Requirements:

3.2.1. All Fundamental Apparatus technical elements are not required for Group exercise

3.2.2. Each Group exercise must have a minimum number of specified Fundamental apparatus technical elements (see # 3.6) performed by all 5 gymnasts simultaneously or in very rapid succession (see # 3.3) to be valid.

Examples:

- Same apparatus: 2 gymnasts execute a large roll. Immediately after 3 gymnasts execute a large roll. This is recognized as one Fundamental apparatus technical element of large roll.
- **Mixed apparatus:** 2 gymnasts execute a figure eight. At the same time 3 gymnasts execute spirals. This is recognized as one Fundamental apparatus technical element of figure eight + one Fundamental apparatus technical element of spirals.

Penalty: 0.30 for each missing of the specified Fundamental apparatus technical elements/Fundamental apparatus technical elements not performed simultaneously or in very rapid succession.

- 3.2.2.1. Penalty for missing the minimum required number of Fundamental apparatus technical elements is applied when at least one of the Group gymnasts has not attempted at all to perform a specified Fundamental apparatus technical element.
- **3.3.** Specified Fundamental apparatus technical elements may be performed during Dance Steps Combinations (**S**); Difficulties without Exchange (**DB**); Difficulties with Exchange (**DE**); Difficulties with Collaborations (**DC**) or connecting elements between Difficulties.
- **3.4.** Certain apparatus technical elements which include two required actions to be valid (a release in any form and a catch) may validate only one **DB** or **DA** element; such elements include:
 - Bounce of the Ball
 - Small throw/ catch of any apparatus (and all its variations, see # 3.7.2)
 - Rebound of any apparatus (except Ball) from the floor
 - Echappe of the Ribbon
 - Boomerang of the Ribbon
- **3.5.** "High throw" and "Catch from a high throw" are two different apparatus Groups ("Bases"). If a "high throw" is correctly executed for a **DB** or **DA** element but the subsequent "Catch from a high throw" results in a loss of apparatus, the Base "high throw" is valid and the Base "Catch from a high throw" is not valid.

3.6. SUMMARY TABLES OF FUNDAMENTAL AND NON-FUNDAMENTAL TECHNICAL GROUPS SPECIFIC TO EACH GROUP APPARATUS

3.6.1. HOOP

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	Large Roll of the Hoop over minimum two large body segments	Roll of the Hoop on the floor
2	Rotations of the Hoop around its axis around the fingers or a part of the body	Rotation (min.1) on the floor around the axis
-	Rotation (min. 1) of the Hoop around the hand or around a part of the body	
-	Passing through the Hoop with the whole or part of the body (two large body segments)	Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)

Explanations		
The Techi axes	nical elements with Hoop (with and without throw) must be performed on various planes, directions and	
-	• A minimum of two large segments of the body must pass through the Hoop: Example: head/neck + trunk; arms + trunk; trunk + legs, etc.	
	The passing through the Hoop may be: the whole body in and out or passing in without passing out or vice versa.	
222	Large Roll: A minimum of two large segments of the body must be passed over	
000	Example: from the right hand to the left hand over the body; trunk + legs; arm + back, etc.	
\oplus	Rotation (min.1) on the floor around the axis:	
<u> </u>	During rotation of the Hoop on the floor, the gymnast`s hand/ fingers can be in contact with Hoop or it can be a "free" rotation of the Hoop	
3000	Roll may be small or large: may be performed during any phase of the DB : at the beginning, during or towards the end	



Required	Specific Fundamental and	Non-Fundamental Apparatus Technical Groups
# per exercise	Fundamental Apparatus Technical Groups	
2	Large Roll of the Ball over minimum two large body segments	Roll of the Ball on the floor Roll of the body on the Ball on the floor
		 Series of 3 rolls: a combination of small rolls Series (min.3) of assisted small rolls on the floor or on the body
2	Figures eight of the Ball with circle movement of the arm(s)	 "Flip-over" movement of the Ball Rotation(s) of the hand(s) around the Ball Free rotation(s) of the Ball on a part of the body, including the free rotation of the ball on top of the finger
-	Catch of the Ball with one hand	Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)
-	Bounces: Series (min.3) of small bounces (below knee level) from the floor One high bounce (knee level and higher) from the floor	

Explanations			
	Handling of the ball held with 2 hands is not typical for this apparatus; therefore, it must not overwhelm the composition		
	The execution of all Technical Groups with Ball supported on the hand is correct only when fingers are joined in a natural manner and the Ball does not touch the forearm		
	Small Roll	Large Roll	
2000	A minimum of one segment of the body must be passed over	A minimum of two large segments of the body must be passed over	
	Examples of a body segment: hand to shoulder;	Examples: from the right hand to the left	
	shoulder to shoulder; foot to knee, etc. Note: small rolls are only valid in a series of 3	hand over the body; trunk + leg(s); arm + back, etc.	
8	Figures eight of the Ball with circle movements of the arm(s): two consecutive circles of the arms must be completed		
\downarrow	Must be from a high throw (not from a small throw/thrust) without additional support of the body including the second hand		
\sim	Rotations of the hand(s) around the Ball (minimum 1 rotation required):		
ω	A rotational movement of the hand around the Ball, with the fingers of the hand joined together in a natural manner;		
	 The Ball is in constant contact with the hand (there is no flight phase). Rotation(s) are to be performed with the whole hand (not only with the fingertips) 		
∞	Free rotation(s) of the Ball on a part of the body (minimum 1 rotation required)		
3000	 Roll of the Ball on the floor Roll of the body on the Ball on the floor: this Roll 	oll may be small or large	

3.6.3. CLUBS

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	Mill(s): one mill consists of a minimum 4-6 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time, held by the end (small head)	 Free rotations of 1 or two Clubs (unlocked or locked) on or around a part of the body or around the other Club Tapping (min.1)
2	⇒ Small throws of unlocked two Clubs with 360° rotation and catch: together simultaneously or alternating	Small throw of two locked Clubs
-	Asymmetric movements of two Clubs	Large Roll over minimum two large body parts with one or two Clubs Roll of one or two Clubs on a part of the body or on the floor
-	Small circles (min. 1) with both Clubs, simultaneously or alternating, one club in each hand held by the end (small head)	Series (min.3) of small circles with one Club Small circles (min. 1) of both Clubs held in one hand

	Explanations
should be	al technical characteristic is handling both Clubs together, one in each hand, and this technical work e predominant in the composition. Any other forms of holding the Clubs must not predominate, such as y the Club's body or neck or two clubs joined together
Tapping,	rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition
	A "Mill" is composed of a minimum of 4 small circles of the Clubs (Example: 2 on each side) with time delay and alternating crossed and uncrossed wrists each time. The hands should be as close together as possible.
	Mills can be on the vertical or horizontal plane:
	Vertical Mills – the circle impulse can be either down or up.
X	Horizontal Mills - the circle impulse can be either right or left.
	Mills can be two-set and three-set:
	 Two-circle (double) Mills – min. 4 alternating small circles of the Clubs (2 on each side). Wrists/ hands crossed, then uncrossed.
	 Three-circle (triple) Mills - 6 alternating small circles of the Clubs (3 on each side with a cross of the hands each time)
	Must be performed with different movements of shape or amplitude <u>and</u> work planes or direction of each Club
l +	Clubs must be one in each hand (no throws)
'	Asymmetric and "Cascade" throws of two unlocked Clubs are not considered asymmetric movements
	Small rotations with time delay or performed in different directions are not considered asymmetric
	movements because they have the same shape and the same amplitude
	Note: Does not include large asymmetric throws of two Clubs. Roll of one or two Clubs on the part of the body or on the floor
3000	Roll of a Club: rotation motion around an axis

3.6.4.__RIBBON

. KIBBUN			
Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups	
2	Spirals (min. 4-5 loops), tight and the same height in the air or on the floor AND/OR "Swordsman" (min. 4-5 loops)	 Rotational movement of the Ribbon stick around the hand Wrapping (unwrapping) Movement of the Ribbon around a part of the body created when the stick is held by different parts of 	
2	Snakes (min. 4-5 waves), tight and the same height in the air or on the floor	the body (hand, neck, knee, elbow) during body movements or Difficulties with rotation (not during "Slow Turn") Medium circle of the Ribbon Spirals on the floor around the stick	
-	"Boomerang": release, pull back of the stick by holding the end of the Ribbon, and catch of the stick	Roll of the Ribbon stick on a part of the body Large Roll of the stick over minimum two large body parts	
-	"Echappé": rotation of the stick during its flight	Passing with the whole or part of the body through or over the pattern of the Ribbon	

All elements not specific to the technique of the Ribbon must not overwhelm the composition (Example: wrapping/ unwrapping, sliding of the stick, thrust/ push) After a throw, the Ribbon generally must be caught by the end of the stick; however, it is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm. from the attachment, provided that this catch is justified for the next movement or the final pose "Swordsman": the entire stick, together with the arm, passes into the spiral pattern formed by the \$ Ribbon (the stick is like the "sword"); the exit of the stick from the spiral pattern is optional: pull back of the arm/ stick or small throw/ Echappe. A release (throw) of the stick in the air/ on the floor: the end of the Ribbon is held by the hand(s) or another part of the body, followed by a pull back with or without rebound of the R stick from the floor (for the "Boomerang" in air), and then catch of the stick The release of the stick may include a sliding of the Ribbon fabric through the hand or through the body (without releasing the fabric **from** the hand) or a full release of the Ribbon before immediately taking the end to pull back An element which only includes a pull back of the Ribbon (without a release) does not meet the definition of "Boomerang" A minimum of two large segments of the body must pass through the pattern of the Ribbon (Example: head/neck + trunk; arms + trunk; trunk + legs, etc.) The passing through or over the pattern of the Ribbon may be: the whole body in and out, or passing in without passing out or vice versa. "Echappe" is a type of small throw that includes the rotation of the stick in flight; the technique of the rotation of the stick in flight is possible for a high throw and will be evaluated as a high throw (not an Echappe)depending on its height.

Explanations

3.7. SUMMARY TABLES OF NON-FUNDAMENTAL APPARATUS TECHNICAL ELEMENTS VALID FOR ALL

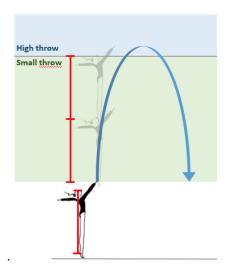
 $_{\text{APPARATUS: }}O, \bullet, II, \varnothing$

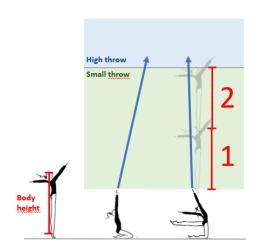
3.7.1. THROWS AND CATCHES OF THE APPARATUS: HIGH THROWS

7	High throw of the apparatus: more than 2 heights of the standing gymnast	
7	High throw of 2 Clubs	
1	Catch of the apparatus from the flight of a high throw	
\downarrow	Catch of 2 Clubs from the flight of a high throw	

Explanations		
What does it mean to catch "from the flight"?	Once the apparatus is thrown, the apparatus is in free flight in the air. To <u>catch</u> is to retrieve the apparatus from this flight. If instead the gymnast intentionally lets the apparatus rebound on the floor before retrieval, this is not a catch, but a <u>rebound</u> .	
Could you please clarify the height of throws: from which point the height of the throw is measured?	Throw height is measured from the point where the apparatus is released.	

Example 1: High throw



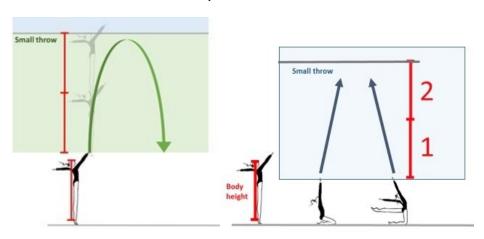


3.7.2. THROWS AND CATCHES OF THE APPARATUS: SMALL THROWS

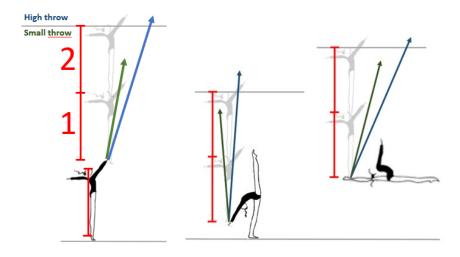
Small throw and catch of the apparatus from the flight: close to the body, not more than 2 heights of the standing gymnast:

- with throw/thrust/push into the air
- with rebound on the body
- with apparatus dropped from a height (free fall)
- for throw of one club: with or without 360° rotation
- for throw of two Clubs locked together with or without 360° rotation

Example 2: Small throw



Example 3: Heights of throws: High vs. small throws when the body is moving during the throw



3.7.3. DB UNDER THE FLIGHT OF THE APARATUS

 $\triangle \cap \Diamond$

DB performed under the flight of the apparatus from a high throw

3.7.4. APPARATUS HANDLING means that apparatus must be in motion

∞	 Large circles Figure eight (not for Ball) Transmission of the apparatus <u>around</u> any part of the body or under the leg(s) from the hand or a part of the body to another hand or a part of the body Transmission without the help of the hands with at least two different body parts (not
	 the hands) Passing over the apparatus with the whole or part of the body without a transmission of the apparatus from the hand or a part of the body to another hand or a part of the body

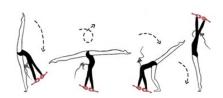
Explanations		
\sim	Medium or Large circle: apparatus must complete a full circle of 360°	
\sim	Figure eight: two consecutive circles must be completed	

3.8. UNSTABLE BALANCE: A difficult body-apparatus relationship with risk of loss of the apparatus (See *in Individual exercises # 3.7.5*)

3.9. Static Apparatus

- 3.9.1. The apparatus must be in motion or in an unstable balance position, not simply held/squeezed for a long time
- 3.9.2. Static apparatus is apparatus held/ squeezed:
 - "Apparatus held" means that the apparatus is held firmly with one or two hands and/ or by one part or more than one part of the body (not in unstable position)
 - Apparatus held "for a long time" means held for more than 4 seconds
- **3.9.3.** A static support on the apparatus (composition or execution fault) is not allowed. It is, however, permitted to perform pre-acrobatic elements with apparatus lying flat between the hand and the floor for a very short time (**not more than 4 seconds**).

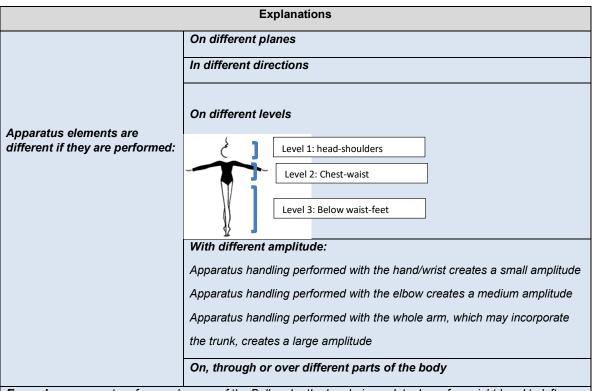
Example: walkover backward with support on two hands, the Clubs in each hand lying flat between the hands and the floor (the pre-acrobatic element can also be performed with support on one hand with the same position of the Club).



3.9.4. A pre-acrobatic element performed with support entirely on the apparatus without contact of any part of the body with the floor is not allowed. Pre-acrobatic elements performed in this way will not be valid as the criteria in a corresponding Difficulty



3.10. Apparatus technical elements must be different during DB:



Example: a gymnast performs a bounce of the Ball under the leg during a Jete Jump from right hand to left hand and after during a Balance she has a front bounce of the Ball. These bounces are considered different because they are performed in different directions

3.10.1. Identical apparatus elements

- 3.10.1.1. **DB** with identical apparatus elements will not be valid; the first **DB** with the apparatus element (in performance order) will be evaluated. (**No Penalty**).
- 3.10.1.2. Identical apparatus elements performed on two different **DB** (from the same or different Body Groups) are <u>not</u> considered "different" apparatus elements.
- 3.10.1.3. Identical apparatus elements performed with the right hand and after with the left hand are not considered "different" apparatus elements.
- 3.10.1.4. For "Fouette" Balance, one Fundamental or non-Fundamental apparatus technical elements is required at any phase of the Balance to validate the **DB**, **which may not be a repetition according to #3.10.1**; as long as this requirement is met, it is possible for additional apparatus elements to be performed.

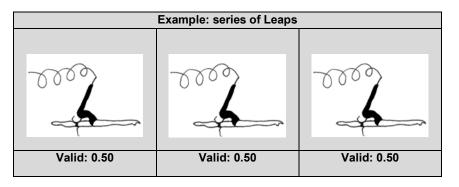
Example: if a gymnast performs the same bounce of the Ball during a Jump and then during a Balance, the Balance will not be valid.

Example: if a gymnast performs spirals of the Ribbon during a Pivot and then in another part

of the exercise performs another Pivot with the same spirals, the second Pivot (in performance order) will not be valid.

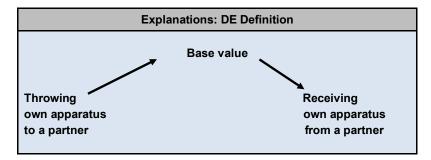
Special requirements concerning Apparatus technical elements performed in series of Jumps/Leaps and Pivots:

It is possible to repeat identical apparatus handling during a series of Jump/Leaps and Pivots and each Jump/Leap or Pivot in the series is evaluated separately



4. DIFFICULTY WITH EXCHANGE (DE)

- **4.1. Definition:** An Exchange of apparatus by high and/or long throw where **all 5 gymnasts must participate in two actions:**
 - Throwing her own apparatus to a partner
 - Receiving the apparatus from a partner



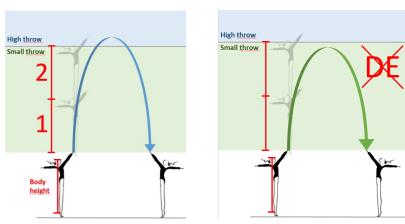
- **4.1.1. DE** are valid only when Exchanges of the apparatus between the gymnasts are performed by **high**, **long**, **or large throws (no "Boomerang").** An Exchange that is neither high nor long is not valid.
- 4.1.2. Types of throws:

the height/distance is measured from the point where the apparatus is released.

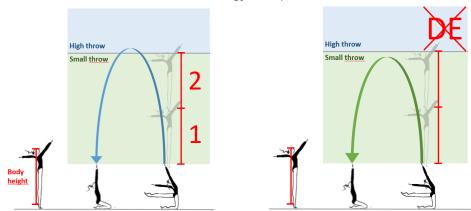
4.1.2.1. <u>High throws</u> are determined by the required height (more than two heights of the gymnast).

Example: High Throw:

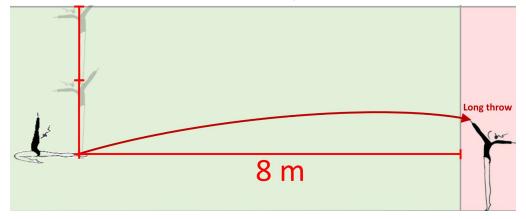
DE with a high throw of the apparatus in a standing position (more than two heights of the gymnast)



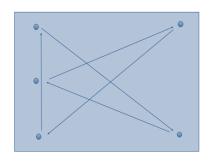
Example: High Throw from kneeling
DE with high throw of the apparatus in a kneeling position (more than two heights of the gymnast)

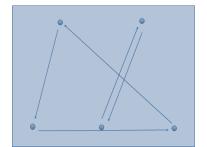


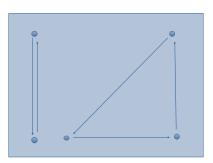
4.1.2.2. <u>Long throws</u> are determined by the distance of a minimum 8 meters between the gymnasts. The distance of 8 meters must be between those gymnasts exchanging with each other at the moment of the throw and/ or at the moment of the catch

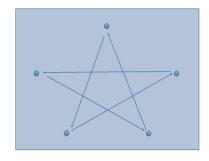


Examples of formations with 8 meters (regardless of the height)



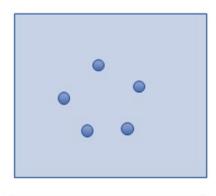


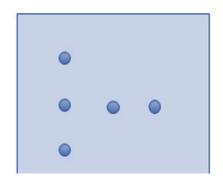


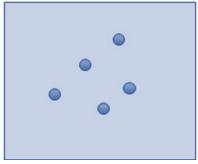


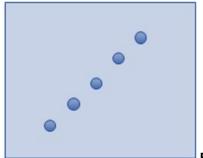
Etc.

Examples of formations without a distance of 8 meters



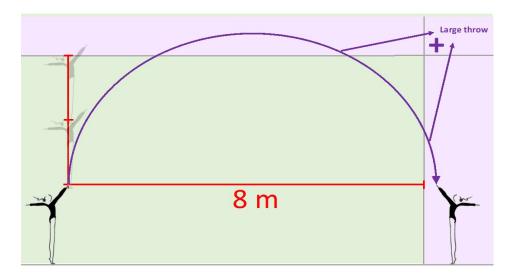






Etc.

4.1.2.3. <u>Large throws</u> have more than two heights of the gymnast AND minimum 8 meters between the gymnasts. The distance of 8 meters must be between those gymnasts exchanging with each other at the moment of the throw and/or the moment of catch.



Explanations	:/ Examples
When 5 gymnasts attempt to throw the apparatus with a distance of 8 meters, performed in	No, the DE is not valid.
subgroups, and a low height (less than two heights of the gymnast), but 2 gymnasts in one subgroup have less than 8 meters:	If the throw is not high, all 5 gymnasts must perform the throw with distance 8 meters.
Is the DE valid?	

- **4.1.3.** Difficulty with Exchanges with 1 type of apparatus: may be performed by the 5 gymnasts together or in subgroups:
 - with the same or different heights of the throws of the apparatus
 - · with the gymnasts in place or traveling
 - with DE performed in subgroups: the first subgroup must catch the apparatus before the second subgroup throws the apparatus to be valid
- **4.1.4.** Difficulty with Exchange with 2 types of apparatus: may be performed by the 5 gymnasts together or in subgroups:
 - with the same or different heights of the throws of the apparatus
 - with the gymnasts in place or traveling
 - with DE performed in subgroups: the first subgroup must catch the apparatus before the second subgroup throws the apparatus to be valid
 - with DE performed in subgroups: each subgroup must have the same apparatus to be valid (e.g., subgroup 1: 3 Ribbons; subgroup 2: 2 Balls)

Explanations/ Examples

The 5 gymnasts throw the apparatus in subgroups: the first subgroup: 2 gymnasts with a distance of 8 meters and low height (less than two heights of the gymnast) and after, the second subgroup: 3 gymnasts perform an Exchange with high throws. Is the DE valid?

Yes, the DE is valid.

It is possible to perform Exchange with different heights of the throws of the apparatus when performed by the 5 gymnasts together or in subgroups in succession

	Explanations: Exchanging of the apparatus between the gymnasts		
Ball	When the Ball is caught in two hands (regardless of the number of gymnasts), the Difficulty with Exchange will be valid with an Execution Penalty applied each time		
Clubs	 Difficulty with Exchange is valid with the throw of one Club as well as with the throw of two Club The throw of two locked Clubs it is considered as a throw of one Club. 		
Ribbon	 An Exchange by throwing the Ribbon is valid only if the apparatus is totally free in space for any length of time (no "Boomerang") When exchanging the Ribbons, the gymnasts must generally catch the apparatus by the end of the stick. However, it is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm. from the attachment, provided that this catch is justified for the next movement or the final pose 		

4.2. Requirements:

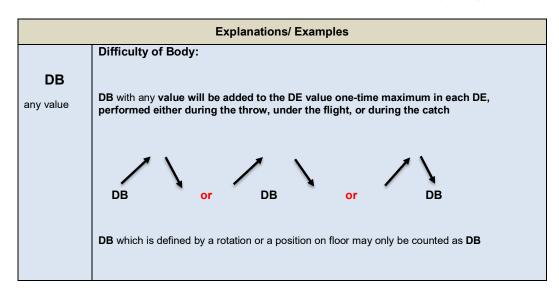
- 4.2.1. Minimum 4, Maximum 6 DE (evaluated in performance order) will be counted
 - 4.2.1.1. If the requirement minimum 4 DE is not met:

Penalty by the first Subgroup (D) judges: 0.30 point.

If the Group performs more than 6 DE elements, the additional DE over the limit will not be evaluated. (No Penalty)

- 4.2.1.2. Isolated Difficulty of Body (**DB**) with any value may be performed **either on the throw, or under the flight, or on the catch of the DE**. The **DB** and the **DE** are both evaluated and will be registered in the total number of **DB** and **DE**:
 - It is not possible to perform a Combined Difficulty during **DE**
 - If more than one DB is performed during an Exchange, only the first DB will be evaluated as DB and counted toward the total number of DB. The DE will be valid.

4.2.1.3. DB performed in DE is valid only when the same BD is executed by all 5 gymnasts.



- 4.2.1.4. **DB** performed as Body Difficulty without Exchange cannot be repeated in Exchange Difficulty. A repetition will not be valid (No Penalty) and will be counted towards the total number of DB.
- 4.2.1.5. **DE** will not be valid with the following:
 - Not all 5 gymnasts participate in the actions of throw and catch
 - · Required height or distance of the throw is not met
 - Boomerang is performed for the throw
 - DE performed in subgroups simultaneously
 - Combined Difficulty performed in **DE**

4.3. Value of DE

- 4.3.1. Base value of Difficulty with Exchange (high or long throw and catch by all 5 gymnasts): 0.20.
- **4.3.2.** The Exchanges for all 5 gymnasts may be of the same value or of different values: the lowest value **DE** performed by one of the gymnasts will determine the value of the **DE** for Group.
- **4.3.3.** The value of the **DE** may be increased by additional criteria. Additional criteria are valid only when executed identically by all 5 gymnasts in the following way:
 - When executed with the same apparatus (i.e.: 5 Hoops): identical execution (i.e.: 5 Hoops are caught identically "without the help of the hands")
 - When executed with different apparatus (i.e.: 3 Ribbons and 2 Balls):
 - identical criteria, performed with each apparatus (i.e.: 3 Ribbons are caught identically "outside the visual field" and 2 Balls catch identically "without the help of the hands")
 - the same number of criteria for each type of apparatus must be performed on the throw and/or the catch
 - Rotation: performed identically by all 5 gymnasts on the throw, under the flight, or during the catch (see # 4.4).
- **4.3.4.** Criteria performed immediately before the throw of the apparatus or immediately after the catch are not considered for the value of the **DE**.
- **4.3.5.** An identical repetition of the same criteria cannot be performed and repetition of the same criteria is not evaluated (**No Penalty**). The Exchange may still be valid.

4.4. Summary Table of General Additional Criteria for DE during the throw, under the flight of the apparatus and catch of the apparatus

Symbol	General Criteria for All Apparatus	
^	Large throw (distance of 8 meters and double height)	
×	Outside the visual field	
+	Without the help of the hands	
9	Rotation	
+	Under the leg/legs	
=	Position on the floor	

Symbol	Value	Explanations: General Additional Criteria for DE	
^	0.20	Large throw (distance of 8 meters and double height) Distance must be during the throw and/or the catch of the apparatus Distance must be between those gymnasts exchanging with each other. Valid one time per DE	
×	0.10		

+	0.10	Without the help of the hands	
		Not valid for: • direct catch in rotation on the arm (◯); • mixed catch (
9	0.10	Rotation	
		During the throw and/ or during the catch of the Exchange, also under the flight of the apparatus:	
+	0.10	This criterion is not valid for DB which include a rotation Under the leg/ legs	
		Throw and/ or catch in a difficult body-apparatus relationship performed under the leg/ legs. Examples: ETC	
=	0.10	Position on the floor	
		Throw and/ or catch performed while lying down in a position on the floor from the beginning to the end of the element: the full trunk must be lying flat on the floor regardless if it is facing up or down or on the side Examples: Not a valid position on the floor Etc.	

4.5. Summary Table of Additional Specific Criteria for DE during the throw and catch of the apparatus

	Specific Criteria of the throw		Specific Criteria of the catch
Symbol	+ 0.10 each time	Symbol	+ 0.10 each time
	· o. to cach time		
-	Passing through the Hoop (O) with the whole or part of the body during	-	Passing through the Hoop (O) with the whole or part of the body during catch.
	throw. A minimum of two large segments of the		A minimum of two large segments of the body must pass through the Hoop
	body must pass through the Hoop Example: head + trunk; arms + trunk; trunk + legs, etc.		Example: head + trunk; arms + trunk; trunk + legs, etc.
L	Throw after bounces on the floor. Throw after rolling on the floor	▶	Direct re-throw: immediately, without any stops – all apparatus
			Direct re-bound on the body: without any stops, from any part of the body except arm(s) or hand(s): all apparatus
		L	Re-bound on the floor and direct retrieval: apparatus retrieved directly from the floor, only valid when performed
			together with 🕇 for Hoop, Ball
Θ	Throw with rotation around its axis (Hoop O)	₩ <u></u>	Direct catch with rolling of apparatus over the body
			Not valid: additional criteria when caught on the arm/ hand (regardless of position of the palm)
7	Throws of 2 unlocked Clubs ():	\	Catch of 2 unlocked Clubs () simultaneously
	SimultaneouslyAsymmetric:"Cascade" (double or triple)	Ţ	Catch of the Ball () with one hand
	Asymmetric throws may be performed with one or two hands at the same time. The movements of the two Clubs during		Catch of a Club () in one hand which holds the second Club
	flight must be of different shape or amplitude (one throw higher than the other), and in a different plane or direction.	a	Direct catch of the Hoop (O) in rotation on the arm
	- 2 53.65		Not valid additional criteria +
	Cascade" throws (double or triple): Two Clubs must both be in the air during	T	Mixed catch of the Clubs ()
	a part of the cascade throw, regardless of the start of the first rotation		Not valid additional criteria +

- **4.5.1.** "Direct re-throw/re-bound without any stops from different parts of the body or floor" ():
 - The re-throw/re-bound is part of the main action of **DE** (part of the initial throw for Exchange); it is necessary to catch the re-throw/re-bound for **DE** to be valid.
 - Criteria performed during the re-throw/ re-bound are valid
 - Criteria during catch of the apparatus after the re-throw/ re-bound is not evaluated as part of DE
 - 4.5.1.1. "Boomerang" of the Ribbon is not valid for the criteria "re-throw" in DE
- **4.5.2. Throw of two unlocked Clubs:** this criterion is given only once for a throw that is performed either as asymmetric, in cascade, or simultaneously. Criteria is given only for a Club(s) which is exchanged to a partner.
 - The catch of two unlocked Clubs is only given when caught simultaneously.
- **4.5.3.** "Direct catch of the Hoop in rotation on another part of the body ((): if performed **using the elbow or neck or leg, etc. (not the arm),** this criterion will be valid in **DE** as well as the additional criteria "without help of the hands"

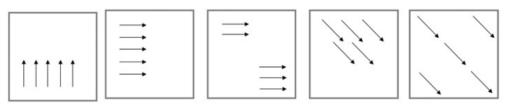
- **4.6.** In order to be valid, the DE must be performed by all 5 gymnasts without any of the following Execution faults:
 - Loss of the apparatus during **DE**
 - Loss of balance with support on the hand or apparatus or fall of the gymnast during DE
 - Collision of the gymnasts
 - Collision of apparatus

Explanations		
In case of DE with an imprecise trajectory with a penalty for 0.30 or 0.50, is the DE valid?	Yes, DE is valid (see # 4.6. and 4.2.1.5 when DE is not valid)	
If a gymnast has a knot during the Difficulty with Exchange, is the DE valid?	Yes, DE is valid (see # 4.6. and 4.2.1.5 when DE is not valid)	

5. DYNAMIC ELEMENTS WITH ROTATION (R)

- **5.1. Definition:** a combination of a high throw, 2 or more dynamic elements with rotation and a catch of the apparatus.
- 5.2. Requirements: maximum 1 R will be counted
 - **5.2.1.** If more than 1 **R** is performed, only the first **R** is evaluated (**No Penalty**)
 - 5.2.2. Rotations in R must be identical for all Group gymnasts
 - **5.2.3.** R may be performed by Group gymnasts:
 - simultaneously
 - in very rapid succession
 - in subgroups
 - 5.2.3.1. If **R** is performed by the Group gymnasts **simultaneously** or in **very rapid succession**, all 5 gymnasts must perform **R** in the **same direction**.

Example 1: Same direction

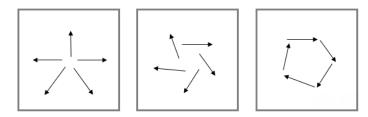


ETC.

Explanations	
What if one gymnast throws incorrectly and her path deviates from the planned direction?	If the R is initiated in the same direction (choreographic intent) but an imprecise trajectory (technical fault) impacts the gymnast pathway, this R is valid with Execution penalties for trajectory and any other consequences (formation, etc).

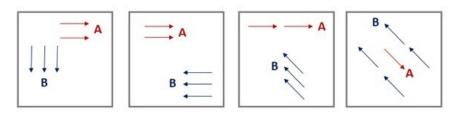
5.2.3.2. If Group gymnasts perform circle formations simultaneously or in rapid succession, all gymnasts have different directions of movement and **R** is not valid.

Example 2: Different directions



5.2.3.3. If **R** is performed by Group gymnasts **in subgroups**, each subgroup may use a **separate direction**. All gymnasts in one subgroup must travel in the same direction; when gymnasts in subgroup **A** finish the **R**, gymnasts in subgroup **B** start the **R**. If this requirement is not met, the **R** is not valid.

Example 3: R performed in subgroups



ETC.

- **5.2.4. R** must have three components and will be valid only when all these three components are met by all 5 gymnasts of the Group:
 - 5.2.4.1. **High throw** of the apparatus (**more than two heights of the gymnast**) performed before the first rotation or during the first rotation (#3.7.1). **A small throw is not valid.**
 - 5.2.4.2. Minimum 2 complete dynamic elements of rotation of the body ("base rotations")
 - A minimum of 2 base rotation with 360° for each rotation must be under the flight of the apparatus
 - The two base rotations must be performed without an interruption (defined as additional steps between the two rotations) in any phase of the R
 - For additional steps taken before or after the 2 valid base rotations due to an imprecise trajectory: R valid, E Penalty
 - 5.2.4.3. Catch of the apparatus after the final rotation or coordinated with any phase of the final rotation.

 Note for Ribbon: the stick (not the fabric) must be caught to be valid

Explanations: Requirements		
R element	Explanation	Validity
Teet	High throw, 2 base rotations under the flight, catch	R2
100_V	High throw, 2 base rotations under the flight, two steps, catch	R2 Requirements completed; E penalty 0.30 for imprecise trajectory with 2 steps
1.eV	High throw, 1 base rotations under the flight, catch	Not Valid: Only 1 rotation under the flight
24	High throw during a rotation, catch during a rotation	Not Valid: Only 1 rotation under the flight
700	High throw, first base rotation under the flight, catch on the second base rotation	Not Valid Only 1 rotation under the flight
لاه گ	High throw on the first rotation, 1 rotation under the flight, catch	Not Valid Only 1 rotation under the flight
10_ el	High throw, first base rotation, additional steps, second base rotation, catch	Not valid: Interruption (two additional steps) between the two base rotations, E penalty 0.30 for imprecise trajectory with 2 steps

5.3. Base Rotations

Two base rotations of the body have to be performed:

- Under the flight of the apparatus
- With a complete 360° for each rotation
- Without interruption (additional steps between the two rotations)
- Around any axis
- With or without passing to the floor
- With or without change of the axis of body rotation
- **5.4.** Types of rotations of the body: the 2 base rotations and any additional rotations may be any version of the following groups of complete 360° each rotational elements listed in the corresponding tables for:
 - Pre-Acrobatic elements
 - Vertical rotations
 - **DB** rotations of 360° or more (See **DB** Tables # 9; 13)
 - **5.4.1. DB** which may include multiple rotations from a single impulse counts as 1 rotation except for illusions performed with intermediary steps (see # 5.9.3.1).
 - 5.4.2. Pre-Acrobatic elements (see Individual Exercises # 4.3.2)
 - **5.4.3.** If a gymnast changes the axis or technique of the body rotation during a pre-acrobatic element, the first phase of the body rotation defines the classification of the pre-acrobatic element.

Example: Walkover forwards ending sideways like cartwheel = walkover forwards

Example: Lateral rotation with trunk arched, ending by rolling down over the chest = lateral rotation

5.4.4. Pre-Acrobatic elements may be used **in R**, the same for all 5 gymnasts either isolated, in a series, or repeated within one **R** in any order. A **R** which includes different rotations performed by the 5 gymnasts is not valid (**No Penalty**).

- **5.4.5.** All groups of authorized pre-acrobatic elements may be included in the exercise on the condition that they are performed in passing without flight or a fixation in a handstand position **except for a short pause** (max. 1 second) in order to catch the apparatus during the element.
- **5.4.6.** Flight or a fixation in a handstand position (**more than 1 second**) are unauthorized techniques of preacrobatic elements. Pre-acrobatic elements performed with an unauthorized technique are not valid. **Execution Penalty** 0.30.
- 5.4.7. Vertical rotations (see Individual Exercises # 4.3.6)
- **5.4.8.** Vertical rotations may be used **in R**, the same for all 5 gymnasts either isolated, in a series, or repeated within one **R** in any order.
- 5.5. Value: the base value (minimum 2 base rotations with a complete 360° for each rotation) of R: 0.20
- **5.6.** The base value of **R** can be increased by using additional criteria. Additional criteria may be performed during the throw of the apparatus, under the flight and/or during catch of the apparatus.
 - **5.6.1.** The value of **R** is determined by the lowest number of rotations executed and number of criteria by all 5 gymnasts.
- 5.7. Summary Table of Additional Criteria for R during the flight of the apparatus

During the flight of the apparatus		
Symbol	Additional Criteria R + 0.10 or +0.20 each time	
R3 R4 etc.	Additional complete 360 ° rotation of the body around any axis under the flight of the apparatus or with the catch coordinated with any phase of the final rotation	
Z	Change of body rotation axis or change of level during rotations (in each R only one criterion is valid: the change of axis or the change of level - not both)	
Series +0.20	A series of 3 or more of identical pre-acrobatic rotations around the frontal or sagittal axis, illusions under the flight	

Explanations: Additional Criteria for R during the flight of the apparatus		
R element	Explanation	Value
10001	High throw, 3 rotations Chaine under the flight, catch	R3
10001	High throw, 3 rolls under the flight, catch	R3 + 0.20 Series of rotations around the horizontal axis
goot	High throw during the 1 st base rotation, two rotations under the flight, catch	R3

5.7.1. Additional rotations are evaluated after the 2 base rotations, and will be valid even with additional steps: all criteria correctly executed will be valid with an **E Penalty** for imprecise trajectory and any additional technical faults.

	Explanations		
1.000↓	High throw, 3 rotations under the flight, three steps, catch	R3 Requirements completed; E penalty 0.50 for imprecise trajectory with 3 steps	
100_01	High throw, two base rotations without interruption followed by 2 steps and a third rotation, catch	R3 + E penalty 0.30 for imprecise trajectory with 2 steps	
1 aca	High throw, two base rotations without interruption followed by 3 steps and a third rotation, catch	R3 + E penalty 0.50 for imprecise trajectory with 3 steps	
1_001	High throw, two steps followed by 2 rotations, catch	R2 + E penalty 0.30 for imprecise trajectory with 2 steps	
10_001	High throw, one rotation followed by 2 steps, 2 rotations, catch	R2 + E penalty 0.30 for imprecise trajectory with 2 steps Additional rotations evaluated only after 2 base rotations	

5.7.2. A rotation initiated after the catch of the apparatus is not valid

Explanations		
1eera	High throw, two base rotations under the flight, catch of the apparatus followed by a third rotation	R2

5.8. Summary Table of General Additional Criteria for R during the throw and catch of the apparatus

Symbol	General Criteria for All Apparatus + 0.10 each time	
×	Outside the visual field	
+	Without the help of the hands	
*	Catch during a rotation: • only valid when performed together with both criteria	
+	Under the leg/legs	

Explanations: General Additional Criteria for R			
×	Outside the visual field Examples:		
	For catches outside the visual field: In a back bend position or a backward rotational element: the catching arm must be past the vertical position Not valid for the Ball caught in two hands behind the neck with both arms bent Elements performed in front or on the side of the body are not valid		
	for this criterion even if the trunk is bent back		
+	Without the help of the hands Not valid for: • direct catch in rotation on the arm ();		
	 mixed catch (); throwing/ catching the apparatus on the back of the hand(s) 		

Explanations: General Additional Criteria for R "during" the catch of the apparatus		
R element Explanation Value		
100t × ≠	High throw, two base rotations under the flight, catch during a third rotation outside the visual field without the hands	R3 +

5.9. Summary Table of General Additional Criteria for R during the throw and catch of the apparatus

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
-	Passing through the Hoop (O) with the whole or part of the body during throw.	-	Passing through the Hoop (O) with the whole or part of the body during catch.
	A minimum of two large segments of the body must pass through the Hoop		A minimum of two large segments of the body must pass through the Hoop Example: head + trunk; arms + trunk; trunk
	Example: head + trunk; arms + trunk; trunk + legs, etc.		+ legs, etc.
L	Throw after bounces on the floor. Throw after rolling on the floor	L	Direct re-throw: immediately, without any stops – all apparatus
			Direct re-bound on the body: without any stops, from any part of the body except arm(s) or hand(s): all apparatus
		L	Re-bound on the floor and direct retrieval: apparatus retrieved directly from the floor, only valid when performed
\ominus	Throw with rotation around its axis	1	together with # for Hoop, Ball Direct catch with rolling of apparatus over
	(Hoop O)	000-7	the body
			Not valid: additional criteria when caught on the arm/ hand (regardless of position of the palm)
7	Throws of 2 unlocked Clubs (): • Simultaneously	\downarrow	Catch of 2 unlocked Clubs () simultaneously
	Asymmetric: "Cascade" (double or triple)	J	Catch of the Ball () with one hand
	Asymmetric throws may be performed with one or two hands at the same time. The movements of the two Clubs during		Catch of a Club () in one hand which holds the second Club
	flight must be of different shape or amplitude (one throw higher than the other), and in a different plane or	a	Direct catch of the Hoop (O) in rotation on the arm
	direction.		Not valid additional criteria ‡
	Cascade" throws (double or triple): Two Clubs must both be in the air during	+	Mixed catch of the Clubs ()
	a part of the cascade throw, regardless of the start of the first rotation		Not valid additional criteria +

BD	Throw in DB (value 0.20 or more) with	BD	Catch in DB (value 0.20 or more) with
	rotation 360° or more.		rotation 360° or more.
	It is not allowed to perform DB without		It is not allowed to perform DB without
	rotation		rotation

Explanations: Base Rotations for Cascade

Cascade throw is the throw of two Clubs one after the other with both in flight at one point in time.

The catch of one Club may be before the start of base rotations, the other Club being caught at the end or during the last rotation of the R. Or, the first Club may be caught during the base rotations as long as there is no interruption in the 2 base rotations due to the catch of the Clubs.

- **5.9.1.** Direct re-throw/re-bound without any stops from different parts of the body or floor" (\checkmark):
 - The re-throw/re-bound is part of the main action of **R** (part of the initial throw for **R**); it is necessary to catch the re-throw/re-bound for **R** to be valid.
 - Criteria performed during the re-throw/ re-bound are valid
 - Criteria during catch of the apparatus after the re-throw/ re-bound is not evaluated as part
 of R because in most cases, the height of the re-throw/ re-bound is not the same height
 as the initial throw
 - 5.9.1.1. "Boomerang" of the Ribbon is not valid for the criteria "re-throw" in **R**; an **R** will not be valid with "Boomerang" performed in any phase (throw or re-throw).
- **5.9.2.** "Direct catch of the Hoop on another part of the body (): if performed using her elbow or neck or leg, **etc.** (**not her arm**), this criterion will be valid as well as the additional criteria "without help of the hands"
- 5.9.3. DB with rotation 360° or more with a value of 0.20 or more may be used a maximum of one time in each R and will be valid as an element of rotation and a DB
 - The DB with rotation 360° or more with a value m.20 or more may be performed during the throw or catch of the apparatus
 - If the DB is performed during the throw but the apparatus is lost at the end of the R, the DB is still valid (R not valid)
 - It is not possible to include a DB without rotation

Explanations: DB with rotation in R		
R element	Explanation	Value
1001	High throw during the first rotation (DB), two base rotations under the flight, catch	R3 + DB 0.30+0.10=0.40 1 DB valid
100 ±	High throw, two base rotations under the flight, catch during a third rotation of DB	R3 + DB 0.30+0.10=0.40 1 DB valid
1a d	High throw, the first rotation under the flight, catch during the second rotation (DB)	R not valid Missing 2 base rotation under the flight 1 DB valid
\$\$	High throw during the first rotation (DB), the second rotation under the flight, catch	R not valid Missing 2 base rotation under the flight 1 DB valid
1/2 - 2V	High throw, the first rotation under the flight, the second rotation under the flight (DB), the third rotation under the flight, catch	R not valid (# 5.9.3) DB not valid
1/4↓ 720	High throw, attitude pivot 2 of 720° under the flight, catch	R not valid: (# 5.4.1) 1 DB valid under the flight (# 2.7.1.1)

5.9.3.1. Series of 3 identical DB with rotation: turning leap and illusion DB:

A series **only** of turning leaps and/or illusions may each be used in one R in the exercise, executed in the following way: throw of the apparatus before or during the first **DB**, second **DB** under the flight, and catch during the third **DB** or immediately after.

Value of R will be increased by +0.20 for series

Examples/Explanations: series of 3 identical DB with rotation in R		
R element	Explanation	Value
₹ @_@_&	High throw, 1 st illusion (step) 2 nd illusion (step) catch during the 3 rd illusion	R3 + series + DB 0.30+0.20+0.1=0.60 3 BD
7000L	High throw, 1 st illusion 2 nd illusion third illusion (no intermediary steps), catch	R3 + series 0.30+0.20=0.50 1 BD

5.10. R will <u>not</u> be valid in the following cases:

- With a small throw of the apparatus
- Missing 2 complete base rotations under the flight
- Incomplete 3600 for each base rotation
- Interruption between two base rotations
- Loss of apparatus
- R performed with 2 DB, one on the throw and one on the catch (except in a series)
- **DB** performed under the flight (except in a series)
- Catch of the apparatus after the end of the music
- Pre-acrobatic elements performed with unauthorized technique
- Requirements for directions by 5 gymnasts/subgroups are not respected

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6. <u>DIFFICULTY WITH COLLABORATIONS (DC)</u>

6.1. Definition: Group exercise is defined by **cooperative work** where each gymnast enters into a relationship with one or more apparatus and one or more partners

Difficulty with Collaboration requires harmonious coordination between the gymnasts, performed:

- All 5 gymnasts together or in subgroups (couple, trio etc.)
- With a variety of traveling, directions and formations
- With or without direct contact with partners (body or apparatus)
- With or without rotation
- With possible lifting of one or several gymnasts
- With possible support on the apparatus or gymnasts

6.2. Types of Collaborations

- **6.2.1.** The following are different types of Collaboration:
 - 6.2.1.1. Collaboration without high or long throws of the apparatus (CC)
 - 6.2.1.2. Collaboration with high throws of the apparatus and Dynamic Body Rotation during the flight of the apparatus (**CR**)
 - 6.2.1.3. Collaboration with throws of multiple apparatus (C)
 - 6.2.1.4. Collaboration with catch of multiple apparatus (C♥)
 - 6.2.1.5. Collaboration with lifting/ support of the gymnast (CL)
- **6.2.2.** The Group may determine which types of Collaborations to perform in the exercise with a requirement of a **minimum of three CC**. Less than **3 CC** performed:

Penalty: 0.30 point for each missing CC

6.2.3. Each category of Collaboration, whether performed isolated or combined is counted as one Collaboration.

Example: Isolated: CR (1 Collaboration)

Example: Combined: C + CR (2 Collaborations)

- 6.3. Requirements: Minimum 3, Maximum 23 DC, evaluated in chronological order
 - **6.3.1.** Less than 3 **DC**: **Penalty** by the second Subgroup (**D**) judges: 0.30 point
 - 6.3.2. If a Group performs more than 23 DC, the extra DC over the limit will not be counted (No Penalty)
 - **6.3.3.** Participation: A Collaboration is valid when it has been successfully completed by all 5 gymnasts. The end of the Collaboration is when the gymnast(s) performing the main action(s) finally catches her apparatus (the final throw or catch from a re-throw has been caught).

A new Collaboration starts only when the Collaboration Difficulty prior is completed as described.

- **6.3.4.** All 5 gymnasts, even with different roles, must participate (be involved) in the Collaboration action(s) with each other to be valid:
 - with direct contact,
 - passing over, under, and through a gymnast without contact
 - by means of the apparatus

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6.3.5. Participation in subgroups

- 6.3.5.1. Subgroups must perform the same DC; lowest value of Collaboration, executed by one subgroup, will determine the value of the Collaboration for Group.
- 6.3.5.2. Two subgroups must be linked together to form a "single" Collaboration; the connection can be represented by a throw or roll of the apparatus between two subgroups. The lowest value performed by one of the subgroups will be valid.
- 6.3.5.3. It is possible to perform a single Collaboration split into two 2 sub-groups with an identical type of movement (rotation, passing, etc.) who together fulfill the definition of the main Collaboration; in such a case (identical movements), a "link" is not required.

Collaborations performed in subgroups

Explanations/ Example

If 3 gymnasts perform one type of Collaboration and, at the same time, the 2 other gymnasts perform another Collaboration, these unlinked/different subgroups are not valid as a single Collaboration because not all 5 gymnasts participate in one common Collaboration.

6.4. Collaborations without high or long throws of the apparatus (CC)

6.4.1. Definition: all 5 gymnasts of the Group create a relationship either directly (by gymnast(s) contact) or/ and by apparatus: small throw, roll over the body or on the floor, bounce, rebound, pushing, sliding, passing through the apparatus, etc.

Note: this type of Collaboration is not valid with a high or long throw

- **6.4.2.** The **CC** relationship(s) may be performed together or in subgroups.
- **6.4.3.** The base value of **CC** is **0.30**.
- 6.4.4. Collaborations CC include relationships performed with a minimum of 3 identical actions with body relationships or apparatus relationships, performed in succession:
 - 1 gymnast performing the identical action a minimum of 3 times in succession,
 - several gymnasts performing an identical action in succession for a total of a minimum 3 actions
 - 6.4.4.1. Valid actions which may be performed with:
 - Distribution of the apparatus
 - Lifting/support actions on the gymnasts or apparatus
 - Transmissions of the apparatus from one gymnast to another
 - Returning/ Forwarding an apparatus

6.4.4.2. This **CC** can be increased by using additional criteria when executed identically by the gymnast(s) performing the main action(s), according to # 6.4.4:

each criterion + 0.10 one time per **CC**

Symbol	Each criterion + 0.10, one time per CC	
×	Outside the visual field	
+	Without help of the hands	

Explanations: Additional Criteria for Collaboration CC				
	Outside the visual field			
×				
	Examples, etc.			
	Note: Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back			
#	Without the help of the hands			
•	Apparatus must have an autonomous technical movement which can be initiated:			
	with an impulse from another part of the body			
	with an initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hand(s)			
	Not valid for "without the help of the hands" during the main action with:			
	direct catch from a small throw in rotation on the arm ();			
	mixed catch from a small throw ();			
	small throw/catch of the apparatus on the back of the hand(s)			

- 6.4.4.3. Additional valid actions which may be performed with:
 - Passing over, under or through the partners or their apparatus
 - Creating a construction with interrelated apparatus that form and image with all five apparatus clearly fixed for 1 second is valid for **CC**;

Exception: requires one image with all five apparatus and gymnasts (not a minimum of 3). The start and final position of the exercise may not serve as this type of **DC**

- These actions may not be increased by criteria
- 6.5. Collaboration with high/long/large throws of the apparatus and Dynamic Body Rotation during the flight of the apparatus (CR)
 - 6.5.1. Requirement for the throw and catch in CR:

6.5.1.1. High throw: more than 2 heights of the gymnast

6.5.1.2. Long throw: distance of 8 meters

6.5.1.3. Large throw: high and long

- **6.5.2. Definition of CR**: defined by one or more gymnasts performing the following sequence of elements, referred to as the "main action:"
 - 6.5.2.1. A high/long/large throw of one's own apparatus by one or more gymnasts, followed by
 - 6.5.2.2. A dynamic element of body rotation <u>during</u> the flight of apparatus with loss of visual control of the apparatus, *followed by*
 - 6.5.2.3. An immediate catch of one's own or a partner's apparatus after the dynamic element of body rotation during the flight of apparatus with loss of visual control of the apparatus
- **6.5.3.** The end of the Collaboration is when the gymnast(s) performing the main action(s) finally catches her apparatus (the final throw or catch from a re-throw has been caught).

6.5.4. Throw of the apparatus in CR

- 6.5.4.1. The throw of a gymnast's own apparatus marks the beginning of the CR
- 6.5.4.2. The throw the apparatus may be performed directly to a partner or herself
- 6.5.4.3. The throw may be performed during a rotation for the purposes of achieving additional criteria on the throw; however, the base definition in # 6.5.2.2 must be met (a rotation under the flight) and the rotation itself on a throw has no additional value.

6.5.5. Catch of the apparatus in CR

- 6.5.5.1. The **catch** of her own apparatus or her partner's apparatus is performed immediately after the dynamic element of rotation
- 6.5.5.2. For the catch of a partner's apparatus immediately after the dynamic element of rotation: the apparatus must be in flight from a high/long/large throw while the gymnast is performing a rotation and not thrown after she completes her rotation; otherwise, the Collaboration is not valid.
- 6.5.5.3. A rotation may be included as part of the catch for the purposes of achieving additional criteria on the catch; however, the base definition in #6.5.2.2 must be met (a rotation under the flight) and the rotation itself on a catch has no additional value.
- 6.5.5.4. The catch of apparatus by the gymnast(s) performing the main action marks the end of the **CR**. A new Collaboration of any type will not be evaluated before the end of a Collaboration.
- **6.5.6. Dynamic element of rotations in CR: Types of body rotations:** may be any version of the following groups of rotational elements listed in the corresponding tables for:
 - Pre-Acrobatic elements
 - Vertical rotations
 - DB with rotations of 360° or more (See DB Tables # 9; 13)
- **6.5.7.** Each group of pre-acrobatic elements may be used **one time in CR**, either isolated, in a series, or repeated within one **CR** in any order. If a group of pre-acrobatic elements **is repeated** (isolated or in a series) in **another CR** (regardless of a different variation) **this CR will not be valid.**
 - Each group of pre-acrobatic elements may be performed on the floor and with support of the partners/on the partner(s). These are considered different elements.
- **6.5.8.** All groups of authorized pre-acrobatic elements may be included in the exercise on the condition that they are performed in passing without flight or a fixation in a handstand position **except for a short** pause (not more than 1 second) in order to catch the apparatus during the element.

6.5.9. Flight or a fixation in a handstand position (**more than 1 second**) are unauthorized techniques of preacrobatic elements. In this case the pre-acrobatic element is not valid. **Execution Penalty** 0.30.

6.5.9.1. Pre-Acrobatic elements

No	9.1. Pre-Acrobatic Group		ples of opportunities for variation
1	Walkover	Starting position:	Standing, kneeling, sitting, etc.
	forwards	Middle support: Ending position: Leg movements:	One hand, two hands, elbows, head, etc. Standing, kneeling, sitting, etc. Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc, with straight or bent knee(s)
			Examples of possible variations:
2	Walkover	Starting position:	Standing, kneeling, sitting, etc.
	backwards	Middle support:	One hand, two hands, elbows, head, etc.
		Ending position:	Standing, kneeling, sitting, etc.
		Leg movements:	Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc, with straight or bent knee(s)
			Example of a possible variation:
3	Cartwheel	Starting position:	Standing, kneeling, etc.
		Middle support:	One hand, two hands, elbows, head, chest, neck, etc.
		Ending position:	Standing, kneeling, sitting, etc.
		Leg movements:	Side split, legs together in any phase, leg switch, clapping, etc, with straight or bent knee(s)
4	Roll forwards	Starting position:	Standing, kneeling, etc.
		Technique:	Over the head, over one shoulder, etc.
		Ending position:	Standing, kneeling, sitting, through split, etc.
		Leg movements:	Legs together, successively, split, etc, with straight or bent knee(s)

5	Roll backwards	Starting position:	Standing, kneeling, sitting, etc.
		Technique:	Over the head, over one shoulder, etc.
		Ending position: Leg movements:	Standing, kneeling, sitting, through split, stag position, etc.
			Legs together, successively, split, etc, with straight or bent knee(s)
6	Chest roll	Starting position:	Standing, kneeling, lying flat, etc.
	forwards	Ending position:	Standing, kneeling, through split, etc.
		Leg movements:	Legs together, successively, split, etc, with straight or bent knee(s)
			Examples of possible variations:
7	Chest roll backwards	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Lying flat, kneeling, through split, etc. Legs together, successively, split, etc, with straight or bent knee(s)
			Example of a possible variation:
8	Fish flop forwards	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Sitting, etc. Legs together, successively, with split, cycling, etc, with straight or bent knee(s)
	(back arch rolling		Examples of possible variations:
	onto the chest, passing over the shoulder with kip, rolling over the back)		

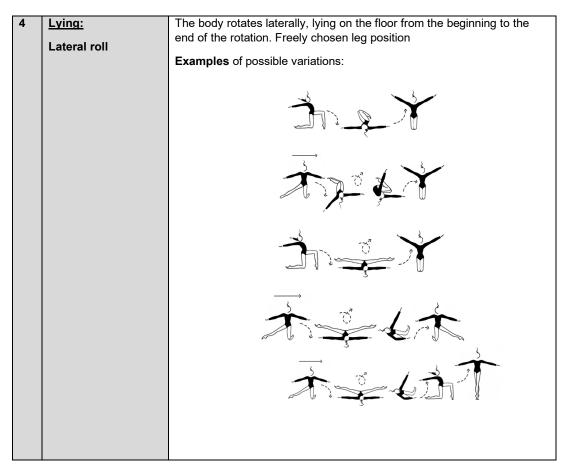
9	Fish flop	Starting position:	Standing, sitting, etc.
9	backwards	Ending position:	Lying flat, kneeling, through split, etc.
		Leg movements:	Legs together, successively, with split, cycling, etc, with straight or bent knee(s)
	(rolling onto the back, passing		Examples of possible variations:
	over the		
	shoulder with kip, back arch		- Rhillip
	rolling over the chest)		101
	onost,		A LANDA
10	Lateral rotation passing through	Starting position: Ending position:	Kneeling, standing, etc Standing
	a bridge, ending	Leg movements:	Split with back bend to standing Example of a possible variation:
	with a kick into split		Example of a possible variation.
11	Lateral rotation	Starting position:	Standing, kneeling, etc.
	with trunk arched back	Middle support: Support options:	One hand, two hands, elbows, chest, etc. With passing through bridge on 1-2 legs, or with the
			legs off the floor
		Ending position: Leg movements:	Standing, kneeling, lying flat, etc. Legs together, successively, with split, etc, with
			straight or bent knee(s) Examples of possible variations:

12	Dive Leap	Flight:	With 180° split, without 180° split
		Technique:	Straight, over one shoulder, etc.
		Ending position:	Standing, kneeling, through split, etc.
		Leg movements:	Bent knees, straight knees, legs successively, (for roll), etc.
13	Rotation with raised leg (like	Middle phase:	With the trunk horizontal or lower, with or without hand support
	illusion but not DB)	Ending position:	Trunk bent/raised in different directions, ending on the floor, etc.
		Leg movements:	With bent knee(s) in any phase, or with straight knees
			(but not illusion DB)

Note about Dive Leap: This pre-acrobatic element consists of a Leap (**flight phase is required**; **split is not required**) with trunk bent forward followed directly by one roll. The flight phase is part of the rotational element.

6.5.9.2. Vertical rotations

No	Group	Examples of opportunities for variation
1	Flight: Jump/skip/hop with turn	Freely chosen leg position (straight or bent) during the flight
2	Standing: Turning steps or rotation with one foot or two feet on the floor	Freely chosen leg and/or trunk positions with a fixed shape or dynamic shape
3	Seated: Lateral roll, with or without passing through split	Trunk upright; the rotation may start standing or seated but always ends in a position on the floor. Freely chosen leg position, including the possible passing through any splits position



6.5.10. Value of CR: 0.10

- 6.5.10.1. The base value of **CR** can be increased by additional criteria. Additional criteria may be performed during the throw of the apparatus, under the flight and/ or during catch of the apparatus.
- 6.5.10.2. Additional criteria must be executed by the gymnast(s) performing the main action to be valid and is given one time per Collaboration. (only on the throw or only on the catch) in chronological order. Eventual criteria must be executed identically by all rotating gymnasts to be valid.
 - When executed with the same apparatus (i.e.: two Balls): identical execution (i.e.: two balls are caught identically "without the help of the hands")
 - When executed with **different apparatus** (i.e.: one Ball and one Hoop): identical criteria, performed with different apparatus (i.e.: Ball and Hoop are caught "without the help of the hands")

6.5.11. Tables of Additional Criteria for CR

Symbol	Criteria for CR only (1 gymnast performing the main action)	
Series +0.20	2 or more identical, uninterrupted pre-acrobatic elements around the frontal or sagittal axis, illusions performed under the flight	

Symbol	Criteria for each gymnast performing the main action: +0.10, one time per CR
CR2, CR3	For each additional gymnast performing the main action
Note	Gymnasts performing the main action must perform identical rotation(s) to be valid and each gymnast performing the main action must catch an apparatus

Symbol	General Criteria during the throw or catch of the apparatus: +0.10, one time per CR	
×	Outside the visual field for the gymnast(s) performing the main action of the Collaboration	
#	Without the help of the hands for the gymnast(s) performing the main action of the Collaboration	
+	Under the leg/legs	
***	Catch in a roll	
a	Direct catch in a rotation (Hoop)	

Note: When the gymnast performing the main action is supported by a partner in the execution of the throw or catch with criteria, both gymnasts must execute the criterion for it to be valid.

Symbol	General Criteria under the flight of the apparatus: +0.10, one time per CR	
	Passing over, under or through one or more apparatus and/ or gymnasts, one time • <u>Passing over:</u> the obstacle (gymnast or apparatus) must be raised at least to the knee level of the gymnast standing in a fixed position: the raised level is not required when the apparatus	
-	passed over is travelling freely across the floor • Passing under: the obstacle (gymnast(s) or apparatus) must be formed by a minimum of 2	
	gymnasts; not valid for passing under apparatus in flight	
	Passing through: apparatus or gymnasts	
Symbol	Specific Criterion under the flight of the apparatus: +0.30, one time per CR	
Ø	Passing through a partner's apparatus under its flight (apparatus is neither held by partners nor by a passing gymnast) and caught in flight by another gymnast	

Explanations/ Examples: One time per CR		
⊠CR2	0.30	
‡ ⊠ CR2	0.40	
CR2 ≠⊠	0.40	
≠ CR2 💢	0.30	
‡ _{CR2} ⋉≢	0.30	

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6.6. Collaboration with high/long/large throws multiple apparatus (C)

- **6.6.1. Definition:** A simultaneous **High throw (more than 2 heights of the gymnast) or Long throw (min. 8m) of two or more apparatus** thrown by one gymnast to her partners (not to herself), performed in one of the following ways:
 - 6.6.1.1. Two apparatus thrown in opposite directions from each other
 - 6.6.1.1.1. Opposite directions: each apparatus is thrown in a direction 180° opposite from the other
 - 6.6.1.2. Three or more apparatus thrown in the same or opposite directions: may be thrown in a joined construction as long as there is a minimum of 3 apparatus
 - 6.6.1.3. The number of apparatus which must be thrown by the **same gymnast** in order for to be valid:
 - Minimum of 2 apparatus
 - 2 unlocked Clubs + 1 additional apparatus (2 unlocked Clubs are considered as 1 Apparatus). Example: 2 unlocked clubs
 - 1 Club + 1 additional apparatus (in an exercise with two types of apparatus)
 - 2 Clubs locked together + 1 additional apparatus (2 Clubs locked together are considered as 1 apparatus). Example:
 - 2 Clubs locked together (1 apparatus) + 2 Clubs locked together (1 apparatus) are valid if thrown in opposite directions. Example:



 Clubs can be connected together and thrown as a single construction (each pair of 2 locked clubs is considered as 1 apparatus). Example:



- **6.6.2.** Value: given one time, regardless of the number of gymnasts who perform the throw(s)
 - 6.6.2.1. **Isolated Collaboration** C : Value 0.30: when <u>all five gymnasts are involved</u> in the throw of the apparatus, including assisting a partner in the partner's throw, and/or catching the apparatus
 - Three or more apparatus thrown in the same or opposite directions: may be thrown
 in a joined construction as long as there is a minimum of 3 apparatus
 - 6.6.2.2. Combined with CR: Value 0.2: When the throw of multiple apparatus is performed by the gymnast performing the main action in a CR: the value of the C is given in addition to the value of CR
 - Two apparatus thrown in opposite directions from each other: not valid with locked apparatus
 - Three or more apparatus thrown in the same or opposite directions: may be thrown
 in a joined construction as long as there is a minimum of 3 apparatus
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6.6.2.3. The base value of a **Collaboration with throws with multiple apparatus** C can be increased with additional criteria:

Symbol	Additional Criteria for C + 0.10 on the throw
×	Throw of one/more apparatus outside the visual field
+	Throw of one/more apparatus without help of the hands
+	Throw of one/ more apparatus under the leg(s)

- 6.7. Collaboration with catch of multiple apparatus (C ↓)
 - **6.7.1.** Definition: A simultaneous catch of multiple apparatus from a high throw (more than 2 heights of the gymnast) or long throw (min. 8m) of two or more apparatus received from her partners (not from herself).
 - 6.7.1.1. It is not possible for the <u>same</u> apparatus thrown together for C^{*} also to be caught for (C^{*})
 - 6.7.2. Value: given one time, regardless of the number of gymnasts who perform the catch(es)
 - 6.7.2.1. Isolated Collaboration (C ₩): Value 0.30: when all five gymnasts are involved in the catch of the apparatus, including assisting a partner in the partner's catch, and/or throwing the apparatus.
 - Two apparatus caught simultaneously from different partners: not valid with locked apparatus
 - 6.7.2.2. Combined with CR: Value 0.2 (C♥): When the catch of multiple apparatus is performed by the gymnast performing the main action in a CR: the value is given in addition to the value of CR when performed in one of the following ways:
 - Two apparatus caught simultaneously from different partners: not valid with locked apparatus
 - 6.7.2.3. The base value of a **Collaboration with catch multiple apparatus (C** ₩) can be increased with additional criteria.

Symbol	Additional Criteria for C
×	Throw of one/more apparatus outside the visual field
+	Throw of one/more apparatus without help of the hands
a	Catch of one/more apparatus directly in a rotation (Hoop)

6.7.3. Combined Collaborations:

6.7.3.1 Collaborations with dynamic element of body rotation (CR) can be combined together with Collaborations with throw (C) or catch (C) of multiple apparatus but not both, noting # 6.2.3.

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- 6.7.3.2 When CR is combined with a throw of multiple apparatus, criteria will only be given for the multiple throw, not for an eventual isolated throw.
- 6.7.3.3 When CR is combined with a catch of multiple apparatus, criteria will only be given for the multiple catch, not for an eventual isolated catch.

	Combined Collaborations	
	Explanations/ Example	
⊠ CR2	0.30	1 Collaboration
X C + CR2	0.30+0.20	2 Collaborations
+ ∅ c* ≥ ← cr2	0.40+ 0.20 Criteria on the throw given once	2 Collaborations
× _{CR2+} C↓ × ≠	0.30+0.40	2 Collaborations
X C + CR2+C	C ^A OR C ₩, not both	2 Collaborations

6.8. Collaborations with Lifting/support of the gymnast (CL)

- **6.8.1. Lifting/ support** is a specific type of collaboration in Group exercises performed by lifting and holding gymnast(s) at a raised level.
- **6.8.2.** Lifting **(CL)** can be performed with various positions of the 'supported' gymnast in space, raised above the shoulder level of the partners in a standing position.

Note: when a gymnast performs a rotation supported by her partner, executed below the shoulder level of the partner in a standing position, this is not considered a Collaboration with Lifting (**CL**).

- **6.8.3.** Gymnasts may be raised in a lifted position, or "carried," for no more than 4 seconds from the time she is raised up. Gymnasts may not be thrown, thrust, dragged or pushed at any phase of the lifting.
- 6.8.4. Value: given one time, regardless of the number of gymnasts lifted
 - 6.8.4.1. **Isolated Collaboration (CL)**: **Value 0.20**: when <u>all five gymnasts are involved</u> in the Lift/support of the gymnast, including raising a partner or being lifted/supported

6.9. Collaborations are valid if performed by all 5 gymnasts without any of the following faults:

- All 5 gymnasts do not participate in the collaboration action(s)
- Loss of apparatus, including 1 or 2 Clubs
- Loss of balance with support on the hand or apparatus or fall of the gymnast
- Collision of the gymnasts
- Collision of the apparatus
- Immobile gymnast or apparatus/gymnast without apparatus, each for more than 4 seconds
- A gymnast in a lifted position for more than 4 seconds
- Prohibited element
- Pre-acrobatic elements with unauthorized technique (Example: roll with flight)
- The apparatus is thrown to her partner <u>after</u> she completes her rotation (the apparatus must be in flight <u>during</u> the rotation)

Explanati	on: Collaboration Difficulty
Is a Collaboration Difficulty valid with a knot in the Ribbon?	
Is a Collaboration Difficulty valid when the Ball is caught in two hands during the main action?	See #6.9. The Collaboration Difficulty will be valid if the Difficulty
Is a Collaboration Difficulty valid when the Hoop is caught incorrectly with involuntary contact with the body?	requirements are met. An Execution penalty will be applied.
Is a Collaboration Difficulty valid, if—after the main action—a gymnast catches the apparatus in flight with two or more steps?	

6.10. Prohibited elements with Collaboration

- Actions or positions by leaning on one or several partners without contact with the floor, maintained for longer than 4 seconds
- Carrying or dragging a gymnast over the floor for more than 4 seconds
- Walking with more than two supports over one or several gymnasts grouped together
- Side or front splits on the floor, with a stop in the position
- Support on one or two hands or on the forearms without any other contact with the floor, without walkover/cartwheels and with stopping in the vertical position.
- Rotational elements performed with flight
- Forming pyramids

7. **DIFFICULTY SCORE (D):** The **D**-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:

7.1. The first D subgroup judges (DB)

Difficulty	Minimum	Penalty 0.30
Difficulties without Exchange (DB)	Minimum 4	Less than 4 DB performed
in their performance order		 Less than 1 Difficulty from each Body Group (\(\backslash \), \(\backslash \)): penalty for each missing Body Group 1 Difficulty from each Body Group not performed simultaneously or in very rapid succession (not in subgroups) by all 5 gymnasts
Difficulties with Exchange (DE): in their performance order	Minimum 4	Less than 4 DE performed
Full body waves (W)	Minimum 2	Penalty for each missing W

7.2. The second D subgroup judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30
Difficulty of Apparatus (DA):	Minimum 3; Maximum 23	Less than 3 DC performed
Difficulty with Collaboration (DC)		
	Minimum 3	Less than 3 CC performed: penalty for each missing CC
Collaborations CC		-
		Penalty for each missing
Specified Fundamental Apparatus	Minimum 2 of each	
Elements	Willimum 2 or each	Not performed simultaneously or in very rapid succession

1. EVALUATION BY THE ARTISTIC PANEL JUDGES

- **1.1.** The Artistic (A) Panel judges evaluate the composition and artistic performance from the standard of aesthetic perfection.
- **1.2.** The **A**-judges are not concerned with the Difficulty of an exercise. The jury is obligated to deduct equally for any errors of the same magnitude regardless of the Difficulty of the element.
- **1.3.** Judges of the **A**-Panel must remain up-to-date with contemporary Rhythmic gymnastics, must know what the most current performance expectations for a composition should be, and must know how standards are changing as the sport evolves. In this context they must also know what is possible, what is reasonable to expect, what is an exception, and what is special.
- 1.4. The Final A-score: the sum of the Artistic deductions is subtracted from 10.00 points

2. ARTISTIC STRUCUTRE AND PERFORMANCE: COMPOSITION OBJECTIVES

- **2.1.** Rhythmic gymnastics is defined by a unique composition built around a specific choice of music. The specific music guides the choices of all the movements, and all components of the composition are created in harmonious relationship with one another.
- **2.2.** The music inspires the choreography by establishing the pace, theme of movements and structure of the composition; it is not a background for body and apparatus elements.
- **2.3.** The following should be considered in selecting the music:
 - The character of the music should be chosen in respect to the age, technical level and artistic qualities of the gymnasts, as well as ethical norms
 - The music should allow the gymnasts to perform at their best
 - The music should support the best possible execution
- **2.4.** Sounds with a non-typical musical character for Rhythmic Gymnastics are forbidden (**Examples**: sirens, car engines, etc.)
- **2.5.** Before the first movement of the gymnast(s), a musical introduction of a **maximum 4 seconds** is tolerated; a musical introduction **more than 4 seconds is penalized**.
- **2.6.** Artistic excellence is achieved when the composition structure and the artistic performance clearly and fully develop the following components to create a guiding idea from the beginning to the end of the exercise:
 - Character of the movement style found in the Dance Steps and also in the connecting movements between Difficulties or the Difficulties themselves
 - Expressivity in the movements
 - Contrasts in speed, character, and intensity of the movements with both the apparatus and body which
 reflect the contrasts in the music

- Strategic placement of specific body and apparatus movements as well as specific structures of
 collective work on specific musical accents or phrases to create impact or effect: distinctive, desired
 visual impressions produced for the viewer (i.e.: a moment that is intended to create a visual,
 memorable "moment" in the performance)
- Connections between movements or Difficulties which are intentionally and strategically choreographed to link one movement to another in a fluid, harmonious way
- Variety in the body and apparatus relationships created among the 5 gymnasts through their formations, organization of collective work and types of Collaborations performed

2.7. EVALUATION

- No penalty is applied when the artistic component is entirely prioritized and fully realized throughout the entire composition from the beginning to the end.
- Artistic components which are under-developed or only developed in some phases will be penalized.
- Faults in the relationship between movement and rhythm or illogical connections will be penalized
 each time.

3. CHARACTER

- **3.1.** The movements have a clearly-defined style emphasizing the Group's unique interpretation of the character of the music; that style or character of movement is developed from the beginning to the end of the exercise.
- **3.2.** This identifiable character is recognized by the body and the apparatus movements throughout all of the exercise, including:
 - Preparation movements before the Difficulties
 - Transitional movements between Difficulties
 - During **DB** and/or the exit from the **DB**
 - During CC
 - Body waves
 - Stylized, connecting steps linking DB, DE, R, DC
 - Under the throws/during the flight of the apparatus during **DE/DC**
 - During the catches
 - During rotational elements
 - Changes of levels
 - Connecting apparatus elements emphasizing the rhythm and character
- **3.3.** Changes in the character in the music should be reflected by changes in the character of the movements; these changes should be harmoniously combined.
- **3.4.** The Dance Steps Combinations are evaluated on their own specific merits; therefore, they are not included in the evaluation of "character of movement".

4. DANCE STEPS COMBINATIONS

4.1. A Dance Steps Combination is a specific sequence of movements with the body and apparatus dedicated to expressing the stylistic interpretation of the music: therefore, a **Dance Steps Combination must have a defined character in the movement**. It is choreographed according to the **character, rhythm, tempo and accents of the music.**

The stylized movements of the body segments, the speed and intensity of the movements, and the choice of modalities of travelling should be carefully selected for the specific music on which they are performed.

The construction of movements should aim to include all the body segments, as fitting for the specific music, including the head, shoulders, hands, arms, hips, legs, feet, etc.

- 4.2. Each composition must have a minimum of 2 Dance Steps Combinations.
- **4.3.** Each Dance Steps Combination must be performed with the following requirements to be valid; the absence of any of the following requirements in each Dance Step Combination will invalidate the Combinations and the penalty will be applied (see #16):
 - A minimum duration of **8 seconds with the apparatus in motion:** starting from the first dance movement, all steps must be clear and visible for the full 8 second duration.
 - During the required minimum 8 seconds, large throws and pre-acrobatic elements may not be
 performed. A series of steps with character, performed for less than 8 seconds due to the composition
 structure or to the presence of CC element(s) which interrupt the character of movement, are not
 valid as Dance Steps Combinations.
 - Defined character:
 - **4.3.1.** A defined character of movement: steps which reflect a style or theme of movement, such as but not limited to:
 - Any classical dance steps
 - Any ballroom dance steps
 - Any folkloric dance steps
 - Any modern dance steps
 - Etc
- **4.3.2.** Dance Steps Combination should include a variety of specifically used for the choreographic purposes of character and effect. **BD** such as "cabriole" jump, "passé" balance, etc. which have their base in traditional dance and a value of 0.10 may be included.
 - . Movements in harmony with the rhythm
 - 2 modalities of travelling by all gymnasts: the modalities of travelling (the mode in which she
 travels/moves around the floor area) should be varied and diverse, in harmony with specific style of
 the music and the character of the movements, and <u>not</u> generic movements across the floor (like
 walking, stepping, running) with apparatus handling.
- **4.4.** The Dance Steps Combination will <u>not</u> be valid in the following cases:
 - Less than 8 seconds of Dance performed according to #4.3.1.-#4.3.2
 - Static apparatus
 - Large throw during S
 - Pre-Acrobatic elements during S
 - R during S
 - Loss of apparatus during 8 consecutive seconds
 - Loss of balance with support on one or both hands or on the apparatus
 - Total loss of balance with a fall of the gymnast during 8 seconds
 - The entire Combination performed on the floor

Explanation

If a Group completes 8 seconds meeting all requirements in #4.3, and after a member of the Group loses the apparatus, the Group has met the definition and the Dance Steps Combination is valid with any corresponding Execution penalties.

If a Group performs Dance Steps for 16 seconds: 2 combinations may be validated as long as there are 2 combinations, each meeting the requirements of # 4.3, within the 16 seconds. If the duration of 16 seconds only includes one set of requirements, this is one Dance Steps Combination.

5. BODY EXPRESSION

- **5.1.** A Group transforms a structured routine into an artistic performance based on the collective expressivity of the gymnasts
- 5.2. Body expression is a union of strength and power with beauty and elegance in the movements
- **5.3.** Beauty and finesse can be expressed by the ample participation of the different body segments (head, shoulders, trunk, rib cage, hands, arms, legs, as well as the face) in the following ways:
 - supple, plastic, and/or subtle movements which convey character
 - · emphasis of the accents
 - intensity of the character of movements
 - **5.3.1.** Regardless of the physical size or height of the gymnasts, movements of the body segments are performed with maximum range, breadth and extension.
 - **5.3.2.** The gymnasts have an expressive, energetic connection to the music, which engage the audience in her performance.
 - **5.3.3.** Performances where the intensity of the body and facial expression is under-developed or not identifiable (i.e., a limited ability to express a developed interpretation of the music and composition) and/or there is a lack of balance in the intensity in the energy amongst all 5 gymnasts as an expressive unit are penalized.

6. DYNAMIC CHANGES: CREATING CONTRASTS

- **6.1.** A composition structured around a specific piece of music uses the changes in speed and intensity to build a guiding idea and create visual effects recognized by the viewers.
- **6.2.** The speed and intensity of the Group's movements, as well as the movement of their apparatus, should reflect changes in the speed and dynamism of the music. A lack of contrast in speed can create monotony and a loss of interest for the viewers.
- **6.3.** Contrasts in the speed and intensity of the movement in harmony with changes in the music, or created for very specific effect (including short, strategic pauses), are present throughout the entire exercise.

- 6.4. Dynamic changes can be created by the contrast in speed and intensity of movements by 1 gymnast or several.
 - 6.4.1. A minimum of 1 Dynamic change must be created by all 5 gymnasts together
 - 6.4.2. The remaining required/minimum 2 Dynamic changes may be created by 1-5 gymnasts depending on the music and choreography, as long as this moment of contrast can be visually recognized by the judge.
 - 6.4.3. More than 3 Dynamic changes are encouraged for their visual impact should the music and choreography support these contrasts.
- 6.5. Compositions with less than 3 Dynamic Changes, including 1 Dynamic Changes created by all 5 gymnasts together, will be penalized (see Table # 16).

7. BODY AND APPARATUS EFFECTS

- 7.1. The union of specific elements with specific accents creates an effect that is recognizable by the viewers; the purpose of such effects is to contribute to the original relationship between specific music and specific movements developed by the Group (a unique composition, distinguishable from all others because of the relationships between movements crafted for each specific arrangement of music).
 - Both simple and complex movements can create an effect when performed with a clear intention, which is: to emphasize a specific moment in the music with visual imagery.
 - The following are examples of, but not limited to, ways to create effects when coordinated with very specific accents/phrases in the music:
 - **7.1.1. DE, DC, R** are placed on specific musical accents which are strong, clear and can best match the energy and intensity of the Difficulty
 - **7.1.2.** The most unique elements are placed on the most interesting accents or phrases of the music to have the maximum impact to highlight the relationship of the music and movement
 - **7.1.3.** Creating a relationship or movement with the apparatus that is unexpected (a "surprise effect" in contrast to what is predictable)
 - 7.1.3.1. Body and/or apparatus construction(s) creating visual images in harmony with musical cues; constructions may be static as for a fixed image or dynamic when an integral part of a DC
 - 7.1.3.2. Specific organization of collective work uniquely timed with musical highlights
 - 7.1.3.3. Body relationships created in subgroups: gymnasts' body segments (legs, arms) are interconnected for choreographic purposes and/or their bodies are in thematic, dynamic relationships with each other which enhance both the character and also the Group identity of inter-related movements
 - 7.1.3.4. Choreographic connections between Difficulties
 - **7.1.3.5.** Different trajectories and directions of apparatus elements (**Example**: very high, in front, to the side, low, etc.) as well as planes of the apparatus should be utilized with specific accents or phrases in the music in order to distinguish each apparatus element in a unique way

- 7.2. Compositions without 2 Body and/or Apparatus Effect with music will be penalized (see Table # 16).
 - **7.2.1.** Dynamic changes by nature create their own effects and are evaluated separately; therefore, are not available to fulfill this specific requirement.

8. COLLECTIVE WORK

8.1. Organization of the Collective Work

- The typical character of the Group Exercise is the participation of each gymnast in the homogeneous work of the group in a spirit of cooperation.
- Each composition should have various types of organization in the collective work.

Explanations Types of Collective Work

- Synchronization: simultaneous execution of the same movement with the same amplitude, speed, dynamism etc.
- "Choral" execution: simultaneous execution of different movement (by the 5 gymnasts or in subgroups) with different amplitude or speed or direction
- <u>Rapid succession or "cannon"</u>: execution by the 5 gymnasts (or subgroups) one after the other. The
 movement begins immediately after or during the same movement by the previous gymnast or the
 subgroup.
- 4. <u>Contrast</u>: execution by the 5 gymnasts (or subgroups) in contrast by speed (slow-fast) or intensity (with force-softly) or level (standing-floor) or direction or movement (pause-continue)
 - The various types of collective work may be organized in any of the Difficulty components (DB, DE, W, Fundamental Apparatus Elements, R, DC) or Artistic components (Dance Steps, Dynamic Changes, connections) with a minimum of 2 of each type of collective work.
 - Less than 2 of each of the 4 organizational structures will be penalized.

9. FORMATIONS

Formations should be created with a variety in the following:

- Placements in different areas of the floor area: center, corners, diagonals, lines
- Design: circles, lines in all directions, triangles, etc.
- Placements in different areas of the floor area: center, corners, diagonals, lines,
- Amplitude: size/depth of the design (wide, closed, etc.).

10. COLLABORATION

- Various types of Collaborations and various kinds of organization within each type of Collaboration are described in the section "Types of Collaboration" (Difficulty with Collaboration # 6.2.1).
- A minimum of 2 of each type of Collaboration is required.
 Missing types of Collaboration will be penalized.

11.UNITY

The goal of creating a harmonious relationship of all the artistic components together is to create a unified idea. The continuity of the movements with the body expression from beginning to end establishes the harmony and unity. One or several severe technical fault(s), which breaks the unity of the composition by forcing the gymnast to halt the performance of the composition or to stop portraying an artistic image for several seconds, is penalized one time as an overall penalty at the end of the exercise.

12. CONNECTIONS

- **12.1.** A connection is a "link" between two movements or Difficulties.
- **12.2.** All movements must have a logical, intentional relationship between them so that one movement/element passes into the next for an identifiable reason.
- 12.3. These links between movements also provide opportunity to reinforce the character of the composition.
- **12.4.** Elements are joined smoothly and logically without prolonged preparations or unnecessary stops which do not support the character of the composition or which do not create an effect.
- 12.5. Elements which are arranged together without a clear purpose become a series of unrelated actions, which prohibit both the full development of the story as well as the unique identity of the composition. Such connections are defined as:
 - Difficulties linked together without a clear relationship
 - Transitions from one movement or Difficulty to another that are abrupt, illogical or prolonged
 - Transitions between formations executed as changing the positions on the floor without any choreographic relevance
- **12.6.** Well-developed connections and/or connecting steps are necessary to create harmony and fluidity; a composition constructed as a series of unrelated elements will be penalized. **Illogical connections will be penalized 0.10 each time up to 1.00 point.**

13. RHYTHM

- **13.1.** The movements of the Group as well as the apparatus must correlate precisely with the musical accents and the musical phrases; both the Group and apparatus movements should emphasize the tempo/pace of the music.
- **13.2.** Movements which are performed separately from the accents or disconnected from the tempo established by the music are **penalized 0.10 each time**, **up to 2.00 points**.

Examples:

- When movements are visibly emphasized before or after the accents
- When a clear accent in the music is "passed through" and not emphasized by movement
- When movements are unintentionally behind the musical phrase
- When the tempo changes and the Group is in the middle of slower movements and cannot reflect the change in speed (off the rhythm)
- **13.3.** The end of the composition should correlate precisely with the end of the music. When a Group completes its exercise and assumes the final pose before the end of the music or after the music has finished, this lack of harmony between music and movement at the end of the exercise is penalized.

14. BODY CONSTRUCTION/RAISED POSITIONS

- **14.1.** At the beginning or at the end of the routine, it is possible to use elements or poses where one gymnast is raised off the floor, with support on the other gymnast(s) and/or the apparatus, provided that:
 - Maximum 1 gymnast is raised off the floor per element
 - The gymnast is raised off the floor for max. 4 seconds:
 - Starting position: Max. 4 seconds from the first movement of the first gymnast until the raised gymnast arrives on the floor
 - Ending position: Max. 4 seconds from the gymnast leaves the floor until the last movement of the last gymnast
 - The raised gymnast can be lifted or climb into the raised position, but cannot be thrown in the air, jump or fall down from the raised position
 - The raised gymnast cannot execute any variation of a handstand, elbow stand or neck stand; other than this, the position or movement is free
 - Every support gymnast must have the feet, knees or back on the ground, and cannot be in any variation of a bridge
- **14.2.** A construction held for longer than 4 seconds and/ or doesn't meet the requirements/ definition is penalized.

Example 1: allowed position



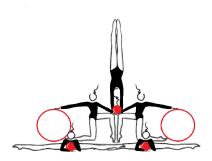


Example 2: allowed position





Example 3: not allowed position





15. START and FINAL POSITIONS

- **15.1.** At the beginning of the exercise one or several gymnasts are allowed to be without apparatus. Such a fragment of the exercise cannot be longer than **4 seconds**.
- **15.2.** If the apparatus and the gymnasts do not start moving simultaneously, the various moves must follow each other rapidly within a **maximum of 4 seconds** to avoid one or several static gymnasts/ apparatus.
- **15.3.** At the end of the exercise, each gymnast may hold or be in contact with one or several apparatuses. In this case, one or several gymnasts may be without apparatus in the final position.
- 15.4. One or more apparatus is not in contact with any gymnast (composition fault) is penalized

16. GROUP ARTISTIC FAULTS

Penalties	0.30	0.50
CHARACTER	Majority of the exercise:	Some parts of the exercise:
of MOVEMENT	 present in most, but not all, connections missing only during some, but not all, D elements 	 present in some conne missing during D elem
DANCE STEPS		Missing 1 Dance Steps Combinat and character
	Under-developed in the exercise:	Not developed the exercise:
BODY EXPRESSION	 partial participation of body segments in the movements and or 	 insufficient participation of the seaments and or
	imbalance in the intensity in the energy amongst all 5 gymnasts as an expressive unit	 lack of intensity in the energy gymnasts as an expressive u
DYNAMIC CHANGES	2 Dynamic Changes performed	1 Dynamic Change performed
	Less than 2 specific elements coordinated with specific accents/phrases in the music which create a visual	No specific elements coordinated a accents/phrases in the music whic
	impact, achieved through:	visual impact, achieved through:
BODY/APPARTUS EFFECTS	body and/or apparatus construction creating visual	body and/or apparatus co
	images in harmony with musical cues • collective work	 collective work relationships created in st
	relationships created in subgroups	choreographic connection
	 choreographic connections between Difficulties 	Difficulties
COLLECTIVE WORK	Less than 2 of each type of the 4 organizational structures of collective work	
	• Insufficient variety in the design and/or amplitude	
FORMATIONS	or the formations (imbalance between wide and closed formations)	
	 The same formation is maintained in the same place for more than 2 Difficulties in a row 	
COLLABORATIONS	Less than 4 types of Collaboration: minimum 2 of each	
UNITY	Unity/harmony/continuity of the composition is broken due to severe technical interruptions	

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	Penalties	ies					
CONNECTIONS	0.10	0.20	0:30	0.40	0.50	09:0	0.
	Penalties	ies					
RHYTHM	0.10	0.20	0:30	0.40	0.50	09:0	0.
	1.10	1.20	1.30	1.40	1.50	1.60	1.
Penalties		0.30			0.50)	0.70
MUSIC Music-movement at the end of the exercise				Lack of the mu the end	Lack of harmony between the music and movement at the end of the exercise		
MUSIC NORMS	Music not regulation introductic seconds	Music not conforming to regulations/ A musical introduction more than 4 seconds	ming to usical e than 4				
BODY CONSTRUCTIONS/ RAISED POSITIONS				More the raised unauth	More than 4 seconds in a raised construction and/or unauthorized construction		
START and FINAL POSITIONS				If one on the ordinal	If one or more apparatus is not in contact with a gymnast in the start or final pose		

D. EXECUTION (E)

GROUP EXERCISES

1. EVALUATION BY THE EXECUTION PANEL JUDGES

- 1.1. The Execution (E) Panel judges demands that elements be performed with aesthetic and technical perfection.
- **1.2.** The group gymnasts are expected to include in their exercise only elements that they can perform with complete safety and with a high degree of technical mastery. All deviations from that expectation will be deducted by the **E** judges.
- **1.3.** The **E** judges are not concerned with the Difficulty of an exercise. The jury is obligated to deduct equally for any errors of the same magnitude regardless of the Difficulty of the element or the connection.
- **1.4.** Judges of the **E**-Panel must remain up-to-date with contemporary Rhythmic gymnastics, must know at all times what the most current performance expectation for an element should be, and must know how standards are changing as the sport evolves. In this context they must also know what is possible, what is reasonable to expect, what is an exception, and what is special.
- 1.5. All deviations from correct performance are considered technical errors and must be evaluated accordingly by the judges. The amount of the deduction for small, medium, or large errors is determined by the degree of deviation from the correct performance. The following deductions will apply for each and every visible technical deviation from the expected perfect performance:
 - Small Error 0.10: any minor or slight deviation from the perfect execution
 - Medium Error 0.30: any distinct or significant deviation from the perfectives execution
 - Large Error 0.50 or more: any major or severe deviation from the perfect execution

Note: Execution faults must be penalized every time and for each element at fault

1.6. The Final E-score: Sum of the Technical deductions are subtracted from 10.00 points.

Explanation

The penalties in blue boxes are consecutive. It means that one penalty from this line can be taken for a technical fault.

2. TECHNICAL FAULTS

4. TECHNIQUE OF THE BODY MOVEMENTS

All penalties listed are given each time, regardless of the number of gymnasts at fault (overall penalties), unless otherwise specified in bold letters (these faults are given for each gymnast)

penalties), un	less otherwise specified in bol	d letters (these faults are give	en for each gymnast)
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
0	Incomplete movement or lack of amplitude in the shape of Waves		
Generalities	Incomplete movement or lack of amplitude in the shape of Pre-Acrobatics		
	Adjusting the body position (Example: in Balances, in Rotations on flat foot or another parts of the body, etc.)		
Basic technique	Body segment incorrectly held during a body movement (each time), including the incorrect foot/releve and/or knee position, bent elbow, raised or asymmetric shoulders, incorrect position of a body segment during R, etc.		
Buoio tooiiiiquo	Loss of balance: additional movement without travelling	Loss of balance: additional movement with travelling	Loss of balance with support on one or both hands or on the apparatus
			Total loss of balance with fall: 0.70 (each gymnast)
Jumps/ Leaps	Heavy landing	Incorrect landing: visible arched back during the final phase of landing	
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
Balances		Shape not held for a minimum 1 second	
		Axis of the body not at the vertical and ending with one involuntary step	
B. G.	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
Rotations (Each penalty applied one time per rotation BD)	Involuntary support on the heel during a Pivot	Axis of the body not at the vertical and ending with one involuntary step	
	Hop(s)		

Pre-acrobatic elements and elements from vertical rotation	Heavy landing	Unauthorized technique of pre-acrobatic elements	
groups		Walking in the handstand position (2 or more support changes)	
Synchronization	Lack of synchronization between individual movement and that of the group		
Formations	Imprecise line(s) within the formation		

5. TECHNIQUE WITH THE APPARATUS				
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more	
Collision	Collision between the gymnasts/apparatus (+ all the consequences)			
Generalities			Loss and retrieval of the apparatus without travelling (each gymnast)	
Loss of the apparatus (for the loss of			Loss and retrieval of the apparatus after 1-2 steps: 0.70 (each gymnast)	
2 Clubs in succession: the judge will penalize one time			Loss and retrieval of the apparatus after 3 or more steps: 1.00 (each gymnast)	
based on the total number of steps taking to retrieve the farthest Clubs)			Loss of the apparatus outside the floor area (regardless of distance): 1.00 (each gymnast)	
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: 1.00 (each gymnast)	
			Loss of the apparatus, no contact with the apparatus at the end of the exercise: 1.00 (each gymnast)	
Technique	Imprecise trajectory and catch in flight with 1 step	Imprecise trajectory and catch in flight with 2 steps	Imprecise trajectory and catch in flight with 3 or more steps	
(for imprecise trajectory of	or adjusting position to save the apparatus	to save the apparatus	(chassé) to save the apparatus	

2 or more gymnasts: the judge will penalize one time	Catch with the involuntary help of the other hand (Exception for Ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
based on the highest number of		Static apparatus **	
steps taken)		During the Collaboration visible immobility of one or several apparatus for more than 4 seconds (regardless the number of the gymnasts)	

^{**} Static Apparatus (Group Exercise Difficulty # 3.9)

Explanation

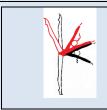
The penalty for imprecise trajectory is taken, if a clear technical fault, due to an imprecise throw is visible. This could be, if one or more gymnasts has/have to run or change the intended direction in order to save the apparatus from a loss.

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more			
	Ноор 🔘					
	Incorrect handling or catch: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time)					
Basic technique	Catch after throw: contact with the forearm	Catch after throw: contact with the arm				
Zuoio toomiiquo	Involuntary, incomplete roll over the body					
	Incorrect roll with bounce					
	Sliding on the arm during rotations					
		Passing through the Hoop:				
		feet caught in the Hoop				

Ball •			
	Incorrect handling: Ball held against the forearm ("grasped") or visibly squeezed by the fingers (each time)		
Basic technique	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Catch with the help of the other hand (Exception <u>:</u> catches outside the visual field)		
	C	Clubs 🔰	
	Incorrect handling: irregular movement, arms too far apart during mills, interruption of the movement during small circles, etc. (each time)		
Basic technique	Alteration of synchronization in the rotation of the 2 Clubs during throws and catches		
	Lack of precision in the work planes of the Clubs during asymmetric movements		
		ibbon 🕏	
Basic technique	Involuntary incorrect catch Alteration of the pattern formed by the Ribbon: snakes, spirals insufficiently tight, not the same height, amplitude, etc. (each time)		
	Involuntary contact with the body	Involuntary wrappings around the body or part of it or around the stick	
	Incorrect handling: imprecise passing or transmission, Ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the Ribbon (each time)		
	Small knot with minimal impact on the handling		Medium /Large knot: impact on the handling
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (up to 1 meter.)	Part of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (more than 1 meter)	

Explanation and Example: Deviations in Body Difficulties

Each Penalty will be applied separately for each fault. If a Body Difficulty has two incorrect shapes, the penalty is taken for each deviation from the identifiable shape.

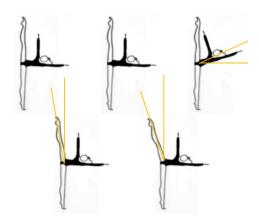


Medium deviation of the body segments (top leg and trunk)

TF:

0.30+0.30

Example



Explanation: Balance not fixed & involuntary step

If during a balance following mistakes happen:

- Shape not held for a minimum 1 second.
- Axis of the body not at the vertical and ending with one involuntary step.

Penalty is 0.30 + 0.30 (independently of the no. of the gymnasts)

Explanation: Knot in the Ribbon (blue box)

If a small knot forms in the ribbon and after a few movements it becomes a Medium/Large knot, only one penalty for knot is taken (the higher penalty).

1. APPARATUS PROGRAM

SENIOR: 2 exercises

2022 – 2024	5	3 P 2 P
2025	5	3 2 (
2026 – 2028	5	3 2 pairs

JUNIOR: 2 exercises

2022 – 2023	5	5
2024 – 2025	5 pairs	5
2026 - 2027	5	5
2028- 2029	5	5

2. TECHNICAL PROGRAM FOR JUNIOR - GROUP EXERCISES

- 2.1. Generalities: All Generalities norms for Senior groups are valid for Junior groups.
 - 2.1.1. Program for group gymnasts:

The program for Junior group gymnasts usually consists of 2 exercises:

Rhythmic Gymnastics Apparatus Program: 2 exercises with 5 identical apparatus

- 2.1.2. The length of each exercise is from 2'15" to 2'30."
- 2.1.3. Norms and characteristics of each apparatus for Juniors are specified in the FIG Apparatus Norms.
 - 2.1.3.1. Junior gymnasts are allowed to compete with a senior ribbon.
- 2.1.4. At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the gymnasts in the competition hall or at the end of an exercise and/or a random draw may be conducted for an apparatus control. For any use of non-conforming apparatus: **Penalty**: 1.00 point
- 2.2. Difficulty Requirements for Junior group exercises: Gymnasts must include only elements that they can perform safely and with a high degree of aesthetic and technical proficiency.
 - 2.2.1. There are two Group Difficulty components:
 - 2.2.1.1. Difficulty of Body (DB) consists of:
 - o Difficulty without Exchanges (DB)
 - o Difficulty with Exchange (DE)
 - o Dynamic Elements with Rotation (R)
 - 2.2.1.2. Difficulty of Apparatus (**DA**) consists of:
 - Difficulty with Collaboration (DC)
 - **2.2.2.** The components of Difficulty which are specific only to Group exercise:
 - Exchanges (DE) of the apparatus between the gymnasts
 - Collaborations (DC) among the gymnasts and the apparatus

2.3. Requirements for Difficulty

Difficulty Components		
Difficulty of Body connected with apparatus technical elements DB Maximum DB/DE 8 (2 by choice) in performance order		Difficulty of Apparatus DC Minimum 3, Maximum 18 in performance order
Difficulty without Exchanges DB	Difficulty with Exchange DE	Difficulty with Collaboration
Minimum 3	Minimum 3	
Special Rec	quirement	Minimum 3
Difficulty of Body Grou Jump/Leaps Minimum Balances Minimum Rotations Minimum	waves: um1 W um1 Minimum 2	Maximum 18
Dynamic Elements	with Rotation - R	
Maximum 1		

- **2.4.** The Difficulty judges identify and record Difficulties in order of their performance regardless if they are valid or not:
 - The first subgroup D-judges (DB): evaluates the number and technical value of Difficulties without Exchange (DB), Difficulties with Exchange (DE), the number and technical value of Dynamic elements with Rotation (R) and recognition of W. Judges record all elements in symbol notation.
 - The second subgroup D-judges (DA): evaluates the number and technical value of Difficulty with Collaborations (DC) and the presence of required Fundamental apparatus technical elements.

 Judges record all elements in symbol notation.
- **2.5.** The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the choreographic principle that the Difficulties should be arranged logically with connecting elements and movements in harmony with the character of the music.
- **2.6.** Penalties for missing the minimum required number of Difficulties and non-compliance with special requirements are applied when a Difficulty element is not attempted at all

3. DIFFICULTY OF BODY (DB)

- **3.1.** Requirements: Max. 8 DB/DE in performance order in the exercise will be counted. In case there are more DB than required the additional Difficulties are not valid (No Penalty)
- **3.2.** All general norms for Senior group **DB** are also valid for Junior group, with the exception of the following:
 - **3.2.1.** A Combined Body Difficulty is not authorized.
 - 3.2.2. It is possible to perform only one Slow Turn on flat foot or in releve.
 - 3.2.3. The Technical Committee does not recommend DB on the knee for Junior gymnasts.

3.3. Fundamental or Non-Fundamental apparatus technical elements

3.3.1. Requirements:

Each Junior Group exercise also must have a minimum number of specified Fundamental apparatus technical elements performed by all 5 gymnasts (see Senior Group # 3.6).

3.3.2. The Program of FIG competitions for Junior Groups exercises uses a Rope

3.3.3. Summary Table of Fundamental and Non-Fundamental Technical Groups

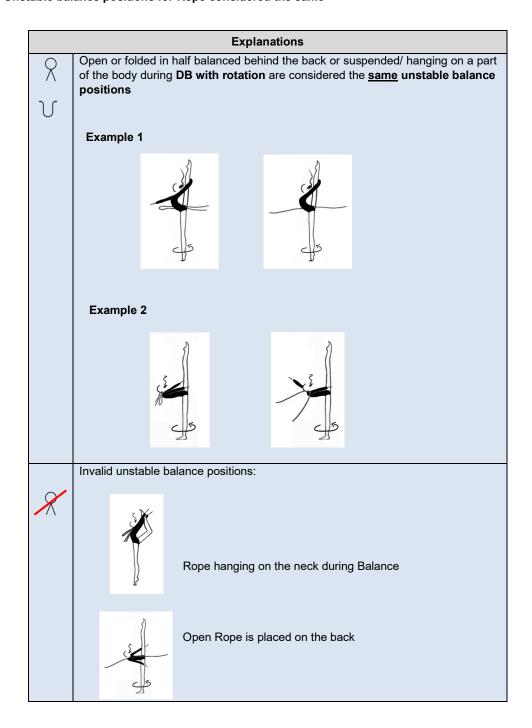
specific for Rope

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 Passing with the whole or part of the body through the open Rope turning forward, backward, or to the side; also with: Rope folded in 2 or more Double rotation of the rope 	 Rotation (min. 1), Rope folded in two (in one or two hands) Rotations (min.3), Rope folded in three or four Free rotation (min. 1) around a part of the body Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end
2	 Release and catch of one end of the rope, with or without rotation (ex: Echappé) Rotations of the free end of the Rope, Rope held by one end (ex: spirals) 	Mills (Rope open, held by the middle, folded in two or more) See Clubs 3.3.4
-	Skips/hops passing through the Rope Series (min. 3): Rope turning forward, backward, or to the side.	Wrapping or unwrapping around a part of the body Spirals with the rope folded in two
-	Catch of the open Rope with one end in each hand without support on another part of the body	

	Explanations		
rope is held by o	The Rope can be held open, folded in 2, 3 or 4 times (by 1 or 2 hands), but the basic technique is when the open rope is held by one end in each hand during Jumps/ Leaps and skips/ hops which must be performed in all directions: forward, backward, with turns, etc.		
	is wrapping, rebounding and mills movements, as well as the movements with the folded or re not typical of this apparatus; therefore, they must not overwhelm the composition.		
-	 A minimum of two large segments of the body (Example: head + trunk; arms + trunk; trunk + legs, etc.) must pass through. The passing may be: the whole body in and out, or passing in without passing out, or vice versa. 		
91	Echappé is a movement with 2 actions: release of one end of the Rope catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope ADB is valid if either release or catch (not both) performed during the DB		
Λ	Catch of the open Rope after a throw must be performed with one end in each hand without support on the foot, knee or another part of the body. The throw may be large or small.		
∞	 Spiral variations: release like "Echappé" followed by multiple (2 or more) spiral rotations of one end of the Rope and catch of the end by the hand or another part of the body open and stretched Rope held by one end, from the previous movement (movement of open Rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of one end of the Rope, catch with hand or the other part of the body. A DB is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the DB 		
∞	Wrapping		

• It is possible to "wrap" or "unwrap" during **DB**; these actions are considered different apparatus handlings

3.3.4. Unstable balance positions for Rope considered the same



4. **DIFFICULTY OF EXCHANGE:**

General norms for Senior group **DE** are also valid for Junior Group.

Summary Table of Additional Specific Criteria for DE during the throw and catch of the Rope (specific for Juniors):

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
-	Passing through the Rope with the whole or part of the body during throw.		
	A minimum of two large segments of the body must pass through the Rope		
	Example: head + trunk; arms + trunk;		
	trunk + legs, etc.		
*	High throw of open and stretched Rope held by the end	Λ	Catch of the Rope with one end in each hand
7	High throw of open and stretched Rope held by the middle	₽	Mixed catch of the Rope Not valid additional criteria

5. DYNAMIC ELEMENTS WITH ROTATION (R)

5.1 Definition: a combination of a high throw, 2 or more dynamic elements with rotation and a catch of the apparatus

5.2 Requirements:

- **5.2.1 Maximum** 1 **R** in the exercise will be evaluated.
- **5.2.2** All general norms for Senior group **R** are also valid for Junior groups

5.2.3 Dynamic Elements with Rotation (R): criteria for Rope (specific for Juniors):

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
-	Passing through the Rope with the whole or part of the body during throw.		
	A minimum of two large segments of the body must pass through the Rope		
	Example: head + trunk; arms + trunk;		
	trunk + legs, etc.		
*	High throw of open and stretched Rope held by the end	\mathcal{L}	Catch of the Rope with one end in each hand
7	High throw of open and stretched Rope held by the middle	₽	Mixed catch of the Rope Not valid additional criteria

6. <u>DIFFICULTY OF APPARATUS (DA):</u>

- 6.1 All general norms for Senior group **DA** are also valid for Junior group, with the exception of the following:
- 6.2 Requirements: Minimum 3, Maximum 18 Difficulty with Collaboration (DC), evaluated in chronological order
 - 6.2.1 Less than 3 **DC**: **Penalty** by the second Subgroup (**D**) judges: 0.30 point for each missing **CC**
 - 6.2.2 If a Group performs more than 18 **DC**, the extra **DC** over the limit will not be counted (**No Penalty**)

7. <u>DIFFCULTY SCORE (D):</u> The **D**-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:

7.1 The first subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30
Difficulties without Exchange (DB)	Minimum 3	Less than 3 DB performed Less than 1 Difficulty from each Body Group (△, T, ♦): penalty for each missing Body Group 1 Difficulty from each Body Group not performed simultaneously or in very rapid succession (not in subgroups) by all 5 gymnasts
Difficulties with Exchange (DE): in their performance order	Minimum 3	Less than 3 DE performed
Full body waves (W)	Minimum 2	Penalty for each missing W
"Slow turn" balance	Maximum 1 in releve or on flat foot	More than 1 "Slow turn" balance

7.2 The second D subgroup judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30	
Difficulty of Apparatus (DA):			
Difficulty with Collaboration (DC)	Minimum 3, Maximum 18	Less than 3 DC performed	
Collaborations CC		Less than 3 CC performed: penalty for each missing CC	
	Minimum 3		
Specified Fundamental apparatus technical elements	Minimum 2 of each	Penalty for each missing	

8. ARTISTRY AND EXECUTION

All norms for Artistry and all norms for Execution for Senior Group exercises are also valid for Junior Group exercises

9. TECHNICAL FAULTS: ROPE

All penalties listed are given each time, regardless of the number of gymnasts at fault (overall penalties)

Rope U						
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more			
Basic technique	Incorrect handling: amplitude, shape, work plane, or for the rope not held at both ends (each time)					
	Loss of one end of the rope with a short stop in the exercise					
		Feet caught in the rope during jumps or hops				
		Involuntary wrappings around the body or part of it without interruption in the exercise	Involuntary wrappings around the body or part of it with interruption in the exercise			
	Knot without interruption in the exercise		Knot with interruption in the exercise			

