

# RHYTHMIC GYMNASTICS



## 2025-2028 CODE OF POINTS

The illustrations in this draft are in process. Whenever an illustration does not appear correct or understandable, please refer to the text.

Draft version 1, for the FIG Executive Committee, July 2023  
The English version is the official text.



# PART 1 - INDIVIDUAL EXERCISES

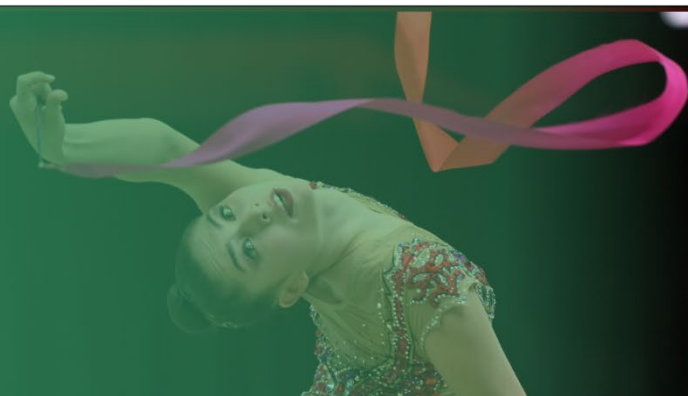
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# PART 1

# 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

##### Team ranking:

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, see *Technical Regulations* (Section 1 and Section 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 (preparation before the exercise, gymnast's exercise duration) will be done in 1 second increments.



**Penalty by the Time judge:** 0.05 p. for each additional or missing second, counted in full second increments.  
Example: 1'30.72=no penalty; 1'31.01=penalty 0.05 p.

### **3. JURY COMPOSITION: OFFICIAL CHAMPIONSHIPS AND OTHER COMPETITIONS**

#### **3.1. Superior Jury**

See *Technical Regulations* (Section 1 and Section 3).

#### **3.2. Individual Judges' Panels**

**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 RG Technical Committee in accordance with the *Technical Regulations*, *General Judges' Rules*, and *Specific Judges' Rules*.

**3.2.3.** During competition, at the technical table, judges will be prohibited from using any electronic device to talk, transmit or receive messages or information (mobile phones, mini-notebooks, computers, connected watch, etc.), and from using any camera or video device (see *Technical Regulations*, Section 1, Art. 5.4).

#### **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, submit their individual scores for the purpose of judge evaluation, and then give a common **DB** score.
- Subgroup 2 (**D**): 2 judges (**DA1**, **DA2**) work independently, submit their individual scores for the purpose of judge evaluation, 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**)

**3.3.4.** Minimum standards for the Judges' Panels for FIG registered competitions: See *General Judges Rules*, Art. 11.

#### **3.4. Functions of the D-panel judges**

**3.4.1. The first subgroup (DB)** records the content of the exercise in symbol notation, evaluating the number and value of Difficulties of Body (**DB**) and the number and value of Dynamic elements with rotation (**R**). These judges evaluate the entire exercise independently, submit their individual scores without consulting the other judge, 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 value of Difficulties of Apparatus (**DA**), the presence of required Fundamental apparatus technical elements, and full body waves (**W**). These judges evaluate the entire exercise independently, submit their individual scores without consulting the other judge, and then give a **common DA score**.

**3.4.3. Judging records:** During the competition and/or at the end of the rotation/competition, the President of the Superior Jury may request the judging records showing 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.





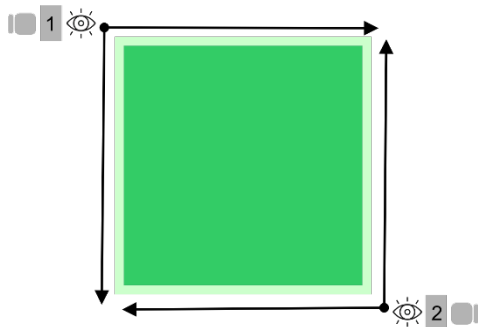
**3.7.3 Line judges (2)** are required to:

- Determine crossing of the boundary of the floor area by the apparatus, by one or two feet, or by any part of the body as well as apparatus leaving the 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 leaves the floor area during the exercise.
- Sign and submit the appropriate written record to the President of the Superior Jury.

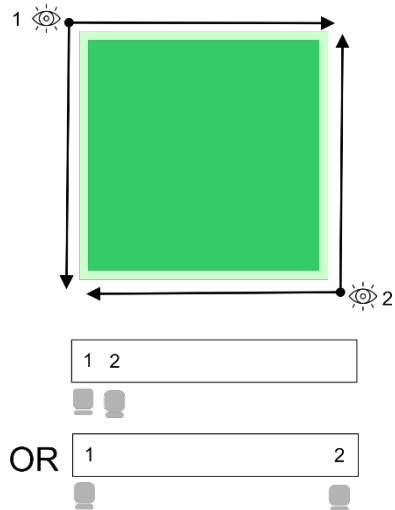
**3.7.4 Request to review Line/Time penalties:** If the coach is in doubt of a penalty for Time and/or Line, the coach must submit a verbal request for review to the Inquiry officer, within the same time limits as for Inquiries (see *Technical Regulations*, Section 1, Art. 8.5 Inquiries of the score).

**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 their right-hand side.



**Example 2:** Line judges sit at the judges' table and observe the lines and corner on a monitor using video camera assistance.



**3.8 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 the 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.

**3.9 Functions of the Responsible judge**

The **DA1 judge** is responsible for all the Responsible judge penalties, in cooperation with the President of the Superior Jury. All Responsible judge penalties indicated in the table (#13) will be submitted on an official form by the DA1 judge and will be **verified** by the President of the Superior Jury.

3.10 For any other details concerning the Juries, their structure, or functions, see *Technical Regulations* (Section 1, Art. 7), *General Judges' Rules*, and *Specific Judges' Rules*.

## 4. FINAL SCORE CALCULATION

- 4.1. The rules governing the determination of the **Final score** are identical for all sessions of competitions (Individual Qualifications, All-Around, Apparatus Finals).
- 4.2. 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*, Section 1, Art. 8.5 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.
- Judges' instructions are organised in person or virtually. All registered judges must study all the educational material specified by FIG, on the relevant online platforms. By being registered as a judge, the judge agrees that his/her participation in the educational programme will be monitored, and that non-participation may lead to dismissal from judging.

For more details concerning judges and judging of competitions, see *Technical Regulations* (Section 1, Art. 7, Section 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*, Section 1).
- 7.2. Any part of the body or apparatus **touching** outside the boundary of the floor area will be penalized:



**Penalty by the Line judge: 0.30 p. each time for the gymnast or apparatus**

- 7.3. The gymnast or apparatus **leaving** the floor area or finishing the exercise outside the floor area will be penalized:



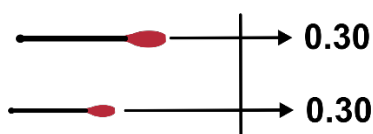
**Penalty by the Line judge: 0.30 p. each time for the gymnast or apparatus**

- 7.4. **Two apparatus** outside the floor area:

- 7.4.1. **Consecutive loss** of both Clubs outside the floor area:



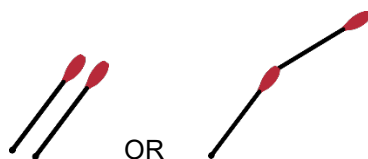
**Penalty by Line judge: 0.30 p. for one Club + 0.30 p. for another Club**



**7.4.2. Simultaneous loss of two apparatus at the same time outside the same line:** Two Clubs (locked or unlocked) are lost together at the same time outside the same line:



**Penalty by the Line judge: 0.30 p. 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 at the same time outside two different lines:



**Penalty by the Line judge: 0.30 p. + 0.30 p.**

**7.5.** There will be no Line penalty for the below-mentioned cases. In all other cases, penalties are applied as mentioned in #7.2-7.4:

- Apparatus and/or gymnast touches the line
- Apparatus passes the boundary of the floor area without touching the ground
- Apparatus is lost at the end of the last movement of the exercise, and leaves the floor area after the end of the exercise and the end of the music
- Unusable apparatus is removed outside the floor area
- Broken apparatus is removed outside the floor area
- Second Club is voluntarily removed outside the floor area in order to use the replacement Clubs in a pair
- Apparatus which has returned by itself to the floor area is removed outside the floor area
- Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)

**7.6.** Each exercise must be performed entirely on the floor area:

**7.6.1.** Any Difficulty or Artistry component **started outside** the floor area will not be evaluated.

**7.6.2.** If the Difficulty or Artistry component is **started inside** the floor area and finished outside the floor area, the Difficulty or Artistry component will be evaluated.

**7.6.3.** Execution penalties and Artistry penalties **are evaluated** for the entire duration of the exercise, including all movements performed outside the floor area.

## **8. APPARATUS**

### **8.1. Norms and 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. No gymnast is permitted to compete with an unapproved apparatus. If a gymnast competes with an unapproved apparatus, the exercise will not be evaluated (0.00 p).

**8.1.3.** At the request of the President 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

- 8.2.1. Replacement apparatus around the floor area is compulsory (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 for the competition) along two sides of the floor area for the use by any gymnast.
- 8.2.3. The line immediately in front of the judges and the line where the gymnast enters are left open. Apparatus must be set separately.



Example:

- 8.2.4. If during the exercise the apparatus is lost and **leaves the floor area** (Line penalty, see #7.3), the use of a replacement apparatus is **allowed** (no penalty).
- 8.2.5. The gymnast may only use replacement apparatus which has been placed prior to the start of the exercise. However, the gymnast is permitted to take her own apparatus again after using a replacement apparatus.



**Penalty: 0.50 p. for using any apparatus not placed prior to the start of the exercise**

- 8.2.6. A gymnast may use the maximum number of replacement apparatus placed around the 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.
- 8.2.7. If during the exercise the apparatus is lost but **does not leave the floor area**, the use of a replacement apparatus is **not allowed**: The gymnast must take her own apparatus from inside the floor area. If the gymnast uses the replacement apparatus when her own apparatus did not leave the floor area:



**Penalty: 0.50 p. for unauthorized use of replacement apparatus**

- 8.2.8. If during the exercise the apparatus is lost and leaves the floor area (Line penalty, see #7.3), then **returns by itself to the floor area**: The gymnast is allowed to use a replacement apparatus (no penalty) but must remove the returned apparatus from the floor area (no Line penalty) before the end of the exercise. If the gymnast does not remove the returned apparatus:



**Penalty: 0.30 p. for non-removal of a returned apparatus**

- 8.2.9. If the apparatus is lost and leaves the floor area and is **returned to the gymnast** by a coach or any other person:



**Penalty: 0.50 p. for unauthorized retrieval of the apparatus**

Explanations / Examples	
Situation	Evaluation
<ul style="list-style-type: none"> <li>The gymnast loses her apparatus, and it rolls out of the floor area.</li> <li>The gymnast takes the replacement apparatus.</li> <li>The lost apparatus rolls back onto the floor area.</li> <li>The gymnast does not remove the returned apparatus from the floor area.</li> </ul>	<ul style="list-style-type: none"> <li>Execution judge: 1.00 p. one time for the loss of apparatus.</li> <li>Line judge: 0.30 p. for the lost apparatus leaving the floor area.</li> <li>Responsible judge: 0.30 p. for non-removal of the apparatus that returned to the floor area.</li> </ul>
<ul style="list-style-type: none"> <li>The gymnast loses her apparatus, and it rolls out of the floor area.</li> <li>The gymnast takes the replacement apparatus.</li> <li>The lost apparatus rolls back onto the floor area.</li> <li>The gymnast removes the returned apparatus from the floor area and continues with the replacement apparatus.</li> </ul>	<ul style="list-style-type: none"> <li>Execution judge: 1.00 p. one time for the loss of apparatus.</li> <li>Line judge: 0.30 p. for the lost apparatus leaving the floor area.</li> <li>Responsible judge: No penalty.</li> </ul>
<ul style="list-style-type: none"> <li>The gymnast loses her apparatus, and it rolls out of the floor area.</li> <li>The gymnast takes the replacement apparatus.</li> <li>The lost apparatus rolls back onto the floor area.</li> <li>The gymnast takes her own apparatus back, and removes the replacement apparatus from the floor area.</li> </ul>	<ul style="list-style-type: none"> <li>Execution judge: 1.00 p. one time for the loss of apparatus.</li> <li>Line judge: 0.30 p. for the lost apparatus leaving the floor area.</li> <li>Responsible judge: No penalty.</li> </ul>

### 8.3. Unusable apparatus

**8.3.1. Prior to the start** of the exercise, if a gymnast determines that the apparatus is unusable (e.g., knots in the Rope or Ribbon), the use of a **replacement apparatus is allowed** (no penalty). The Time judge will start a stopwatch when each gymnast starts preparing the starting pose, to control the duration of an eventual delay.

**8.3.2.** If the gymnast **delays the competition** by more than 30 seconds, e.g., by trying to open the knots before deciding to take the replacement apparatus:



**Penalty by the Time judge: 0.50 p. for excessive exercise preparation which delays the competition**

**8.3.3.** If **during the exercise**, the apparatus becomes unusable (e.g., Ribbon fabric stuck in the Ribbon stick attachment, knot(s) which are not untied), the use of a **replacement apparatus is allowed** (no penalty). **No Line nor Execution penalty** for voluntarily removing the unusable apparatus from the floor area.

### 8.4. Broken apparatus or apparatus caught in the ceiling

**8.4.1.** The gymnast will not be penalized for a **broken apparatus**, only for the consequences (various technical errors).

**8.4.2.** If the apparatus breaks during an exercise, the gymnast will not be permitted to start the exercise over. In such a case, the gymnast may:

- Stop the exercise
- Remove the broken apparatus outside the floor area (no Line nor Execution penalty) and continue the exercise with a replacement apparatus (no penalty).

**8.4.3.** A gymnast will not be penalized for apparatus **caught in the ceiling**, only for the consequences (various technical errors).

- 8.4.4.** If the apparatus is caught in the ceiling during an exercise, the gymnast will not be permitted to start the exercise over. In such a case, the gymnast may:
- Stop the exercise
  - Continue the exercise with a replacement apparatus (no penalty).
- 8.4.5.** 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 penalize 10.00 p.
  - Execution will penalize 10.00 p.
  - Time penalties are applied according to the duration performed
- 8.4.6.** If a gymnast stops the exercise due to a broken apparatus or apparatus caught in 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”
- 8.4.7.** If the **replacement apparatus breaks** during the exercise: The gymnast may **stop the exercise** and exit the floor area. If the President of the Superior Jury confirms the problem, the gymnast will be re-announced and will perform the exercise again at the end of the rotation (or if needed, according to the decision of the President of the Superior Jury). If the President of the Superior Jury does not confirm, the exercise will be evaluated as described in #8.4.5.

## **9. COMPETITION ATTIRE OF THE GYMNASTS**

### **9.1. Requirements for the competition attire**

#### **9.1.1. Cutting and material**

- A correct gymnastics leotard must be in non-transparent **material** from the chest to the crotch. Therefore, leotards that have some parts in transparent material will have to be lined.
- All parts of the leotard must be **tight-fitting** to enable the judges to evaluate the correct position of every part of the body.
- The **neckline** of the front and back of the leotard must be no further down than half of the sternum and the lower line of the shoulder blades.
- The cut of the leotard at the **top of the legs** must not go higher than the fold of the crotch and not lower than the bottom level of the crotch.
- The **pelvic/crotch area** and the buttocks, up to the upper line of the hip bones, should be covered with non-transparent and non-skin-coloured material.
  - A **small** transparent/skin-coloured area for connection/decoration is tolerated at the sides, if the following is respected:
    - A solid, coloured connection between the front and the back of the leotard is required.
    - The connection may be from fabric or applications but must give the impression of a whole material (not separate pieces).
    - The connection must appear at the hip bones or lower.
  - The Technical Committee recommends that the whole pelvic/crotch area is covered with non-transparent and non-skin-coloured material.

#### **9.1.2. Sleeves**

- Leotards may be with sleeves of any length, or without sleeves. Narrow straps are also allowed.
- The sleeves may be in transparent material.
- All parts of the sleeves must be tight fitted.

### 9.1.3. Legs

- It is allowed to wear full-length tights over the leotard, full-length tights under the leotard, a leotard in one piece with full-length legs, or to have bare legs.
- Shorts, semi-length tights and similar are not allowed.
- The “harlequin” look is forbidden: The colours of the fabric covering the legs, and the length of the base colour(s), must be identical on both legs. Only the style (detail cuts or decorations) may be different.

### 9.1.4. Skirt

- A skirt that does not fall further than the pelvic area is permitted, 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.
- The skirt must be rigidly attached to the waist of the leotard (cannot be a separate piece).

### 9.1.5. Design

- Designs presenting words or symbols are allowed if the design respects the FIG *Advertising Rules Competition Clothing* and the Code of Points #9.
- Decorative appliques or details on the competition attire are allowed:
  - Decorative details should not jeopardize the safety of the gymnast.
  - It is not allowed to decorate with light-emitting diodes (LED).

### 9.1.6. Accessories

- **Undergarments** worn underneath the leotard should not be visible beyond the seams of the leotard itself.
- Except for eventual tights, 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.

### 9.1.7. Checking of the competition attire

- All competition attire will be checked prior to the entrance of the gymnast in the competition hall.



**Penalty 0.30 p. if the competition attire of the gymnast does not conform to the regulations**

**9.2.** Gymnasts may perform their exercises with **bare feet or gymnastics slippers**. No penalty is taken by the Responsible judge if the gymnastics slipper of a gymnast involuntarily comes off during her performance.

**9.3.** It is forbidden to wear large and dangling **jewellery** that jeopardize the safety of the gymnast. Piercings are not allowed, except small, tight-fitting earrings.



**Penalty: 0.30 p. if this rule is not met**

**9.4.** 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, and cannot extend from the hair onto any part of the skin. It is not permitted to voluntarily adjust the hairstyle during the exercise.



**Penalty: 0.30 p. if this rule is not met**

**9.5.** **Make-up** should be clear and light (theatrical masks are not allowed). It is not permitted to voluntarily adjust the make-up during the exercise.



**Penalty: 0.30 p. if this rule is not met**

9.6. The national emblem and any publicity must conform to the official norms of the event.



Penalty: 0.30 p. if this rule is not met

9.7. Bandages or support pieces must be of any available skin colour and cannot be in other colours.



Penalty: 0.30 p. if this rule is not met

## 10. REQUIREMENT FOR MUSICAL ACCOMPANIMENT

10.1. Each RG exercise, in its totality, must be performed to music. If the music stops for any reason, the gymnast must stop the exercise (see #10.4). An exercise where the music disappears (technical problems) in one or more parts is not evaluated.

10.2. A sound signal may start before the music.

10.3. Each piece of music must be recorded on a 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 USB for competition.

The following information must be written on each USB file:

- Country (the 3 capital letters used by the FIG to designate the gymnast's country)
- Gymnast name
- Apparatus name

10.4. In case the music plays incorrectly: As soon as the gymnast realizes that the music is incorrect, it is the responsibility of the gymnast to stop the exercise: A **protest** concerning the music after completion of the exercise will not be accepted.

- If the **wrong music** is played, or the gymnast could **not hear the start** of the music: The gymnast may **stop on the floor area**, resume the starting position, and immediately perform the exercise with correct music. If the correct music is not immediately available, the announcer will ask the gymnast to leave the floor area and the gymnast will be re-announced when the music is available.
- If a music problem appears after some time of performing and the **music disappears completely**: The gymnast **must stop the exercise and exit the floor area**. If the President of the Superior Jury confirms the problem, the gymnast will be re-announced and will perform the exercise again immediately. If the President of the Superior Jury does not confirm, the exercise will be evaluated as described in #8.4.5. If the gymnast completes the exercise without music, the exercise will not be evaluated (0.00 p.)
- If a music problem appears after some time of performing (distortion, short interruptions, etc.): The gymnast may choose to complete the exercise performing to the distorted music and be evaluated accordingly, or **may choose to stop the exercise and exit the floor area**. If the President of the Superior Jury confirms the problem, the gymnast will be re-announced and will perform the exercise again immediately. If the President of the Superior Jury does not confirm, the exercise will be evaluated as described in #8.4.5.

## 11. DISCIPLINE OF THE GYMNASTS

11.1. The gymnast should be present in the Field of Play only once she has been called by the announcer by the microphone or when the green light is showing. In case of a delay, The President of the Superior Jury verifies the reasons of delay (due to organization errors or discipline of the gymnast).



Penalty: 0.50 p. for early presentation (before being called)  
or late presentation (discipline of the gymnast)



- 11.2.** It is forbidden to warm up in the competition hall, and the gymnast may not stay on/return to the floor area after the end of the exercise.



**Penalty:** 0.50 p. if this rule is not met

- 11.3.** For the wrong apparatus presented according to the start order, the following applies: 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 initially missed apparatus at the end of the rotation.



**Penalty:** 0.50 p. (penalty deducted from the exercise that was initially missed)

- 11.4.** If a gymnast stops her exercise due to an injury or unforeseen circumstance during the exercise, the exercise will be evaluated as per stopping due to a broken apparatus (#8.4.5).

- 11.5.** A gymnast may repeat an exercise only in the case of a “force major” fault from the Organizing Committee and approved by the President of the Superior Jury. **Example:** Electricity shut down, sound system error, etc.

## **12. DISCIPLINE OF THE COACHES**

- 12.1.** 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. The coach accompanying the gymnast to the Field of Play must stay in the area designated by the LOC.



**Penalty:** 0.50 p. if this rule is not met

### **13. PENALTIES TAKEN BY THE TIME, LINE, AND RESPONSIBLE JUDGE**

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




<b>Penalty taken by the Time judge</b>		
1	For each additional or missing second (counted in full second increments) on the time of the exercise	<b>0.05</b>
2	For excessive delays in exercise preparation which delay the competition (more than 30 seconds)	<b>0.50</b>
<b>Penalties taken by the Line judge</b>		
1	For any part of the body or apparatus touching outside the boundary of the floor area	<b>0.30</b>
2	For the gymnast or apparatus leaving the floor area	<b>0.30</b>
3	If a gymnast finishes the exercise outside the floor area	<b>0.30</b>
<b>Penalties taken by the Responsible judge</b>		
1	For using any apparatus not placed prior to the start of the exercise (not penalized if re-using the gymnast's own lost apparatus)	<b>0.50</b>
2	For an unauthorized use of replacement apparatus (original apparatus did not leave the floor area)	<b>0.50</b>
3	A lost and replaced apparatus has returned to the floor area and is not removed from the floor area by the end of the exercise	<b>0.30</b>
4	For use of apparatus by an unauthorized retrieval	<b>0.50</b>
5	Competition attire not according to the regulations	<b>0.30</b>
6	For not allowed jewellery or piercings	<b>0.30</b>
7	For hair style not conforming to official norms	<b>0.30</b>
8	For make-up not conforming to official norms	<b>0.30</b>
9	For national emblem or publicity not conforming to official norms	<b>0.30</b>
10	Bandages or support pieces not conforming to the regulations	<b>0.30</b>
11	For early or late presentation	<b>0.50</b>
12	For gymnast warming up in the competition hall	<b>0.50</b>
13	Wrong apparatus chosen according to start order (penalty deducted from the exercise that was initially missed)	<b>0.50</b>
14	For coach discipline	<b>0.50</b>

## B. DIFFICULTY (D)

## INDIVIDUAL EXERCISES

### 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.
- 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. An element not in the Difficulty tables is not recognized by the **D**-jury and will receive no value.
- 1.4. There are two **Difficulty components**:
  - Difficulty of Body (**DB**), including **R**
  - Difficulty of Apparatus (**DA**)
- 1.5. **Requirements for Difficulty:**

Difficulty components		
<b>Difficulty of Body (DB)</b> Highest 8 counted	<b>Difficulty of Apparatus (DA)</b>  Minimum 1 Maximum 15 (in performance order)	
<b>Dynamic elements with rotation (R)</b>  Maximum 4 (in performance order)		
<b>Special requirements</b>	<b>Special requirements</b>	
<b>Difficulty of Body Groups:</b> Jumps/leaps  Minimum 1 Balances  Minimum 1 Rotations  Minimum 1	<b>Fundamental apparatus technical elements</b>  Minimum 6 (see #3.2)	<b>Full body waves (W)</b>  Minimum 2

- 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 value of Difficulties of Body (**DB**) and the number and value of Dynamic elements with rotation (**R**). Judges record all elements in symbol notation.
  - The second subgroup **D** judges (**DA**): Evaluates the number and value of Difficulty of Apparatus (**DA**), the presence of required Fundamental apparatus technical elements, and full body waves (**W**). Judges record all elements in symbol notation.
- 1.7. The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the Artistry components (see the Artistry section).

## 2. DIFFICULTY OF BODY (DB)

### 2.1. Definition

2.1.1. **DB** elements are jump/leap, balance, and rotation elements from the Body Difficulty tables (#9, #11, #13) in the Code of Points (.

2.1.2. In case there is a difference between the textual description of the **DB** and the drawing in the tables, the text (tables and explanations) prevails.




### 2.2. 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 Technical Committee 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 Body Difficulty tables following each World Championships/Olympic Games.

### 2.3. Requirements

2.3.1. **The 8 highest Difficulties in the exercise will be counted.**

2.3.2. At least 1 element from each “**Difficulty of Body Group**” must be present in the exercise (not required in the 8 highest Difficulties):

- Jumps/leaps 
- Balances 
- Rotations 

2.3.3. An exercise missing one or more “**Difficulty of Body Group**” (#2.1.1) **will be penalized: 0.30 p. for each “Difficulty of Body Group” missing.** The penalty is applied when the **Difficulty of Body Group** is not attempted at all.

### 2.4. Same and different Difficulties and shapes

2.4.1. Each box in the tables (#9, #11, #13) represents a different DB. Every drawing inside the **same box** is seen as the **same DB**.

2.4.2. Each **DB** (each box) is counted only once. If the same **DB** (same box) is **repeated**, the Difficulty is **not valid** (no penalty).

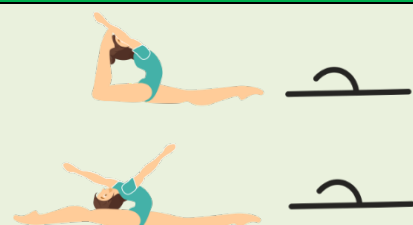
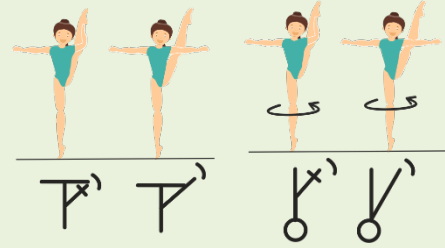
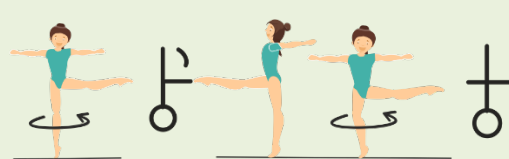

Explanations / Examples	
What if a gymnast attempts to take a DB shape but loses balance and lowers the leg, or attempts to catch her leg but fails to hold the leg, and tries a second time?	If the gymnast makes a technical mistake in her preparation and immediately restarts the preparation, this is not a repetition, and the second try is evaluated.

**2.4.3.** Difficulties with the **same shape** are different Difficulties with the same relation between - and same evolution of – all the body parts that are involved in defining the shape, including the support leg (straight or maximally bent). Different shapes are needed for Combined Body Difficulties (#2.7).

- The use of a supporting arm (with help and without help) does not make two shapes different.
- Through their evolution into flight, all jumps/leaps are different from all balances and rotations.
- The same relation between body parts, performed as balance and as rotation, are “same shape”.

**2.4.4.** It is possible to perform 2 or more identical jumps/leaps or pivots in **series**. An **identical repetition** is a repetition of the **same drawing** from a box in the tables (#9, #11, #13).

- 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 / Examples	
	Same DBs (same box)
	Different DBs (different boxes) Same shapes (same relation, only the supporting arm is different)
	Different DBs (different boxes) Same shapes (same relation)
	Different DBs (different boxes) Same shapes (same relation)

	<p><i>Different DBs (different boxes)</i></p> <p><i>Different shapes (different evolution – jump and balance)</i></p>
	<p><i>Different DBs (different boxes)</i></p> <p><i>Different shapes (different evolution)</i></p>
	<p><i>Identical repetition: Series valid</i></p>
	<p><i>Not identical repetition:</i></p> <p><i>Series not valid, last 2 DB not valid</i></p>

## 2.5. Value

**2.5.1.** **DBs** 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, each **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

**2.5.2.** 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:



**Penalty:** 0.10 p. for a small deviation for each incorrect body segment

**2.5.3.** 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:



**Penalty:** 0.30 p. for a medium deviation for each incorrect body segment

**2.5.4.** 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:



**Penalty:** 0.50 p. for a large deviation for each incorrect body segment

- 2.5.5. Exception:** The criterion “back bend of the trunk” during jumps/leaps, performed 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 / Examples	
<i>How can the judges understand the difference between a 10° deviation and a 11° deviation?</i>	<i>The angles are just a guideline. Judges will learn to think in terms of small, medium, and large deductions</i>

## 2.6. Requirements for apparatus handling

- 2.6.1.** Each **DB** must be performed with a minimum of 1 Fundamental apparatus technical element specific to each apparatus and/or Non-fundamental apparatus technical element, executed according to its definition in tables #3.5-0.
- 2.6.2.** A **DB** is in connection with an apparatus technical element (Fundamental or Non-fundamental) if the apparatus technical element is **performed at the beginning, during, or towards the end of the DB.**

Explanations / Examples	
<i>What is “beginning” and what is “towards the end” of a jump/leap?</i>	<p><b>A jump/leap</b> begins when the gymnast has lost contact with the floor. “Towards the end” is the last part of the flight phase.</p> <p>When the gymnast regains contact with the floor the Difficulty has ended.</p>
<i>What is “beginning” and what is “towards the end” of a balance?</i>	<p><b>A balance</b> (except Dynamic balances) begins the moment that the gymnast reaches the required shape. “Towards the end” is the last moment that the gymnast is still in the required shape, and still on relevé (if the balance is performed on relevé).</p> <p>When the gymnast has left the shape or relevé (if the balance is performed on relevé), the Difficulty has ended.</p> <p><b>A Dynamic balance</b> begins with the initiation of the first movement and ends with the ending of the last movement.</p> <p>When the gymnast is back on two feet, or lying flat, the Dynamic balance has ended.</p>
<i>What is “beginning” and what is “towards the end” of a rotation?</i>	<p><b>A rotation in fixed shape</b> (pivots, penché, etc) begins the moment that the gymnast reaches the required shape. “Towards the end” is the last period that the gymnast is still in the required shape, and still on relevé (if the rotation is defined on relevé).</p> <p>When the gymnast has left the shape or relevé (if the rotation is defined on relevé), the Difficulty has ended.</p> <p><b>Other types of rotations</b> begin with the initiation of the first movement, and end with the ending of the last movement.</p> <p>When the gymnast has stopped rotating, or is back on two feet, the Difficulty has ended.</p>

**2.6.3. 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 required basic characteristics.
- An isolated **DB** performed under a small throw is not valid.
- Isolated **DB** “under the flight” is a type of handling; therefore, it may be performed only one time in each exercise regardless of the type of throw/boomerang.
- 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, even if this DB is only intended as a criterion for DA, or similar. Only the first of the two **DBs** will be evaluated.
- If the apparatus is lost after the **DB** under the flight, the **DB** is not valid.
- None of the components of a **Combined Body Difficulty** may be performed “under the flight” of the apparatus.

**2.6.4. A series of jump/leap DBs** (with or without rotation) with one difficulty **under the flight**:

- Throw of the apparatus during the first DB, second DB under the flight, and catch during the third DB may be performed only **one time** in each exercise regardless of the type of throw.
- If the apparatus is **lost during the third DB** in the series, neither the DB under the flight nor the DB during the catch are valid. Only the first DB performed during the throw of the apparatus is valid.
- If the apparatus is **caught before or after the third DB** in the series, neither the DB under the flight nor the DB during the catch are valid. Only the first DB performed during the throw of the apparatus is valid.
- This series is possible in addition to an isolated DB performed under the flight (this is not a repetition of an identical apparatus technical element, see #3.8.1).

## **2.7. Combined Body Difficulties (CBD)**

**2.7.1. Definition: 2 Body Difficulties** performed in a connected, consecutive manner, without hop and without travelling on the support leg. Both DB must be from the tables of Body Difficulties (#9, #11, #13).

**2.7.2.** Difficulties included in the Combined Body Difficulty can be:

- From different groups of Body Difficulties (different shapes, see #2.4.3) or
- From the same group of Body Difficulties (different shapes, see #2.4.3).

**2.7.3.** The **first DB** in the Combined DB determines to which **Body Group** it belongs.

**2.7.4.** If a gymnast combines **3 DBs** in a valid manner, the first 2 Difficulties are valid as a Combined Difficulty, and the 3<sup>rd</sup> Difficulty is valid as an **isolated DB**.

**2.7.5.** Each of the 2 DB of the Combined Body Difficulties must each be performed with one Fundamental or Non-fundamental apparatus technical element: **2 different apparatus technical elements**, one for each DB.

**2.7.6.** Combined Body Difficulties are counted as **1 DB**.



- 2.7.7.** No more than **1 Combined Body Difficulty** may be performed in an exercise:
- Only 1 Combined Body Difficulty will be evaluated
  - **Additional** Combined Body Difficulties **will not be evaluated** (no penalty)
- 2.7.8.** 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 (#2.7.12).
- 2.7.9.** If the requirements for the connection or for one of the DBs are **not met**, the 2 DB will be evaluated as **isolated DB** and validated if performed according to the requirements for each: Only first DB valid, only second DB valid, or two isolated DB valid.
- 2.7.10.** DB used in a combined DB **may not be repeated** isolated or in series; a repetition of a DB will not be valid.
- 2.7.11. The following types of Difficulties are available for Combined Body Difficulties:**
- **Balances:** Only balances on relevé, no slow turns, no dynamic balances. Table #11: Difficulties 2.101-2.1499.
  - **Rotations:** Only pivots on relevé with fixed shape. Table #13: Difficulties 3.101, 3.301-3.1501 (without 3.1105).
  - **Jumps/leaps:** Jumps/leaps may only be used as the second Difficulty of a Combined Body Difficulty. Only with take-off from one leg, and no successive split leaps. Table #9: Difficulties 1.201, 1.401-1.2199 (without 1.2003), 1.2301-1.3299, 1.3705.

**2.7.12.** The two Difficulties must be combined as follows:

DB 1:	DB 2:	Connection requirements:
For all types of DB:		<ul style="list-style-type: none"> <li>• Without change of support leg between the Difficulties</li> <li>• Without step between the Difficulties</li> <li>• Without hop between the Difficulties</li> <li>• Without touching the floor with the lifted leg, hand(s), or any other body parts</li> </ul>
T	T	• With both shapes and the connection on relevé
T	o	• With connection on relevé, on flat foot, or with plié
T	^	• With connection with plié
o	T	• With both shapes and the connection on relevé
o	o	• With both shapes and the connection on relevé
o	^	• With connection with plié

**2.8. DB will not be valid in the following cases:**

- 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, or repeated identically (see #3.8)
- Landing on the **knee(s)**

### 3. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL GROUPS

#### 3.1. Definition

- 3.1.1. Every apparatus (○, ●, ♯, /) has 4 Fundamental apparatus technical elements. Each element is listed in its own box in tables #3.5.
- 3.1.2. Every apparatus (○, ●, ♯, /) has Non-fundamental apparatus technical elements. Each element is listed in its own box in tables #3.5-0.

#### 3.2. Requirements

- 3.2.1. Each exercise must have a **minimum number of each group of Fundamental apparatus technical elements** (see #3.5).
- 3.2.2. Fundamental apparatus technical elements may be performed during Difficulties of Body – DB, Difficulty of Apparatus – DA, Dynamic elements with rotation – R, in Dance Steps Combinations, or in connecting elements between Difficulties.














**Penalty:** 0.30 p. for each missing specified Fundamental apparatus technical element

- 3.2.3. When the required Fundamental Apparatus technical elements validate a **DB**, they must be **different** (see #3.8). Otherwise, they may be repeated/the same.
- 3.2.4. Penalties for missing the minimum required number of Fundamental apparatus technical elements are applied when a Fundamental apparatus technical element is **not attempted at all**, or attempted but **not performed according to its definition**:
- Long roll with small bounces: Valid with E penalty. Short roll: Not valid (not according to its definition).
  - 4 oval spirals of the Ribbon: Valid with E penalty. 3 circles of the Ribbon: Not valid (not according to its definition).
- 3.3. Apparatus technical elements which require two actions to be valid (a release in any form and a catch) may validate only one **DB** and one **DA** element; such elements include:
- Bounce of the Ball
  - Small throw/catch of any apparatus (and all its variations, see #3.6.2)
  - Rebound of any apparatus (except Ball) from the floor
  - Echappé of the Ribbon and Rope
  - Boomerang of the Ribbon
- 3.4. “High throw” and “Catch from a high throw” are two different apparatus technical elements/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 technical element/base “high throw” is valid and the technical element/base “Catch from a high throw” is not valid.

**3.5. Summary tables of Fundamental and Non-fundamental technical groups specific to each apparatus**









**3.5.1. 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	 Rotation of the Hoop around its axis: Around the fingers or around or on part of the body (min. 1)	 Rotation on the floor around the axis (min. 1)
1	 Rotation of the Hoop around the hand or around a part of the body (min. 1)	 Sliding of the Hoop over minimum two large body segments
1	 Passing through the Hoop with the whole or part of the body (two large body segments)	

Explanations / Examples	
<i>The technical elements with Hoop (with and without throw) must be performed on various planes, directions, and axes.</i>	
	<ul style="list-style-type: none"> <li>A minimum of two large body segments must pass through the Hoop: Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.</li> <li>The passing through the Hoop may be: The whole body in and out, or passing in without passing out, or vice versa.</li> </ul>
	<p><i>Large roll: A minimum of two large body segments must be passed over without interruption. Example: From the right hand to the left hand over the body; trunk + legs; arm + back, etc.</i></p> <p><b>Note for large roll in a balance DB (except dynamic balances):</b>  <i>The impulse for the roll and the impulse for the DB can be done at the same time. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the DB criterion is not valid for the large roll DA, and the large roll is not a valid apparatus technical element for the balance DB.</i></p>
	<p><i>Rotation (min. 1) on the floor around the axis:</i></p> <p><i>During rotation of the Hoop on the floor, the gymnast's hand/fingers can be in contact with the Hoop, or it can be a "free" rotation of the Hoop</i></p> <p><i>A DB can be performed when giving the impulse, or with passing over the Hoop, or with retrieval of the Hoop (not with the Hoop rotating freely next to the gymnast performing the DB)</i></p>
	<p><i>The roll may be small or large</i></p> <p><i>A DB can be performed when giving the impulse, or with passing over the Hoop, or with retrieval of the Hoop (not with the Hoop rolling freely next to the gymnast performing the DB)</i></p>

### 3.5.2. BALL









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	 <ul style="list-style-type: none"> <li>Roll of the Ball on the floor (min. 1)</li> <li>Roll of the body on the Ball on the floor</li> </ul>  <ul style="list-style-type: none"> <li>Series of 3 small rolls: A combination of small rolls on the body</li> <li>Series of 3 assisted small rolls on the body</li> </ul>
2	 Figure eight of the Ball with circle movement of the arm(s)	 <ul style="list-style-type: none"> <li>“Flip-over” movement of the Ball (min. 1)</li> <li>Rotations <b>of the hands</b> around the Ball (min. 2)</li> <li>Free rotation of <b>the Ball</b> on a part of the body, including on top of the finger (min. 1)</li> </ul>
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: <ul style="list-style-type: none"> <li>Series (min. 3) of small bounces (below knee level) from the floor</li> <li>High bounce (knee level and higher) from the floor (min. 1)</li> </ul>	

## Explanations / Examples










**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.

	<b>Small roll</b>	<b>Large roll</b>
	<p>A minimum of one segment of the body must be passed over</p> <p>Examples of a body segment: Hand to shoulder; shoulder to shoulder; foot to knee, etc.</p> <p><b>Note:</b> Small rolls are only valid in a series of 3</p>	<p>A minimum of two large body segments must be passed over without interruption</p> <p>Examples: From the right hand to the left hand over the body; trunk + leg(s); arm + back, etc.</p> <p><b>Note for large roll in a balance DB (except dynamic balances):</b> The impulse for the roll and the impulse for the DB can be done at the same time. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the DB criterion is not valid for the large roll DA, and the large roll is not a valid apparatus technical element for the balance DB.</p>
	Figure eight of the Ball with circle movements of the arm(s): Two consecutive circles of the arm(s) must be completed	
	Must be from a <b>high throw</b> ( <u>not</u> from a small throw/thrust) <b>without additional support of the body, including the second hand</b>	
	An active bounce consists of an active release (the gymnast pushes the Ball to the floor) and a retrieval. Elements where the Ball falls passively to the floor do not belong to any apparatus technical group. DB may be performed during the pushing phase, during the contact with the floor, or during the retrieval.	
	<p>“Flip-over” movement of the Ball:</p> <ul style="list-style-type: none"> <li>• A rotational movement of one hand around the Ball, or rotation of the Ball around one hand</li> <li>• The Ball is in constant contact with the hand (there is no flight phase)</li> <li>• Minimum 1 rotation</li> </ul> <p>Rotations of the hands around the Ball:</p> <ul style="list-style-type: none"> <li>• A rotational movement of the hands around the Ball, with the fingers of the hand joined together in a natural manner</li> <li>• The Ball is in constant contact with the hand (there is no flight phase)</li> <li>• Rotations must be performed with the <b>whole hand/palm (not only with the fingertips)</b></li> <li>• Minimum 2 rotations</li> </ul> <p>Free rotation(s) of the Ball on a part of the body:</p> <ul style="list-style-type: none"> <li>• Minimum 1 rotation</li> </ul>	
	<ul style="list-style-type: none"> <li>• Roll of the Ball on the floor (one or more). The roll may be small or large.</li> <li>• Roll of the body on the Ball on the floor: May be done with small or large body segment(s)</li> </ul> <p>A DB can be performed when giving the impulse, or with passing over the Ball, or with retrieval of the Ball (not with the Ball rolling freely next to the gymnast performing the DB)</p>	

### 3.5.3. 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)	 <ul style="list-style-type: none"> <li>Free rotations of one or two Clubs (unlocked or locked) on or around a part of the body or around the other Club</li> <li>Tapping the Clubs against each other (min. 1 tap) or tapping the floor (min. 2 taps)</li> <li>Sliding of the Club over minimum two large body segments</li> </ul>
2	 Small throws of two unlocked Clubs With min. 360° rotation and catch: Together simultaneously or alternating	 Small throw of two locked Clubs
1	 Asymmetric movements of two Clubs	 Large roll over minimum two large body segments 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 hand, held by the end (small head)	 Series (min. 3) of small circles with one Club

#### Explanations / Examples










*The typical technical characteristic is handling both Clubs together, one in each hand, and this technical work should be predominant in the composition. Any other forms of holding the Clubs must not predominate, such as holding by the Club's body or neck, or two Clubs joined together.*

*Tapping, rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition.*

	<ul style="list-style-type: none"> <li>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.</li> <li>Mills can be on the vertical or horizontal plane:               <ul style="list-style-type: none"> <li>Vertical mills – the circle impulse can be either down or up.</li> <li>Horizontal mills - the circle impulse can be either right or left.</li> </ul> </li> <li>Mills can be two-set and three-set:               <ul style="list-style-type: none"> <li>Two-circle (double) mills – min. 4 alternating small circles of the Clubs (2 on each side). Wrists/hands crossed, then uncrossed.</li> <li>Three-circle (triple) mills – min. 6 alternating small circles of the Clubs (3 on each side with a cross of the hands each time)</li> </ul> </li> </ul>
	<ul style="list-style-type: none"> <li>Must be performed with different movements of shape or amplitude <u>and</u> work planes or direction of each Club</li> <li>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.</li> <li>Tapping does not have a clear working plane/direction and cannot be part of asymmetric movements.</li> <li><b>Clubs must be one in each hand (no throws, no asymmetric throws, no cascade throws)</b></li> </ul>
	<ul style="list-style-type: none"> <li>Tapping the two Clubs against each other: Minimum one tap</li> <li>Tapping one or two Clubs against the floor: Minimum two successive taps (two Clubs at the same time is not sufficient)</li> </ul>





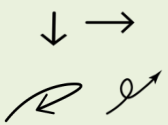
### 3.5.4. RIBBON



Required # per exercise	Specific Fundamental and fundamental apparatus technical groups	Non-fundamental apparatus technical groups
2	 <ul style="list-style-type: none"> <li>Spirals (min. 4-5 loops), tight and the same height, in the air or on the floor</li> </ul> <p><b>AND/OR</b></p>  <ul style="list-style-type: none"> <li>“Swordsman” (min. 4-5 loops)</li> </ul>	 <ul style="list-style-type: none"> <li>Rotational movement of the Ribbon stick around the hand</li> <li>Wrapping (unwrapping)</li> <li>Stick held without hands (e.g., neck, knee, elbow) during movements or Difficulties with rotation (not “Slow Turn”), creating a circle pattern of the fabric around the body</li> <li>Medium circle of the Ribbon</li> </ul>
2	 <ul style="list-style-type: none"> <li>Snakes (min. 4-5 waves), tight and the same height in the air or on the floor</li> </ul>	
1	 <p>“Boomerang”: Release, pull back by the end of the Ribbon, and catch of the stick</p>	 <p>Large roll of the Ribbon stick over minimum two large body segments</p>  <p>Roll of the Ribbon stick on a part of the body</p>
1	 <p>“Echappé”: Rotation of the stick during its flight, and catch of the stick</p>	 <p>Passing with the whole or part of the body through or over the pattern of the Ribbon</p>

#### Explanations / Examples

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

	<p>“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/echappé.</p>
	<p>A “boomerang” consists of three parts:</p> <ol style="list-style-type: none"> <li><b>A release (throw)</b> of the stick into the air or along the floor. <ul style="list-style-type: none"> <li>There are no restrictions regarding the Ribbon fabric: The end may be held, the fabric may be sliding over the body/through the hand, or the Ribbon may be entirely free for any duration, as long as the end is retrieved before the stick touches the floor or stops along the floor.</li> </ul> </li> <li><b>A pull back</b> achieved by holding the end of the fabric (maximally 50 cm from the end), executed while the fabric is extended in the air (with or without the stick touching the floor) or extended along the floor. <ul style="list-style-type: none"> <li>A boomerang may be executed with one or several pull backs before catching the stick. All actions between the initial release and the catch of the stick belong to one and the same apparatus technical element (not 2 or more separate boomerangs).</li> </ul> </li> <li><b>A catch of the stick.</b></li> </ol> <p>An element which only includes a pull back of the Ribbon and catch of the stick, without a release, does not meet the definition of boomerang.</p>
	<ul style="list-style-type: none"> <li>A minimum of two large body segments must pass through the pattern of the Ribbon (Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.)</li> <li>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.</li> </ul>
	<p>“Echappé” is a type of small throw that includes the rotation of the stick in flight, and a catch of the stick.</p> <p>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 Echappé) depending on its height.</p>
	<p>For all types of catches of the Ribbon, the apparatus should normally be <b>caught by the end of the stick</b>. 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. If the Ribbon is <b>unintentionally caught by the fabric</b> (by mistake), the technical element is not valid and cannot validate any Difficulty.</p>

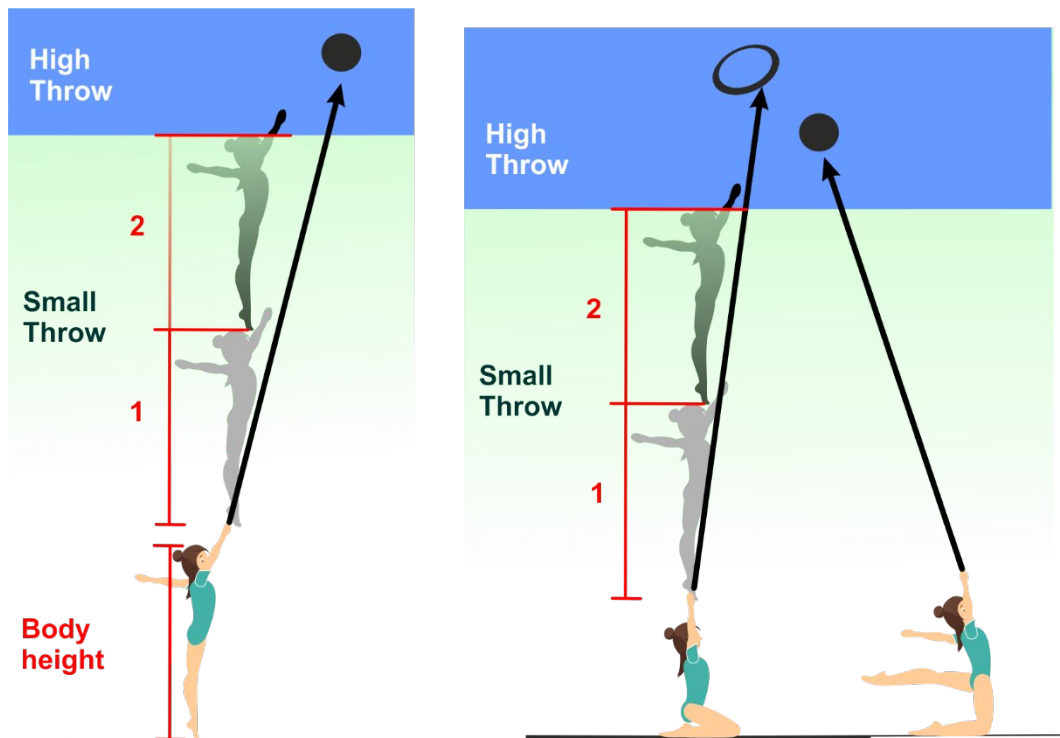
### 3.6. Summary tables of Non-fundamental apparatus technical groups valid for all apparatus

#### 3.6.1. High throws and catches of the apparatus

↗	High throw of the apparatus: More than 2 heights of the standing gymnast
↗↗	High throw of 2 Clubs: More than 2 heights of the standing gymnast
↓	Catch of the apparatus from the flight of a high throw
↓↓	Catch of 2 Clubs from the flight of a high throw

Explanations / Examples	
What does it mean to catch "from the flight"?	<i>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>.</i>
Could you clarify the height of throws: From which point is the height of the throw measured?	<i>Throw height is measured from the point where the apparatus is released.</i>
Is the catch valid if the apparatus touches the floor?	<i>If first the gymnast takes the apparatus in a controlled manner and after that part of the apparatus makes contact with the floor, the catch is valid with E penalty.  If the apparatus touches the floor before the gymnast takes the apparatus in a controlled manner, this is a loss of apparatus (with E penalty) and no valid catch.  See also Explanations / Examples for Ribbon catches (#3.5.4).</i>

#### Example 1: High throw

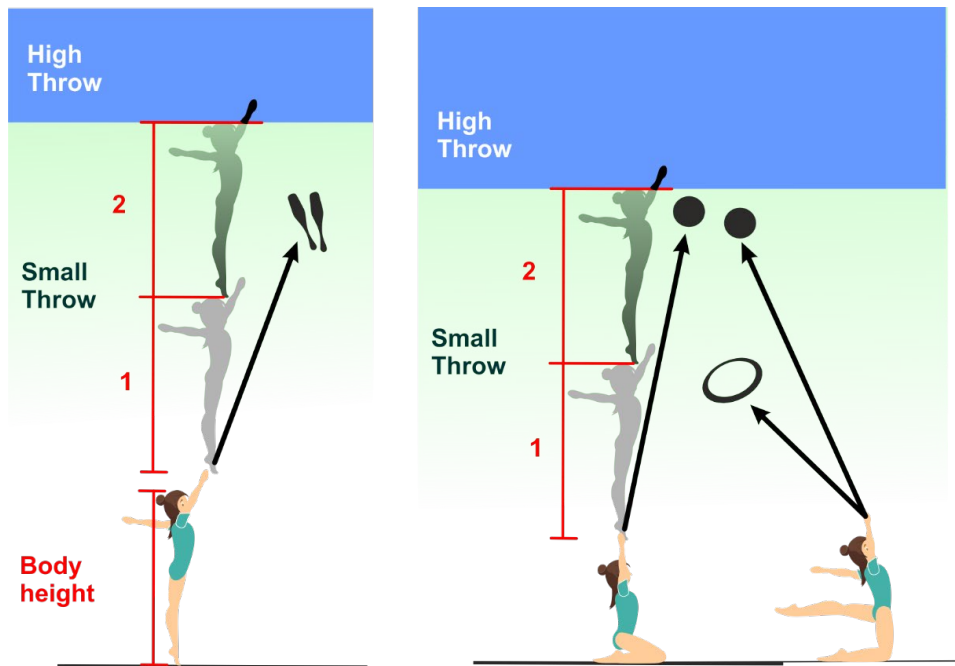




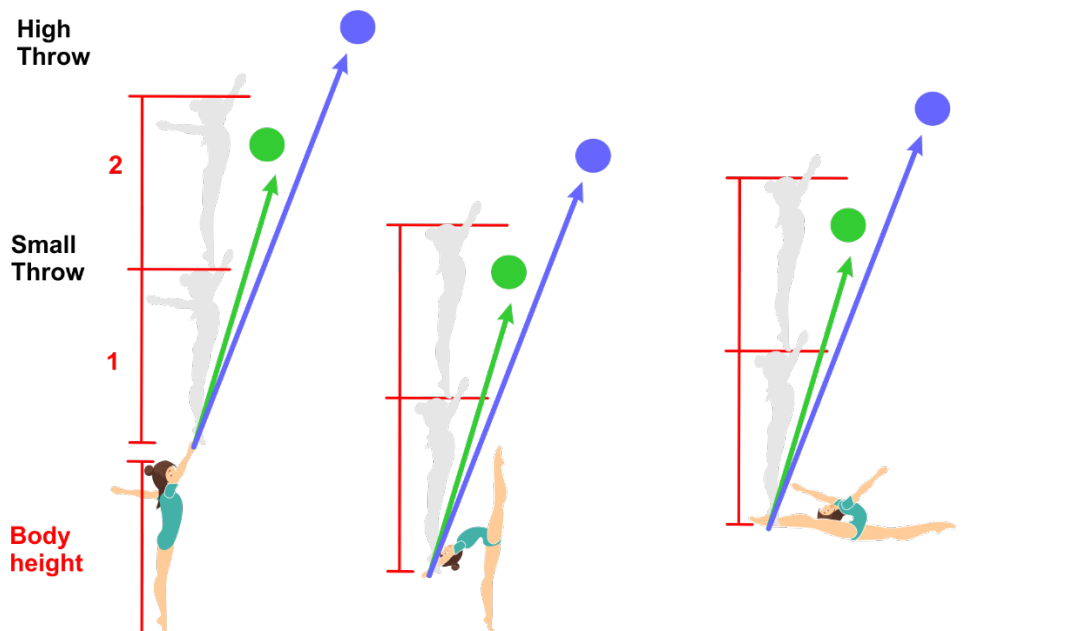
### 3.6.2. Small throws and catches of the apparatus

→	<p><b>Small throw and catch of the apparatus from the flight:</b>            Close to the body, not more than 2 heights of the standing gymnast, with minimum one clearly visible flight phase:</p> <ul style="list-style-type: none"> <li>• With throw/thrust/push into the air</li> <li>• With rebound on the body</li> <li>• With apparatus dropped from a height (free fall)</li> <li>• For throw of one Club: With or without 360° rotation</li> </ul> <p><b>Note:</b> A small throw of two Clubs without 360° rotation of both Clubs is not a valid apparatus technical element.</p>
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**Example 2: Small throw**



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



### 3.6.3. DB under the flight of the apparatus or boomerang



DB performed **under the flight** of the apparatus from a high throw or boomerang (isolated; #2.6.3, with series; #2.6.4)

### 3.6.4. Apparatus handling









	<ul style="list-style-type: none"> <li>• Large circle(s)</li> <li>• Figure eight (not for Ball)</li> <li>• <b>Transmission</b> of the apparatus <b>around</b> any part of the body or <b>under</b> the leg(s) (with or without the hands)</li> <li>• <b>Transmission without</b> the help of the hands with at least two body parts (no hands)</li> <li>• <b>Passing over</b> the apparatus with the whole or part of the body <b>without a transmission</b> of the apparatus from the hand or a part of the body to another hand or a part of the body</li> </ul>
<b>Explanations / Examples</b>	
	<p><i>Medium or large circle: Apparatus must complete a <b>full circle of 360°</b></i></p> <p><i>Figure eight: Two consecutive circles must be completed</i></p>

**3.6.5. Unstable balance:** A difficult body-apparatus relationship with risk of loss of the apparatus, defined in three sub-groups:


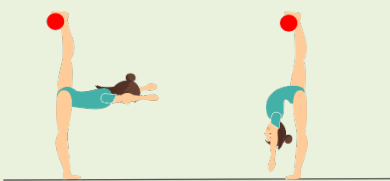


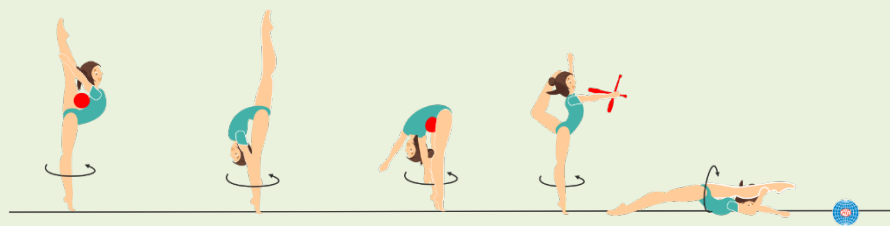



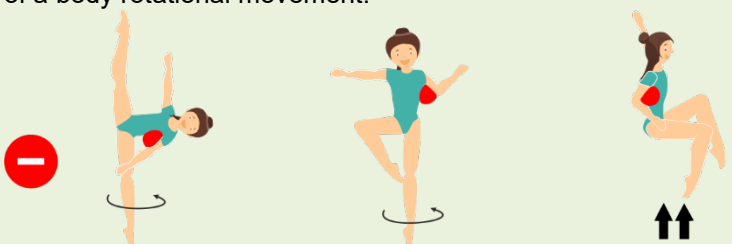
1. Apparatus freely balanced (not squeezed) on a small surface
2. Apparatus squeezed between two small body segments
3. Freely hanging/suspended apparatus (not squeezed)

#### 3.6.5.1. Apparatus freely balanced (not squeezed) on a small surface: With or without rotation


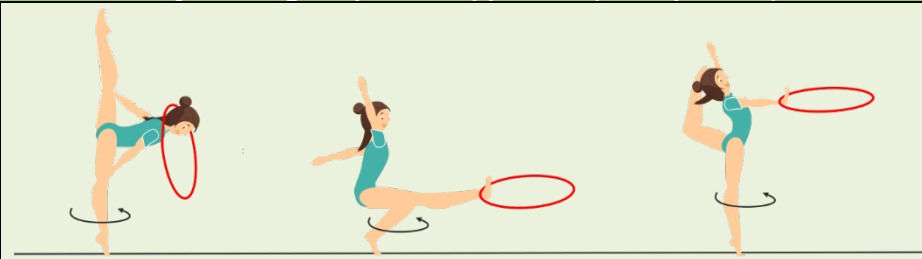


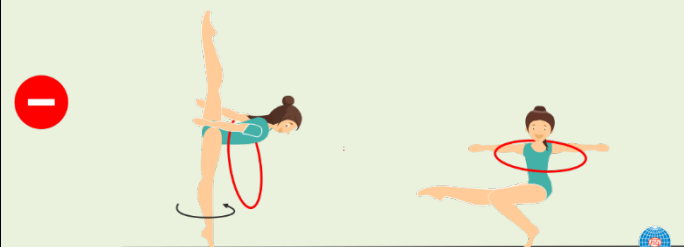
Explanations / Examples	
Small surfaces and segments (not squeezed)	
	<div style="display: flex; align-items: center;"> <div style="margin-left: 20px;"> <p>Top of the foot</p> </div> </div> <hr/> <div style="display: flex; align-items: center;"> <div style="margin-left: 20px;"> <p>Chest: Only with <u>Ball</u> when not squeezed by another body segment</p> </div> </div> <hr/> <div style="display: flex; align-items: center;"> <div style="margin-left: 20px;"> <p>Open palm: Only with <u>Ball</u> during a <u>rotation DB</u></p> </div> </div> <hr/> <div style="display: flex; align-items: center;"> <div style="margin-left: 20px;"> <p>Neck (<u>not the back</u>): Only during a <u>rotation DB</u>            One Club held in a position of “unstable balance” is considered valid as an unstable balance when the second Club executes a technical movement; not valid for two Clubs crossed on the neck.</p> </div> </div> <hr/> <div style="display: flex; align-items: center;"> <div style="margin-left: 20px;"> <p>One Club balanced on the other Club is considered as an unstable balance during <u>any type of DB with rotation</u> (not valid for slow turn)</p> </div> </div>

Explanations / Examples			
Open palm			
			
Correct execution	Ball held against the forearm	Ball held against the forearm and squeezed	Ball grasped and squeezed
No penalty	E – 0.10 p.	E – 0.10 p.	E – 0.10 p.
 valid	 valid	 Not performed	 Not performed



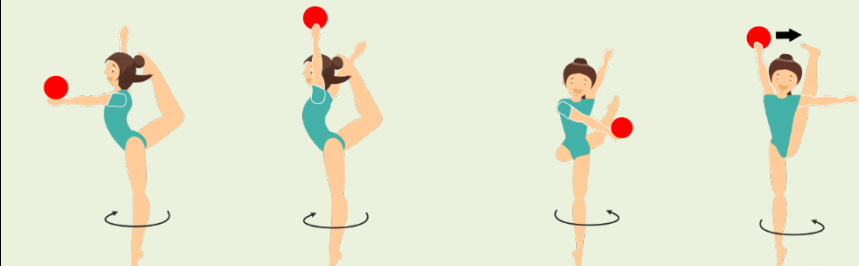
### 3.6.5.2. Apparatus squeezed between two small body segments: With or without rotation



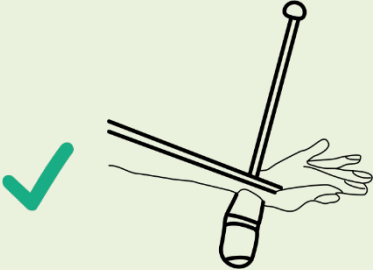
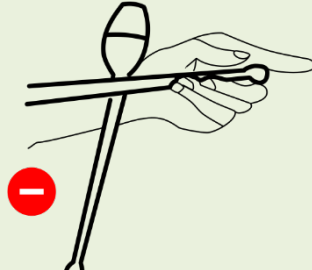
Explanations / Examples	
Apparatus squeezed between two small body segments: With or without rotation	
	
Apparatus squeezed between any combination of small and large body segments: Only during a rotational element	
	<p></p> 
	<p>Only valid squeezed between small and/or large segments <u>during a rotational element</u></p> 
Apparatus squeezed between the upper arm and any part of the body: NOT VALID	
	<p>Exception for apparatus squeezed: The apparatus 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:</p> 

3.6.5.3. Freely hanging/suspended apparatus (not squeezed): Only during rotation DB

Explanations / Examples	
Freely hanging/suspended apparatus (not squeezed)	
	
Freely hanging/suspended apparatus with additional support: <b>NOT VALID</b>	
	<p>Apparatus rested on a body segment with additional support of the arms is not valid as a "freely hanging/suspended" position of unstable balance.</p> <div style="text-align: center;">   </div>

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

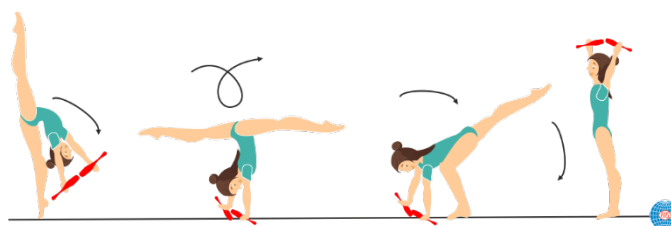
Explanations / Examples	
  	<p style="text-align: center;"><b><u>Same</u></b></p> <p>During rotation DBs, a Ball held in <b>front in the left</b> hand and later held in <b>front in the right</b> hand is considered the <b>same position</b>.</p> <p style="text-align: center;"><b><u>Different</u></b></p> <p>Different unstable positions for the Ball held on the open hand during rotation DBs: The arm must be clearly <b>front, side, above, etc.</b>, or must visibly <b>change the unstable balance position from one hand to another</b> during a rotation DB.</p> <p><b>Examples:</b></p> <div style="text-align: center;">  <div style="position: absolute; right: 0; top: 50%; transform: translateY(-50%); font-size: small;"> <i>Visible change from one hand to another</i> </div> </div>

 	<p><b>Different</b></p> <p>Different unstable positions for one Club held by the other club on the <b>outer side of the hand</b> during a rotation DB. The arm position must change <b>in front</b> of the body or <b>on the side</b> of the body to be different.</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Outer side:</b></p>  </div> <div style="text-align: center;"> <p><b>Inner side:</b></p>  </div> </div> <p>One Club held by the other <b>on the inner side of the hand</b> is not considered as unstable balance</p>
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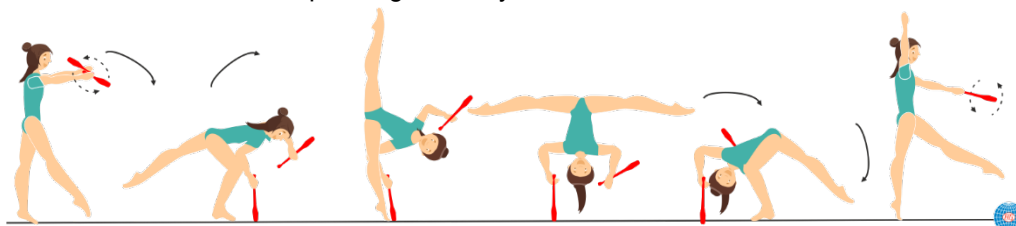
### 3.7. Static apparatus

- 3.7.1. The apparatus must be in motion or in an unstable balance position, not simply held/squeezed for a long time.
- 3.7.2. 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 **4 or more seconds**
- 3.7.3. 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 short time (**less than 4 seconds**).

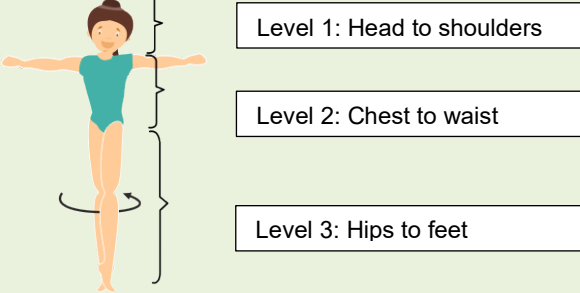
**Example:** Walkover backward with support on two hands, the Clubs in each hand lying flat between the hands and the floor (the pre-acrobatic element can also be performed with support on one hand with the same position of the Club).



- 3.7.4. 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 a criterion in a corresponding Difficulty.



### 3.8. Apparatus technical elements must be different during DB

Explanations / Examples	
<p><b>Apparatus elements are different if they are performed:</b></p>	<p><b><i>In different planes</i></b>  <i>Planes are evaluated relative to the space: Horizontal, frontal, sagittal</i></p> <ul style="list-style-type: none"> <li>• The “planes” criterion does not apply for <u>spirals</u>. Spirals must have different directions and/or different level.</li> </ul>
	<p><b>“Different directions” is evaluated as follows:</b>  <i>Passing through the apparatus, forwards and backwards / passing in, passing out, passing with the whole body, are different.</i></p> <p><i>Apparatus handling performed in <u>different directions relative to the body</u> are different, e.g.: Spirals with the arm in front of the body, spirals with the arm to the side, spirals with the arm behind the body.</i></p> <p><i>Each apparatus element can be repeated with the <u>trunk</u> in two different directions, e.g.: Upright + side, forwards + backwards, backbend + side, etc.</i></p> <p><i>All other variations of direction are considered the <u>same apparatus technical element</u>, e.g.:</i></p> <ul style="list-style-type: none"> <li>• Same mills forwards and mills backwards</li> <li>• Same small circles with two clubs to the right and small circles with two clubs inwards</li> <li>• Same spirals inwards and spirals outwards</li> <li>• Same large circle inwards and large circle outwards</li> <li>• Same large roll from left to right and from right to left</li> </ul>
	<p><b><i>On different levels</i></b></p> <div style="display: flex; align-items: center;">  </div>
	<p><b><i>Technical element executed with different body parts, as follows:</i></b></p> <ul style="list-style-type: none"> <li>• With different parts of the body, e.g., bounce with the hand, bounce with the knee</li> <li>• On different parts of the body</li> <li>• Rolls and sliding over different parts of the body</li> <li>• One time <u>under the leg</u> and one time not under the leg are different for bounces (ball passing under the leg)</li> <li>• Different parts of the body passing through the apparatus, e.g., arms and trunk, legs and trunk, whole body</li> </ul>
	<p><b><i>Different techniques of throws</i></b></p>

### 3.8.1. Identical apparatus technical elements

- 3.8.1.1. If the apparatus technical element is **performed identically** during two separate DBs, the second DB in performance order is not valid (no penalty).
- 3.8.1.2. Each DB must be presented with minimum one new (not performed in any previous DB in the exercise) apparatus element to be valid; additional apparatus elements may be repetitions.
- 3.8.1.3. Identical apparatus elements performed on **two different DB** (from the same or different Body Groups) are **not** considered “different” apparatus elements.
- 3.8.1.4. Identical apparatus elements performed with the **right hand and after with the left hand** are **not** considered “different” apparatus elements.
- 3.8.1.5. For “**Fouetté**” **balance**, one Fundamental or Non-fundamental apparatus technical element is required at any phase of the balance to validate the DB, **which may not be a repetition according to #3.8**; as long as this requirement is met, it is possible for additional apparatus elements to be performed.

Explanations / Examples
<i>If a gymnast performs the same bounce of the Ball during a jump and then during a balance, the balance will not be valid.</i>
<i>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.</i>
<i>If a gymnast performs a turning leap under the flight of the apparatus and then in another part of the exercise performs a pivot under the flight of the apparatus, the pivot will not be valid.</i>
<i>If a gymnast performs spirals + large circle over the head in a Fouetté balance and then in another part of the exercise performs another pivot with the same large circle over the head, the pivot will not be valid.</i>

- 3.8.1.6. A **series** of jumps/leaps or pivots may be performed with **identical or different apparatus technical elements** for each DB. An eventual identical apparatus technical element may be performed consecutively or separated. Combining high throw and catch (#2.6.4) with other technical elements is also permitted.

Explanations / Examples	
Difficulties	Explanation
	<p>Different apparatus technical elements (large circle, spirals) and identical apparatus technical elements (two times identical spirals) are permitted <b>within a series</b>.</p> <p>The 4<sup>th</sup> leap is not identical and is not part of the series; repetition of identical spirals is not permitted:</p> <p><b>3 split leaps have valid technical elements, the 4<sup>th</sup> leap does not have a valid technical element.</b></p>
	<p>Identical spirals in two DB within a series, repeated separated, is permitted, also in combination with a high throw and catch:</p> <p><b>All 5 DBs have valid apparatus technical elements.</b></p>

## 4. DYNAMIC ELEMENTS WITH ROTATION (R)

### 4.1. Definition

4.1.1. **R** is a combination of a high throw, two or more rotational elements, and a catch of the apparatus.

4.1.2. **R** must have **three components** and will be valid only when all these three components are presented:

4.1.2.1. **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** (see #3.6.2).

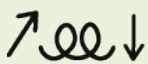
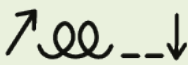
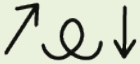



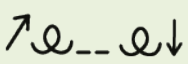
4.1.2.2. **Base rotations: Minimum two complete rotational elements:**

- A minimum of two base rotations must be performed **under the flight** of the apparatus
- Each base rotation must be complete **360°**
- The base rotations may be around any axis
- The base rotations may be with or without change of the axis of body rotation
- The base rotations may be with or without passing to the floor
- The two base rotations must be performed **without any additional step(s)** between the two rotations. A pause without any step or displacement is tolerated.
- For additional steps taken before or after the two valid base rotations due to an imprecise trajectory: R valid, E penalty.

4.1.2.3. **Catch of the apparatus after the base rotations: During the last additional rotation or after the rotations.**

- **Additional rotations** are evaluated after the two base rotations and will be valid even with additional steps between/after rotations: Additional rotations will be valid with an Execution penalty for imprecise trajectory and any additional technical faults.
- **Note for Ball:** The apparatus may be caught directly after a **rebound on the floor**, provided that the rebound is not higher than knee level and the initial contact is executed without hands/arms. R with a rebound higher than knee level or with initial contact with the hand(s)/arm(s) is not valid.
- **Note for Ribbon:** Any part of the **stick must be caught** to be valid (possible Execution penalty for incorrect catch).



Explanations / Examples		
R element	Explanation	Evaluation
	High throw, two base rotations under the flight, catch	R2
	High throw, two base rotations under the flight, two steps, catch	R2 Requirements completed; E penalty 0.30 p. for imprecise trajectory with two steps
	High throw, one base rotation under the flight, catch	Not valid: Only one rotation under the flight
	High throw during a rotation, catch during a rotation	Not valid: No rotation under the flight
	High throw, first base rotation under the flight, catch during the second base rotation	Not valid Only one rotation under the flight
	High throw during the first rotation, one rotation under the flight, catch	Not valid Only one rotation under the flight
	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 p. for imprecise trajectory with two steps

4.1.3. For the definition of **R with three identical turning leap DBs**, see #4.6.

## 4.2. Requirements

4.2.1. **Maximum 4 R** in the exercise will be evaluated **in chronological order**.

## 4.3. Choice of rotational elements

4.3.1. **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 (#4.4)
- Vertical rotations (includes **DB** with rotation 360° or more with a value of 0.10 p.) (#4.5)
- **DB** with rotation of 360° or more, value 0.20 p. or more (Body Difficulty tables #9, #13)

4.3.2. **Vertical rotation group 1** (upright) may be used in **two R**: Either isolated, in a series, or repeated in any order within the R. The use of variations is free: Both R may have the same variation, different variations, or any combination of variations. If this group is **repeated in an additional R** (regardless of a different variation) this **R will not be valid**.

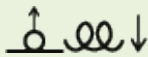
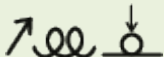
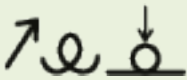
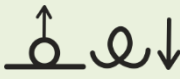
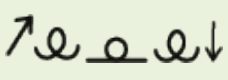
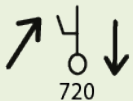
4.3.3. **All other** types of rotations may be used in **only one R**: Either isolated, in a series, or repeated in any order within the R. If a rotation is **repeated in another R** (regardless of a different variation) this **R will not be valid**.

4.3.4. **DB with rotation 360° or more with a value of 0.20 p. or more** may be used a maximum of **one time in each R** and will be valid as a rotational element:

4.3.4.1. The **DB** may only be performed **during the throw or catch** of the apparatus.

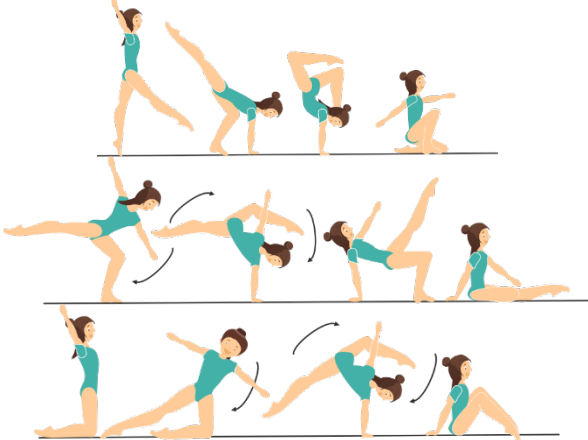
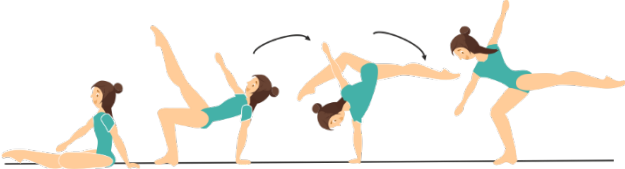
4.3.4.2. If the **DB** is performed during the throw but the apparatus is lost at the end of the **R**, the **DB** is still valid (**R** not valid).

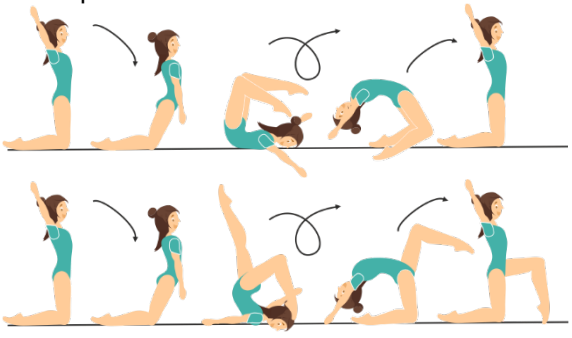

- 4.3.4.3. Only DB that are defined with rotation of 360° or more, and with a value of **0.20 p. or more**, may be used in R.
- 4.3.4.4. The use of vertical rotations created from **DBs of value 0.10 p.** is not considered a DB and is not counted among this maximum of one DB per R.
- 4.3.4.5. DB **without rotation** or DB defined with **180° rotation** is not allowed (R not valid).
- 4.3.4.6. The last rotation of R cannot be used as **preparation for a DB** without rotation (R not valid).
- 4.3.4.7. An attempted DB with rotation, performed in a **non-valid manner**, does not count as a rotation (R valid if the base definition is met without this rotation).
- 4.3.4.8. **Repetition of a DB** 0.20 p. or more used previously in the exercise is not permitted: A repeated DB 0.20 p. or more does not count as a rotation (R valid if the base definition is met without this rotation).
- 4.3.4.9. The **DB** counts as **one rotation**, also when a DB includes multiple rotations from a single impulse.

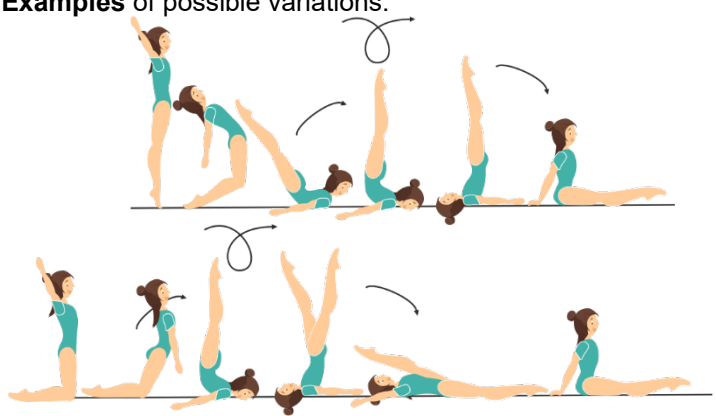
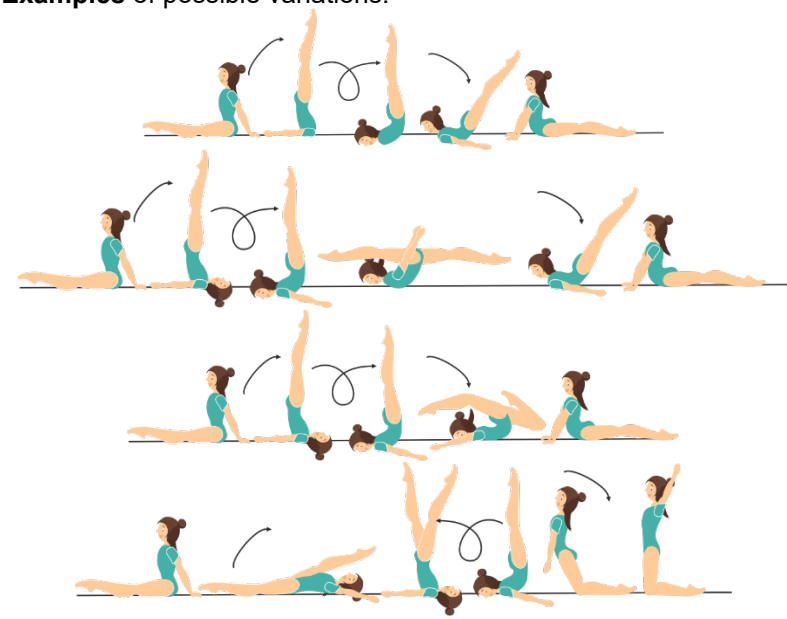
Explanations / Examples		
DB with rotation in R		
R element	Explanation	Value
	High throw during the first rotation (DB), two base rotations under the flight, catch	R3 = 0.30 p. 1 DB valid
	High throw, two base rotations under the flight, catch during a third rotation of DB	R3 = 0.30 p. 1 DB valid
	High 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 rotations under the flight 1 DB valid
	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 (#4.3.4.1) DB not valid
	High throw, attitude pivot 720° under the flight, catch	R not valid (#4.3.4.9) 1 DB valid under the flight (#2.6.3)

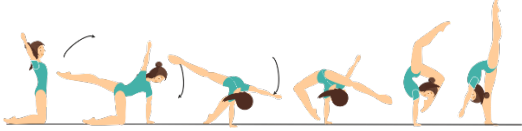
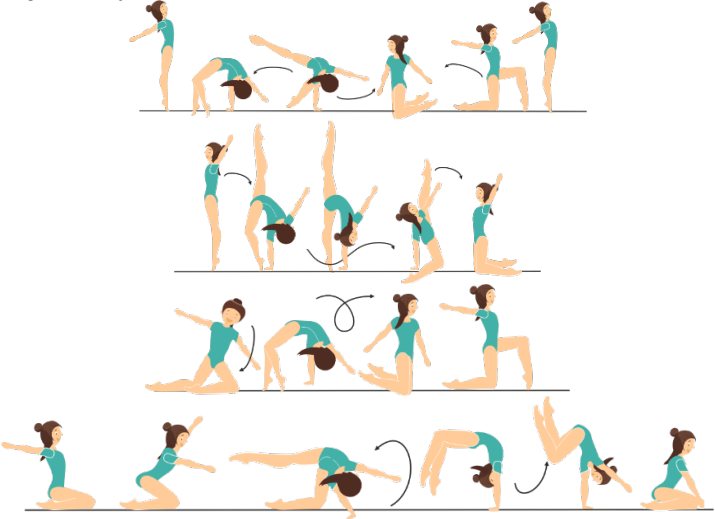
#### 4.4. Pre-acrobatic elements

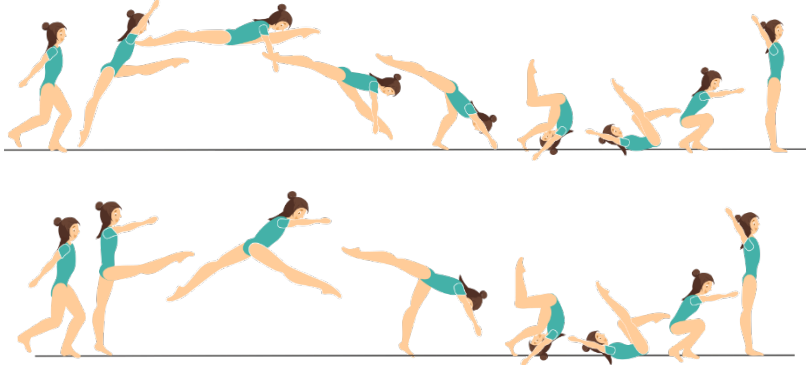

##### 4.4.1. Table of groups of pre-acrobatic elements:

No	Group	Examples of opportunities for variation	
1	Walkover forwards	<p>Starting position:</p> <p>Middle support:</p> <p>Ending position:</p> <p>Leg movements:</p>	<p>Standing, kneeling, sitting, etc.</p> <p>One hand, two hands, elbows, head, etc.</p> <p>Standing, kneeling, sitting, etc.</p> <p>Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc, with straight or bent knee(s)</p> <p><b>Examples</b> of possible variations:</p> 
2	Walkover backwards	<p>Starting position:</p> <p>Middle support:</p> <p>Ending position:</p> <p>Leg movements:</p>	<p>Standing, kneeling, sitting, etc.</p> <p>One hand, two hands, elbows, head, etc.</p> <p>Standing, kneeling, sitting, etc.</p> <p>Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc, with straight or bent knee(s)</p> <p><b>Note:</b> A walkover backwards may be ended in position on one leg with the trunk down, for the purpose of a balance DB. This is valid as 360° rotation, but this connection to a DB is not permitted in R (#4.3.4.6).</p> <p><b>Example</b> of a possible variation:</p> 
3	Cartwheel	<p>Starting position:</p> <p>Middle support:</p> <p>Ending position:</p> <p>Leg movements:</p>	<p>Standing, kneeling, etc.</p> <p>One hand, two hands, elbows, head, chest, neck, etc.</p> <p>Standing, kneeling, sitting, etc.</p> <p>Side split, legs together in any phase, leg switch, clapping, etc, with straight or bent knee(s)</p> <p><b>Note:</b> Cartwheels that end lying flat are accepted as complete (360°) rotations.</p>

4	Roll forwards	<p>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)</p> <p><b>Note:</b> A roll may be ended in a lying position, for the purpose of catching the apparatus (valid as 360° rotation).</p>
5	Roll backwards	<p>Starting position: Standing, kneeling, sitting, etc.          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)</p>
6	Chest roll forwards	<p>Starting position: Standing, kneeling, lying flat, etc.          Ending position: Standing, kneeling, through split, etc.          Leg movements: Legs together, successively, split, etc, with straight or bent knee(s)</p> <p><b>Examples</b> of possible variations:</p>  <p>The illustrations show two rows of a chest roll forwards. Each row starts with a person kneeling on one knee, arms raised. They lean back, arching over their head and shoulder to roll onto their back. The first row shows the person rolling onto their back and then standing up. The second row shows the person rolling onto their back and then standing up with one leg raised in a split position.</p>
7	Chest roll backwards	<p>Starting position: Standing, kneeling, etc.          Ending position: Lying flat, kneeling, through split, etc.          Leg movements: Legs together, successively, split, etc, with straight or bent knee(s)</p> <p><b>Example</b> of a possible variation:</p>  <p>The illustration shows a person kneeling on one knee, arms raised. They lean back, arching over their head and shoulder to roll onto their back. They then continue to roll onto their side and finally lie flat on their back.</p>

<p>8</p>	<p><b>Fish flop forwards</b></p> <p>(back arch rolling onto the chest, passing over the shoulder with kip, rolling over the back)</p>	<p>Starting position: Standing, kneeling, etc.          Ending position: Sitting, etc.          Leg movements: Legs together, successively, with split, cycling, etc, with straight or bent knee(s)</p> <p>Note: Fish flops that start or end lying flat are accepted as complete (360°) rotations.</p> <p><b>Examples</b> of possible variations:</p>  <p>The illustrations show two rows of five figures each, demonstrating different ways to perform a fish flop forwards. The first row starts with a standing position, followed by a back arch, a kip over the shoulder, and a roll over the back to a sitting position. The second row starts with a kneeling position, followed by a back arch, a kip over the shoulder, and a roll over the back to a sitting position. Arrows and circular arrows indicate the direction and rotation of the movements.</p>
<p>9</p>	<p><b>Fish flop backwards</b></p> <p>(rolling onto the back, passing over the shoulder with kip, back arch rolling over the chest)</p>	<p>Starting position: Standing, sitting, etc.          Ending position: Lying flat, kneeling, through split, etc.          Leg movements: Legs together, successively, with split, cycling, etc, with straight or bent knee(s)</p> <p>Note: Fish flops that start or end lying flat are accepted as complete (360°) rotations.</p> <p><b>Examples</b> of possible variations:</p>  <p>The illustrations show four rows of five figures each, demonstrating different ways to perform a fish flop backwards. The first row starts with a sitting position, followed by a back arch, a kip over the shoulder, and a roll over the chest to a lying flat position. The second row starts with a kneeling position, followed by a back arch, a kip over the shoulder, and a roll over the chest to a lying flat position. The third row starts with a lying flat position, followed by a back arch, a kip over the shoulder, and a roll over the chest to a kneeling position. The fourth row starts with a lying flat position, followed by a back arch, a kip over the shoulder, and a roll over the chest to a standing position. Arrows and circular arrows indicate the direction and rotation of the movements.</p>

<p>10</p>	<p><b>Lateral rotation passing through a bridge, ending with a kick into split</b></p>	<p>Starting position: Kneeling, standing, etc  Ending position: Standing  Leg movements: Split with back bend to standing</p> <p><b>Note:</b> This is a pre-acrobatic element only, the ending position is not a DB.</p> <p><b>Example</b> of a possible variation:</p> 
<p>11</p>	<p><b>Lateral rotation with trunk arched back</b></p>	<p>Starting position: Standing, kneeling, etc.  Middle support: One hand, two hands, elbows, chest, etc.  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)</p> <p><b>Note:</b> This element is evaluated from the moment that the gymnast starts arching backwards into a bridge. The rotation may continue on the knees, without interruption, to complete 360°.</p> <p><b>Examples</b> of possible variations:</p> 

12	Dive leap	<p>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)</p> <p><b>Examples of possible variations:</b></p> 
13	Illusion	<p>Middle phase: With the trunk horizontal or lower, with or without hand support          Ending position: Trunk facing any direction, ending kneeling, etc.          Leg movements: With straight legs or with bent leg(s) in any phase</p> <p><b>Example of a possible variation:</b></p> 

**4.4.2. 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** only as the **first rotation**. A minimum of one additional rotation is required to fulfil the two base rotations.  
**Example:** “Dive leap” followed directly by another roll/rotation = **R2**
- If Dive leap is performed after the base rotation, it does not count as a rotation (R valid if the base definition is met without this rotation).

**4.4.3.** 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.

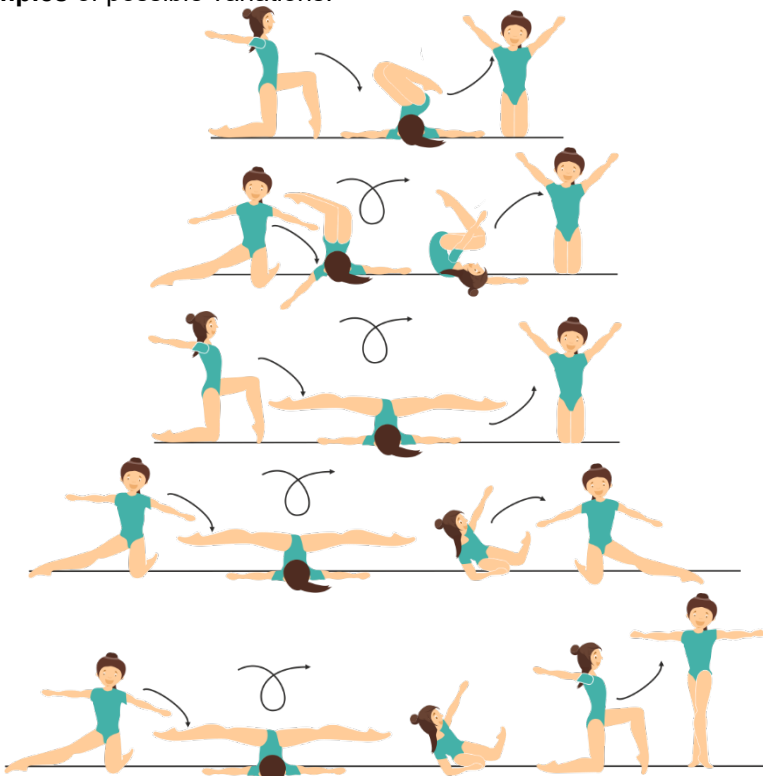
- **Example:** Walkover forwards ending sideways like cartwheel = walkover forwards
- **Example:** Lateral rotation with trunk arched, ending by rolling down over the chest = lateral rotation

**4.4.4.** 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.**

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

## 4.5. Vertical rotations

### 4.5.1. Table of groups of vertical rotations:

No	Group	Examples of opportunities for variation
1	<b>Upright:</b> With jump/skip/hop with rotation, with turning steps with rotation on one or two feet	With or without jump/skip/hop Freely chosen leg position: Any combination of straight leg(s), bent knee(s), lifted knee(s), with a fixed shape or with dynamic positions Freely chosen trunk position: Straight, bent forward, bent backward, with a fixed shape or dynamic positions
2	<b>Seated:</b> Rotation in a seated or kneeling position, with or without passing through split	Trunk upright The rotation may start standing or seated but always ends in a seated position Freely chosen leg position, including the possible passing through any splits position  Note: A seated lateral roll belongs to the group “seated” regardless of the starting position
3	<b>Lying:</b> Lateral roll	The body rotates laterally, lying on the floor from the beginning to the end of the rotation or with passing from kneeling onto the back. Freely chosen leg position  <b>Examples</b> of possible variations: 

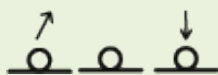
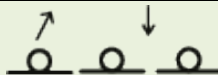
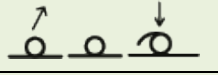
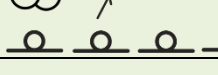
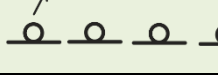
#### Explanations / Examples

*For those Difficulty components where repetition of rotational elements is not permitted, each judge must record the types of rotations chosen. Each judge may develop their own notation system or may adopt a system proposed by the FIG Technical committee.*



#### 4.6. R with series of three identical turning leap DBs

- 4.6.1. A series of identical turning leap **DBs** (table #9: Difficulties 33-36) may be used in **one R** in the exercise, executed in the following way:
- Throw of the apparatus during the first DB
  - Second DB under the flight
  - Catch during the third DB
- 4.6.2. This special type of **R** will be evaluated, and the value will be increased by 0.20 p. for series, with **one turning leap DB under the flight**. Additional rotations under the flight are not permitted.
- 4.6.3. This type of **R** may be performed in a series of more than 3 identical turning leaps, provided that any turning leaps performed before and/or after the **R** are executed with apparatus technical elements according to #2.6.1).
- 4.6.4. If the apparatus is **caught before or after the third DB**, or is lost, the **R** is not valid.

Explanations / Examples		
R with series of three identical turning leap DBs		
R element	Explanation	Value
	High throw on turning leap, turning leap under the flight, catch on third turning leap	R3 + series: 0.30 + 0.20 = 0.50 p. 3 DB
	High throw on turning leap, turning leap under the flight, catch before the third turning leap	R not valid (no series of 3) Only 1 <sup>st</sup> DB evaluated (no series of 3)
	High throw on turning leap, turning leap under the flight, catch on turning leap with backbend	R not valid (not 3 identical) Only 1 <sup>st</sup> and 3 <sup>rd</sup> DB evaluated (no series of 3)
	Large circle on turning leap, high throw on second turning leap, third turning leap under the flight, catch on fourth turning leap	R3 + series: 0.30 + 0.20 = 0.50 p. 4 DB
	High throw on turning leap, two turning leaps under the flight, catch on fourth turning leap	R not valid (2 under flight not permitted) Only 1 <sup>st</sup> DB evaluated (no valid series)

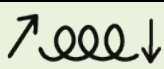
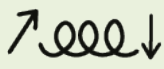

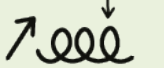
#### 4.7. Value of R

- 4.7.1. The base value (minimum two base rotations with a complete 360° for each rotation) of **R: 0.20 p.**
- 4.7.2. The value of **R** can be increased by using additional criteria, see #4.8-4.10. Additional criteria may be performed during the throw of the apparatus, under the flight and/or during catch of the apparatus.

## 4.8. General criteria during the throw and the flight of the apparatus

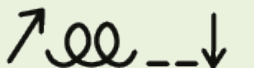
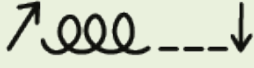
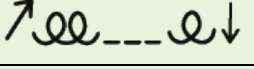
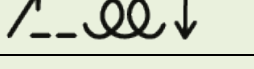
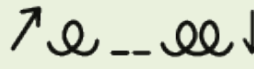
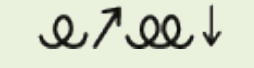
### 4.8.1. Summary table for R: General criteria during the throw, flight and catch of the apparatus

Symbol	Value	General criteria
R3 R4 etc.	0.10 p. each	<b>Additional complete 360°</b> rotation of the body: During the throw, under the flight of the apparatus, or with catch during any phase of the final rotation
S	0.20 p.	A series of three or more of identical, uninterrupted pre-acrobatic rotations (#4.4.1) <b>under the flight</b> ; or a series of three identical turning leap DBs with throw and catch (#4.6).

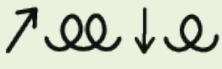
Explanations / Examples		
General criteria during the throw and the flight of the apparatus		
R element	Explanation	Value
	High throw, three chainé rotations under the flight, catch	R3 = 0.30 p.
	High throw, three rolls under the flight, catch	R3 S = 0.50 p. Series of rotations around the horizontal axis
	High throw during the 1 <sup>st</sup> roll, two rolls under the flight, catch	R3 = 0.30 p. Series not fully under the flight
	High throw, two rolls under the flight, catch while the gymnast still rotates in the third roll	R3 = 0.30 p. Series not completed before the catch

4.8.2. One **additional rotation** is evaluated **during the throw**, before the two base rotations, provided that this rotation is connected to the base without any additional step and that the throw happens during and not after this rotation.



4.8.3. **Additional rotations after the two base rotations** 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.


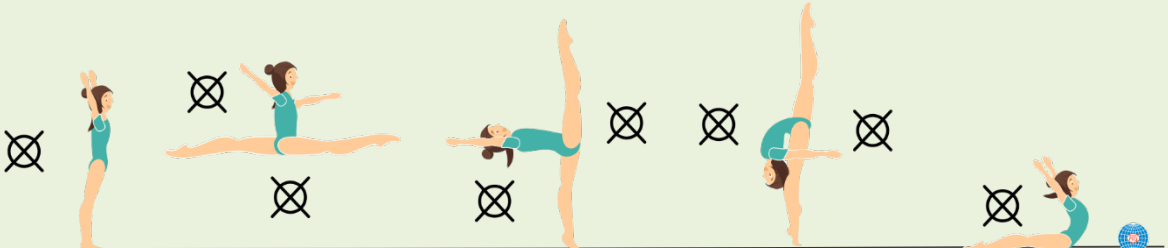



Explanations / Examples		
	High throw, two base rotations without interruption, two steps, catch	R2 + E penalty 0.30 p. for imprecise trajectory with two steps
	High throw, three rotations under the flight, three steps, catch	R3 + E penalty 0.50 p. for imprecise trajectory with three steps
	High throw, two base rotations without interruption followed by three steps and a third rotation, catch	R3 + E penalty 0.50 p. for imprecise trajectory with three steps
	High throw, two steps followed by two rotations, catch	R2 + E penalty 0.30 p. for imprecise trajectory with two steps
	High throw, one rotation followed by two steps, two rotations, catch	R2 + E penalty 0.30 p. for imprecise trajectory with two steps Additional rotation before the two base rotations must be connected without additional steps
	One rotation, high throw after this rotation, followed by two base rotations, catch	R2 Requirements completed (base), but the first rotation is not connected to the throw

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

Explanations / Examples		
	<i>High throw, two base rotations under the flight, catch of the apparatus followed by a third rotation</i>	R2










#### 4.9. General criteria during the throw and catch of the apparatus

Symbol	General criteria for all apparatus, during the throw and during the catch + 0.10 p. each time
	<b>Outside the visual field</b>
	<b>Without the help of the hands</b>

Explanations / Examples	
General criteria for all apparatus, during the throw or during the catch	
	<p><b>Outside the visual field</b> Examples of the zones considered “outside the visual field”:</p>  <ul style="list-style-type: none"> <li>• For throws/catches performed with help of the hand(s): <ul style="list-style-type: none"> <li>○ “Outside the visual field” is generally only given for techniques where the throwing arm is <u>down/back</u>, not where the throwing arm is up/back (near the head).</li> <li>○ When the trunk is bent backward below horizontal, “outside visual field” is given for <u>throws and catches</u> anywhere on the <u>posterior/back side of the trunk</u>.</li> <li>○ When the trunk is bent backward below horizontal, “outside visual field” is given for <u>catches</u> on the trunk/front side of the body, caught at <u>chest level or lower</u>.</li> </ul> </li> <li>• Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.</li> <li>• Not valid for the Ball caught in two hands behind the neck with both arms bent.</li> <li>• To receive “outside the visual field” for a throw/rebound, it is not enough that the apparatus travels backwards: The <u>throwing arm</u> must be in a zone defined as “outside the visual field”, or the <u>body part executing the throw/rebound</u> must be in a zone defined as “outside the visual field”.</li> </ul> 
	<p><b>Without the help of the hands</b> Not valid for:</p> <ul style="list-style-type: none"> <li>• direct catch in rotation on the straight arm (  )</li> <li>• throwing/catching the apparatus on the back of the hand(s)</li> <li>• catch of a Club on the inner side of the hand/forearm, using the other Club</li> </ul>

#### 4.10. Specific criteria during the throw and catch of the apparatus



##### 4.10.1. Summary table for R: Specific criteria during the throw and catch of the apparatus

Symbol	Specific criteria of the throw + 0.10 p. each time	Symbol	Specific criteria of the catch + 0.10 p. each time
			<b>Passing through the Hoop</b> (○) with the whole or part of the body during catch. A minimum of two large body segments must pass through the Hoop. <b>Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.</b>
	<b>Throw after rolling on the floor</b> ○: Only valid when performed together with ≠		<b>Direct rebound on the body</b> without any stops, from any part of the body <b>except arm(s) or hand(s)</b> : all apparatus <b>Not valid:</b> ∟ criterion is not given for a rebound on the arm(s) or hand(s) <b>Valid:</b> Additional criterion ≠ is given for a rebound on the arm(s) or other body parts
			<b>Rebound on the floor and direct retrieval</b> ●: Apparatus retrieved directly from the floor, not higher than knee level: Only valid when performed together with ≠, without hands/arms
			<b>Direct catch with</b> rolling of apparatus over minimum two large body segments <b>Not valid:</b> Additional criterion ≠ is not given for the arm/hand regardless of position of the palm <b>Valid:</b> Additional criterion ⊗ is valid if any part of the roll is outside the visual field
	<b>Throws of 2 unlocked Clubs</b> (♣): <ul style="list-style-type: none"> <li>• Simultaneously</li> <li>• Asymmetric</li> <li>• Cascade</li> </ul> <p><i>Asymmetric throw may be performed with one or two hands at the same time. The movements of the two Clubs during flight must be of different amplitude (one throw higher than the other), and in a different plane or direction.</i></p> <p><b>Cascade throw (double):</b> Two Clubs must both be in the air during a part of the cascade throw</p>		<b>Catch of 2 unlocked Clubs</b> (♣) simultaneously
			<b>Catch of the Ball</b> (●) with one hand: Without additional support of the body or the second hand
			Direct catch of the Hoop (○) in rotation on another part of the body <b>Not valid:</b> Additional criterion ≠ is not given for rotation on the straight arm

#### Explanations / Examples

##### Evaluation of Cascade throws

- Cascade throw is a throw of two Clubs, one after the other, with both Clubs in flight at one point in time.
- For R, only two throws are evaluated (no criteria given for a 3<sup>rd</sup> throw in cascade nor for a re-throw).
- Minimum one throw must be high, with two base rotations under this flight. The other throw may have any height. The order of throws of different heights is free (high – low, low – high).
- Rotations are only evaluated in relation to one flight.
- Each criterion is given maximally one time for the throwing action and maximally one time for the catch action (not one time for each club).
- Any throw or catch performed before or during the base rotations is evaluated as part of the “throwing action”.
- Any throw or catch performed after the base rotations is evaluated as part of the “catching action”.

- 4.10.2.** Direct rebound on the body without any stops (  ):
  - The rebound is part of the main action of **R** (part of the initial throw for **R**); it is necessary to catch the rebound for **R** to be valid.
  - Rebound is only valid for the apparatus that was initially caught, i.e., not for the opposite Club.
  - Criteria performed during the rebound are valid: Each criterion is given maximally one time, for the catch and rebound together.
  - Criteria during the catch after the rebound are not evaluated as part of **R**, nor as **DA**.
- 4.10.3.** A re-throw at the end of the **R** or immediately after the **R** belongs to the **R** but does not give any criteria (neither re-throw nor e.g., throw without hands). This type of throw or its catch will never be evaluated as **DA**.
- 4.10.4.** **R** will not be valid with **boomerang** performed in any phase.
- 4.10.5. Throw of two unlocked Clubs:** This criterion is given only once for a throw that is performed either as asymmetric, in cascade, or simultaneously.
- 4.10.6. Catch of two unlocked Clubs** is only given when caught simultaneously.
- 4.10.7. Direct catch of the Hoop on another part of the body** (  ): If performed using the elbow, neck, or leg, etc. (not the straight arm), this criterion will be valid as well as the additional criterion “without help of the hands”.

**4.11. R will not be valid in the following cases:**

- With a small throw of the apparatus
- Missing two complete base rotations under the flight
- One or both base rotations incomplete (not 360°)
- Interruption between two base rotations
- Loss of apparatus
- Catch of the Ball with rebound from the floor higher than the knee and/or with hands/arms
- Catch of the Ribbon by the material (instead of the Ribbon stick)
- Performed with boomerang in any phase
- Total loss of balance with fall of the gymnast
- Repetition of vertical group #1 in more than 2 **R**, other vertical groups in more than 1 **R**
- Repetition of a pre-acrobatic group in more than 1 **R**
- Pre-acrobatic element(s) with unauthorized technique
- **R** performed with **DB** without rotation or with **DB** defined as 180°
- **R** performed with two **DB** value 0.20 p. or more, one on the throw and one on the catch (except in a series of turning leaps)
- **DB** value 0.20 p. or more performed under the flight (only permitted for series of turning leaps)
- **R** performed with Combined Body Difficulty
- **R** with series of **turning leaps**: Interruption between any rotations
- **R** with series of **turning leaps**: Incorrect timing of the throw/catch:
  - Throw before/after the first turning leap
  - Catch before/after the third turning leap
- Catch of the apparatus after the end of the music

## 5. DIFFICULTY OF APPARATUS (DA)

### 5.1. Definition

- 5.1.1. Apparatus Difficulty (**DA**) is an apparatus technical element (“**base**”) performed with specific criteria for the apparatus.
- 5.1.2. **DA bases** include some (but not all) of the Fundamental and Non-fundamental technical elements (#3.5; #3.6).
- 5.1.3. **DA** consists of the following combination of base(s) and criteria:

#### 5.1.3.1. 1 apparatus base + minimum 2 criteria (both criteria executed during the 1 base)

#### 5.1.3.2. “Catch from a high throw” + a second base + minimum 1 criterion which is executed during both bases

- The base “catch from a high throw” ↓ is also valid for ↓ (Ball and Clubs), ↓↓ (Clubs)
- The two bases must be performed without interruption and without a pause between



### 5.2. Requirements

- 5.2.1. Minimum 1, Maximum **15 DA** elements will be evaluated **in chronological order** (regardless of the technical execution of the DA). Additional **DA** elements will not be evaluated (no penalty).

### 5.3. Value of DA



- 5.3.1. When the DA consists of 1 apparatus base + 2 criteria: The value of the **base** determines the **DA** value.

#### Example: Hoop and Ball

Base	Value	Criteria	DA value
Large roll 	0.30		0.30 p.

- 5.3.2. When the DA consists of “Catch from a high throw” + a second base + 1 criterion: The value of the **highest base** + an additional **0.10 p.** for the second base determines the **DA** value.

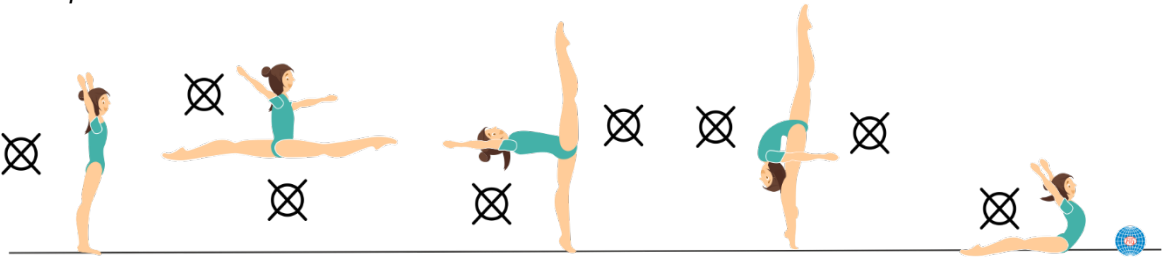


#### Example: Hoop and Ball

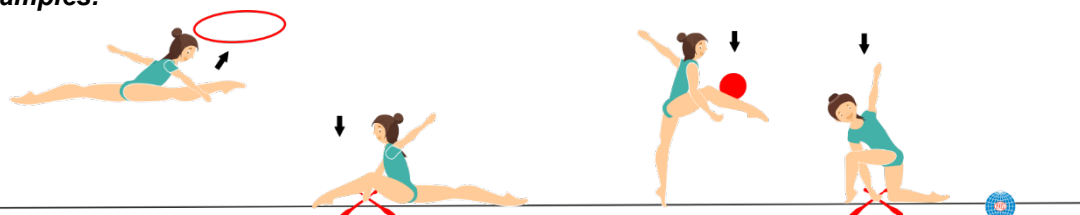
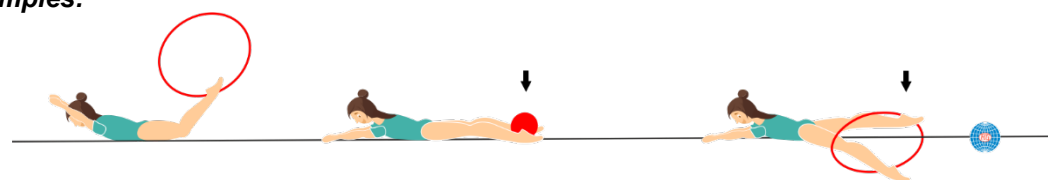
Base	Value	Base	Value	Criteria	DA value
Catch from a high throw ↓	0.30	Large roll 	0.30		0.30 (highest base) + 0.10 (second base) = 0.40 p.

### 5.4. Criteria for DA

- 5.4.1. Criteria are valid under the conditions listed in table #5.4.3.
- 5.4.2. Criteria listed as “N/A” in the DA tables (#5.8-5.11) are “Not Available” for that base and cannot be counted among the minimum 2 criteria.

5.4.3. Table of criteria for DA valid for all apparatus

Criteria for DA	
⊗	<p><b>Outside the visual field</b>  <i>Examples of zones considered "outside the visual field":</i></p>  <p><b>General principle:</b>            The criterion "outside the visual field" is evaluated according to the position of the arm or body part which executes the apparatus element(s), in relation to the above zones.</p> <p>Either the whole apparatus base or one of the defined 2-3 actions must be performed outside the visual field. Exceptions:</p> <ul style="list-style-type: none"> <li>• <u>Large rolls and sliding</u> are "outside the visual field" if any part (beginning, middle or end) of the roll is performed in a zone defined as "outside the visual field".</li> <li>• <u>Mills</u> are "outside the visual field" if minimum two of four circles are performed in a zone defined as "outside the visual field".</li> </ul> <p>For bases performed <u>with help of the hand(s)</u>:</p> <ul style="list-style-type: none"> <li>• "Outside the visual field" is generally only given for techniques where the working arm is <u>down/back</u>, not where the working arm is up/back (near the head).</li> <li>• When the trunk is bent backward below horizontal, "outside visual field" is given for bases performed anywhere on the <u>posterior/back side of the trunk</u>.</li> <li>• When the trunk is bent backward below horizontal, "outside visual field" is given for bases performed on the <u>trunk/front side of the body</u>, performed at <u>chest level or lower</u>: Not valid for any type of throwing action, valid for catches after small throws, etc.</li> </ul> <p>Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.</p> <p>Not valid for the Ball caught in two hands behind the neck with both arms bent. </p> <p>To receive "outside the visual field" for a throw/rebound/re-throw, it is not enough that the apparatus travels backwards: The throwing arm must be in a zone defined as "outside the visual field", or the body part executing the throw/rebound/re-throw must be in a zone defined as "outside the visual field".</p> <p>When a gymnast is lying with the trunk on the floor, face up: Bases performed with the help of the hands, with arms overhead, are not "outside the visual field".</p>
≠	<p><b>Without the help of the hands</b>            The apparatus must have a complete autonomous technical movement without the help of the hands, which can be initiated:</p> <ul style="list-style-type: none"> <li>• With an impulse from another part of the body</li> <li>• With an initial impulse from the hand(s), but thereafter the apparatus must have a complete autonomous technical movement without the hand(s)</li> </ul> <p>Not valid for:</p> <ul style="list-style-type: none"> <li>• direct catch in rotation on the arm (  )</li> <li>• throwing/catching the apparatus on the back of the hand(s)</li> <li>• catch of a Club on the inner side of the hand/forearm, using the other Club</li> </ul>

<p>✂</p>	<p><b>Under the leg/legs</b> In a difficult body-apparatus relationship performed under the leg/legs.</p> <p><b>Examples:</b></p>  <p><b>Note for Clubs:</b> When mills are performed with one arm on each side of the leg, the mills themselves occur under the leg, and the criterion "under the leg" is valid regardless of the body's orientation.</p>
<p>=</p>	<p><b>Position on the floor</b> Apparatus elements performed while lying down in a position on the floor from the beginning to the end of the element. The <b>full trunk must be lying flat on the floor</b> regardless if it is facing up or down or on the side. The leg position is free.</p> <p><b>Note:</b> "From the beginning to the end of the element" implies the whole DA. For bases with two actions (#3.3), it is sufficient to perform the position on the floor during the one action that has two criteria (release or catch).</p> <p><b>Examples:</b></p> 
<p>W</p>	<p><b>Full body wave</b> See #5.7 for definition and examples.</p>
<p>DB</p>	<p><b>Difficulty of Body</b></p> <ul style="list-style-type: none"> <li>• Performed with a <b>DB</b> with a <b>value of 0.10 p. or more</b></li> <li>• A <b>DB</b> which is defined by a rotation or a position on floor may only be counted as <b>DB</b></li> <li>• During "Fouetté" balance and during "Fouetté" pivot: Max. one <b>DA</b> may be performed</li> <li>• Combined Difficulties: if each component of the Combined Difficulty is performed according to the <b>DA</b> requirements, <b>DA</b> on each <b>DB</b> of the Combined Difficulty is possible.</li> </ul> <p><b>Note for large roll in a balance DB:</b> The impulse for the roll and the impulse for the DB can be done at the same time. After the initial impulse, the balance DB (<b>except dynamic balances</b>) is expected to be fixed for the duration of the roll. If not, the DB criterion is not valid for the large roll DA, and the large roll is not a valid apparatus technical element for the balance DB.</p>
<p>○</p>	<p><b>Rotation</b></p> <ul style="list-style-type: none"> <li>• minimum 360°</li> <li>• The whole definition of the base must be shown at some phase of the rotation. It is acceptable that the base is completed before the rotation is completed. For large rolls, the impulse for the roll and the impulse for the rotation may be done at the same time.</li> <li>• this criterion is not valid for <b>DB</b> which include a rotation</li> <li>• <b>DB</b> may not be used as a rotational element</li> <li>• This criterion may be combined with "position on the floor" if the 360° rotation is performed keeping the full trunk lying flat on the floor from the beginning to the end of the base.</li> </ul>









- 5.4.4. For **DA** combining **catch of a high throw and large roll**: If the catch/roll starts with the arm to the front or the side, the criterion “**outside the visual field**” is not valid for the catch. “Outside the visual field” is not recognized as the minimum 1 criterion executed during both bases. A different criterion is required during both the catch and the large roll to validate this as a DA with two apparatus bases.
- 5.4.5. Any repetition of a **DB** (including shapes performed within a Fouetté balance), with or without DA in this Difficulty, will not be valid for the **DB** criterion.

Explanations / Examples
<p><b>Example 1:</b></p> <ul style="list-style-type: none"> <li>• <i>Stag leap, no DA performed</i></li> <li>• <i>Later in the exercise, stag leap with DA: Repetition of stag leap, DA not evaluated</i></li> </ul> <p><b>Example 2:</b></p> <ul style="list-style-type: none"> <li>• <i>Fouetté balance with passé shape, no DA performed</i></li> <li>• <i>Passé balance with DA: Repetition of passé, DA not evaluated</i></li> </ul>

- 5.4.6. A maximum of 3 consecutive DA may be performed in a **position on the floor**: After 3 DA performed in consecutive position(s) defined as “position on the floor”, the gymnast must pass through minimum one connecting move or Difficulty that is not in “a position on the floor” before the gymnast is permitted to return to any “position on the floor” (regardless of DA performed with 2 other valid criteria). All additional consecutive DA on the floor (until the gymnast has left the floor) are counted as attempts of DA and are not valid.
- 5.4.7. A maximum of 3 **pre-acrobatic elements**, each 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 more) 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)
- 5.4.8. When a pre-acrobatic element is connected to a **DB** (with or without **DA**) or used for choreography, this pre-acrobatic element is counted in the total number of pre-acrobatic elements authorized for the “rotation” criterion used for **DA** elements, and this group of pre-acrobatic elements cannot be repeated for **DA**.
- 5.4.9. When a **DA** continues through a pre-acrobatic element and a DB, this counts as one of 3 pre-acrobatic elements.
- 5.4.10. There is no limit on the use of **vertical rotation groups** in **DA**, each group may be repeated freely as long as #5.6.2 is respected.

## 5.5. Combinations of 2 bases




- 5.5.1. **Two consecutive apparatus bases** are evaluated as two separate DA only when there is a clear end to (stop after) the first base, before the second base is started.

Explanations / Examples					
Base	Value	Base	Value	Criteria	DA value
<b>Spirals</b> 	0.30	<b>High throw</b> 	0.20		<b>0.30 p.</b> Spirals performed outside visual field, during rotation
<b>Large roll</b> 	0.30	<b>Small throw/catch</b> 	0.20		<b>0.30 p.</b> Large roll from the neck to the feet, direct and without stop, small throw from the feet, catch the Ball with the back. The small throw is combined with the roll, so its catch does not become a new DA.

- 5.5.2. **Two consecutive same apparatus bases** performed in the same body-apparatus relationship, without stopping the apparatus, for 2 or more consecutive body elements/Difficulties is only evaluated as one DA.

Explanations / Examples
<i>The <u>same</u> 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” is only evaluated as one DA.</i>


- 5.5.3. When **2 apparatus bases** are combined, without “catch from a high throw”, and only **1 criterion** is executed: This is not evaluated as a DA.

Explanations / Examples					
Base	Value	Base	Value	Criteria	DA value
<b>Spirals (held by the fabric)</b> 	0.30	<b>High throw</b> 	0.20		<b>Not a DA</b>

- 5.5.4. When **2 apparatus bases** are combined, and **2 criteria** are executed: The base which is executed with 2 criteria will be valid. If both bases are executed with 2 criteria, the highest base will determine the value.
- 5.5.5. The base “small throw” and all its variations (#3.6.2) are counted as one base for each total element, and not e.g., one base small throw for the first phase + one base rebound on the body for the second phase.

## 5.6. Evaluation

- 5.6.1. DA will be valid when the defined requirements for the **apparatus base** and the defined requirements for the **criteria** are met.

Explanations / Examples
<i>A gymnast attempts to perform <b>DA</b> with the base “roll of the Ball over two large body segments” (  ) but the Ball does not actually roll over two large body segments. The <b>DA</b> is not valid because the definition of the base is not met. An Execution penalty will be applied, if relevant, according to the table of Execution.</i>

- 5.6.2. An **identical repetition** of a **DA** (repetition of an entire combination of base(s) and criterion/criteria) will not be valid.

- 5.6.3. For all bases with **two actions**, the two criteria must be performed in the same action (e.g., not one on the throw and one on the catch). The actions are evaluated in chronological order:

5.6.3.1. If two criteria are performed during the small throw, but one or both criteria are not valid: The “small throw” DA is not valid, irrespective of two valid criteria during the catch.

5.6.3.2. If one criterion is performed during the release of a boomerang, and two criteria are performed during the catch of boomerang: The “boomerang” DA is valid.

- 5.6.4. Differentiation between **DA** and incorrectly performed **R**:

5.6.4.1. A high throw and catch with a rotation of 360° or more under the flight is the nature of R. Such elements are always evaluated as R, never as DA.

5.6.4.2. When the gymnast does not perform a rotation under the flight: A throw during a rotation and/or catch during a rotation will be evaluated as DA, if the definition of DA is fulfilled.

- 5.6.5. **DA** will not be valid in the following cases:

- Base or criteria not performed according to its definition
- Loss of apparatus
- More than 3 DA with pre-acrobatic elements as “rotation” criteria, evaluated in performance order
- More than 3 consecutive DA in a position on the floor
- 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
- Performed during any phase of R
- Ribbon unintentionally caught by the fabric (by mistake)

## 5.7. Full body waves (W)

- 5.7.1. Each exercise must have 2 full body waves (W):

- 5.7.2. **Definition:**

- 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”.
- A full body waves involves **all segments** from the head, through the pelvis, to the feet, or vice-versa.
- The participation of the arms is not compulsory: The eventual use of the arms is determined by the apparatus handling and/or choreography.
- The amplitude of the wave is free.

5.7.3. Full body waves do not require Fundamental or Non-fundamental apparatus technical elements. The use of the apparatus is freely chosen, as long as the apparatus is not lost and is not lying still on the floor.

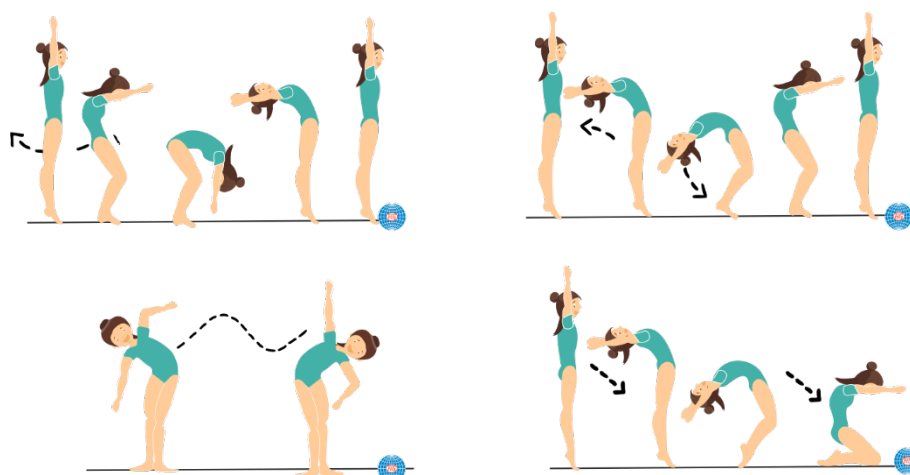
5.7.3.1. If a Fundamental or Non-fundamental apparatus technical element is performed, this element is not recorded by the DB judges.

5.7.4. The 2 full body waves must be performed separately from each other.

5.7.5. Waves may be repeated identically.

5.7.6. An exercise with less than 2 full body waves performed **according to the definition** will be penalized **0.30 p. for each missing wave**.

5.7.7. Examples of full body waves: Forwards, backwards, sideways, backwards with passing to the floor, full body wave with spiral turn, etc.



5.7.8. Evaluation of full body waves, according to the definition:

- Bending backwards and forwards, **without sequential motion** through the body (segments participate simultaneously, not sequentially): Not valid.
- Sequential contraction of all segments of the body, but **missing decontraction**: Not valid.
- Sequential contraction and decontraction from the hips to the head, **without participation of the knee and ankle joints**: Not valid.
- Sequential contraction and decontraction from the ankles to the head, **without participation of the arms**: Valid – participation of arms is not compulsory (#5.7.2).
- Sequential contraction and decontraction from the ankles to the head, with **limited amplitude** of motion in the neck: Valid with E penalty.



5.8. TABLE OF DA BASES AND CRITERIA: HOOP

Base	Base symbol	Value	Criteria						
			⊗	≠	∕	⊙	=	w	DB
Large roll of the Hoop over minimum two large body segments		0.30	v	v	N/A	v	v	v	v
Free rotation of the Hoop around its axis: Around part of the body or on a part of body (not valid on open palm)		0.30	v	v	N/A	v	v	v	v
Rotation (min. 1) of the Hoop around part of the body ( <b>not the hands</b> )		0.20	v	N/A	N/A	v	v	v	v
Passing through the Hoop with the whole or part of the body (two large body segments)		0.20	v	v	v	v	v	v	v
Roll of the Hoop on the floor		0.20	v	v	N/A	v	N/A	v	v
Rotation (min. 1) on the floor around the axis		0.20	v	v	N/A	v	N/A	v	v
Transmission <b>without the help of the hands</b> between at least 2 body parts (not the hands)		0.20	v	N/A	N/A	v	v	v	v
Sliding of the Hoop over minimum two large body segments		0.20	v	v	N/A	v	v	v	v
Small throw/catch (including free fall)		0.20	v	v	v	v	N/A	v	v
Thrust, push, rebound: Using different parts of the body except hands/arms		0.20	v	v	v	v	N/A	v	N/A
High throw		0.20	v	v	v	v	v	v	v
High throw with rotation around the axis		0.30	v	v	v	v	v	v	v
Catch of the Hoop from the flight of a high throw		0.30	v	v	v	v	v	v	v

Symbol	Explanations / Examples
	<p><b>High throw with rotation of the Hoop around its axis while in flight</b></p> <ul style="list-style-type: none"> <li>• Throw of the Hoop by rotating it around the vertical or horizontal axis in flight, maintaining the plane of rotation from the beginning to the end of Hoop's flight.</li> <li>• The initial impulse is set during the throw of the Hoop by one or two hands or by a different part of the body</li> </ul>
	It is possible to combine the two Bases "Catch from a high throw" and "rebound on the body" in one DA

5.9. TABLE OF DA BASES AND CRITERIA: BALL









Base		Base symbol	Value	Criteria						
				⊗	≠	∕	○	=	w	DB
Large roll of the Ball over minimum two large body segments		∞	0.30	v	v	N/A	v	v	v	v
Catch of the Ball with one hand from high throw		↓	0.30	v	N/A	v	v	v	v	v
Bounce	One high bounce (knee level and higher) from the floor	∨	0.20	v	v	N/A	v	v	v	v
	Series (min. 3) of small bounces from the floor		0.20	v	v	N/A	v	v	v	v
Free rotations of the Ball on a part of the body		∞	0.20	v	N/A	N/A	v	v	v	v
Transmission <b>without the help of the hands</b> between at least 2 body parts (not the hands)		∞	0.20	v	N/A	N/A	v	v	v	v
Small throw/catch (including free fall)		→	0.20	v	v	v	v	N/A	v	v
Thrust, push, rebound: Using different parts of the body except hands/arms		→	0.20	v	v	v	v	N/A	v	N/A
High throw		↗	0.20	v	v	v	v	v	v	v
Catch of the Ball from the flight of a high throw		↓	0.30	v	v	v	v	v	v	v
Rebound on the floor after a high throw and direct retrieval (any height, not with hands/arms)		↘	0.30	v	v	N/A	v	v	v	v

Symbol	Explanations / Examples
↓ ↓ ↘	Only one Base related to the catch of the Ball from a high throw is valid in a single element: either ↓ (Catch the Ball from the flight of a high throw) or ↓ (Catch of the Ball with one hand from a high throw) or ↘ (Rebound on the floor after a high throw and direct retrieval) but not any of these together as two Bases in one DA.
↓ →	It is possible to use two Bases “Catch from a high throw” with “rebound on different parts of the body except hands/arms” in one DA



















### 5.10. TABLE OF DA BASES AND CRITERIA: CLUBS


Base	Base symbol	Value	Criteria						
				$\neq$	$\neq$		$=$	W	DB
Mills (min. 4/6 circles)		<b>0.30</b>	v	N/A	v	v	v	v	v
Small throws of 2 unlocked Clubs/catch	$\Rightarrow$	<b>0.30</b>	v	v	v	v	N/A	v	v
Asymmetric movements of 2 Clubs	$+$	<b>0.30</b>	N/A	N/A	v	v	v	v	v
Small circles with 2 Clubs		<b>0.20</b>	v	N/A	v	v	v	v	v
Large roll over minimum two large body segments		<b>0.30</b>	v	v	N/A	v	v	v	v
Free rotations of 1 or 2 Clubs on or around a part of the body or around the other Club		<b>0.20</b>	v	v	N/A	v	v	v	v
Transmission <b>without the help of the hands</b> between at least 2 body parts (not the hands)		<b>0.20</b>	v	N/A	N/A	v	v	v	v
Sliding of the Club over minimum two large body segments		<b>0.20</b>	v	v	N/A	v	v	v	v
Small throw of 2 locked Clubs		<b>0.20</b>	v	v	v	v	N/A	v	v
<ul style="list-style-type: none"> <li>• Small throw/catch (including free fall)</li> <li>• Rebound from the floor</li> </ul>	$\rightarrow$	<b>0.20</b>	v	v	v	v	N/A	v	v
Thrust, push, rebound: Using different parts of the body except hands/arms	$\rightarrow$	<b>0.20</b>	v	v	v	v	N/A	v	N/A
High throw	$\nearrow$	<b>0.20</b>	v	v	v	v	v	v	v
High throw with 2 Clubs		<b>0.30</b>	v	v	v	v	v	v	v
Catch of the Club from the flight of a high throw	$\downarrow$	<b>0.30</b>	v	v	v	v	v	v	v
Catch of one Club from the flight of a high throw in one palm, the second Club already held in the same hand	$\downarrow$	<b>0.30</b>	v	N/A	v	v	v	v	v
Catch of 2 Clubs from the flight of a high throw	$\Downarrow$	<b>0.40</b>	v	v	v	v	v	v	v

Symbol	Explanations / Examples
⇒	<b>Small throws of 2 unlocked Clubs/catch:</b> Minimum two criteria must be performed on the same action (e.g., catch). The criteria may be performed two with the same Club, one with each Club, or more than one with each Club. In every case this is one DA.
+	<b>For asymmetric movements:</b> A minimum of 1 Club must execute the criteria for use of 
	<p><b>High throw of 2 unlocked Clubs:</b> the 2 Clubs may be thrown:</p> <ul style="list-style-type: none"> <li>• Together, parallel</li> <li>• Asymmetric</li> <li>• In cascade</li> </ul> <p><b>Cascade:</b> Cascade throw is a throw of two Clubs, one after the other, with both Clubs in flight at one point in time. This type of throw is one base; therefore, the necessary criteria can be executed with the first or second Club thrown, as long as at least one Club is a high throw. Minimum two criteria must be performed on the same action (throw #1 or throw #2), regardless of the height of this action.</p>
	<b>Simultaneous catch of 2 unlocked Clubs:</b> Clubs may be caught by any part of the Club
	<b>Catch of one Club in one hand, the second Club already held in the same hand</b>
	<p><b>Only one base</b> related to the catch of the Club(s) from a high throw is valid in a single DA: Either  (catch of the Club from the flight of a high throw) or  (catch of 2 Clubs from the flight of a high throw) or  (catch of one Club from the flight of a high throw in one hand, the second Club already held in the same hand). No combination of these bases is given as a single DA with two bases.</p> <p>The <b>catch of the two Clubs after a cascade throw</b> is a single DA, one time.</p> <ul style="list-style-type: none"> <li>• If after a Cascade throw, the two Clubs are caught simultaneously: The base “simultaneous catch of 2 Clubs” may be evaluated.</li> <li>• If after a Cascade throw, the two Clubs are not caught simultaneously: The base “catch from a high throw” may be evaluated one time. DA will not be given for the catch of an eventual small throw (no new base), and not a second time for “catch from a high throw”.</li> </ul>



5.11. TABLE OF DA BASES AND CRITERIA: RIBBON

Base	Base symbol	Value	Criteria						
				$\neq$	$\neq$		$=$	w	DB
Spirals/ "Swordsman" ( $\neq$ not valid)		0.30	v	v	N/A	v	v	v	v
Snakes		0.30	v	v	N/A	v	v	v	v
Boomerang in the air		0.40	v	v	v	v	v	v	v
Boomerang with release and/or pull back along the floor		0.30	v	v	v	v	v	v	v
Echappé and catch (small throw)		0.20	v	v	v	v	v	v	v
Large roll of the Ribbon stick over minimum two large body segments		0.30	v	v	N/A	v	v	v	v
Passing with the whole or part of the body through or over the pattern of the Ribbon		0.20	v	N/A	v	v	v	v	v
Stick held without hands (e.g., neck, knee, elbow) during movements or Difficulties with rotation (not "Slow Turn"), creating a circle pattern of the fabric around the body		0.20	v	v	N/A	N/A	v	v	v
Transmission <b>without the help of the hands</b> between at least 2 body parts (not the hands)		0.20	v	N/A	N/A	v	v	v	v
Small throw/catch (including free fall)		0.20	v	v	v	v	N/A	v	v
Thrust, push, rebound: Using different parts of the body except hands/arms		0.20	v	v	v	v	N/A	v	N/A
High throw		0.20	v	v	v	v	v	v	v
High throw from sliding on the floor		0.30	v	v	v	v	v	v	v
Catch of the Ribbon from the flight of a high throw		0.30	v	v	v	v	v	v	v

Symbol	Explanations / Examples
	<b>Sliding movement of the Ribbon on the floor before a throw</b> <i>Holding the Ribbon by the end (or 50 cm from the end) and making a large circle with the hand to give an impulse to the Ribbon which causes a sliding movement of the Ribbon along the floor (throughout the sliding movement, the Ribbon should move and not lie on the floor). The throw must take place immediately upon catching the fabric/stick with the hand or foot.</i>




## 6. NEW ORIGINAL APPARATUS ELEMENT

- 6.1. Coaches are encouraged to submit Original Apparatus Difficulties (**DA**) to the Technical Committee.
- 6.2. Original DA will be considered for elements which represent an **Apparatus base not currently in the Code of Points** nor yet performed in competition.
- 6.3. The concerned National Federation will be required to upload a video of the Original DA 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 English, with drawings of the element.
- 6.4. If approved, the 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 technical elements; the concerned gymnast will be awarded an Originality bonus of 0.30 p. by the DA subgroup for this original DA.
- 6.5. It is possible for any gymnast to perform the same apparatus Base without the Originality bonus.
- 6.6. If the Original DA is performed with a small execution fault, the DA is valid, but the Originality bonus is not given.

## 7. DIFFICULTY SCORE (D)

7.1. The D-judges evaluate the Difficulties, apply the partial score, and deduct possible penalties, respectively:

### 7.2. The first subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulties of Body ( <b>DB</b> )	Minimum one from each group of Body Difficulties	<ul style="list-style-type: none"> <li>•  not attempted</li> <li>•  not attempted</li> <li>•  not attempted</li> </ul>
"Slow turn" balance	Maximum 1 in relevé Maximum 1 on flat	More than 1 in relevé More than 1 on flat

### 7.3. The second subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulty of Apparatus ( <b>DA</b> )	Minimum 1 Maximum 15	Missing minimum 1
Specific Fundamental apparatus technical elements	Minimum 2 of each	For each missing
Fundamental apparatus technical elements	Minimum 1 of each	For each missing
Full body waves ( <b>W</b> )	Minimum 2	For each missing <b>W</b>

## 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 (#2.5.2-2.5.4).

Explanations / Examples		
Jumps/leaps values and deviations		
DB valid: 0.30 p.	DB valid: 0.30 p.	DB not valid: 0.00 p.
Small deviation of the body segments	Medium deviation of the body segments	Large deviation of the body segments
Execution penalty 0.10 p.	Execution penalty 0.30 p.	Execution penalty 0.50 p.

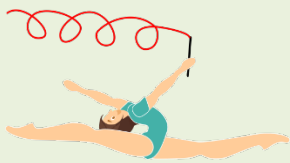
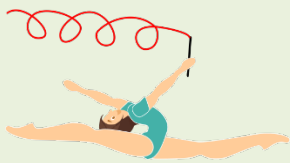
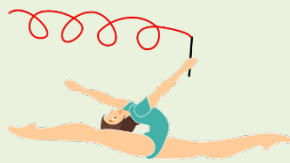
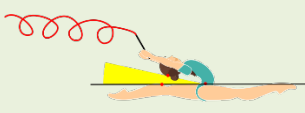
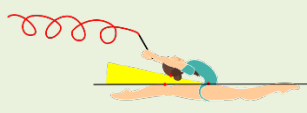



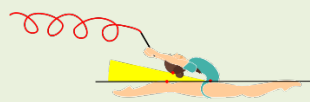

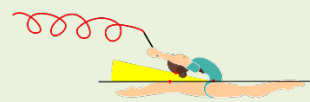
8.2. A repetition of jump/leaps from the same box (#2.4.1) is not valid except in the case of a series (#2.4.4).

8.3. Jump/leaps take-off from one or two feet (unless otherwise mentioned in the table #9) are considered **the same**.

8.4. It is possible to perform jump/leaps with take-off and landing on one leg in **series**. A series of jumps/leaps consists of two or more **successive, identical jumps/leaps** (#2.4.4), performed with or without an intermediary step (depending on the type of jump/leap):

- Each jump/leap in the series is evaluated separately
- Each jump/leap in the series counts as **one jump/leap Difficulty**

8.5. If a gymnast performs a series of identical jumps/leaps with **identical handling** (#3.8.1.6) and one or more jumps/leaps in the series is executed with a **deviation** in the shape, the executed shape(s) will be valid with corresponding **Execution penalties**.

Explanations / Examples				
Example 1: Series of leaps				
DB valid: 0.50 p.		DB valid: 0.50 p.		DB valid: 0.50 p.
				
Example 2: Series of jumps/leaps with deviation, and repetition				
DB valid: 0.50 p.	DB valid: 0.50 p.	DB valid: 0.30 p.		DB not valid: Repetition
				
Series				Isolated
Execution penalty:				
Deviation back bend 0.10 p.	Deviation back bend 0.10 p.	Deviation back bend 0.50 p.		
Example 3: Series of jumps/leaps with deviation, and repetition				
DB valid: 0.30 p.		DB valid: 0.50 p.	DB not valid: Repetition	DB not valid: Repetition
				
Isolated		Series		
Execution penalty				
		Deviation back bend 0.10 p.	Deviation back bend 0.50 p.	Deviation back bend 0.10 p.

- 8.6. Each **DB** can be performed only once, regardless of the amount of rotation in the air: The same shape performed one time with 180° rotation and another time with 360° rotation are considered the same DB.
- 8.7. The rotation of the whole body during the flight is evaluated from the position of the plié for take-off to the position of the plié for landing.
- 8.8. 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 this Difficulty is present in the table and correctly executed.

**8.9.** 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.**

**8.9.1.** **DB** without touching, up to a maximum 20° deviation, is valid with an Execution penalty (#2.5.2-2.5.3).

**8.10.** 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.**

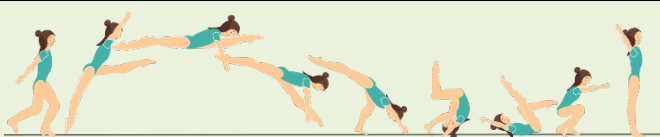
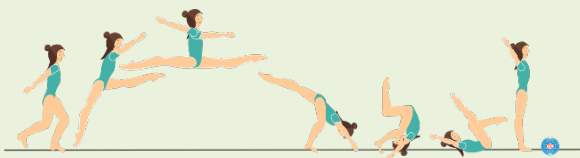
**8.10.1.** **DB** without touching, up to a maximum 20° deviation, are valid with an Execution penalty (#2.5.2-2.5.3).

**8.10.2. Exception for jumps/leaps:** The criterion “back bend of the trunk” executed with a large deviation will receive an Execution penalty (#2.5.4) but the base value of the jump/leap may be valid (#2.5.5) if available in the table without “back bend” and performed according to the basic characteristics.

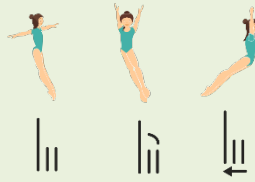



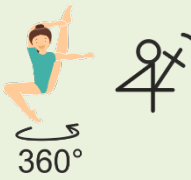
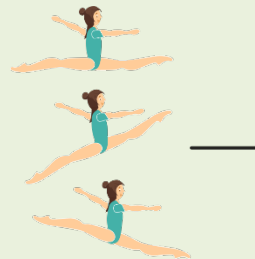
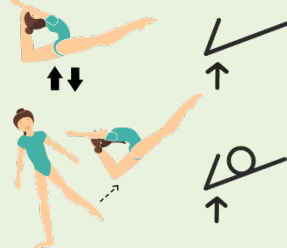


**8.11.** Jumps or leaps consisting of more than one main action (e.g., split leap with ring), must be performed in such a way that, **during the flight, they create a single and clearly visible image of a fixed and well-defined shape**, rather than two different images and shapes (swing technique, see Execution #2.2.7). When evaluating such jumps or leaps, the deviation principles in #2.5.2-2.5.4 are applied. If there is no moment (no image) where all actions are within 20° deviation at the same time, the Difficulty is not valid.





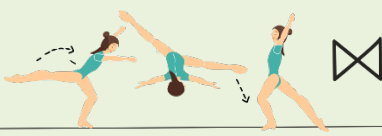
**8.12.** Jumps/leaps not performed **with a minimum of 1 apparatus technical element** (Fundamental or Non-fundamental) will **not be valid** as jumps/leaps Difficulties.

**8.13.** 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.**

























Explanations / Examples	
	<p><b>Pre-acrobatic element “dive leap”</b>            Not evaluated as DB            Counts as one rotational element</p>
	<p><b>DB split leap + pre-acrobatic element “roll forwards”</b>            Split leap is evaluated as DB            Roll forwards counts as one rotational element</p>

8.14. Technique for specific jump/leap Difficulties:


























Explanations / Examples	
	<p><b>«Cabriole» forward, backward, or sideways.</b>            One leg is raised forward, backward, or sideways to 45° during the take-off. The other (supporting) leg, coming off the floor, strikes the previously raised leg at 45° (or more).            Finally, the gymnast lands on the supporting leg.</p>
	<p><b>“Scissors” leap with switch of legs backward into ring</b>            Leap take-off with one foot, switch of legs backward into ring performed by both legs successively.</p>
	<p><b>Pike jump with legs together or apart</b>            Pike jump is always performed with the trunk bent forward over or between the legs.</p>
	<p><b>“Cossack” jump with different positions of the legs or with turn.</b>            The foot of the bent leg must be at the level of the pelvis, and the knee at horizontal or above.</p>
	<p><b>“Cossack” jump “Zhukova”</b>            Cossack 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.            The foot of the bent leg must be at the level of the pelvis, and the knee at horizontal or above.            Turn 360° to the opposite side of the raised leg.</p>
	<p><b>Split leap (take-off from one or two feet)</b>            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 one of the legs above and the other below a horizontal position.</p>
	<p><b>Jumps “Zaripova” and “Agiurgiuculese”</b>            Take-off and landing on the back leg            During these Difficulties both criteria “split” and “ring” are required</p>
	<p><b>Stag leap (take-off from one or two feet)</b>            The front leg must be maximally bent, foot close to the thigh.            The legs must be 180° apart, stag position may be horizontal and can also be accepted when the 180° position is maintained with one of the legs above and the other below a horizontal position.</p>
	<p><b>Stag leap with ring or backbend (take off from one or two feet)</b>            The front leg must be maximally bent, foot close to the thigh.            The legs must be 180° apart, stag position may be horizontal and can also be accepted when the 180° position is maintained with one of the legs above and the other below a horizontal position.            Ring: The back leg should be in a closed ring position. Touching any part of the head is required for the correct shape.            Backbend: Touching of any part of the leg is required for correct shape.</p>


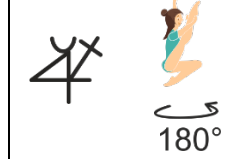










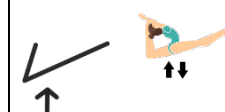

	<p><b>Switch split leap with straight leg</b>  <i>Before leg switch, the front leg is lifted to minimum 45°  After leg switch, a split position of 180° is required at the highest point of the leap</i></p>
	<p><b>Switch split leap with bent leg</b>  <i>Before leg switch, the front knee is lifted to horizontal position (passé)  After leg switch, a split position of 180° is required at the highest point of the leap</i></p>
	<p><b>Fouetté</b>  <i>A leg switch is not performed; executed with a 180° turn during the flight, performed over the longitudinal axis of the leaping leg and landing on the take-off foot.</i></p>
	<p><b>Entrelacé</b>  <i>A leg switch is performed; executed with 180° turn during the flight, performed over the longitudinal axis of the leaping leg and landing on the swing leg.</i></p>
	<p><b>"Butterfly" jump</b>  <i>The legs successively draw half circles in the air. The swing leg passes through a position close to horizontal; the take-off leg passes through horizontal. During the flight, the trunk is in a position close to horizontal or below horizontal with a minimum 180° turn from take-off to landing.</i></p>

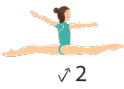

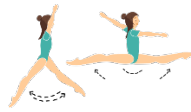
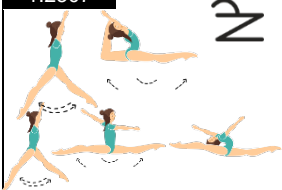

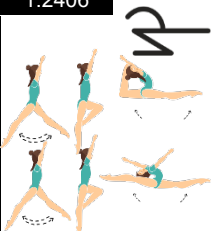
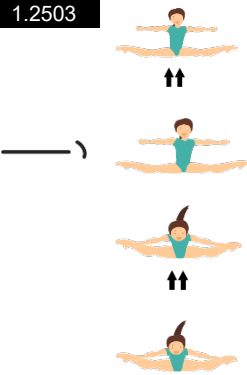
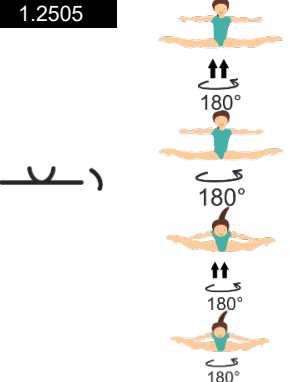


## 9. TABLE OF JUMP/LEAP DIFFICULTIES (△)




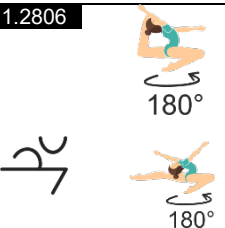

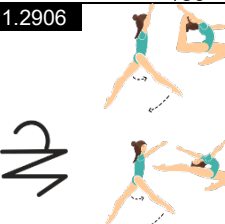



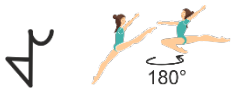
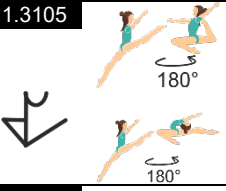

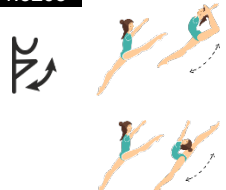
Types of jumps/leaps	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
1. Tuck jump with one turn 360° during the flight, take-off from two feet	1.101  360° 						
2. «Scissors» forward with bent legs and one turn 360° during the flight (“cat leap”)	1.201  360° 						
3. Vertical jump with straight legs and with turn, take-off from two feet	1.301  360° 		1.303  720° 				
4. Vertical jump with bent leg (Passé) with turn	1.401  360° 		1.403  720° 				
5. Vertical jump with free leg stretched forward in horizontal with turn		1.502  180° 	1.503  360° 				
6. Vertical jump with free leg stretched sideways in horizontal with turn		1.602  180° 	1.603  360° 				
7. Vertical jump with free leg stretched back in horizontal with turn		1.702  180° 		1.704  360° 			


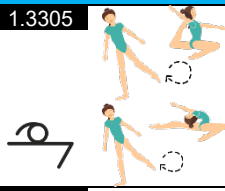

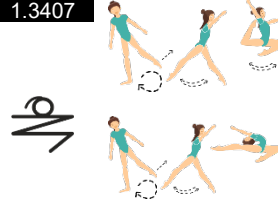


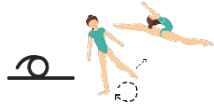
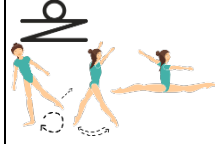
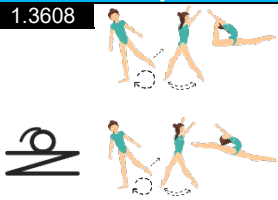
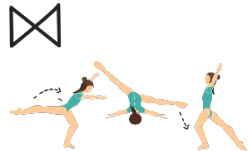


Types of jumps/leaps	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
8. Vertical jump with free leg bent back in horizontal (attitude) with turn		1.802   180°		1.804   360°			
9. «Cabriole» forward	1.901  						
10. «Cabriole» sideways	1.1001  						
11. «Cabriole» backwards	1.1101  						
12. "Scissors" leap with switch of legs forward: Legs successively at the horizontal	1.1201  						
13. "Scissors" leap with switch of legs backward: At 45° or with ring	1.1301  	1.1302  					
14. Pike jump with legs together or apart, take-off from one foot or from both feet			1.1403   				
15. "Cossack" jump: Straight leg forward at horizontal, with or without trunk bent forward, also with rotation	1.1501   		1.1503   180°  180°				

Types of jumps/leaps	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
16. "Cossack" jump: Straight leg forward, high up, whole foot higher than head, with help, also with turn		1.1602 		1.1604 			
17. "Cossack" jump: Straight leg forward, high up, whole foot higher than head, without help, also with turn			1.1703 		1.1705 		
18. "Cossack" jump: Straight leg to the side high up, whole foot higher than head, with help of the hand of the same side, also with turn, also "Zhukova" with help of the opposite hand and full turn		1.1802 		1.1804 	1.1805 		
19. "Cossack" jump: Straight leg to the side high up, whole foot higher than head, without help, also with turn			1.1903 		1.1905 		
20. Ring with one leg or two legs ("Kabaeva"), take-off from one or two feet		1.2002 	1.2003 				
21. Split leap, or with ring/back bend of the trunk, take-off from one or two feet. Zaripova: Split leap with ring, take-off and landing on the same leg			1.2103 	1.2104 	1.2105 		

Types of jumps/leaps	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
22. Two or three successive split leaps with change of take-off foot. (Evaluated as one DB)					1.2205 2 — 		1.2207 3 — 
23. Switch split leap, passing with straight legs, also with ring/backbend					1.2305 N 		1.2307 
24. Switch split leap, passing with bent leg, also with ring/backbend				1.2404 		1.2406 	
25. Side split leap, take-off from one or both feet, also with trunk bend forward, also with turn			1.2503 		1.2505 		
26. Switch side split leap, passing with bent leg, also passing with straight legs (with turn 90°)				1.2604 	1.2605 		

Types of jumps/leaps	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
27. Stag leap, take-off from one or two feet, also with ring/back bend of the trunk		1.2702 		1.2704 			
28. Stag leap, take-off from one or two feet, with turn of the body. also with ring/back bend of the trunk. "Bessonova" from one leg.				1.2804 		1.2806 	
29. Switch stag leap, passing with straight leg, also with ring/back bend of the trunk				1.2904 		1.2906 	
30. "Fouetté": Leg at the horizontal, or with greater amplitude. Also with ring/backbend of the trunk		1.3002 	1.3003 				
31. "Fouetté" with cabriole, with stag, or with ring/backbend of the trunk		1.3102 	1.3103 		1.3105 		
32. "Entrelacé": Legs at the horizontal, or with greater amplitude. Also with ring/backbend of the trunk			1.3203 		1.3205 		

Types of jumps/leaps	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
33. Turning stag leap, also with ring/back bend of the trunk			1.3303 		1.3305 		
34. Turning stag leap with switch of straight leg, also with ring/back bend of the trunk					1.3405 		1.3407 
35. Turning split leap (jeté en tournant): Also with ring/back bend of the trunk. Agiurgiuculese: turning split leap with ring, take-off and landing on the same leg				1.3504 	1.3505 	1.3506 	
36. Turning split leap with switch of the legs: Also with ring/back bend of the trunk						1.3606 	0.80 p. 1.3608 
37. "Butterfly" jump: With a minimum 180° turn from take-off to landing					1.3705 		

## 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:

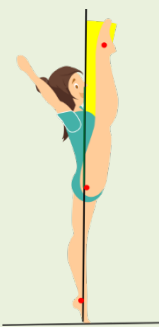
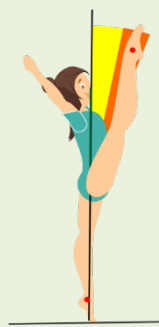
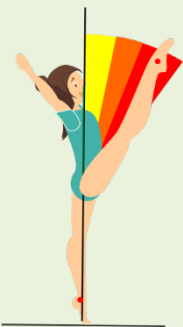
- 1) Executed on the foot: On the toes in relevé or flat foot
- 2) Executed on other/different parts of the body (chest, etc.)
- 3) Executed in motion: “Dynamic balances”

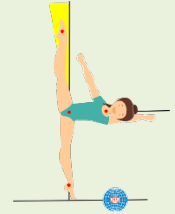
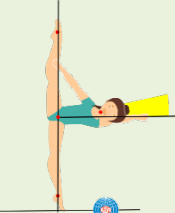

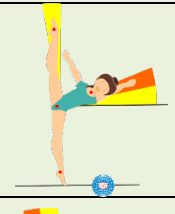
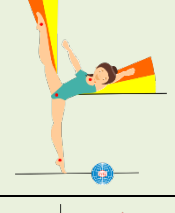
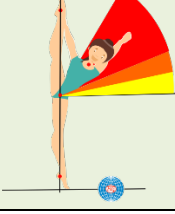
**10.1.2. Basic characteristics** of the three types of balance Difficulties:

- 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 (chest, etc.):**
  - **Defined** and clearly **fixed shape**
  - **Stop position** fixed in the shape for a **minimum of 1 second**
- 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 / Examples
<p><i>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 (#2.5.2-2.5.3).</i></p>




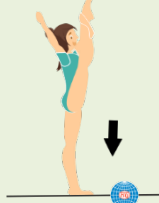
Explanations / Examples		
Balance values and deviations		
DB valid: 0.50 p.	DB valid: 0.50 p.	DB not valid: 0.00 p.
		
Small deviation of the split	Medium deviation of the split	Large deviation of the split
Execution penalty 0.10 p.	Execution penalty 0.30 p.	Execution penalty 0.50 p.

Explanations / Examples				
Balance values and deviations				
	Pictogram	Deviation	Execution penalty	Evaluation
1		Small deviation of the split	0.10 p.	DB valid
2		Small deviation of the trunk	0.10 p.	DB valid
3		Medium deviation of the split	0.30 p.	DB valid
4		Small deviation of the split Medium deviation of the trunk	0.10 + 0.30 p.	DB valid
5		Medium deviation of the split Medium deviation of the trunk	0.30 + 0.30 p.	DB valid
6		Large deviation of the trunk	0.50 p.	DB not valid

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

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 travelling such as “shaking” of the support foot, movement of the ankle during relevé, 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 of **1 apparatus technical element** executed according to its definition in tables #3.5-0 (Fundamental or Non-fundamental apparatus technical element).
- 10.2.2.** Balances not performed **with a minimum of 1 apparatus technical element** (Fundamental or Non-fundamental) will **not be valid** as a balance Difficulties.
- 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 p. “shape not held for a minimum one second”**.
- 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 p. and the symbol will include an arrow ( ↓ ).

Explanations / Examples			
Value of balances			
Performed on the toes (relevé)		Performed on flat foot	
Symbol	Pictogram	Symbol	Pictogram
			
<b>DB valid: 0.30 p.</b>		<b>DB valid: 0.20 p.</b>	

- 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.**
- 10.4.1.** **DB** without touching, up to a maximum 20° deviation, is valid with an Execution penalty (#2.5.2-2.5.3).
- 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.**
- 10.5.1.** **DB** without touching, up to a maximum 20° deviation, is valid with an Execution penalty (#2.5.2-2.5.3).



## 10.6. Balances with slow turn

10.6.1. 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.

10.6.2. Values of balances with “slow turn”:

- 0.10 p. for flat foot + Difficulty value
- 0.20 p. for relevé + Difficulty value

10.6.3. A “slow turn” must be performed only after the initial position of the Difficulty has been fixed, and with no more than a  $\frac{1}{4}$  rotation at every impulse. A rotation that results from a single impulse cancels the value of the Difficulty with slow turn.

10.6.4. 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.

10.6.5. Repetitions of balances with the same shape with or without “slow turn” are not valid.

10.6.6. The “slow turn” is not considered as a body rotation.

## 10.7. Dynamic balances

10.7.1. Dynamic balances 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).

10.7.2. Dynamic balance Difficulties must be executed with a minimum of **1 apparatus technical element**, performed according to its definition in tables #3.5-0 (Fundamental or Non-fundamental apparatus technical element) **at any phase during the Difficulty**, including the swing phases.

10.7.3. The Dynamic balances do not change value depending on performance on relevé or flat foot.

10.7.4. **Fouetté balance is one balance Difficulty**, performed with:

- A minimum 3 same or different shapes performed in relevé, with compulsory heel support between each shape, without hopping and without any type of travelling
- 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° between two shapes

### Explanations / Examples

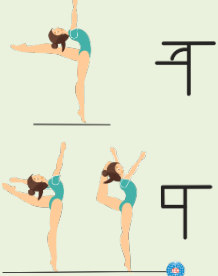




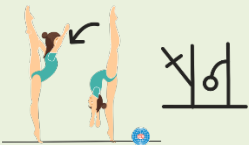
*If a gymnast performs a Fouetté balance with one of the balance components rotating, the Difficulty is not valid because each balance shape must be shown with a clear accent (clear position).*

10.7.5. It is possible to repeat the same shape or box within one Fouetté balance, but it is not possible to repeat any of these balances anywhere else in the exercise.

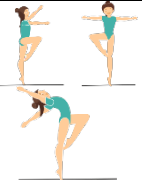


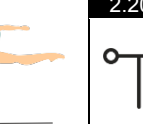
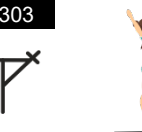

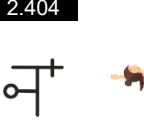

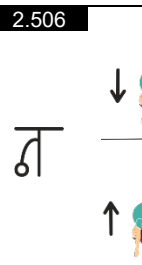
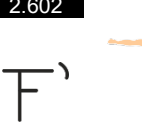
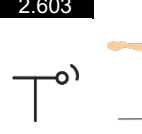
10.7.6. Each exercise can contain maximally 1 Fouetté balance: Either 0.50 p. or 0.30 p. A second Fouetté balance (regardless of value) will not be evaluated (no penalty).

10.8. Technique for specific balance Difficulties:










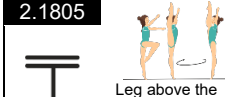
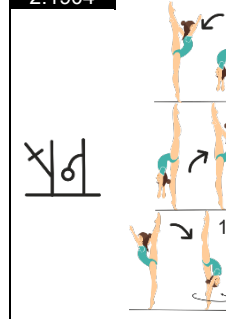
Explanations / Examples	
	<p><b>Free leg horizontal forward (straight or bent) side or backward (Arabesque)</b>            Horizontal position of the free leg (hip) and the maximum vertical position of the body</p>
	<p><b>Free leg horizontal forward with trunk back in a horizontal position</b>            Trunk and free leg should be on the same horizontal line or free leg slightly above the horizontal, holding the trunk straight without bending back</p>
	<p><b>Front split with trunk back in a horizontal position</b>            Split is required            The trunk should be held straight without bending back</p>
	<p><b>Front split without help, trunk backward below horizontal</b>            Starting from a standing position or from a seated position            Split is required            The balance can be performed with or without touching the support leg</p>
	<p><b>Front split with and without help</b>  <b>Side split with and without help</b>            Split is required</p>
	<p><b>Free leg horizontal sideways with the trunk side at the horizontal</b>  <b>Free leg horizontal backward with trunk forward at the horizontal</b>            The horizontal position of the hands, head, trunk, pelvis, and free leg (or free leg slightly above the horizontal) must be fixed, holding the trunk straight without bending back</p>
	<p><b>Side split with trunk horizontal to the side, with and without help</b>            Split is required            The trunk should be held straight, at the horizontal            The position of the neck and head is free</p>
	<p><b>Back split with help</b>            Split is required; touching is NOT required</p>
	<p><b>Free leg high up backward, without help</b>            Split is NOT required; whole foot above the head is required            Touching is NOT required</p>

	<p><b>Arabesque with trunk bent backward at horizontal Attitude with trunk bent backward</b> Touching is required</p>
	<p><b>Attitude</b> Free leg (hip) must be in a fixed horizontal position with the body vertical</p>
	<p><b>Ring with help</b> Ring with leg on the shoulder, with or without help of the arm Touching is required</p>
	<p><b>On the chest with or without help: "Kabaeva"</b> The shoulders do not touch the floor Legs are straight – they may be together or separated to shoulder width</p>
	<p><b>Dynamic balance from kneeling to standing</b> Passing from kneeling to standing, over the toes, with or without back bend of the trunk (both techniques are correct). Feet together or slightly apart.</p>
	<p><b>Dynamic balance "Utyascheva"</b> Two or three positions, in optional order. The support leg is straight. With or without 180° rotation in any shape. Split position in each phase of the element is required. Executed with smooth and continuous movements; a stop position is not required.</p>

## 11. TABLE OF BALANCE DIFFICULTIES (T)

Types of balances	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
1. Passé front or side (horizontal position), or with bend of the upper back and shoulders	2.101 						
2. Free leg horizontal forward: Straight, or bent 30°, or with trunk backward at horizontal	2.201 	2.202 	2.203 				
3. Front split with and without help			2.303 		2.305 		
4. Front split with and without help, trunk backward at horizontal				2.404 		2.406 	
5. Front split without help, trunk backward below horizontal: From standing or seated position						2.506 	
6. Free leg horizontal sideward: Also with trunk sideward at the horizontal		2.602 	2.603 				

Types of balances	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
7. Side split with and without help			2.703 		2.705 		
8. Side split with and without help, with trunk sideward at the horizontal				2.804 		2.806 	
9. Arabesque: Free leg horizontal backward, also with backbend of the trunk. Also with trunk forward at the horizontal		2.902 	2.903 	2.904 			
10. Back split with help; foot above head without help			2.1003 		2.1005 		
11. Back split with and without help, trunk forward at horizontal or below				2.1104 		2.1106 	
12. Attitude, ring with help/with the leg on the shoulder, ring without help, or attitude with backbend		2.1202 	2.1203 	2.1204 			

Types of balances	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
13. "Cossack": Free leg at horizontal	2.1301 						
14. "Cossack": Free leg front, foot higher than head, with or without help		2.1402 	2.1403 				
Balances executed on different parts of the body							
15. Lying on the floor with trunk lifted. Kabaeva: On the chest with and without help	2.1501 		2.1503 	2.1504 			
Dynamic Balances							
16. Passing from lying with the trunk lifted to the chest				2.1604 			
17. Passing from kneeling to standing, over the toes, with or without backbend			2.1703 				
18. Fouetté consisting of min. 3 same or different shapes (Evaluated as one DB)			2.1803  Leg at the horizontal for min 2 shapes + min 1 turn		2.1805  Leg above the horizontal for min 2 shapes + min 1 turn		
19. Utyascheva: Two or three shapes: From back split with help to front split with back bend of the trunk on the other foot, eventually also back to the initial shape. Or opposite order. Eventually with 180° rotation in any shape.				2.1904 			

## 12. ROTATIONS

### 12.1. Generalities

12.1.1. There are two types of rotation Difficulties:

- 1) Rotations on one leg, normally the toes (relevé)
- 2) Rotations on other parts of the body

Explanations / Examples
<i>A rotation Difficulty executed on the toes (relevé) of the support leg is called a pivot. A pivot must be executed in a <b>high relevé position</b>. If a pivot is executed in a low relevé, the Difficulty is valid with an Execution penalty.</i>
<i>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.</i>

12.1.2. All rotation Difficulties must have the **following basic characteristics**:

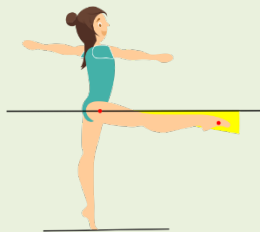
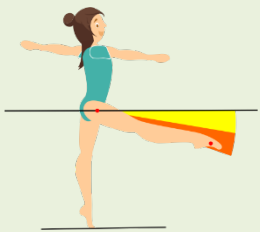
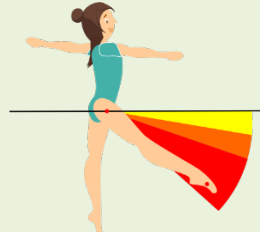
- Fixed and **well-defined shape**
- Minimum **basic rotation 180°** in the following shapes:

#5, #8 (↻, ↺), #14, #20

- Minimum **basic rotation 360°** in all other rotation Difficulties

Explanations / Examples
<i>A <b>well-defined shape</b> means that the correct shape taken by the gymnast is held fixed during a minimum basic rotation (360° or 180°)</i>

12.1.3. Rotation Difficulties without clearly well-defined shape (according to the definition presented in table #13) or not recognizable or not held at all, will not be valid as a Difficulty and will be penalized for Execution (#2.5.2-2.5.4).

Explanations / Examples		
Pivots with value and deviations		
Base DB valid: 0.30 p.	Base DB valid: 0.30 p.	Base DB not valid: 0.00 p.
		
Small deviation of the body segments	Medium deviation of the body segments	Large deviation of the body segments
Execution penalty 0.10 p.	Execution penalty 0.30 p.	Execution penalty 0.50 p.



12.1.4. The amount of rotation is evaluated from the moment that a well-defined shape is taken and until the moment the gymnast starts leaving the shape.

12.2. The support leg whether **stretched or bent** does not change the value of the Difficulty.

12.3. Different rotations are rotations from different boxes, regardless of the number of rotations performed.

**12.4. Rotation Difficulties will be evaluated according to the number of rotations performed:**

**12.4.1.** The value of a rotation Difficulty is **increased by 0.10 p.** for each **additional rotation** above the base 360° for:



- Pivots with a base value 0.10 p.
- Fouetté pivots (#16), regardless if additional rotations are with or without heel support
  - Example  : 360° + 360° + 360° + 1080° = 6 rotations = base 0.10 p. + 5 additional rotations x 0.10 p. = totally 0.60 p.
  - Example  : 360° + 720° + 720° = 5 rotations = base 0.20 p. + 4 additional rotations x 0.10 p. = totally 0.70 p.
- Rotation in back split without help: Trunk horizontal, below horizontal or with ring (Sakura) (#11)
- Rotations on another part of the body (#18, #19)

**12.4.2.** The value of a rotation Difficulty is **increased by 0.20 p.** for each **additional rotation** above the base 360° for:

- Pivots with a base value 0.20 p. and more
- Illusion backward (#17)

**12.4.3.** The value of a rotation Difficulty is **increased by 0.10 p.** for each **additional rotation** above the base 180° for rotations on another part of the body (#20)

**12.4.4.** The value of a rotation Difficulty is **increased by 0.20 p.** for each additional rotation above the base

180° for pivots #5, #8 (, ) , #14

**12.4.5.** Additional rotations must be performed without any interruptions. In case of an interruption, only the value of the rotations already completed prior to the interruption will be valid.

**Explanations / Examples**

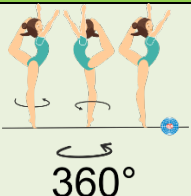
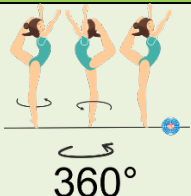
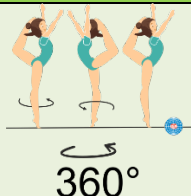
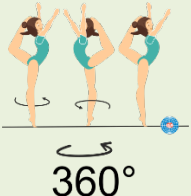
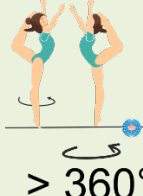
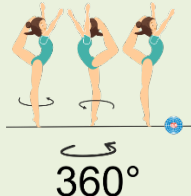
- *If during a pivot (which is defined on relevé) a gymnast **supports herself on the heel** during part of the rotation and the executed rotation is less than the required basic rotation, the Difficulty is not valid.*
- *In case of an interruption (heel support) during other additional rotations after 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.*

**12.5.** 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, connected **with heel support**.
- Each pivot in the series is evaluated separately
- Each pivot in the series counts as **one pivot Difficulty**  
**Exception:** A series of identical “Fouetté” pivots counts as one Difficulty

**12.5.1.** If a gymnast performs a series of identical pivots with **identical handling** and one or more pivots in the series is executed with a **deviation** in the shape, or with incomplete base rotation, the executed shape(s) will be valid with corresponding **Execution penalties**.



Explanations / Examples		
Pivot shapes and incomplete base		
		
360° Valid	360° Valid	360° Valid
		
360° Valid	> 360° Not valid	360° Valid

**12.6.** 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.**

**12.6.1.** **DB** without touching, up to a maximum 20° deviation, is valid with an Execution penalty (#2.5.2-2.5.3).

Explanations / Examples
<i>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")</i>
<i>If, during a pivot with ring, a gymnast performs several rotations with different deviations in the ring position, the highest <b>Execution penalty</b> is taken one time for the same body position during one <b>DB</b>. <b>Example:</b> 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. <b>Execution penalty: 0.30 p.</b></i>

**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.**

**12.7.1.** **DB** without touching, up to a maximum 20° deviation, is valid with an Execution penalty (#2.5.2-2.5.3).

**12.8.** Rotation Difficulties must be performed with a minimum of **1 apparatus technical element** executed in any phase of the rotations, according to its definition in tables #3.5-0 (Fundamental or Non-fundamental apparatus technical element).

**12.9. Rotation in back split without help: Trunk horizontal, below horizontal or with ring (Sakura)**

- This rotation may be performed on relevé, on flat foot, or with a combination of relevé and flat foot.
- Regardless of the relevé/flat foot, this is evaluated as one Difficulty and can be used only once in the exercise.
- Regardless of the relevé/flat foot, the value is increased by 0.10 p. for each additional rotation (#12.4.1).

## 12.10. Fouetté pivot

- 2 or more **identical shapes** connected **with heel support** are counted as **one Difficulty**. If different shapes are combined, only the first shape is evaluated.
- Fouetté pivot may be performed one time in each exercise, using one of the described shapes (0.10 p.: passé; 0.30 p.: front, side).
- One Fundamental or Non-fundamental **apparatus technical element** is required **within the first 2 components** of Fouetté (no later than the second heel support). Additional rotations do not require additional apparatus technical elements: Any apparatus technical elements presented in the additional rotations are not recorded by the DB judges and may be used in other Difficulties.

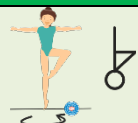

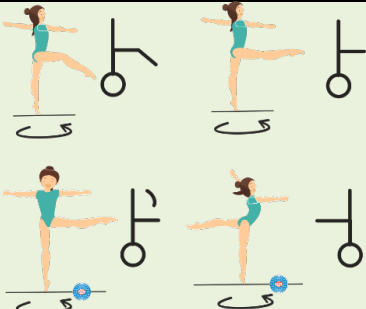

### Explanations / Examples

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

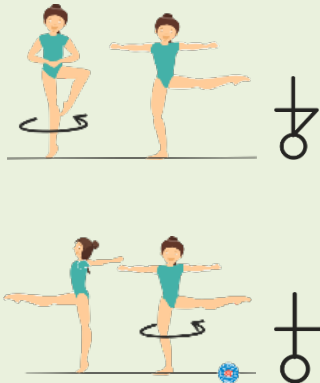
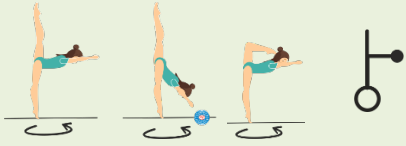
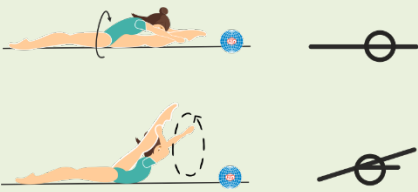

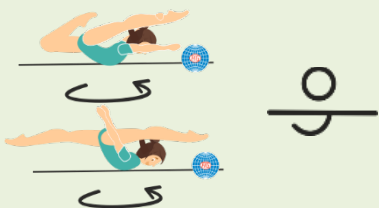
## 12.11. Illusion

- Illusion backward is performed with a minimum **basic rotation of 360°** and without hand support on the floor.
- 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.
  - Multiple rotations should be without changing the support leg, without a step, support on the wrist or hop.
  - During rotation the raised leg should be straight.
  - One Fundamental or Non-fundamental **apparatus technical element is required** within the **first two illusions**. Additional illusions do not require additional apparatus technical elements: Any apparatus technical elements presented in the additional rotations are not recorded by the DB judges and may be used in other Difficulties.

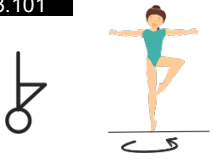



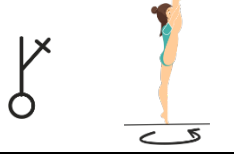


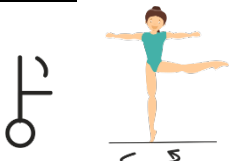
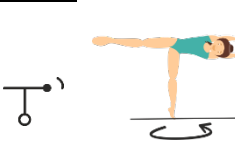
## 12.12. Technique for specific rotation Difficulties:

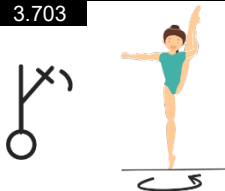
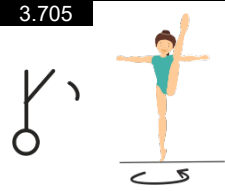
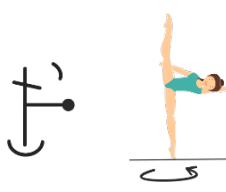
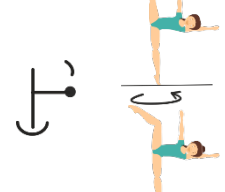
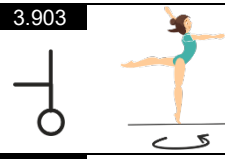
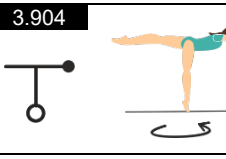
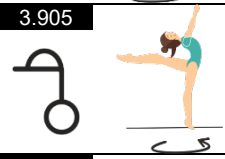


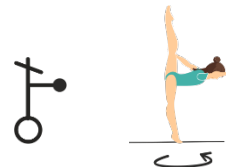
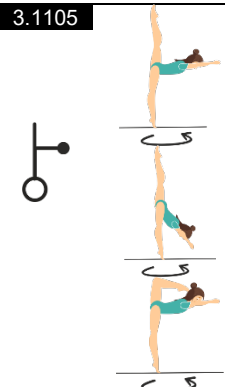
Explanations / Examples	
	<p><b>“Passé” forward or side</b> Entrance to the pivot and fixation of the Passé position can be: By bending the free leg immediately or by a circular movement of the free leg. Base of the pivot 360°</p>
	<p><b>Spiral turn (“Tonneau”) on one leg</b> During base pivot 360° gymnast must perform consecutively 2 body positions:           <ul style="list-style-type: none"> <li>• back bend of the trunk with the head moving backward,</li> <li>• trunk and head bend forward</li> </ul>           During the rotation, the illusion of a spiral must be achieved. Every possible additional rotation must be performed in the same, specified manner. The leg position is free: The foot may be near the knee or lower. Free leg fixed for 360° is not a requirement.</p>
	<p><b>Free leg horizontal forward, side or backward (Arabesque)</b> <b>Free leg horizontal forward with bent leg (Tire-Buchon):</b> Thigh at the horizontal, knee bent at 30° 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°</p>
	<p><b>Attitude</b> Free leg (hip) must be in a fixed horizontal position during multiple rotations without any additional movements (up-down). Base of the pivot 360°</p>


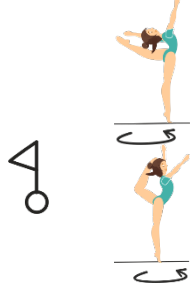
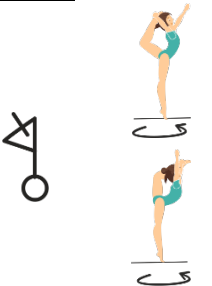
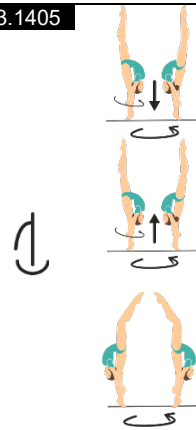
	<p><b>Split forward or side, with or without support</b>  During the rotation it is necessary to fix the split position. The rotation is evaluated after the support foot is in relevé and the free leg takes the split position until this shape is not held.  Base of the pivot 360°</p>
	<p><b>Side split with trunk horizontal to the side, with or without help</b>  Split is required  The trunk should be held straight, at the horizontal  The position of the neck and head is free  Base of the pivot 180°</p>
	<p><b>Split backward, with or without support</b>  Split is required  The rotation is evaluated after the support foot is in relevé and the free leg takes the split position until this shape is not held.  Touching the head by the leg is not required.  Base of the pivot 360°</p>
	<p><b>“Cossack” pivots</b>  An initial impulse with the help of the hand/hands from the floor is allowed. The degrees of the rotation count from the moment when the hand(s) leave the floor and the free leg will be at the horizontal position.  The position of the pivot is considered correct even if the gymnast is “sitting” on the heel of the support leg – heel raised from the floor.  It is possible to have different start positions of the rotation as well as different endings for the “Cossack” pivot, but the main objective is that the final rotation is controlled and clean (without falling)  Base of the pivot 360°</p>
	<p><b>Front split, trunk bent back below horizontal, starting from standing or seated position (“Kabaeva”)</b>  Split is required and backbend of the trunk must be below horizontal.  It is not necessary for the arms to touch the leg.  The rotation is evaluated after the gymnast achieves the required shape of the pivot.  “Kramarenko”: Free leg bent 30° – position “Tire-Buchon”, which must be maintained during the entire rotation.  Base of the pivot 180°</p>






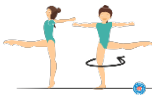







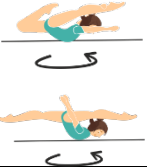




	<p><b>Fouetté: With passé or with leg stretched at the horizontal</b>  Consists of a series of repeated turns en dehors, at a high tempo and in one spot.</p> <p>Each component consists of rotation in a shape + an open position with plié.</p> <ul style="list-style-type: none"> <li>- Minimum 360° rotation between each plié</li> <li>- In the open position, the free leg extends to the side at 45-90°</li> <li>- For the last rotation of the series, the open position is optional (the last component will be valid with and without open position)</li> </ul> <p>The counting of Fouetté rotations starts immediately after the plié and push-off.</p> <ul style="list-style-type: none"> <li>- It is permitted to use this first rotation to lift the free leg into passé/horizontal position: This rotation is valid, and no deviation penalty is taken for this rotation, as long as the free leg reaches 45-90° in time for the first plié.</li> <li>- For the subsequent rotations, the free leg must be in passé/at the horizontal throughout the rotation: For deviations up to 20°, the rotation is valid with Execution penalty</li> <li>- The free leg may drop to 45-90° only in the plié position</li> </ul> <p>Fouetté pivots may be performed using another technique where the working leg goes through the rond de jambe en l'air on 45° and higher. If Fouetté pivot is performed using the technique when the working leg goes through the rond de jambe en l'air open position, this may be done before the rotation in shape.</p>
	<p><b>Split back without help, trunk horizontal / below horizontal / "Sakura"</b>  Rotation on relevé, on flat foot, or with a combination of relevé and flat foot. Trunk should remain at horizontal or below position during an entire basic rotation and possible additional rotations. Split position required. Sakura: The foot of the free leg should be close to the head, closed ring position, touching required. Base of the rotation 360°</p>
	<p><b>Rotation in a split with help of the hand, bent forward or backward</b>  No additional value is given for additional rotations. Base of rotation 360°</p>
	<p><b>Rotation on stomach, legs close to ring</b>  Pushing with the hands, the head must be close to some part of the leg. Base of rotation 360°</p>
	<p><b>Rotation "Ashram"</b>  <b>Rotation "Kanaeva"</b>  Pushing with the hands, rotation executed on the stomach/chest. Ashram: Legs high up in stag position with help. Kanaeva: Legs high up in split position, arms to the side or up. Base of rotation 180°</p>

### 13. TABLE OF ROTATION DIFFICULTIES (o)

Types of rotations	Rotations on the toes (releve) of the support leg						
	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
1. Passé (forward or side)	3.101 						
2. Spiral turn ("Tonneau") on one leg			3.203 				
3. Free leg horizontal forward, straight or bent 30°	3.301 		3.303 				
4. Front split with or without help			3.403 		3.405 		
5. Elkatib: Front split with trunk backward at the horizontal					3.505 		
6. Free leg horizontal sideward, also with trunk sideward at the horizontal			3.603 	3.604 			

Types of rotations	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
7. Side split with or without help			3.703 		3.705 		
8. Side split with or without help, trunk horizontal, also Raffaeli with free bent leg				3.804 	3.805 		
9. Arabesque: Free leg horizontal Also with trunk forward or backward at horizontal			3.903 	3.904 	3.905 		
10. Back split with or without help			3.1003 		3.1005 		
11. Back split with help: Trunk horizontal  Back split without help: Trunk horizontal, below horizontal, or with ring (Sakura): Executed on relevé, on flat foot, or combining relevé/flat foot: +0.10 p. for each additional rotation				3.1104 	3.1105 		

Types of rotations	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
<p>12. Attitude</p> <p>Attitude with back bend of the trunk, also ring without help</p>			<p>3.1203</p> 		<p>3.1205</p> 		
<p>13. Ring with help, also with the leg on the shoulder</p>			<p>3.1303</p> 				
<p>14. Front split with trunk bent back below horizontal, from standing or seated position: With free leg straight ("Kabaeva") or bent 30° ("Kramarenko")</p>					<p>3.1405</p> 		

Types of rotations	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
15. "Cossack": Free leg forward	3.1501  						
16. Fouetté: Passé, or with straight leg at the horizontal forward or sideward	3.1601  	3.1602  					
17. Illusion backwards: Trunk bent backward at horizontal or below				3.1704  			
<b>Rotations on other parts of the body</b>							
18. Ralenkova: Rotation on the back	3.1801  						
19. Rotation on the stomach, legs close to ring		3.1902  					
20. Rotation on the stomach/chest, legs in stag position with help (Ashram) or in split position without help (Kanaeva)			3.2003  				
21. Rotation in split with help, trunk bent forward (No value for additional rotations)	3.2101  						
22. Rotation in split with help, trunk bent backward (No value for additional rotations)		3.2202  					



## 1. EVALUATION BY THE ARTISTRY PANEL JUDGES

- 1.1. The Artistry (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 level of 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 Artistry deductions is subtracted from **10.00 p.**

## 2. ARTISTIC STRUCTURE 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.
    - Music not respecting ethical norms will be penalized 0.30 p. for “music not conforming to regulations”. The penalty is taken for explicit words, and for unethical topics without explicit words. Unethical topics include but are not limited to swearing, dirty talk, violence, discrimination, etc.
    - Artistry judges have varying language skills. Any judge that recognizes unethical lyrics should report immediately to the President of the Superior Jury, who will guide the eventual penalization by the Artistry panel.
  - 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 (e.g., sirens, car engines, etc.) and will be penalized 0.30 p. for “music not conforming to regulations”.
- 2.5. Before the first movement of the gymnast, a **musical introduction** of up to 4 seconds is tolerated. A musical introduction of **4 or more seconds** will be penalized 0.30 p. for “musical introduction”.
- 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 (the “story” of the exercise) from the beginning to the end:
  - Character and a unifying style of movement found in the Dance Steps, in the connecting movements between Difficulties, and the Difficulties themselves
  - Body and facial expression in the movements
  - Effect(s): The strategic placement of specific body and/or apparatus movements to highlight significant musical moments

- Dynamic changes: Contrasts in tempo, and intensity of the movements with both the apparatus and body which reflect the contrasts in the music
- Connections between movements or Difficulties which are intentionally and strategically choreographed to link one movement to another in a fluid, harmonious way
- Rhythm: The movements of the body and the apparatus must correlate precisely with the musical accents and the musical phrases; both the body and apparatus should be led by the tempo/pace of the music.
- Variety and amplitude in the use of the space: The travelling across the floor area is wide and comprehensive, and in constant development using a variety of trajectories, directions, and modalities.

## 2.7. General evaluation

- 2.7.1.** For each Artistry component, no penalty is applied when the artistry is fully developed and realized throughout the entire exercise from the beginning to the end.
- 2.7.2.** Artistry components which are under-developed or only developed in some phases of the exercise will be penalized. The penalty system refers to the following types of *phases*:
- *A movement sequence* is defined as a short piece of the exercise, e.g., a sequence of 2-4 Difficulties and the connections between them, or a Dance Steps combination.
  - *Part of the exercise* is defined as 2 or more movement sequences (consecutively or apart), less than 50% of the duration of the exercise.
  - *The majority of the exercise* is defined as more than 50% of the duration of the exercise (continuously or in several parts).
  - *The full exercise* is defined as every single movement sequence.
- 2.7.3.** Illogical connections and faults in the relationship between movement and rhythm will be penalized each time.
- 2.7.4.** To be valid, each required component (Dance steps combinations #5, Effect with music #6, Dynamic changes #7) must be performed without the following technical faults:
- Loss of balance with support on one or both hands or on the apparatus
  - Total loss of balance with fall of the gymnast
  - A loss of apparatus
  - Gymnast without contact with the apparatus for 4 or more seconds
  - Static apparatus
  - Pre-acrobatic element(s) with unauthorized technique

## 3. GUIDING IDEA AND CHARACTER

### 3.1. Definition

- 3.1.1.** A guiding idea, giving the performance a unique identity, is achieved through a unifying, distinctive and clearly defined style of movement, emphasizing the gymnast's unique interpretation of the character of the music.
- 3.1.2.** The guiding idea may contain a development, e.g., where changes in the character in the music are reflected by changes in the character of the movements, or it may be static, e.g., with the same definition of character from beginning to end.
- 3.1.3.** The style or character of movement is developed using a variety of means, fully developed and realized from the beginning to the end of the exercise:
- 3.1.3.1. With variety in the involved body parts (face, head, neck, shoulders, arms, hands, trunk, hips, legs, feet).

3.1.3.2. With variety in the types of movements and elements presenting character, e.g.:

- Preparation movements before the Difficulties
- Transitional movements between 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**

## 3.2. Evaluation

3.2.1. The Dance Steps Combinations are evaluated on their own specific merits; therefore, they are not included in the evaluation of “Guiding idea and character”.

Explanations / Examples
<ul style="list-style-type: none"><li>• <i>Perfect Dance Steps Combinations do not reduce the penalty for Character.</i></li><li>• <i>Dance Steps Combinations with less than 8 seconds do not influence the penalty for Character.</i></li><li>• <i>Dance Steps Combinations that are interrupted do not influence the penalty for Character.</i></li><li>• <i>1-2 Missing Dance Steps Combination(s) do(es) not increase the penalty for Character.</i></li></ul>

3.2.2. **No penalty** is taken for a performance where the guiding idea and character is **fully developed and realized** from the beginning to the end:

- A distinctive guiding idea unifies all parts of the performance, making the performance uniquely different from other performances.
- “Fully developed and realized” does not mean that every single movement has character details, it means that there is no movement sequence where character appears missing.
- There is great variety in the use of different body parts.
- There is great variety in the types of movements and elements presenting character.
- A unique identity is completed by presenting a minimum of 1 valid Effect with Music (see #6.1).

3.2.3. **A 0.30 p. penalty** is taken for a performance where the guiding idea and character is prioritized in the **majority of the exercise**:

- A guiding idea is present.
- One or a few movement sequences lack character details.
- There is great variety in the use of different body parts.
- There is great variety in the types of movements and elements presenting character.

3.2.4. **A 0.60 p. penalty** is taken for a performance where the guiding idea and character is prioritized in **part(s) of the exercise**:

- Several movement sequences are presented with character.
- There is a clear unity between the different movement details and the music.
- Variety in the use of different body parts and apparatus may be lacking.
- Variety in the types of movements and elements presenting character may be lacking.

3.2.5. **A 1.00 p. penalty** is taken for a performance where the guiding idea and character is **not prioritized**:

- There may be a few isolated details of character, without a clear unity to each other and the music.

## Explanations / Examples

- *The quality, complexity, uniqueness, and duration of each character detail influences the overall evaluation. Therefore, a minimum number of details for each level of penalty is not defined:*
- *As an example, a performance with 8 movement sequences of highly unique character details involving all parts of the body and the apparatus may receive a lower penalty than a performance with 20 isolated details involving only the hands/arms.*

## 4. EXPRESSION

### 4.1. Definition

- 4.1.1.** A gymnast transforms a structured exercise into an artistic performance based on her expressivity.
- 4.1.2. Body expression** is a union of strength and power with beauty and elegance in the movements.
- 4.1.3. Facial expression** is communication of feelings to the audience:
- The emotions are based on the gymnast's interpretation of the music and the chosen guiding idea, without exaggerating, making grimaces or mimicking.
  - The intensity of the facial expression varies with the different parts of the performance, from moments/sequences fully prioritizing expressivity to more technical moments/sequences where the face naturally expresses less, without going completely blank, without going to a concentrated look.
- 4.1.4.** 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
- 4.1.5.** Regardless of the physical size or height of the gymnast, movements of the body segments are performed with maximum range, breadth, and extension.
- 4.1.6.** The gymnast has an expressive, energetic connection to the music, which engages the audience in her performance.

### 4.2. Evaluation of body expression

- 4.2.1. No penalty** is taken when body expression is fully developed in the **majority of the exercise**:
- Most of the movement sequences are presented with full participation of the body segments.
  - There are no moments in the exercise where the involvement of the body segments appears rigid or in-existent, e.g., with stiff arms or trunk. (A limited ability to express an interpretation of the music.)
- 4.2.2. A 0.30 p. penalty** is taken when body expression is fully developed in **part(s) of the exercise**:
- Several movement sequences are presented with full participation of the body segments.
  - Only a few movement sequences in the exercise where the involvement of the body segments appears rigid or in-existent, e.g., with stiff arms or trunk. (A limited ability to express an interpretation of the music.)
- 4.2.3. A 0.60 p. penalty** is taken when body expression is never fully developed, or only **momentarily developed**:
- Full participation of the body segments is demonstrated in less than two movement sequences.
  - Body expression may be partially developed (isolated segments attempting to express) in sequences, parts, or the full exercise.

### 4.3. Evaluation of facial expression

**4.3.1. No penalty** is taken when facial expression exists throughout the full exercise and is fully developed in **part(s) of the exercise**:

- Several movement sequences are presented with facial expression fully prioritized.
- The face is also involved in the remainder of the exercise (less intensity is accepted).
- There are **only a few isolated moments** where the face appears blank or concentrated.

**4.3.2. A 0.30 p. penalty** is taken when facial expression is never fully developed, or only **momentarily developed**:

- Facial expression is fully prioritized in less than two movement sequences, and/or
- There are movement sequence(s) where the face appears blank or concentrated.

## 5. DANCE STEPS COMBINATIONS (S)

### 5.1. Definition

**5.1.1.** 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**.

**5.1.2.** The stylized movements of the body segments, the tempo 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.

**5.1.3.** The construction of movements should aim to include all the body parts, as fitting for the specific music, including the head, neck, shoulders, arms, hands, trunk, hips, legs, feet

### 5.2. Requirements

**5.2.1.** 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.

**5.2.2.** Movements in **harmony with the rhythm** throughout the 8 seconds.

**5.2.3. Defined character** throughout the 8 seconds:

5.2.3.1. A defined character of movement requires 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.

5.2.3.2. Generic movements/modalities (like walking, stepping, running) across the floor do not have a defined character of movement and may not be used.

5.2.3.3. A Dance Steps Combination should include a variety of movements specifically used for the choreographic purposes of character. **DBs** such as cabriole jump, passé balance, etc., which have their base in traditional dance and a value of 0.10 p. maximum, may be included.

### Explanations / Examples

*If the character is interrupted, for example for 1-2 seconds while performing an apparatus element with steps without character, the Dance Steps Combination is not valid.*

**5.2.4. With variety and with displacement:** 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.

- Minimum 2 different types of steps must be performed (not the same step repeated for the full S)
- Part of the S must be performed with displacement (not the full S in one place on the floor area)
- Part of the S must be performed in upright positions (not the full S lying, kneeling, seated, etc)

**5.2.5.** Pre-acrobatic elements, high throws, DA, DB with value 0.20 p. or more may not be performed.

### 5.3. Evaluation

**5.3.1.** Compositions with less than 2 **valid Dance Steps Combinations** will be penalized 0.60 p. for each missing.

**5.3.2.** The Dance Steps Combination will not be valid if any part of #2.7.4 is violated (loss of balance with support or fall, loss of apparatus, insufficient contact with the apparatus, static apparatus).

**5.3.3.** The Dance Steps Combination must be performed with all requirements in #5.2 to be valid; the absence of any of the requirements will invalidate the Dance Steps (8 seconds, in rhythm, with character, with variety and displacement, without prohibited elements).

### Explanations / Examples

- *If a gymnast completes 8 seconds meeting all requirements in #5.2, and after that loses the apparatus, she has met the definition and the Dance Steps Combination is valid with all corresponding Execution penalties.*
- *If a gymnast performs Dance Steps for 16 seconds: If there are 2 combinations of 8 seconds, each one meeting all the requirements of #5.2, 2 combinations will be validated. If one of the two parts miss any of the requirements, this is one Dance Steps Combination.*

## 6. EFFECTS WITH MUSIC

### 6.1. Definition

**6.1.1.** The strategic placement of **specific body and/or apparatus movements**, choreographed to highlight **significant musical moments**, creating a unique union that attracts the viewers' attention, is recognized as an "**Effect with music**". The Effect promotes the original relationship between specific music and specific movements developed by the gymnast (i.e., a unique composition, distinguishable from all others).

**6.1.2.** The **musical moment** may be a strong accent, a long tone, a short sequence of accents, etc. The musical moment must be significant – must clearly stand out from the accents or tones before and after – through its intensity or through its quality/character. Such musical moments are available in all types of musical compositions and there is no need to add any "sound effects" on top of the original musical compositions.

**6.1.3.** Both **simple and complex movements** can create an Effect when performed with a clear intention, which is to highlight a significant moment in the music.

6.1.3.1. Examples of complex movements:

- A DB with several movement accents
- A DB with some duration, e.g., a rotation
- A unique, innovative, or difficult apparatus technical element

6.1.3.2. Examples of simple movements:

- Fixing a DB
- Striking a pose (excluding the starting pose and final pose of the exercise)
- A large kick
- A simple apparatus technical element coordinated with body movement

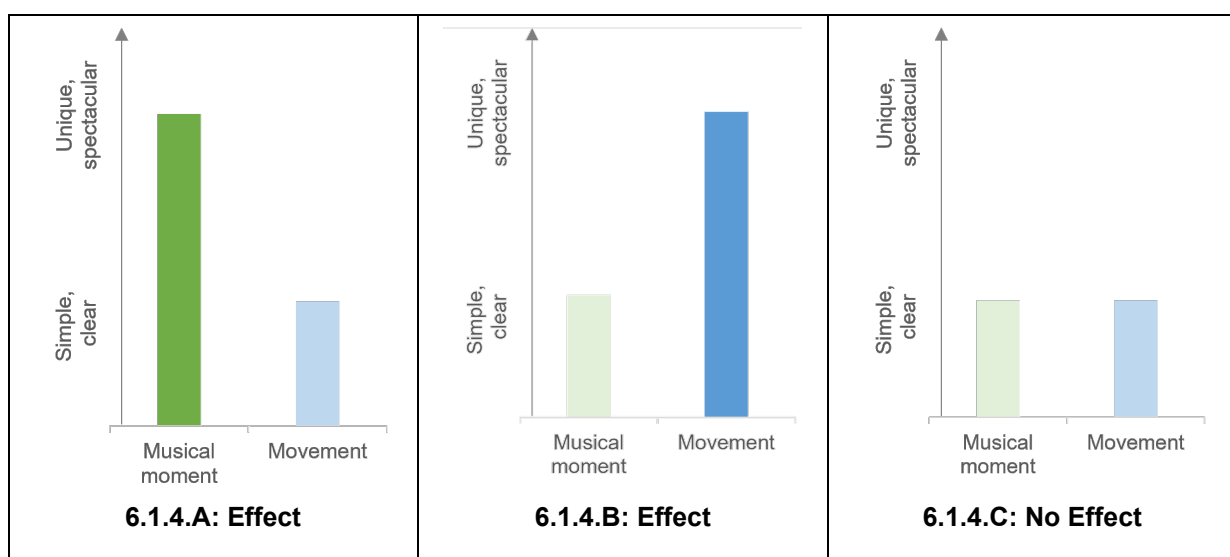
6.1.3.3. Examples of movements that are too small or generic to be recognized as an Effect:

- A chassé
- A basic throw with the arm
- A pose created using only arm(s)/head

Explanations / Examples
<i>The nature of a Dance Steps Combination is to prioritize harmony between the modalities of travelling and the music (rhythm and accents). Therefore, the modalities themselves will not be recognized as an Effect. If a Dance Steps Combination contains an additional union of specific movements emphasising specific accents, in addition to the modalities, this may be recognized as an Effect.</i>

**6.1.4.** The Effect is created through the **unique union** of movement and music. Together, the movement and music must have sufficient impact to leave an impression.

- If the musical moment is very remarkable – stands out from all other parts of the music – the union may be fulfilled by a strategically choreographed “simple” or “standard” movement (Figure 6.1.4.A).
- If the body and/or apparatus element is very remarkable – surprising, innovative, spectacular – the union may be fulfilled through perfect timing with a musical moment that is strong and clear but not unique in intensity, quality, or character (Figure 6.1.4.B).
- If the musical moment is not unique in intensity, quality, or character, and the movement is simple or standard, their union normally does not have sufficient impact to create an Effect (Figure 6.1.4.C).



## 6.2. Requirements and evaluation

- 6.2.1. Exercises missing 1 Effect with music lack unique identity and hence cannot receive zero penalty for Character (see #3.2.2).
- 6.2.2. An Effect must be performed with perfect timing with the music to be recognized. An attempt to create an Effect, performed slightly before or after the right moment in the music, is not recognized.
- 6.2.3. Dynamic changes by nature create their own effects and are evaluated separately; therefore, are not available to fulfil this specific requirement.

## 7. DYNAMIC CHANGES: CREATING CONTRASTS

### 7.1. Definition

- 7.1.1. A composition structured around a specific piece of music uses the changes in **tempo** and **intensity** to build a guiding idea and create contrasts recognized by the viewers.
- 7.1.2. The speed and intensity of the gymnast's movements, as well as the movement of her apparatus, should reflect changes in the **tempo** and **intensity** of the music in order to create Dynamic changes.
- 7.1.3. A lack of contrast in tempo can create monotony and a loss of interest for the viewers.
- 7.1.4. Dynamic changes may create contrasts in different ways, in harmony with changes in the music:
  - 7.1.4.1. Contrasts in the tempo or intensity of the movements, from one movement sequence to the next.
  - 7.1.4.2. A gradual increase or reduction in tempo or intensity of the movements, within a movement sequence.
  - 7.1.4.3. Creating a contrast through a specific movement, including momentary slow movements or momentary rapid movements.
- 7.1.5. If the music itself does not have clear Dynamic changes, the gymnast may produce Dynamic changes through the movements. Such changes must be very clearly executed, in order to be recognized as a contrast in tempo or intensity.

### 7.2. Requirements and evaluation

- 7.2.1. Compositions with less than 2 Dynamic changes will be penalized 0.30 p. for each missing Dynamic change.
- 7.2.2. Dynamic changes can be found in any part of the exercise.
- 7.2.3. Difficulties and full body waves that incorporate a clear change in tempo or intensity, e.g. a rapid Fouetté pivot, a series of leaps executed with wide, intensive travelling, a very slow body wave, or very fast rotations in R, are recognized as Dynamic changes only when accompanied by a clear change in the music and performed as a clear contrast in tempo/intensity in comparison to the elements before/after.
- 7.2.4. If the music has a clear Dynamic change which the gymnast fails to underline through her movements, this is not automatically penalized as a missing Dynamic change: There could be two other Dynamic changes in the exercise. However, a penalty is taken for Rhythm (see #9.2.2).



## **8. CONNECTIONS**

### **8.1. Definition**

- 8.1.1.** A connection is a “link” between two movements or Difficulties. Well-developed connections and/or connecting steps are necessary to create harmony and fluidity in the performance.
- 8.1.2.** All movements of both the body and the apparatus must have a logical, intentional relationship between them so that one movement/element passes into the next for an identifiable reason.
- 8.1.3.** These links between movements also provide opportunity to reinforce the character of the composition.
- 8.1.4.** Elements should be joined smoothly and logically without prolonged preparations or unnecessary stops. Stops that are intentional, which support the character of the composition or create Dynamic changes as strategic pauses, are accepted.
- 8.1.5.** Elements which are arranged together without a clear purpose and a logic become a series of unrelated actions. Such connections prohibit the full development of the story as well as the unique identity of the composition. Examples of illogical connections:
- Transitions from one body or apparatus movement/Difficulty to another that are abrupt or illogical
  - Abruptly changing between standing level and floor level, without a clear purpose and logic
  - Abruptly turning to face a different direction, without a clear purpose and logic
  - Abruptly changing the direction of travelling, without a clear purpose and logic
  - Abruptly changing the plane or direction of the apparatus movement, without a smooth transition
  - Transitions from one movement to another that are prolonged, e.g., taking time to prepare for the next element

### **8.2. Evaluation**

- 8.2.1.** A composition containing a series of unrelated elements will be penalized. Illogical connections will be penalized 0.10 p. each time, up to 2.00 p.
- 8.2.2.** There is no penalty for connection while the gymnast halts/pauses performing her composition due to large faults like loss of apparatus, loss of balance with support or fall, running due to a throw with imprecise trajectory, or stopping to open knots/resolve wrapping.

## **9. RHYTHM AND ENDING WITH MUSIC**

### **9.1. Definition**

- 9.1.1.** The movements of the body and the apparatus must correlate precisely with the musical accents and the musical phrases.
- 9.1.2.** Both the body and the apparatus should be led by the tempo/pace of the music.
- 9.1.3.** The end of the exercise should correlate precisely with the end of the music.

### **9.2. Evaluation**

- 9.2.1.** Movements which are performed separately from the accents and phrases, or disconnected from the tempo/pace established by the music, are penalized 0.10 p. each time, up to 2.00 p.

**9.2.2.** Examples of situations penalized for “rhythm”:

- When a movement is visibly emphasized before or after the accent
- When a clear accent in the music is ignored, and not emphasized by movement
- When the gymnast creates a large movement accent while the music has no corresponding accent
- When movements are unintentionally starting ahead of or behind the musical phrase
- When the tempo/pace changes and the gymnast does not reflect the change in tempo/pace
- When the music ends with a fade-out and the gymnast continues moving fast, creating large movement accent(s) on the fade-out

**9.2.3.** When the gymnast assumes the final pose **before the end** of the music or **after the music has finished**, or does not make a clear stop before leaving the floor area, this penalty for lack of harmony between music and movement at the end of the exercise is taken.

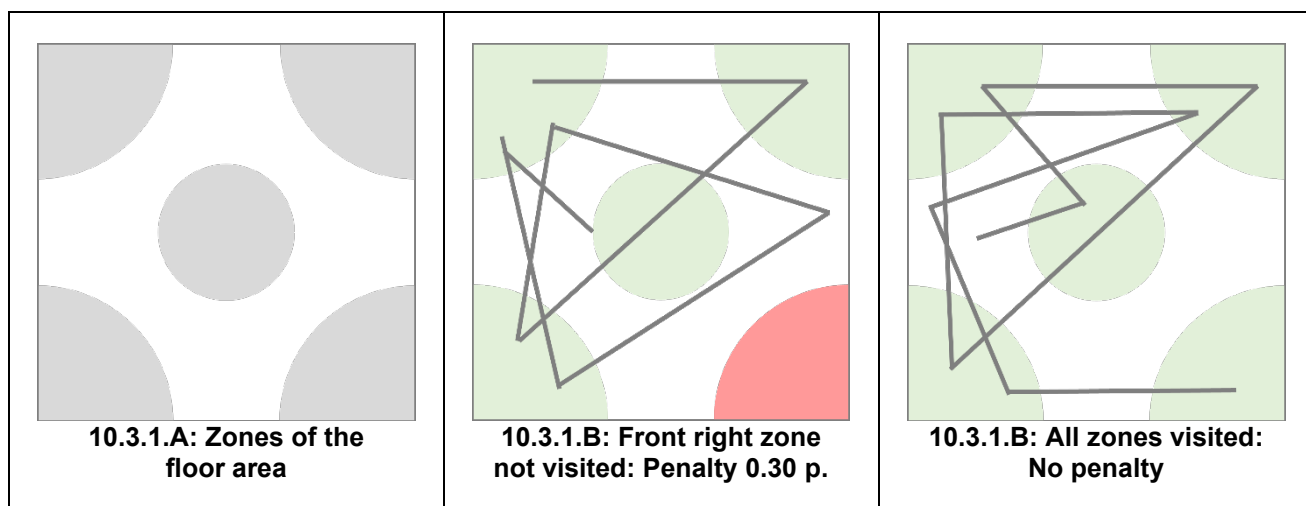
## **10. USE OF THE SPACE**

**10.1.** Each composition should demonstrate great variety in the use the space, by covering all parts of the floor area, by continuously developing the movement across the floor area, and by using different lines on the floor area, different trajectories, and different directions:

**10.2.** Travelling is wide and comprehensive across the floor area, so that the **entire floor area** is covered by the movement of the gymnast, who must travel to all parts of the floor area (although not necessarily touching the four physical corners).

**10.3.** The **directions** in which the gymnast travels should be varied across the floor area. The gymnast travels from one movement to another facing different directions (forwards, backwards, sideways) for distinctive reasons, using different **trajectories** (lines, curves, circles, etc.), and the **modalities of travelling** are varied depending on the distance needed to travel, the tempo and style of the specific music, etc. This variety in the travelling avoids monotonous movement.

**10.3.1.** A 0.30 p. penalty is taken for an insufficient use of the floor area (not travelling to all zones of the floor).



**10.4.** The movement across the floor area and between different levels should be in continuous development, without staying for a **long time in any place** on the floor area:

**10.4.1.** After 3 DA performed in consecutive position(s) defined as “position on the floor”, the gymnast must stop using any “position on the floor” and pass through minimum one connecting move or Difficulty that is not in “a position on the floor” before the gymnast is permitted to return to any “position on the floor”.

**10.4.2.** A **0.30 p. penalty** is taken for 4 or more consecutive DA performed in a **position on the floor** (penalized one time for each set of DAs).

## **11. INTERRUPTION OF CONTINUITY**

**11.1.** The goal of creating a harmonious relationship of all the Artistry components together is to create a unified idea. The continuity of the movements from beginning to end contributes to the harmony and unity.

**11.2.** One or several severe technical fault(s), which break(s) the continuity of the composition by forcing the gymnast to halt the performance of the composition or to stop portraying an artistic image for 4 or more seconds, is penalized 0.60 p. one time as an overall penalty at the end of the exercise. Examples of situations which may cause interruption of continuity:

- Loss of apparatus with large travelling
- Replacing a lost, broken or unusable apparatus
- Untying knots in the Rope or Ribbon
- Resolving involuntary wrapping in the apparatus
- Gymnast pauses, taking time to figure out where to resume the composition

**11.3.** During the interruption of 4 or more seconds, no other Artistry components are evaluated: No additional penalty for Rhythm, etc. Furthermore, the Execution judges only penalize the initial technical fault, they do not take any additional penalties during the interruption (static apparatus, Ribbon on the floor, etc.) (see Execution, #2.2.1, #3.2.3).

### **Explanations / Examples**

*The penalty for interruption of continuity is taken in every case that the apparatus is **lost** for 4 or more seconds, even if the gymnast continues dancing: If the apparatus is moving in an uncontrolled manner and/or lying still for 4 or more seconds, this is an interruption to the continuity of the exercise with apparatus.*

*If the gymnast is able to camouflage that the apparatus is lost, so that it does not look like a loss at all, but instead looks like performing the exercise with the apparatus (e.g., ball rolls slowly and the gymnast dances next to it), no penalty is taken for interruption of continuity.*

## 12. INDIVIDUAL ARTISTRY FAULTS

Penalties	0.30 p.	0.60 p.	1.00 p.
<b>GUIDING IDEA and CHARACTER OF MOVEMENT</b>  <b>with EFFECT</b> (requirement: 1)	<b>In the majority</b> of the exercise: <ul style="list-style-type: none"> <li>Guiding idea present</li> <li>Just 1/few sequences lack character</li> <li>Great variety in body parts, apparatus</li> <li>Great variety in types of movements</li> </ul> Minimum 0.30 p. is penalized for Character if Effect is missing	<b>In part(s)</b> of the exercise: <ul style="list-style-type: none"> <li>Clear unity between details and music</li> <li>2+ sequences have character</li> <li>With or without variety (no requirement)</li> </ul>	<b>Not prioritized:</b> <ul style="list-style-type: none"> <li>There may be a few isolated details of character, without a clear unity</li> </ul>
<b>BODY EXPRESSION</b>	<b>Fully developed</b> in parts of the exercise <ul style="list-style-type: none"> <li>Full participation in 2 sequences or up to half the exercise</li> <li>Only a few sequences with limited participation</li> </ul>	<b>Momentarily developed</b> or not developed in the exercise: <ul style="list-style-type: none"> <li>Full participation in none or 1 sequence</li> <li>There may be partial participation in any amount of the exercise</li> </ul>	
<b>FACIAL EXPRESSION</b>	<b>Momentarily developed</b> or not developed in the exercise: <ul style="list-style-type: none"> <li>Fully prioritized in none or 1 sequence <i>and/or</i></li> <li>Blank or concentrated face in 1 or more sequences</li> </ul>		
<b>DANCE STEPS</b> (requirement: 2)		<b>For each missing</b> Dance Steps Combination with rhythm and character	
<b>DYNAMIC CHANGES</b> (requirement: 2)	<b>For each missing</b> Dynamic Change		

CONNECTIONS	Penalties									
	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00
RHYTHM	Penalties									
	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00
Penalties	0.30 p.			0.60 p.			1.00 p.			
USE OF THE FLOOR AREA	Insufficient use of the entire floor area									
	4 or more consecutive DA in a position on the floor (penalized one time for each set of DAs)									
INTERRUPTION OF CONTINUITY				The continuity of the composition is broken for 4 or more seconds due to a severe technical interruption (penalized one time)						
MUSICAL INTRODUCTION	A musical introduction of 4 or more seconds									
MUSIC NORMS	Music not conforming to regulations									
Music-movement at the END OF THE EXERCISE				Lack of harmony between the music and movement at the end of the exercise						

**1. EVALUATION BY THE EXECUTION PANEL JUDGES**

- 1.1. The Execution (E) Panel judges demand that elements be performed with aesthetic and technical perfection.
- 1.2. The gymnast is expected to include in the exercise only elements that can be performed 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 level of 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 always know 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 (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 p.:** Any minor or slight deviation from the perfect execution
  - **Medium error 0.30 p.:** Any distinct or significant deviation from the perfect execution
  - **Large error 0.50 p. or more:** Any major or severe deviation from the perfect execution
- 1.6. Execution faults must be penalized every time and for each element at fault.
- 1.7. **The Final E-score:** The final Execution deduction is subtracted from **10.00 p.**

**Explanations / Examples**

*The green boxes in the penalty tables indicate that only one penalty – the highest applicable penalty – from this line can be taken for each technical fault.*

## 2. BODY MOVEMENTS

### 2.1. Table of Execution penalties for body movements

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Generalities</b>	Incomplete movement or insufficient amplitude in the shape of <u>full body waves</u>		
	Incomplete movement or lack of amplitude in the shape of <u>pre-acrobatic elements</u>		
	Adjusting the body position (Examples: during preparation, in balances, shifting the forefoot in rotations on flat foot, shifting the hand position on the floor without loss of balance, etc.)		
		Static gymnast (4 or more seconds)	
<b>Basic technique: In DBs and in all other movements</b>	Body segment incorrectly held during a body movement: During any connecting movements, rotational elements, Difficulties, etc. <b>(one penalty for each incorrect segment, taken each time):</b> Including incorrect foot/relevé, knee position, hip position, bent elbow, uncontrolled arm position, raised or asymmetric shoulders, asymmetric position of the trunk, etc:		
	Loss of balance: Additional movement <u>without travelling</u> (e.g., hop without travelling, shaking of the supporting foot/leg, unintentional compensatory movement, etc.)	Loss of balance: Additional movement <u>with travelling</u> (e.g., additional step, hop with travelling, loss of axis with additional step, etc.)	Loss of balance with support on one or both hands or on the apparatus  Total loss of balance with fall: <b>0.70</b>
<b>Jumps/leaps</b>	Incorrect shape with small deviation *	Incorrect shape with medium deviation *	Incorrect shape with large deviation *
	Jump/leap with swing technique ("kip movement")		
	Heavy landing	Incorrect landing: Visibly arched back during the final phase of landing	
<b>Balances</b>	Incorrect shape with small deviation *	Incorrect shape with medium deviation *	Incorrect shape with large deviation *
		Shape not held for a minimum 1 second	
<b>Rotations</b> <i>Each penalty applied one time per rotation DB</i>	Incorrect shape with small deviation *	Incorrect shape with medium deviation *	Incorrect shape with large deviation *
	Involuntary support on the heel during a pivot		
<b>Pre-acrobatic elements and elements from vertical rotation groups</b>	Heavy landing	Unauthorized technique of pre-acrobatic elements	
		Walking in the handstand position (2 or more support changes)	

## 2.2. Explanations of Execution penalties for body movements

2.2.1. When there is an interruption of continuity of the performance (see Artistry, #11), e.g., because a gymnast stands still in order to untie a knot, no penalty is taken for “static gymnast”.

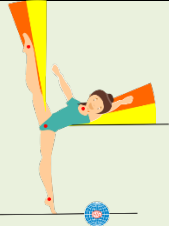
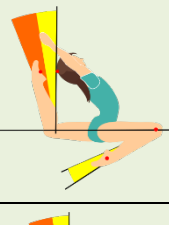
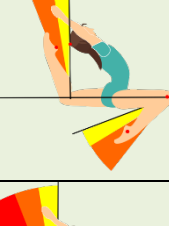
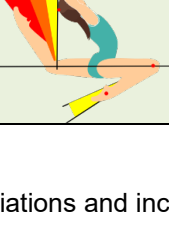
2.2.2. While the gymnast **has lost the apparatus** and is travelling to retrieve the apparatus, and eventually when travelling to return to the floor area (before resuming the performance):

- **No additional penalties** are taken for body segments and apparatus handling (table #3.1).
- For this duration, **penalties are only taken** for loss of balance (with or without support or fall), and for additional loss of apparatus.

2.2.3. The **symmetrical position** of the shoulders and trunk during body difficulties is an essential aspect of the body technique, particularly for the health of the gymnast. Asymmetrical positions will be penalized as “incorrect segment”.

2.2.4. **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 ideal shape.

Explanations / Examples		
Performance	Description	Execution penalties
	Medium deviation of the split Medium deviation of the trunk	0.30 p. + 0.30 p.
	Small deviation of stag Medium deviation of ring	0.10 p. + 0.30 p.
	Medium deviation of stag Medium deviation of ring	0.30 p. + 0.30 p.
	Small deviation of stag Large deviation of ring	0.10 p. + 0.50 p.

2.2.5. Deviations and incorrect segments in **Fouetté balances**:

- Fouetté balance is **one DB**: Only the **weakest shape** of the DB is penalized for deviation. However, each shape may have several deviation penalties, e.g., split + trunk.
- Each **body segment** is penalized only one time during the **DB** (knee of the support leg maximally one time, knee of the lifted leg maximally one time, etc).

2.2.6. If during a balance the following mistakes happen: Shape not held for a minimum 1 second, and loss of axis with additional step:

- The penalty is 0.30 p. + 0.30 p.





2.2.7. Jump/leap with swing technique: Jumps or leaps consisting of more than one main action (e.g., split leap with ring), must be performed in such a way that, during the flight, they create a single and clearly visible image of a fixed and well-defined shape, rather than two different images and shapes. If the two images/shapes are presented at two different times, this is penalised as swing technique (“kip movement”).

### 3. TECHNIQUE WITH EACH TYPE OF APPARATUS

#### 3.1. Table of Execution penalties for technique with each type of apparatus

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Hoop</b> ○			
<b>Basic technique</b>	Incorrect handling: Alteration in the work plane, vibrations, irregular rotation on the vertical axis, etc.	Handling with involuntary contact with the body (Example: Blocking the Hoop against the body during/after rolls, rotations around the Hoop's axis, etc.)	
	Catch after throw: Contact with the forearm	Catch after throw: Contact with the arm	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Sliding on the arm during rotations of the Hoop		
		Passing through the Hoop: Feet caught in the Hoop	
<b>Ball</b> ●			
<b>Basic technique</b>	Incorrect handling: Ball held against the forearm (“grasped”) or visibly squeezed by the fingers	Handling with involuntary contact with the body (Example: Blocking the Ball against the body during/after rolls, after bounces, etc.)	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Catch with two hands (Exception: Catches outside the visual field may use two hands)		
<b>Clubs</b> ††			
<b>Basic technique</b>	Incorrect handling: Irregular movements, arms too far apart during mills, interruption of the movement during small circles, etc.		
	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		

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Ribbon</b> 			
<b>Basic technique</b>	Incorrect handling: Imprecise passing or transmission, Ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the Ribbon		
	Alteration of the pattern formed by the Ribbon: Snakes or spirals insufficiently tight, not the same height, amplitude, etc.		
	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
	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 patterns, throws, echappés, etc. (up to 1 meter) *	Part of the Ribbon stays on the floor involuntarily during the performance of patterns, throws, echappés, etc. (more than 1 meter) *	
<b>Rope</b> 			
<b>Basic technique</b>	Incorrect handling: Amplitude, shape, work plane, or for the Rope not held at both ends		
	Rope involuntary touching the body or the floor	Involuntary wrappings around the body or part of it <u>without interruption</u> in the exercise	Involuntary wrappings around the body or part of it <u>with interruption</u> in the exercise
	Knot <u>without interruption</u> in the exercise		Knot <u>with interruption</u> in the exercise
		Loss of one end of the Rope with a short stop in the exercise	
		Feet caught in the Rope during jumps or hops	

### 3.2. Explanations of Execution penalties for technique with each type of apparatus

- 3.2.1.** 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).
- 3.2.2.** **Ribbon staying on the floor** is penalized when the fabric lies still on the floor. No penalty is taken when the fabric is moving on the floor.
- 3.2.3.** The penalty for the **Ribbon staying on the floor** is not taken while the gymnast has halted/paused the exercise due to another error (knot, wrapping, loss of apparatus, etc).

## 4. TECHNIQUE OF ALL APPARATUSES

### 4.1. Table of Execution penalties for technique of all apparatuses

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Technique</b>		Static apparatus (see Difficulty, #3.7)	
<b>Trajectories and catches</b>	Imprecise trajectory * and catch in flight <b>with 1 step or adjusting position</b> to save the apparatus	Imprecise trajectory * and catch in flight <b>with 2 steps</b> to save the apparatus	Imprecise trajectory * and catch in flight <b>with 3 or more steps</b> (or chassé) to save the apparatus
	Incorrect catch: Example: Catch with involuntary help of the other hand in order to save the apparatus, involuntary catch in the Ribbon fabric, etc. (See also Ball)	Incorrect catch with involuntary contact with the body	
<b>Loss of the apparatus</b>  <i>For the loss of 2 Clubs in succession: The judge will penalize one time based on the total number of steps taken to retrieve the farthest Club.</i>			Loss and retrieval of the apparatus without travelling
			Loss and retrieval of the apparatus after 1-2 steps: <b>0.70</b>
			Loss and retrieval of the apparatus after 3 or more steps: <b>1.00</b>
			Loss of the apparatus outside the floor area (regardless of distance): <b>1.00</b>
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: <b>1.00</b>
			Loss of the apparatus, no contact with the apparatus at the end of the exercise: <b>1.00</b>

### 4.2. Explanations of Execution penalties for technique of all apparatuses

- 4.2.1.** The penalty for **imprecise trajectory** is taken if a clear technical fault, due to an imprecise throw, is visible. For example, if the gymnast has to run or change the intended direction in order to save the apparatus from a loss.
- 4.2.2.** The penalty for **imprecise trajectory** is only taken when the apparatus is **caught in flight**: If an imprecise trajectory ends with a loss of apparatus, only the loss of apparatus is penalized, according to the total number of steps taken: Steps while the apparatus is flight + steps after the apparatus has fallen to the floor.
- 4.2.3.** For all types of **catches of the Ribbon**, the apparatus should normally be caught by the **end of the stick**. 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. If the Ribbon is unintentionally caught by the fabric (by mistake), or is caught by the stick but not by the end, the penalty for "incorrect catch" is taken.

- 4.2.4.** All apparatus must be caught without involuntary help of the other hand. Exceptions where the other hand may be voluntarily used:
- Rope: With catch of an open Rope
  - Hoop: When the Hoop is rotating around the horizontal axis
  - Ball: When catching outside of the visual field
  - Clubs: When catching a construction of more than 1 Club
  - Ribbon: When intentionally catching by the material
- 4.2.5.** The penalty for incorrect catch is taken when the intended catch is interrupted by an extra move by the gymnast, in order to save the apparatus from falling and/or to continue to the next movement.

1. APPARATUS PROGRAM





SENIOR: 4 exercises

2025-2028				
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JUNIOR: 4 exercises

2025-2028				
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
## **2. TECHNICAL PROGRAM FOR JUNIOR – INDIVIDUAL EXERCISES**

- 2.1. **Generalities:** All “Generalities” norms for Senior Individual are valid for Junior individual.
- 2.2. Program for Individual gymnasts: The program for Junior individual gymnasts usually consists of 4 exercises: (see the *FIG Apparatus Program for Seniors and Juniors* in Annex):
- Hoop 
  - Ball 
  - Clubs 
  - Ribbon 
- 2.2.1. It is possible to use Rope in Individual exercises in local International and in National competitions.
- 2.3. The length of each exercise is from 1'15" to 1'30".
- 2.4. Norms and characteristics of each apparatus for Juniors are specified in the *FIG Apparatus Norms*.
- 2.4.1. Junior gymnasts are allowed to compete with a senior Ribbon.
- 2.5. Each apparatus used by each gymnast must have the manufacturer's logo and “FIG approved logo” in specified places for each apparatus (Rope, Hoop, Ball, Clubs, Ribbon). No gymnast is authorized to compete with an unapproved apparatus. If a gymnast competes with an unapproved apparatus, the exercise will not be evaluated (0.00 p.).
- 2.6. At the request of the President 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.

## **3. DIFFICULTY OVERVIEW FOR JUNIOR INDIVIDUAL EXERCISES**

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

### 3.3. Requirements for Difficulty:

Difficulty components		
<b>Difficulty of Body (DB)</b> Highest 6 counted	<b>Difficulty of Apparatus (DA)</b>  Minimum 1 Maximum 12 (in performance order)	
<b>Dynamic elements with rotation (R)</b>  Maximum 3 (in performance order)		
<b>Special requirements</b>		<b>Special requirements</b>
<b>Difficulty of Body Groups:</b> Jumps/leaps  Minimum 1 Balances  Minimum 1 Rotations  Minimum 1	<b>Fundamental apparatus technical elements</b>  Minimum 6 (see RGI Difficulty, #3.2)	<b>Full body waves (W)</b>  Minimum 2

- 3.4. 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 value of Difficulties of Body (**DB**) and the number and value of Dynamic elements with rotation (**R**). Judges record all elements in symbol notation.
  - The second subgroup **D** judges (**DA**): Evaluates the number and value of Difficulty of Apparatus (**DA**), the presence of required Fundamental apparatus technical elements, and full body waves (**W**). Judges record all elements in symbol notation.
- 3.5. The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the Artistry components (see the Artistry section).

## 4. DIFFICULTY OF BODY (DB)

- 4.1. **Requirements:** The 6 highest Difficulties in the exercise will be counted.
- 4.2. All general norms for Senior individual DB are also valid for Junior individual (without any limit on the value of each DB), with the exception of the following:
- 4.2.1 Combined Body Difficulties are not valid for juniors. Such Difficulties are not evaluated and are not counted among the DBs.
- 4.2.2 It is possible to perform only one Slow Turn on flat foot or in relevé.

## 5. FUNDAMENTAL OR NON-FUNDAMENTAL APPARATUS TECHNICAL ELEMENTS







5.1. All general norms for Senior individual technical elements are also valid for Junior individual.

### 5.2. Additional requirements for Junior:

5.2.1 **Two DB** in the **Ball** exercise must be performed using the **non-dominant hand** for Fundamental or Non-fundamental apparatus technical elements. The non-dominant hand must work from the **beginning to the end of the apparatus element**. The two DBs must be present in the exercise (not required in the 6 highest Difficulties), and may be executed as a series with identical handling.

5.2.2 **Two DB** in the **Ribbon** exercise must be performed using the non-dominant hand for Fundamental or Non-fundamental apparatus technical elements. The **non-dominant hand** must work from the **beginning to the end of the apparatus element**. The two DBs must be present in the exercise (not required in the 6 highest Difficulties), and may be executed as a series with identical handling.

### 5.3. 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	 Release and catch of one end of the Rope, with or without rotation (e.g., Echappé)  Rotations of the free end of the Rope, Rope held by one end (e.g., spirals)	 <ul style="list-style-type: none"> <li>• Rotation (min. 1), Rope folded in two (in one or two hands)</li> <li>• Rotations (min. 3), Rope folded in three or four</li> <li>• Free rotation (min. 1) around a part of the body</li> <li>• Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end</li> <li>• Mills (Rope open, held by the middle, folded in two or more) (See RGI Difficulty, #3.5.3)</li> </ul>
2	 Catch of the open Rope with one end in each hand, without support on another part of the body, from a high throw	
1	 Passing with the whole or part of the body through the open Rope turning forward, backward, or to the side; also with: <ul style="list-style-type: none"> <li>• Rope folded in 2 or more</li> <li>• Double rotation of the Rope</li> </ul>	 <ul style="list-style-type: none"> <li>• Wrapping or unwrapping around a part of the body</li> <li>• Spirals with the Rope folded in two</li> </ul>
1	 Series (min. 3) of skips/hops passing through the Rope: Rope turning forward, backward, or to the side.	



## Explanations / Examples


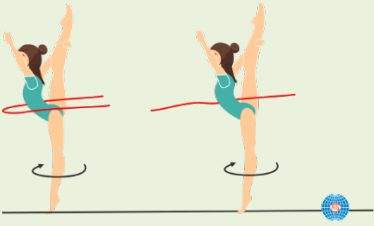
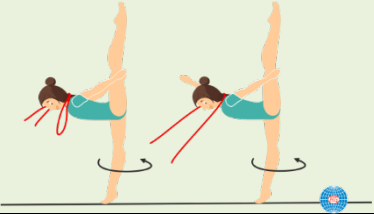


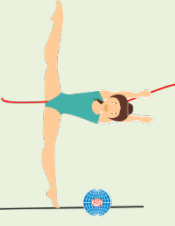
*The Rope can be held open, folded in 2, 3 or 4 times (by 1 or 2 hands), however, the basic technique is when the open Rope is held by one end in each hand during jumps/leaps and skips/hops which must be performed in all directions: forward, backward, with turns, etc.*

*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.*

	<ul style="list-style-type: none"> <li>• A minimum of two large body segments (Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.) must pass through.</li> <li>• The passing may be: The whole body in and out, or passing in without passing out, or vice versa.</li> </ul>
	<p><i>Echappé is a movement with 2 actions:</i></p> <ul style="list-style-type: none"> <li>• A release of one end of the Rope</li> <li>• Catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope</li> <li>• A DB is valid if either release or catch (not both) performed during the DB</li> </ul>
	<p><i>Catch of the open Rope after a high throw must be performed with one end in each hand, without support on the foot, knee, or another part of the body.</i></p>
	<p><i>Spiral variations:</i></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• 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.</li> <li>• A DB is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the DB</li> </ul>
	<p><i>Wrapping</i></p> <ul style="list-style-type: none"> <li>• It is possible to “wrap” or “unwrap” during DB; these actions are considered different apparatus technical elements</li> </ul>

5.4. **Unstable balance**





5.4.1 Unstable balance positions for Rope considered the same:

Explanations / Examples	
	<p>Open or folded in half balanced behind the back or suspended/hanging on a part of the body during <b>DB with rotation</b> are considered the <u>same</u> <b>unstable balance positions</b>:</p> <p><b>Example 1</b></p>  <p><b>Example 2</b></p> 
	<p><b>Invalid unstable balance positions:</b></p>  <p>Rope hanging on the neck during balance</p>  <p>Open Rope is placed on the back</p>

## 6. DYNAMIC ELEMENTS WITH ROTATION (R)

- 6.1. **Requirements:** Maximum 3 R in the exercise will be evaluated in **chronological order**.
- 6.2. All general norms for Senior individual R are also valid for Junior individual (without any limit on the value of each R).
- 6.3. A maximum of 2 R in performance order may be executed with the **two ends tied together**; additional R with the ends tied together are not valid for R.
- 6.4. **Specific criteria during the throw and catch of the Rope:**































Symbol	Specific criteria of the throw + 0.10 p. each time	Symbol	Specific criteria of the catch + 0.10 p. each time
	<b>Passing through the Rope</b> with the whole or part of the body during throw. A minimum of two large body segments must pass through the Rope. <b>Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.</b>		
	High throw of open and stretched Rope held by the end		Catch of the Rope with one end in each hand
	High throw of open and stretched Rope held by the middle		

## 7. DIFFICULTY OF APPARATUS (DA)

- 7.1. **Requirements:** Minimum 1, maximum 12 DA in the exercise will be evaluated in **chronological order**.
- 7.2. All general norms for Senior individual DA are also valid for Junior individual, in addition Rope is available for juniors:

### 7.3. TABLE OF DA BASES AND CRITERIA

Base	Base Symbol	Value	Criteria							Specific criteria		
												
Passing through the Rope with the whole or part of the body (two large body segments)		<b>0.3</b>	v	v	N/A	v	v	v	v	v	v	v
Passing through the Rope with series of skips/hops (min 3)		<b>0.3</b>	v	v	N/A	v	N/A	N/A	N/A	v	v	v
Catch of the open Rope with one end in each hand without support on another part of the body		<b>0.3</b>	v	N/A	v	v	v	v	v			
Echappé and catch		<b>0.3</b>	v	v	N/A	v	v	v	v			
Spirals: Rotations of the free end of the Rope, Rope held by one end		<b>0.3</b>	v	v	N/A	v	v	v	v			
Free rotation (min. 1) around a part of the body		<b>0.2</b>	v	N/A	N/A	v	v	v	v			
Rotation (min. 1) of open Rope held by its end or middle		<b>0.2</b>	v	v	v	v	v	v	v			
Mills with open Rope		<b>0.2</b>	v	N/A	v	v	v	v	v			
Transmission <b>without the help of the hands</b> between at least 2 body parts (not the hands)		<b>0.2</b>	v	N/A	N/A	v	v	v	v			
Small throw/catch (including free fall)		<b>0.2</b>	v	v	v	v	N/A	v	v			
Thrust, push, rebound: Using different parts of the body except hands/arms		<b>0.2</b>	v	v	v	v	N/A	v	N/A			
High throw		<b>0.2</b>	v	v	v	v	v	v	v			
High throw of open Rope held by the middle		<b>0.2</b>	v	v	v	v	v	v	v			
High throw of open Rope held by the end		<b>0.2</b>	v	v	v	v	v	v	v			
Catch after high throw		<b>0.3</b>	v	v	v	v	v	v	v			

Symbol	Explanations / Examples
	<i>Double (or more) rotation of the apparatus during jumps/leaps or skips/hops</i>
	<i>Rope turning backward</i>
	<i>Cross of the arms during jumps/leaps or skips/hops. In a series of skips/hops, it is possible to perform cross and uncrossed arms or all with crossed arms.</i>

## 8. DIFFICULTY SCORE (D)

8.1. The D-judges evaluate the Difficulties, apply the partial score, and deduct possible penalties, respectively:

### 8.2. The first subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulties of Body (DB)	Minimum one from each group of Body Difficulties	<ul style="list-style-type: none"> <li>• <math>\wedge</math> not attempted</li> <li>• T not attempted</li> <li>• <math>\circ</math> not attempted</li> </ul>
“Slow turn” balance	Maximum 1 in relevé or on flat foot	More than 1 “Slow turn” balance
Less than 2 DB with handling using the non-dominant hand (ball and ribbon)		For each missing

### 8.3. The second subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulty of Apparatus (DA)	Minimum 1 Maximum 12	Missing minimum 1
Specific Fundamental apparatus technical elements	Minimum 2 of each	For each missing
Fundamental apparatus technical elements	Minimum 1 of each	For each missing
Full body waves (W)	Minimum 2	For each missing W

## 9. ARTISTRY AND EXECUTION

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

# PART 2

## GROUP EXERCISES



# PART 2 – GROUP EXERCISES

## A. GENERALITIES

## GROUP EXERCISES

### 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 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 is 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 FIG official competitions, see *Technical Regulations* (Section 1 and Section 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 (see *Technical Regulations*, Section 1 and Section 3).

2.2. Each group exercise must be performed by 5 gymnasts. During the performance of the exercise, the remaining gymnast is allowed to stay in the Field of Play (in case of an incident with one of the partners).

2.2.1. If a gymnast **leaves the group** due to an injury or unforeseen circumstance during the exercise, the gymnast may be replaced by a **reserve gymnast**.



**Penalty by the Line judge:** 0.30 p. for a gymnast leaving the floor area during the exercise



- 2.2.2. If no reserve gymnast is used and the group **stops the exercise**, the exercise will be evaluated as per stopping due to a broken apparatus (#10.4.5).
- 2.2.3. If no reserve gymnast is used and the group continues the exercise with **4 gymnasts**, the exercise will not be evaluated (0.00 p.).

### 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.
- 3.2. A short musical introduction no longer than 4 seconds without body and/or apparatus movement is tolerated.
- 3.3. Timing related to all exercises (preparation before the exercise, group exercise duration) will be done in 1 second increments.



**Penalty by the Time judge:** 0.05 p. for each additional or missing second, counted in full second increments.  
Example: 1'30.72=no penalty; 1'31.01=penalty -0.05 p.

## 4. JURY COMPOSITION: OFFICIAL CHAMPIONSHIPS AND OTHER COMPETITIONS

### 4.1. Superior Jury

See *Technical Regulations* (Section 1 and Section 3)

### 4.2. Group Judges' Panels

- 4.2.1. 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**).
- 4.2.2. The Difficulty, Artistry and Execution judges are drawn and appointed by the FIG RG Technical Committee in accordance with the *Technical Regulations*, *General Judges' Rules*, and *Specific Judges' Rules*.
- 4.2.3. During competition, at the technical table, judges will be prohibited from using any electronic device to talk, transmit or receive messages or information (mobile phones, mini-notebooks, computers, connected watch, etc.), and from using any camera or video device (see *Technical Regulations*, Section 1, Art. 5.4).

### 4.3. Composition of the Judges' Panels

- 4.3.1. **Difficulty Judges' Panel (D):** 4 judges, divided into 2 subgroups:
- Subgroup 1 (**D**): 2 judges (**DB1, DB2**) work independently, submit their individual scores for the purpose of judge evaluation, and then give a common **DB** score.
  - Subgroup 2 (**D**): 2 judges (**DA1, DA2**) work independently, submit their individual scores for the purpose of judge evaluation, and then give a common **DA** score.
- 4.3.2. **Artistry Judges' Panel (A):** 4 judges (**A1, A2, A3, A4**)
- 4.3.3. **Execution Judges' Panel (E):** 4 judges (**E1, E2, E3, E4**)
- 4.3.4. Minimum standards for the Judges' Panels for FIG registered competitions: See *General Judges Rules*, Art. 11.

#### 4.4. Functions of the D-panel judges

- 4.4.1. **The first subgroup (DB)** records the content of the exercise in symbol notation, evaluating the number and value of Difficulties of Body (**DB**), the number and value of Difficulties with Exchanges (**DE**), and the number and value of Dynamic elements with rotation (**R**). These judges evaluate the entire exercise independently, submit their individual scores without consulting the other judge, and then give a **common DB score**.
- 4.4.2. **The second subgroup (DA)** records the content of the exercise in symbol notation, evaluating the number and value of Difficulties with Collaborations (**DC**), the presence of required Fundamental apparatus technical elements, and the required minimum types of Collaborations. These judges evaluate the entire exercise independently, submit their individual scores without consulting the other judges and then give a **common DA score**.
- 4.4.3. **Judging records:** During the competition and/or at the end of the rotation/competition, the President of the Superior Jury may request the judging records showing the content of the exercises in symbol notation with indicating the number, NF, and apparatus.
- 4.4.4. **Final D score:** the sum of the **DB** and **DA** scores.

#### 4.5. Functions of the A-panel judges

- 4.5.1. 4 judges (**A1, A2, A3, A4**) evaluate the Artistry faults by deduction, determining the total deduction independently and without consulting the other judges; the highest and the lowest deductions are eliminated, and the remaining 2 deductions are averaged to give the **final A-deduction**.
- 4.5.2. **Final A score:** The final Artistry deduction is subtracted from **10.00 p**.

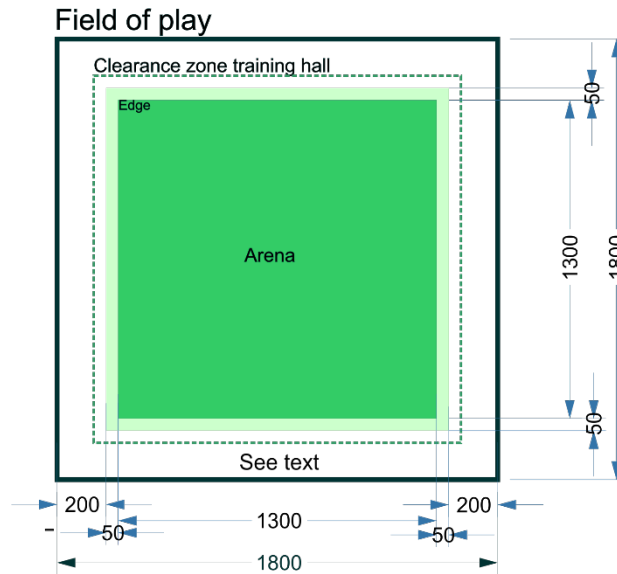
#### 4.6. Functions of the E-panel judges

- 4.6.1. 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 deductions are eliminated, and the remaining 2 deductions are averaged to give the **final E-deduction**.
- 4.6.2. **Final E-score:** The final Execution deduction is subtracted from **10.00 p**.

#### 4.7. Functions of the Time and Line judges

- 4.7.1. Time and Line judges are drawn from among the Brevet judges.
- 4.7.2. **Time judges (1 or 2)** are required to:
- Start a stopwatch when the group starts preparing the starting pose, to control the duration of an eventual delay.
  - 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 to the President of the Superior Jury.
  - If a one or more gymnasts lose the apparatus at the end of the exercise and **do not present a final pose** or **do not return** to the floor area because the music has ended, the Time judge calculates **the moment that the last group gymnast retrieves the apparatus or leaves the clearance zone as the last movement**.

**Illustration** of the clearance zone in the Field of Play (see *FIG Apparatus Norms*):



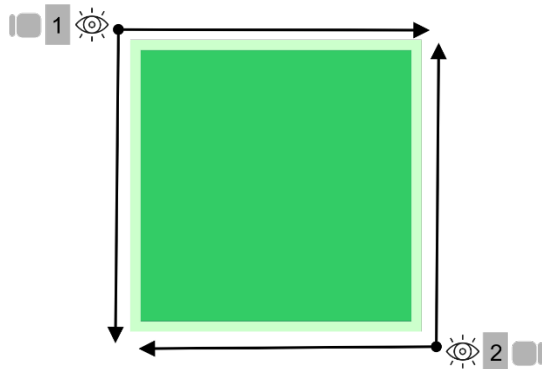
**4.7.3. Line judges (2)** are required to:

- Determine crossing of the boundary of the floor area by the apparatus, by one or two feet, or by any part of the body as well as apparatus leaving the floor area
- Raise a flag for the apparatus and/or body crossing the boundary or leaving the floor area
- Sign and submit the appropriate written record to the President of the Superior Jury

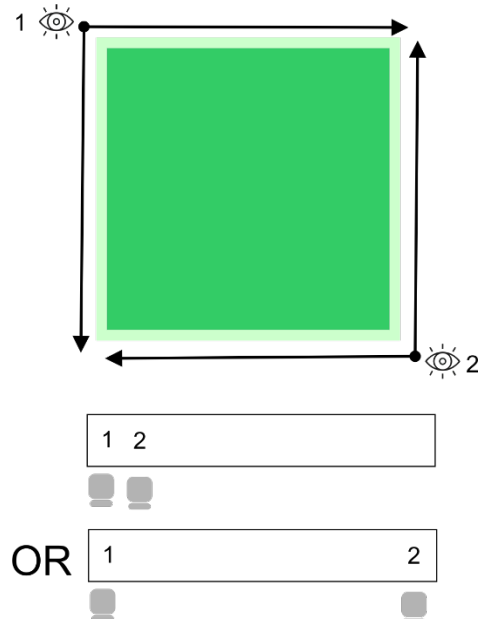
**4.7.4. Request to review Line/Time penalties:** If the coach is in doubt of a penalty for Time and/or Line, the coach must submit a verbal request for review to the Inquiry officer, within the same time limits as for Inquiries (see *Technical Regulations*, Section 1, Art. 8.5 Inquiries of the score).

**4.8. Position of the Line judges**

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



**Example 2:** Line judges sit at the judges' table and observe the lines and corner on a monitor using video camera assistance.



#### 4.9. 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 the 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.

#### 4.10. Functions of the Responsible judge

The **DA1 judge** is responsible for all the Responsible judge penalties, in cooperation with the President of the Superior Jury. All Responsible judge penalties indicated in the table (#15) will be submitted on an official form by the DA1 judge and will be **verified** by the President of the Superior Jury.

**4.11.** For **any other details** concerning the Juries, their structure, or functions, see *Technical Regulations* (Section 1, Art. 7), *General Judges' Rules*, and *Specific Judges' Rules*.

### 5. FINAL SCORE CALCULATION

**5.1.** The rules governing the determination of the **Final score** are identical for all sessions of competitions (All-Around Competitions for Groups, Finals for Groups).

**5.2.** 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.

### 6. SCORE INQUIRIES

See *Technical Regulations*, Section 1, Art. 8.5 Inquiries of the score.

### 7. 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.
- Judges' instructions are organised in person or virtually. All registered judges must study all the educational material specified by FIG, on the relevant online platforms. By being registered as a judge, the judge agrees that his/her participation in the educational programme will be monitored and that non-participation may lead to dismissal from judging.

For more details concerning judges and judging of competitions, see *Technical Regulations* (Section 1, Art. 7, Section 3), *General Judges' Rules*, and *Specific Judges' Rules*.

## 8. ENTRY

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



Penalty: 0.50 p. if this requirement is not met

## 9. FLOOR AREA

- 9.1. 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*, Section 1).

- 9.2. Any part of the body or apparatus **touching** outside the boundary of the floor area will be penalized:



Penalty by the Line judge: 0.30 p. each time for each gymnast or apparatus

- 9.3. The gymnast or apparatus **leaving** the floor area or finishing the exercise outside the floor area will be penalized:



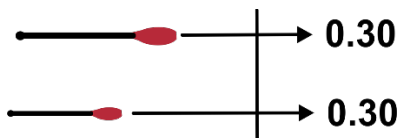
Penalty by the Line judge: 0.30 p. each time for each gymnast or apparatus

- 9.4. **Several apparatuses** outside the floor area:

- 9.4.1. **Consecutive loss** of both Clubs outside the floor area:



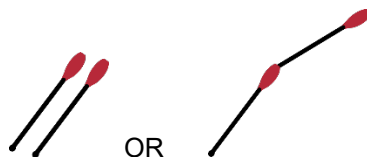
Penalty by Line judge: 0.30 p. for one Club + 0.30 p. for another Club



- 9.4.2. **Simultaneous loss** of two Clubs at the **same time** outside the **same line** by the **same gymnast**: Two Clubs (locked or unlocked) are lost together at the same time outside the same line by the same gymnast:



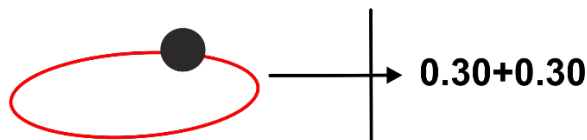
Penalty by the Line judge: 0.30 p. one time, as one apparatus



- 9.4.3. **Simultaneous loss** of two or more apparatus (same or different type) at the **same time** outside **different lines** or **by different gymnasts**: Two or more apparatus are lost at the same time outside different lines or lost by different gymnasts:



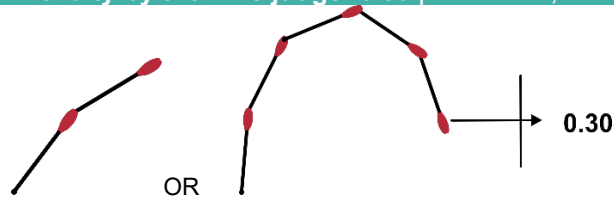
Penalty by the Line judge: 0.30 p. for each apparatus lost



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



**Penalty by the Line judge: 0.30 p. one time, as one apparatus**



**9.5.** There will be no Line penalty for the below-mentioned cases. In all other cases, penalties are applied as mentioned in #9.2-9.4:

- Apparatus and/or gymnast touches the line
- Apparatus passes the boundary of the floor area without touching the ground
- Apparatus is lost at the end of the last movement of the exercise, and leaves the floor area after the end of the exercise and the end of the music
- Unusable apparatus is removed outside the floor area
- Broken apparatus is removed outside the floor area
- Second Club is voluntarily removed outside the floor area in order to use the replacement Clubs in a pair
- Apparatus which has returned by itself to the floor area is removed outside the floor area
- Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)

**9.6.** Each exercise must be performed entirely on the floor area:

**9.6.1.** Any Difficulty or Artistry component **started outside** the floor area will not be evaluated.

**9.6.2.** If the Difficulty or Artistry component is started inside the floor area and finished outside the floor area, the Difficulty or Artistry component will be evaluated.

**9.6.3.** Execution penalties and Artistry penalties **are evaluated** for the entire duration of the exercise, including all movements performed outside the floor area.

## **10. APPARATUS**

### **10.1. Norms and checking**

**10.1.1.** Norms and characteristics of each apparatus are specified in the *FIG Apparatus Norms*.

**10.1.2.** 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. No group is authorized to compete with unapproved apparatus. If a group competes with an unapproved apparatus, the exercise will not be evaluated (0.00 p.).

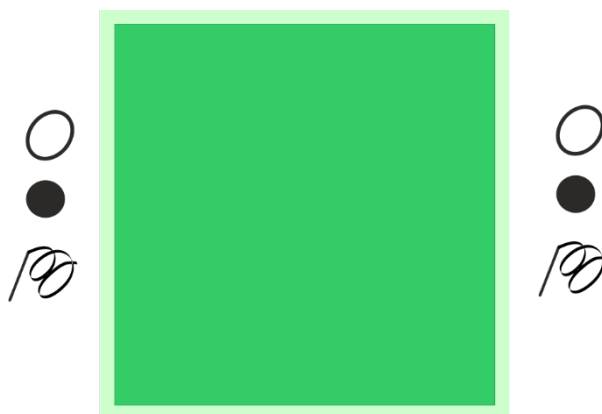
**10.1.3.** Apparatus used by a group must all be identical (weight, dimension, and shape); only their colour may be different.

**10.1.4.** At the request of the President 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.

## 10.2. Replacement apparatus

- 10.2.1. Replacement apparatus around the floor area is compulsory (according to the apparatus program each year).
- 10.2.2. The Organizing Committee must place a set of identical apparatus (the complete set of apparatus used by the groups for the competition) along two sides of the floor area for the use by any group.
- 10.2.3. The line immediately in front of the judges and the line where the gymnast enters are left open. Apparatus must be set separately.

### Example:



- 10.2.4. If during the exercise the apparatus is **lost and leaves** the floor area (Line penalty, see #9.3), the use of a replacement apparatus is **allowed** (no penalty).
- 10.2.5. The group may only use a replacement apparatus which has been placed prior to the start of the exercise. However, the group is permitted to take their own apparatus again after using a replacement apparatus.



**Penalty: 0.50 p. for using any apparatus not placed prior to the start of the exercise**

- 10.2.6. A group may use the maximum number of replacement apparatus placed around the 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.
- 10.2.7. If during the exercise the apparatus is lost but **does not leave the floor area**, the use of a replacement apparatus is **not allowed**: The group must take their own apparatus from inside the floor area. If the group uses the replacement apparatus when their own apparatus did not leave the floor area:



**Penalty: 0.50 p. for unauthorized use of a replacement apparatus**

- 10.2.8. If during the exercise the apparatus is lost and leaves the floor area (Line penalty, see #9.3), then **returns by itself to the floor area**: The group is allowed to use a replacement apparatus (No penalty) but must remove the returned apparatus from the floor area (no Line penalty) before the end of the exercise. If the group does not remove the returned apparatus:



**Penalty: 0.30 p. for non-removal of a returned apparatus**

- 10.2.9. If **the apparatus is lost and leaves the floor area and** is returned to the group by a coach or any another person:



**Penalty: 0.50 p. for unauthorized retrieval of the apparatus**

Explanations / Examples	
Situation	Evaluation
<ul style="list-style-type: none"> <li>The gymnast loses her apparatus, and it rolls out of the floor area.</li> <li>The gymnast takes the replacement apparatus.</li> <li>The lost apparatus rolls back onto the floor area.</li> <li>The gymnast does not remove the returned apparatus from the floor area.</li> </ul>	<ul style="list-style-type: none"> <li>Execution judge: 1.00 p. one time for the loss of apparatus.</li> <li>Line judge: 0.30 p. for the lost apparatus leaving the floor area.</li> <li>Responsible judge: 0.30 p. for non-removal of the apparatus that returned to the floor area.</li> </ul>
<ul style="list-style-type: none"> <li>The gymnast loses her apparatus, and it rolls out of the floor area.</li> <li>The gymnast takes the replacement apparatus.</li> <li>The lost apparatus rolls back onto the floor area.</li> <li>The gymnast removes the returned apparatus from the floor area and continues with the replacement apparatus.</li> </ul>	<ul style="list-style-type: none"> <li>Execution judge: 1.00 p. one time for the loss of apparatus.</li> <li>Line judge: 0.30 p. for the lost apparatus leaving the floor area.</li> <li>Responsible judge: No penalty.</li> </ul>
<ul style="list-style-type: none"> <li>The gymnast loses her apparatus, and it rolls out of the floor area.</li> <li>The gymnast takes the replacement apparatus.</li> <li>The lost apparatus rolls back onto the floor area.</li> <li>The gymnast takes her own apparatus back, and removes the replacement apparatus from the floor area.</li> </ul>	<ul style="list-style-type: none"> <li>Execution judge: 1.00 p. one time for the loss of apparatus.</li> <li>Line judge: 0.30 p. for the lost apparatus leaving the floor area.</li> <li>Responsible judge: No penalty.</li> </ul>

### 10.3. Unusable apparatus

**10.3.1. Prior to the start** of the exercise, if a gymnast determines that the apparatus is unusable (e.g., knots in the Rope or Ribbon), the use of a **replacement apparatus is allowed** (no penalty). The Time judge will start a stopwatch when each group starts preparing the starting pose, to control the duration of an eventual delay.

**10.3.2.** If the group **delays the competition** by more than 30 seconds, e.g., by trying to open the knots before deciding to take the replacement apparatus:



**Penalty by the Time judge: 0.50 p. for excessive exercise preparation which delays the competition**

**10.3.3. If during the exercise**, the apparatus becomes unusable (e.g., Ribbon fabric stuck in the Ribbon stick attachment, knot(s) which are not untied), the use of a **replacement apparatus is allowed** (no penalty). No Line nor Execution penalty for voluntarily removing the unusable apparatus from the floor area.

### 10.4. Broken apparatus or apparatus caught in the ceiling

**10.4.1.** The group will not be penalized for a **broken apparatus**, only for the consequences (various technical errors).

**10.4.2.** If the apparatus breaks during an exercise, the group will not be permitted to start the exercise over. In such a case, the group may:

- Stop the exercise
- Remove the broken apparatus outside the floor area (No Line nor Execution penalty) and continue the exercise with a replacement apparatus (no penalty).

**10.4.3.** A group will not be penalized for apparatus **caught in the ceiling**, only for the consequences (various technical errors).



- 10.4.4.** If the apparatus is caught in the ceiling during an exercise, the group will not be permitted to start the exercise over. In such a case, the gymnast may:
- Stop the exercise
  - Continue the exercise with a replacement apparatus (no penalty).
- 10.4.5.** If a group **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 penalize 10.00 p.
  - Execution will penalize 10.00 p.
  - Time penalties are applied according to the duration performed
- 10.4.6.** If a group stops the exercise due to a broken apparatus or apparatus caught in 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”
- 10.4.7.** If the **replacement apparatus breaks** during the exercise: The group must **stop the exercise** and exit the floor area. If the President of the Superior Jury confirms the problem, the group will be re-announced and will perform the exercise again at the end of the rotation (or if needed, according to the decision of the President of the Superior Jury). If the President of the Superior Jury does not confirm, the exercise will be evaluated as described in #10.4.5.

## **11. COMPETITION ATTIRE OF THE GYMNASTS**

### **11.1. Requirements for the competition attire**

#### **11.1.1. Group specifics**

- The leotards of group gymnasts must be identical (of the same material, style, design, and colour). If the leotard is made of a patterned material, some slight differences due to the cut are tolerated.
- The gymnastics slippers of group gymnasts must have identical colours.

#### **11.1.2. Cutting and material**

- A correct gymnastics leotard must be in non-transparent **material** from the chest to the crotch. Therefore, leotards that have some parts in transparent material will have to be lined.
- All parts of the leotard must be **tight-fitting** to enable the judges to evaluate the correct position of every part of the body.
- The **neckline** of the front and back of the leotard must be no further down than half of the sternum and the lower line of the shoulder blades.
- The cut of the leotard at the **top of the legs** must not go higher than the fold of the crotch and not lower than the bottom level of the crotch.
- The **pelvic/crotch area** and the buttocks, up to the upper line of the hip bones, should be covered with non-transparent and non-skin-coloured material.
  - A **small** transparent/skin-coloured area for connection/decoration is tolerated at the sides, if the following is respected:
    - A solid, coloured connection between the front and the back of the leotard is required.
    - The connection may be from fabric or applications but must give the impression of a whole material (not separate pieces).
    - The connection must appear at the hip bones or lower.
  - The Technical Committee recommends that the whole pelvic/crotch area is covered with non-transparent and non-skin-coloured material.

### 11.1.3. Sleeves

- Leotards may be with sleeves of any length, or without sleeves. Narrow straps are also allowed.
- The sleeves may be in transparent material.
- All parts of the sleeves must be tight fitted.

### 11.1.4. Legs

- It is allowed to wear full-length tights over the leotard, full-length tights under the leotard, a leotard in one piece with full-length legs, or to have bare legs.
- Shorts, semi-length tights and similar are not allowed.
- The “harlequin” look is forbidden: The colours of the fabric covering the legs, and the length of the base colour(s), must be identical on both legs. Only the style (detail cuts or decorations) may be different.

### 11.1.5. Skirt

- A skirt that does not fall further than the pelvic area pelvic area is permitted, 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.
- The skirt must be rigidly attached to the waist of the leotard (cannot be a separate piece).

### 11.1.6. Design

- Designs presenting words or symbols are allowed if the design respects the FIG *Advertising Rules Competition Clothing* and the Code of Points #11.
- Decorative appliques or details on the competition attire are allowed:
  - Decorative details should not jeopardize the safety of the gymnast.
  - It is not allowed to decorate with light-emitting diodes (LED).

### 11.1.7. Accessories

- **Undergarments** worn underneath the leotard should not be visible beyond the seams of the leotard itself.
- Except for eventual tights, the leotard must be all in **one piece**. It is not possible for a gymnast to wear a leotard and additional “socks”, “gloves”, “decorative legwarmers”, belt, etc.

### 11.1.8. Checking of the competition attire

- All competition attire will be checked prior to the entrance of the gymnasts in the competition hall.



**Penalty:** 0.30 p. if the competition attire of one or more gymnasts does not conform to the regulations

**11.2.** Gymnasts may perform their exercises with **bare feet or gymnastics slippers**. No penalty is taken by the Responsible judge if the gymnastics slipper of a gymnast involuntarily comes off during her performance.

**11.3.** It is forbidden to wear large and dangling **jewellery** that jeopardize the safety of the gymnast. Piercings are not allowed, except small, tight-fitting earrings.



**Penalty:** 0.30 p. one time for the group if this rule is not met

**11.4.** 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, and cannot extend from the hair onto any part of the skin. It is not permitted to voluntarily adjust the hairstyle during the exercise.



**Penalty:** 0.30 p. one time for the group if this rule is not met

**11.5. Make-up** should be clear and light (theatrical masks are not allowed). It is not permitted to voluntarily adjust the make-up during the exercise.



**Penalty:** 0.30 p. one time for the group if this rule is not met

**11.6.** The national emblem and any publicity must conform to the official norms of the event.



**Penalty:** 0.30 p. one time for the group if this rule is not met

**11.7.** Bandages or support pieces must be of any available skin colour and cannot be in other colours.



**Penalty:** 0.30 p. one time for the group if this rule is not met

## **12. REQUIREMENT FOR MUSICAL ACCOMPANIMENT**

**12.1.** Each RG exercise, in its totality, must be performed to music. If the music stops for any reason, the group must stop the exercise (see #12.4). An exercise where the music disappears (technical problems) in one or more parts is not evaluated.

**12.2.** A sound signal may start before the music.

**12.3.** Each piece of music must be recorded on a 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 USB for competition.

The following information must be written on each USB file:

- Country (the 3 capital letters used by the FIG to designate the group's country)
- Apparatus name

**12.4.** In case the music plays incorrectly it is the responsibility of the group to stop the exercise as soon as the group realizes that the music is incorrect.

- If the **wrong music** is played, or the group could **not hear the start** of the music: The group may **stop on the floor area**, resume the starting position, and immediately perform the exercise with correct music. If the correct music is not immediately available, the announcer will ask the group to leave the floor area and the group will be re-announced when the music is available.
- If a music problem appears after some time of performing and the **music disappears completely**: The group **must stop the exercise and exit the floor area**. If the President of the Superior Jury confirms the problem, the group will be re-announced and will perform the exercise again immediately. If the President of the Superior Jury does not confirm, the exercise will be evaluated as described in #10.4.5. If the group completes the exercise without music, the exercise will not be evaluated (0.00 p.)
- If a music problem appears after some time of performing (distortion, short interruptions, etc.): The group may choose to complete the exercise performing to the distorted music and be evaluated accordingly, or **may choose to stop the exercise and exit the floor area**. If the President of the Superior Jury confirms the problem, the group will be re-announced and will perform the exercise again immediately. If the President of the Superior Jury does not confirm, the exercise will be evaluated as described in #10.4.5.

### 13. DISCIPLINE OF THE GYMNASTS

13.1. Group gymnasts should be present in the Field of Play only once called by the announcer by the microphone or when the green light is showing. In case of a delay, The President of the Superior Jury verifies the reasons of delay (due to organization errors or discipline of the gymnasts).



**Penalty:** 0.50 p. for early presentation (before being called)  
or late presentation (discipline of the gymnasts)

13.2. It is forbidden to warm up in the competition hall, and the group/gymnast(s) may not stay on/return to the floor area after the end of the exercise.



**Penalty:** 0.50 p. if this rule is not met

13.3. For the wrong apparatus presented according to the start order, the following applies: 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. The group will perform the initially missed apparatus at the end of the rotation:



**Penalty:** 0.50 p. (penalty deducted from the exercise that was initially missed)

13.4. Groups may repeat an exercise only in the case of a “force major” fault from the Organizing Committee and approved by the President of the Superior Jury. **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 p. if this rule is not met

### 14. DISCIPLINE OF THE COACHES

14.1. 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. Coaches accompanying the group to the Field of Play must stay in the area designated by the LOC.



**Penalty:** 0.50 p. if this rule is not met

## 15. PENALTIES TAKEN BY THE TIME, LINE, AND RESPONSIBLE JUDGE

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	<b>0.05</b>
2	For excessive delays in exercise preparation which delay the competition (more than 30 seconds)	<b>0.50</b>
Penalty taken by the Line judge		
1	For any part of the body or apparatus touching outside the boundary of the floor area	<b>0.30</b>
2	For the gymnast or apparatus leaving the floor area	<b>0.30</b>
3	If a gymnast finishes the exercise outside the floor area	<b>0.30</b>
Penalty taken by the Responsible judge		
1	For using any apparatus not placed prior to the start of the exercise (not penalized if re-using the group's own lost apparatus)	<b>0.50</b>
2	For an unauthorized use of replacement apparatus (original apparatus is in the floor area)	<b>0.50</b>
3	A lost and replaced apparatus has returned to the floor area and is not removed from the floor area by the end of the exercise	<b>0.30</b>
4	For use of apparatus by an unauthorized retrieval	<b>0.50</b>
5	Competition attire not according to the regulations (one time)	<b>0.30</b>
6	For not allowed jewellery or piercings (one time)	<b>0.30</b>
7	For hair style not conforming to official norms (one time)	<b>0.30</b>
8	For make-up not conforming to official norms (one time)	<b>0.30</b>
9	For national emblem or publicity not conforming to official norms (one time)	<b>0.30</b>
10	Bandages or support pieces not conforming to the regulations (one time)	<b>0.30</b>
11	For early or late presentation	<b>0.50</b>
12	For gymnast(s) warming up in the competition hall	<b>0.50</b>
13	Wrong apparatus chosen according to start order (penalty deducted from the exercise that was initially missed)	<b>0.50</b>
14	Entry of the group to the floor area is not conforming to the rules	<b>0.50</b>
15	For group gymnasts communicating verbally with each other during the exercise	<b>0.50</b>
16	For group gymnast leaving the floor area during the exercise	<b>0.30</b>
17	For coach discipline	<b>0.50</b>

## B. DIFFICULTY (D)

## GROUP EXERCISES

### 1. DIFFICULTY OVERVIEW


- 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 jury.
- 1.3. An element not in the Difficulty tables is not recognized by the D-jury and will receive no value.
- 1.4. There are two **Group Difficulty components**:
  - Difficulty of Body (**DB**) consists of:
    - Difficulty of Body without Exchanges (**DB**)
    - Difficulty with Exchange (**DE**)
    - Dynamic elements with rotation (**R**)
  - Difficulty of Apparatus (**DA**) consists of:
    - Difficulty with Collaboration (**DC**)
- 1.5. 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
- 1.6. **Requirements for Difficulty:**

Difficulty components		
<b>Difficulty of Body (DB)</b>		<b>Difficulty of Apparatus (DA)</b>  <b>Difficulty with Collaboration (DC)</b>  Minimum 9 Maximum 14 (in performance order)
<b>Difficulty without Exchanges (DB)</b>  Minimum 3 Maximum 4	<b>Difficulty with Exchange (DE)</b>  Minimum 3 Maximum 4	
<b>Dynamic elements with rotation (R)</b>  Maximum 1		
<b>Special requirements</b>		<b>Special requirements</b>
<b>Difficulty of Body Groups:</b> Jumps/leaps  Minimum 1 Balances  Minimum 1 Rotations  Minimum 1		<b>Fundamental apparatus technical elements:</b>  Minimum 4 (see #3.2) (not required for mixed apparatus)
		<b>Collaborations:</b> CC: Minimum 3 CR: Minimum 3 Multiple throw/catch: Minimum 3

- 1.7. 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 Difficulties without Exchange (**DB**), the number and value of Difficulties with Exchange (**DE**), and the number and value of Dynamic elements with rotation (**R**). Judges record all elements in symbol notation.
  - **The second subgroup D-judges (DA):** Evaluates the number and value of Difficulty with Collaborations (**DC**), the presence of required Fundamental apparatus technical elements, and the required minimum types of Collaborations. Judges record all elements in symbol notation.
- 1.8. The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the Artistry components (see the Artistry section).

## 2. DIFFICULTY OF BODY (DB)

### 2.1. Definition

2.1.1. **DB** elements are jump/leap, balance and rotation elements from the Body Difficulty tables (#9, #11, #13) in the Code of Points (  ).

2.1.2. All **DB** elements listed for the Individual exercises are also valid for group exercises (see tables #9, #11, #13 of Individual Exercises).

2.1.3. In case there is a difference between the textual description of the **DB** and the drawing in the tables, the text (tables and explanations) prevails.

### 2.2. Procedure for New DB

See RGI Difficulty, #2.2.

### 2.3. Requirements

2.3.1. **Minimum 3, maximum 4 DB will be evaluated**, including any **DB** valued 0.10 p. used in **S**, any **DB** valued 0.20 p. or more used in **R**, and any **DB** used in **DE**.

2.3.2. If the group performs more than **4 DB** elements, only the first 4 in performance order will be evaluated. The additional **DB** over the limit will not be counted (no penalty).




2.3.3. **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 technical fault of one or several gymnasts.

2.3.4. In a group exercise, **1-2 gymnasts** may perform 1 or more DB for the purpose of enhancing the choreography or supporting the Artistic structure of the composition (e.g., during a Collaboration, during connections between elements). The DB is neither recorded nor evaluated as a DB. A DB performed by 3 or more gymnasts is always recorded among the maximum 4 DB to be evaluated.

2.3.5. 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 the 5 gymnasts

**2.3.6. Minimum 1 element** from each “**Difficulty of Body Group**” should be present and **executed simultaneously** by all 5 gymnasts, among the **first 4 DB**:

- Jumps/leaps 
- Balances 
- Rotations 

2.3.6.1. These required Difficulties (minimum one from each group) **must be isolated (not in R or DE)**.

2.3.6.2. For each “Difficulty of Body Group” not attempted at all, not executed isolated, or not executed simultaneously by all 5 gymnasts (except when Execution mistakes cause 1-2 gymnasts not to participate): **Penalty** by the first Subgroup (**D**) judges: 0.30 p.

2.3.6.3. In case a **DB** is not executed isolated or simultaneously, the **DB** can be valid if executed according to its definition.

**2.3.7.** The other possible **DB** can be performed:

- Simultaneously
- In rapid succession
- In subgroups
- In **R**
- In **DE**

Explanations / Examples	
<i>If a group exercise has 2 <b>DB</b> and 6 <b>DE</b> (Total: 8 Difficulties), is there a penalty for less than 3 <b>DB</b> performed?</i>	<i>Yes, there is a penalty 0.30 p. for the “Difficulty of Body Group” that is not present (#2.3.6.2) and only 4 <b>DE</b> maximum in performance order can be evaluated.</i>
<i>If a <b>DB</b> is executed in rapid succession in subgroups, will it be penalized?</i>	<i>#2.3.6 specifies a minimum of 1 element from each Difficulty of Body Group should be present and <b>executed simultaneously</b> by all 5 gymnasts; those may not be performed in subgroups. <b>Penalty</b> 0.30 p. if this requirement is not met. If each “Difficulty of Body Group” is presented isolated in other parts of the exercise, there will not be any penalty for the <b>DB</b> in rapid succession and subgroups.</i>

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

Explanations / Examples
<p><i>3 different <b>DB</b> performed at the same time is not permitted. <b>Example:</b></i></p> <ul style="list-style-type: none"> <li>• 3 gymnasts: «jeté with a turn»</li> <li>• 1 gymnast «Cossack” jump</li> <li>• 1 gymnast total body wave with spiral (“Tonneau”)</li> </ul>



## 2.4. Same and different Difficulties

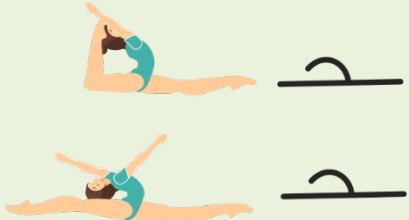
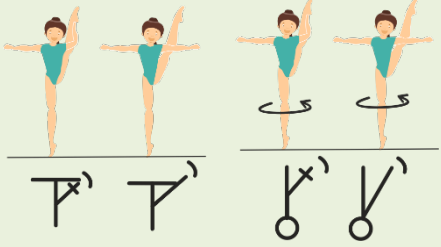
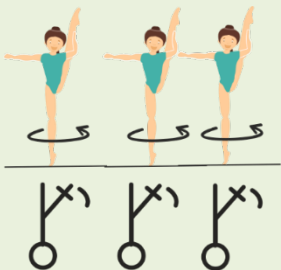

2.4.1. Each box in the tables (#9, #11, #13) represents a different DB. Every drawing inside the **same box** is seen as the **same DB**.

2.4.2. Each **DB** (each box) is counted only once. If the same **DB** (same box) is **repeated**, the Difficulty is **not valid** (no penalty).

Explanations / Examples	
What if a gymnast attempts to take a DB shape but loses balance and lowers the leg, or attempts to catch her leg but fails to hold the leg, and tries a second time?	If the gymnast makes a technical mistake in her preparation and immediately restarts the preparation, this is not a repetition, and the second try is evaluated.

2.4.3. It is possible to perform 2 or more identical jump/leaps or pivots in **series**. An **identical repetition** is a repetition of the **same drawing** from a box in the tables (#9, #11, #13).

- 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 / Examples	
	Same DBs (same box)
	Different DBs (different boxes) Same shapes (same relation, only the supporting arm is different)
	Identical repetition: Series valid
	Not identical repetition: Series not valid, last 2 DB not valid

## 2.5. Value

2.5.1. **DBs** are valid when performed according to the technical requirements listed in the tables of Difficulties (Individual Exercises #9, #11, #13).

2.5.2. The lowest value **DB** performed by one of the gymnasts will determine the value of the **DB** for the group.

2.5.3. Evaluation of **DB** is determined by the body shape presented: To be valid, each **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.

2.5.4. 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:



**Penalty:** 0.10 p. for a small deviation for each incorrect body segment

2.5.5. 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:



**Penalty:** 0.30 p. for a medium deviation for each incorrect body segment

2.5.6. 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:



**Penalty:** 0.50 p. for a large deviation for each incorrect body segment

2.5.7. **Exception:** The criterion “back bend of the trunk” during jumps/leaps, performed 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.

2.5.8. If the **DB** is performed by all 5 gymnasts with a small or medium deviation by each gymnast, the value of the Difficulty is given. However, if the **DB** is not sufficiently recognizable with a large deviation (by 1 or more gymnasts), the Difficulty is not valid.

Explanations / Examples	
<i>How can the judges understand the difference between a 10° deviation and a 11° deviation?</i>	<i>The angles are just a guideline. Judges will learn to think in terms of small, medium, and large deductions</i>

## 2.6. Requirements for apparatus handling

2.6.1. Each **DB** must be performed with a minimum of 1 Fundamental apparatus technical element specific to each apparatus and/or Non-fundamental apparatus technical element, executed according to its definition in tables #3.5-0.

2.6.2. A **DB** is in connection with an apparatus technical element (Fundamental or Non-fundamental) if the apparatus technical element is **performed at the beginning, during, or towards the end of the DB**.

Explanations / Examples	
What is “beginning” and what is “towards the end” of a jump/leap?	<i>A jump/leap begins when the gymnast has lost contact with the floor, “towards the end” is the last part of the flight phase. When the gymnast regains contact with the floor the Difficulty has ended.</i>
What is “beginning” and what is “towards the end” of a balance?	<i>A balance (except Dynamic balances) begins the moment that the gymnast reaches the required shape, “towards the end” is the last period that the gymnast is still in the required shape. When the gymnast has left the shape, the Difficulty has ended.</i>  <i>A Dynamic balance begins with the initiation of the first movement and ends with the ending of the last movement. When the gymnast is back on two feet or lying flat, the Difficulty has ended.</i>
What is “beginning” and what is “towards the end” of a rotation?	<i>A rotation in fixed shape (pivots, penché, etc) begins the moment that the gymnast reaches the required shape, “towards the end” is the last period that the gymnast is still in the required shape. When the gymnast has left the shape, the Difficulty has ended.</i>  <i>Other types of rotations begin with the initiation of the first movement, and end with the ending of the last movement. When the gymnast has stopped rotating or is back on two feet, the Difficulty has ended.</i>

2.6.3. **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 required basic characteristics.
- An isolated **DB** performed under a small throw is not valid.
- Isolated **DB** “under the flight” is a type of handling; therefore, it may be performed only one time in each exercise regardless of the type of throw/boomerang.
- 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, even if this DB is only intended as a criterion for DA, or similar. Only the first of the two **DBs** will be evaluated.
- If the apparatus is lost after the **DB** under the flight, the **DB** is not valid.

2.6.4. **A series of jump/leap DBs** (with or without rotation) with one Difficulty **under the flight** is not valid for group exercises (only the first jump/leap would be evaluated).

## 2.7. Combined Body Difficulties



Combined Body Difficulties are **not valid for group exercises**. Such Difficulties are not evaluated and are not counted as 1-2 of the 4 DB.

## 2.8. DB will not be valid in the following cases:

- Not performed by all 5 gymnasts
- 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, or repeated identically (see #3.8)
- Landing on the knee(s)

### 3. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL ELEMENTS

#### 3.1. Definition

- 3.1.1. Every apparatus (  ) has 4 Fundamental apparatus technical elements. Each element is listed in its own box in table #3.5.
- 3.1.2. Every apparatus (  ) has Non-fundamental apparatus technical elements. Each element is listed in its own box in tables #3.5-0.

#### 3.2. Requirements

- 3.2.1. All Fundamental apparatus technical elements are not required for group exercises.
- 3.2.2. Each group exercise with 1 type of apparatus must have a minimum number of specified Fundamental apparatus technical elements (see #3.5) performed by all 5 gymnasts simultaneously or in very rapid succession 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:** Fundamental apparatus technical elements are not required.
- 3.2.3. Fundamental apparatus technical elements may be performed during Difficulties of Body – DB, Difficulty of Collaboration – DC, in Dance Steps Combinations, or in connecting elements between Difficulties.



**Penalty:** 0.30 p. for each missing specified Fundamental apparatus technical element








- 3.2.4. When the required Fundamental apparatus technical elements validate a DB, they must be different (#3.8). Otherwise, they may be repeated/the same.
- 3.2.5. Penalties for missing the minimum required number of Fundamental apparatus technical elements is applied when:
- At least one of the gymnasts has not attempted the element at all (except when Execution mistakes cause 1-2 gymnasts not to participate),
  - at least one of the gymnasts has not performed the element according to its definition, or
  - the element is not performed simultaneously/in very rapid succession.
- Examples:**
- Long roll with small bounces: Valid with E penalty. Short roll: Not valid (not according to its definition).
  - 4 oval spirals of the Ribbon: Valid with E penalty. 3 circles of the Ribbon: Not valid (not according to its definition).
  - 4 gymnasts perform a correct large roll, the 5<sup>th</sup> gymnast is running after a lost apparatus: Valid with E penalty. 4 gymnasts perform a correct large roll, the 5<sup>th</sup> gymnast performs a short roll: Not valid (not according to the definition).





- 3.3. Apparatus technical elements which require two actions to be valid (a release in any form and a catch) may validate only one **DB**; such elements include:
- Bounce of the Ball
  - Small throw/catch of any apparatus (and all its variations, see #3.6.2)
  - Rebound of any apparatus (except Ball) from the floor
  - Echappé of the Ribbon and Rope
  - Boomerang of the Ribbon

3.4. “High throw” and “Catch from a high throw” are two different apparatus technical elements. If a “high throw” is correctly executed for a **DB** element but the subsequent “Catch from a high throw” results in a loss of apparatus, the element “high throw” is valid and the element “Catch from a high throw” is not valid.

3.5. **Summary tables of Fundamental and Non-fundamental technical groups specific to each group apparatus**









3.5.1. **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	 Rotation of the Hoop around its axis: Around the fingers or around or on part of the body (min. 1)	 Rotation on the floor around the axis (min. 1)
-	 Rotation of the Hoop around the hand or around a part of the body (min. 1)	 Sliding of the Hoop over minimum two large body segments
-	 Passing through the Hoop with the whole or part of the body (two large body parts)	

Explanations / Examples	
<i>The technical elements with Hoop (with and without throw) must be performed on various planes, directions, and axes.</i>	
	<ul style="list-style-type: none"> <li>A minimum of two large body segments must pass through the Hoop: Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.</li> <li>The passing through the Hoop may be: The whole body in and out, or passing in without passing out, or vice versa.</li> </ul>
	<p>Large roll: A minimum of two large body segments must be passed over without interruption. Example: From the right hand to the left hand over the body; trunk + legs; arm + back, etc.</p> <p><b>Note for large roll in a balance DB (except dynamic balances):</b> The impulse for the roll and the impulse for the DB can be done at the same time. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the DB criterion is not valid for the large roll DA, and the large roll is not a valid apparatus technical element for the balance DB.</p>
	<p>Rotation (min. 1) on the floor around the axis: During rotation of the Hoop on the floor, the gymnast’s hand/fingers can be in contact with the Hoop, or it can be a “free” rotation of the Hoop</p> <p>A DB can be performed when giving the impulse, or with passing over the Hoop, or with retrieval of the Hoop (not with the Hoop rotating freely next to the gymnast performing the DB)</p>
	<p>The roll may be small or large</p> <p>A DB can be performed when giving the impulse, or with passing over the Hoop, or with retrieval of the Hoop (not with the Hoop rolling freely next to the gymnast performing the DB)</p>

### 3.5.2. BALL









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	 <ul style="list-style-type: none"> <li>Roll of the Ball on the floor (min. 1)</li> <li>Roll of the body on the Ball on the floor</li> </ul>  <ul style="list-style-type: none"> <li>Series of 3 small rolls: A combination of small rolls on the body</li> <li>Series of 3 assisted small rolls on the body</li> </ul>
2	 Figure eight of the Ball with circle movement of the arm(s)	 <ul style="list-style-type: none"> <li>"Flip-over" movement of the Ball (min. 1)</li> <li>Rotations <b>of the hands</b> around the Ball (min. 2)</li> <li>Free rotation of <b>the Ball</b> on a part of the body, including on top of the finger (min. 1)</li> </ul>
-	 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: <ul style="list-style-type: none"> <li>Series (min. 3) of small bounces (below knee level) from the floor</li> <li>High bounce (knee level and higher) from the floor (min. 1)</li> </ul>	

## Explanations / Examples










**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

	<b>Small roll</b>	<b>Large roll</b>
	<p>A minimum of one segment of the body must be passed over</p> <p>Examples of a body segment: Hand to shoulder; shoulder to shoulder; foot to knee, etc.</p> <p><b>Note:</b> Small rolls are only valid in a series of 3</p>	<p>A minimum of two large body segments must be passed over without interruption</p> <p>Examples: From the right hand to the left hand over the body; trunk + leg(s); arm + back, etc.</p> <p><b>Note for large roll in a balance DB (except dynamic balances):</b> The impulse for the roll and the impulse for the DB can be done at the same time. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the DB criterion is not valid for the large roll DA, and the large roll is not a valid apparatus technical element for the balance DB.</p>
	<p>Figure eight of the Ball with circle movements of the arm(s): Two consecutive circles of the arm(s) must be completed</p>	
	<p>Must be from a <b>high throw</b> (<u>not</u> from a small throw/thrust) <b>without additional support of the body, including the second hand</b></p>	
	<p>An active bounce consists of an active release (the gymnast pushes the Ball to the floor) and a retrieval. Elements where the Ball falls passively to the floor do not belong to any apparatus technical group. DB may be performed during the pushing phase, during the contact with the floor, or during the retrieval.</p>	
	<p>“Flip-over” movement of the Ball:</p> <ul style="list-style-type: none"> <li>• A rotational movement of one hand around the Ball, or rotation of the Ball around one hand</li> <li>• The Ball is in constant contact with the hand (there is no flight phase)</li> <li>• Minimum 1 rotation</li> </ul> <p>Rotations of the hands around the Ball:</p> <ul style="list-style-type: none"> <li>• A rotational movement of the hands around the Ball, with the fingers of the hand joined together in a natural manner</li> <li>• The Ball is in constant contact with the hand (there is no flight phase)</li> <li>• Rotations must be performed with the <b>whole hand/palm (not only with the fingertips)</b></li> <li>• Minimum 2 rotations</li> </ul> <p>Free rotation(s) of the Ball on a part of the body:</p> <ul style="list-style-type: none"> <li>• Minimum 1 rotation</li> </ul>	
	<ul style="list-style-type: none"> <li>• Roll of the Ball on the floor (one or more). The roll may be small or large.</li> <li>• Roll of the body on the Ball on the floor: May be done with small or large body segment(s)</li> </ul> <p>A DB can be performed when giving the impulse, or with passing over the Ball, or with retrieval of the Ball (not with the Ball rolling freely next to the gymnast performing the DB)</p>	

### 3.5.3. CLUBS
















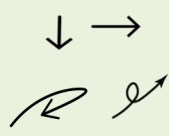
Required # per exercise	Specific Fundamental and Fundamental apparatus technical groups	Non-fundamental apparatus technical groups
2	 Mill(s): One mill consists of a minimum 4-6 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/hands each time, held by the end (small head)	 <ul style="list-style-type: none"> <li>Free rotations of one or two Clubs (unlocked or locked) on or around a part of the body or around the other Club</li> <li>Tapping the Clubs against each other (min. 1 tap) or tapping the floor (min. 2 taps)</li> <li>Sliding of the Club over minimum two large body segments</li> </ul>
2	 Small throws of two unlocked Clubs With min. 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 segments 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

Explanations / Examples	
<p>The typical technical characteristic is handling both Clubs together, one in each hand, and this technical work should be predominant in the composition. Any other forms of holding the Clubs must not predominate, such as holding by the Club's body or neck, or two Clubs joined together.</p> <p>Tapping, rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition.</p>	
	<ul style="list-style-type: none"> <li>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.</li> <li>Mills can be on the vertical or horizontal plane:             <ul style="list-style-type: none"> <li>Vertical mills – the circle impulse can be either down or up.</li> <li>Horizontal mills – the circle impulse can be either right or left.</li> </ul> </li> <li>Mills can be two-set and three-set:             <ul style="list-style-type: none"> <li>Two-circle (double) mills – min. 4 alternating small circles of the Clubs (2 on each side). Wrists/hands crossed, then uncrossed.</li> <li>Three-circle (triple) mills – min. 6 alternating small circles of the Clubs (3 on each side with a cross of the hands each time)</li> </ul> </li> </ul>
	<ul style="list-style-type: none"> <li>Must be performed with different movements of shape or amplitude <u>and</u> work planes or direction of each Club</li> <li>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.</li> <li>Tapping does not have a clear working plane/direction and cannot be part of asymmetric movements.</li> <li><b>Clubs must be one in each hand (no throws, no asymmetric throws, no cascade throws)</b></li> </ul>
	<ul style="list-style-type: none"> <li>Tapping the two Clubs against each other: Minimum one tap</li> <li>Tapping one or two Clubs against the floor: Minimum two successive taps (two Clubs at the same time is not sufficient)</li> </ul>



### 3.5.4. RIBBON

Required # per exercise	Specific Fundamental and Fundamental apparatus technical groups	Non-fundamental apparatus technical groups
2	 <ul style="list-style-type: none"> <li>Spirals (min. 4-5 loops), tight and the same height, in the air or on the floor</li> </ul> <p><b>AND/OR</b></p>  <ul style="list-style-type: none"> <li>“Swordsman” (min. 4-5 loops)</li> </ul>	 <ul style="list-style-type: none"> <li>Rotational movement of the Ribbon stick around the hand</li> <li>Wrapping (unwrapping)</li> <li>Stick held without hands (e.g., neck, knee, elbow) during movements or Difficulties with rotation (not “Slow Turn”), creating a circle pattern of the fabric around the body</li> </ul>
2	 <ul style="list-style-type: none"> <li>Snakes (min. 4-5 waves), tight and the same height in the air or on the floor</li> </ul>	<ul style="list-style-type: none"> <li>Medium circle of the Ribbon</li> </ul>
-	 <p>“Boomerang”: Release, pull back by the end of the Ribbon, and catch of the stick</p>	 <p>Large roll of Ribbon the stick over minimum two large body segments</p>  <p>Roll of the Ribbon stick on a part of the body</p>
-	 <p>“Echappé”: Rotation of the stick during its flight, and catch of the stick</p>	 <p>Passing with the whole or part of the body through or over the pattern of the Ribbon</p>

Explanations / Examples	
<p>All elements not specific to the technique of the Ribbon must not overwhelm the composition (Example: Wrapping/unwrapping, rolling, or sliding of the stick, thrust/push)</p>	
	<p>“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/echappé.</p>
	<p>A “boomerang” consists of three parts:</p> <ol style="list-style-type: none"> <li><b>A release</b> (throw) of the stick into the air or along the floor. <ul style="list-style-type: none"> <li>There are no restrictions regarding the Ribbon fabric: The end may be held, the fabric may be sliding over the body/through the hand, or the Ribbon may be entirely free for any duration, as long as the end is retrieved before the stick touches the floor or stops along the floor.</li> </ul> </li> <li><b>A pull back</b> achieved by holding the end of the fabric (maximally 50 cm from the end), executed while the fabric is extended in the air (with or without the stick touching the floor) or extended along the floor. <ul style="list-style-type: none"> <li>A boomerang may be executed with one or several pull backs before catching the stick. All actions between the initial release and the catch of the stick belong to one and the same apparatus technical element (not 2 or more separate boomerangs).</li> </ul> </li> <li><b>A catch of the stick.</b></li> </ol> <p>An element which only includes a pull back of the Ribbon and catch of the stick, without a release, does not meet the definition of boomerang.</p>
	<ul style="list-style-type: none"> <li>A minimum of two large body segments must pass through the pattern of the Ribbon (Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.)</li> <li>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.</li> </ul>
	<p>“Echappé” is a type of small throw that includes the rotation of the stick in flight, and a catch of the stick.</p> <p>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 Echappé) depending on its height.</p>
	<p>For all types of catches of the Ribbon, the apparatus should normally be <b>caught by the end of the stick</b>. 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. If the Ribbon is <b>unintentionally caught by the fabric</b> (by mistake), the technical element is not valid and cannot validate any Difficulty.</p>

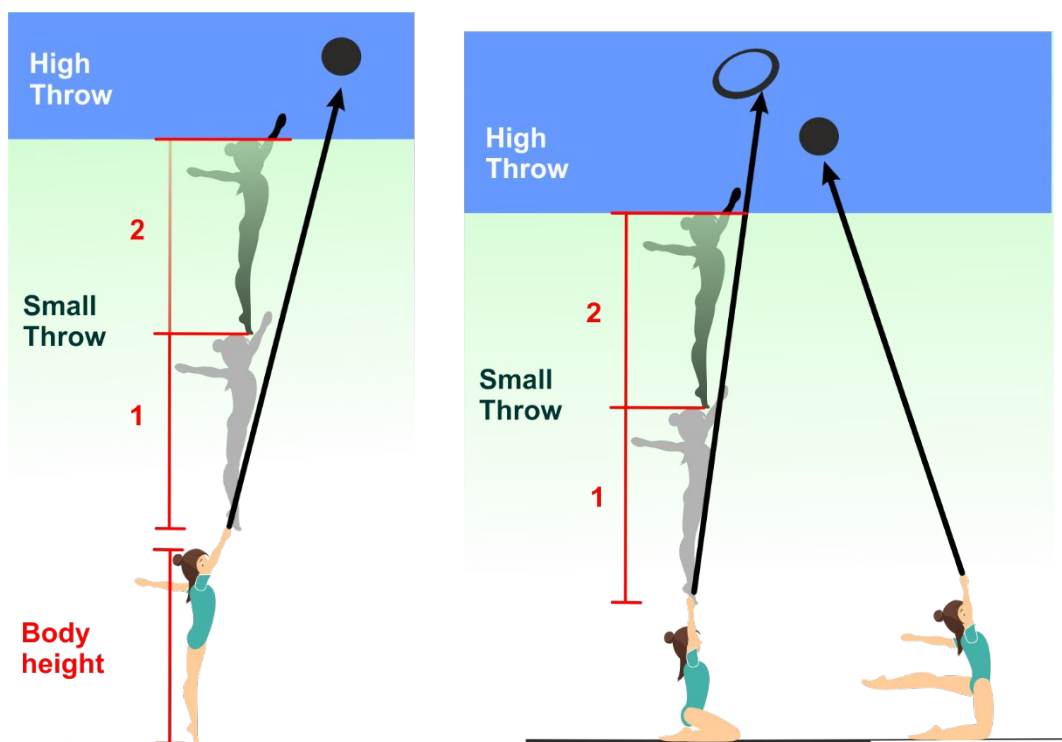
### 3.6. Summary tables of Non-fundamental apparatus technical groups valid for all apparatus

#### 3.6.1. High throws and catches of the apparatus

↗	High throw of the apparatus: More than 2 heights of the standing gymnast
↗↗	High throw of 2 Clubs: More than 2 heights of the standing gymnast
↓	Catch of the apparatus from the flight of a high throw
↓↓	Catch of 2 Clubs from the flight of a high throw

Explanations / Examples	
What does it mean to catch "from the flight"?	<i>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>.</i>
Could you clarify the height of throws: From which point is the height of the throw measured?	<i>Throw height is measured from the point where the apparatus is released.</i>
Is the catch valid if the apparatus touches the floor?	<i>If first the gymnast takes the apparatus in a controlled manner and after that part of the apparatus makes contact with the floor, the catch is valid with E penalty.  If the apparatus touches the floor before the gymnast takes the apparatus in a controlled manner, this is a loss of apparatus (with E penalty) and no valid catch.  See also Explanations / Examples for Ribbon catches (#3.5.4).</i>

#### Example 1: High throw



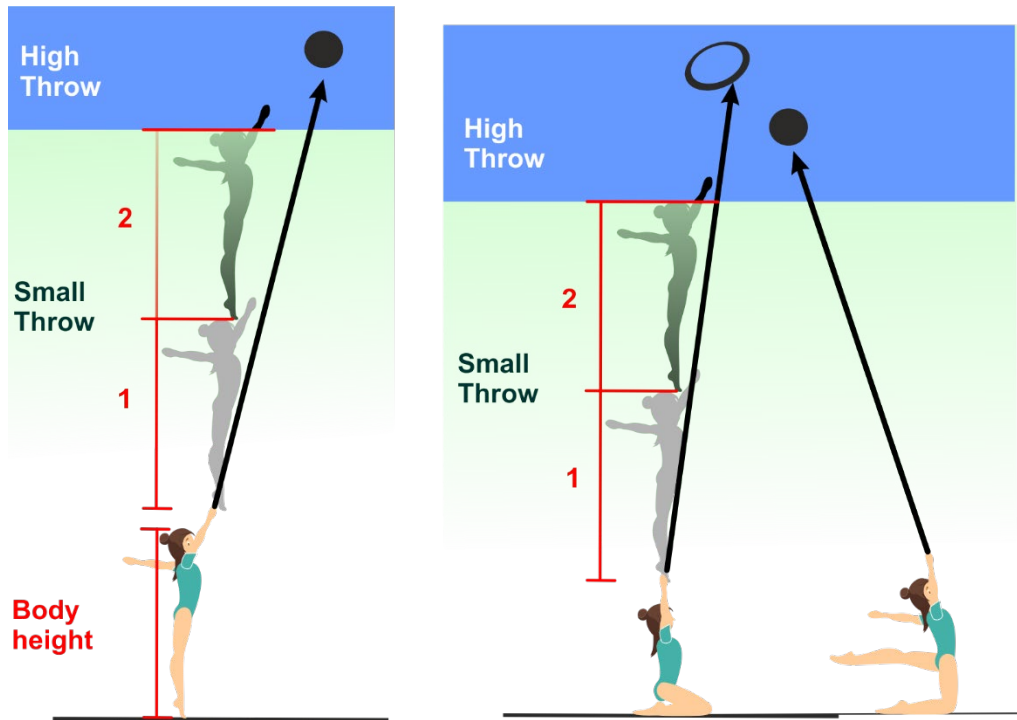
### 3.6.2. Small throws and catches of the apparatus

→ **Small throw and catch of the apparatus from the flight:**  
 Close to the body, not more than 2 heights of the standing gymnast, with minimum one **clearly visible flight phase**:

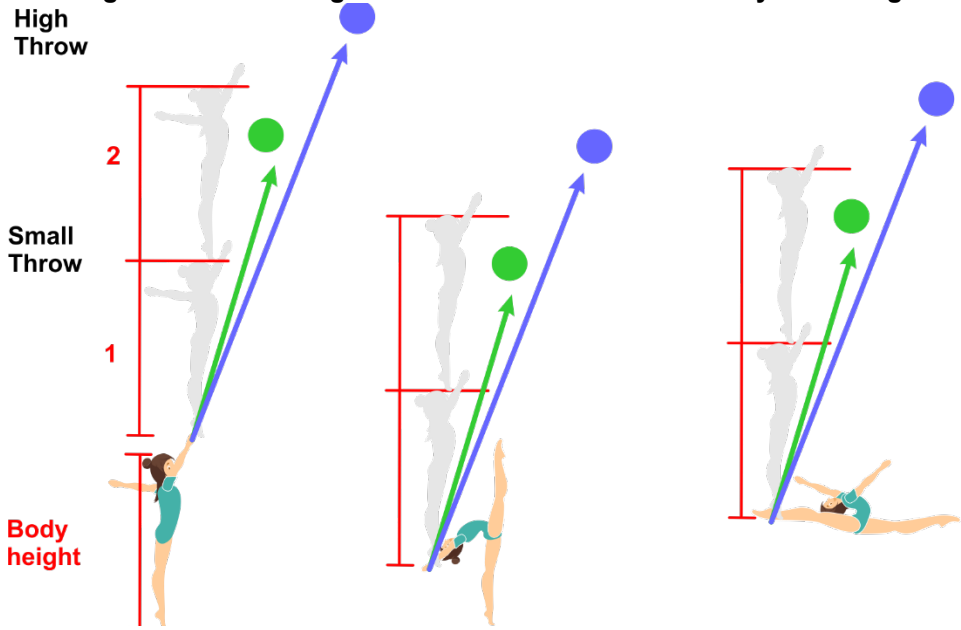
- With throw/thrust/push into the air
- With rebound on the body
- With apparatus dropped from a height (free fall)
- For throw of one Club: With or without 360° rotation

**Note:** A small throw of two Clubs without 360° rotation of both Clubs is not a valid apparatus technical element.

Example 2: Small throw



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

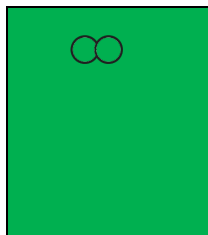


### 3.6.3. DB under the flight of the apparatus or boomerang



DB performed **under the flight** of the apparatus from a high throw or boomerang (isolated; #2.6.3, with series; #2.6.4)

### 3.6.4. Apparatus handling



- Large circle(s)
- Figure eight (not for Ball)
- **Transmission** of the apparatus **around** any part of the body or **under** the leg(s) (with or without the hands)
- **Transmission without** the help of the hands with at least two body parts (no 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 / Examples

	<i>Medium or large circle: Apparatus must complete a <b>full circle of 360°</b></i>
	<i>Figure eight: Two consecutive circles must be completed</i>

**3.6.5. Unstable balance:** A difficult body-apparatus relationship with risk of loss of the apparatus:  
See Individual exercises, Difficulty, #3.6.5.

## 3.7. Static apparatus

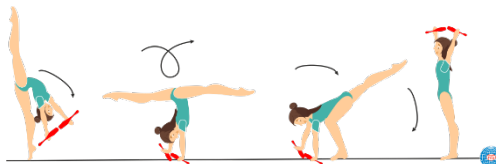
**3.7.1.** The apparatus must be in motion or in an unstable balance position, not simply held/squeezed for a long time.

**3.7.2.** Static apparatus is apparatus held/squeezed:

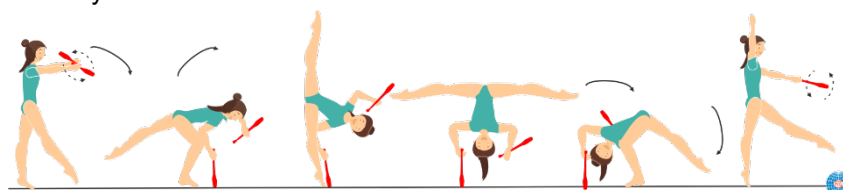
- “*Apparatus held*” means that the apparatus is held firmly with one or two hands and/or by one part or more than one part of the body (not in unstable position)
- Apparatus held “*for a long time*” means held for **4 or more seconds**

**3.7.3.** 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 short time (**less than 4 seconds**).

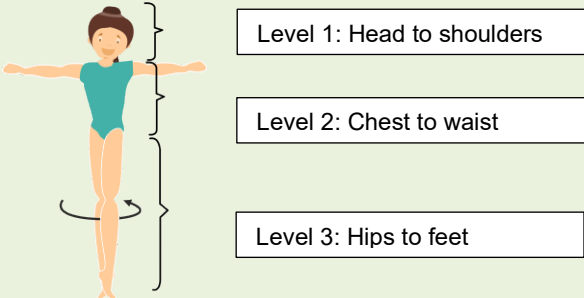
**Example:** Walkover backward with support on two hands, the Clubs in each hand lying flat between the hands and the floor (the pre-acrobatic element can also be performed with support on one hand with the same position of the Club).



**3.7.4.** 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 a criterion in a corresponding Difficulty.



3.8. Apparatus technical elements must be different during DB

Explanations / Examples	
<p><b>Apparatus elements are different if they are performed:</b></p>	<p><b>In different planes</b>  <i>Planes are evaluated relative to the space: Horizontal, frontal, sagittal</i></p> <ul style="list-style-type: none"> <li>The “planes” criterion does not apply for <u>spirals</u>. Spirals must have different directions and/or different level.</li> </ul>
	<p><b>“Different directions” is evaluated as follows:</b>  <i>Passing through the apparatus, forwards and backwards / passing in, passing out, passing with the whole body, are different.</i></p> <p><i>Apparatus handling performed in <u>different directions relative to the body</u> are different, e.g.: Spirals with the arm in front of the body, spirals with the arm to the side, spirals with the arm behind the body.</i></p> <p><i>Each apparatus element can be repeated with the <u>trunk</u> in two different directions, e.g.: Upright + side, forwards + backwards, backbend + side, etc.</i></p> <p><i>All other variations of direction are considered the <u>same apparatus technical element</u>, e.g.:</i></p> <ul style="list-style-type: none"> <li>Same mills forwards and mills backwards</li> <li>Same small circles with two clubs to the right and small circles with two clubs inwards</li> <li>Same spirals inwards and spirals outwards</li> <li>Same large circle inwards and large circle outwards</li> <li>Same large roll from left to right and from right to left</li> </ul>
	<p><b>On different levels</b></p> <div style="display: flex; align-items: center;">  </div>
	<p><b>Technical element executed with different body parts, as follows:</b></p> <ul style="list-style-type: none"> <li>With different parts of the body, e.g., bounce with the hand, bounce with the knee</li> <li>On different parts of the body</li> <li>Rolls and sliding over different parts of the body</li> <li>One time <u>under the leg</u> and one time not under the leg are different for bounces (ball passing under the leg)</li> <li>Different parts of the body passing through the apparatus, e.g., arms and trunk, legs and trunk, whole body</li> </ul>
	<p><b>Different techniques of throws</b></p>

### 3.8.1. Identical apparatus technical elements

- 3.8.1.1. If the apparatus technical element is **performed identically** during two separate DBs, the second DB in performance order is not valid (no penalty).
- 3.8.1.2. Each DB must be presented with minimum one new (not performed in any previous DB in the exercise) apparatus element to be valid; additional apparatus elements may be repetitions.
- 3.8.1.3. Identical apparatus elements performed **on two different DB** (from the same or different Body Groups) are **not** considered “different” apparatus elements.
- 3.8.1.4. Identical apparatus elements performed with the **right hand and after with the left hand** are **not** considered “different” apparatus elements.
- 3.8.1.5. For “**Fouetté**” **balance**, one Fundamental or Non-fundamental apparatus technical element is required at any phase of the balance to validate the DB, **which may not be a repetition according to #3.8**; as long as this requirement is met, it is possible for additional apparatus elements to be performed.

Explanations / Examples
<i>If a group performs the same bounce of the Ball during a jump and then during a balance, the balance will not be valid.</i>
<i>If a group 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.</i>
<i>If a group performs a turning leap under the flight of the apparatus and then in another part of the exercise performs a pivot under the flight of the apparatus, the pivot will not be valid.</i>
<i>If a group performs spirals + large circle over the head in a Fouetté balance and then in another part of the exercise performs another pivot with the same large circle over the head, the pivot will not be valid</i>

- 3.8.1.6. A series of jumps/leaps or pivots may be performed with identical or different apparatus technical elements for each DB. An eventual identical apparatus technical element may be performed consecutively or separated. Combining high throw and catch (#2.6.4) with other technical elements is also permitted.

Explanations / Examples	
Difficulties	Explanation
	<p>Different apparatus technical elements (large circle, spirals) and identical apparatus technical elements (two times identical spirals) are permitted <b>within a series</b>.</p> <p>The 4<sup>th</sup> leap is not identical and is not part of the series; repetition of identical spirals is not permitted:</p> <p><b>3 split leaps have valid technical elements, the 4th leap does not have a valid technical element.</b></p>
	<p>Identical spirals in two DB within a series, repeated separated, is permitted, also in combination with a high throw and catch:</p> <p><b>All 5 DBs have valid apparatus technical elements.</b></p>

## 4. DIFFICULTY WITH EXCHANGE (DE)

### 4.1. Definition

4.1.1. 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

Explanations / Examples	
DE definition	
↗	Base value
Throwing own apparatus to a partner	↓ Receiving the apparatus from a partner

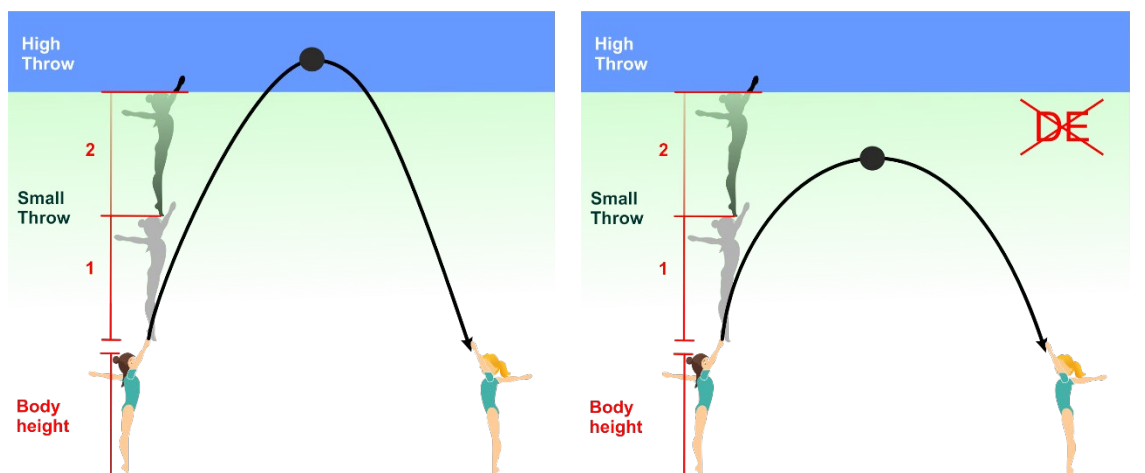
4.1.2. **DEs** are valid only when Exchanges of the apparatus between the gymnasts are performed by **high or long throws (no boomerang)**. An Exchange that is neither high nor long is not valid.

4.1.3. Each gymnast must **catch** the apparatus received from a partner for the DE to be valid. A DE with a direct **re-throw to a partner, rebound to a partner or roll to a partner is not valid**.

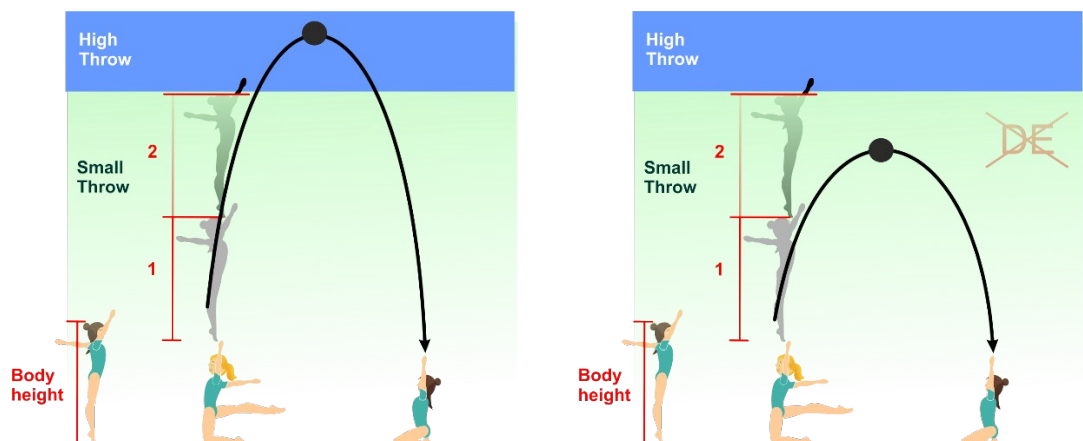
4.1.4. **Types of throws:** The height/distance is measured from the point where the apparatus is released.

4.1.4.1. **High throws** 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)**

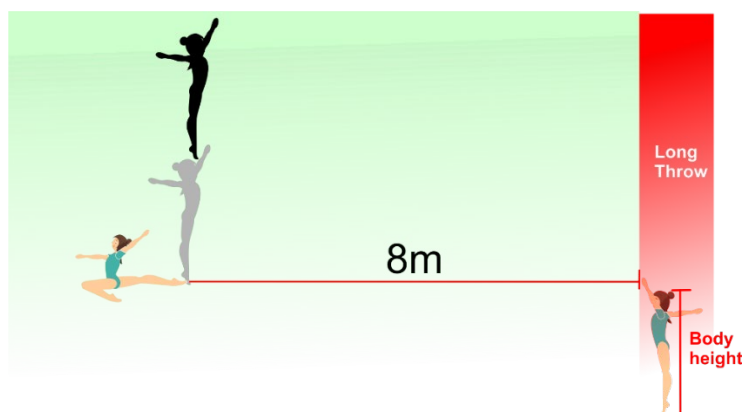


**Example: High throw from kneeling:  
DE with a high throw of the apparatus in a kneeling position  
(more than two heights of the gymnast)**



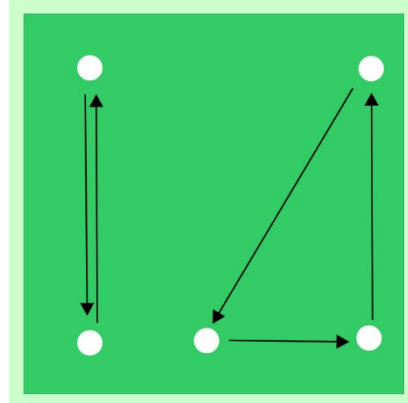
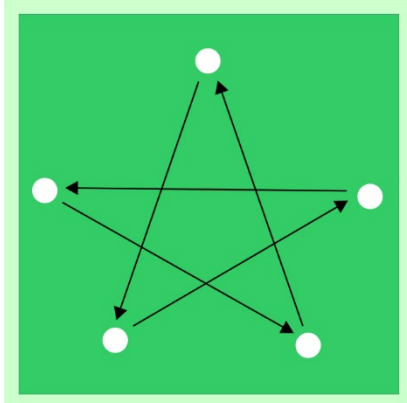
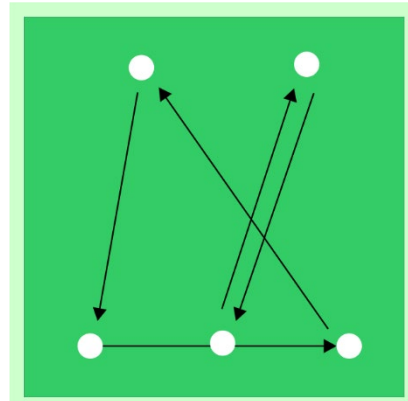
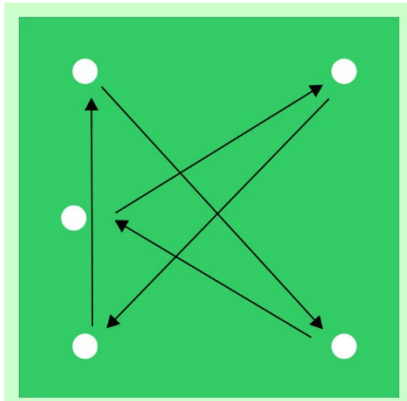
4.1.4.2. **Long throws** are determined by the distance of a **minimum 8 meters** between the gymnasts. The distance of 8 meters must be between those gymnasts exchanging with each other, at the moment of the throw and/or at the moment of the catch.

**Example: Long throw:  
DE with a long throw of the apparatus  
(minimum 8 meters)**

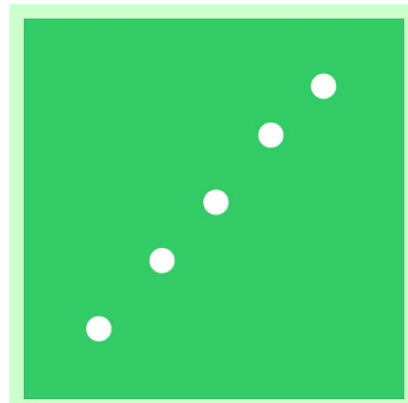
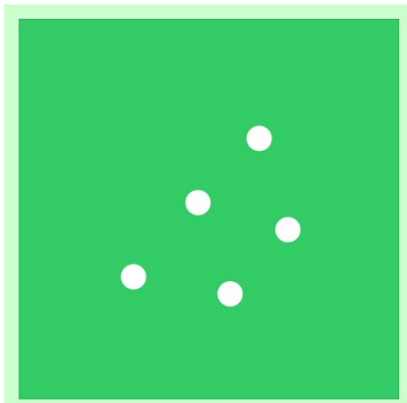
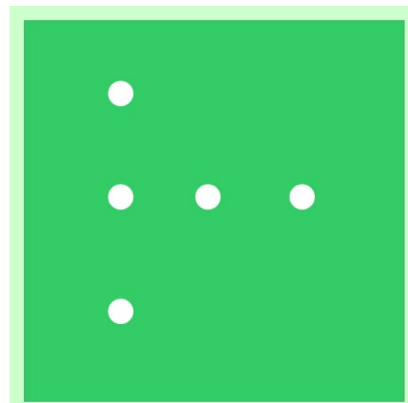
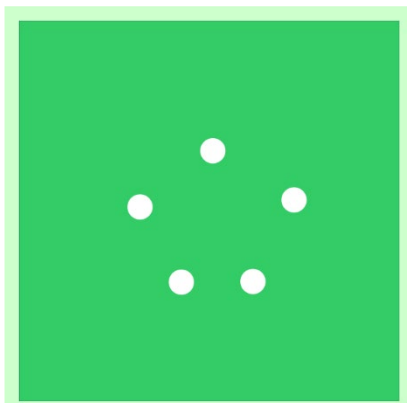




Examples of formations with 8 meters distance (regardless of the height)







Examples of formations without 8 meters distance



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

- 4.1.5.** Difficulty with Exchanges with **1 type of apparatus**: May be performed by the 5 gymnasts throwing together at the same moment or in subgroups throwing at different moments:
- with the same or different heights of the throws of the apparatus
  - with the gymnasts in place or travelling
  - with **DE** performed in **subgroups**: The first subgroup must catch the apparatus before the second subgroup throws the apparatus to be valid.
- 4.1.6.** Difficulty with Exchange with **2 types of apparatus**: May be performed by the 5 gymnasts throwing together at the same moment or in subgroups throwing at different moments:
- with the same or different heights of the throws of the apparatus
  - with the gymnasts in place or travelling
  - 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 Balls; **subgroup 2**: 2 Hoops).

Explanations / Examples	
<p>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). After, the second subgroup: 3 gymnasts perform an Exchange with high throws. <b>Is the DE valid?</b></p>	<p><b>Yes, the DE is valid.</b></p> <p>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.</p>


Explanations / Examples	
Exchanging of the apparatus between the gymnasts	
<p><b>Ball</b></p> 	<p>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.</p>
<p><b>Clubs</b></p> 	<ul style="list-style-type: none"> <li>• Difficulty with Exchange is valid with throw of one Club as well as with throw of two Clubs.</li> <li>• A throw of two locked Clubs is considered as a throw of one Club.</li> </ul>
<p><b>Ribbon</b></p> 	<ul style="list-style-type: none"> <li>• An Exchange by throwing the Ribbon is valid only if the apparatus is totally free in space for any length of time (no boomerang ).</li> <li>• For all catches of the Ribbon, the apparatus should normally be caught by the end of the stick. 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. If the <b>Ribbon is unintentionally caught by the fabric (by mistake)</b>, the technical element is not valid, and <b>Exchange is not valid</b>.</li> </ul>

## 4.2. Requirements

- 4.2.1. **Minimum 3, maximum 4 DE will be evaluated.**
- 4.2.2. Less than the minimum 3 DE performed: **Penalty** by the first Subgroup (**D**) judges: 0.30 p.
- 4.2.3. If the group performs more than 4 **DE** elements, only the first 4 in performance order will be evaluated. The additional **DE** over the limit will not be evaluated (no penalty).

## 4.3. DB performed during DE

- 4.3.1. **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**.

Explanations / Examples	
<b>DB</b> any value	Difficulty of Body (DB) may be performed <u>one time</u> during DE:  <u>On the throw</u> OR <u>Under the flight</u> OR <u>On the catch</u>  

- 4.3.2. DB performed in DE is valid only when the **same DB is executed by all 5 gymnasts**. If different DBs are performed, the DB is not valid but is registered among the max 4 DB.
- 4.3.3. Each DB (each box) is counted **only once**. If the same DB (same box) is repeated, the repetition is not valid (no penalty): **DB** performed as Body Difficulty without Exchange cannot be repeated in **DE**. A repetition will not be valid and will be counted towards the total number of **DB**.
- 4.3.4. Every DB requires a **valid apparatus technical element**:
- An isolated **DB** under the flight of a high throw may be performed only one time in each exercise.
  - If the **DB** is performed with a throw or catch that is repeated identically, the **DB** is not valid.
- 4.3.5. If the **DE** is not valid, the **DB** can be valid if executed according to its definition and with a valid apparatus technical element.
- 4.3.6. **DB** which is defined by a rotation or a position on floor may only be counted as **DB**, not as additional criteria.
- 4.3.7. 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.




## 4.4. Value of DE

- 4.4.1. **Base value and symbol of Difficulty with Exchange: 0.20 p.** ↗↓
- 4.4.2. 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.

- 4.4.3.** 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** (e.g., 5 Balls): Identical execution, e.g., 5 Balls are caught identically “without the help of the hands”.
  - When executed with **different apparatus** (e.g., 3 Hoops and 2 pairs of Clubs):
    - Identical criteria performed with each apparatus, e.g., 3 Hoops are caught identically “outside the visual field” and 2 Clubs are caught identically “without the help of the hands”.
    - The same number of criteria must be performed on the throw and/or the catch, for each type of apparatus.
  - **Rotation** on the throw and/or under the flight: Each rotation must be different (different group of rotations), and each rotation must be performed identically (from the same group of rotations and with identical variation) by all 5 gymnasts.
- 4.4.4.** Criteria performed immediately before the throw of the apparatus or immediately after the catch are not considered for the value of the **DE**.
- 4.4.5.** An identical repetition of the same criteria cannot be performed: Repetition of the same criteria is not evaluated (no penalty). The Exchange may still be valid.

**4.5. Summary table of general criteria for DE: During the throw, under the flight of the apparatus, and catch of the apparatus**

Symbol	General criteria for all apparatus
⊗	<b>Outside the visual field</b>
≠	<b>Without the help of the hands</b>
○	<b>Rotation</b>
=	<b>Position on the floor</b>

Explanations / Examples		
Symbol	Value	General criteria for DE
⊗	0.10	<p><b>Outside the visual field</b>  <i>Examples of the zones considered "outside the visual field":</i></p>  <ul style="list-style-type: none"> <li>For throws/catches performed <u>with help of the hand(s)</u>: <ul style="list-style-type: none"> <li>"Outside the visual field" is generally only given for techniques where the throwing arm is <u>down/back</u>, not where the throwing arm is up/back (near the head).</li> <li>When the trunk is bent backward below horizontal, "outside visual field" is given for <u>throws and catches</u> anywhere on the <u>posterior/back side of the trunk</u>.</li> <li>When the trunk is bent backward below horizontal, "outside visual field" is given for <u>catches</u> on the trunk/front side of the body, caught at <u>chest level or lower</u>.</li> </ul> </li> <li>Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.</li> <li>Not valid for the Ball caught in two hands behind the neck with both arms bent.</li> <li>To receive "outside the visual field" for a throw/rebound, it is not enough that the apparatus travels backwards: The <u>throwing arm</u> must be in a zone defined as "outside the visual field", or the <u>body part executing the throw/rebound</u> must be in a zone defined as "outside the visual field".</li> </ul> 
≠	0.10	<p><b>Without the help of the hands</b>  Not valid for:</p> <ul style="list-style-type: none"> <li>direct catch in rotation on the arm ( ○ )</li> <li>throwing/catching the apparatus on the back of the hand(s)</li> <li>catch of a Club on the inner side of the hand/forearm, using the other Club</li> </ul>
⊝	0.10	<p><b>Rotation</b></p> <ul style="list-style-type: none"> <li>During the throw and/or under the flight of the apparatus: <ul style="list-style-type: none"> <li>each rotation must be <b>minimum 360°</b></li> <li>each rotation in each DE must be <b>different</b> (from a different group of pre-acrobatic or vertical rotations)</li> <li>each rotation must be <b>executed identically</b> (from the same group of rotations and with identical variation) by the 5 gymnasts</li> </ul> </li> <li>This criterion is available for pre-acrobatic rotations (see RGI Difficulty, #4.4.1) and vertical rotations (see RGI Difficulty, #4.5.1).</li> <li>When a pre-acrobatic element is connected to a DB or used by all 5 gymnasts for choreography, this group of pre-acrobatic elements cannot be repeated for DE.</li> <li>This criterion is not valid for <b>DB</b> which include a rotation</li> <li>This criterion may be combined with "position on the floor" if the 360° rotation is performed keeping the full trunk lying flat on the floor from the beginning to the end.</li> </ul>
=	0.10	<p><b>Position on the floor</b>  Throw and/or catch performed while lying down in a position on the floor from the beginning to the end of the element.  The <b>full trunk must be lying flat on the floor</b> regardless if it is facing up or down or on the side. The leg position is free.</p>  <p><b>Examples:</b></p>

#### 4.6. Summary table of specific criteria for DE: During the throw and catch of the apparatus



Symbol	Specific criteria of the throw + 0.10 p. each time	Symbol	Specific criteria of the catch + 0.10 p. each time
			<b>Passing through the Hoop</b> (○) with the whole or part of the body during catch. A minimum of two large body segments must pass through the Hoop. <b>Example: Head/neck + trunk;</b> arms + trunk; trunk + legs, etc.
	<b>Throw after rolling on the floor</b> ○: Only valid when performed together with ≠		<b>Direct rebound on the body</b> without any stops, from any part of the body <b>except arm(s) or hand(s)</b> : all apparatus <b>Not valid:</b> ✓ criterion is not given for a rebound on the arm(s) or hand(s) <b>Valid:</b> Additional criterion ≠ is given for a rebound on the arm(s) or other body parts
			<b>Rebound on the floor and direct retrieval</b> ●: Apparatus retrieved directly from the floor, not higher than knee level: Only valid when performed together with ≠, without hands/arms
			<b>Direct catch with</b> rolling of apparatus over minimum two large body segments <b>Not valid:</b> Additional criterion ≠ is not given for the arm/hand regardless of position of the palm <b>Valid:</b> Additional criterion ⊗ is valid if any part of the roll is outside the visual field
	<b>Throws of 2 unlocked Clubs</b> (♣♣): <ul style="list-style-type: none"> <li>• Simultaneously</li> <li>• Asymmetric</li> <li>• Cascade</li> </ul> <p><b>Asymmetric throw</b> may be performed with one or two hands at the same time. The movements of the two Clubs during flight must be of different amplitude (one throw higher than the other), and in a different plane or direction.</p> <p><b>Cascade throw (double):</b> Two Clubs must both be in the air during a part of the cascade throw</p>		<b>Catch of 2 unlocked Clubs</b> (♣♣) simultaneously
			<b>Catch of the Ball</b> (●) with one hand: Without additional support of the body or the second hand
			Direct catch of the Hoop (○) in rotation on another part of the body <b>Not valid:</b> Additional criterion ≠ is not given for rotation on the straight arm

#### Explanations / Examples

##### Evaluation of Cascade throws

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

The criterion for cascade throw, and any other criteria, are only given for Club(s) that are exchanged, not for a Club thrown and caught by the same gymnast.

- 4.6.1.** Direct rebound on the body without any stops (  );
- The rebound is part of the main action of **DE** (part of the initial throw for Exchange); it is necessary to catch the rebound for **DE** to be valid.
  - Rebound is only valid for the apparatus that was initially caught, i.e., not for the opposite Club.
  - Criteria performed during the rebound are valid: Each criterion is given maximally one time, for the catch and rebound together.
  - Criteria during the catch after the rebound are not evaluated as part of **DE**.
- 4.6.2.** A re-throw at the end of the **DE** or immediately after the **DE** belongs to the **DE**, but does not give any criteria (neither re-throw nor e.g., throw without hands).
- 4.6.3. 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 are given only for the Club(s) that is/are exchanged to a partner.
- 4.6.4. Catch of two unlocked Clubs** is only given when caught simultaneously.
- 4.6.5. Direct catch of the Hoop on another part of the body** (  ): If performed using the elbow, neck, or leg, etc. (not the straight arm), this criterion will be valid as well as the additional criterion “without help of the hands”.

**4.7. DE will not be valid in the following cases:**

- Not all 5 gymnasts participate in the actions of throw and catch
- Required height or distance of the throw is not met
- **DE** performed in subgroups; the second subgroup throws before the first subgroup has caught
- **DE** performed in rapid succession
- With Boomerang
- Loss of the apparatus during **DE**
- Loss of balance with support on one or both hands or apparatus
- Total loss of balance with fall of the gymnast during **DE**
- Collision of the gymnasts
- Collision of the apparatus which impacts the trajectory of the apparatus
- Ribbon unintentionally caught by the fabric (by mistake)
- Catch of the apparatus after the end of the music

Explanations / Examples	
<i>In case of DE with an <b>imprecise trajectory</b> with a penalty for 0.30 or 0.50 p., is the DE valid?</i>	<i>Yes, DE is valid (see #4.7 when DE is not valid)</i>
<i>If a gymnast has a <b>knot</b> during the Difficulty with Exchange, is the DE valid?</i>	<i>Yes, DE is valid (see #4.7 when DE is not valid)</i>

## 5. DYNAMIC ELEMENTS WITH ROTATION (R)

### 5.1. Definition

5.1.1. The definition of R for RGG is identical to RGI. See RGI Difficulty, #4.1 (page 40).

### 5.2. Requirements

5.2.1. Maximum 1 R will be counted.

5.2.2. If more than 1 R is performed, only the **first R** is evaluated (no penalty).

5.2.3. **Rotations in R must be identical** (from the same group of rotations and with identical variation) for all gymnasts.

5.2.3.1. R which includes different rotations performed by the 5 gymnasts **within the base** is not valid (no penalty).

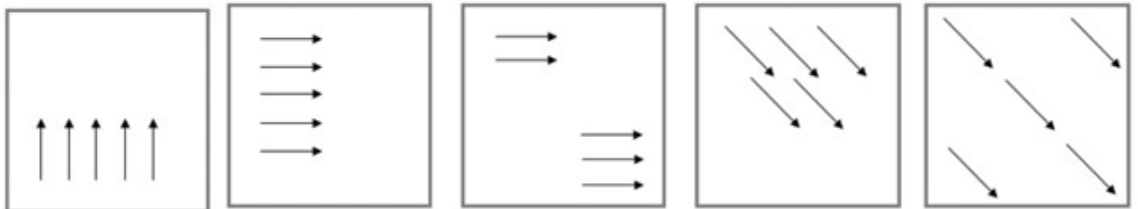
5.2.3.2. R which includes different rotations performed by the 5 gymnasts **after the base** may be valid, without value for any rotations that differ between the gymnasts.

5.2.4. R may be performed by group gymnasts:

- **simultaneously**
- **in very rapid succession**
- **in subgroups**

5.2.4.1. If R is performed **simultaneously** or in **rapid succession**, all 5 gymnasts must perform R in the **same direction**.

#### Example 1: Same direction



#### Explanations / Examples

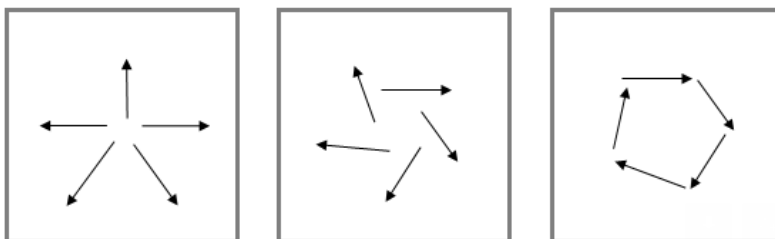
*What if one gymnast throws incorrectly and her path deviates from the planned direction?*

*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 penalty** for trajectory and any other consequences (formation, etc).*



5.2.4.2. If the 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**

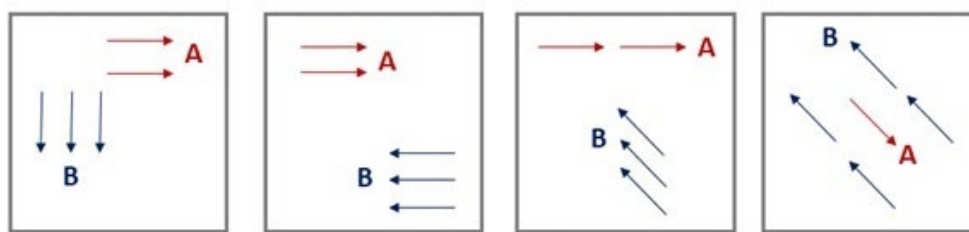


5.2.4.3. If **R** is performed by gymnasts **in subgroups**, each subgroup must have the **same type of apparatus**, and each subgroup **may use a separate direction**. All gymnasts in one subgroup must travel in the same direction. Only when the gymnasts in subgroup **A** finish the **R\***, the gymnasts in subgroup **B** may start the **R\*\***. If this requirement is not met, the **R is not valid**.

\* To finish the R refers to whatever happens last: The catch, the end of the last rotation, or eventual criteria (e.g., catch of a rethrow).

\*\* To start the R refers to whatever happens first: The throw, the start of the first rotation, or eventual criteria for the throw (e.g., roll on the floor).

**Example 3: R performed in subgroups**



**5.3. Choice of rotational elements**

5.3.1. The choice of rotational elements is identical to RGI. See RGI Difficulty, #4.3 (page 41).

5.3.2. The same group of pre-acrobatic elements and/or the same group of vertical rotations **may be used in both R and in DE**.

5.3.3. When a **pre-acrobatic element** is connected to a DB or used by all 5 gymnasts for choreography, this group of pre-acrobatic elements cannot be repeated for **R**.

5.3.4. Each DB (each box) is counted **only once**. If the same DB (same box) is repeated, the repetition is not valid (no penalty): A **repeated DB** (0.20 p. or more) is **not valid as rotational element for R**.

**5.4. Value of R**

5.4.1. The criteria and the calculation of the value of R is identical to RGI. See RGI Difficulty, #4.7 (page 49).

5.4.2. The value of R for the group is determined by the **lowest number of rotations executed and number of criteria by all 5 gymnasts**:

5.4.3. Each rotation must be identical for all 5 gymnasts to be evaluated.

5.4.4. The **criteria** must be performed **identically with each type of apparatus** to be evaluated.

5.4.5. The **lowest number of criteria** performed by all 5 gymnasts on the **throw** is evaluated.

5.4.6. The **lowest number of criteria** performed by all 5 gymnasts on the **catch** is evaluated.

## 5.5. R will not be valid in the following cases:

- With a small throw of the apparatus
- Missing two complete base rotations under the flight
- One or both base rotations incomplete (not 360°)
- Interruption between two base rotations
- **Base rotations performed by each gymnast in the group are not identical**
- **Requirements for directions by the 5 gymnasts/subgroups are not respected**
- **R performed in separate subgroups, with different apparatus within a subgroup**
- Loss of apparatus
- Catch of the Ball with rebound from the floor higher than the knee and/or with hands/arms
- Catch of the Ribbon by the material (instead of the Ribbon stick)
- Performed with boomerang in any phase
- Total loss of balance with fall of a gymnast
- Pre-acrobatic elements with unauthorized technique
- **R performed with DB without rotation or with DB defined as 180°**
- **R performed with two DB value 0.20 p. or more, one on the throw and one on the catch**
- **DB value 0.20 p. or more performed under the flight**
- Catch of the apparatus after the **end of the music**

## 6. DIFFICULTY WITH COLLABORATIONS (DC)

### 6.1. Definition

- 6.1.1. Group exercise is defined by **cooperative work** where each gymnast enters into a relationship with one or more apparatus and one or more partners.
- 6.1.2. Difficulty with Collaboration requires harmonious coordination between the gymnasts, performed:
- All 5 gymnasts together or in subgroups (couple, trio etc.)
  - With a variety of travelling, directions, and formations
  - With or without direct contact with partners (body or apparatus)
  - With or without rotational element(s)
  - With possible lifting (maximally one gymnast at a time)
  - With possible support on the apparatus(es) or gymnast(s)

### 6.2. Types of Collaborations

- 6.2.1. The following different types of Collaborations exist:

6.2.1.1. Collaboration without high/long throws of the apparatus (**CC**)

6.2.1.2. Collaboration with high/long throw of the apparatus and dynamic element(s) with rotation during the flight of the apparatus (**CR**)

6.2.1.3. Collaboration with multiple throw (C ↗)

6.2.1.4. Collaboration with multiple catch (C ↓↓)

### 6.3. Requirements

- 6.3.1. **Minimum 9** (see #6.3.3), **maximum 14 DC**, evaluated in chronological order.
- 6.3.2. If a group performs more than 14 DC, the extra DC over the limit will not be counted (no penalty).
- 6.3.3. The group may determine which **types of Collaborations** to perform in the exercise with a requirement of the following types performed among the first 14 DC in performance order:
  - Minimum three CC
  - Minimum three CR
  - Minimum three C ↗ / C ↓



**Penalty: 0.30 p. for each missing required Collaboration per #6.3.3**

### 6.4. Participation in Collaborations

- 6.4.1. **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.
- 6.4.2. The gymnasts may have different roles (performing the main action – linked to the main action gymnast(s) – creating the obstacle – linked to the obstacle), through which each of the 5 gymnasts must participate in the Collaboration action(s) – be involved with each other – for the Collaboration to be valid:
  - with direct contact
  - passing over, under, and through a gymnast without contact
  - by means of the apparatus

#### 6.4.3. Participation in subgroups

- 6.4.3.1. Subgroups must perform the same type of Collaboration (see #6.2). The lowest value of Collaboration, executed by one subgroup, will determine the value of the Collaboration for the group.
- 6.4.3.2. Two subgroups must be **linked together** to form a “single”, valid Collaboration; the link/connection can be created by a throw, roll, bounce, sliding of the apparatus between the two subgroups.
- 6.4.3.3. It is possible to perform a single Collaboration split into two subgroups with an **identical type of movement** (rotation, passing, etc.) who together fulfil the definition of the main Collaboration. In such a case (identical movements), a link is not required.

Explanations / Examples
<b>Collaborations performed in subgroups</b>
<i>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.</i>

## 6.5. Choice of rotational elements

**6.5.1. Rotational elements** for Collaborations may be any version of the following groups of complete 360° rotational elements, listed in the corresponding tables for:

- Pre-acrobatic elements (see RGI Difficulty, #4.4)
- Vertical rotations (includes **DB** with rotation 360° or more with a value of 0.10 p.) (see RGI Difficulty, #4.5)
- **DB** with rotation of 360° or more, value 0.20 p. or more (see RGI Difficulty, tables #9, #13)

### 6.5.2. Pre-acrobatic elements

6.5.2.1. 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** (maximum 1 second) in order to catch the apparatus during the element.

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

6.5.2.3. Pre-acrobatic elements performed “**with support**” or “**on the floor**” are considered variations within **the same group**.

6.5.2.4. When the group gymnasts are required to perform identical rotations (identical variations within the same group of rotations), support may be done on 1 or 2 hands depending on the apparatus handling: Support on 1 hand and support on 2 hands are considered identical.

6.5.2.5. **The same group** of pre-acrobatic elements may be used:

- **one time** in CC, and
- **one time** in CR **OR** in multiple throw **OR** in multiple catch

6.5.2.6. **Within a CR**, the same group of pre-acrobatic elements may be used isolated, in a series, or repeated within the CR in any order.

6.5.2.7. If a group of pre-acrobatic elements is **repeated** in another Collaboration, regardless of a different variation, this Collaboration will not be valid.

6.5.2.8. When a pre-acrobatic element is **connected to a DB** or used by all 5 gymnasts **for choreography**, this group of pre-acrobatic elements cannot be repeated for a **Collaboration**.

### 6.5.3. Vertical rotations and DB with rotation

6.5.3.1. There is no limit on the use of vertical rotation groups and DBs with rotations in Collaborations, each group may be repeated freely.

## 6.6. Collaborations without high/long throws of the apparatus (CC)

### 6.6.1. Definition

6.6.1.1. 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.

6.6.1.2. Collaborations **CC** include relationships performed with a **minimum of 3 identical actions with body relationships or apparatus relationships, performed in succession**, with equal intervals between each action:

- 1 gymnast performing the identical action a minimum of 3 times (minimum 3 actions) in succession,  
**or**
- 2 or more gymnasts performing an identical action in succession for a total of a minimum 3 actions

6.6.2. Valid **actions** which may be performed with:

- Distribution of the apparatus
- Transmissions of the apparatus from one gymnast to another
- Returning/forwarding an apparatus
- Giving an impulse to a partner's apparatus, this apparatus may be retrieved by a different partner

6.6.3. The CC relationship(s) may be performed together or in subgroups.

6.6.4. Each action must start immediately after the previous action has ended, or faster.



6.6.5. If CC is performed with **unequal intervals** between each action: CC is valid with E penalty.

6.6.6. CC is **not valid with a high or long throw**.

6.6.7. **The base value of CC is 0.20 p.**

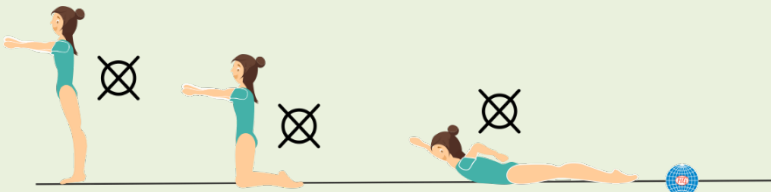
6.6.8. **The value of CC can be increased** by using additional criteria, when executed identically by the gymnast(s) performing the main action(s) according to #6.6.2. Each criterion is +0.10 p. given, one time per **CC**.

6.6.9. Additional criteria are given for the **main action**, not for gymnasts with a passive role. Example: One gymnast bounces her Ball (main action) on the back of partners standing motionless (passive role).

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

## Explanations / Examples

### Additional criteria for Collaboration CC

⊗	<p><b>Outside the visual field</b> Examples of the zones considered “outside the visual field”:</p>  <p>The criterion “outside the visual field” is evaluated according to the position of the arm or body part which executes the apparatus element(s), in relation to the above zones.</p> <p>Outside the visual field is evaluated for the moment of interaction between the gymnasts, or the impulse for the interaction between the gymnasts (e.g. rolling the hoop or bouncing the ball to a partner by initiating the roll/bounce outside the visual field).</p> <p>For CC performed <u>with help of the hand(s)</u>:</p> <ul style="list-style-type: none"> <li>• “Outside the visual field” is generally only given for techniques where the working arm is <u>down/back</u>, not where the working arm is up/back (near the head).</li> <li>• When the trunk is bent backward below horizontal, “outside visual field” is given for elements performed anywhere on the <u>posterior/back side of the trunk</u>.</li> <li>• When the trunk is bent backward below horizontal, “outside visual field” is given for elements performed on the <u>trunk/front side of the body</u>, performed at <u>chest level or lower</u>: Not valid for any type of throwing action, valid for catches after small throws, etc.</li> </ul> <p>Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.</p> <p>To receive “outside the visual field” for a throw/rebound/re-throw, it is not enough that the apparatus travels backwards: The throwing arm must be in a zone defined as “outside the visual field”, or the body part executing the throw/rebound/re-throw must be in a zone defined as “outside the visual field”.</p> <p>When a gymnast is lying with the trunk on the floor, face up: Elements performed with the help of the hands, with arms overhead, are not “outside the visual field”.</p>
≠	<p><b>Without the help of the hands</b> The apparatus must have a complete autonomous technical movement without the help of the hands, which can be initiated:</p> <ul style="list-style-type: none"> <li>• With an impulse from another part of the body</li> <li>• With an initial impulse from the hand(s), but thereafter the apparatus must have a complete autonomous technical movement without the hand(s)</li> </ul> <p><b>Not valid for “without the help of the hands” during the main action with:</b></p> <ul style="list-style-type: none"> <li>• direct catch in rotation on the arm (○)</li> <li>• small throw/catch of the apparatus on the back of the hand(s)</li> <li>• catch of a Club on the inner side of the hand/forearm, using the other Club</li> </ul>

## 6.7. Collaboration with high/long throw of the apparatus and dynamic element(s) with rotation during the flight of the apparatus (CR)

### 6.7.1. Requirement for the throw in CR:

- 6.7.1.1. **High throw** = more than 2 heights of the gymnast
- 6.7.1.2. **Long throw** = distance of minimum 8 meters

### 6.7.2. Definition of CR: One or more gymnasts performing the following sequence of elements, referred to as the "main action":

- 6.7.2.1. A high and/or long throw of one's own apparatus by one or more gymnasts, *followed by*
- 6.7.2.2. A rotational element during the flight of apparatus with loss of visual control of the apparatus, *followed immediately by*
- 6.7.2.3. A catch of one's own or a partner's apparatus immediately after the rotational element that was performed during the flight of apparatus with loss of visual control of the apparatus.

### 6.7.3. The end of the Collaboration is when the gymnast(s) performing the main action finally catches her apparatus: When the final throw, or the final re-throw/rebound, has been caught.

### 6.7.4. Throw of the apparatus in CR

- 6.7.4.1. The **throw** of a gymnast's own apparatus marks the beginning of the **CR**.
- 6.7.4.2. The **throw** of the apparatus may be performed directly to a partner or to herself.
- 6.7.4.3. The throw may be performed during a rotation for the purposes of achieving additional criteria on the throw; however, the base definition in #6.7.2.2 must be met (**a rotation under the flight**), and the rotation during the throw has no additional value.

### 6.7.5. Catch of the apparatus in CR

- 6.7.5.1. The **catch** of her own apparatus or her partner's apparatus is performed immediately after the rotational element.
- 6.7.5.2. For the catch of a partner's apparatus immediately after the rotational element: The apparatus must be in flight from a high/long throw while the gymnast is performing a rotation and not thrown after she completes her rotation. If the throw is too late or not high/long, the Collaboration is not valid.
- 6.7.5.3. 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 #6.7.2.2 must be met (**a rotation under the flight**), and the rotation during the catch has no additional value.
- 6.7.5.4. 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.
- 6.7.5.5. A rebound of the apparatus on the body can be the "catch" of the apparatus (for the purposes of achieving additional criteria on the catch) as long as the rebound is caught by any gymnast; the Collaboration ends when the catch of the rebound is complete.
- 6.7.5.6. Catch with rebound from the floor is not an option for CR. CR is only valid with catch from the flight.

### 6.7.6. Base value of CR: 0.20 p.

6.7.6.1. The base value of **CR** can be increased by additional criteria.

6.7.6.2. Additional criteria must be executed by the gymnast(s) performing the **main action** to be valid. Additional criteria are 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** (e.g., two Balls): identical execution (e.g., two Balls are caught identically “without the help of the hands”)
- When executed with **different apparatus** (e.g., one Ball and one Hoop): same criteria, performed with different apparatus (e.g., Ball and Hoop are caught “without the help of the hands”)

Explanations / Examples	
CR2 with additional criteria	
-	CR2: One gymnast catches the Ball without hands + one gymnast catches the Ribbon under the leg = no criteria valid (same criteria are required for different apparatus)
-	CR2: One gymnast catches the Ball between the ankles + one gymnast catches the Ball with the elbows = no criteria valid (identical execution is required for same apparatus)
-	CR2: One gymnast catches the Ball with a large roll outside the visual field in a standing position + one gymnast catches the Ribbon without hands outside the visual field lying on the floor = “outside the visual field” valid (identical execution is not required for different apparatus)

### 6.7.7. Tables of additional criteria for CR


Symbol	Criteria for each gymnast performing the main action: +0.10 p., one time per CR
<b>CR2 or CR3</b>	<b>+0.10 p. for each additional gymnast (max. 2 extra) performing the main action</b>
<b>Note</b>	Gymnasts performing the main action must perform identical rotation(s), simultaneously or in rapid succession, to be valid. Each gymnast performing the main action must catch an apparatus each.

Symbol	Criteria for gymnast(s) performing the main action: +0.20 p., one time per exercise
<b>S</b>	<b>Series:</b> 2 or more identical, uninterrupted pre-acrobatic elements around the frontal or sagittal axis performed under the flight (throw before the first rotation and catch after the second rotation). The main action gymnast(s) must throw and catch her/their own apparatus for this criterion. +0.20 p. one time for the CR, given one time per exercise

Symbol	General criteria during the throw or catch: +0.10 p., one time per CR
<del>⊗</del>	<b>Outside the visual field for the gymnast(s)</b> performing the main action of the Collaboration
<del>≠</del>	<b>Without the help of the hands for the gymnast(s)</b> performing the main action of the Collaboration
<b>Note</b>	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.



Explanations / Examples	
One time per CR	
<del>⊗</del> CR2	0.40 p.
≠ <del>⊗</del> CR2	0.50 p.
CR2 ≠ <del>⊗</del>	0.50 p.
≠ CR2 <del>⊗</del>	0.40 p.
≠ CR2 <del>⊗</del> ≠	0.40 p.

Symbol	General criteria under the flight of the apparatus: +0.10 p., one time per CR
	Passing through: Through an apparatus, through a gymnast, or through a closed construction of apparatuses and/or gymnasts

Explanations / Examples
Criteria under the flight of the apparatus
<i>If the gymnast performing the main action uses a type of passing that is not valid for +0.10 p., the participation in the Collaboration is still valid. Exception: Passing under the flight of the apparatus is not participation (CR not valid).</i>
<i>Passing must be executed by all gymnasts performing the main action to add value, and may be of different types.</i>
<ul style="list-style-type: none"> <li>- CR2: 1 gymnast passes through a Hoop + 1 gymnast passes over a partner = no valid passing</li> <li>- CR2: 1 gymnast passes through a Hoop in flight + 1 gymnast passes through a closed construction of partners = valid passing +0.10 p.</li> </ul>

Explanations / Examples
Base definition for CR2/CR3
<i>Each collaboration is evaluated according to the number of gymnasts that successfully execute the base definition (high throw, rotation, catch). Examples:</i>
<ul style="list-style-type: none"> <li>- 2 gymnasts attempt the main action, but one gymnast throws too low. The base definition is performed by 1 gymnast: Evaluated as CR1.</li> <li>- 2 gymnasts attempt the main action, but they catch only one apparatus together. The base definition is performed by 1 gymnast: Evaluated as CR1.</li> <li>- 3 gymnasts successfully perform the main action. 2 gymnasts execute 3 criteria, 1 gymnast does not execute any criteria. The base definition is performed by 3 gymnasts: Evaluated as CR3 without criteria.</li> <li>- 2 gymnasts attempt the main action, but one gymnast loses the apparatus: The collaboration is not valid, due to loss of apparatus (#6.11).</li> </ul>

## 6.8. Collaboration with multiple throw: High/long throws of multiple apparatus (C↗)

**6.8.1. Definition:** A simultaneous **high throw** (more than 2 heights of the gymnast) or **long throw** (min. 8 m) of **two or more apparatus** thrown by one gymnast (main action) to her partners (not main action) and not to herself, performed in one of the following ways:

- 6.8.1.1. **Two apparatus**, both of which are high or long:
- Must be thrown in **opposite directions** from each other: Each apparatus is thrown in a direction 180° opposite from the other, and both apparatuses have displacement (not straight up), e.g., one left and one right, or one backwards and one forwards.
- 6.8.1.2. **Three or more apparatus**, all of which are high or long:
- May be thrown in opposite directions
  - May be thrown in the same/similar directions, to be caught by different partners (Collaboration not valid if the same partner catches several of the apparatuses)
  - May be thrown in a joined construction
- 6.8.1.3. Multiple throws involving **Clubs**, all of which are high or long:
- Opposite directions: Minimum 3 Clubs in 2 directions, separated or in minimum 2 constructions
  - Same/similar direction: Minimum 4 Clubs, separated or in minimum 2 constructions, to be caught by different partners (Collaboration not valid if the same partner catches several of the apparatuses/constructions)
  - Joined construction: Minimum 6 Clubs
- 6.8.1.4. Multiple throws involving **Clubs + other apparatus**, all of which are high or long:
- Opposite directions: Minimum 1 Club and 1 other apparatus
  - Same/similar directions: Minimum 3 separate units (e.g., 1 Hoop + 2 separate Clubs), to be caught by different partners (Collaboration not valid if the same partner catches several of the apparatuses)
  - Joined construction: Minimum 3 units (e.g., 2 Hoops + 1 Club)

### 6.8.2. Base value of multiple throw: 0.20 p.

- 6.8.2.1. The value is given one time, regardless of the number of gymnasts who perform the throw(s).
- 6.8.2.2. The value is given when all five gymnasts are involved in the multiple throw, including assisting the main gymnast(s) in the throw, creating an obstacle for the main gymnast(s) during the throw, interacting with the main gymnast(s) during the flight, catching an apparatus, assisting a partner in catching the apparatus, etc.
- 6.8.2.3. The base value of a **Collaboration with multiple throw** C↗ can be increased with additional criteria:

Symbol	Additional criteria for C↗ +0.10 p. on the throw
⊗	Throw of one/more apparatus outside the visual field
≠	Throw of one/more apparatus without help of the hands

### Explanations / Examples

*If the gymnast throws more apparatus than required, the additional apparatus (e.g., the 4<sup>th</sup> apparatus) do not need to be thrown high/long. However:*

- *Criteria are not given for an apparatus that is neither thrown high nor long*
- *The gymnast that throws cannot catch any of the apparatus that she throws (Collaboration will not be valid)*

**6.8.3. To be recognized** as a Collaboration with multiple throw, all gymnasts must participate. If all gymnasts participate but the throw(s) are not high/long or do not respect the directions, the collaboration is recognized as an attempt but is not valid. If the throws are not simultaneous, no attempt is recognized.

## 6.9. Collaboration with multiple catch: Catch of multiple apparatus after high/long throws (C↓↓)

### 6.9.1. Definition:

- **Catch of two or more apparatus** by one gymnast (main action)
- The catches must be performed simultaneously or in rapid succession (within 1 second)
- The catches must be done without rebound or re-throw
- The apparatus to be caught must come from a high throw (more than 2 heights of the gymnast) or long throw (min. 8 m)
- The apparatus must be received from different partners (not main action) and not from herself

6.9.1.1. It is not possible for the same apparatus thrown together for C↗ also to be caught for C↓↓.

6.9.1.2. If the apparatuses are caught in rapid succession, the gymnast **must be in possession** of min. 2 apparatus at the same time, before she may distribute the apparatus.

6.9.1.3. The gymnast must catch **two separate units**, not one single construction of multiple apparatus. The two units can be two single apparatus, two separate sets of connected Clubs, two separate constructions, or any combination of these.

### 6.9.2. Base value of multiple catch: 0.20 p.

6.9.2.1. The value is given one time, regardless of the number of gymnasts who perform the catches.

6.9.2.2. The value is given when all five gymnasts are involved in the catch of the apparatus, including throwing the apparatuses, creating an obstacle for the main action gymnast(s), assisting the main action gymnast(s) with catch(es), etc.

6.9.2.3. The base value of a **Collaboration with multiple catch** (C↓↓) can be increased with additional criteria:

Symbol	Additional criteria for C↓↓ + 0.10 p. on the catch
<del>⊗</del>	Catch of one/more apparatus outside the visual field
<del>≠</del>	Catch of one/more apparatus without help of the hands

**6.9.3. To be recognized** as a collaboration with multiple catch, all gymnasts must participate. If all gymnasts participate but the throw(s) are not high/long, the collaboration is recognized as an attempt but is not valid. If the catches are not within 1 second or if the catch is with locked apparatus, no attempt is recognized.

### 6.10. Prohibited elements with Collaboration

- Actions or positions by leaning on or lifting of one or several partners without contact with the floor, maintained **4 or more seconds**
- Carrying or dragging a gymnast over the floor **for 4 or more seconds**
- Walking – with more than two supports – over one or several gymnasts grouped together
- 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.
- Pre-acrobatic or rotational element(s) performed with flight
- Unauthorized body construction/raised position (see Artistry, #13)

### 6.11. Collaborations will not be valid in the following cases

- Difficulty of Collaboration not performed according to its definition
- All 5 gymnasts do not participate in the collaboration action(s)
- Repetition of a pre-acrobatic element by the main action gymnast(s)
- Pre-acrobatic element(s) with unauthorized technique
- Prohibited element
- Loss of apparatus
- Loss of balance with support on one or both hands or apparatus
- Total loss of balance with fall of the gymnast
- Collision of the gymnasts
- Collision of the apparatus which impacts the trajectory of the apparatus
- Static gymnast or apparatus
- Gymnast without apparatus for the entire duration of the collaboration
- Ribbon unintentionally caught by the fabric (by mistake)
- Catch/receiving of the apparatus after the end of the music

Explanations / Examples	
<i>Is a Collaboration Difficulty valid with a knot in the Ribbon?</i>	<i>See #6.11. The Collaboration Difficulty will be valid if the Difficulty requirements are met. An Execution penalty will be applied.</i>
<i>Is a Collaboration Difficulty valid when the Ball is caught in two hands during the main action?</i>	
<i>Is a Collaboration Difficulty valid when the Hoop is caught incorrectly with involuntary contact with the body?</i>	
<i>Is a Collaboration Difficulty valid, if—after the main action — a gymnast catches the apparatus in flight with two or more steps?</i>	
<i>If the gymnasts have a distance of 8 meters when preparing for a multiple throw, but the throw is <u>not high</u>, is <u>too short</u>, and the gymnasts have to run closer to catch, is the Collaboration valid?</i>	<i>No: Difficulty of Collaboration not performed according to its definition: For <u>Collaborations</u>, the <u>length of the apparatus flight</u> must be minimum 8 meters: Distance between the position of the gymnast throwing and the position of the gymnast catching.</i>

## 7. DIFFICULTY SCORE (D)

7.1. The D-judges evaluate the Difficulties, apply the partial score, and deduct possible penalties, respectively:

### 7.2. The first subgroup D-judges (DB)

Difficulty	Minimum	Penalty 0.30 p.
Difficulties without Exchange (DB), in their performance order	Minimum 3	<ul style="list-style-type: none"> <li>• <math>\wedge</math> not attempted / not simultaneous / not performed outside DE or R</li> <li>• <math>\top</math> not attempted / not simultaneous / not performed outside DE or R</li> <li>• <math>\downarrow</math> not attempted / not simultaneous / not performed outside DE or R</li> </ul>
“Slow turn” balance	Maximum 1 in relevé Maximum 1 on flat	More than 1 in relevé More than 1 on flat
Difficulties with Exchange (DE), in their performance order	Minimum 3	Less than 3 DE performed

### 7.3. The second subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Collaborations CC Collaborations CR Collaborations $C^{\nearrow} / C^{\searrow}$	Minimum 3 Minimum 3 Minimum 3	For each missing CC For each missing CR For each missing $C^{\nearrow} / C^{\searrow}$
Specific Fundamental apparatus technical elements (not required for mixed apparatus)	Minimum 2 of each	For each not attempted / not simultaneous or in rapid succession

## 1. EVALUATION BY THE ARTISTRY PANEL JUDGES

- 1.1. The Artistry (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 level of 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 Artistry deductions is subtracted from **10.00 p.**

## 2. ARTISTIC STRUCTURE 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.
    - Music not respecting ethical norms will be penalized 0.30 p. for “music not conforming to regulations”. The penalty is taken for explicit words, and for unethical topics without explicit words. Unethical topics include but are not limited to swearing, dirty talk, violence, discrimination, etc.
    - Artistry judges have varying language skills. Any judge that recognizes unethical lyrics should report immediately to the President of the Superior Jury, who will guide the eventual penalization by the Artistry panel.
  - 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 (e.g., sirens, car engines, etc.) and will be penalized 0.30 p. for “music not conforming to regulations”.
- 2.5. Before the first movement of the gymnasts, a **musical introduction** of up to 4 seconds is tolerated. A musical introduction of **4 or more seconds** will be penalized 0.30 p. for “musical introduction”.
- 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 (the “story” of the exercise) from the beginning to the end:
  - Character and a unifying style of movement found in the Dance Steps, in the connecting movements between Difficulties, and the Difficulties themselves
  - Body and facial expression in the movements

- Effect(s): The strategic placement of specific body and/or apparatus movements to highlight significant musical moments
- Dynamic changes: Contrasts in tempo, and intensity of the movements with both the apparatus and body which reflect the contrasts in the music
- Connections between movements or Difficulties which are intentionally and strategically choreographed to link one movement to another in a fluid, harmonious way
- Rhythm: The movements of the body and the apparatus must correlate precisely with the musical accents and the musical phrases; both the body and apparatus should be led by the tempo/pace of the music.
- Variety and amplitude in the use of the space: The travelling across the floor area is wide and comprehensive, and in constant development using a variety of trajectories, directions, and modalities.
- 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. General evaluation

- 2.7.1. For each Artistry component, no penalty is applied when the artistry is fully developed and realized throughout the entire exercise from the beginning to the end.
- 2.7.2. Artistry components which are under-developed or only developed in some phases of the exercise will be penalized. The penalty system refers to the following types of *phases*:
- *A movement sequence* is defined as a short piece of the exercise, e.g., a sequence of 2-4 Difficulties and the connections between them, or a Dance Steps combination.
  - *Part of the exercise* is defined as 2 or more movement sequences (consecutively or apart), less than 50% of the duration of the exercise.
  - *The majority of the exercise* is defined as more than 50% of the duration of the exercise (continuously or in several parts).
  - *The full exercise* is defined as every single movement sequence.
- 2.7.3. Illogical connections and faults in the relationship between movement and rhythm will be penalized each time.
- 2.7.4. To be valid, each required component (Dance steps combinations #5, Effects with music #6, Dynamic changes #7, Collective work #8) must be performed without the following technical faults:
- Loss of balance with support on one or both hands or on the apparatus
  - Total loss of balance with fall of the gymnast
  - A loss of apparatus
  - Gymnast without contact with the apparatus for 4 or more seconds
  - Static apparatus
  - Collision of the gymnasts or apparatus
  - Static gymnast
  - Prohibited element (see Difficulty, #6.10)
  - Pre-acrobatic element(s) with unauthorized technique

### 3. GUIDING IDEA AND CHARACTER

#### 3.1. Definition

- 3.1.1. A guiding idea, giving the performance a unique identity, is achieved through a unifying, distinctive and clearly defined style of movement, emphasizing the group's unique interpretation of the character of the music.
- 3.1.2. The guiding idea may contain a development, e.g., where changes in the character in the music are reflected by changes in the character of the movements, or it may be static, e.g., with the same definition of character from beginning to end.
- 3.1.3. The style or character of movement is developed using a variety of means, fully developed and realized from the beginning to the end of the exercise:
- 3.1.3.1. With variety in the involved body parts (face, head, neck, shoulders, arms, hands, trunk, hips, legs, feet).
- 3.1.3.2. With variety in the types of movements and elements presenting character, e.g.:
- 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 the catches
  - During rotational elements
  - Changes of levels
  - Connecting apparatus elements emphasizing the rhythm and character

#### 3.2. Evaluation

- 3.2.1. The Dance Steps Combinations are evaluated on their own specific merits; therefore, they are not included in the evaluation of "Guiding idea and character".

Explanations / Examples
<ul style="list-style-type: none"><li>• <i>Perfect Dance Steps Combinations do not reduce the penalty for Character.</i></li><li>• <i>Dance Steps Combinations with less than 8 seconds do not influence the penalty for Character.</i></li><li>• <i>Dance Steps Combinations that are interrupted do not influence the penalty for Character.</i></li><li>• <i>1-2 Missing Dance Steps Combination(s) do(es) not increase the penalty for Character.</i></li></ul>

- 3.2.2. **No penalty** is taken for a performance where the guiding idea and character is **fully developed and realized** from the beginning to the end:
- A distinctive guiding idea unifies all parts of the performance, making the performance uniquely different from other performances.
  - "Fully developed and realized" does not mean that every single movement has character details, it means that there is no movement sequence where character appears missing.
  - There is great variety in the use of different body parts.
  - There is great variety in the types of movements and elements presenting character.
  - A unique identity is completed by presenting a minimum of 2 valid Effects with Music (see #6).



3.2.3. **A 0.30 p. penalty** is taken for a performance where the guiding idea and character is prioritized in the **majority of the exercise**:

- A guiding idea is present.
- One or a few movement sequences lack character details.
- There is great variety in the use of different body parts.
- There is great variety in the types of movements and elements presenting character.

3.2.4. **A 0.60 p. penalty** is taken for a performance where the guiding idea and character is prioritized in **part(s) of the exercise**:

- Several movement sequences are presented with character.
- There is a clear unity between the different movement details and the music.
- Variety in the use of different body parts and apparatus may be lacking.
- Variety in the types of movements and elements presenting character may be lacking.

3.2.5. **A 1.00 p. penalty** is taken for a performance where the guiding idea and character is **not prioritized**:

- There may be a few isolated details of character, without a clear unity to each other and the music.

#### Explanations / Examples

- *The quality, complexity, uniqueness, and duration of each character detail influences the overall evaluation. Therefore, a minimum number of details for each level of penalty is not defined:*
- *As an example, a performance with 8 movement sequences of highly unique character details involving all parts of the body and the apparatus may receive a lower penalty than a performance with 20 isolated details involving only the hands/arms.*

## 4. EXPRESSION

### 4.1. Definition

4.1.1. A group transforms a structured exercise into an artistic performance based on her expressivity.

4.1.2. **Body expression** is a union of strength and power with beauty and elegance in the movements.

4.1.3. **Facial expression** is communication of feelings to the audience:

- The emotions are based on the gymnasts' interpretation of the music and the chosen guiding idea, without exaggerating, making grimaces or mimicking.
- The intensity of the facial expression varies with the different parts of the performance, from moments/sequences fully prioritizing expressivity to more technical moments/sequences where the face naturally expresses less, without going completely blank, without going to a concentrated look.

4.1.4. 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

4.1.5. Regardless of the physical size or height of the gymnasts, movements of the body segments are performed with maximum range, breadth, and extension.

4.1.6. The gymnasts have an expressive, energetic connection to the music, which engages the audience in her performance.

## 4.2. Evaluation of body expression

- 4.2.1. **No penalty** is taken when body expression is fully developed in **the majority of the exercise**, by all gymnasts of the group:
- Most of the movement sequences are presented with full participation of the body segments.
  - There are no moments in the exercise where the involvement of the body segments appears rigid or inexistent, e.g., with stiff arms or trunk. (A limited ability to express an interpretation of the music.)
- 4.2.2. **A 0.30 p. penalty** is taken when body expression is fully developed in **part(s) of the exercise**, by all gymnasts of the group at the same time:
- Several movement sequences are presented with full participation of the body segments.
  - Only a few movement sequences in the exercise where the involvement of the body segments appears rigid or inexistent, e.g., with stiff arms or trunk. (A limited ability to express an interpretation of the music.)
- 4.2.3. **A 0.60 p. penalty** is taken when body expression is never fully developed, or only **momentarily developed**, in one or more gymnasts:
- Full participation of the body segments is demonstrated in less than two movement sequences.
  - Body expression may be partially developed (isolated segments attempting to express) in sequences, parts, or the full exercise.

## 4.3. Evaluation of facial expression

- 4.3.1. **No penalty** is taken when facial expression exists throughout the full exercise and is fully developed in **part(s) of the exercise**, by all gymnasts of the group at the same time:
- Several movement sequences are presented with facial expression fully prioritized.
  - The face is also involved in the remainder of the exercise (less intensity is accepted).
  - There are **only a few isolated moments** where the face appears blank or concentrated.
- 4.3.2. **A 0.30 p. penalty** is taken when facial expression is never fully developed, or only **momentarily developed**, in one or more gymnasts:
- Facial expression is fully prioritized in less than two movement sequences, and/or
  - There are movement sequence(s) where the face appears blank or concentrated.

## 5. DANCE STEPS COMBINATIONS (S)

### 5.1. Definition

- 5.1.1.** 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**.
- 5.1.2.** The stylized movements of the body segments, the tempo 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.
- 5.1.3.** The construction of movements should aim to include all the body parts, as fitting for the specific music, including the head, neck, shoulders, arms, hands, trunk, hips, legs, feet.

## 5.2. Requirements

- 5.2.1.** Within a Dance Steps Combinations, the choice of steps, directions, levels, etc, may vary between the gymnasts of the group. In every case, each of the 5 gymnasts must fulfil all the following 5 requirements:
- 5.2.2.** 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.
- 5.2.3.** Movements in **harmony with the rhythm** throughout the 8 seconds.
- 5.2.4. Defined character** throughout the 8 seconds:
- 5.2.4.1. A defined character of movement requires 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.
- 5.2.4.2. Generic movements/modalities (like walking, stepping, running) across the floor do not have a defined character of movement and may not be used.
- 5.2.4.3. A Dance Steps Combination should include a variety of movements specifically used for the choreographic purposes of character. **DBs** such as cabriole jump, passé balance, etc., which have their base in traditional dance and a value of 0.10 p. maximum, may be included.

### Explanations / Examples

*If the character is interrupted, for example for 1-2 seconds while performing an apparatus element with steps without character, the Dance Steps Combination is not valid.*

- 5.2.5. With variety and with displacement:** 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.
- Minimum 2 different types of steps must be performed (not the same step repeated for the full S)
  - Part of the S must be performed with displacement (not the full S in one place on the floor area)
  - Part of the S must be performed in upright positions (not the full S lying, kneeling, seated, etc)
- 5.2.6.** Pre-acrobatic elements, high throws, long throws, CC, DB with value 0.20 p. or more may not be performed.

## 5.3. Evaluation

- 5.3.1.** Compositions with less than 2 **valid Dance Steps Combinations** will be penalized 0.60 p. for each missing.
- 5.3.2.** The Dance Steps Combination will not be valid if any part of #2.7.4 is violated (loss of balance with support or fall, loss of apparatus, insufficient contact with the apparatus, static apparatus).
- 5.3.3.** The Dance Steps Combination must be performed with all requirements in #5.2 to be valid; the absence of any of the requirements will invalidate the Combination (8 seconds, in rhythm, with character, with variety and displacement, without prohibited elements).

### Explanations / Examples

- *If a group completes 8 seconds meeting all requirements in #5.2, and after that loses an apparatus, the group has met the definition and the Dance Steps Combination is valid with all corresponding Execution penalties.*
- *If a group performs Dance Steps for 16 seconds: If there are 2 combinations of 8 seconds, each one meeting all the requirements of #5.2, 2 combinations will be validated. If one of the two parts miss any of the requirements, this is one Dance Steps Combination.*

## 6. EFFECTS WITH MUSIC

### 6.1. Definition

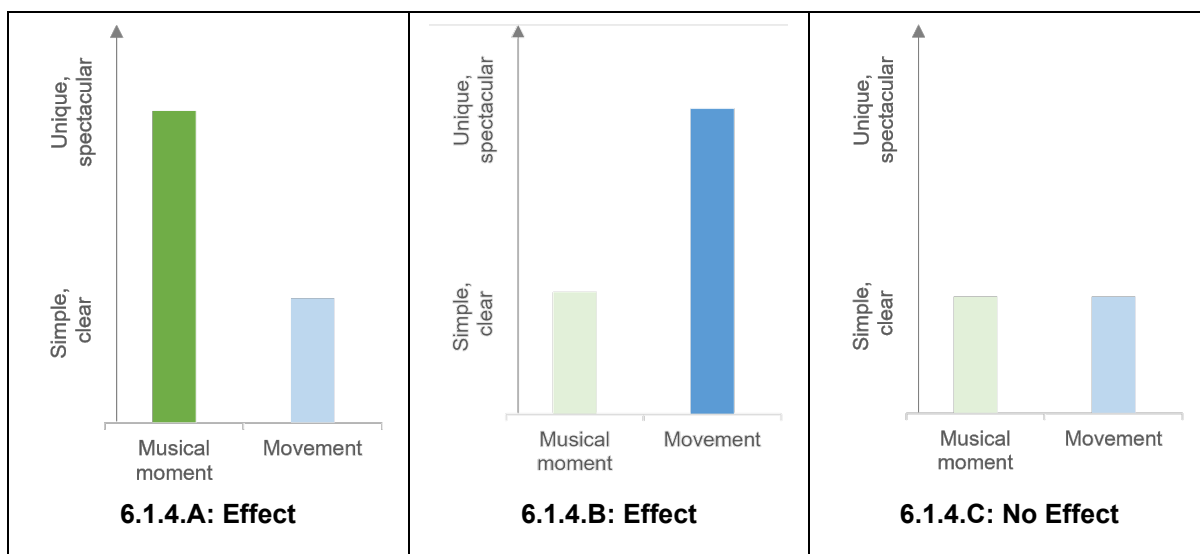
- 6.1.1.** The strategic placement of **specific body and/or apparatus movements**, choreographed to highlight **significant musical moments**, creating a unique union that attracts the viewers' attention, is recognized as an **"Effect with music"**. The Effect promotes the original relationship between specific music and specific movements developed by the group (i.e., a unique composition, distinguishable from all others).
- 6.1.2.** The **musical moment** may be a strong accent, a long tone, a short sequence of accents, etc. The musical moment must be significant – must clearly stand out from the accents or tones before and after – through its intensity or through its quality/character. Such musical moments are available in all types of musical compositions and there is no need to add any "sound effects" on top of the original musical compositions.
- 6.1.3.** Both **simple and complex movements** can create an Effect when performed with a clear intention, which is to highlight a significant moment in the music.
- 6.1.3.1. Examples of complex movements:
- A DB with several movement accents
  - A DB with some duration, e.g., a rotation
  - A CC
  - Collective work with canon/rapid succession
  - A unique, innovative, or difficult apparatus technical element
- 6.1.3.2. Examples of simple movements:
- Fixing a DB
  - Striking a pose (excluding the starting pose and final pose of the exercise)
  - A large kick
  - The throw action for a DE
  - A simple apparatus technical element coordinated with body movement
- 6.1.3.3. Examples of movements that are too small or generic to be recognized as an Effect:
- A chassé
  - A basic throw with the arm
  - A pose created using only arm(s)/head

### Explanations / Examples

*The nature of a Dance Steps Combination is to prioritize harmony between the modalities of travelling and the music (rhythm and accents). Therefore, the modalities themselves will not be recognized as an Effect. If a Dance Steps Combination contains an additional union of specific movements emphasising specific accents, in addition to the modalities, this may be recognized as an Effect.*

**6.1.4.** The Effect is created through the **unique union** of movement and music. Together, the movement and music must have sufficient impact to leave an impression.

- If the musical moment is very remarkable – stands out from all other parts of the music – the union may be fulfilled by a strategically choreographed “simple” or “standard” movement (Figure 6.1.4.A).
- If the body and/or apparatus element is very remarkable – surprising, innovative, spectacular – the union may be fulfilled through perfect timing with a musical moment that is strong and clear but not unique in intensity, quality, or character (Figure 6.1.4.B).
- If the musical moment is not unique in intensity, quality, or character, and the movement is simple or standard, their union normally does not have sufficient impact to create an Effect (Figure 6.1.4.C).



## 6.2. Requirements and evaluation

- 6.2.1.** Exercises missing 2 Effects with music lack unique identity and hence cannot receive zero penalty for Character (see #3.2.2).
- 6.2.2.** An Effect must be performed with perfect timing with the music to be recognized. An attempt to create an Effect, performed slightly before or after the right moment in the music, is not recognized.
- 6.2.3.** Dynamic changes by nature create their own effects and are evaluated separately; therefore, are not available to fulfil this specific requirement.

## 7. DYNAMIC CHANGES: CREATING CONTRASTS

### 7.1. Definition

- 7.1.1.** A composition structured around a specific piece of music uses the changes in **tempo** and **intensity** to build a guiding idea and create contrasts recognized by the viewers.
- 7.1.2.** The speed and intensity of the gymnasts' movements, as well as the movement of their apparatuses, should reflect changes in the **tempo** and **intensity** of the music in order to create Dynamic changes.
- 7.1.3.** A lack of contrast in tempo can create monotony and a loss of interest for the viewers.

**7.1.4.** Dynamic changes may create contrasts in different ways, in harmony with changes in the music:

7.1.4.1. Contrasts in the tempo or intensity of the movements, from one movement sequence to the next.

7.1.4.2. A gradual increase or reduction in tempo or intensity of the movements, within a movement sequence.

7.1.4.3. Creating a contrast through a specific movement, including momentary slow movements or momentary rapid movements.

**7.1.5.** If the music itself does not have clear Dynamic changes, the group may produce Dynamic changes through the movements. Such changes must be very clearly executed, in order to be recognized as a contrast in tempo or intensity.

## **7.2. Requirements and evaluation**

**7.2.1.** Compositions with less than 3 Dynamic changes involving all 5 gymnasts will be penalized 0.30 p. for each missing Dynamic change.

**7.2.2.** Dynamic changes can be found in any part of the exercise.

**7.2.3.** Difficulties and full body waves that incorporate a clear change in tempo or intensity, e.g. a rapid Fouetté pivot, a series of leaps executed with wide, intensive travelling, a very slow body wave, or very fast rotations in R, are recognized as Dynamic changes only when accompanied by a clear change in the music and performed as a clear contrast in tempo/intensity in comparison to the elements before/after.

**7.2.4.** If the music has a clear Dynamic change which the group fails to underline through their movements, this is not automatically penalized as a missing Dynamic change: There could be three other Dynamic changes in the exercise. However, a penalty is taken for Rhythm (see #10.2.2).

## **8. COLLECTIVE WORK**

### **8.1. Definition**

#### **8.1.1. Introduction**

8.1.1.1. 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.

8.1.1.2. Collective work means that the gymnasts work together to demonstrate a relation to each other through their type(s) of movements and timing, rather than through physical dependency (collaborative actions).

8.1.1.3. Each exercise should have various types of organization in the collective work.

8.1.1.4. As a general principle of choreography, the four types of collective work (#8.1.2-8.1.5) are available for use in any part of the composition, including in the Difficulties, in subgroups, of any duration, combining different types of collective work, etc.

8.1.1.5. To be recognized as a **required component for the Artistry evaluation**, each of the four types of collective work (#8.1.2-8.1.5) must be presented outside of the Difficulty components (DB, DE, R, DC), and fulfilling the complete definitions below:

### 8.1.2. Execution in synchronization

- 8.1.2.1. **Simultaneous execution** of the **same movement** (with the same amplitude, speed, dynamism, etc.)
- 8.1.2.2. All **5 gymnasts** must perform the synchronized movements.
- 8.1.2.3. Required duration to be recognized as an Artistry component: Minimum **4 seconds** in synchronization.

### 8.1.3. Execution in “choral”

- 8.1.3.1. Gymnasts presenting the different voices of a choir, singing together: **Simultaneous execution** of **different movements** which together form one choreographic unit.
- 8.1.3.2. Each of the 5 gymnasts must play a different role, for a total of **5 different roles**.
- 8.1.3.3. The “**choreographic unit**” is formed by demonstrating a relation between the gymnasts; it is not enough to perform as 5 separated, independent individuals.
- 8.1.3.4. Examples of methods for demonstrating a relation: Variations of a shape, variations of the same apparatus work, working in a tight formation, a common direction for the movement, underlining the same accent, a shared gaze.
- 8.1.3.5. Required duration to be recognized as an Artistry component: Minimum **4 seconds** with all 5 gymnasts continuously in different roles. The role(s) may develop over the duration (e.g., changing level or modality), as long as no gymnasts execute same movements at the same time.

### 8.1.4. Execution in “rapid succession” or “canon”

- 8.1.4.1. **Non-synchronized execution** of the **same or related movements**: The movement is repeated by different gymnasts or subgroups with equal time intervals.
- 8.1.4.2. **Rapid succession** means that each gymnast/subgroup starts the movement sequence **immediately after** the previous gymnast/subgroup started. The previous gymnast/subgroup has not completed the movement sequence when the next start(s); there is a time overlap in the execution.
- 8.1.4.3. **Canon** means that each gymnast/subgroup starts the movement sequence when the previous gymnast/subgroup has **completed** the whole movement sequence. There is no time overlap in the execution.
- 8.1.4.4. All **5 gymnasts** must be directly involved, different organization and different roles are possible: E.g., one gymnast giving an impulse to the other four gymnasts in rapid succession, or two pairs of gymnasts passing over the fifth gymnast with canon, etc.
- 8.1.4.5. Required duration to be recognized as an Artistry component: Minimum **4 seconds** from the first gymnast or subgroup starts the movement sequence, until the last gymnast or subgroup finishes the movement sequence.

### 8.1.5. Execution in “contrast”

- 8.1.5.1. **Simultaneous execution** of two **different types of movements** creating a contrast through one of the following options:
  - Contrast in speed (slow – fast)
  - Contrast in intensity (with force – softly)
  - Contrast in level (upright – near the floor)
  - Travelling with contrast: 2 groups of gymnast(s) travel in different directions, crossing through each other; minimum one of the groups must change direction.
- 8.1.5.2. Each of the **5 gymnasts** must perform one of the two contrasting actions.
- 8.1.5.3. When all gymnasts start an element with contrast simultaneously, and then change roles, this is recognized as contrast and not as rapid succession/canon.
- 8.1.5.4. Required duration to be recognized as an Artistry component: Minimum **4 seconds** in continuous contrast. Roles may change, or types of contrast may change, over the duration (e.g., 3 slow and 2 fast → 3 fast and 2 slow → 3 standing and 2 near the floor), as long as all 5 gymnasts continue to be in contrast for the full duration.

## 8.2. Requirements and evaluation

- 8.2.1. **Each of the four types of collective work** (#8.1.2-8.1.5) must be presented **minimum one time** outside of the Difficulty components (DB, DE, R, DC), and fulfilling the complete definitions above.
- 8.2.2. Each type of collective work will be recognized with minor execution mistakes in the timing between the gymnasts.
- 8.2.3. **Penalty 0.30 p.** for each type of collective work not recognized outside the Difficulty components or not performed according to the definition (#8.1.2-8.1.5).

## 9. CONNECTIONS

### 9.1. Definition of the connections of each separate gymnast

- 9.1.1. A connection is a “link” between two movements or Difficulties. Well-developed connections and/or connecting steps are necessary to create harmony and fluidity in the performance.
- 9.1.2. All movements of both the body and the apparatus must have a logical, intentional relationship between them so that one movement/element passes into the next for an identifiable reason.
- 9.1.3. These links between movements also provide opportunity to reinforce the character of the composition.
- 9.1.4. Elements should be joined smoothly and logically without prolonged preparations or unnecessary stops. Stops that are intentional, which support the character of the composition or create Dynamic changes as strategic pauses, are accepted.
- 9.1.5. Elements which are arranged together without a clear purpose and a logic become a series of unrelated actions. Such connections prohibit the full development of the story as well as the unique identity of the composition. Examples of illogical connections of each separate gymnast:
  - Transitions from one body or apparatus movement/Difficulty to another that are abrupt or illogical
  - Abruptly changing between standing level and floor level, without a clear purpose and logic
  - Abruptly turning to face a different direction, without a clear purpose and logic
  - Abruptly changing the direction of travelling, without a clear purpose and logic
  - Abruptly changing the plane or direction of the apparatus movement, without a smooth transition
  - Transitions from one movement to another that are prolonged, e.g., taking time to prepare for the next element

### 9.2. Definition of the connections of the group work

- 9.2.1. The group is expected to work and travel as a unit throughout the choreography, with a clear relation between all the gymnasts – also in the connections between elements, and between formations, and in preparations for Difficulties.
- 9.2.2. In these connections, the unity of group work may be achieved using different methods, for example:
  - Travelling with a gradual change from one formation to the next, at all times maintaining a clear organization of the gymnasts, e.g., maintaining lines, maintaining equal distances, etc.
  - Gymnasts travelling in the same direction, but with different distances of travelling
  - Gymnasts travelling in different directions and distances, but using the same set of movements
  - Gymnasts travelling in different directions and distances, with different movements, but clearly marking the same accents
  - Applying the principles of collective work



- 9.2.3.** Elements which are arranged together by dissolving the group work in the connections – no relation between the gymnasts through formation, direction, type of movements, etc – are penalized. Examples of illogical connections in the group work:
- Transitions where one or more gymnasts simply walks/runs from one formation to the next
  - Transitions where the gymnasts change to a new position on the floor area using disorganized paths, directions, distances, etc.
  - Transitions where some gymnasts are ready for the next element before the partners, stopping and waiting for the partners

### **9.3. Evaluation**

- 9.3.1.** A composition containing a series of unrelated elements will be penalized.
- 9.3.2. Illogical connections will be penalized 0.10 p. each time, up to 2.00 p.**
- 9.3.3.** Illogical connection is penalized only one time per movement/connection, irrespective of the number of gymnasts or apparatus at fault, and irrespective of individual connections and group connections being illogical at the same time.
- 9.3.4.** There is no penalty for connection while one or more gymnasts halts/pauses performing the composition due to large faults like loss of apparatus, loss of balance with support or fall, running due to a throw with imprecise trajectory, or stopping to open knots/resolve wrapping.

## **10. RHYTHM AND ENDING WITH MUSIC**

### **10.1. Definition**

- 10.1.1.** The movements of the body and the apparatus must correlate precisely with the musical accents and the musical phrases.
- 10.1.2.** Both the body and the apparatus should be led by the tempo/pace of the music.
- 10.1.3.** The end of the exercise should correlate precisely with the end of the music.

### **10.2. Evaluation**

- 10.2.1.** Movements which are performed separately from the accents and phrases, or disconnected from the tempo/pace established by the music, are penalized **0.10 p. each time, up to 2.00 p.**
- 10.2.2.** Examples of situations penalized for “rhythm”:
- When a movement is visibly emphasized before or after the accent
  - When a clear accent in the music is ignored, and not emphasized by movement
  - When the group creates a large movement accent while the music has no corresponding accent
  - When movements are unintentionally starting ahead of or behind the musical phrase
  - When the tempo/pace changes and the group does not reflect the change in tempo/pace
  - When the music ends with a fade-out and the group continues moving fast, creating large movement accent(s) on the fade-out
- 10.2.3.** The whole group is expected to end the exercise in harmony with the music, all 5 gymnasts ending at the same moment. If **one or more group gymnasts** assumes the final pose **before the end** of the music or **after the music has finished**, or does not make a clear stop before leaving the floor area, this penalty for lack of harmony between music and movement at the end of the exercise is taken.

## 11. FORMATIONS

11.1. 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.
- Amplitude: Size/width of the design: Wide, medium, and closed

11.2. **Penalty 0.30 p.** for insufficient variety in the **design of the formations**: One shape is over-used in comparison to other possible shapes.

11.3. **Penalty 0.30 p.** for insufficient variety in the **amplitude of the formations**: One size is over-used in comparison to the other two sizes.

11.4. **Penalty 0.30 p. each time** when the same formation is maintained in the same place for 3 or more Difficulties in a row.

### Explanations / Examples

*For the purpose of counting the number of Difficulties in the same formation in the same place:*

- *When a DB and a DE are executed in the same moment, this is counted as 1 Difficulty.*

## 12. INTERRUPTION OF CONTINUITY

12.1. The goal of creating a harmonious relationship of all the Artistry components together is to create a unified idea. The continuity of the movements from beginning to end contributes to the harmony and unity.

12.1. One or several severe technical fault(s), which break(s) the continuity of the composition by forcing one or more gymnasts to halt the performance of the composition or to stop portraying an artistic image for 4 or more seconds, is penalized 0.60 p. one time as an overall penalty at the end of the exercise. Examples of situations which may cause interruption of continuity:

- Loss of apparatus with large travelling
- Replacing a lost, broken or unusable apparatus
- Untying knots in the Rope or Ribbon
- Resolving involuntary wrapping in the apparatus
- One or more gymnasts pause, taking time to figure out where to resume the composition

12.2. During the interruption of 4 or more seconds, no other Artistry components are evaluated: No additional penalty for Rhythm, etc. Furthermore, the Execution judges only penalize the initial technical fault, they do not take any additional penalties during the interruption (static apparatus, Ribbon on the floor, etc.) (see Execution, #2.2.1, #3.2.3).

### Explanations / Examples

*The penalty for interruption of continuity is taken in every case that the apparatus is lost for 4 or more seconds, even if the gymnasts continue dancing: If the apparatus is moving in an uncontrolled manner and/or lying still for 4 or more seconds, this is an interruption to the continuity of the exercise with apparatus.*

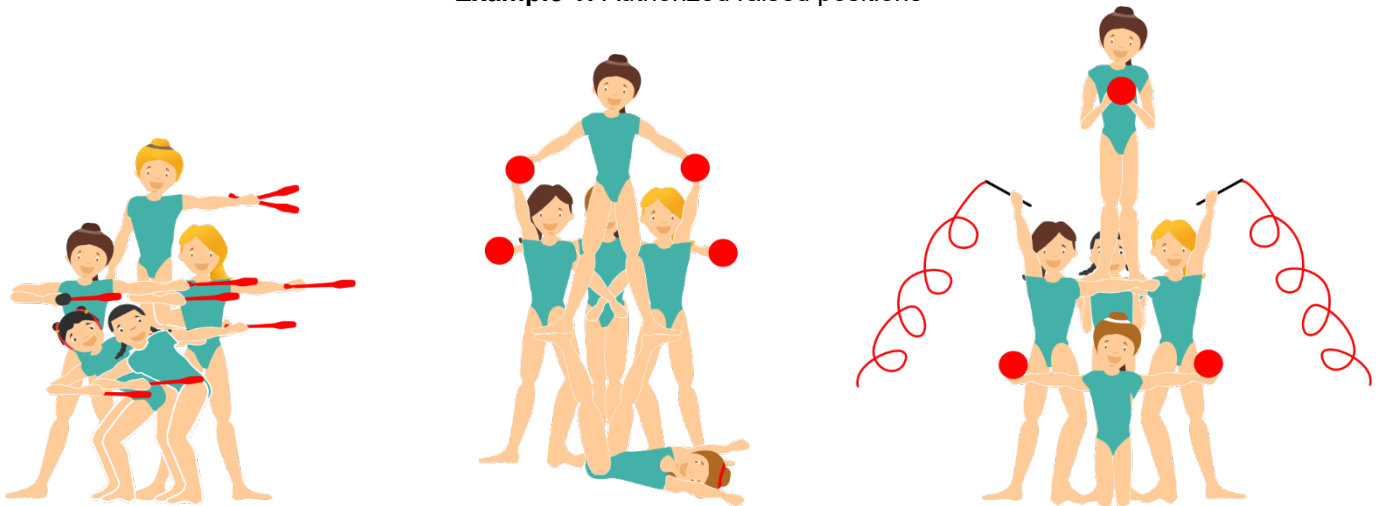
*If the gymnasts are able to camouflage that the apparatus is lost, so that it does not look like a loss at all, but instead looks like performing the exercise with the apparatus (e.g., ball rolls slowly and the gymnasts dance next to it), no penalty is taken for interruption of continuity.*

## 13. BODY CONSTRUCTION/RAISED POSITIONS

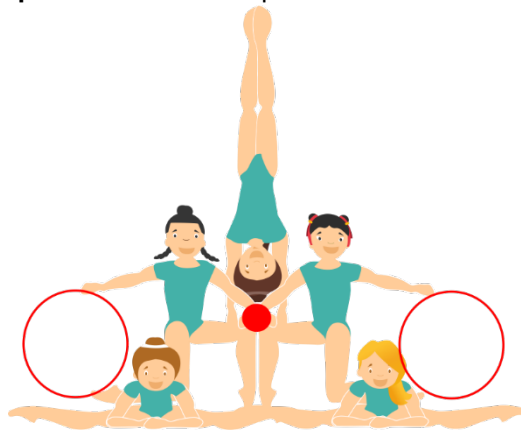
- 13.1. At the beginning, during and/or at the end of the exercise, it is possible to use elements or poses where one gymnast is raised off the floor, with support on the other gymnast(s) and/or the apparatus, provided that:
- **Maximum 1 gymnast is raised** off the floor at a time
  - The gymnast is raised off the floor for **less than 4 seconds**:
    - Starting position: Less than 4 seconds from the first movement of the first gymnast until the raised gymnast arrives on the floor.
    - Ending position: Less than 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 down, 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.

13.2. A construction that does not meet the above requirements, e.g., held for 4 or more seconds, is penalized.

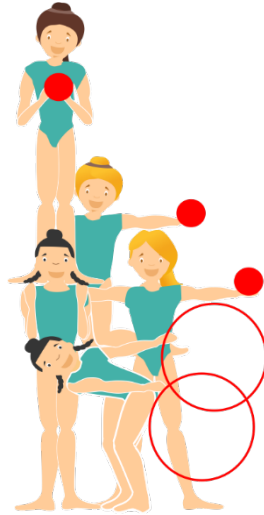
**Example 1:** Authorized raised positions



**Example 2:** Unauthorized position: Handstand



**Example 3:** Unauthorized position: 2 gymnasts raised



## **14. CONTACT WITH THE APPARATUS AND GYMNASTS**

- 14.1. At the beginning of the exercise** one or several gymnasts are allowed to be without apparatus. Such a fragment of the exercise must be less than 4 seconds.
- 14.2.** If the apparatus and the gymnasts do not start moving simultaneously, the various moves must follow each other rapidly, within less than 4 seconds, to avoid one or several static gymnasts/apparatuses.
- 14.3. During the exercise,** one or several gymnasts may be without apparatus up to 4 seconds at a time.
- 14.4. Penalty 0.30 p.** if one or several gymnasts is **without apparatus for 4 or more seconds** (penalty one time per exercise).
- 14.5. 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.
- 14.6. Penalty 0.60 p.** if one or more apparatus is not in contact with any gymnast in the start or final pose (by composition error).

## 15. GROUP ARTISTRY FAULTS

Penalties	0.30 p.	0.60 p.	1.00 p.
<b>GUIDING IDEA and CHARACTER OF MOVEMENT</b>  <b>with EFFECTS</b> (requirement: 2)	<b>In the majority</b> of the exercise: <ul style="list-style-type: none"> <li>Guiding idea present</li> <li>Just 1/few sequences lack character</li> <li>Great variety in body parts, apparatus</li> <li>Great variety in types of movements</li> </ul> Minimum 0.30 p. is penalized for Character if 1-2 Effects are missing	<b>In part(s)</b> of the exercise: <ul style="list-style-type: none"> <li>Clear unity between details and music</li> <li>2+ sequences have character</li> <li>With or without variety (no requirement)</li> </ul>	<b>Not prioritized:</b> <ul style="list-style-type: none"> <li>There may be a few isolated details of character, without a clear unity</li> </ul>
<b>BODY EXPRESSION</b>	<b>Fully developed</b> in parts of the exercise <ul style="list-style-type: none"> <li>Full participation in 2 sequences or up to half the exercise</li> <li>Only a few sequences with limited participation</li> </ul>	<b>Momentarily developed</b> or not developed in the exercise: <ul style="list-style-type: none"> <li>Full participation in none or 1 sequence</li> <li>There may be partial participation in any amount of the exercise</li> </ul>	
<b>FACIAL EXPRESSION</b>	<b>Momentarily developed</b> or not developed in the exercise: <ul style="list-style-type: none"> <li>Fully prioritized in none or 1 sequence <i>and/or</i></li> <li>Blank or concentrated face in 1 or more sequences</li> </ul>		
<b>DANCE STEPS</b> (requirement: 2)		<b>For each missing</b> Dance Steps Combination with rhythm and character	
<b>DYNAMIC CHANGES</b> (requirement: 3)	<b>For each missing</b> Dynamic Change		
<b>COLLECTIVE WORK</b> (requirement: 4 types)	<b>For each missing</b> type of collective work (Synchronization, choral, rapid succession/canon, contrast)		

CONNECTIONS	Penalties									
	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00
RHYTHM	Penalties									
	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00
Penalties	0.30			0.60			1.00			
FORMATIONS	Insufficient variety in the design of the formations									
	Insufficient variety in the amplitude of the formations									
	The same formation is maintained in the same place for 3 or more Difficulties in a row (penalty for each set of Difficulties)									
INTERRUPTION OF CONTINUITY				The continuity of the composition is broken for 4 or more seconds due to a severe technical interruption (penalized one time)						
BODY CONSTRUCTIONS/ RAISED POSITIONS				Unauthorized construction, or 4 or more seconds in a raised construction						
CONTACT WITH GYMNASTS AND APPARATUS	One or several gymnasts are without apparatus for 4 or more seconds (penalty one time per exercise)			If one or more apparatus is not in contact with any gymnast in the start or final pose (composition error)						
MUSICAL INTRODUCTION	A musical introduction of 4 or more seconds									
MUSIC NORMS	Music not conforming to regulations									
Music-movement at the END OF THE EXERCISE				Lack of harmony between the music and movement at the end of the exercise						

1. EVALUATION BY THE EXECUTION PANEL JUDGES

- 1.1. The Execution (E) Panel judges demand 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 level of 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 always know 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 (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 p.:** any minor or slight deviation from the perfect execution
  - **Medium error 0.30 p.:** any distinct or significant deviation from the perfect execution
  - **Large error 0.50 p. or more:** any major or severe deviation from the perfect execution
- 1.6. Execution faults must be penalized every time and for each element at fault.
- 1.7. **The Final E-score:** The final Execution deduction is subtracted from **10.00 p.**

Explanations / Examples
<p><i>The green boxes in the penalty tables indicate that only one penalty – the highest applicable penalty – from this line can be taken for each technical fault.</i></p> <p><i>All penalties listed are given each time, regardless of the number of gymnasts at fault (overall penalties), unless it is specified in bold letters that penalties are given for <b>each gymnast</b>.</i></p>

## 2. GROUP WORK

### 2.1. Table of Execution penalties for group work

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Synchronization</b>	Lack of synchronization between individual movement and that of the group		
<b>Formations</b>	Imprecise line(s) within the formation		
<b>Collision</b>	Collision between the gymnasts/apparatus (+ all the consequences)		

## 3. BODY MOVEMENTS

### 3.1. Table of Execution penalties for body movements

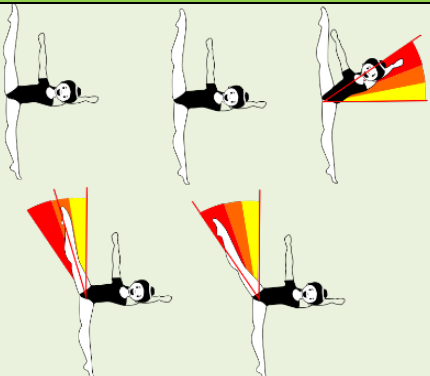
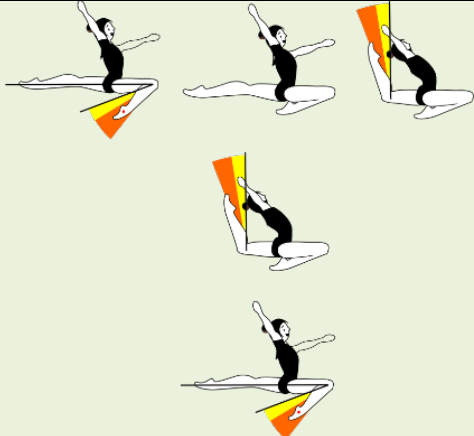
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Generalities</b>	Incomplete movement or insufficient amplitude in the shape of <u>full body waves</u>		
	Incomplete movement or lack of amplitude in the shape of <u>pre-acrobatic elements</u>		
	Adjusting the body position (Examples: during preparation, in balances, shifting the forefoot in rotations on flat foot, shifting the hand position on the floor without loss of balance, etc.)		
		Static gymnast * (4 or more seconds)	
<b>Basic technique: In DBs and in all other movements</b>	Body segment incorrectly held during a body movement: During any connecting movements, rotational elements, Difficulties, etc. <b>(one penalty for each incorrect segment, taken each time):</b> Including incorrect foot/relevé, knee position, hip position, bent elbow, uncontrolled arm position, raised or asymmetric shoulders, asymmetric position of the trunk, etc:		
	Loss of balance: Additional movement <u>without travelling</u> (e.g., hop without travelling, shaking of the supporting foot/leg, unintentional compensatory movement, etc.)	Loss of balance: Additional movement <u>with travelling</u> (e.g., additional step, hop with travelling, loss of axis with additional step, etc.)	Loss of balance with support on one or both hands or on the apparatus  Total loss of balance with fall: <b>0.70 (each gymnast)</b>
<b>Jumps/leaps</b>	Incorrect shape with small deviation *	Incorrect shape with medium deviation *	Incorrect shape with large deviation *
	Jump/leap with swing technique ("kip movement")		
	Heavy landing	Incorrect landing: Visibly arched back during the final phase of landing	



<b>Balances</b>	Incorrect shape with small deviation *	Incorrect shape with medium deviation *	Incorrect shape with large deviation *
		Shape not held for a minimum 1 second	
<b>Rotations</b> <i>Each penalty applied one time per rotation DB</i>	Incorrect shape with small deviation *	Incorrect shape with medium deviation *	Incorrect shape with large deviation *
	Involuntary support on the heel during a pivot		
<b>Pre-acrobatic elements and elements from vertical rotation groups</b>	Heavy landing	Unauthorized technique of pre-acrobatic elements	
		Walking in the handstand position (2 or more support changes)	

### 3.2. Explanations of Execution penalties for body movements

- 3.2.1. When there is an interruption of continuity of the performance (see Artistry, #12), e.g., because a gymnast stands still in order to untie a knot, or some gymnast(s) are waiting for the partner(s) to return to the performance, no penalty is taken for “static gymnast”.
- 3.2.2. While a gymnast has lost the apparatus and is travelling to retrieve the apparatus, and eventually when travelling to return to the floor area (before resuming the performance):
- **No additional penalties** are taken for body segments and apparatus handling (table #3.1).
  - For this duration, **penalties are only taken** for loss of balance (with or without support or fall), and for additional loss of apparatus.
- 3.2.3. The **symmetrical position** of the shoulders and trunk during body difficulties is an essential aspect of the body technique, particularly for the health of the gymnast. Asymmetrical positions will be penalized as “incorrect segment”.
- 3.2.4. **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 ideal shape.

Explanations / Examples		
Performance	Description	Execution penalties
	<p>Large deviation of split Large deviation of trunk</p>	0.50 p. + 0.50 p.
	<p>Medium deviation of stag Medium deviation of ring</p>	0.30 p. + 0.30 p.

3.2.5. Deviations and incorrect segments in **Fouetté balances**:

- Fouetté balance is **one DB**: Only the **weakest shape** of the DB is penalized for deviation. However, each shape may have several deviation penalties, e.g., split + trunk.
- Each **body segment** is penalized only one time during the **DB** (knee of the support leg maximally one time, knee of the lifted leg maximally one time, etc).

3.2.6. If during a balance the following mistakes happen: Shape not held for a minimum 1 second, and loss of axis with additional step:


- The penalty is 0.30 p. + 0.30 p. (independently of the number of gymnasts at fault)

3.2.7. Jump/leap with swing technique: Jumps or leaps consisting of more than one main action (e.g., split leap with ring), must be performed in such a way that, during the flight, they create a single and clearly visible image of a fixed and well-defined shape, rather than two different images and shapes. If the two images/shapes are presented at two different times, this is penalised as swing technique (“kip movement”).

#### 4. TECHNIQUE WITH EACH TYPE OF APPARATUS

##### 4.1. Table of Execution penalties for technique with each type of apparatus

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Hoop</b> ○			
<b>Basic technique</b>		Handling with involuntary contact with the body (Example: Blocking the Hoop against the body during/after rolls, rotations around the Hoop's axis, etc.)	
	Catch after throw: Contact with the forearm	Catch after throw: Contact with the arm	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Sliding on the arm during rotations of the Hoop		
		Passing through the Hoop: Feet caught in the Hoop	
<b>Ball</b> ●			
<b>Basic technique</b>	Incorrect handling: Ball held against the forearm ("grasped") or visibly squeezed by the fingers	Handling with involuntary contact with the body (Example: Blocking the Ball against the body during/after rolls, after bounces, etc.)	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Catch with two hands (Exception: catches outside the visual field may use two hands)		
<b>Clubs</b> ††			
<b>Basic technique</b>	Incorrect handling: Irregular movements, arms too far apart during mills, interruption of the movement during small circles, etc.		
	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		

Ribbon 			
Basic technique	Incorrect handling: Amplitude, shape, work plane, or for the Rope not held at both ends		
	Rope involuntary touching the body or the floor		
	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
	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 patterns, throws, echappés, etc. (up to 1 meter) *	Part of the Ribbon stays on the floor involuntarily during the performance of patterns, throws, echappés, etc. (more than 1 meter) *	
Rope			
Basic technique	Incorrect handling: Amplitude, shape, work plane, or for the Rope not held at both ends		
	Rope involuntary touching the body or the floor	Involuntary wrappings around the body or part of it <u>without interruption</u> in the exercise	Involuntary wrappings around the body or part of it <u>with interruption</u> in the exercise
	Knot <u>without interruption</u> in the exercise		Knot <u>with interruption</u> in the exercise
		Loss of one end of the Rope with a short stop in the exercise	
		Feet caught in the Rope during jumps or hops	

#### 4.2. Explanations of Execution penalties for technique with each type of apparatus

- 4.2.1. 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).
- 4.2.2. Ribbon staying on the floor is penalized when the fabric lies still on the floor. No penalty is taken when the fabric is moving on the floor.
- 4.2.3. The penalty for the Ribbon staying on the floor is not taken while the gymnast has halted/paused the exercise due to another error (knot, wrapping, loss of apparatus, etc).

## 5. TECHNIQUE OF ALL APPARATUSES

### 5.1. Table of Execution penalties for technique of all apparatuses

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Technique</b>		Static apparatus (see Difficulty, #3.7)	
<b>Trajectories and catches</b>	Imprecise trajectory * and catch in flight <b>with 1 step or adjusting position</b> to save the apparatus	Imprecise trajectory * and catch in flight <b>with 2 steps</b> to save the apparatus	Imprecise trajectory * and catch in flight <b>with 3 or more steps</b> (or chassé) to save the apparatus
<i>For imprecise trajectory of 2 or more gymnasts: The judge will penalize one time based on the highest number of steps taken.</i>	Incorrect catch: Example: Catch with involuntary help of the other hand in order to save the apparatus, involuntary catch in the Ribbon fabric, etc. (See also Ball)	Incorrect catch with involuntary contact with the body	
<b>Loss of the apparatus</b>  <i>For the loss of 2 Clubs in succession: The judge will penalize one time based on the total number of steps taken to retrieve the farthest Club.</i>			Loss and retrieval of the apparatus without travelling <b>(each gymnast)</b>
			Loss and retrieval of the apparatus after 1-2 steps: <b>0.70 (each gymnast)</b>
			Loss and retrieval of the apparatus after 3 or more steps: <b>1.00 (each gymnast)</b>
			Loss of the apparatus outside the floor area (regardless of distance): <b>1.00 (each gymnast)</b>
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: <b>1.00 (each gymnast)</b>
			Loss of the apparatus, no contact with the apparatus at the end of the exercise: <b>1.00 (each gymnast)</b>

### 5.2. Explanations of Execution penalties for technique of all apparatuses

- 5.2.1. The penalty for **imprecise trajectory** is taken if a clear technical fault, due to an imprecise throw, is visible. For example, if the gymnast has to run or change the intended direction in order to save the apparatus from a loss.
- 5.2.2. The penalty for **imprecise trajectory** is only taken when the apparatus is **caught in flight**: If an imprecise trajectory ends with a loss of apparatus, only the loss of apparatus is penalized, according to the total number of steps taken: Steps while the apparatus is flight + steps after the apparatus has fallen to the floor.
- 5.2.3. For all types of **catches of the Ribbon**, the apparatus should normally be caught by the **end of the stick**. 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. If the Ribbon is unintentionally caught by the fabric (by mistake), or is caught by the stick but not by the end, the penalty for "incorrect catch" is taken.

5.2.4. All apparatus must be caught without involuntary help of the other hand. Exceptions where the other hand may be voluntarily used:

- Rope: With catch of an open Rope
- Hoop: When the Hoop is rotating around the horizontal axis
- Ball: When catching outside of the visual field
- Clubs: When catching a construction of more than 1 Club
- Ribbon: When intentionally catching by the material

5.2.5. The penalty for incorrect catch is taken when the intended catch is interrupted by an extra move by the gymnast, in order to save the apparatus from falling and/or to continue to the next movement.

5.2.6. **Loss of multiple apparatus:** Loss of apparatus is penalized for each apparatus (exception: pair of Clubs), not according to the number of gymnasts that lost the apparatus, or the number of gymnasts that pick up the apparatus. A lost construction of apparatuses, picked up as one unit, is penalized as one apparatus. A lost construction which has fallen apart, is penalized for each component.

Examples:







- Two gymnasts lose one apparatus each. One gymnast picks up both: The first apparatus after 3 steps and the second apparatus after another 1 step. Two separate penalties: 1.00 p. + 0.70 p.
- One gymnast loses two apparatuses (not a pair of Clubs). Another gymnast picks up both: The first apparatus after 3 steps and the second apparatus after another 1 step: 1.00 p. + 0.70 p.
- One gymnast loses a construction of 3 Hoops. Another gymnast picks up the construction as one unit, after 3 steps. One penalty: 1.00 p.

1. APPARATUS PROGRAM

SENIOR: 2 exercises

2025		
2026-2028		

JUNIOR: 2 exercises

2025		
2026-2027		
2028-2029		

## **2. TECHNICAL PROGRAM FOR JUNIOR – GROUP EXERCISES**




- 2.1. **Generalities:** All “Generalities” norms for Senior groups are valid for Junior groups.
- 2.2. The program for Junior group gymnasts usually consists of 2 exercises with 5 identical apparatus (see the *FIG Apparatus Program for Seniors and Juniors* in Annex).
  - 2.2.1. The Program of FIG competitions for Junior groups may include Rope.
- 2.3. The length of each exercise is from 2’15” to 2’30”.
- 2.4. Norms and characteristics of each apparatus for Juniors are specified in the *FIG Apparatus Norms*.
  - 2.4.1. Junior gymnasts are allowed to compete with a senior Ribbon.
- 2.5. Each apparatus used by each group gymnast must have the manufacturer’s logo and “FIG approved logo” in specified places for each apparatus (Rope, Hoop, Ball, Clubs, Ribbon). No group is authorized to compete with an unapproved apparatus. If a group competes with an unapproved apparatus, the exercise will not be evaluated (0.00 p.).
- 2.6. At the request of the President 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.

## **3. DIFFICULTY OVERVIEW FOR JUNIOR GROUP EXERCISES**

- 3.1. A group must include only elements that all gymnasts can perform safely and with a high degree of aesthetic and technical proficiency.
- 3.2. There are two **Group Difficulty components**:
  - Difficulty of Body (**DB**) consists of:
    - Difficulty without Exchanges (**DB**)
    - Difficulty with Exchange (**DE**)
    - Dynamic elements with rotation (**R**)
  - Difficulty of Apparatus (**DA**) consists of:
    - Difficulty with Collaboration (**DC**)
- 3.3. 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



### 3.4. Requirements for Difficulty:

Difficulty components		
<b>Difficulty of Body (DB)</b>		<b>Difficulty of Apparatus (DA)</b>
<b>Difficulty without Exchanges (DB)</b>	<b>Difficulty with Exchange (DE)</b>	<b>Difficulty with Collaboration (DC)</b>
3	3	Minimum 6 Maximum 10 (in performance order)
<b>Dynamic elements with rotation (R)</b>		
Maximum 1		
<b>Special requirements</b>		<b>Special requirements</b>
<b>Difficulty of Body Groups:</b> Jumps/leaps  Minimum 1 Balances  Minimum 1 Rotations  Minimum 1		<b>Fundamental apparatus technical elements:</b>  Minimum 4 (see RGG Difficulty, #3.2)
		<b>Collaborations:</b>  CC: Minimum 2 CR: Minimum 2 Multiple throw/catch: Minimum 2

3.5. 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 Difficulties without Exchange (DB), the number and value of Difficulties with Exchange (DE), and the number and value of Dynamic elements with rotation (R). Judges record all elements in symbol notation.
- **The second subgroup D-judges (DA):** Evaluates the number and value of Difficulty with Collaborations (DC), the presence of required Fundamental apparatus technical elements, and the required minimum types of Collaborations. Judges record all elements in symbol notation.

3.6. The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the Artistry components (see the Artistry section).

## 4. DIFFICULTY OF BODY (DB)

4.1. **Requirements:** Minimum 3, maximum 3 DB will be evaluated, including any DB valued 0.10 p. Used in S, any DB valued 0.20 p. or more used in R, and any DB used in DE.

4.2. If the group performs more than 3 DB elements, only the first 3 in performance order will be evaluated. The additional DB over the limit will not be counted (no penalty).

4.3. All general norms for Senior group DB are also valid for Junior group (without any limit on the value of each DB), with the exception of the following:







4.3.1 Combined Body Difficulties are not valid for juniors. Such Difficulties are not evaluated and are not counted among the DBs.

4.3.2 It is possible to perform only one Slow Turn on flat foot or in relevé.

## 5. FUNDAMENTAL OR NON-FUNDAMENTAL APPARATUS TECHNICAL ELEMENTS

5.1. All general norms for Senior group technical elements are also valid for Junior group.






5.2. **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	 Release and catch of one end of the Rope, with or without rotation (e.g., Echappé)  Rotations of the free end of the Rope, Rope held by one end (e.g., spirals)	 <ul style="list-style-type: none"> <li>• Rotation (min. 1), Rope folded in two (in one or two hands)</li> <li>• Rotations (min. 3), Rope folded in three or four</li> <li>• Free rotation (min. 1) around a part of the body</li> <li>• Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end</li> <li>• Mills (Rope open, held by the middle, folded in two or more) (See RGI Difficulty, #3.5.3)</li> </ul>
2	 Catch of the open Rope with one end in each hand, without support on another part of the body, from a high throw	
-	 Passing with the whole or part of the body through the open Rope turning forward, backward, or to the side; also with: <ul style="list-style-type: none"> <li>• Rope folded in 2 or more</li> <li>• Double rotation of the Rope</li> </ul>	 <ul style="list-style-type: none"> <li>• Wrapping or unwrapping around a part of the body</li> <li>• Spirals with the Rope folded in two</li> </ul>
-	 Series (min. 3) of skips/hops passing through the Rope: Rope turning forward, backward, or to the side.	

## Explanations / Examples


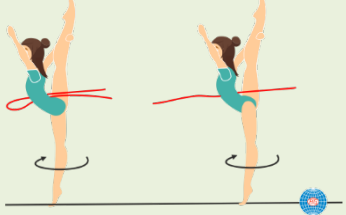
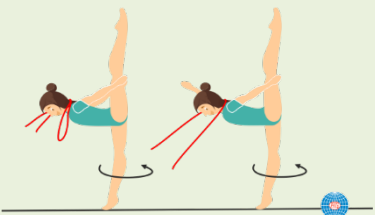


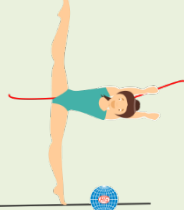
*The Rope can be held open, folded in 2, 3 or 4 times (by 1 or 2 hands), however, the basic technique is when the open Rope is held by one end in each hand during jumps/leaps and skips/hops which must be performed in all directions: forward, backward, with turns, etc.*

*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.*

	<ul style="list-style-type: none"> <li>• A minimum of two large body segments (Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.) must pass through.</li> <li>• The passing may be: The whole body in and out, or passing in without passing out, or vice versa.</li> </ul>
	<p><i>Echappé is a movement with 2 actions:</i></p> <ul style="list-style-type: none"> <li>• A release of one end of the Rope</li> <li>• Catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope</li> <li>• A DB is valid if either release or catch (not both) performed during the DB</li> </ul>
	<p><i>Catch of the open Rope after a high throw must be performed with one end in each hand, without support on the foot, knee, or another part of the body.</i></p>
	<p><i>Spiral variations:</i></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• 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.</li> <li>• A DB is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the DB</li> </ul>
	<p><i>Wrapping</i></p> <ul style="list-style-type: none"> <li>• It is possible to “wrap” or “unwrap” during DB; these actions are considered different apparatus technical elements</li> </ul>





5.3. Unstable balance

5.3.1 Unstable balance positions for Rope considered the same:

Explanations / Examples	
	<p>Rope open or folded in half balanced behind the back or suspended/hanging on a part of the body during <u>DB with rotation</u> (not slow turn) are considered the <b>same unstable balance positions</b>:</p> <div style="text-align: center;"> <p><b>Example 1</b></p>  <p><b>Example 2</b></p>  </div>
	<p>Invalid unstable balance positions:</p> <div style="display: flex; align-items: center;">  <div style="margin-left: 20px;"> <p>Rope hanging on the neck during balance</p> </div> </div> <div style="display: flex; align-items: center; margin-top: 20px;">  <div style="margin-left: 20px;"> <p>Open Rope is placed on the back</p> </div> </div>





## 6. DIFFICULTY WITH EXCHANGE (DE)

- 6.1. **Requirements:** Minimum 3, maximum 3 **DE** will be evaluated.
- 6.2. If the group performs more than 3 **DE** elements, only the first 3 in performance order will be evaluated. The additional **DE** over the limit will not be counted (no penalty).
- 6.3. All general norms for Senior group **DE** are also valid for Junior group (without any limit on the value of each **DE**).
- 6.4. **For exercises with 5 Ropes:** A maximum of 2 **DE** in performance order may be executed with the two ends tied together. Additional **DE** with the ends tied together are not valid for **DE**.
- 6.5. **Summary table of specific criteria for DE: During the throw and catch of the Rope**

Symbol	Specific criteria of the throw + 0.10 p. each time	Symbol	Specific criteria of the catch + 0.10 p. each time
	<b>Passing through the Rope</b> with the whole or part of the body during throw. A minimum of two large body segments must pass through the Rope. <b>Example:</b> head + trunk; arms + trunk; trunk + legs, etc.		
	High throw of open and stretched Rope held by the end		Catch of the Rope with one end in each hand
	High throw of open and stretched Rope held by the middle		

## 7. DYNAMIC ELEMENTS WITH ROTATION (R)

- 7.1. **Requirements:** Maximum 1 R in the exercise will be evaluated **in chronological order**.
- 7.2. All general norms for Senior group R are also valid for Junior group (without any limit on the value of R).
- 7.3. **Specific criteria during the throw and catch of the Rope**

Symbol	Specific criteria of the throw + 0.10 p. each time	Symbol	Specific criteria of the catch + 0.10 p. each time
	<b>Passing through the Rope</b> with the whole or part of the body during throw. A minimum of two large body segments must pass through the Rope. <b>Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.</b>		
	High throw of open and stretched Rope held by the end		Catch of the Rope with one end in each hand
	High throw of open and stretched Rope held by the middle		

## 8. DIFFICULTY OF APPARATUS (DA)

- 8.1. **Requirements:** Minimum 6, maximum 10 DC will be evaluated.
- 8.2. If the group performs more than 10 DC elements, only the first 10 in performance order will be evaluated. The additional DC over the limit will not be counted (no penalty).
- 8.3. All general norms for Senior group DC are also valid for Junior group.
- 8.4. **For exercises with 5 Ropes:** A maximum of 3 DC elements in performance order may be executed with the two ends tied together. Additional DC with the ends tied together are not valid for DC.

## 9. DIFFICULTY SCORE (D)

9.1. The D-judges evaluate the Difficulties, apply the partial score, and deduct possible penalties, respectively:

### 9.2. The first subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulties without Exchange (DB), in their performance order	Minimum/maximum 3	<ul style="list-style-type: none"> <li>∧ not attempted / not simultaneous / not performed outside DE or R</li> <li>T not attempted / not simultaneous / not performed outside DE or R</li> <li>⊙ not attempted / not simultaneous / not performed outside DE or R</li> </ul>
"Slow turn" balance	Maximum 1 in relevé or on flat foot	More than 1 "Slow turn" balance
Difficulties with Exchange (DE), in their performance order	Minimum/maximum 3	Less than 3 DE performed

### 9.3. The second subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Collaborations CC	Minimum 2	For each missing CC
Collaborations CR	Minimum 2	For each missing CR
Collaborations $c \nearrow / c \searrow$	Minimum 2	For each missing $c \nearrow / c \searrow$
Specific Fundamental apparatus technical elements	Minimum 2 of each	For each not attempted / not simultaneous or in rapid succession

## 10. ARTISTRY AND EXECUTION

10.1. All norms for Artistry and all norms for Execution for Senior group exercises are also valid for Junior group exercises.