RHYTHMIC GYMNASTICS

CODE OF POINTS
2025-2028

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INTRODUCTION

The FIG Rhythmic Gymnastics Technical Committee (FIG RG TC) is pleased to present the Rhythmic Gymnastics Code of Points for implementation from January 1st, 2025, to December 31st, 2028.

The primary purposes of the Code of Points include guiding coaches and athletes in their development of rhythmic gymnastics exercises and providing a standardised, objective means of evaluating rhythmic gymnastics performances.

The Rhythmic Gymnastics Code of Points for 2022-2024 saw large modifications to most score components. At the timepoint of finalizing of the Code of Points for 2025-2028, the broad understanding of and the full impact of the 2022-2024 modifications are only starting to stabilize. Therefore, the FIG RG TC has concluded that a new round of reinventing the score components would be premature. Instead, the intentions of the present revision have been to :

- correct some problems identified during the 2022-2024 cycle,
- incorporate clarifications that have been provided during the 2022-2024 cycle,
- simplify some aspects of the evaluation, and
- improve the possibilities of a healthy sporting career for the athletes.

During the revision, valuable input has been received, considered, and respected from a number of entities:

- FIG Anti-Doping, Medical and Mental Health Commission
- Meetings with top 10 coaches
- Feedback from the FIG Member Federations
- Round table meetings with the FIG Member Federations during World Championships
- Continental Unions and their Rhythmic Gymnastics Technical Committee Presidents
- Meetings between the Athlete Representative and the athletes
- Through the regular dialogues with the athletes and judges during the cycle

Acknowledgements:

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PART 1:
INDIVIDUAL EXERCISES

PART 1 – INDIVIDUAL EXERCISES

A. GENERALITIES 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 and competition programs of Rhythmic Gymnastics
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:
The Team Ranking is established by adding the 8 best scores registered by the individual gymnasts of the team, plus the 2 exercises of the group.

The *FIG Apparatus Program* for the current year determines the apparatus required for each exercise (see *E. 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 *E. 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 be started as soon as the gymnast begins to move and will be stopped as soon as the gymnast is totally motionless.

2.2. A short musical introduction – up to 4 seconds – without body and/or apparatus movement is tolerated (see Artistry, #2.5).

2.3. Timing related to all exercises (preparation before the exercise, gymnast’s exercise duration) will be done in full second increments.

Penalty by the Time judge: 0.05 p. for each additional or missing second, counted in full second increments
Example: 1’30.99 = no penalty; 1’31.00 = penalty 0.05 p.

3. PANEL COMPOSITION: OFFICIAL CHAMPIONSHIPS AND OTHER COMPETITIONS

3.1. Superior Jury

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

3.2. Panel of judges for individual exercises

3.2.1. For official FIG competitions, World Championships and Olympic Games, each **panel** will consist of **3 juries** of judges: D-jury *(*Difficulty), A-jury (Artistry) and E-jury (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 panel of judges

3.3.1. Difficulty Jury (D): 4 judges, divided into 2 subgroups:

- Subgroup 1 (**D**): 2 judges (**DB1, DB2**) work independently, submit their individual scores, and then submit a **common DB score**.
- Subgroup 2 (**D**): 2 judges (**DA1, DA2**) work independently, submit their individual scores, and then submit a **common DA score**.

3.3.2. Artistry Jury (A): 4 judges (**A1, A2, A3, A4**)

3.3.3. Execution Jury (E): 4 judges (**E1, E2, E3, E4**)

3.3.4. Minimum standards for the judges' panel for the different groups of FIG registered competitions: See *General Judges Rules*, Art. 11.

3.4. Functions of the D-jury

3.4.1. The 1st 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**).

3.4.2. These judges evaluate the entire exercise independently, submit their individual score (for the purpose of judge evaluation) without consulting the other judge, and then submit a **common DB score** * (see #3.8).

3.4.3. The 2nd subgroup (DA) records the content of the exercise in symbol notation**,** evaluating the number and value of Difficulties of Apparatus (**DA**).

3.4.4. These judges evaluate the entire exercise independently, submit their individual score (for the purpose of judge evaluation) without consulting the other judge, and then submit a **common DA score** * (see #3.8).

3.4.5. Final D score: The sum of the common **DB** and common **DA** scores.

3.5. Functions of the A-jury

3.5.1. 4 judges (**A1, A2, A3, A4**) evaluate the Artistry faults by deduction. These judges evaluate the entire exercise independently, and submit their individual total deduction * (see #3.8) without consulting the other judges.

3.5.2. When Artistry is evaluated by **4 judges**, the highest and the lowest deductions are eliminated, and the remaining **2 deductions** are averaged to give the **final Artistry deduction**.

3.5.3. When Artistry is evaluated by **2-3 judges**, **all deductions** are averaged to give the **final Artistry deduction**.

3.5.4. Final A score: The final Artistry deduction is subtracted from **10.00 p.**

3.6. Functions of the E-jury

3.6.1. 4 judges **(E1, E2, E3, E4)** evaluate the technical faults by deduction. These judges evaluate the entire exercise independently, and submit their individual total deduction * (see #3.8) without consulting the other judges.

3.6.2. When Execution is evaluated by **4 judges**, the highest and the lowest deductions are eliminated, and the remaining **2 deductions** are averaged to give the **final Execution deduction**.

3.6.3. When Execution is evaluated by **2-3 judges**, **all deductions** are averaged to give the **final Execution deduction**.

3.6.4. Final E score: The final Execution deduction is subtracted from **10.00 p**.

3.7. Judging records

During the competition, at the end of the rotation, and/or at the end of the competition, the President of the Superior Jury may request the judging records, marked with the number, gymnast name, National Federation, and apparatus, and showing the evaluation of each exercise.

3.8. Possibility of technological advances of the scoring systems (*)

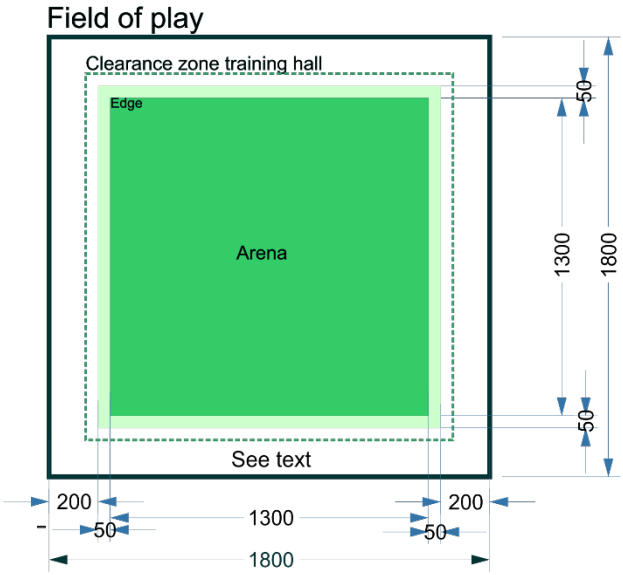
It is possible that technological advances during the cycle will permit submission of penalties, values, and/or scores in different formats, with different breakdowns. In this case, the paragraphs describing submission of scores/penalties, marked (*). may be adapted accordingly.

3.9. Functions of the Time and Line judges

3.9.1. Responsibilities of the **Time judges (1 or 2)**:

- Start a stopwatch when each gymnast starts preparing the starting pose, to control the duration of an eventual delay (see #9.3.3).
- Control 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.
- Submit the appropriate form to the President of the Superior Jury.
- If a gymnast loses the apparatus at the end of the exercise and **does not present a final pose** or **does not return** to the floor area because the music has ended, the Time judge calculates the moment the 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*):

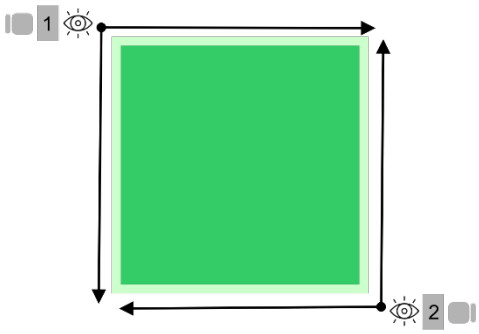


3.9.2. Responsibilities of the **Line judges (2)**:

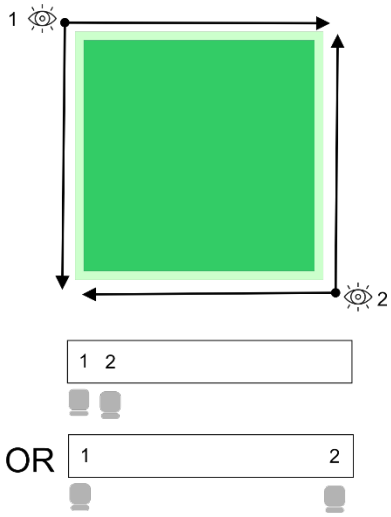
- Determine **crossing** of the boundary of the floor area by the apparatus, by 1 or 2 feet, by any part of the body, as well as apparatus **leaving** the floor area.
- Raise a flag for the apparatus and/or body crossing the boundary or leaving the floor area.
- Raise a flag if a gymnast leaves the floor area during the exercise.
- Submit the appropriate form to the President of the Superior Jury.
- The Line judge must monitor and penalize any crossing of the line until the **last movement** of the gymnast: No Line penalty is taken after the last movement, even if the music is still playing.

3.9.3. 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.



3.9.4. 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).

3.10. 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.

3.11. 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 (#14) will be submitted on an official form by the DA1 judge and will be **verified** by the President of the Superior Jury.

3.12. For **any other details** concerning the Juries, their structure, or functions, see *Technical Regulations* (Section 1, Art. 7, Section 3), *General Judges' Rules*, and *Specific Judges' Rules*.

4. JUDGES' MEETINGS/INSTRUCTIONS

- 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' instructions 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 program will be monitored, and that non-participation may lead to dismissal from judging.

5. FINAL SCORE CALCULATION

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

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, is done from the Final score.

6. SCORE INQUIRIES

See *Technical Regulations*, Section 1, Art. 8.5.

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

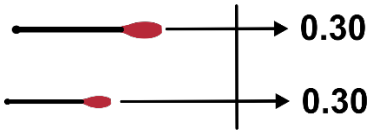
7.3. The gymnast or apparatus **leaving** the floor area or **finishing** the exercise outside the floor area will be penalized:

Penalty by the Line judge: 0.30 p. each time

7.4. **Several apparatus** outside the floor area:

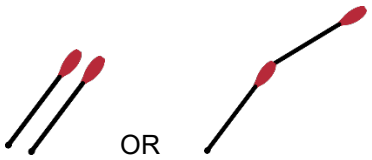
7.4.1. **Consecutive loss** of both Clubs outside the floor area:

Penalty by the Line judge: 0.30 p. for the 1st Club + 0.30 p. for the 2nd Club



7.4.2. **Simultaneous loss** of 2 Clubs (locked or unlocked) **at the same time** outside **the same line:**

Penalty by the Line judge: 0.30 p. 1 time, as 1 apparatus



7.4.3. **Simultaneous loss** of 2 Clubs **at the same time** outside **2 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:

- Apparatus and/or gymnast touches the line
- Apparatus passes the boundary of the floor area without touching the ground
- Unusable apparatus is removed outside the floor area
- Broken apparatus is removed outside the floor area
- 2nd Club is voluntarily removed outside the floor area in order to use the replacement Clubs in a pair
- An apparatus which has been replaced (is no longer used) is removed outside the floor area
- Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)
- The Line judge must monitor and penalize any crossing of the line until the last movement of the gymnast: No Line penalty is taken after the last movement, even if the music is still playing.

In **all other cases**, penalties are applied as mentioned in #7.2-7.4.

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 generally **applied** for the entire duration of the exercise, including movements performed outside the floor area.

8. INTERRUPTED EXERCISE

8.1. If a gymnast stops the exercise due to a broken apparatus (#9.4.2) or apparatus caught in the ceiling (#9.4.4), due to issues with the music that cannot be approved (#11.4), due to an injury or any other unforeseen situation (#12.4), the exercise will be evaluated in the following way:

- Difficulties already performed in a valid way will be counted, applying any relevant penalties for missing Difficulty components
- Artistry will penalize 10.00 p.
- Execution will penalize 10.00 p.
- Time penalties are applied according to the duration performed
- No line penalty for leaving the floor area when the exercise has been interrupted

9. APPARATUS

9.1. Norms and checking

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

9.1.2. Each apparatus used by each gymnast must have the manufacturer's logo and "FIG approved logo" in specified places for each apparatus. No gymnast is permitted to compete with unapproved apparatus. If a gymnast competes with an unapproved apparatus, the exercise will not be evaluated (0.00 p).

9.1.3. 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 for an apparatus control may be conducted.

9.2. Replacement apparatus

9.2.1. Replacement apparatus - the complete set of apparatus used for the competition – around the floor area is compulsory.

9.2.2. The Organizing Committee must place 2 sets of identical apparatus, along 2 sides of the floor area for the use by any gymnast.

9.2.3. The line immediately in front of the judges and the line where the gymnast enters are left open. The apparatus must be set separately.

Example:

9.2.4. 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).

9.2.5. 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

9.2.6. A gymnast may use the maximum number of replacement apparatus placed around the floor area, with all applicable penalties. Example: 2 Hoops are placed by the Organizing Committee according to the illustration above: A gymnast may use both if needed in the same exercise.

9.2.7. 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

9.2.8. If during the exercise the apparatus is lost and leaves the floor area (Line penalty, see #7.3), and then **returns by itself to the floor area**, the use of a replacement apparatus is **allowed** (no penalty).

9.2.9. If the gymnast for any reason chooses to **change the apparatus**, the apparatus that is no longer used must be completely removed from the floor area (no Line penalty) before the end of the exercise. If the replaced apparatus or any part of it remains on the floor area until the end of the exercise:

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

9.2.10. If the apparatus is lost and leaves the floor area, and is **given back to the gymnast** by a coach or any other person:

Penalty: 0.50 p. for unauthorized retrieval of the apparatus

Explanations / Examples	
Situation	**Evaluation**
• *The gymnast loses her apparatus, and it rolls out of the floor area.* • *The gymnast takes the replacement apparatus.* • *The lost apparatus rolls back onto the floor area.* • *The gymnast **does not remove** the returned apparatus from the floor area.*	• *Execution judge: 1.00 p. 1 time for the loss of apparatus.* • *Line judge: 0.30 p. for the lost apparatus leaving the floor area.* • *Responsible judge: 0.30 p. for non-removal of the apparatus that returned to the floor area.*
• *The gymnast loses her apparatus, and it rolls out of the floor area.* • *The gymnast takes the replacement apparatus.* • *The lost apparatus rolls back onto the floor area.* • *The gymnast **removes the returned apparatus** from the floor area and continues with the replacement apparatus.*	• *Execution judge: 1.00 p. 1 time for the loss of apparatus.* • *Line judge: 0.30 p. for the lost apparatus leaving the floor area.* • *Responsible judge: No penalty.*
• *The gymnast loses her apparatus, and it rolls out of the floor area.* • *The gymnast takes the replacement apparatus.* • *The lost apparatus rolls back onto the floor area.* • *The gymnast takes her own apparatus back and **removes the replacement apparatus** from the floor area.*	• *Execution judge: 1.00 p. 1 time for the loss of apparatus.* • *Line judge: 0.30 p. for the lost apparatus leaving the floor area.* • *Responsible judge: No penalty.*
• *The gymnast loses her apparatus, and it rolls out of the floor area.* • *The lost apparatus **rolls back** onto the floor area.* • *The gymnast **takes the replacement** apparatus.* • *The gymnast removes the returned apparatus from the floor area and continues with the replacement apparatus.*	• *Execution judge: 1.00 p. 1 time for the loss of apparatus.* • *Line judge: 0.30 p. for the lost apparatus leaving the floor area.* • *Responsible judge: No penalty.*

9.3. Unusable apparatus

9.3.1. **Prior to the start** of the exercise, if a gymnast determines that the apparatus is unusable (e.g., knots in the Ribbon), the use of a **replacement apparatus is allowed** (no penalty).

9.3.2. The **Time judge** will start a stopwatch when each gymnast starts preparing the starting pose, to control the duration of an eventual delay.

9.3.3. 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

9.3.4. 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.

9.4. Broken apparatus or apparatus caught in the ceiling

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

9.4.2. 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:

- Remove the broken apparatus outside the floor area (no Line nor Execution penalty) and continue the exercise with a replacement apparatus (no penalty)
- Stop the exercise (see #8, Interrupted exercise)

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

9.4.4. 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:

- Continue the exercise with a replacement apparatus (no penalty)
- Stop the exercise (see #8, Interrupted exercise)

9.4.5. 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 deduct all relevant penalties
- Execution will deduct all penalties taken during the exercise, including “loss of apparatus at the end of the exercise (no retrieval)”

9.4.6. If the **replacement apparatus breaks** during the exercise: The gymnast must take the 2nd replacement apparatus and continue until the end of the exercise. After the end of the exercise, the President of the Superior Jury will announce whether the gymnast will be allowed to perform the exercise again at the end of the rotation (or if needed, at a timepoint according to the decision of the President of the Superior Jury). If the gymnast is not allowed to repeat the exercise, the evaluation of the performed exercise is applied.

10. COMPETITION ATTIRE OF THE GYMNASTS

10.1. Requirements for the competition attire

10.1.1. Cutting and material

- A correct gymnastics leotard must be in non-transparent **material** from the chest to the crotch. Therefore, leotards that have such 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 breastbone (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 point of the hip bone on the front (for reference: anterior superior iliac spine), 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 level of the hip bones.
  - The Technical Committee recommends that the whole pelvic/crotch area is covered with non-transparent and non-skin-coloured material.

10.1.2. 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-fitting.

10.1.3. Legs

- It is allowed to wear full-length tights over the leotard, full-length tights under the leotard, a leotard in 1 piece with full-length legs (unitard), or to have bare legs.
- Shorts, semi-length tights and similar are not allowed.
- The legs must have a similar appearance: The colour(s) of the fabric covering the legs and the length of the base fabric(s) must be identical on both legs. Only the style (small detail cuts or decorations) may be different.

10.1.4. 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).

10.1.5. Design

- Designs presenting words or symbols are allowed if the design respects the *FIG Advertising Rules Competition Clothing* and the Code of Points #10.
- 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).
  - Any appliques must stay close to the base (lay flat on the fabric) when the attire is motionless; they should not protrude excessively.

10.1.6. 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 **1 piece**. It is not possible to wear a leotard and separate additional “socks”, “gloves”, “decorative legwarmers”, belt, etc.

10.1.7. Checking of the competition attire

- Every competition attire will be checked during the gymnast’s presence in the competition hall.
- Additionally, random checks may be conducted.

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

10.2. 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 the performance.

10.3. It is forbidden to wear large/dangling **jewellery** or large/dangling **piercings**, jeopardizing the safety of the gymnast. Only small, tight-fitting jewellery and small, tight-fitting piercings are permitted.

Penalty: 0.30 p. if this rule is not met

10.4. 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

10.5. **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

10.6. 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

10.7. **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

11. REQUIREMENT FOR MUSICAL ACCOMPANIMENT

11.1. 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 #11.4). An exercise where the music disappears (technical problems) in any part cannot be evaluated.

11.2. A sound signal may start before the music.

11.3. 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 national federations retain the right to use a USB for competition.

The following information must be written on each audio file:

- National federation (the 3 capital letters used by the FIG to designate the gymnast's NF)
- Gymnast name
- Apparatus name

11.4. **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.

11.4.1. 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 pose, 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.

11.4.2. 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 gymnast continues the exercise without music, the President of the Superior Jury will signal to stop the exercise.
- After approval of the President of the Superior Jury, the gymnast will be re-announced and will perform the exercise again immediately.
- If the President of the Superior Jury does not approve, the exercise will be evaluated as an interrupted exercise (see #8).

11.4.3. If a **temporary music problem** (distortion, short interruptions, etc.) appears after some time of performing:

- The gymnast **may choose to complete the exercise** performing to the distorted music and be evaluated accordingly, OR
- The gymnast **may choose to stop the exercise and exit the floor area**:
- After approval of the President of the Superior Jury, the gymnast will be re-announced and will perform the exercise again immediately.
- If the President of the Superior Jury does not approve, the exercise will be evaluated as an interrupted exercise (see #8).

12. DISCIPLINE OF THE GYMNASTS

12.1. The gymnast 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 gymnast).

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

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

Penalty: 0.50 p. if this rule is not met

12.3. 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 the later position in the start order for the correct/scheduled apparatus. The gymnast 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)

12.4. If a gymnast **stops the exercise** due to an injury or unforeseen circumstance during the exercise, the exercise will be evaluated as an interrupted exercise (see #8).

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

13. DISCIPLINE OF THE COACHES

13.1. 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

14. 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	**0.05**
2	For excessive delays in exercise preparation which delay the competition (more than 30 seconds)	**0.50**
Penalties taken by the Line judge		
1	For any part of the body or apparatus touching outside the boundary of the floor area	**0.30**
2	For the gymnast or apparatus leaving the floor area	**0.30**
3	If a gymnast finishes the exercise outside the floor area	**0.30**
Penalties 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 gymnast's own lost apparatus)	**0.50**
2	For an unauthorized use of replacement apparatus (original apparatus did not leave the floor area)	**0.50**
3	A replaced apparatus, or any part of it, is left on the floor area until the end of the exercise	**0.30**
4	For use of apparatus by an unauthorized retrieval	**0.50**
5	Competition attire not according to the regulations	**0.30**
6	For not allowed jewellery or not allowed piercings	**0.30**
7	For hair style not conforming to the rules	**0.30**
8	For make-up not conforming to the rules	**0.30**
9	For national emblem or publicity not conforming to the rules	**0.30**
10	Bandages or support pieces not conforming to the rules	**0.30**
11	For early or late presentation	**0.50**
12	For gymnast warming up in the competition hall	**0.50**
13	Wrong apparatus chosen according to start order (penalty deducted from the exercise that was initially missed)	**0.50**
14	For coach discipline	**0.50**

1. DIFFICULTY OVERVIEW

1.1. A gymnast must include only elements that can be performed 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 2 **Difficulty components:**

- Difficulty of Body (**DB**), including Dynamic elements with rotation (**R**)
- Difficulty of Apparatus (**DA**)

1.5. Requirements for Difficulty:

Difficulty components	
Difficulty of Body (DB) Highest 8 counted	**Difficulty of Apparatus (DA)** Maximum 15 (in chronological order)
Dynamic elements with rotation (R) Maximum 4 (in chronological order)	
Special requirements	
Difficulty of Body Groups: Jumps/leaps Minimum 1 Balances Minimum 1 Rotations Minimum 1	

1.6. The Difficulty judges identify and record Difficulties in order of their performance, regardless if they are valid or not:

- The 1st 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 2nd subgroup D-judges (**DA**): Evaluates the number and value of Difficulties of Apparatus (**DA**). 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 elements, balance elements, 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 prevails** (tables and explanations).

2.2. Procedure for new DB

2.2.1. Coaches are encouraged to submit **new DB** that have not yet been performed and/or do not yet appear in the tables of DB.

2.2.2. New DB should be **submitted officially** by the National Federation to the Technical Committee via the FIG office with electronic mail or post.

2.2.3. 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.

2.2.4. The new DB will be reviewed by the Technical Committee at its **next meeting** upon receipt of the request.

2.2.5. The decision will be communicated as soon as possible in writing to the concerned National Federation.

2.2.6. After an approved DB is **performed** the 1st time at an official FIG Group 1, 2, or 3 competition, the new DB will be **published in a Newsletter** and may be performed by any gymnast at any competition.

2.2.7. Sometimes the element is not approved by the Technical Committee.

2.2.8. Approved **new DB** 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** 1 or more "**Difficulty of Body Group**" (#2.1.1) will be penalized. The penalty is applied when the **"Difficulty of Body Group"** is not attempted at all.

Penalty: 0.30 p. for each missing "Difficulty of Body Group"

2.4. Same and different Difficulties

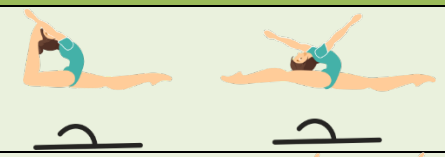
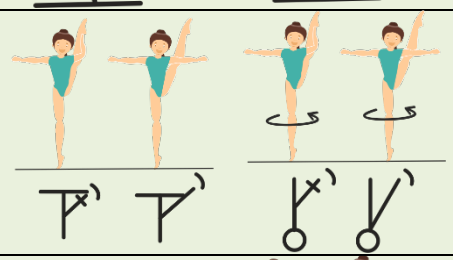
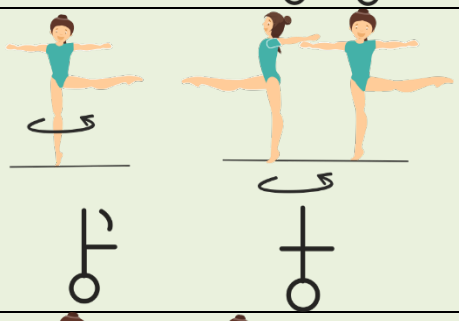
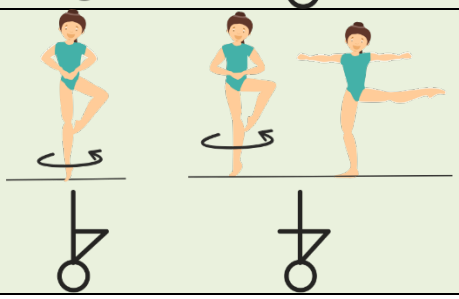
2.4.1. Each box in the tables (#9, #11, #13) represents a different DB. Every drawing inside the **same box** is seen as the **same DB**.

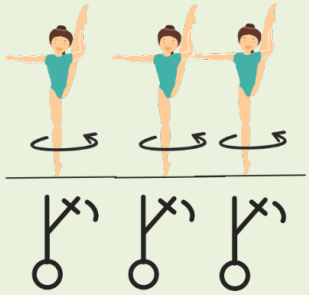
2.4.2. Each DB (each box) is counted only once. If the same DB (same box) is **repeated**, the repetition is **not valid** (no penalty).

Explanations / Examples	
What if a gymnast attempts to take a DB shape but loses balance and lowers the leg, or attempts to catch the leg but fails to hold the leg, and tries another time?	*If the gymnast makes a technical fault in the preparation and immediately restarts the preparation, this is not a repetition, and the 2nd try is evaluated.*

2.4.3. It is possible to perform 2 or more of the same jumps/leaps or the same pivots **in series.** "Same Difficulty" means same 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: This group of drawings may be used only one time in the same exercise (isolated or in series) *Different DBs: Each of these drawings may be used in the same exercise*	
Isolated DBs	
	*Same DBs (same box)*
	*Different DBs (different boxes)*
	*Different DBs (different boxes)*
	*Different DBs (different boxes)*

Series of DBs	
	*Same box: Series valid*
	Same box: Series valid

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).

The evaluation of each 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 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 1 or more of the body segments, the **DB is valid** with an Execution penalty (see Execution, #2.1.3):

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 1 or more of the body segments, the **DB is valid** with an Execution penalty (see Execution, #2.1.3):

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 1 or more of the body segments, the **DB is not valid** and receives an Execution penalty (see Execution, #2.1.3):

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

2.5.5. **Exception**: The criterion “back bend of the trunk”, performed with a large deviation, will be penalized in Execution but the base value of the Difficulty may be valid if available in the table without “back bend” and performed according to the basic characteristics.

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

2.6. Requirements for apparatus handling

2.6.1. Each DB must be performed with a minimum of **1 apparatus technical element**, executed according to its definition in tables #3.3-3.4.

2.6.2. A DB is in connection with an apparatus technical element 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?	*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.*
What is "beginning" and what is "towards the end" of a balance?	***A balance** (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).* *When the gymnast has left the shape or relevé (if the balance is performed on relevé), the Difficulty has ended.* ***A Dynamic balance** begins with the initiation of the 1st movement and ends with the ending of the last movement.* *When the gymnast is back on 2 feet, or lying flat, the Dynamic balance has ended.*
What is "beginning" and what is "towards the end" of a rotation?	***A rotation in fixed shape** 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 rotation is defined on relevé).* *When the gymnast has left the shape or relevé (if the rotation is defined on relevé), the Difficulty has ended.* ***Other types of rotations** begin with the initiation of the 1st movement, and end with the ending of the last movement.* *When the gymnast has stopped rotating, or is back on 2 feet, the Difficulty has ended.*

2.6.3. **<u>An isolated DB under the flight</u>** of a high throw or boomerang in the air 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 **once 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 1st of the DBs will be evaluated.

- If the **apparatus is lost** after the DB under the flight, the DB is **not valid**.

2.6.4. **<u>A series of jump/leap DBs</u>** (with or without rotation) with 1 Difficulty **<u>under the flight:</u>**

- Throw of the apparatus during the 1st DB, 2nd DB under the flight and catch during the 3rd DB may be performed only **once in each exercise** regardless of the type of throw.

- If the apparatus is **lost during the 3rd DB**, neither the DB under the flight nor the DB during the catch are valid. Only the DB performed during the throw of the apparatus is valid.

- If the apparatus is **caught before or after the 3rd DB**, neither the DB under the flight nor the DB during the catch are valid. Only the 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 the apparatus technical element "DB under the flight").

- Any other construction, e.g., with 2 DBs under the flight, or without a correct series, is not possible: "Under the flight" will not be valid as an apparatus technical element; only DBs during throw and catch will be evaluated.

2.7. 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 1 or 2 hands or on the apparatus
- Total loss of balance with fall of the gymnast while performing the DB
- A loss of apparatus while performing the DB
- Apparatus technical element not performed according to the definition, or repeated identically (see #3.6)
- Landing on the knee(s)
- Difficulty started outside the floor area
- Any part of the Difficulty performed after the end of the music

3. APPARATUS TECHNICAL GROUPS

3.1. Definition

3.1.1. Every apparatus (, , ,) has apparatus technical groups. Each group is listed in its own box in tables #3.3-3.4.

3.2. Evaluation

3.2.1. Apparatus technical elements which require **2 or more actions** to be valid (a release in any form and a catch) may validate only **1 DB** and **1 DA**; such elements include:

- Bounce of the Ball
- Small throw/catch of any apparatus (and all its variations, see #3.4.2)
- Rebound of any apparatus (except Ball) from the floor
- Echappé of the Ribbon and Rope
- Boomerang of the Ribbon

3.2.2. **"High throw"** and **"Catch from a high throw"** are **2 different** apparatus technical elements/bases. If a "high throw" is correctly executed for a DB or DA 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.

3.3. Summary tables of apparatus technical groups specific to each apparatus

3.3.1. HOOP

Apparatus technical groups	
Large roll of the Hoop over minimum 2 large body segments	Roll of the Hoop on the floor
Rotation of the Hoop around its axis: Around the fingers or around or on part of the body (min. 1)	Rotation (min. 1) on the floor around the axis
Rotation of the Hoop around the hand or around a part of the body (min. 1)	Sliding of the Hoop over minimum 2 large body segments
Passing through the Hoop with the whole or part of the body (2 large body segments)	

Explanations / Examples	
The technical elements with Hoop (with and without throw) must be performed on various planes, directions, and axes.	
	A minimum of 2 large body segments must pass through the Hoop: *Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.* *The passing through the Hoop may be: The whole body in and out, or passing in without passing out, or vice versa.*
	Large roll: A minimum of 2 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. ***Note for large roll in a balance DB (except dynamic balances)**:* *The impulse for the roll can be done at the same time as the impulse for the DB, or after the impulse for the DB. 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.*
	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. *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).*
	The roll may be small or large. *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).*

3.3.2. BALL

Apparatus technical groups	
Large roll of the Ball over minimum 2 large body segments	• Roll of the Ball on the floor (min. 1) • Series of 3 small rolls: A combination of small rolls on the body • Series of 3 assisted small rolls on the body
Figure eight of the Ball with circle movement of the arm(s)	• "Flip-over" movement of the Ball (min. 1) • Rotations **of the hands** around the Ball (min. 2) • Free rotation **of the Ball** on a part of the body, including on top of the finger (min. 1)
Catch of the Ball with 1 hand	Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)
Bounces: • Series (min. 3) of small bounces (below knee level) from the floor • High bounce (knee level and higher) from the floor (min. 1)	

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 the Ball supported on the hand is correct only when the fingers are joined in a natural manner and the Ball does not touch the forearm.		
	Small roll	***Large roll***
	A minimum of 1 segment of the body must be passed over *Examples of a body segment: Hand to shoulder; neck to lower back; foot to knee, etc.* ***Note**: Small rolls are only valid in a series of 3*	*A minimum of 2 large body segments must be passed over without interruption* *Examples: From the right hand to the left hand over the body; trunk + leg(s); arm + back, etc.* ***Note for large roll in a balance DB (except dynamic balances):*** *The impulse for the roll can be done at the same time as the impulse for the DB, or after the impulse for the DB. 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.*
	Figure eight of the Ball with circle movements of the arm(s): 2 consecutive circles must be completed.	
	*Must be from **a high throw** (not from a small throw/thrust) **without additional support of the body, including the other hand**.*	
	*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.*	
	"Flip-over" movement of the Ball: • *A rotational movement of 1 hand around the Ball, or rotation of the Ball around 1 hand* • *The Ball is in constant contact with the hand (there is no flight phase)* • *Minimum 1 rotation* *Rotations of the hands around the Ball:* • *A rotational movement of the hands around the Ball, with the fingers of the hand joined together in a natural manner* • *The Ball is in constant contact with the hands (there is no flight phase)* • *Rotations must be performed using the **whole hand/palm (not only with the fingertips)*** • *Minimum 2 rotations* *Free rotation(s) of the Ball on a part of the body:* • *Minimum 1 rotation*	
	The roll may be small or large. *A DB can be performed when giving the impulse, or with retrieval of the Ball (not with passing over the rolling ball, and not with the Ball rolling freely next to the gymnast performing the DB).*	

3.3.3. CLUBS

Apparatus technical groups	
Mill(s): 1 mill consists of a minimum 4-6 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/hands each time, held by the end (small head)	• Free rotations of 1 or 2 Clubs (unlocked or locked) on or around a part of the body or around the other Club • Tapping the Clubs against each other (min. 1 tap) or tapping the floor (min. 2 taps) • Sliding of the Club over minimum 2 large body segments
Small throws of 2 unlocked Clubs With min. 360° rotation and catch: Together simultaneously or alternating	Small throw of 2 locked Clubs
Asymmetric movements of 2 Clubs	Large roll over minimum 2 large body segments with 1 or 2 Clubs Roll of 1 or 2 Clubs on a part of the body or on the floor
Small circles (min. 1) with both Clubs, simultaneously or alternating, 1 Club in each hand, held by the end (small head)	Series (min. 3) of small circles with 1 Club, held by the end (small head)

Explanations / Examples	
The typical technical characteristic is to work with both Clubs together, 1 in each hand, with the small head inside the palm of the hand. 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 2 Clubs joined together.* *Tapping, rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition.*	

	• *A "mill" is composed of a minimum of 4 small circles of the Clubs (e.g., 2 on each side) with time delay and alternating crossed and uncrossed wrists each time. The hands should be as close together as possible.*
	• *Mills can be on the vertical or horizontal plane:*
	  • *Vertical mills – the circle impulse can be either forward or backward, clockwise or counterclockwise.*
	  • *Horizontal mills - the circle impulse can be either right or left.*
	• *Mills can be 2-set and 3-set:*
	  • *2-circle (double) mills – min. 4 alternating small circles of the Clubs (2 on each side). Wrists/hands crossed, then uncrossed.*
	  • *3-circle (triple) mills – min. 6 alternating small circles of the Clubs (3 on each side with a cross of the hands each time).*

	• *Must be performed with different movements of shape or amplitude <u>and</u> work planes or direction of each Club.* • *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.* • *Tapping does not have a clear working plane/direction and cannot be part of asymmetric movements.* • ***Clubs must be 1 in each hand (no throws, no asymmetric throws, no cascade throws).***
	• *Tapping the 2 Clubs against each other: Minimum 1 tap.* • *Tapping 1 or 2 Clubs against the floor: Minimum 2 consecutive taps (2 Clubs at the same time is not sufficient).*

3.3.4. RIBBON

Apparatus technical groups	
• Spirals (min. 4 loops), tight and the same height, in the air or on the floor **AND/OR** • "Swordsman" (min. 4 loops)	• Rotational movement of the Ribbon stick around the hand • Wrapping (unwrapping) • Stick held without hands (e.g., neck, knee, elbow) during movements or Difficulties with rotation (not "slow turn"), creating a full circle pattern of the fabric around the body
Snakes (min. 4 waves), tight and the same height, in the air or on the floor	
"Boomerang": Release, pull back by the end of the Ribbon, and catch of the stick	Large roll of the Ribbon stick over minimum 2 large body segments Roll of the Ribbon stick on a part of the body
"Echappé": Rotation of the stick during its flight, and catch of the stick	Passing with the whole body or part of the body through or over the pattern of the Ribbon

Explanations / Examples	
Elements not specific to the technique of the Ribbon must not overwhelm the composition. *(Examples: Wrapping/unwrapping, rolling, or sliding of the stick, thrust/push)*	
	"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.
	A "boomerang" consists of 3 parts: *1. **A release** (throw) of the stick into the air or along the floor.* *○ 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.* *2. **A pull back** 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.* *○ The pull back is executed* *▪ during the flight,* *▪ immediately at the end of the flight,* *▪ for releases along the floor: Also possible after a short period of Ribbon extended along the floor.* *○ A boomerang may be executed with 1 or more pull backs before catching the stick. All actions between the initial release and the catch of the stick belong to the same single apparatus technical element (not 2 or more separate boomerangs).* ***3. A catch of the stick.*** *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.*
	A minimum of 2 large body segments must pass through the pattern of the Ribbon. (Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.) *The passing through or over the pattern of the Ribbon may be: The whole body in and out, or passing in without passing out, or vice versa.*
	"Echappé" is a type of small throw that includes rotation of the stick in flight, and a catch of the stick. *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.*
	*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), the technical element is not valid and cannot validate any Difficulty.*

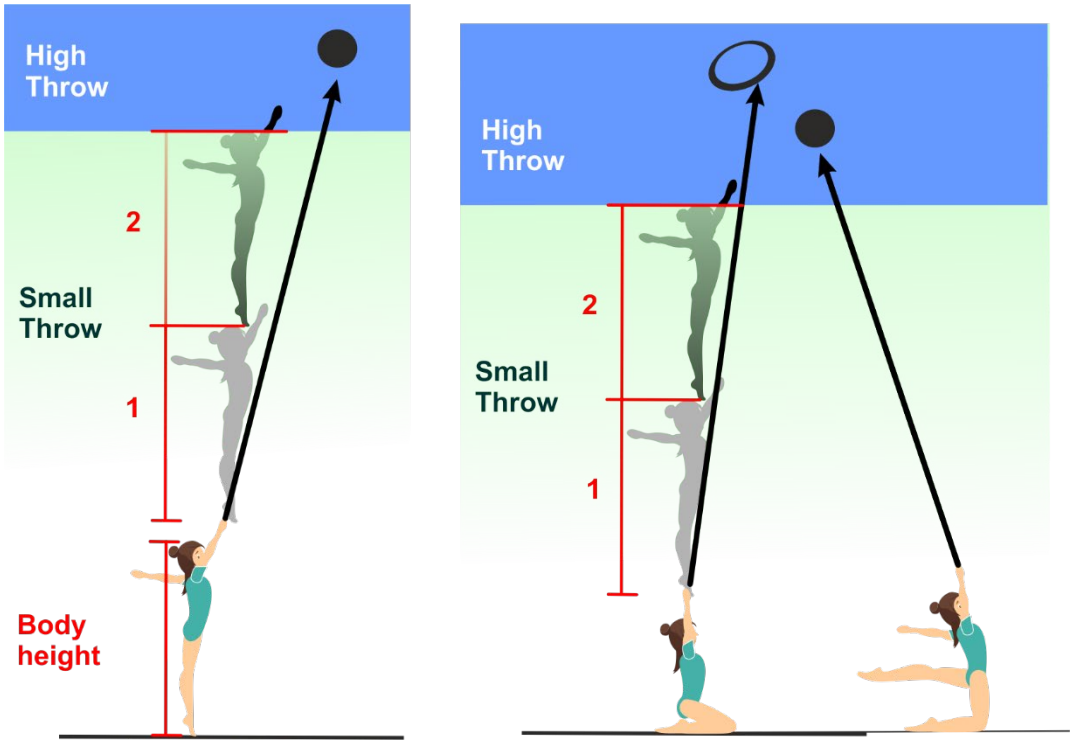
3.4. Summary tables of apparatus technical groups valid for all apparatus

3.4.1. High throws and catches of the apparatus

↗	High throw of the apparatus: More than 2 heights of the standing gymnast
⇗	High throw of 2 unlocked Clubs: More than 2 heights of the standing gymnast. *For asymmetric and cascade throws, it is sufficient that 1 Club meets the throw height requirement*
↓	Catch of the apparatus from the flight of a high throw
⇓	Simultaneous catch of 2 unlocked Clubs from the flight of a high throw *Both of the Clubs' flight must meet the height requirement*

Explanations / Examples	
What does it mean to catch "from the flight"?	*Once the apparatus is thrown, the apparatus is in free flight in the air. To catch 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 rebound.*
Could you clarify the height of throws: From which point is the height of the throw measured?	*Throw height is measured from the point where the apparatus is released.*
Is the catch valid if the apparatus touches the floor?	*If the gymnast takes the apparatus in a controlled manner at the same time as part of the apparatus makes contact with the floor, the catch is valid but an Execution penalty may apply (see Execution, #2.3.8).* *If the apparatus touches the floor before the gymnast takes the apparatus in a controlled manner, this is no valid catch and Execution will penalize for loss of apparatus.* *See also Explanations / Examples for Ribbon catches (Execution, #3.3.4).*

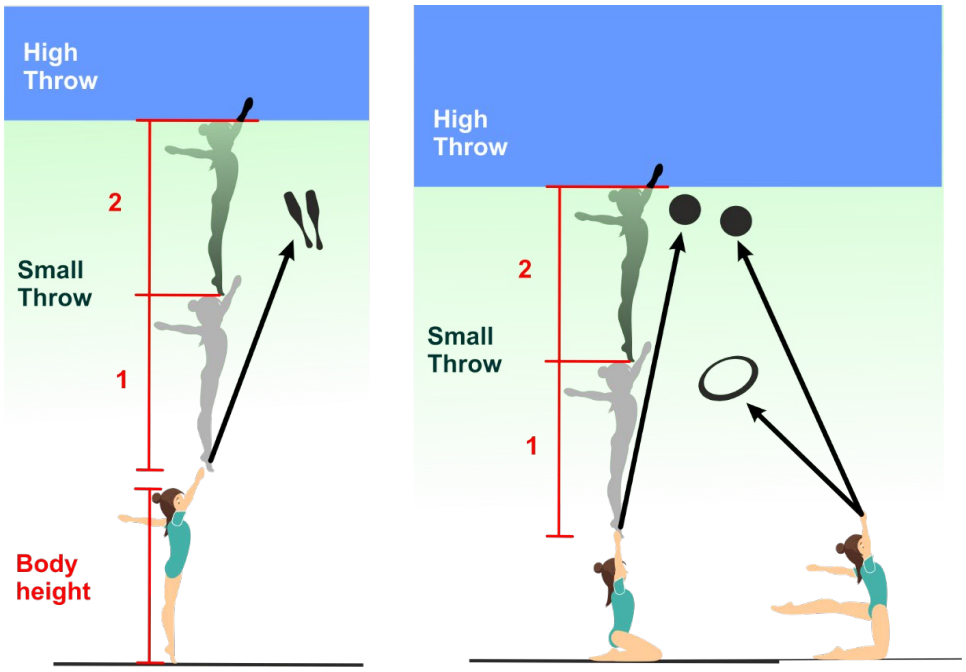
Example 1: High throw



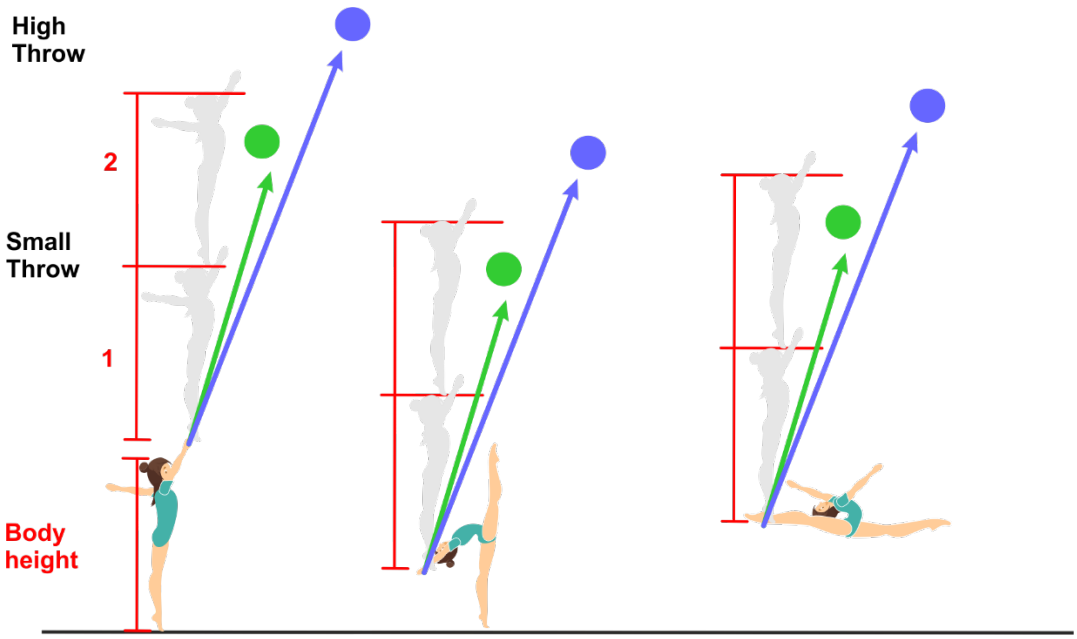
3.4.2. Small throws and catches of the apparatus

→	**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 1 **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 1 Club: With or without 360° rotation **Note:** A small throw of 2 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



3.4.3. 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)

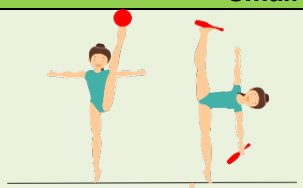
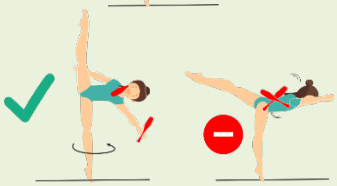
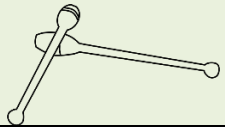
3.4.4. Apparatus handling

	• Large circle(s) ○ For ribbon: Circle(s) may be medium or large; both sizes are seen as <u>the same</u> apparatus technical element (all other aspects being the same) • Figure eight (not for Ball) • **Transmission** of the apparatus **<u>around</u>** any part of the body or **<u>under</u>** the leg(s) (with or without the hands) • **Transmission <u>without</u>** the help of the hands with at least 2 body parts (no hands) • **Passing over** the apparatus with the whole body 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	
	*Medium or large circle: Apparatus must complete a **full circle of 360°***
	Figure eight: 2 consecutive circles must be completed

3.4.5. Unstable balance: A difficult body-apparatus relationship with risk of loss of the apparatus**,** defined in 3 sub-groups:

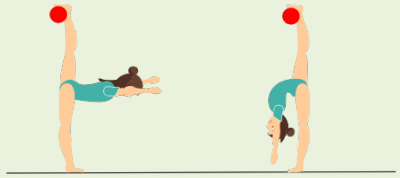
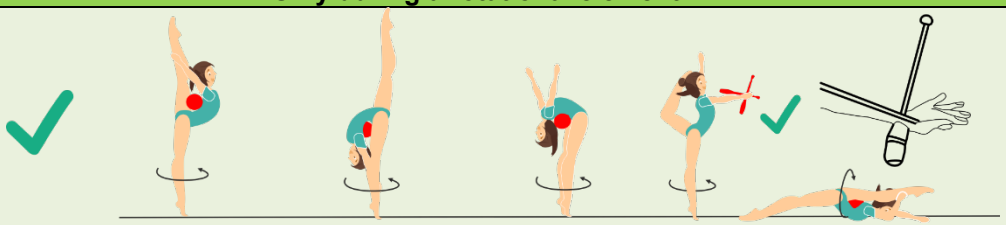
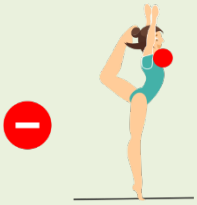
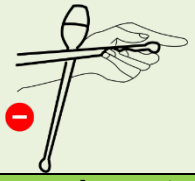
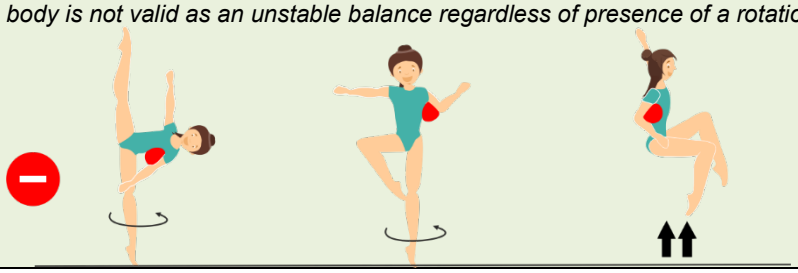
1. Apparatus freely balanced (not squeezed) on a small surface
2. Apparatus squeezed between body segments/apparatus
3. Freely hanging/suspended apparatus (not squeezed)

3.4.5.1. **Apparatus freely balanced (not squeezed) on a small surface:**

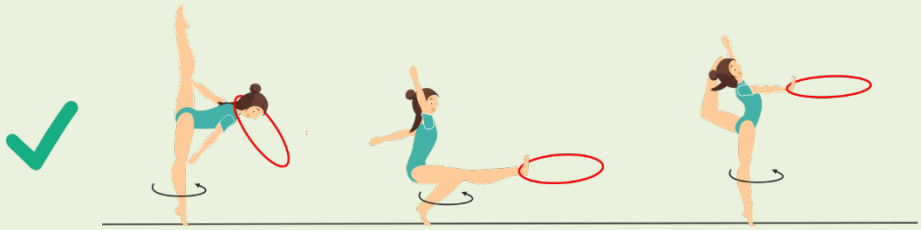
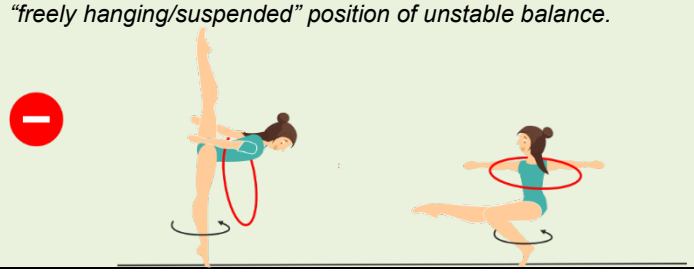
Explanations / Examples	
Small surfaces and segments (not squeezed)	
	 *Top of the foot: <u>With or without rotation</u>*
	Chest: Only with <u>Ball</u> when not squeezed by another body segment: <u>With or without rotation</u>
	Open palm: Only with <u>Ball</u> during a <u>rotation DB</u>
	 *Neck (<u>not the back</u>): Only during a <u>rotation DB</u>* *1 Club held in a position of "unstable balance" on the neck is considered valid as an unstable balance only when the other Club executes a technical movement; not valid for 2 Clubs crossed on the neck.*
	 *1 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)*

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

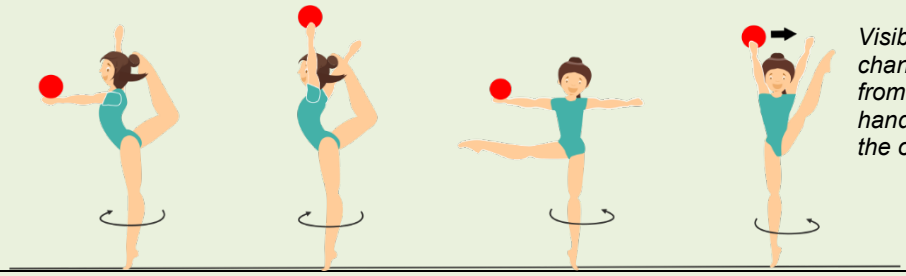
3.4.5.2. **Apparatus squeezed between body segments/apparatus:**

Explanations / Examples	
Apparatus squeezed using the foot/feet: With or without rotation	
	
Apparatus squeezed between any other body segments/apparatus: Only during a rotational element	
	  *Only valid squeezed <u>during a rotational element</u>, not during a balance DB*  *A Club held by the other **on the inner side of the hand** is not considered as unstable balance*
Apparatus squeezed between the arm and any part of the body: NOT VALID	
	Exception for apparatus squeezed: The apparatus squeezed between the arm and any part of the body is not valid as an unstable balance regardless of presence of a rotational element: 

3.4.5.3. **Freely hanging/suspended apparatus (not squeezed):**

Explanations / Examples	
Freely handing/suspended apparatus (not squeezed) Only during a rotation DB	
	
Freely handing/suspended apparatus with additional support: NOT VALID	
	Apparatus rested on a body segment with additional support of the arms is not valid as a "freely hanging/suspended" position of unstable balance. 

3.4.5.4. **Unstable balance positions considered the same vs. different:**

Explanations / Examples	
	Same *During rotation DBs, a Ball held in **front in the left** hand and later held in **front in the right** hand is considered the **same position.*** ***Different*** *Different unstable positions for the Ball held on the open hand during rotation DBs:* *The arm must be clearly **front, side, above, etc.**, or must visibly **change the unstable balance position from a hand to the other** during a rotation DB.* ***Examples:***  *Visible change from a hand to the other*
	Different *Different unstable positions for 1 Club held by the other Club on the outer side of the hand during a rotation DB: The **arm position must change** to be different: **In front** of the body or **on the side** of the body.*

3.5. Static apparatus

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

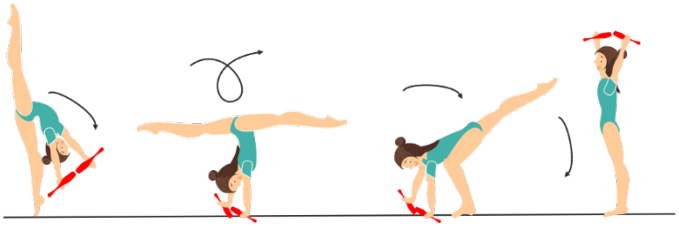
3.5.2. Static apparatus is apparatus held/squeezed:

- "Apparatus held" means that the apparatus is held firmly with 1 or 2 hands and/or by 1 or more part(s) of the body (not in an unstable position).
- Apparatus held "for a long time" means held for **4 or more seconds**.

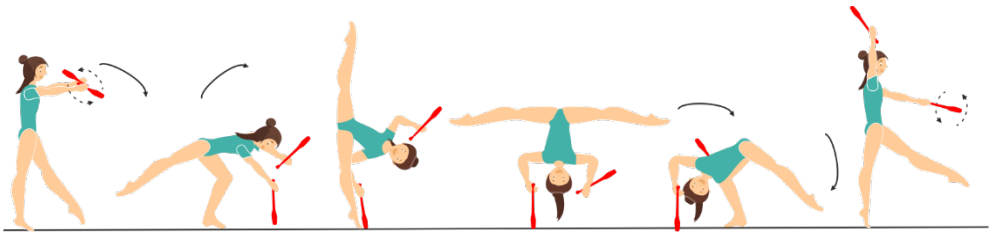
3.5.3. When **1 Club is working** or in flight it is acceptable that the other Club is motionless (no penalty for static apparatus).

3.5.4. A static **support on the apparatus** (composition or execution fault) is not permitted. 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).

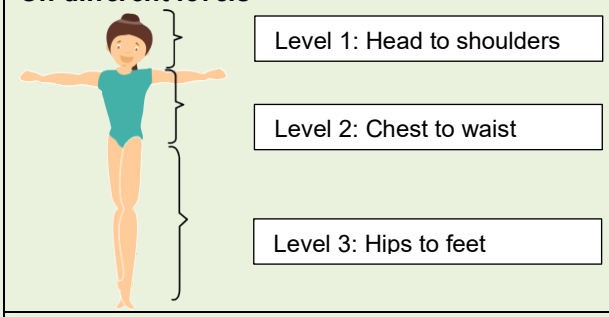
Example: Walkover backward with support on 2 hands, the Clubs in each hand lying flat between the hands and the floor (the pre-acrobatic element can also be performed with support on 1 hand with the same position of the Club).



3.5.5. A pre-acrobatic element performed with **support entirely on the apparatus,** without contact of any part of the body with the floor, is **unauthorized**. Execution will penalize 0.30 p. for unauthorized technique.



3.6. Apparatus technical elements must be different during DB

Explanations / Examples	
Apparatus technical elements are different if they are performed:	***In different planes*** *Planes are evaluated relative to the space: Horizontal, frontal, sagittal* • *The "planes" criterion does not apply for spirals. Spirals must have different directions (see below) and/or different level.*
	"Different directions" is evaluated as follows: *Passing through the apparatus: Passing into the apparatus – passing out of the apparatus – complete passing forward – complete passing backward – complete passing sideways – are different.* *Technical elements performed in different directions relative to the body 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.* *Each technical element can be repeated with the trunk in 2 different directions, all other aspects being the same, e.g.: Trunk upright + side, trunk forward + backward, trunk side + back bend, etc.* *All other variations of direction are considered the same apparatus technical element, e.g.:* • *Same mills forward and mills backward* • *Same small circles with 2 Clubs inward and small circles with 1 Club inward + 1 club outward* • *Same spirals inward and spirals outward* • *Same large circle inward and large circle outward* • *Same large roll from left to right and from right to left*
	On different levels 
	Technical element executed with different body parts, as follows: • *With different parts of the body, e.g., bounce with the hand, bounce with the knee* • *On different parts of the body* • *Rolls and sliding over different parts of the body* • *For bounces, once under the leg and once not under the leg are different* • *Different parts of the body passing through the apparatus, e.g., arms and trunk, legs and trunk, whole body*
	Different techniques of throws

3.6.1. Identical apparatus technical elements

3.6.1.1. If the apparatus technical element is **performed identically** during 2 separate DBs, the 2nd DB in chronological order is not valid (no penalty).

3.6.1.2. Each DB must be presented with minimum 1 new (not performed in any previous DB in the exercise) apparatus technical element to be valid; additional apparatus technical elements may be repetitions.

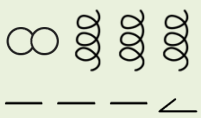
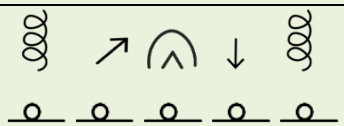
3.6.1.3. Identical apparatus technical elements performed on **2 different DBs** (from the same or different Body Groups) are **not considered "different"** apparatus technical elements**.**

3.6.1.4. Identical apparatus technical elements performed with the **right hand and after with the left hand** are **not considered "different"** apparatus technical elements**.**

3.6.1.5. For **"Fouetté" balance**, 1 apparatus technical element is required at any phase of the balance to validate the DB. This technical element **may not be a repetition according to #3.6**. As long as this requirement is met, it is possible for additional apparatus technical elements to be performed.

Explanations / Examples
If a gymnast performs the same bounce of the Ball during a jump and then during a balance, the balance will not be valid.
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 2nd pivot (in chronological order) will not be valid.
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.
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.

3.6.1.6. 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 (see #2.6.4) with other technical elements is also permitted.

Explanations / Examples	
Difficulties	**Explanation**
	*Different apparatus technical elements (large circle, spirals) and identical apparatus technical elements (2 times identical spirals) are permitted* ***within a series****.* *The 4th leap is not from the same box and is not part of the series; repetition of identical spirals is not permitted:* ***3 split leaps have valid technical elements, the 4th leap does not have a valid technical element.***
	*Identical spirals in 2 DBs within a series, repeated separated, is permitted, also in combination with a high throw and catch:* ***All 5 DBs have valid apparatus technical elements.***

4. DYNAMIC ELEMENTS WITH ROTATION (R)

4.1. Definition

4.1.1. **R** is a combination of a high throw, 2 or more rotational elements, and a catch of the apparatus.

4.1.2. **R** must have **3 components** and will be valid only when all these 3 components are presented:

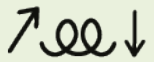
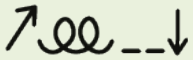
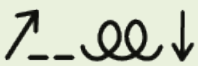
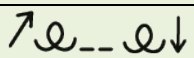
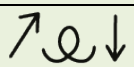
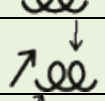
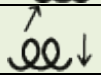
4.1.2.1. **High throw** of the apparatus (**more than 2 heights of the standing gymnast**), performed before the 1st rotation or during the 1st rotation. A small throw is not valid (see #3.4.2).

4.1.2.2. **Base rotations: Minimum 2 complete rotational elements:**

- A minimum of 2 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 the rotational elements
- The base rotations may be with or without passing to the floor
- The 2 base rotations must be performed **without any additional step(s)** between the base rotations. A pause without any step or displacement between the base rotations is tolerated.
- For additional step(s) taken before or after the 2 valid base rotations: R valid, Execution 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 2 base rotations and will be valid even with additional steps between/after rotations, with an Execution penalty.
- The apparatus must be **caught from the flight**. R with catch after a rebound on the floor is not valid.
- **Note for Ribbon:** Any part of the **stick must be caught** to be valid (Execution penalty may apply for incorrect catch).

Explanations / Examples		
R element	**Explanation**	**Evaluation**
	*High throw, 2 base rotations under the flight, catch*	*R2 – requirements completed*
	*High throw, 2 base rotations under the flight, 2 steps, catch*	*R2 – requirements completed* *Execution penalty 0.10 p. for imprecise trajectory with 2 steps*
	*High throw, 2 steps followed by 2 base rotations under the flight, catch*	*R2 – requirements competed* *Execution penalty 0.10 p. for imprecise trajectory with 2 steps*
	*High throw, 1st base rotation, 2 additional steps, 2nd base rotation, catch*	*Not valid:* *Interruption between the base rotations* *Execution penalty 0.10 p. for imprecise trajectory with 2 steps*
	*High throw, 1 base rotation under the flight, catch*	*Not valid:* *Not 2 rotations under the flight*
	High throw during a rotation, catch during a rotation	*Not valid:* *Not 2 rotations under the flight*
	*High throw, 1st base rotation under the flight, catch during the 2nd base rotation*	*Not valid:* *Not 2 rotations under the flight*
	*High throw during the 1st rotation, 1 rotation under the flight, catch*	*Not valid:* *Not 2 rotations under the flight*

4.1.3. For the definition of **R with 3 turning leap DBs**, see #4.7.

4.2. Value of R

4.2.1. The base value (minimum 2 base rotations with a complete 360° for each rotation) of **R: 0.20 p.**

4.2.2. 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 the catch of the apparatus.

4.3. Requirements

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

4.4. Choice of rotational elements

4.4.1. **The 2 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)

4.4.2. **Vertical rotation group 1** (upright) may be **used in 2 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) the additional **R will not be valid**.

4.4.2.1. Although group 1 of vertical rotations may be repeated, each separate R must be different: Either the technique of the throw, the variation of the rotational elements, the number of rotations, or the technique of the catch must be different. **If 2 R are executed identically**, the 2nd R will not be valid.

4.4.3. **Each other** type of rotation may be used in **only 1 R each**: 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) the additional **R will not be valid**.

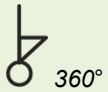
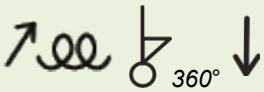
4.4.4. **DB with rotation 360° or more with a value of 0.20 p. or more** may be used a maximum of **1 time in each R** and is valid as a rotational element:

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

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

4.4.4.3. 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.

4.4.4.4. The use of vertical rotations created from **DBs of value 0.10 p.** is not considered a use of DB and is not counted as this maximum of 1 DB per R. These rotations are considered **vertical rotations only**, they are not recorded as DB.

Explanations / Examples		
R with vertical rotation from DB of value 0.10 p.		
Difficulty		**Evaluation**
1.	 *360°*	*Isolated passé pivot 360°* *DB judges record a DB 0.10 p.*
2.	 *360°*	*R with 2 chainé + passé pivot 360°* *DB judges record R with 3 rotations from vertical rotation group 1 (only).*

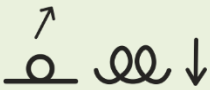
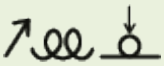
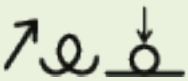
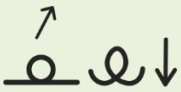
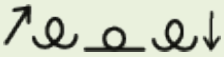
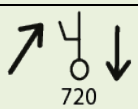
4.4.4.5. DB **without rotation** or DB defined with **180° rotation** is not allowed (R not valid).

4.4.4.6. The last rotation of R cannot be used as **preparation for a DB** without rotation (R not valid).

4.4.4.7. 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).

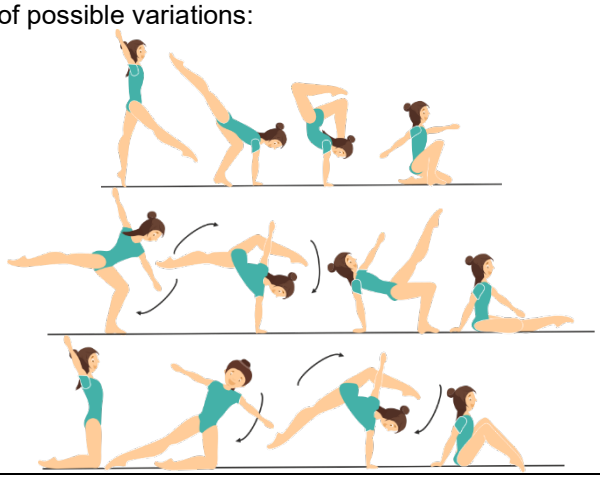
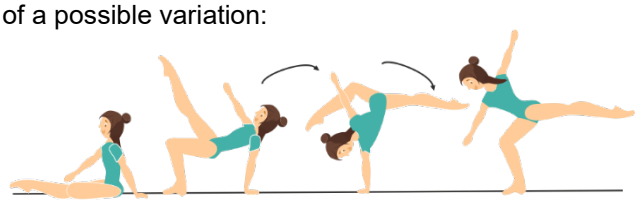
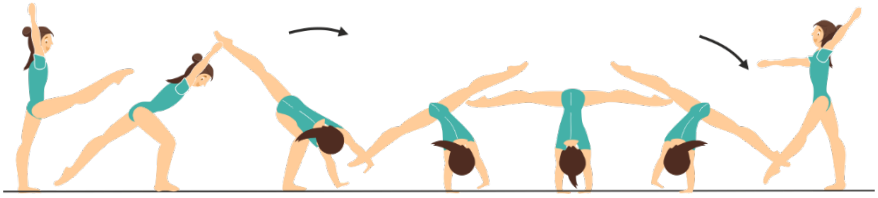
4.4.4.8. **Repetition of a DB** 0.20 p. or more used previously in the exercise is not permitted: A repeated DB 0.20 p. or more does not count as a rotation (R valid if the base definition is met without this rotation).

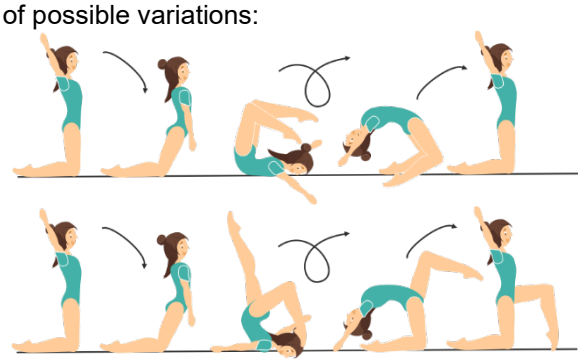
4.4.4.9. The **DB** counts as **1 rotational element**, also when the DB includes multiple rotations from a single impulse.

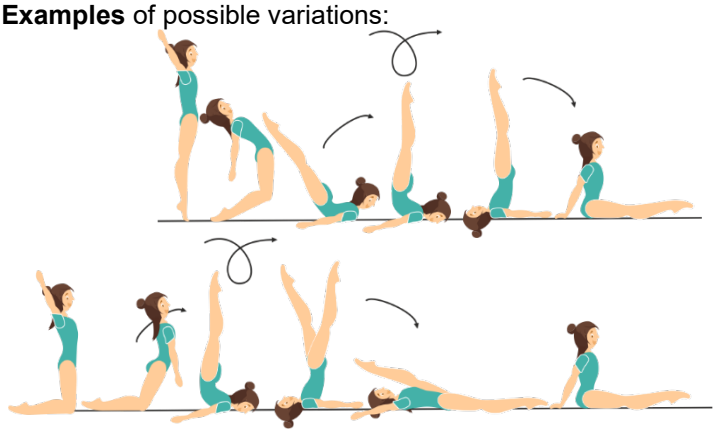
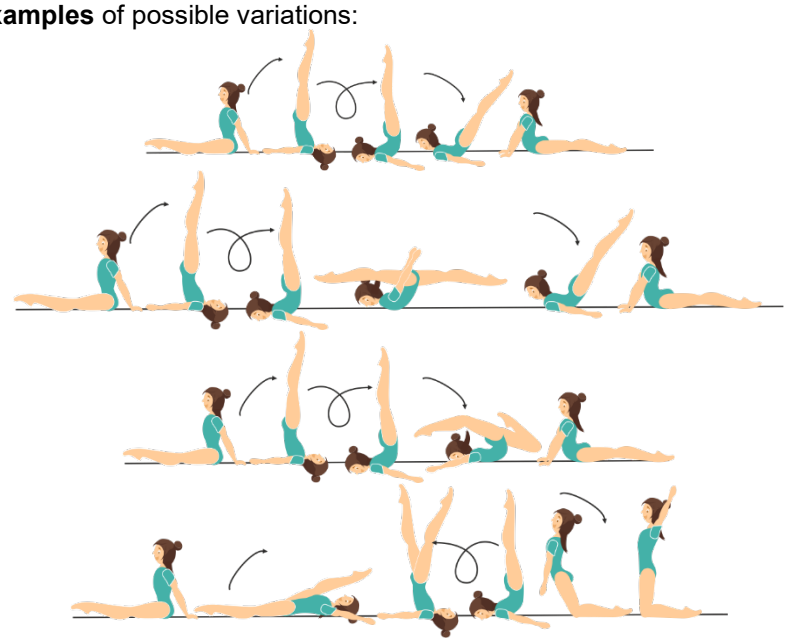
Explanations / Examples		
DB with rotation in R		
R element	**Explanation**	**Value**
	*High throw during the 1st rotation (DB), 2 base rotations under the flight, catch*	*R3 = 0.30 p.* *1 DB valid*
	*High throw, 2 base rotations under the flight, catch during a 3rd rotation (DB)*	*R3 = 0.30 p.* *1 DB valid*
	*High throw, the 1st rotation under the flight, catch during the 2nd rotation (DB)*	*R not valid:* *Missing 2 base rotations under the flight* *1 DB valid*
	*High throw during the 1st rotation (DB), the 2nd rotation under the flight, catch*	*R not valid:* *Missing 2 base rotations under the flight* *1 DB valid*
	*High throw, the 1st rotation under the flight, the second rotation under the flight (DB), the 3rd rotation under the flight, catch*	*R not valid: #4.4.4.1* *DB not valid*
	*High throw, attitude pivot 720° under the flight, catch*	*R not valid: #4.4.4.9* *1 DB valid under the flight (#2.6.3)*

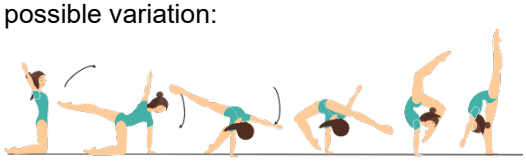
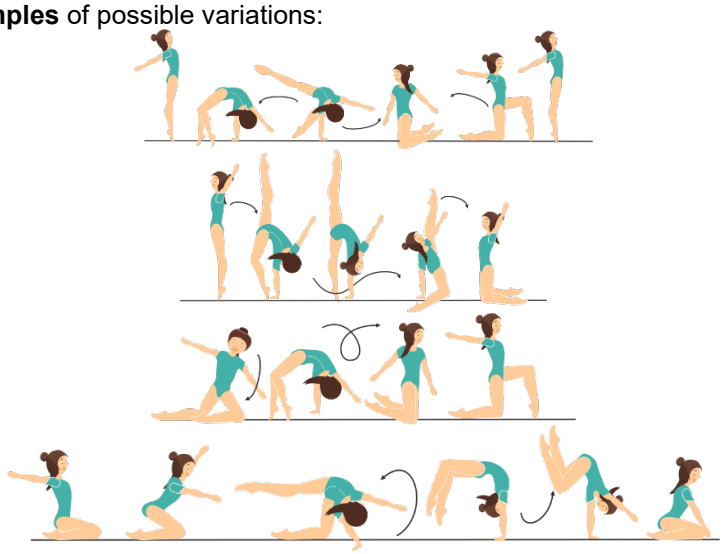
4.5. Pre-acrobatic elements

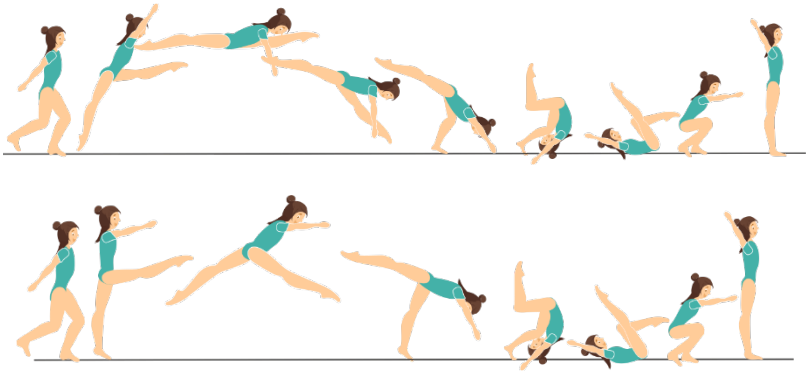
4.5.1. Table of groups of pre-acrobatic elements:

No	Group	Examples of opportunities for variation
1	**Walkover forward**	Starting position: Standing, kneeling, sitting, etc. Middle support: 1 hand, 2 hands, elbows, head, etc. Ending position: Standing, kneeling, sitting, on 1 leg*, etc. Leg movements: Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc., with straight or bent knee(s) **Examples** of possible variations: 
2	**Walkover backward**	Starting position: Standing, kneeling, sitting, etc. Middle support: 1 hand, 2 hands, elbows, head, etc. Ending position: Standing, kneeling, sitting, on 1 leg*, etc. Leg movements: Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc., with straight or bent knee(s) **Example** of a possible variation:  * **Note:** A walkover forward/backward may be ended in position on 1 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 (#4.4.4.6).
3	**Cartwheel**	Starting position: Standing, kneeling, etc. Middle support: 1 hand, 2 hands, elbows, head, chest, neck, etc. Ending position: Standing, kneeling, sitting, etc. Leg movements: Side split, legs together in any phase, leg switch, clapping, etc., with straight or bent knee(s) **Note:** Cartwheels that end lying flat are accepted as complete (360°) rotations. 

4	**Roll forward**	Starting position: Technique: Ending position: Leg movements:	Standing, kneeling, etc. Over the head, over a shoulder, etc. Standing, kneeling, sitting, through split, etc. Legs together, consecutively, split, etc., with straight or bent knee(s) **Note:** A roll may be ended in a lying position, for the purpose of catching the apparatus (valid as 360° rotation).
5	**Roll backward**	Starting position: Technique: Ending position: Leg movements:	Standing, kneeling, sitting, etc. Over the head, over a shoulder, etc. Standing, kneeling, sitting, through split, stag position, etc. Legs together, consecutively, split, etc., with straight or bent knee(s)
6	**Chest roll forward**	Starting position: Ending position: Leg movements:	Standing, kneeling, lying flat, etc. Standing, kneeling, through split, etc. Legs together, consecutively, split, etc., with straight or bent knee(s) **Examples** of possible variations: 
7	**Chest roll backward**	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Lying flat, kneeling, through split, etc. Legs together, consecutively, split, etc., with straight or bent knee(s) **Example** of a possible variation:

8	**Fish flop forward** **(back arch rolling onto the chest, passing over the shoulder with kip, rolling over the back)**	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Sitting, etc. Legs together, consecutively, with split, cycling, etc., with straight or bent knee(s) **Note:** Fish flops that start or end lying flat are accepted as complete (360°) rotations. **Examples** of possible variations: 
9	**Fish flop backward** **(rolling onto the back, passing over the shoulder with kip, back arch rolling over the chest)**	Starting position: Ending position: Leg movements:	Standing, sitting, etc. Lying flat, kneeling, through split, etc. Legs together, consecutively, with split, cycling, etc., with straight or bent knee(s) **Note:** Fish flops that start or end lying flat are accepted as complete (360°) rotations. **Examples** of possible variations: 

10	**Lateral rotation passing through a bridge, ending with a kick into split**	Starting position: Ending position: Leg movements:	Kneeling, standing, etc Standing Split with back bend to standing **Note:** This is a pre-acrobatic element only, the ending position is not a DB. **Example** of a possible variation: 
11	**Lateral rotation with trunk arched back**	Starting position: Middle support: Support options: Ending position: Leg movements:	Standing, kneeling, etc. 1 hand, 2 hands, elbows, chest, etc. With passing through bridge on 1-2 legs, or with the legs off the floor Standing, kneeling, lying flat, etc. Legs together, consecutively, with split, etc., with straight or bent knee(s) **Note:** This element is evaluated from the moment that the gymnast starts arching backward into a bridge. The rotation may continue on the knees, without interruption, to complete 360°. **Examples** of possible variations: 

12	**Dive leap**	Flight: Technique: Ending position: Leg movements:	With 180º split, without 180º split Straight, over a shoulder, etc. Standing, kneeling, through split, etc. Bent knees, straight knees, legs consecutively (for the roll) **Examples** of possible variations: 
13	**Illusion** **(rotation on 1 leg, with the other leg raised, with 360º rotation in the vertical plane)**	Middle phase: Ending position: Leg movements:	With the trunk horizontal or lower, with or without hand support Trunk facing any direction, ending kneeling, etc. With straight legs or with bent leg(s) in any phase **Note:** Illusion is valid with 360º rotation in the vertical plane: From upright, passing through flexed position, and back to upright position. Illusion does not require 360º rotation in the horizontal plane: It is not necessary to start and end facing the same direction. **Example** of a possible variation:

4.5.2. **Dive leap:** This pre-acrobatic element consists of a leap with the trunk bent forward (flight phase is required; split is not required) followed directly by 1 roll:

- The criterion "change of level" is given when Dive leap is performed in R.
- A Dive leap may be performed in R only as the **1st rotation**. A minimum of 1 additional rotation is required to fulfil the 2 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 rotational element (R valid if the base definition is met without this rotation).

4.5.3. If a gymnast changes the axis or technique of the rotation during a pre-acrobatic element, the 1st phase of the rotation defines the classification of the pre-acrobatic element. Examples:

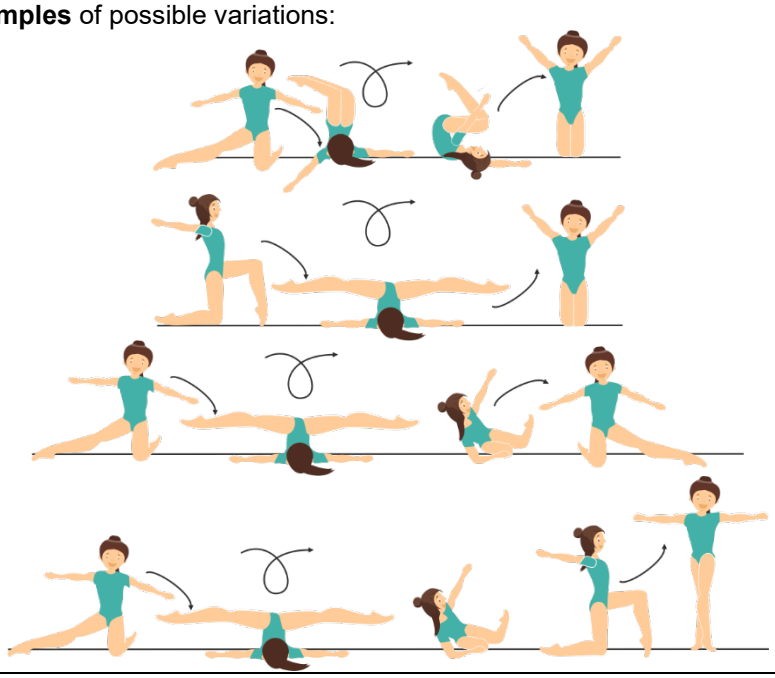
- Walkover forward, ending sideways like cartwheel = walkover forward
- Lateral rotation with trunk arched, ending by rolling down over the chest = lateral rotation

4.5.4. All groups of authorized pre-acrobatic elements may be included in the exercise on the condition that they are performed 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.**

4.5.5. **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 evaluated for Difficulty, but **Execution will penalize 0.30 p. for unauthorized technique.**

4.6. Vertical rotations

4.6.1. Table of groups of vertical rotations:

No	Group	Examples of opportunities for variation
1	**Upright:** **With jump/skip/hop with rotation, with turning steps with rotation on 1 or 2 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	**Seated:** **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	**Lying:** **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 **Examples** 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.

4.7. R with series of 3 turning leap DBs

4.7.1. A series of turning leap DBs (table #9: Difficulties 33-36) may be used in **1 R** in the exercise, executed in the following way:

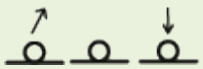
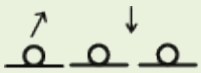
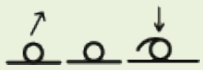
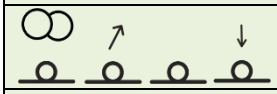
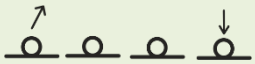
- Throw of the apparatus during the first DB
- Second DB under the flight
- Catch during the third DB

4.7.2. "Series" means that the leap DBs are from the same box in the DB table (see #2.4.3). If the series is invalid, e.g., with different DBs, R is not valid.

4.7.3. This special type of R will be evaluated – and the value will be increased by 0.20 p. for series – with **1 turning leap DB under the flight**. Additional rotations under the flight are not permitted.

4.7.4. This type of R may be performed during a series of **more than 3** turning leaps, provided that any turning leaps performed before and/or after the R are executed with apparatus technical elements (see #2.6.1).

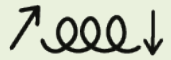
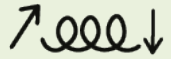
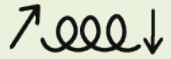
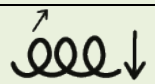
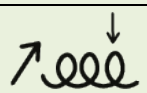
4.7.5. If the apparatus is **caught before or after the 3rd DB**, or is lost, the R is not valid.

Explanations / Examples		
R with series of 3 turning leap DBs		
R element	**Explanation**	**Value**
	*High throw on turning leap, 2nd turning leap under the flight, catch on 3rd turning leap*	*R3 + series: 0.30 + 0.20 = 0.50 p.* *3 DB*
	*High throw on turning leap, 2nd turning leap under the flight, catch before 3rd turning leap*	*R not valid (no series of 3)* *Only 1st DB evaluated* *2nd DB has invalid use of "under the flight"* *3rd DB has no apparatus technical element*
	*High throw on turning leap, 2nd turning leap under the flight, catch on turning leap with back bend*	*R not valid (not same DBs = no series)* *Only 1st and 3rd DB evaluated* *2nd DB has invalid use of "under the flight"*
	*Large circle on turning leap, high throw on 2nd turning leap, 3rd turning leap under the flight, catch on 4th turning leap*	*R3 + series: 0.30 + 0.20 = 0.50 p.* *4 DB*
	*High throw on turning leap, 2 turning leaps under the flight, catch on 4th turning leap*	*R not valid (2 DB under flight not permitted)* *Only 1st and 4th DB evaluated* *2nd+3rd DB have invalid use of "under the flight"*

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

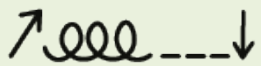
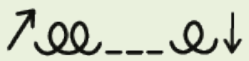
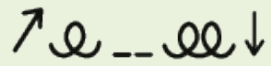
4.8.1. Summary table for R: General criteria during the throw, flight and catch of the apparatus

Symbol	Value	General criteria
R3 R4 etc.	0.10 p. each	**Additional complete 360°** rotation of the body: During the throw, under the flight of the apparatus, or with catch during any phase of the final rotation.
Z	0.10 p.	Change of rotation axis or change of level* during rotations. In each R, only 1 criterion is valid: Change of axis or change of level – not both. **Note*:** 2 levels are evaluated: 1. flight/standing and 2. on the floor.
S	0.20 p.	A series of 3 or more of identical*, uninterrupted pre-acrobatic elements (#4.5.1) **under the flight**, or a series of 3 turning leap DBs with throw and catch (#4.7). **Note*:** "Identical" means that the pre-acrobatic elements are from the same group and executed with the same variation.

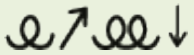
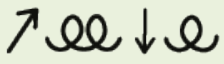
Explanations / Examples		
General criteria during the throw and the flight of the apparatus		
R element	**Explanation**	**Value**
	*High throw, 3 chainé rotations under the flight, catch*	*R3 = 0.30 p.* *Not a series of <u>pre-acrobatic</u> elements*
	*High throw, 3 forward rolls under the flight, catch*	*R3 S = 0.50 p.* *Series of pre-acrobatic elements*
	*High throw, 3 forward walkovers under the flight – the last is performed with the legs together, catch*	*R3 = 0.30 p.* *<u>Not identical</u> pre-acrobatic elements*
	*High throw during the 1st forward roll, 2 forward rolls under the flight, catch*	*R3 = 0.30 p.* *Series not fully <u>under the flight</u>*
	*High throw, 2 forward rolls under the flight, catch while the gymnast still rotates in the 3rd forward roll*	*R3 = 0.30 p.* *Series not fully <u>under the flight</u>*

4.8.2. 1 **additional rotation** is evaluated **during the throw**, before the 2 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. A pause without any step or displacement is tolerated.

4.8.3. **Additional rotations after the 2 base rotations** will be valid even with additional steps: All criteria correctly executed will be valid, Execution will penalize for imprecise trajectory and any additional technical faults.

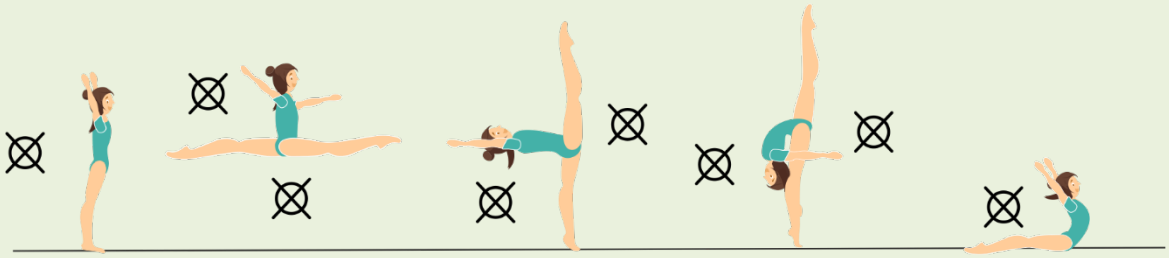
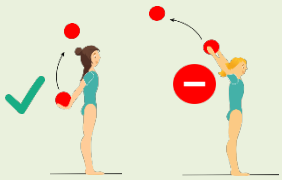
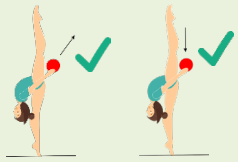
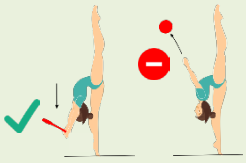
Explanations / Examples		
	*High throw, 3 rotations under the flight, 3 steps, catch*	*R3 = 0.30 p.* *Execution penalty 0.30 p. for imprecise trajectory with 3 steps*
	*High throw, 2 base rotations without interruption followed by 3 steps and a 3rd rotation, catch*	*R3 = 0.30 p.* *Execution penalty 0.30 p. for imprecise trajectory with 3 steps*
	*High throw, 1 rotation followed by 2 steps, 2 rotations, catch*	*R2 = 0.20 p.* *Additional rotation before the 2 base rotations must be connected without additional steps* *Execution penalty 0.10 p. for imprecise trajectory with 2 steps*

4.8.4. Any rotation completed before the throw and any rotation initiated after the catch of the apparatus is not valid.

Explanations / Examples		
	*1 rotation, high throw after this rotation, followed by 2 base rotations, catch*	*R2 = 0.20 p.* *Requirements completed (base), but the 1st rotation is not connected to the throw*
	*High throw, 2 base rotations under the flight, catch of the apparatus followed by a 3rd rotation*	*R2 = 0.20 p.*

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
⊗	Outside the visual field
‡	Without the help of the hands

Explanations / Examples	
General criteria for all apparatus, during the throw or during the catch	
⊗	***Outside the visual field*** *Examples of the zones considered "outside the visual field":*  *- For all types of throws/catches:* • *Throws/catches performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.* • *To receive "outside the visual field" for a throw/rebound, it is not enough that the apparatus travels backward: The throwing arm or other body part executing the throw/rebound must be in a zone defined as "outside the visual field".* *- For throws/catches performed with help of the hand(s):* • *"Outside the visual field" is generally only given for techniques where the throwing arm is down/back, not for techniques where the throwing arm is up/back (near the head), except the following 2 points:*  ○ *When the trunk is bent backward below horizontal, "outside the visual field" is given for throws and catches anywhere on the posterior/back side of the trunk.*  ○ *When the trunk is bent backward below horizontal, "outside the visual field" is given for catches on the trunk/front side of the body, caught at chest level or lower.*  • *"Outside the visual field" is not given for the Ball caught in 2 hands behind the neck with both arms bent.*
‡	***Without the help of the hands*** *Not valid for:* • *direct catch in rotation on the straight arm ( )* • *throwing/catching the apparatus on the back of the hand(s)* • *catch of a Club on the inner side of the hand/forearm, using the other Club*

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
			Passing through the Hoop ( ) with the whole body or part of the body during catch A minimum of 2 large body segments must pass through the Hoop. Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.
	Throw after rolling on the floor: Only valid when performed together with		**Direct rebound on the body without any stops, without arm(s) or hand(s):** **Note:** Rebounds on the arm(s) or hand(s) are not valid as , but the criterion is given for rebounds on the arm(s) or other body parts
			Direct catch with rolling of the apparatus over minimum 2 large body segments **Not valid:** Additional criterion is not given for the arm/hand regardless of position of the palm **Valid:** Additional criterion is valid if any part of the roll is outside the visual field
	Throw of 2 unlocked Clubs ( ) • Simultaneously • Asymmetric • Cascade ***Asymmetric throw*** *may be performed with 1 or 2 hands at the same time. The movements of the 2 Clubs during flight must be of different amplitude (1 throw higher than the other), and in a different plane or direction.* ***Cascade throw***		**Simultaneous catch of 2 unlocked Clubs ( )**
			Catch of the Ball ( ) with 1 hand Without additional support of the body or the other hand
			Direct catch of the Hoop ( ) with rotation around another part of the body, without hands **Not valid:** Additional criterion is not given for rotation on the straight arm

Explanations / Examples
Evaluation of cascade throws
• *Cascade throw is a throw of 2 Clubs, 1 after the other, with both Clubs in flight at the same point in time.* • *For R with cascade, maximum 2 throws are evaluated: No criteria given for a 3rd throw in cascade nor for re-throw used as a 3rd throw.* • *Minimum 1 throw must be high, with 2 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 1 flight.* • *Each criterion is given maximally 1 time for the throwing action and maximally 1 time for the catching action (not 1 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.
- **Criteria performed during the rebound** are valid: Each criterion is given maximally 1 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 (no criterion exists for "re-throw", and other criteria are not given, e.g., not 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 2 unlocked Clubs:** This criterion is given only once for a throw that is performed either simultaneously, as asymmetric, or in cascade. For asymmetric and cascade throws, it is sufficient that 1 Club meets the throw height requirement.

4.10.6. **Direct catch of the Hoop with rotation around another part of the body** (G)**:** If performed using the elbow, neck, 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:

- Without high throw of the apparatus
- Missing 2 complete base rotations under the flight
- 1 or both base rotations incomplete (not 360°)
- Interruption between the 2 base rotations
- Loss of apparatus
- Catch with rebound from the floor
- 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
- Repetition of vertical groups #2 or #3 in more than 1 R
- Repetition of a group of pre-acrobatic elements in more than 1 R
- R performed with DB without rotation, or with DB defined as 180°, including the last rotation of R used as preparation for such DBs
- R performed with 2 DB value 0.20 p. or more, 1 on the throw and 1 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 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 1st turning leap
    - Catch before/after the 3rd turning leap
- Difficulty started outside the floor area
- Catch of the apparatus after the end of the music

5. DIFFICULTY OF APPARATUS (DA)

5.1. Definition

5.1.1. An 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 apparatus technical elements (#3.3-3.4).

5.1.3. **DA** is defined by the following combinations of base(s) and criteria:

5.1.3.1. 1 apparatus base + minimum 2 criteria which are executed during the 1 base

5.1.3.2. "Catch from a high throw" + a 2nd apparatus base + minimum 1 criterion which is executed during both bases

- The principle for "catch from a high throw" ↓ is also valid for ↓ (Ball and Clubs) and ⇓ (Clubs)
- The 2 bases must be performed without interruption and without a pause between

5.2. Requirements

5.2.1. **Maximum 15 DA** will be evaluated, **in chronological order** (regardless of the technical execution of the DA). Additional DA 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 p.***		***0.30 p.***

5.3.2. When the DA consists of "Catch from a high throw" + a 2nd apparatus base + 1 criterion: The value of the DA is the value of the **highest base + an additional 0.10 p.** for the 2nd base.

Example: Hoop and Ball

Base	Value	Base	Value	Criteria	DA value
Catch from a high throw ↓	***0.30 p.***	***Large roll***	***0.30 p.***		***0.30 (highest base) + 0.10 (2nd base) = 0.40 p.***

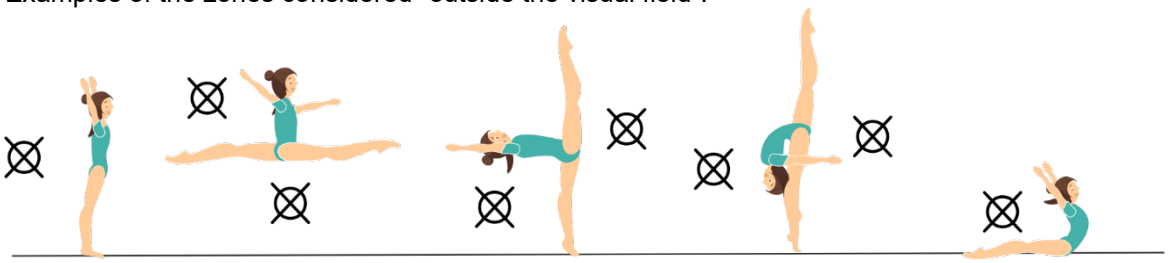
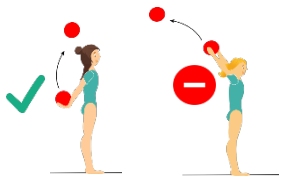
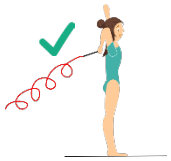
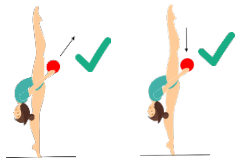
5.4. Criteria for DA

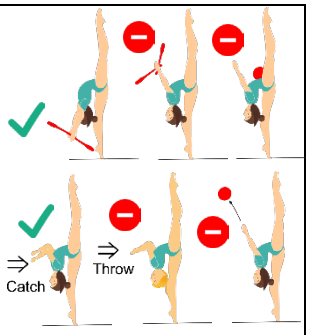
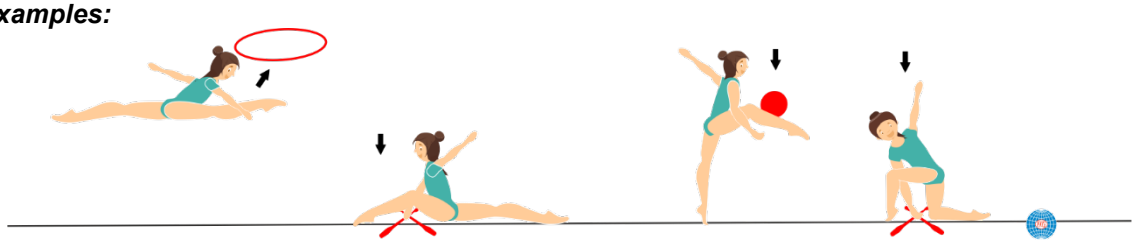
5.4.1. Criteria are valid under the conditions listed in table #5.4.2.

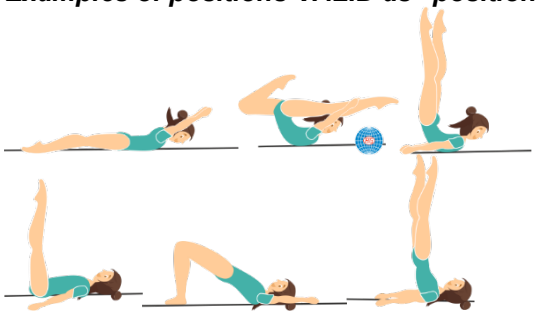
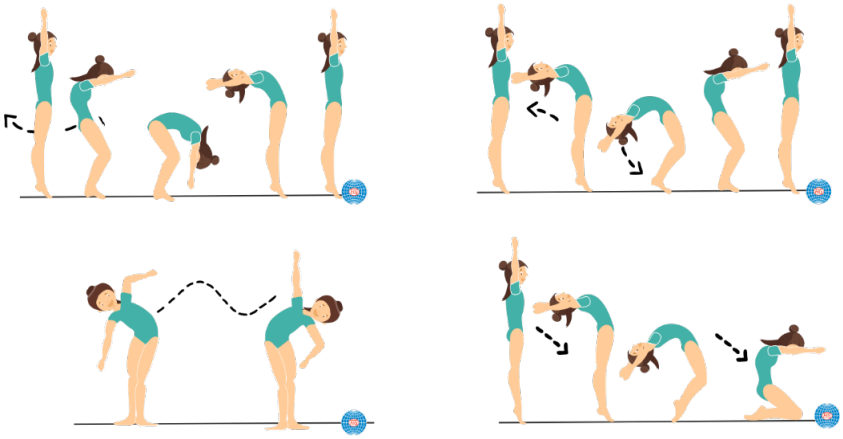
5.4.2. Criteria listed as “N/A” in the DA tables (#5.8-5.11) are “Not Available” for that base and cannot be counted among the minimum 2 criteria.

5.4.3. Table of criteria for DA, valid for all apparatus

Criteria for DA	

⊗	**Outside the visual field**
	Examples of the zones considered “outside the visual field”:
	 
	- For all types of apparatus elements:
	• The criterion “outside the visual field” is evaluated for the position of the arm, hand (spirals and snakes only, see below), or body part which executes the apparatus element(s), according to the above zones.
	• Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.
	• The complete apparatus base, or a complete action among the defined 2 or more actions, must be performed outside the visual field. Exceptions:
	  ○ Large rolls and sliding 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”.
	  ○ Mills are “outside the visual field” if minimum 2 of 4 circles are performed in a zone defined as “outside the visual field”.
	
	- For throws/rebounds/re-throws:
	• It is not enough that the apparatus travels backward: The throwing arm or other body part executing the throw/rebound/re-throw must be in a zone defined as “outside the visual field”.
	
	- For apparatus elements performed with help of the hand(s):
	• “Outside the visual field” is generally only given for techniques where the working arm is down/back, not for techniques where the working arm is up/back (near the head), except the following 3 points:
	 
	  ○ For spirals and snakes, “outside the visual field” is also given when the working arm is up/back and the working hand is behind the vertical line.
	 
	  ○ When the trunk is bent backward below horizontal, “outside the visual field” is given for bases performed anywhere on the posterior/back side of the trunk.
	 

	○ When the trunk is bent backward below horizontal, “outside the visual field” is given for bases performed on the trunk/front side of the body at chest level or lower. This point does not apply for any type of throwing action, but for catches after small throws, etc.  • When the gymnast lies on the floor, face up: Bases performed with the help of the hands, with arms overhead, are not “outside the visual field”. • “Outside the visual field” is not given for the Ball caught in 2 hands behind the neck with both arms bent.
≠	**Without the help of the hands** The apparatus must have a complete autonomous technical movement without the help of the hands, which can be initiated: • With an impulse from another part of the body • With an initial impulse from the hand(s), but thereafter the apparatus must have a complete autonomous technical movement without the hand(s) ***Not valid for:*** • direct catch in rotation on the straight arm (O) • throwing/catching the apparatus on the back of the hand(s) • catch of a Club on the inner side of the hand/forearm, using the other Club
≠	**Under the leg/legs** In a difficult body-apparatus relationship performed under the leg/legs. ***Examples:***  ***Note for Clubs:*** When mills are performed with 1 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.
=	**Position on the floor** Apparatus elements performed while in a position on the floor, from the beginning to the end of the DA: • On the floor, support on any part of the stomach and/or chest • On the floor, support on any part of the back and/or neck • Lying completely down on the side The leg position is free. For bases with 2 or more actions (see #3.2.1), it is sufficient to be in the position on the floor during the action that has 2 criteria (release or catch).

	Examples of positions VALID as "position on the floor":  ***Examples of positions NOT valid as "position on the floor":***
W	**Full body wave** 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 and/or choreography. • The amplitude of the wave is free. ***Examples of full body waves:*** Forward, backward, to the side, backward with passing to the floor, full body wave with spiral turn, etc.  ***Evaluation of the criterion, according to the definition:*** • Bending backward and forward, **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. • Sequential contraction and decontraction from the ankles to the head, with **limited amplitude** of motion in the neck: Valid with an Execution penalty. All full body waves must be **different**: Different by having waves forward/backward/to the side/with legs together or apart but identical repetitive are considered the same.

DB	**Difficulty of Body** • Performed with a DB with a value of 0.10 p. or more • A DB which is defined by **a rotation or a position on floor** may **only** be counted as **DB** • During each DB, **maximum 1 DA** may be performed. Any additional DA in the same DB (e.g., in a Fouetté balance or Fouetté pivot) counts asan attempt of DA and is not valid. • **Series of leaps and rotations:** 1 DA on each DB in the series is possible, if performed according to the DA requirements. E.g., identical repetition of a DA counts as an attempt of DA and is not valid. ***Note for large roll in a balance DB (except dynamic balances):*** The impulse for the roll can be done at the same time as the impulse for the DB, or after the impulse for the DB. 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.
	Rotation • Minimum 360° • 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. • This criterion is **not valid for DB** which include a rotation. • This criterion may be combined with "position on the floor" if the 360° rotation is performed while maintaining the position on the floor from the beginning to the end of the base.

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 2 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
Example 1: • *Stag leap, no DA performed* • *Later in the exercise, stag leap with DA: Repetition of stag leap, DA not evaluated* ***Example 2:*** • *Fouetté balance with passé shape, no DA performed* • *Passé balance with DA: Repetition of passé, DA not evaluated*

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 1 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".
- Any additional consecutive DA on the floor (until the gymnast has left the floor) counts as an attempt of DA and is not valid (regardless of 2 other valid criteria), and a penalty is taken by the DA judges:

Penalty by the DA judges: 0.30 p. for each set of 4 consecutive DA in a position on the floor

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 are evaluated in chronological order: The 1st 3 will be evaluated.
- Any additional DA with a pre-acrobatic element counts as an attempt of DA and is not valid (regardless of 2 other valid criteria). No penalty is taken.
- A repetition of the same pre-acrobatic element performed in 2 (or more) separate DA counts as an attempt of DA and is not valid (regardless of 2 other valid criteria). No penalty is taken.
- Pre-acrobatic elements in DA may be the same or different than those used in R.

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 counts as 1 of 3 pre-acrobatic 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 1 of 3 pre-acrobatic elements (see also #5.5.2).

5.4.10. The choice of vertical rotations is not recorded by the DA judges: Vertical rotations can be executed as a mix of vertical rotation groups, and vertical rotations can be repeated freely, as long as #5.6.2 is respected.

Explanations / Examples	
Can apparatus technical elements performed in a full body wave be repeated identically in a DB?	*Yes. The full body waves are not DBs and eventual apparatus technical elements are not recorded by the DB judges.*

5.5. Combinations of 2 bases

5.5.1. **2 consecutive apparatus bases** are evaluated as 2 separate DA only when there is a clear end to (stop after) the 1st base, before the 2nd base is started.

Explanations / Examples					
Base	**Value**	**Base**	**Value**	**Criteria**	**DA value**
Spirals	***0.30 p.***	***High throw*** ↗	***0.20 p.***	⊗ ♁	***0.30 p.*** *Spirals performed outside the visual field, during rotation*
Large roll	***0.30 p.***	***Small throw/catch*** →	***0.20 p.***	⊗ ≠	***0.30 p.*** *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. **2 consecutive <u>same</u> apparatus bases** performed in the same body-apparatus relationship, without stopping the apparatus, for **2 or more consecutive body elements/Body Difficulties** is evaluated as 1 DA.

Explanations / Examples
The <u>same</u> spiral with the Ribbon performed in same arm position for 2 consecutive body elements – walkover forward passing into balance "free leg forward split without help, trunk backward below horizontal" – is evaluated as 1 DA: Spiral (outside the visual field + rotation and DB). This counts as 1 of 3 pre-acrobatic elements (see #5.4.9).

5.5.3. **2 apparatus bases** performed in the **same body element/Body Difficulty** is evaluated as 2 DA, the 2nd DA counts as an attempt of DA and is not valid.

5.5.4. 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**
Spirals (held by the fabric)	***0.30 p.***	***High throw*** ↗	***0.20 p.***	⊗	***Not a DA***

5.5.5. 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.

5.5.6. All bases with 2 or more actions (see #3.2.1) are counted as 1 base for each total element, and not e.g., 1 base small throw for the 1st phase + 1 base rebound on the body for the 2nd 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
*A gymnast attempts to perform DA with the base "roll of the Ball <u>over 2 large body segments</u>" ( ) but the Ball **does not actually roll over 2 large body segments**. This counts as an attempt of DA and is not valid, because the **definition of the base is not met**. Depending on the roll, an Execution penalty may apply.*

5.6.2. An **identical repetition** of a **DA** (repetition of an entire combination of base(s) and criterion/criteria, performed identically) counts as an attempt of DA and is not valid.

5.6.3. For all bases with **2 or more actions** (see #3.2.1), the 2 criteria must be performed in the same action (e.g., not 1 on the throw and 1 on the catch). The actions are evaluated in chronological order:

5.6.3.1. If 2 criteria are performed during the small throw, but 1 or both criteria are not valid: The “small throw” DA is counted an attempt of DA and is not valid DA, irrespective of 2 valid criteria during the catch.

5.6.3.2. If 1 criterion is performed during the release of a boomerang, and 2 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.

5.7. 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 chronological 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 1 or 2 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)
- Difficulty started outside the floor area
- Any part of the difficulty performed after the end of the music

5.8. TABLE OF DA BASES AND CRITERIA: HOOP

Base	Base symbol	Value	Criteria						
			⊗	≠	≠	♁	=	W	DB
Large roll of the Hoop over minimum 2 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 (**not the hands**)	○	**0.20**	V	**N/A**	**N/A**	V	V	V	V
Passing through the Hoop with the whole body or part of the body (2 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 **without the help of the hands** 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 2 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
⌀↗	***High throw with rotation of the Hoop around its axis while in flight:*** • *Throw of the Hoop by rotating it around the vertical or horizontal axis in flight, maintaining the plane of rotation from the beginning to the end of Hoop's flight.* • *The initial impulse is set during the throw of the Hoop by 1 or 2 hands, or by a different part of the body.*
↓ →	*It is possible to combine the 2 bases "Catch from a high throw" and "rebound on the body" in 1 DA.*

5.9. TABLE OF DA BASES AND CRITERIA: BALL

Base		Base symbol	Value	Criteria						
				⊗	≠	≠	↓	=	W	DB
Large roll of the Ball over minimum 2 large body segments		∞	**0.30**	v	v	**N/A**	v	v	v	v
Catch of the Ball with 1 hand from high throw		↓	**0.30**	v	**N/A**	v	v	v	v	v
Bounce	1 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 **without the help of the hands** 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
↓	*DA is valid only when the ball is caught in 1 hand. If the gymnast attempts to catch the ball in 1 hand and saves the ball by using the other hand or the body, this counts as an attempt of DA and is not valid with an Execution penalty.*
∨	*Series (min. 3) of small bounces from the floor: The 2 criteria must be performed in the same action (e.g., not 1 criterion in the 1st bounce and another criterion in the 3rd bounce). The actions are evaluated in chronological order.*
↓ ↓ ↳	*Only 1 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 1 hand from a high throw) or ↳ (rebound on the floor after a high throw and direct retrieval) but not any of these together as 2 bases in 1 DA.*
↓ →	*It is possible to combine the 2 bases "Catch from a high throw" with "rebound on different parts of the body except hands/arms" in 1 DA.*

5.10. TABLE OF DA BASES AND CRITERIA: CLUBS

Base	Base symbol	Value	Criteria						
			⊗	≠	≠	♁	=	W	DB
Mills (min. 4/6 circles)	×	**0.30**	v	**N/A**	v	v	v	v	v
Small throw of 2 unlocked Clubs/catch	⇒	**0.30**	v	v	v	v	**N/A**	v	v
Small circles with 2 Clubs	◎	**0.20**	v	**N/A**	v	v	v	v	v
Large roll over minimum 2 large body segments	∞	**0.30**	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	○○	**0.20**	v	v	**N/A**	v	v	v	v
Transmission **without the help of the hands** between at least 2 body parts (not the hands)	○○	**0.20**	v	**N/A**	**N/A**	v	v	v	v
Sliding of the Club over minimum 2 large body segments	○○	**0.20**	v	v	**N/A**	v	v	v	v
Small throw of 2 locked Clubs	—•—	**0.20**	v	v	v	v	**N/A**	v	v
• Small throw/catch (including free fall) • Rebound from the floor	→	**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 of 2 unlocked Clubs	⇗	**0.30**	v	v	v	v	v	v	v
Catch of the Club from the flight of a high throw	↓	**0.30**	v	v	v	v	v	v	v
Catch of 1 Club from the flight of a high throw in 1 hand, the other Club already held in the same hand	↓	**0.30**	v	**N/A**	v	v	v	v	v
Simultaneous catch of 2 unlocked Clubs from the flight of a high throw	⇓	**0.30**	v	v	v	v	v	v	v

Symbol	Explanations / Examples
⇒	***Small throws of 2 unlocked Clubs/catch:*** *Minimum 2 criteria must be performed on the same action (e.g., catch). The criteria may be performed 2 with the same Club, 1 with each Club, or more than 1 with each Club. In every case this is 1 DA.*
⇗	***High throw of 2 unlocked Clubs****: the 2 Clubs may be thrown:* • *Simultaneously, the two clubs parallel in the flight* • *Asymmetric* • *In cascade* *For asymmetric and cascade throws, it is sufficient that 1 Club meets the throw height requirement.* ***Cascade:*** *Cascade throw is a throw of 2 Clubs, 1 after the other, with both Clubs in flight at the same point in time. This type of throw is 1 base; therefore, the necessary criteria can be executed with the 1st or 2nd Club thrown, as long as at least 1 Club is a high throw. Minimum 2 criteria must be performed on the same action (throw #1 or throw #2), regardless of the height of this action.*
⇓	***Simultaneous catch of 2 unlocked Clubs:*** *The Clubs may be caught by any part of the Club.*
↓ ⇓ ↓	***Only 1 base*** *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* ⇓ *(simultaneous catch of 2 unlocked Clubs from the flight of a high throw) or* ↓ *(catch of 1 Club from the flight of a high throw in 1 hand, the 2nd Club already held in the same hand). No combination of these bases is given as a single DA with 2 bases.* *The* ***catch of the 2 Clubs after a cascade throw*** *is a single DA, 1 time.* • *If after a cascade throw, the 2 Clubs are caught simultaneously: The base "simultaneous catch of 2 Clubs" may be evaluated.* • *If after a cascade throw, the 2 Clubs are not caught simultaneously: The base "catch from a high throw" may be evaluated 1 time. DA will not be given for the catch of an eventual small throw (no new base), and not a 2nd time for "catch from a high throw".*

5.11. TABLE OF DA BASES AND CRITERIA: RIBBON

Base	Base symbol	Value	Criteria						
			⊗	≠	≠	♁	=	W	DB
Spirals/ "Swordsman" (≠ 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		**0.20**	v	v	v	v	v	v	v
Large roll of the Ribbon stick over minimum 2 large body segments		**0.30**	v	v	**N/A**	v	v	v	v
Passing with the whole body 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 full circle pattern of the fabric around the body		**0.20**	v	v	**N/A**	**N/A**	v	v	v
Transmission **without the help of the hands** 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
	Sliding movement of the Ribbon on the floor before a throw *Holding the Ribbon by the end (or 50 cm from the end) and making a large circle with the 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 still on the floor). The throw must take place immediately upon catching the fabric/stick with the hand or foot.*

6. NEW ORIGINAL APPARATUS DIFFICULTY

6.1. Coaches are encouraged to submit original Apparatus Difficulties (DA).

6.2. Original DA will be considered for elements which represent an **Apparatus base not currently or previously in the Code of Points,** nor yet performed in competition.

6.3. Original DA should be submitted officially by the National Federation to the Technical Committee via the FIG office with electronic mail or post.

6.4. The request for approval/evaluation of the element must be accompanied with the descriptive text in English, with drawings of the element, a video of the element by itself and another video of the entire composition in which the element is present during a competition.

6.5. The original DA will be reviewed by the Technical Committee at its next meeting upon receipt of the request.

6.6. The decision will be communicated as soon as possible in writing to the concerned National Federation.

6.7. If approved, the Technical Committee will establish a value for the element as a base for the specified apparatus and it will be added to the table of apparatus technical elements; the concerned gymnast will be awarded an **Originality bonus of 0.30 p.** by the DA panel for this original DA, which will be **published in a Newsletter**.

6.8. Any gymnast may perform the same apparatus base, without the Originality bonus.

6.9. 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 1st subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulties of Body (DB)	Minimum 1 from each group of Body Difficulties Maximum 8	• ^ not attempted • T not attempted • ♁ not attempted
"Slow turn" balance	Maximum 1 on relevé Maximum 1 on flat foot	More than 1 on relevé More than 1 on flat foot
Dynamic elements with rotation (R)	Maximum 4	No penalty

7.3. The 2nd subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulties of Apparatus (DA)	Maximum 15	No penalty
Consecutive DA in a position on the floor	Maximum 3 consecutive	For each set of 4 consecutive

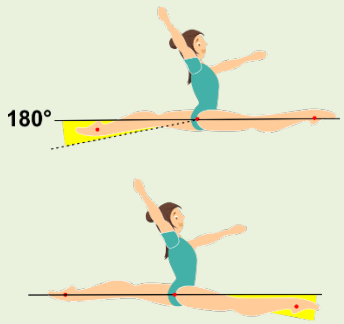
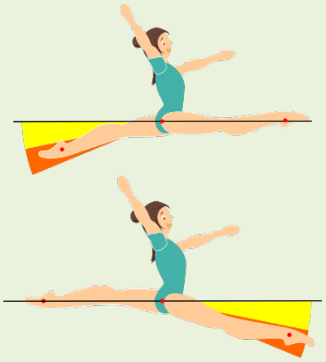
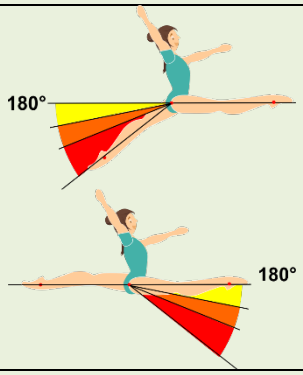
8. JUMPS/LEAPS

8.1. Generalities

8.1.1. All jump/leap 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 Difficulty **without a well-defined shape** (according to the definition in table #9) **and sufficient height to show a single fixed shape** will be penalized in Execution (#2.5.2-2.5.4).

Explanations / Examples		
Jumps/leaps with value and deviations		
DB valid: 0.30 p.	***DB valid: 0.30 p.***	***DB not valid: 0.00 p.***
		
Small deviation of the split position	*Medium deviation of the split position*	*Large deviation of the split position*
Execution penalty 0.10 p.	*Execution penalty 0.30 p.*	*Execution penalty 0.50 p.*

8.2. Jumps/leaps with **take-off from 1 or 2 feet** are considered **the same**.

8.3. For all **jumps/leaps 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 of the Difficulty (without rotation) may be valid if available in the table without rotation and performed according to the basic characteristics.

8.4. The rotation (180° or 360°) of the body during the flight is evaluated from the **position of the plié** for take-off to the position of the plié for landing.

8.5. Each DB can be performed only once, regardless of the **amount of rotation** in the air: The same shape performed once with 180° rotation and another time with 360° rotation are considered the **same DB**.

8.6. In all jump/leap Difficulties with **ring**, the foot or another segment of the leg should be in a closed ring position. **Touching any part of the head (including the hairstyle/bun) is required for the correct shape.**

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

8.7. In all jump/leap 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.**

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

8.7.2. **Exception:** The criterion “back bend of the trunk”, performed with a large deviation, will be penalized in Execution (#2.5.4) but the base value of the Difficulty may be valid (see #2.5.5) if available in the table without “back bend” and performed according to the basic characteristics.

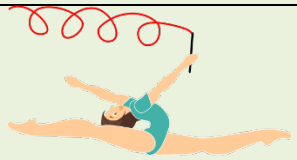
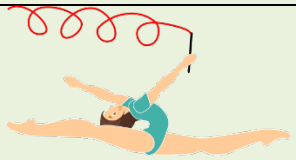
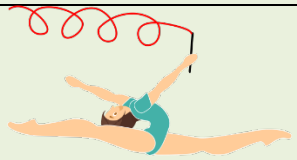
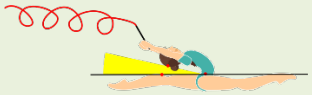
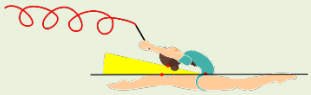
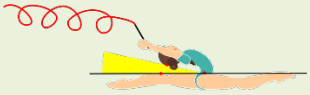
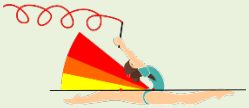
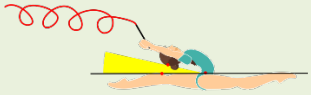
8.8. Jumps or leaps consisting of **more than 1 main action** (e.g., split leap with ring) must be performed in such a way that, during the flight, they create a **single** and **clearly visible image of a fixed and well-defined shape**, rather than 2 different images and shapes (swing technique, see Execution, #2.1.5). 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.

8.9. A **repetition** of jumps/leaps from the same box (#2.4.1) is not valid except in the case of a **series** (#2.4.3).

8.10. It is possible to perform jumps/leaps with take-off and landing on 1 leg **in series**. A series of jumps/leaps consists of 2 or more consecutive, **same jumps/leaps** (#2.4.4), performed with or without an intermediary step (depending on the type of jump/leap):

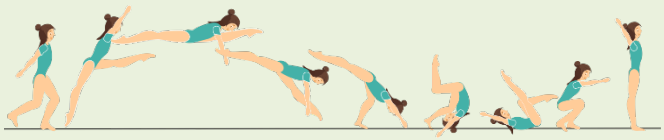
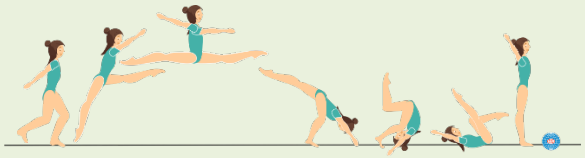
- Each jump/leap in the series is evaluated separately
- Each jump/leap in the series counts as **1 jump/leap DB**

8.10.1. If a gymnast performs a **series** of jumps/leaps and 1 or more jumps/leaps in the series is executed with a **large deviation** in the shape (see #8.7.2), the principle of "series" is not present but all **executed shape(s) are valid,** with corresponding Execution penalties, also in the case that the apparatus technical element is repeated identically (see #3.6.1.6).

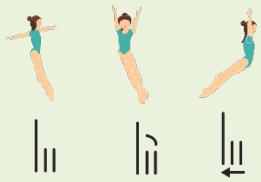
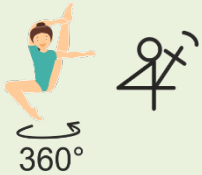
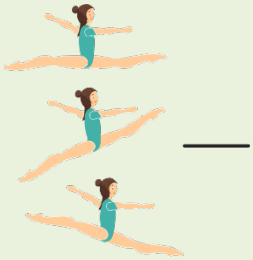
Explanations / Examples			
Example 1: Series of leaps			
DB valid: 0.50 p.	***DB valid: 0.50 p.***	***DB valid: 0.50 p.***	
			
Example 2: Series of leaps with deviation + isolated leap			
DB valid: 0.50 p.	***DB valid: 0.30 p.***	***DB valid: 0.50 p.***	***DB not valid: Repetition of DB***
			
Series			***Isolated***
Execution penalty:			
Deviation back bend 0.10 p.	*Deviation back bend 0.50 p.*	*Deviation back bend 0.10 p.*	*No Execution penalty*
Example 3: Isolated leap + series of leaps with deviation			
DB valid: 0.30 p.	***DB valid: 0.50 p.***	***DB not valid: Repetition of DB***	***DB not valid: Repetition of DB***
			
Isolated	***Series***		
Execution penalty:			
No Execution penalty	*Deviation back bend 0.10 p.*	*Deviation back bend 0.50 p.*	*Deviation back bend 0.10 p.*

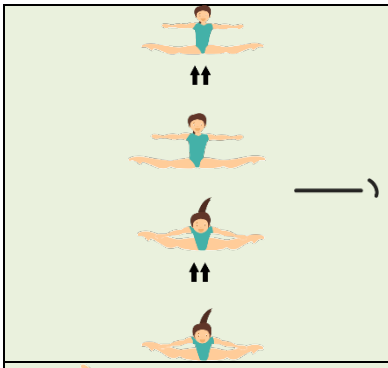
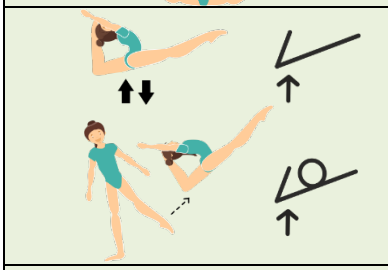
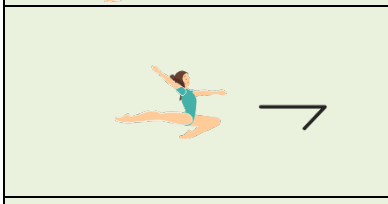
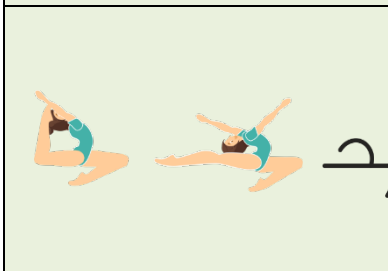
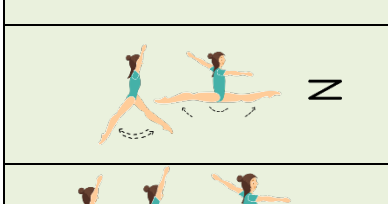
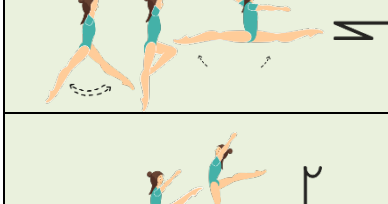
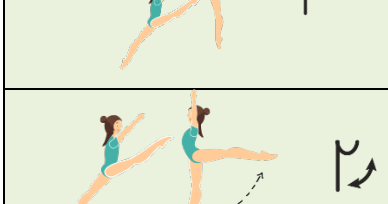
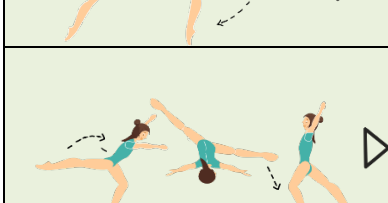
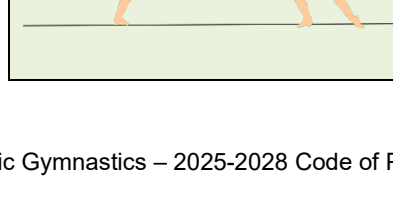
8.11. To be valid, jumps/leaps must be performed with a minimum of **1 apparatus technical element,** executed according to its definition in tables #3.3-3.4.

8.12. The "**Dive leap**" (leap with trunk bent forward, ending directly in a roll) is not evaluated as a leap DB but as a pre-acrobatic element.

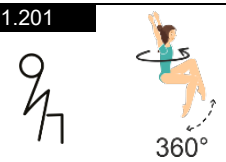
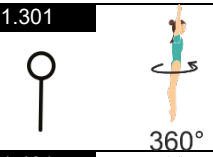
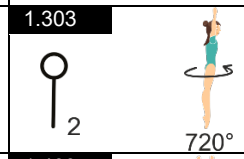
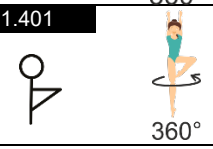
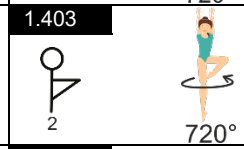
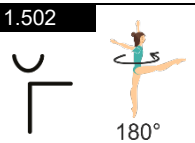
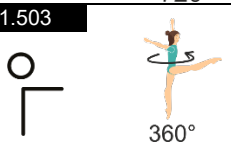
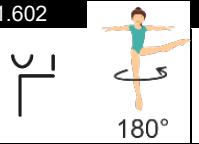
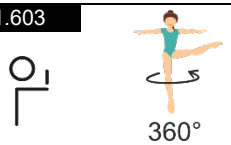
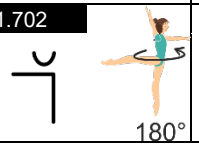
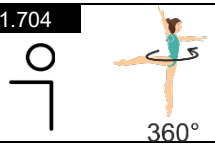
Explanations / Examples	
	***Pre-acrobatic element "dive leap"*** *Not evaluated as DB* *Counts as 1 rotational element*
	***DB split leap +*** ***pre-acrobatic element "roll forward"*** *Split leap is evaluated as DB* *Roll forward counts as 1 rotational element*

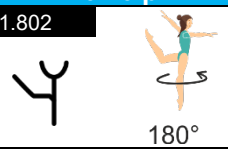
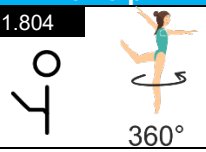
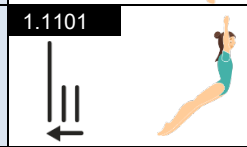
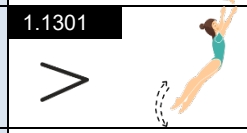
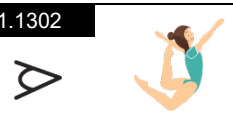
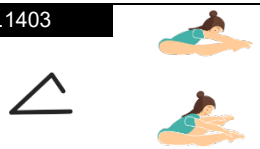
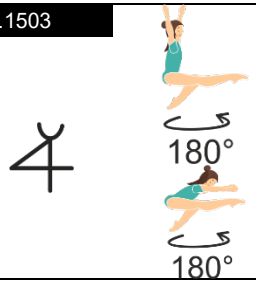
8.13. Technique for specific jump/leap Difficulties:

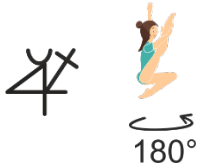
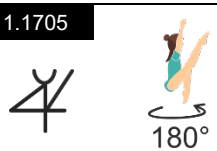
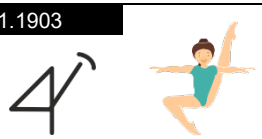
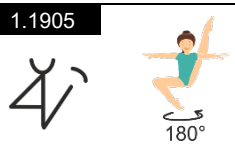
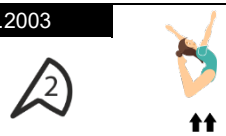
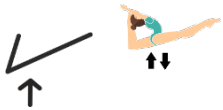
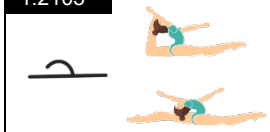
Explanations / Examples	
	***"Cabriole" forward, backward, or to the side*** *During the take-off, the swing leg is raised forward, backward, or to the side, to 45° (or more).* *The take-off leg, coming off the floor, strikes the previously raised leg at 45° (or more).* *Finally, the gymnast lands on the take-off leg.*
	"Scissors" leap with switch of legs backward into ring *Take-off on 1 foot, switch of legs backward into ring: The ring must be performed by both legs consecutively.*
	Pike jump with legs together or apart *Pike jump is always performed with the trunk bent forward over or between the legs.*
	"Cossack" jump, with different positions of the legs, or with turn *The foot of the bent leg must be near the height of the pelvis, and the knee must be at horizontal or above.*
	***"Cossack" jump "Zhukova"*** *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 straight leg.* *The foot of the bent leg must be near the height of the pelvis, and the knee must be at horizontal or above.* *Turn 360° to the opposite side of the raised leg.*
	***Split leap (take-off from 1 or 2 feet)*** *A split position of 180° is required at the highest point of the leap.* *The split position may be horizontal and will also be accepted when the 180° position is maintained with 1 of the legs above and the other below a horizontal position.*

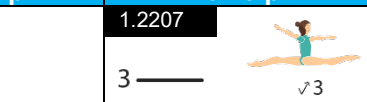
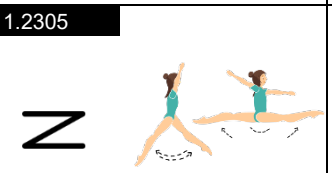
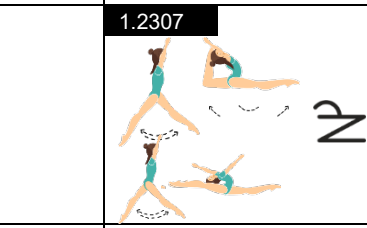
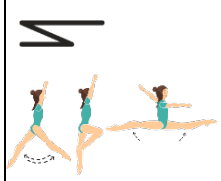
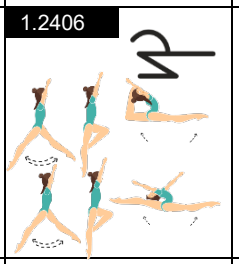
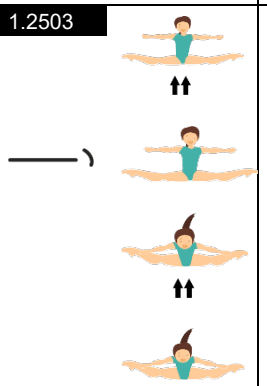
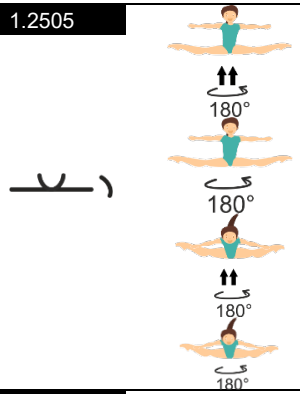
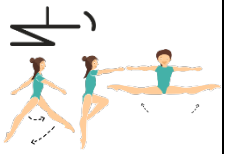
	***Side split jump/leap (take-off from 1 or 2 feet)*** *A horizontal split position of 180° is required at the highest point of the jump/leap.*
	***Jumps "Zaripova" and "Agiurgiuculese"*** *Take-off and landing on the back leg.* *During these Difficulties both criteria "split" and "ring" are required.*
	***Stag leap (take-off from 1 or 2 feet)*** *The front leg must be maximally bent, foot close to the thigh.* *The legs must be 180° apart, the stag position may be horizontal and will also be accepted when the 180° position is maintained with 1 of the legs above and the other below a horizontal position.*
	***Stag leap with ring or back bend (take-off from 1 or 2 feet)*** *The front leg must be maximally bent, foot close to the thigh.* *The legs must be 180° apart, the stag position may be horizontal and will also be accepted when the 180° position is maintained with 1 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.* *Back bend: Touching any part of the leg is required for correct shape.*
	***Switch split leap with straight leg*** *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.*
	***Switch split leap with bent leg*** *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.*
	***Fouetté*** *A leg switch is not performed; executed with a 180° turn during the flight, performed over the longitudinal axis of the take-off leg and landing on the take-off leg.*
	***Entrelacé*** *A leg switch is performed; executed with 180° turn during the flight, performed over the longitudinal axis of the take-off leg and landing on the swing leg.*
	***"Butterfly" jump*** *The legs consecutively draw semi-circles in the air. The highest point of each leg must be at the horizontal or higher than horizontal.* *During the flight, the trunk is in a position at the horizontal or slightly below horizontal. The trunk cannot be vertical down.* *Minimum 180° turn from take-off to landing.*

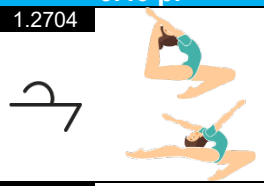
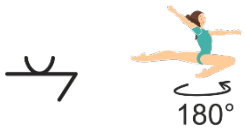
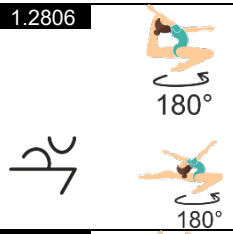
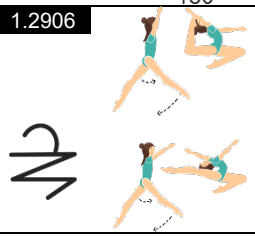
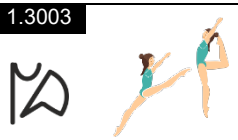
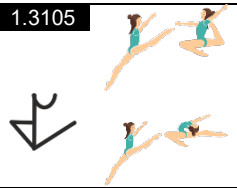
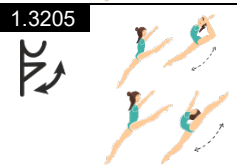
9. TABLE OF JUMP/LEAP DIFFICULTIES (△)

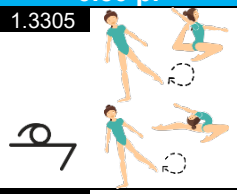
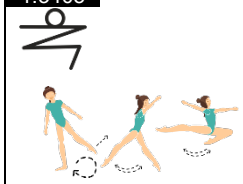
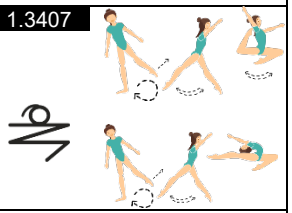
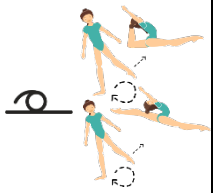
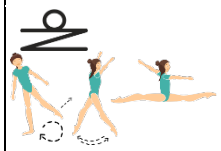
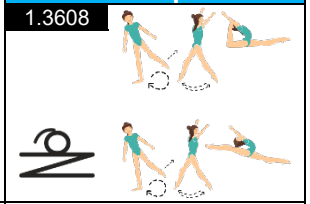
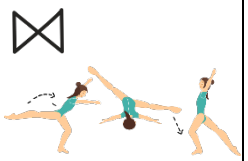
Types of jumps/leaps	Value						
	0.10 p.	0.20 p.	0.30 p.	0.40 p.	0.50 p.	0.60 p.	0.70 p.
1. Tuck jump with 360° turn, take-off from 2 feet	1.101						
2. "Scissors" forward with bent legs and 360° turn ("cat leap")	1.201 						
3. Vertical jump with straight legs and turn, take-off from 2 feet	1.301 		1.303 				
4. Vertical jump with bent leg (passé), with turn	1.401 		1.403 				
5. Vertical jump with free leg stretched forward at the horizontal, with turn		1.502 	1.503 				
6. Vertical jump with free leg stretched to the side at the horizontal, with turn		1.602 	1.603 				
7. Vertical jump with free leg stretched backward at the horizontal, with turn		1.702 		1.704 			

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 backward at the horizontal (attitude), with turn		1.802 		1.804 			
9. “Cabriole” forward	1.901						
10. “Cabriole” to the side	1.1001						
11. “Cabriole” backward	1.1101 						
12. “Scissors” leap with switch of legs forward: Legs consecutively 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 1 or 2 feet			1.1403 				
15. “Cossack” jump: Straight leg forward at the horizontal, with or without trunk bent forward, also with turn	1.1501		1.1503 				

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 360° 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 1 leg or 2 legs (“Kabaeva”), take-off from 1 or 2 feet		1.2002	1.2003 				
21. Split leap, also with ring/back bend of the trunk, take-off from 1 or 2 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. 2 or 3 consecutive split leaps with change of take-off foot (Evaluated as 1 DB)					1.2205		1.2207 
23. Switch split leap, passing with straight legs, also with ring/back bend					1.2305 		1.2307 
24. Switch split leap, passing with bent leg, also with ring/back bend				1.2404 		1.2406 	
25. Side split leap, take-off from 1 or 2 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 1 or 2 feet, also with ring/back bend of the trunk		1.2702		1.2704 			
28. Stag leap, take-off from 1 or 2 feet, with turn of the body. Also with ring/back bend of the trunk. "Bessonova" from 1 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/back bend of the trunk		1.3002	1.3003 				
31. "Fouetté" with cabriole, with stag, or with ring/ back bend of the trunk		1.3102	1.3103		1.3105 		
32. "Entrelacé": Legs at the horizontal, or with greater amplitude. Also with ring/back bend 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 straight legs, also with ring/back bend of the trunk						1.3606 	**0.80 p.** 1.3608 
37. “Butterfly” jump: With minimum 180° turn from take-off to landing					1.3705 		

10. BALANCES

10.1. Generalities

10.1.1. There are 3 types of balance Difficulties, depending on the balance technique and the type of support:

1) Executed on the foot: On the toes on relevé, or on flat foot
2) Executed on other parts of the body: On the chest, etc.
3) Executed in motion: "Dynamic balances"

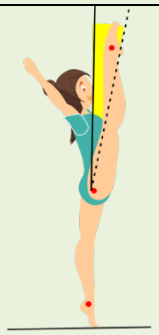
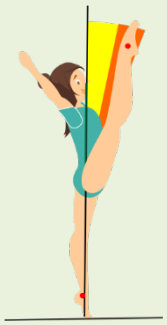
10.1.2. **Basic characteristics** of the 3 types of balance Difficulties:

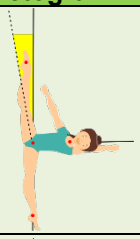
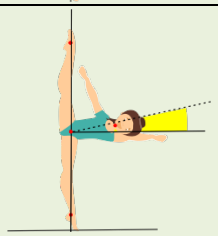
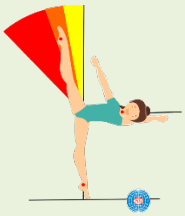
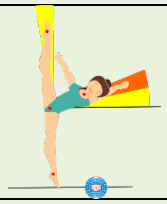
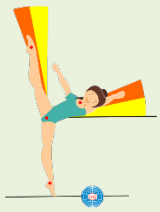
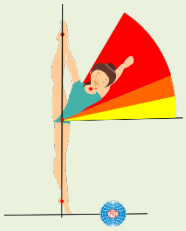
1) Balances executed on the foot: On the toes on relevé, or on flat foot
   - **Defined** and clearly **fixed shape**
   - **Stop position** fixed in the shape for a **minimum of 1 second**

2) Balances executed on other parts of the body: On the 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 each shape to the next

10.1.3. A Balance Difficulty **without a clearly defined shape** (according to the definition in table #11) will not be valid as a Difficulty and will be penalized in Execution (#2.5.2-2.5.4).

Explanations / Examples		
Balances with value 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				
Balances with 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***

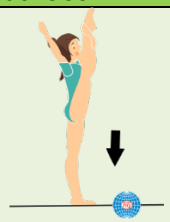
10.2. Balance Difficulties **executed on the foot** (on the toes on relevé, or on flat foot) and **executed on other parts of the body** must be performed with a **stop position, for a minimum of <u>1 second fixed in the shape</u>.**

10.2.1. 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 still valid, with corresponding Execution penalties.

10.2.2. If the shape of the balance is well-defined and the apparatus technical element is executed correctly (e.g., side split without support with a bounce of the Ball during the shape), but the stop position is insufficient (**less than 1 second**), the balance is **valid with an Execution penalty: 0.30 p. "shape not held for a minimum 1 second".**

10.2.3. If the **stop position is not presented** at all (swing/kick), the DB is **not valid** (major alteration of the basic characteristics).

10.3. Balances on the foot may be performed **on the toes on relevé** or on **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	
			
DB valid: 0.30 p.		*DB valid: 0.20 p.*	

10.3.1. It is not possible to perform the balance Difficulty (same box) on the toes (relevé) and on flat foot in the same exercise.

10.4. The **support leg** whether stretched or bent does not change the value of the balance DB.

10.5. It is not possible to support on the **support leg,** or hold the **support leg** with the hand(s) or the apparatus: The DB will not be valid (major alteration of the basic characteristics; definition of the shape). Only slight touching is permitted.

10.6. 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 (including the hairstyle/bun) is required for the correct shape.**

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

10.7. 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.**

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

10.7.2. **Exception:** The criterion "back bend of the trunk", performed with a large deviation, will be penalized in Execution (#2.5.4) but the base value of the Difficulty may be valid (see #2.5.5) if available in the table without "back bend" and performed according to the basic characteristics.

10.8. To be valid, balance Difficulties must be performed with a minimum of **1 apparatus technical element,** executed according to its definition in tables #3.3-3.4.

10.9. Balances with “slow turn”

10.9.1. A gymnast may perform a balance with “slow turn” with the following requirements:

- “Slow turn” must be 180° or more.
- Only 2 Difficulties with “slow turn” are allowed in an exercise: 1 performed on relevé and 1 on flat foot. These Difficulties must be from different boxes.
- A “slow turn” is possible for the group of balances executed on the foot, except for the “Cossack” position. “Slow turn” is not given for the group of “dynamic balances".

10.9.2. Values of balances with “slow turn”:

- Difficulty value on flat foot + 0.10 p. for “slow turn” on flat foot
- Difficulty value + 0.20 p. for “slow turn” on relevé

10.9.3. A “slow turn” must be performed only after the initial position of the Difficulty has been fixed, and with no more than a ¼ rotation for each impulse. A rotation that results from a single impulse cancels the value of the balance with “slow turn”.

10.9.4. During the Difficulties with “slow turn” the body must not “bounce” (with an up and down movement of the trunk/shoulders). This incorrect technique cancels the value of the balance with “slow turn”.

10.9.5. A balance executed with an incorrect “slow turn” is not valid.

10.9.6. A repetition of the same balance, with or without “slow turn”, is not valid.

10.9.7. The “slow turn” is not considered as a rotational element.

10.10. Dynamic balances

10.10.1. Dynamic balances are performed as smooth and **continuous movements** from 1 shape to another, and do not need stop positions in any phase of the balance. If a gymnast performs a Dynamic balance with a stop position, the Difficulty is evaluated (no penalty).

10.10.2. **Fouetté balance is 1 balance DB,** performed with:

- A minimum 3 same or different shapes performed on relevé, with compulsory heel support between each shape, without hopping, without any type of travelling, and without touching the floor with the lifted leg, hand(s), or any other body part
- Each shape shown with a clear accent (**clear position**), without any rotation in the shape
- With or without the help of the hands
- With minimum 1 turn of 90°, 180° or 270°, performed between any 2 shapes

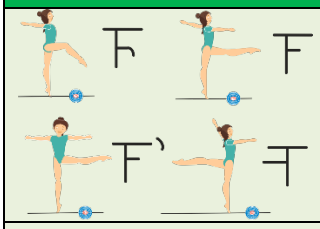
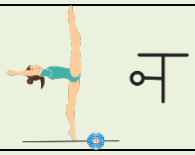
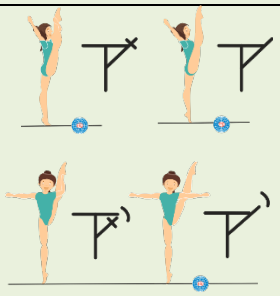
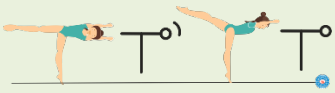
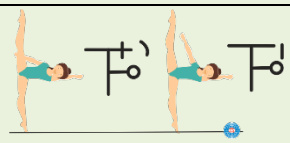
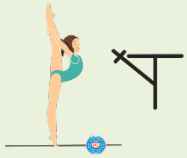
10.10.2.1. It is possible to repeat the same shape or same box within a Fouetté balance, but it is not possible to repeat any of these balances later in the exercise.

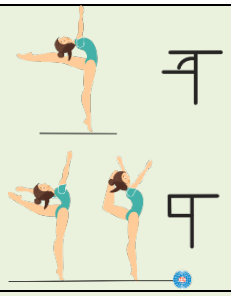
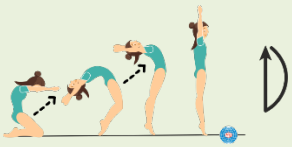
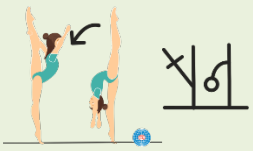
10.10.2.2. Each exercise can contain maximally 1 Fouetté balance: Either 0.50 p., or 0.30 p. A 2nd Fouetté balance (regardless of value) will not be evaluated (no penalty).

10.10.3. The Dynamic balance “Utyascheva” does not change value depending on performance on relevé or on flat foot.

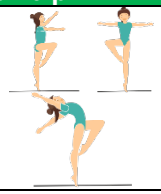
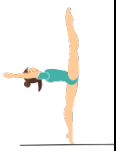
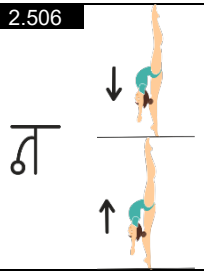
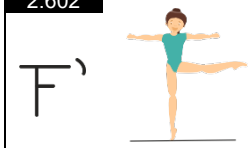
10.10.4. To be valid, Dynamic balance Difficulties must be performed with a minimum of **1 apparatus technical element,** executed according to its definition in tables #3.3-3.4, **in any phase during the Difficulty** – including the swing phases.

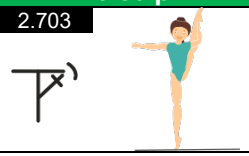
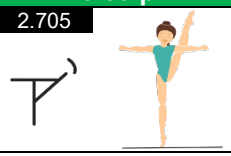
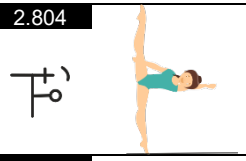
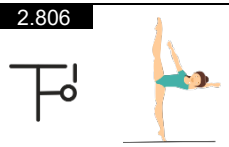
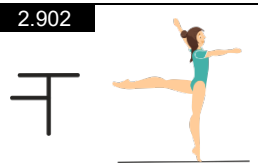
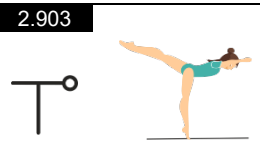
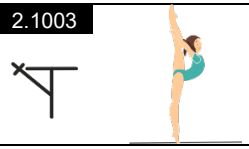
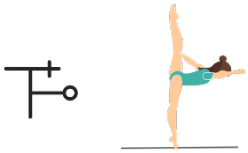
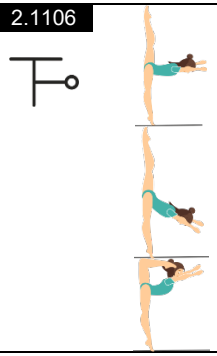
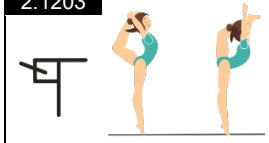
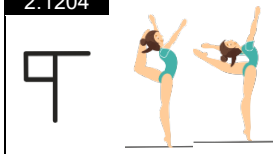
10.11. Technique for specific balance Difficulties:

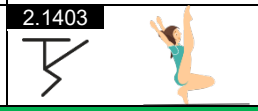
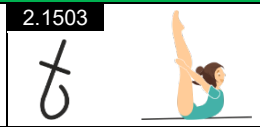
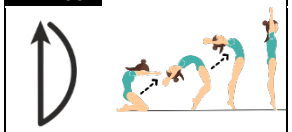
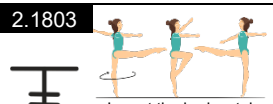
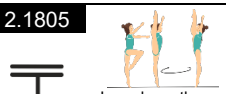
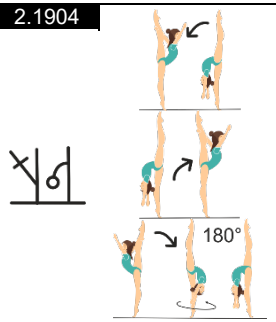
Explanations / Examples	
	***Free leg horizontal forward (straight or bent), side, or backward (Arabesque)*** *Horizontal position of the free leg (thigh) and the maximum vertical position of the body*
	Free leg horizontal forward with trunk backward at the horizontal *Trunk and free leg should be on the same horizontal line, or free leg slightly above the horizontal, holding the trunk straight without bending back*
	***Front split with trunk backward at the horizontal*** *Split is required* *The trunk should be held straight without bending back*
	Front split without help, trunk backward below horizontal *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 with the head* *- With or without touching/holding the support leg with the hand/arm*
	***Front split with or without help*** ***Side split with or without help*** *Split is required*
	***Free leg horizontal to the side with the trunk side at the horizontal*** ***Free leg horizontal backward with trunk forward at the horizontal*** *The horizontal position of the head, trunk, and free leg (or free leg slightly above the horizontal) must be fixed, holding the trunk straight without bending back*
	***Side split with trunk horizontal to the side, with or without help*** *Split is required* *The trunk should be held straight, at the horizontal* *The position of the neck and head is free*
	***Back split with help*** *Split is required* *Touching is NOT required*
	Free leg high up backward, without help *Split is NOT required; whole foot above the head is required* *Touching is NOT required*

	***Arabesque with trunk bent backward*** ***Attitude with trunk bent backward*** ***Ring without help*** *Touching is required*
	Attitude *Horizontal position of the free leg (thigh) and the maximum vertical position of the body*
	Ring with help ***Ring with leg on the shoulder, with or without help of the arm*** *Touching is required*
	On the chest with or without help: "Kabaeva" *The shoulders do not touch the floor* *Legs are straight – they may be together or separated to shoulder width*
	***Dynamic balance from kneeling to standing*** *Passing from kneeling to standing, over the toes, with or without back bend of the trunk (both techniques are correct).* *Legs together or slightly apart.*
	***Dynamic balance "Utyascheva"*** *2 or 3 positions, in optional order.* *The support leg is straight.* *Split is required in each position.* *Executed with smooth and continuous movements; a stop position is not required.* *With or without a rotation of 180° or more, in any position(s).* *The balance can be performed:* *- With or without touching the support leg with the head* *- With or without touching/holding the support leg with the hand/arm*

11. TABLE OF BALANCE DIFFICULTIES (T)

Types of balances	Balances executed on the foot						
	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 (horizontal position), also with bend of the upper back and shoulders	2.101 						
2. Free leg horizontal forward: Straight or bent 30°, also with trunk backward at the horizontal	2.201	2.202	2.203				
3. Front split with or without help			2.303		2.305		
4. Front split with or without help, trunk backward at the horizontal				2.404		2.406 	
5. Front split, trunk backward below horizontal: From standing or seated position						2.506 	
6. Free leg horizontal to the side, also with trunk to the side 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 or without help			2.703 		2.705 		
8. Side split with or without help, with trunk to the side at the horizontal				2.804 		2.806 	
9. Arabesque: Free leg horizontal backward, also with trunk forward at the horizontal, also with back bend of the trunk		2.902 	2.903 	2.904			
10. Back split with help, also foot above head without help			2.1003 		2.1005		
11. Back split with or without help, trunk forward at the horizontal or below, or with ring without help				2.1104 		2.1106 	
12. Attitude, also ring with help/with the leg on the shoulder, also ring without help/attitude with back bend of the trunk		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 forward or side (horizontal position)	2.1301						
14. “Cossack”: Free leg forward, foot higher than head, with or without help		2.1402	2.1403 				
Balances executed on other parts of the body							
15. Lying on the floor with the trunk lifted. Kabaeva: On the chest with or without help	2.1501		2.1503 	2.1504			
Balances executed in motion							
16. Passing from lying on the floor with the trunk lifted to the chest				2.1604			
17. Dynamic balance from kneeling to standing, over the toes, with or without back bend			2.1703 				
18. Fouetté consisting of min. 3 same or different shapes (Evaluated as 1 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: 2 or 3 positions: From back split with help to front split with back bend of the trunk on the other foot, eventually also back to the initial position. Or opposite order. Eventually with 180° rotation or more, in any position(s).				2.1904 			

12. ROTATIONS

12.1. Generalities

12.1.1. There are 2 types of rotation Difficulties:

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

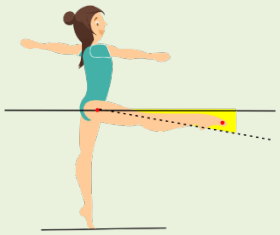
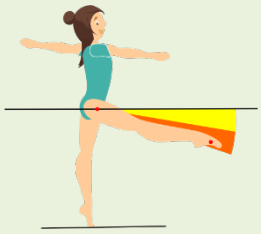
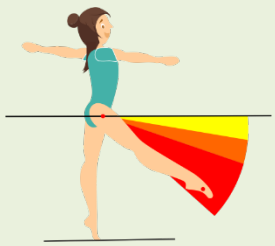
Explanations / Examples
*A rotation DB executed on the toes (relevé) of the support leg is called a pivot. A pivot must be executed with a **high relevé position**. If a pivot is executed on a low relevé, the Difficulty is valid with an Execution penalty.*
Pivots can be inward pivots "En dedans" (pivot executed in the same direction as the support leg) or outward pivots "En dehors" (pivot executed in the opposite direction of the support leg). These inward and outward pivots are the same Difficulties.

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

- Fixed and **well-defined shape**
- Minimum **basic rotation 180°** in the following shapes: 3.505, 3.804, 3.805, 3.1405, 3.2003
- Minimum **basic rotation 360°** in all other rotation Difficulties

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

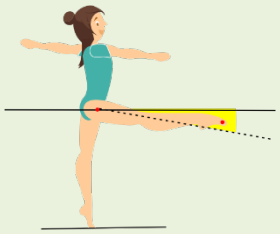
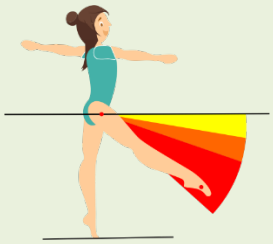
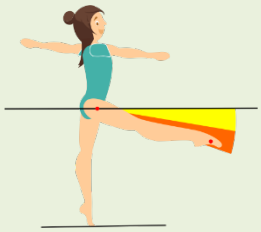
12.1.3. A rotation Difficulty **without a well-defined shape** for a minimum **basic rotation** (according to the definition in table #13), or not recognizable, or not held at all, will not be valid as a Difficulty and will be penalized in Execution (#2.5.2-2.5.4).

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 free leg	*Medium deviation of the free leg*	*Large deviation of the free leg*
Execution penalty 0.10 p.	*Execution penalty 0.30 p.*	*Execution penalty 0.50 p.*

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

12.2.1. 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.

12.2.2. Once the gymnast has left the well-defined shape, or has presented a shape with a **large deviation**, no further rotations are evaluated.

Explanations / Examples		
Isolated pivot with additional rotations, performed with different deviations		
First 360°:	***Next 360°:***	***Last 720°:***
		
Small deviation of the free leg	*Large deviation of the free leg*	*Medium deviation of the free leg*
DB value: *0.30 p. for the first 360°* *Once the gymnast has left the well-defined shape, no further rotations are evaluated.*		
Execution penalty: *0.50 p. for large deviation* *The highest Execution penalty is taken 1 time for the same body position during 1 DB.*		

12.2.3. For pivots defined on relevé, additional rotations must be performed without heel support. In case of a heel support, no further rotations are evaluated.

Explanations / Examples
• *If during a pivot which is defined on relevé a gymnast **supports on the heel** during part of the rotation:* ○ *If the executed amount of rotation is less than the required basic rotation, the Difficulty is not valid.* ○ *If the executed amount of rotation is more than the required basic rotation, and an apparatus technical element has already been performed, the value of rotation(s) executed before the support will be valid.*
• *For rotations executed with **hop or sliding**, subsequent rotation(s) will be evaluated, with corresponding Execution penalties.*

12.2.4. If the gymnast **loses the apparatus** or **loses the balance** and supports/falls, in any part of the rotation Difficulty – including after a successful basic rotation – the **whole DB is not valid** (see #2.7).

12.2.5. The value of a rotation DB 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 (3.1601-3.1602), 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 0.60 p.
- Rotation in back split without help: Trunk horizontal, below horizontal, or with ring (Sakura) (3.1105)
- Rotations on another part of the body (3.1801, 3.1902)

12.2.6. The value of a rotation DB 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 (3.1704)

12.2.7. The value of a rotation DB is **increased by 0.10 p.** for each additional rotation above the base **180°** for rotations on another part of the body (3.2003).

12.2.8. The value of a rotation DB is **increased by 0.20 p.** for each additional rotation above the base **180°** for pivots 3.505, 3.804, 3.805, 3.1405.

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

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

12.5. It is not possible to support on the **support leg** or hold the **support leg** with the hand(s) or the apparatus: The DB will not be valid (major alteration of the basic characteristics; definition of the shape). Only slight touching is permitted.

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 (including the hairstyle/bun) 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).

12.7. In all rotation 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.**

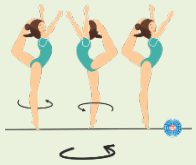
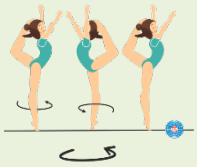
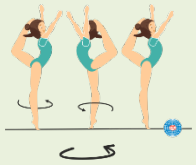
12.7.1. DB without touching, up to a maximum 20**°** deviation, is valid with an Execution penalty (#2.5.2-2.5.3).

12.7.2. **Exception:** The criterion “back bend of the trunk”, performed with a large deviation, will be penalized in Execution (#2.5.4) but the base value of the Difficulty may be valid (see #2.5.5) if available in the table without “back bend” and performed according to the basic characteristics.

12.8. It is possible to perform pivots in a **series:**

- A series of pivots consists of 2 or more **consecutive, same pivots**, performed 1 after the other, connected **with heel support** and **without hop or sliding**.
- Each pivot in the series is evaluated separately
- Each pivot in the series counts as **1 pivot Difficulty**
  Exception: A series of identical “Fouetté” pivots counts as 1 Difficulty (see #12.11)

12.8.1. If a gymnast performs a series of pivots and 1 or more pivots in the series is executed with a **large deviation** in the basic rotation, or with incomplete basic rotation**,** the principle of “series” is not present but all **executed shape(s) are valid,** with corresponding Execution penalties, also in the case that the apparatus technical element is repeated identically (see #3.6.1.6).

Explanations / Examples		
Pivots in series: With deviation and incomplete base		
		
360°	***360°***	***360°***
Valid, 1 DB	***Valid, 1 DB***	***Valid, 1 DB***
360°	***360°***	***360°***
Valid, 1 DB	***Large deviation, not valid***	***Medium deviation, valid, 1 DB***
360°	***180°***	***360°***
Valid, 1 DB	***Incomplete base, not valid***	***Valid, 1 DB***

12.9. To be valid, rotation Difficulties must be performed with a minimum of **1 apparatus technical element,** executed in any valid phase of the rotations, according to its definition in tables #3.3-3.4.

- For **all rotation Difficulties**, apparatus technical elements performed while in a large deviation are not recorded.
- For **pivots**, apparatus technical elements performed while on flat foot are not recorded.

12.10. 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 1 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 (see #12.2.1).

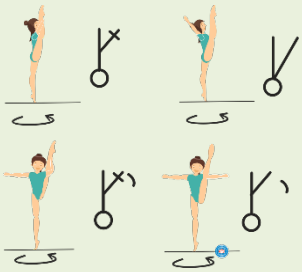
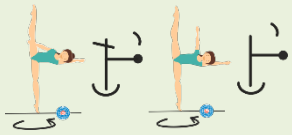
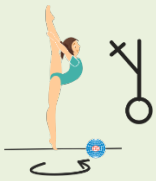
12.11. Fouetté pivot

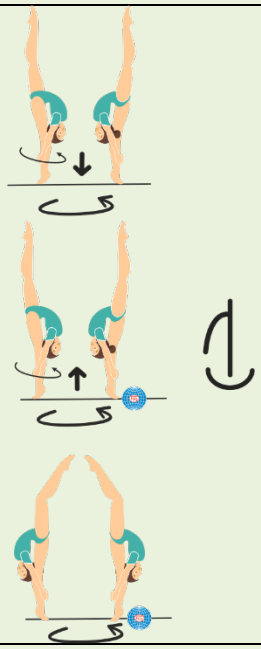
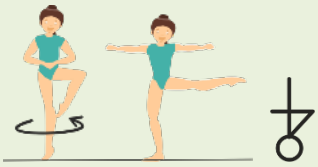
- 2 or more **identical shapes,** connected **with heel support,** are counted as **1 Difficulty.**
- Fouetté pivot may be performed **1 time** in each exercise, using **1** of the described shapes (passé 0.10 p. OR front 0.20 p. OR side 0.20 p.). If different shapes are combined, only the rotations performed in the 1st shape (before changing shapes) are evaluated.
- 1 **apparatus technical element** is required **within the 1st 2 rotations** of Fouetté: No later than the heel support at the end of the 2nd rotation.
- **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.

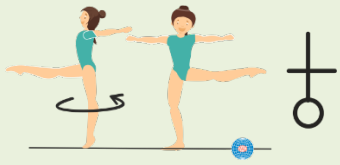
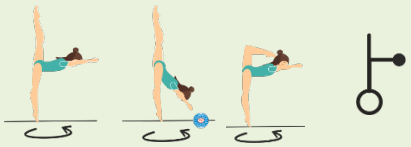
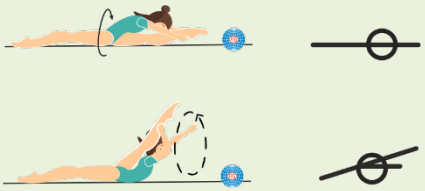
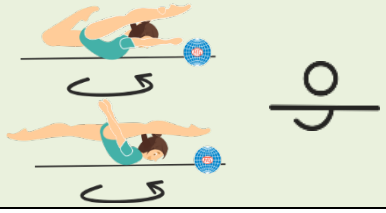
12.12. Illusion

- Illusion backward is performed with a minimum **basic rotation of 360°,** and without hand support on the floor.
- During the rotation, the raised leg should be straight.
- Multiple Illusions count 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 on relevé, without changing the value of the Difficulty.
  - Multiple rotations should be without changing the support leg, without a step, and without hand support on the floor.
- 1 **apparatus technical element** is required **within the 1st 2 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.

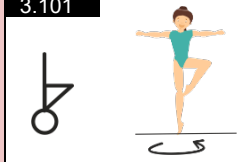
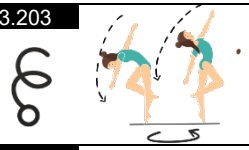
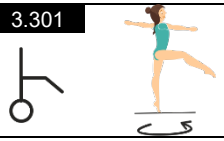
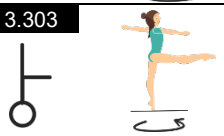
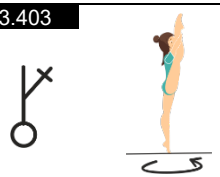
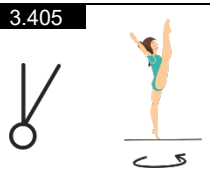
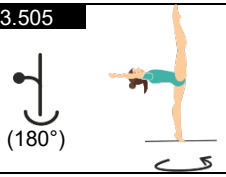
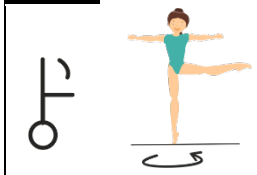
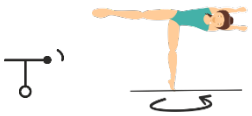
12.13. Technique for specific rotation Difficulties:

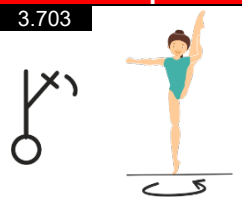
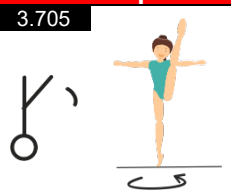
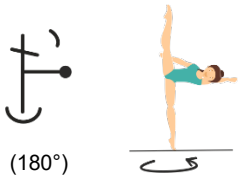
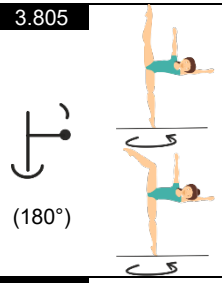
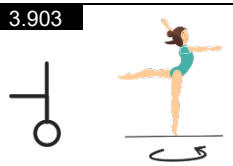
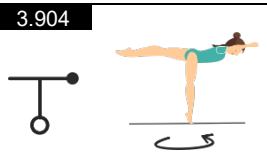
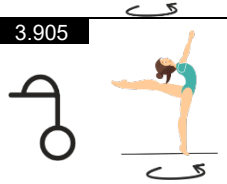
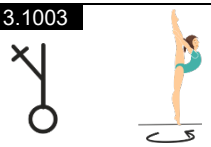
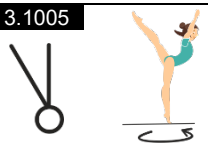
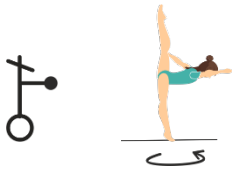
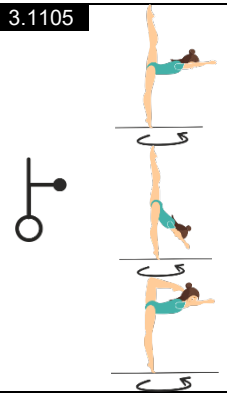
Explanations / Examples	
	"Passé" forward or to the side *Entrance to the pivot and fixation of the Passé position can be: By bending the free leg immediately, or by a circular movement of the free leg.* *Base of the pivot 360°.*
	Spiral turn ("Tonneau") on 1 leg *During base pivot 360° the gymnast must perform consecutively 2 body positions:* • *Back bend of the trunk with the head moving backward* • *Trunk and head bend forward* *During the rotation, the illusion of a spiral must be achieved. Every 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.*
	***Split forward or to the side, with or without support*** *During the rotation it is necessary to fix the split position.* *The rotation is evaluated after the support foot is on relevé and the free leg takes the split position, and until this shape is no longer held.* *Base of the pivot 360°.*
	***Side split with trunk horizontal to the side, with or without help*** *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°.*
	***Split backward, with or without support*** *Split is required.* *The rotation is evaluated after the support foot is on relevé and the free leg takes the split position, and until this shape is no longer held.* *Touching the head by the leg is not required.* *Base of the pivot 360°.*

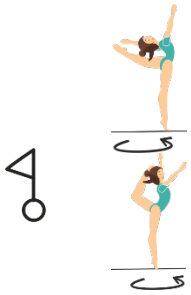
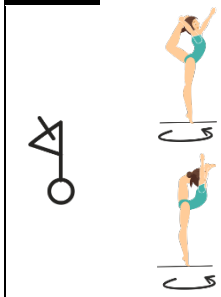
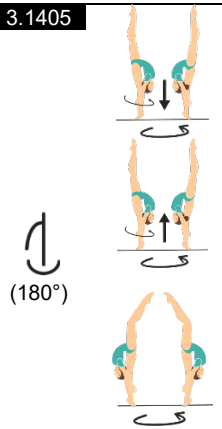
	"Cossack" pivot *An initial impulse with the help of the hand/hands pushing the floor is allowed. The degrees of the rotation count from the moment when the hand(s) leave the floor and the free leg is horizontal.* *The position of the pivot is considered correct even if the gymnast is "sitting" on the heel of the support leg – heel raised from the floor.* *It is possible to have different starting positions of the rotation, as well as different endings, the main objective is that the final rotation is controlled and clean (without falling).* *Base of the pivot 360°.*
	***Front split, trunk bent back below horizontal, starting from standing or seated position ("Kabaeva")*** *Split is required and back bend of the trunk must be below horizontal.* *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.* *The rotation can be performed:* *- With or without touching the support leg with the head* *- With or without touching/holding the support leg with the hand/arm* *Base of the pivot 180°.*
	***Fouetté: With passé*** *Consists of a series of repeated turns en dehors, at a high tempo and in the same spot.* *Each component consists of rotation on relevé in passé + an open position with plié.* *- Minimum 360° rotation in passé between each plié.* *- In the open position, the free leg extends to the side at **90°.*** *- For the last rotation of the series, the open position is optional: The last component is valid with and without the open position with plié.* *The counting of Fouetté rotations starts immediately after the plié and push-off.* *- It is permitted to use the **1st rotation** to lift the free leg into passé: This rotation is valid, and no deviation penalty is taken for this rotation, as long as the free leg reaches **90°** in time for the 1st plié.* *(For deviations up to 20°, the rotation is valid with an Execution penalty.)* *- For the **subsequent rotations**, the free leg must be in passé throughout the rotation and at **90° in the open position**.* *(For deviations up to 20°, the rotation is valid with an Execution penalty.)* *Fouetté pivot with passé may be performed using **another technique** where the working leg goes through the rond de jambe en l'air and extends to the side at 90°. If the Fouetté pivot is performed using this technique, the rond de jambe en l'air may be done before the rotation in shape.*

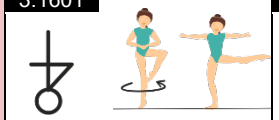
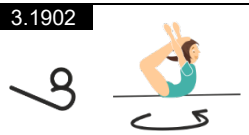
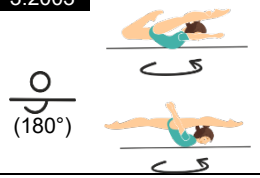
	***Fouetté: straight leg at the horizontal (forward or to the side)*** *Consists of a series of repeated turns en dehors, at a high tempo and in the same spot.* *Each component consists of rotation on relevé with the straight leg at the horizontal + a plié.* *- Minimum 360° rotation between each plié.* *- The free leg is **continuously at 90°.*** *- For the last rotation of the series, the plié is optional: The last component is valid with and without the plié.* *The counting of Fouetté rotations starts immediately after the plié and push-off.* *- It is permitted to use the **1st rotation** to lift the free leg into horizontal position: This rotation is valid, and no deviation penalty is taken for this rotation, as long as the free leg reaches **90°** in time for the 1st plié.* *(For deviations up to 20°, the rotation is valid with an Execution penalty.)* *- For the **subsequent rotations**, the free leg must be at the horizontal (**90°**) throughout the rotation and the open position.* *(For deviations up to 20°, the rotation is valid with an Execution penalty.)*
	***Back split without help, trunk horizontal, below horizontal, "Sakura"*** *Rotation on relevé, on flat foot, or with a combination of relevé and flat foot.* *The trunk should remain at the horizontal or below during an entire basic rotation and during eventual additional rotations.* *Split position required.* *Sakura: The foot of the free leg should be in a closed ring position, touching required.* *Base of the rotation 360°.*
	***Rotation in split with help of the hand, trunk bent forward or backward*** *No additional value is given for additional rotations.* *Base of the rotation 360°.*
	Rotation on the stomach, legs close to ring *Pushing with the hands to initiate the rotation.* *The head must be close to some part of the legs.* *Base of the rotation 360°.*
	***Rotation "Ashram"*** ***Rotation "Kanaeva"*** *Pushing with the hands to initiate the rotation.* *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 the rotation 180°.*

13. TABLE OF ROTATION DIFFICULTIES ( )

Types of rotations	Rotations on 1 leg, normally on the toes on relevé						
	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 (horizontal position)	3.101 						
2. Spiral turn (“Tonneau”) on 1 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 (180°)					3.505 		
6. Free leg horizontal to the side, also with trunk to the side 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, with trunk to the side at the horizontal (180°), also Raffaeli with free leg bent (180°)				3.804  (180°)	3.805  (180°)		
9. Arabesque: Free leg horizontal backward, also with trunk forward at the horizontal, also with back bend of the trunk			3.903 	3.904 	3.905 		
10. Back split with help, also foot above head without help			3.1003 		3.1005 		
11. Back split with help: Trunk forward at the horizontal Back split without help: Trunk forward at the 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.
12. Attitude, also ring without help/attitude with back bend			3.1203		3.1205 		
13. Ring with help/with the leg on the shoulder			3.1303 				
14. Front split, trunk backward below horizontal, from standing or seated position (180°): With free leg straight (“Kabaeva”) or bent 30° (“Kramarenko”)					3.1405  (180°)		

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 or side (horizontal position)	3.1501						
16. Fouetté: Passé, or with straight leg at the horizontal forward or to the side	3.1601 	3.1602					
17. Illusion backward: Trunk bent backward at horizontal or below				3.1704			
Rotations on other parts of the body							
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) (180°) or in split position without help (Kanaeva) (180°)			3.2003  (180°)				
21. Rotation in split with help, trunk bent forward (No extra value for additional rotations)	3.2101						
22. Rotation in split with help, trunk bent backward (No extra value for additional rotations)		3.2202					

1. EVALUATION BY THE ARTISTRY JURY

1.1. The judges of the Artistry (A) Jury evaluate the composition and the 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 or the connection.

1.3. Judges of the A-Jury 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, and what is exceptional or special.

1.4. **The final A score:** The final Artistry deduction is subtracted from **10.00 p.**

2. ARTISTIC STRUCTURE AND PERFORMANCE: COMPOSITION OBJECTIVES

2.1. Rhythmic Gymnastics is defined by **a unique composition**, creatively built by weaving together technical and artistic movements around a specific choice of music. The specific music guides the choices of all the movements. All components of the composition are created in a harmonious relationship with each other.

2.2. The **music** inspires the **choreography** by establishing the structure of the composition and the tempo/pace. The music contributes to the creation of the guiding idea (the story or the theme of the composition) and establishes the emotions. The music must not be seen as a background for body and apparatus elements.

2.3. The following should be considered in **selecting the music**:

- 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 the rules”. 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 Jury.
- The music should allow each gymnast 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 the rules”. **Spoken words** without a melodic backdrop (instruments) and not clearly identifiable as any genre of “a capella” song (e.g., rap being a genre of song), are considered "non-typical musical character" and will be penalized.

2.5. Before the initial 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 is found throughout the exercise: In the Dance steps combinations, in the connecting movements between Difficulties, and in the Difficulties themselves.
- Body expression and facial expression is evident.
- Dynamic changes: Contrasts in tempo/pace and intensity of the movements, with both the apparatus and body, which reflect the contrasts in the music.
- Effect(s): The strategic placement of specific body and/or apparatus movements to highlight significant musical moments.
- Connections between movements or Difficulties which are intentionally and strategically choreographed to link a movement to another in a fluid, harmonious way.
- Rhythm: The movements of the body and the apparatus correlate precisely with the musical accents and the musical phrases; both the body and apparatus should be led by the structure of the music and 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 component is fully developed and realized throughout the entire exercise from the beginning to the end.

2.7.2. Artistry components which are not developed, 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 part* 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.
- *The majority of the exercise* is defined as more than 50% of the duration of the exercise (presented continuously or in several separated parts).
- *The entire exercise* is defined as every part, from the beginning to the end.

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, Dynamic changes and Effects with music #6) must be performed without the following compositional or technical faults:

- Loss of balance with support on 1 or 2 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 5 or more seconds
- Static apparatus
- Artistry component started outside the floor area

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 (a story), e.g., where changes in the character in the music are reflected by changes in the character of the movements, or it may be constant (a fixed theme), 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 in the entire exercise, from the beginning to the end:

- With variety in the involved **body parts** (head, neck, shoulders, arms, hands, trunk, hips, legs, feet).
- With variety in the types of **movements and elements** presenting character, e.g.:
  - Using the apparatus as well as the body
  - Dance steps combinations
  - 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. Character is evaluated throughout the entire exercise, in all movements from the beginning to the end.

3.2.2. **No penalty** is taken for a performance where the guiding idea and character is **fully developed and realized** in the entire exercise, 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 part where character appears missing.
- There is good variety in the use of different body parts.
- There is good variety in the types of movements and elements presenting character.

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.
- The majority of the exercise is presented with character.
- There is good variety in the use of different body parts.
- There is good 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 **parts of the exercise**:

- There is a clear unity between the different movement details and the music – a unified image.
- Minimum 4 parts are presented with character.
- 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**:

- Less than 4 parts are presented with character, and/or there is no clear unity between the different character details.

Explanations / Examples
• *The quality, complexity, uniqueness, and duration of each character detail influences the overall evaluation. Therefore, the CoP does not define a specific number of details for the different penalties (no penalty vs 0.30 p. vs 0.60 p. vs 1.00 p.):* • *As an example, a performance with 5 parts 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 mainly the hands/arms.*

4. EXPRESSION

4.1. Definition

4.1.1. A gymnast transforms a structured exercise into an artistic performance by use of body expression and facial expression.

4.1.2. **Body expression** is a union of strength and power with beauty, plasticity, and elegance in the movements. Body language is used to express physical and emotional power, confidence, and total command of the performance.

- Body expression is achieved through ample participation of the different body segments, i.e., head, neck, shoulders, arms, hands, trunk, rib cage, hips, legs, feet.
- Body expression is seen both in the quality of the gymnast's natural movements and in the quality and intensity of the presentation of the choreographed character details.
- Body expression may be enhanced by modulating the tempo/intensity within movements (e.g., fast-slow-fast arm movements, contract-release, suspension-collapse, move-breathe, etc.).
- Regardless of the physical size or height of the gymnast, movements of the body segments are performed with maximum range, breadth, and extension.

4.1.3. **Facial expression** is communication of feelings to the audience:

- The feelings are based on the gymnast's emotional response to the music and the chosen guiding idea.
- Feelings are communicated without exaggerating, making grimaces, mimicking, or lip-syncing.
- The eyes are used to express emotions and the story/theme, and to direct the audience's attention.
- The intensity of the facial expression varies across the different parts of the performance: From parts fully prioritizing expressivity to technical parts where the face naturally expresses less, without going completely blank, and without going to a concentrated look.

4.1.4. The gymnast has an expressive, energetic connection to the music, which engages the audience in the performance.

4.1.5. It is possible to involve the apparatus in the development of body expression and facial expression.

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**:

- The majority of the exercise is presented with full participation of the body segments.
- There are no parts 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 **parts of the exercise**:

- **Minimum 2 parts** are presented with full participation of the body segments.
- In **less than 4 isolated moments** does the involvement of the body segments appear 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**:

- Full participation of the body segments is demonstrated in less than 2 parts, and/or:
- In 4 or more isolated moments does the involvement of the body segments appear rigid or inexistent, e.g., with stiff arms or trunk. (A limited ability to express an interpretation of the music.)

4.3. Evaluation of facial expression

4.3.1. **No penalty** is taken when facial expression **exists** throughout the **entire exercise**, and is **fully developed** in **parts of the exercise**:

- **Minimum 2 parts** are presented with facial expression fully prioritized.
- The face is also involved in the remainder of the exercise – less intensity in the facial expression is accepted.
- In **less than 4 isolated moments** does the face appear 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 2 parts, and/or:
- In 4 or more isolated moments does the face appear blank or concentrated.

Explanations / Examples		
Body expression: • *The 0.30 p. penalty is not for "body expression presented by some body parts": The judges should assess how much of the exercise is performed with fully developed body expression.* • *Therefore, if the exercise doesn't have parts with fully developed expression, 0.60 p. will be penalized even if the expression appears partially developed (isolated segments attempting to express) in several parts, or in the entire exercise.* *Facial expression:* • *Unlike body expression, facial expression cannot be expected to be fully developed at all times and the CoP does not ask for "maximal" facial expression.* • *There is no specific penalty for exaggerated facial expressions, grimaces, mimicking, lip-syncing and similar. However, these techniques are not evaluated as "facial expression" and hence overuse of these techniques increases the risk of insufficient facial expression.*		
Overview of the penalization system for expression		
Explanation	**Body**	**Face**
Fully developed in the majority of the exercise *No parts of the exercise appear rigid/blank/concentrated*	*No penalty*	*No penalty*
Fully developed in minimum 2 parts of the exercise *Less than 4 moments appear rigid/blank/concentrated*	*0.30 p.*	*No penalty*
Fully developed in less than 2 parts of the exercise *4 or more moments appear rigid/blank/concentrated*	*0.60 p.*	*0.30 p.*

5. DANCE STEPS COMBINATIONS

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 to 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 initial 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, simple 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 the gymnast travels 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 the same 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 0.30 p. for each missing.

5.3.2. The Dance steps combination **will <u>not</u> be valid if any part of #2.7.4 is violated** (i.e., loss of balance with support or fall, loss of apparatus, 5 or more seconds without 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 combination (i.e., 8 seconds, in rhythm, with character, with variety and displacement, without prohibited elements).

Explanations / Examples	
What happens if a gymnast dances for 8 seconds meeting all requirements in #5.2, and after 8 seconds, while still dancing, loses an apparatus?	*The gymnast has met the definition, and the Dance steps combination is recognized. Execution will penalize for the loss.*
What happens if a gymnast performs dance steps continuously for 16 seconds?	*If there are 2 combinations of 8 seconds, each meeting all the requirements of #5.2, 2 Dance steps combinations will be recognized. If any of the requirements are missing in any of the parts, but all requirements are completed within the 16 seconds, this is 1 Dance steps combination.*

6. <u>DYNAMIC CHANGES: CREATING CONTRASTS – AND EFFECTS WITH MUSIC</u>

6.1. Dynamic changes: Definition

6.1.1. 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 audience.

6.1.1.1. *Tempo* is also known as *pace* – the time frequency of the beats or the pulse of the music.

6.1.2. The tempo and intensity of the gymnast's movements, as well as the movement of the apparatus, should reflect changes in the **tempo** and **intensity** of the music, in order to create Dynamic changes.

6.1.3. A lack of contrast in tempo and intensity can create monotony and a loss of interest for the audience.

6.1.4. Dynamic changes may create contrasts in different ways, in harmony with the structure of the music:

6.1.4.1. Contrasts in the tempo or intensity of the movements appearing **instantly**, from a part of the exercise to the next part.

6.1.4.2. A **gradual increase or reduction** in tempo or intensity of the movements, within a part of the exercise.

6.1.4.3. Creating a contrast through movement(s) that intentionally demonstrate(s) tempo/intensity that is **opposite** of the general tempo/intensity. Examples include performing a few musical bar(s)/phrase(s) extremely slow or extremely fast.

6.1.5. There are many other methods of modifying tempo and intensity, e.g., short stops/pauses/poses, or single movements with continuous changing of tempo/intensity within the movement. **Only the 3 methods** defined in #6.1.4 are recognized as the required component for the Artistry evaluation. **Other methods** of modifying tempo and intensity may contribute to the guiding idea, to expression, and/or may create Effects.

6.1.6. Even 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.

6.2. Effects with music: Definition

6.2.1. The strategic placement of **specific body and/or apparatus movements,** choreographed to highlight **significant musical moments,** creating a unique union that attracts the audience's 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).

6.2.2. 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.

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

6.2.3.1. 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

6.2.3.2. 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

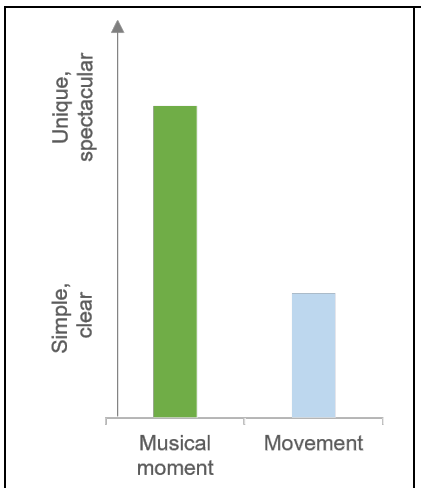
6.2.3.3. Examples of movements that are too small or too generic to be recognized as an Effect:

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

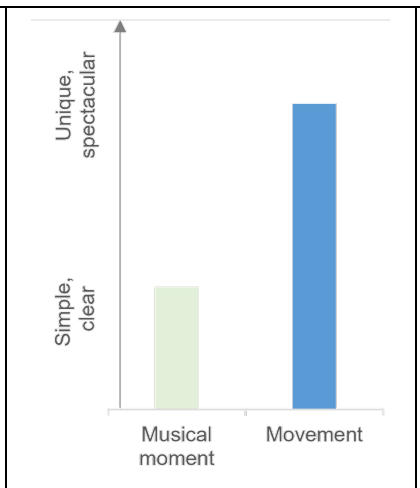
Explanations / Examples
The nature of a Dance steps combination is to prioritize harmony between the modalities of travelling and the music (rhythm and accents). Therefore, the modalities themselves will not be recognized as an Effect. If a Dance steps combination contains an additional union of specific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

6.2.4. 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.

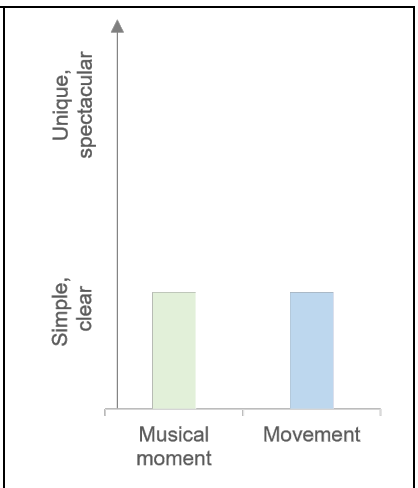
- If the **musical moment** is very remarkable – **stands out** from all other parts of the music – the union may be fulfilled by a strategically choreographed "simple" or "standard" movement (Figure 6.2.4.A).
- If the **body and/or apparatus element** is very remarkable – **surprising, innovative, spectacular** – 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 6.2.4.B).
- If the musical moment is not unique in intensity, quality, or character, and the movement is simple or standard, their union – although correctly synchronized – normally does not have sufficient impact to create an Effect (Figure 6.2.4.C).



6.2.4.A: Effect



6.2.4.B: Effect



6.2.4.C: No Effect

6.3. Requirements

6.3.1. Minimum 2 Dynamic changes (as defined in #6.1.4) or Effects with music (as defined in #6.2). Examples: 2 Dynamic changes + 0 Effects, 1 Dynamic change + 1 Effect, or 0 Dynamic changes + 2 Effects.

6.3.2. Compositions with **less than 2** Dynamic changes or Effects with music will be penalized 0.30 p. for each missing.

6.4. Dynamic changes: Evaluation

6.4.1. Dynamic changes can be found in any part of the exercise, including in the Dance steps combinations.

6.4.2. 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, extensive travelling, a very slow body wave, or very fast rotations in R, are recognized as Dynamic chances 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.

6.4.3. If the music has a clear Dynamic change which the gymnast fails to underline through the movements, this is not automatically penalized as a missing Dynamic change: There could be 2 other Dynamic changes/Effects in the exercise. However, for failure to reflect a clear change in tempo/intensity in the music, a penalty is taken for Rhythm (see #8.2.2).

6.5. Effects with music: Evaluation

6.5.1. 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.

7. CONNECTIONS

7.1. Definition

7.1.1. A connection is a “link” between movements or Difficulties. Well-developed connections and/or connecting steps are necessary to create harmony and fluidity in the performance.

7.1.2. All movements of both the body and the apparatus must have a logical, intentional relationship between them, so that a movement/element passes into the next for an identifiable reason.

7.1.3. These links between movements also provide opportunity to reinforce the character of the composition.

7.1.4. Elements should be joined smoothly and logically, without prolonged preparations or unnecessary stops. Stops that are intentional, supporting the character of the composition or creating strategic pauses, are accepted.

7.1.5. Elements which are arranged together without a clear purpose and a logic become a series of unrelated actions. Such connections prevent the full development of the story as well as the unique identity of the composition. Examples of illogical connections:

- Transitions from a 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 a movement to another that are prolonged, e.g., taking time to prepare for the next element

7.1.6. Illogical connections may result from compositional faults, from insufficiently developed technique, or from adjustments during the performance (e.g., taking shortcuts/skipping elements).

7.2. Evaluation

7.2.1. A composition containing a series of unrelated elements will be penalized.

7.2.2. **Illogical connections will be penalized 0.10 p. each time, up to 2.00 p.**

7.2.3. There is no penalty for connections while the gymnast 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.

8. RHYTHM AND ENDING WITH MUSIC

8.1. Definition

8.1.1. The movements of the body and the apparatus must correlate precisely with the musical accents and the musical phrases.

8.1.2. Both the body and the apparatus should be led by the tempo of the music.

8.1.3. The end of the exercise should correlate precisely with the end of the music.

8.2. Evaluation

8.2.1. Movements which are performed separately from the accents or phrase changes, or disconnected from the tempo established by the music, are penalized **0.10 p. each time, up to 2.00 p.**

8.2.2. 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 – 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 changes and the gymnast does not reflect the change in tempo
- When the intensity changes and the gymnast does not reflect the change in intensity
- When the music ends with a fade-out and the gymnast continues moving fast, creating large movement accent(s) on the fade-out

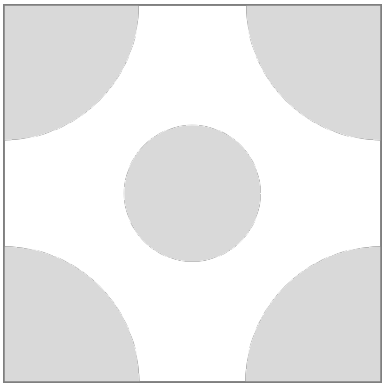
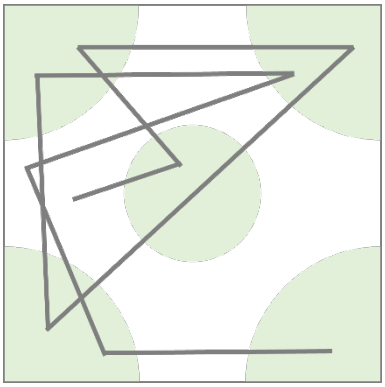
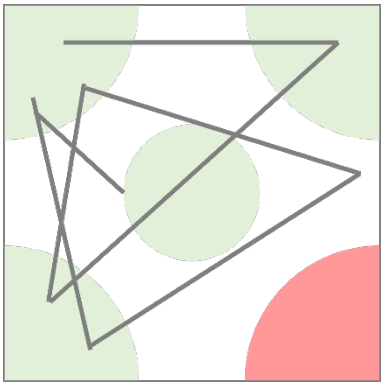
8.2.3. When the gymnast assumes the final pose **before the end** of the music or **after the music has finished**, or does not make a clear stop before leaving the floor area, the penalty for lack of harmony between music and movement at the end of the exercise is taken.

9. USE OF THE SPACE

9.1. Each composition should demonstrate good 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.

9.2. Travelling is wide and comprehensive across the floor area, so that the **entire floor area** is covered by the movement of the gymnast. Travelling across the floor area is sufficient when the gymnast has visited all zones of the floor area, as defined in #9.2.1.A. It is not necessary to touch each of the physical corners.

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

		
9.2.1.A: **Zones of the floor area are marked grey**	**9.2.1.B:** **All zones visited:** **No penalty**	**9.2.1.C:** **Front right zone not visited:** **Penalty 0.30 p.**

9.3. The **directions** in which the gymnast travels should be varied across the floor area. The gymnast travels from a movement to another facing different directions (forward, backward, sideways) with clear intention, 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 and may contribute to the development of the guiding idea.

9.4. 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:

9.4.1. **Penalty 0.30 p. each time** when the same placement on the floor area is maintained for 3 or more Difficulties in a row.

Explanations / Examples
For the purpose of counting the number of Difficulties with the same placement on the floor area: • *When a DB and a DA are executed in the same moment, this counts as 1 Difficulty.* • *A DA "high throw" and a subsequent DA "catch from a high throw" are 2 Difficulties.* • *A Difficulty that starts in the same placement but involves travelling (e.g., R, leaps) is not counted towards the number of Difficulties with the same placement.*

10. INTERRUPTION OF CONTINUITY

10.1. 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.

10.2. A **severe technical fault**, which breaks the continuity of the composition by forcing the gymnast to halt/pause the performance of the composition or to stop portraying an artistic image for **4 or more seconds**, is penalized 0.60 p., one time per exercise 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
- Opening knots in the Rope or Ribbon
- Resolving involuntary wrapping in the apparatus
- The gymnast pauses, taking time to figure out where to resume the performance

10.3. 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 additional penalties during the interruption (static apparatus, Ribbon on the floor, etc.) (see Execution, #2.2.3 and #2.4.1).

10.4. When technical fault(s) break(s) the continuity for **less than 4 seconds** (once or several times during the exercise), there is no penalty for "Interruption of continuity", and Rhythm is evaluated during such interruptions.

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.*

11. INDIVIDUAL ARTISTRY FAULTS

This table must be read with the full explanations in the textual paragraphs (#2-10) in mind.
In the boxes with multiple bullet points, all bullets must be "checked" for the box to be applicable, unless the box specifies "or".

Penalties	0.30 p.	0.60 p.	1.00 p.
GUIDING IDEA and CHARACTER OF MOVEMENT	**Present in the majority** of the exercise: • Guiding idea present • The majority of the exercise has character • Good variety in body parts • Good variety in types of movements	**Present in parts** of the exercise: • Clear unity between details and music • Minimum 4 parts have character • With or without variety (no requirement)	**Not prioritized:** • Less than 4 parts have character
BODY EXPRESSION	**Fully developed in parts** of the exercise: • Full participation in minimum 2 parts • Less than 4 moments with inexistent participation	**Momentarily developed** or not developed in the exercise: • Full participation in less than 2 parts *or* • 4 or more moments with inexistent participation *There may be partial participation for any duration of the exercise.*	
FACIAL EXPRESSION	**Momentarily developed** or not developed in the exercise: • Fully prioritized in less than 2 parts *or* • 4 or more moments with blank or concentrated face		
DANCE STEPS (requirement: 2)	**For each missing** Dance steps combination in rhythm and with character		
DYNAMIC CHANGES and EFFECTS (requirement: totally 2)	**For each missing** Dynamic change/Effect		

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		
	The same placement on the floor area is maintained 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 (penalty 1 time per exercise)	
MUSICAL INTRODUCTION	A musical introduction of 4 or more seconds		
MUSIC NORMS	Music not conforming to the rules		
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 JURY

1.1. The judges of the Execution (E) Jury 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-Jury 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 1 penalty – the highest applicable penalty – from this line can be taken for each technical fault.

2. EXPLANATIONS FOR EXECUTION PENALTIES

2.1. Explanations of Execution penalties for body movements

2.1.1. For “Body segment incorrectly held during a body movement”, 1 penalty is taken “**for each incorrect segment**”, and the penalty is taken “**each time**”. This means:

2.1.1.1. Same segment on both sides of the body:

- Both knees bent at the same time: 0.10 p. for “knees” 1 time
- Both feet not pointed at the same time: 0.10 p. for “feet” 1 time

2.1.1.2. Jump(s)/leap(s), with preparation:

- 1 split leap with both knees and both feet incorrectly held: 0.10 p. for knees and 0.10 p. for feet = 0.20 p.
- Chassé with both knees and both feet incorrectly held + split leap with both knees and both feet incorrectly held: 0.10 p. for knees and 0.10 p. for feet in the chassé + 0.10 p. for knees and 0.10 p. for feet in the leap = 0.40 p.

- Chassé with both knees and both feet incorrectly held + split leap with both knees and both feet incorrectly held + split leap with both knees and both feet incorrectly held: 0.10 p. for knees and 0.10 p. for feet in the chassé + 0.10 p. for knees and 0.10 p. for feet in the 1st leap + 0.10 p. for knees and 0.10 p. for feet in the 2nd leap = 0.60 p.

2.1.1.3. Rotational elements:

- Series of **vertical rotations**, e.g., 3 chainés, each with bent knees: 0.10 p. for knees 1 time = 0.10 p.
- Series of **pre-acrobatic elements**, e.g., 3 walkovers, each with bent knees: 0.10 p. for knees for each pre-acrobatic element = 0.30 p.
- R with walkover + 3 chainé + 2nd walkover, each with bent knees: 0.10 p. for the 1st walkover, 0.10 p. for the chainés, 0.10 p. for the 2nd walkover = 0.30 p.

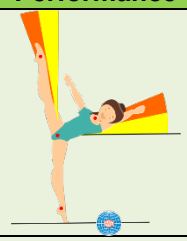
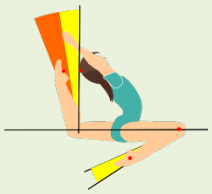
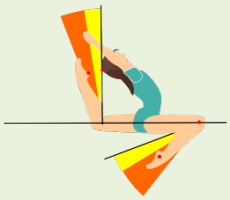
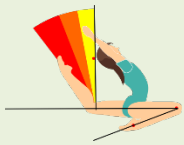
2.1.1.4. Various types of travelling:

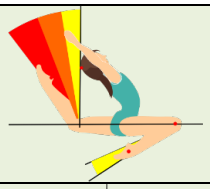
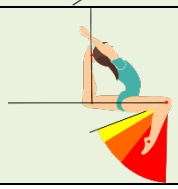
- 6 walking steps, performed with incorrectly held feet = 1 modality = 0.10 p. 1 time
- 4 marching steps, performed with incorrectly held feet = 1 modality = 0.10 p. 1 time
- 1 dance steps combination with 3 different modalities, performed with incorrectly held feet = penalty for each modality = 0.30 p.

2.1.2. 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 "**segment incorrectly held**".

2.1.3. Deviations in Body Difficulties:

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

Explanations / Examples		
Performance	**Description**	**Execution penalties**
	*Medium deviation of the split* *Medium deviation of the trunk*	*0.30 p. + 0.30 p.*
	*Medium deviation of ring* *Small deviation of stag*	*0.30 p. + 0.10 p.*
	*Medium deviation of ring* *Medium deviation of stag*	*0.30 p. + 0.30 p.*
	*Large deviation of ring* *No deviation of stag*	*0.50 p.*

	*Large deviation of ring* *Small deviation of stag*	*0.50 p. + 0.10 p.*
	*No deviation of ring* *Large deviation of stag*	*0.50 p.*

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

- Fouetté balance is **1 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 once during the **DB** (knee of the support leg maximally 1 time, knee of the lifted leg maximally 1 time, etc.).

2.1.5. Jump/leap with **swing technique**: Jumps/leaps have 3 phases. Take-off, flight phase and landing. The gymnast should develop the full potential of the jump/leap (the required shape), during the highest phase of the flight, rather than 2 different shapes. If this requirement is not met, a penalty for "swing technique" (kip movement) must be applied.

2.1.6. If during a balance Difficulty the following faults 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.

2.1.7. In rotation Difficulties, **sliding**, **hopping** and **loss of balance** may occur in combination:

- "Sliding" refers to a slight, smooth displacement during the rotation, resulting from the gymnast's centre shifting to different part(s) of the supporting foot/forefoot.
- A "hop" is a loss of balance with travelling, with a sudden and significant displacement during the rotation. "Hop" doesn't necessarily mean that the gymnast loses physical contact with the floor. A hop results from the gymnast's centre no longer being over the supporting foot/forefoot, requiring a sudden correction to regain control.
- In the same rotation Difficulty, the gymnast is only penalized once for sliding OR once for loss of balance, even if there are different technical faults at different moments of the Difficulty: Sliding near the beginning, loss of balance with hop near the middle, and loss of axis with additional step at the end = totally 0.30 p.

2.2. Explanations of Execution penalties for technique with each type of apparatus

2.2.1. If a small **knot** forms in the Ribbon and after a few movements it becomes a medium/large knot, only 1 penalty for knot is taken (the higher penalty for medium/large knot).

2.2.2. **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.

2.2.3. 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.).

2.3. Explanations of Execution penalties for technique of all apparatus

2.3.1. The penalty for "**simple stepping in place under the flight of the apparatus**" is taken when the trajectory of the flight appears appropriate, but the gymnast – intentionally or unintentionally – performs small, simple step(s) in place, without a clear displacement in a specific direction in order to save the apparatus, and without an obvious relation to the specific rhythm and character of the music.

2.3.2. The penalty for **imprecise trajectory** is taken if a 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.

2.3.3. On the line for simple stepping in place/imprecise trajectory in the penalty table, **only the highest applicable penalty** is taken. Example:

- Right after the throw, the gymnast performs 4 simple steps in place. After that, the gymnast realises that the trajectory is imprecise and runs 3 steps towards the apparatus, which is caught in flight. Total penalty 0.30 p. for imprecise trajectory with 3 steps to save the apparatus.

2.3.4. 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.

2.3.5. 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.

2.3.6. 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 joined Clubs
- Ribbon: When intentionally catching by the material

2.3.7. 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.

2.3.8. If during a catch the apparatus **touches the floor at the same time** as the gymnast touches the apparatus, and the gymnast immediately gains control of the apparatus, this is not a loss of apparatus. Depending on the type of catch, an Execution penalty may apply for incorrect catch. Examples:

- The Hoop is caught with the hand at the same time as the bottom part of the Hoop touches the floor: Penalty for incorrect catch.
- The flat Hoop is blocked against the floor using the legs at the same time as the bottom of the Hoop touches the floor: Correct catch, no penalty.
- The Ribbon stick is blocked between the knees at the same time as the tip of the Ribbon stick touches the floor: Correct catch, no penalty.

2.4. Explanations of combinations of penalties

2.4.1. 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”.

2.4.2. When the gymnast(s) perform(s) several Execution faults with the apparatus **during the same DB**, each box in the penalty table is applied once. Example: Fouetté pivot with alteration of the pattern (spirals) + alteration of the pattern (snakes) + involuntary wrapping around the body. Penalty 0.10 p. for alteration of the pattern = penalty 0.30 p. for wrapping = 0.40 p.

2.4.3. 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):

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

3. BODY MOVEMENTS

3.1. Table of Execution penalties for body movements

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Generalities	Incomplete movement or insufficient amplitude in the shape of full body waves		
	Incomplete movement or lack of amplitude in the shape of pre-acrobatic elements		
	Adjusting the body position (Examples: During preparation, shifting the hand position on the floor without loss of balance, etc.)		
		Static gymnast (4 or more seconds)	
Basic technique *During any connecting movements, rotational elements, all types of Difficulties, etc.*	Body segment incorrectly held during a body movement: **1 penalty for each incorrect segment, taken each time**: 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 without travelling (e.g., hop without travelling, shifting of the forefoot or shaking of the supporting foot/leg, unintentional compensatory movement, etc.)	Loss of balance/loss of centre: Additional movement with travelling (e.g., additional step, hop with travelling, loss of axis with additional step, etc.)	Loss of balance with support on 1 or 2 hands or on the apparatus
			Total loss of balance with fall: **0.70**
Jumps/leaps	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	
Balances	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
		Shape not held for a minimum 1 second	
Rotations *Each penalty is applied 1 time per rotation DB*	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
	Involuntary support on the heel during a pivot		
	Sliding		
Pre-acrobatic elements and elements from vertical rotation groups	Heavy landing	Unauthorized technique of pre-acrobatic elements	
		Walking in the handstand position (2 or more support changes)	

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
Hoop			
Basic technique	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	
Ball			
Basic technique	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 2 hands (Exception: Catches outside the visual field may use 2 hands)		
Clubs			
Basic technique	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
Ribbon			
Basic technique	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)	

5. TECHNIQUE OF ALL APPARATUS

5.1. Table of Execution penalties for technique of all apparatus

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Technique		Static apparatus (see Difficulty, #3.5)	
Trajectories and catches	Imprecise trajectory and catch in flight by **adjusting the position** or **with 1-2 steps** to save the apparatus *or* Simple stepping in place under the flight	Imprecise trajectory and catch in flight **with 3-4 steps** to save the apparatus	Imprecise trajectory and catch in flight **with 5 or more steps** to save the apparatus
	Incorrect catch: Example: Catch with involuntary help of the other hand to save the apparatus, involuntary catch in the Ribbon fabric, etc. (See also Ball, exception for 2 hands)	Incorrect catch with involuntary contact with the body	
Loss of the apparatus *For the loss of 2 Clubs in succession:* *The judge will penalize 1 time based on the total number of steps taken to retrieve the farthest Club.*			Loss and retrieval of the apparatus without travelling
			Loss and retrieval of the apparatus after 1-2 steps: **0.70**
			Loss and retrieval of the apparatus after 3 or more steps**: 1.00**
			Loss of the apparatus outside the floor area (regardless of distance)**: 1.00**
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus**: 1.00**
			Loss of the apparatus at the end of the exercise (no retrieval): **1.00**

1. APPARATUS PROGRAM

SENIOR: 4 exercises

2025-2028	○	●		
2029-2032	○	●		

JUNIOR: 4 exercises

2025-2028	○	●		
2029-2032	○	●		

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 *E. 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 senior apparatus.

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 permitted to compete with 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 for an apparatus control may be conducted.

3. DIFFICULTY OVERVIEW FOR JUNIOR INDIVIDUAL EXERCISES

3.1. A gymnast must include only elements that can be performed safely and with a high degree of aesthetic and technical proficiency.

3.2. There are 2 **Difficulty components**:

- Difficulty of Body (**DB**), including **R**
- Difficulty of Apparatus (**DA**)

3.3. Requirements for Difficulty:

Difficulty components	
Difficulty of Body (DB) Highest 6 counted	**Difficulty of Apparatus (DA)** Maximum 12 (in chronological order)
Dynamic elements with rotation (R) Maximum 3 (in chronological order)	
Special requirements	
Difficulty of Body Groups: Jumps/leaps Minimum 1 Balances Minimum 1 Rotations Minimum 1	

3.4. The Difficulty judges identify and record Difficulties in order of their performance, regardless if they are valid or not:

- The 1st 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 2nd subgroup D-judges (**DA**): Evaluates the number and value of Difficulties of Apparatus (**DA**). 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 It is possible to perform only 1 slow turn, on flat foot or on relevé. A 2nd slow turn is not evaluated.

5. APPARATUS TECHNICAL ELEMENTS

5.1. All general norms for senior individual technical elements are also valid for junior individual, with the exception of the following:

5.1.1 Ribbon: Spirals minimum 3 loops, swordsman minimum 3 loops, snakes minimum 3 waves.

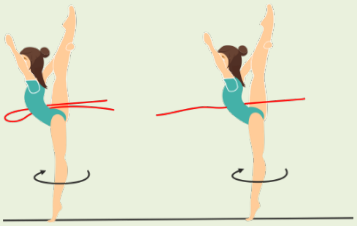
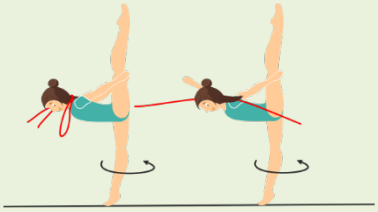
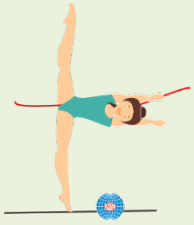
5.2. Summary table of apparatus technical groups specific for Rope

Apparatus technical groups	
Release and catch of 1 end of the Rope, with or without rotation (e.g., Echappé) Rotations of the free end of the Rope, Rope held by 1 end (e.g., spirals)	• Rotation (min. 1) of the whole Rope, folded in 2: - 2 knots in 1 hand - 1 knot in each hand - 2 knots in 1 hand and the middle of the Rope in the other hand • Rotations (min. 3) of the whole Rope, folded in 3 or 4 • Free rotation (min. 1) around a part of the body • Rotation (min. 1) of the whole, stretched, open Rope, held by the middle or by the end • Mills (Rope open, held by the middle / folded in 2 or more) (See Difficulty, #3.3.3)
Catch of the open Rope with 1 end in each hand, without support on another part of the body, from a high throw	
Passing with the whole body or part of the body through the open Rope turning forward, backward, or to the side; also with: • Rope folded in 2 or more • Double rotation of the Rope	• Wrapping or unwrapping around a part of the body • Spirals with the Rope folded in 2
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 (held by 1 or 2 hands), however, the basic technique is when the open Rope is held by 1 end in each hand during jumps/leaps and skips/hops which must be performed in all directions: forward, backward, with turns, etc.	
Elements such as wrapping, rebounding and mills movements, as well as the movements with the folded or knotted Rope, are not typical of this apparatus; therefore, they must not overwhelm the composition.	
	A minimum of 2 large body segments (Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.) must pass through. *The passing may be: The whole body in and out, or passing in without passing out, or vice versa.*
	Echappé is a movement with 2 actions: • *A release of 1 end of the Rope* • *Catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope* • *A DB is valid if either release or catch (not both) performed during the DB*
	Catch of the open Rope after a high throw must be performed with 1 end in each hand, without support on the foot, knee, or another part of the body.
	Spiral variations: • *Release like "Echappé" followed by multiple (2 or more) spiral rotations of 1 end of the Rope and catch of the end by the hand or another part of the body* • *Open and stretched Rope held by 1 end, from the previous movement (movement of open Rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of 1 end of the Rope, catch with hand or the other part of the body.* • *A DB is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the DB*
	Wrapping • *It is possible to "wrap" or "unwrap" during DB; these actions are considered different apparatus technical elements*

5.3. Unstable balance

5.3.1 Unstable balance positions for Rope considered the same:

Explanations / Examples	
	Rope balanced behind the back or suspended/hanging on a part of the body during DB with rotation, ***Rope open or folded in 2****, are considered the* ***<u>same</u>*** ***unstable balance positions:*** ***Example 1: Same apparatus technical element***  ***Example 2: Same apparatus technical element*** 
	Invalid unstable balance positions: *Rope hanging on the neck during a balance*  *Open Rope is placed along the back*

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 chronological order may be executed with the **2 ends tied together**; additional R with the ends tied together are not valid.

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
	Passing through the Rope with the whole body or part of the body during throw A minimum of 2 large body segments must pass through the Rope. Examples: Head/neck + trunk; arms + trunk; trunk + legs, etc.		
	High throw of open and stretched Rope held by the end		**Catch of the Rope with 1 end in each hand**
	High throw of open and stretched Rope held by the middle		

7. DIFFICULTY OF APPARATUS (DA)

7.1. **Requirements: 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

ROPE

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

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

8. DIFFICULTY SCORE (D)

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

8.2. The 1st subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulties of Body (DB)	Minimum 1 from each group of Body Difficulties Maximum 6	• ⌃ not attempted • T not attempted • ♁ not attempted
"Slow turn" balance	Maximum 1: On relevé or on flat foot	More than 1 "Slow turn" balance
Dynamic elements with rotation (R)	Maximum 3	No penalty

8.3. The 2nd subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulties of Apparatus (DA)	Maximum 12	No penalty
Consecutive DA in a position on the floor	Maximum 3 consecutive	For each set of 4 consecutive

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.

9.2. Table of Execution penalties for technique with the Rope

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
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 without interruption in the exercise	Involuntary wrappings around the body or part of it with interruption in the exercise
	Knot without interruption in the exercise		Knot with interruption in the exercise
		Loss of 1 end of the Rope	
		Feet caught in the Rope during jumps or hops	

PART 2:
GROUP EXERCISES

PART 2 – GROUP EXERCISES

A. GENERALITIES GROUP EXERCISES

1. COMPETITIONS AND PROGRAMS

1.1. Official Championships and competition programs of Rhythmic Gymnastics
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 *E. Annex*):

- Exercise with 1 type of apparatus (5)
- Exercise with 2 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 describes the apparatus required for each exercise (see the *FIG Apparatus Program* for junior groups in *E. Annex*).

1.1.3. Structure of group competitions

1.1.4.1. General Competition and Qualification for Group Finals, Team ranking: 2 exercises:

- Exercise with 1 type of apparatus (5)
- Exercise with 2 types of apparatus (3+2)

1.1.4.2. The Team Ranking is established by adding the 8 best scores registered by the individual gymnasts of the team, plus the 2 exercises of the group.

1.1.4.3. Group Finals:

- Exercise with 1 type of apparatus (5)
- Exercise with 2 types of apparatus (3+2)

For more details concerning FIG official competitions, see *Technical Regulations* (Section 1 and Section 3).

1.1.4. The length of each group exercise is 2’15” to 2’30”.

2. NUMBER OF GYMNASTS

2.1. Official Championships of Rhythmic Gymnastics in group exercises: Each National Federation may enter 5 or 6 gymnasts for the total program of group exercises. In case of 6 gymnasts, all 6 gymnasts must take part in at least 1 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 1 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 an interrupted exercise (see #10).

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 be started as soon as the 1st 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 – up to 4 seconds – without body and/or apparatus movement is tolerated (see Artistry, #2.5).

3.3. Timing related to all exercises (preparation before the exercise, group exercise duration) will be done in full second increments.

Penalty by the Time judge: 0.05 p. for each additional or missing second, counted in full second increments
Example: 2'30.99 = no penalty; 2'31.00 = penalty 0.05 p.

4. PANEL COMPOSITION: OFFICIAL CHAMPIONSHIPS AND OTHER COMPETITIONS

4.1. Superior Jury

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

4.2. Panel of judges for group exercises

4.2.1. For official FIG competitions, World Championships and Olympic Games, each **panel** will consist of **3 juries** of judges: D-jury (Difficulty), A-jury (Artistry) and E-jury (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 panel of judges

4.3.1. **Difficulty Jury (D):** 4 judges, divided into 2 subgroups:

- Subgroup 1 (**D**): 2 judges (**DB1, DB2**) work independently, submit their individual scores, and then submit a **common DB score**.
- Subgroup 2 (**D**): 2 judges (**DA1, DA2**) work independently, submit their individual scores, and then submit a **common DA score**.

4.3.2. **Artistry Jury (A):** 4 judges **(A1, A2, A3, A4)**

4.3.3. **Execution Jury (E):** 4 judges **(E1, E2, E3, E4)**

4.3.4. Minimum standards for the judges' panel for the different groups of FIG registered competitions: See *General Judges Rules*, Art. 11.

4.4. Functions of the D-jury

4.4.1. **The 1st 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**).

4.4.2. These judges evaluate the entire exercise independently, submit their individual score (for the purpose of judge evaluation) without consulting the other judge, and then submit a **common DB score** * (see #4.8).

4.4.3. **The 2nd subgroup (DA)** records the content of the exercise in symbol notation**,** evaluating the number and value of Difficulties with Collaborations (**DC**)**,** and the required minimum types of Collaborations.

4.4.4. These judges evaluate the entire exercise independently, submit their individual score (for the purpose of judge evaluation) without consulting the other judge, and then submit a **common DA score** * (see #4.8).

4.4.5. **Final D score**: The sum of the common **DB** and common **DA** scores.

4.5. Functions of the A-jury

4.5.1. 4 judges **(A1, A2, A3, A4)** evaluate the Artistry faults by deduction. These judges evaluate the entire exercise independently, and submit their individual total deduction * (see #4.8) without consulting the other judges.

4.5.2. When Artistry is evaluated by **4 judges**, the highest and the lowest deductions are eliminated, and the remaining **2 deductions** are averaged to give the **final Artistry deduction**.

4.5.3. When Artistry is evaluated by **2-3 judges**, **all deductions** are averaged to give the **final Artistry deduction**.

4.5.4. **Final A score**: The final Artistry deduction is subtracted from **10.00 p.**

4.6. Functions of the E-jury

4.6.1. 4 judges **(E1, E2, E3, E4)** evaluate the technical faults by deduction. These judges evaluate the entire exercise independently, and submit their individual total deduction * (see #4.8) without consulting the other judges.

4.6.2. When Execution is evaluated by **4 judges**, the highest and the lowest deductions are eliminated, and the remaining **2 deductions** are averaged to give the **final Execution deduction**.

4.6.3. When Execution is evaluated by **2-3 judges**, **all deductions** are averaged to give the **final Execution deduction**.

4.6.4. **Final E score**: The final Execution deduction is subtracted from **10.00 p.**

4.7. Judging records

During the competition, at the end of the rotation, and/or at the end of the competition, the President of the Superior Jury may request the judging records, marked with the number, National Federation, and apparatus, and showing the evaluation of each exercise.

4.8. Possibility of technological advances of the scoring systems (*)

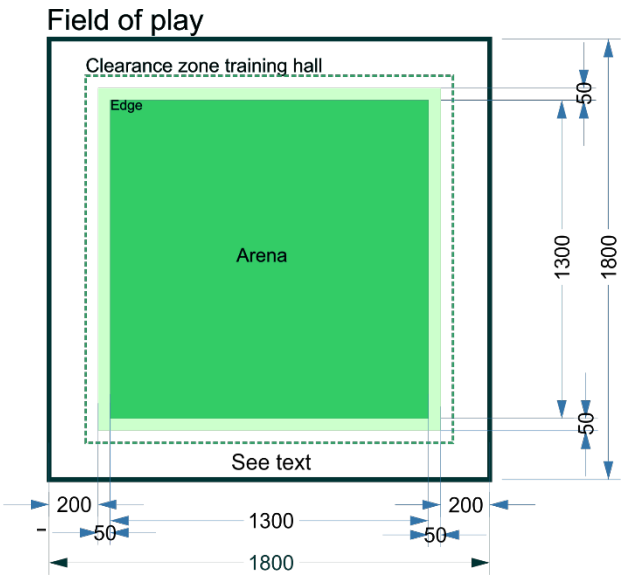
It is possible that technological advances during the cycle will permit submission of penalties, values, and/or scores in different formats, with different breakdowns. In this case, the paragraphs describing submission of scores/penalties, marked (*). May be adapted accordingly.

4.9. Functions of the Time and Line judges

4.9.1. Responsibilities of the **Time judges (1 or 2)**:

- Start a stopwatch when each group starts preparing the starting pose, to control the duration of an eventual delay (see #11.3.3).
- Control 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.
- Submit the appropriate form to the President of the Superior Jury.
- If any gymnast(s) lose(s) the apparatus at the end of the exercise and **do(es) not present a final pose** or **do(es) 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*):

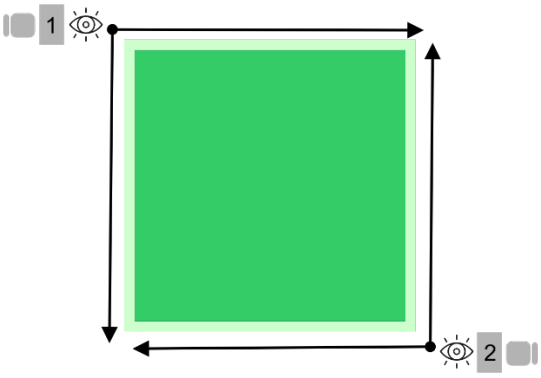


4.9.2. Responsibilities of the **Line judges (2)**:

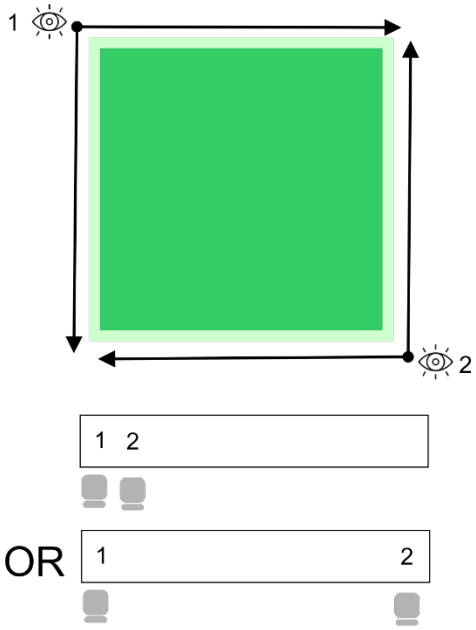
- Determine **crossing** of the boundary of the floor area by the apparatus, by 1 or 2 feet, by any part of the body, as well as **apparatus** leaving the floor area.
- Raise a flag for the apparatus and/or body crossing the boundary or leaving the floor area
- Submit the appropriate form to the President of the Superior Jury.
- The Line judge must monitor and penalize any crossing of the line until the **last movement** of the last group gymnast: No Line penalty is taken after the last movement, even if the music is still playing.

4.9.3. 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.



4.9.4. **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).

4.10. 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 groups, operating the green and red lights, and correct flashing of the Final score.

4.11. 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 (#16) will be submitted on an official form by the DA1 judge and will be **verified** by the President of the Superior Jury.

4.12. For **any other details** concerning the Juries, their structure, or functions, see *Technical Regulations* (Section 1, Art. 7, Section 3), *General Judges' Rules*, and *Specific Judges' Rules*.

5. JUDGES' MEETINGS/INSTRUCTIONS

- 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' instructions 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 program will be monitored, and that non-participation may lead to dismissal from judging.

6. FINAL SCORE CALCULATION

6.1. The rules governing the determination of the **Final score** are identical for all sessions of competitions (General Competition, Group Finals).

6.2. 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, is done from the Final score.

7. SCORE INQUIRIES

See *Technical Regulations*, Section 1, Art. 8.5.

8. ENTRY

8.1. Groups must enter the floor area with rapid marching, without musical accompaniment, and establish the starting pose 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 and for each apparatus

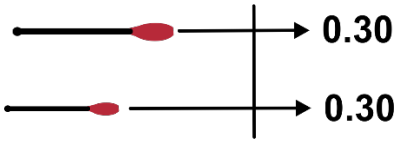
9.3. The gymnast or apparatus **leaving** the floor area or **finishing** the exercise outside the floor area will be penalized:

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

9.4. **Several apparatus** outside the floor area:

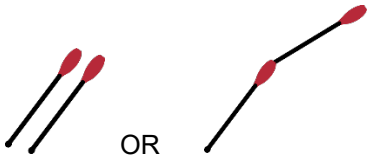
9.4.1. **Consecutive loss** of both Clubs outside the floor area:

Penalty by the Line judge: 0.30 p. for the 1st Club + 0.30 p. for the 2nd Club



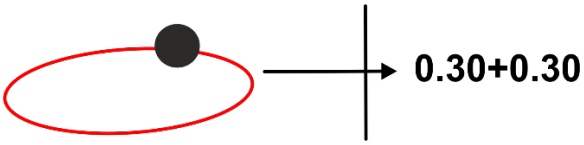
9.4.2. **Simultaneous loss** of 2 Clubs (locked or unlocked) at the **same time** outside the **same line** by the **same gymnast**:

Penalty by the Line judge: 0.30 p. 1 time, as 1 apparatus



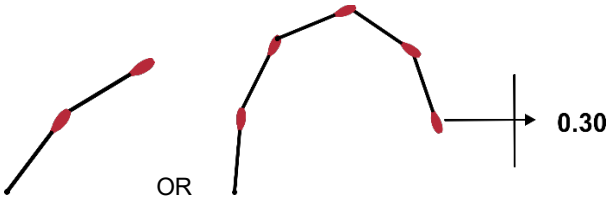
9.4.3. **Simultaneous loss** of 2 or more apparatus (same or different type) at the **same time** outside **different lines** or **by different gymnasts**:

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



9.4.4. **Simultaneous loss** of 2 or more **locked apparatus** (same or different apparatus) outside of the floor area:

Penalty by the Line judge: 0.30 p. 1 time, as 1 apparatus



9.5. There will be **no Line penalty** for the below-mentioned cases:

- Apparatus and/or gymnast touches the line
- Apparatus passes the boundary of the floor area without touching the ground
- Unusable apparatus is removed outside the floor area
- Broken apparatus is removed outside the floor area
- 2nd Club is voluntarily removed outside the floor area in order to use the replacement Clubs in a pair
- An apparatus which has been replaced (is no longer used) is removed outside the floor area
- Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)
- The Line judge must monitor and penalize any crossing of the line until the last movement of the last gymnast: No Line penalty is taken after the last movement, even if the music is still playing.

In all other cases, penalties are applied as mentioned in #9.2-9.4.

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 generally **applied** for the entire duration of the exercise, including movements performed outside the floor area.

10. INTERRUPTED EXERCISE

10.1. If a group stops the exercise due to a broken apparatus (#11.4.2) or apparatus caught in the ceiling (#11.4.4), due to issues with the music that cannot be approved (#13.4), due to an injury or any other unforeseen situation (#2.2.2), the exercise will be evaluated in the following way:

- Difficulties already performed in a valid way will be counted, applying any relevant penalties for missing Difficulty components
- Artistry will penalize 10.00 p.
- Execution will penalize 10.00 p.
- Time penalties are applied according to the duration performed
- No line penalty for leaving the floor area when the exercise has been interrupted

11. APPARATUS

11.1. Norms and checking

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

11.1.2. 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 permitted to compete with unapproved apparatus. If a group competes with an unapproved apparatus, the exercise will not be evaluated (0.00 p.).

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

11.1.4. 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 for an apparatus control may be conducted.

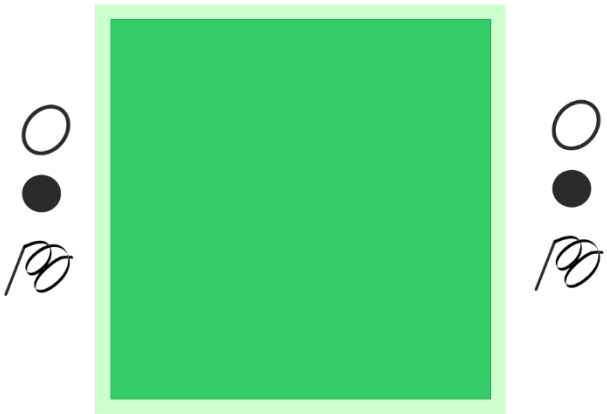
11.2. Replacement apparatus

11.2.1. Replacement apparatus - the complete set of apparatus used by the groups for the competition – around the floor area is compulsory.

11.2.2. The Organizing Committee must place 2 sets of identical apparatus (), along 2 sides of the floor area for the use by any group.

11.2.3. The line immediately in front of the judges and the line where the gymnast enters are left open. The apparatus must be set separately.

Example:



11.2.4. 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).

11.2.5. 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

11.2.6. A group may use the maximum number of replacement apparatus placed around the floor area, with all applicable penalties. Example: 2 Hoops are placed by the Organizing Committee according to the illustration above: A group may use both if needed in the same exercise.

11.2.7. 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 replacement apparatus

11.2.8. If during the exercise the apparatus is lost and leaves the floor area (Line penalty, see #9.3), and then **returns by itself to the floor area**, the use of a replacement apparatus is **allowed** (no penalty).

11.2.9. If the group for any reason chooses to change the apparatus, the apparatus that is no longer used must be completely removed from the floor area (no Line penalty) before the end of the exercise. If the replaced apparatus or any part of it remains on the floor area until the end of the exercise:

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

11.2.10. If the apparatus is lost and leaves the floor area, and is **given back to the group** by a coach or any another person:

Penalty: 0.50 p. for unauthorized retrieval of the apparatus

Explanations / Examples	
Situation	**Evaluation**
• *The gymnast loses the apparatus, and it rolls out of the floor area.* • *The gymnast takes the replacement apparatus.* • *The lost apparatus rolls back onto the floor area.* • *The gymnast **does not remove** the returned apparatus from the floor area.*	• *Execution judge: 1.00 p. 1 time for the loss of apparatus.* • *Line judge: 0.30 p. for the lost apparatus leaving the floor area.* • *Responsible judge: 0.30 p. for non-removal of the apparatus that returned to the floor area.*
• *The gymnast loses the apparatus, and it rolls out of the floor area.* • *The gymnast takes the replacement apparatus.* • *The lost apparatus rolls back onto the floor area.* • *The gymnast **removes the returned apparatus** from the floor area and continues with the replacement apparatus.*	• *Execution judge: 1.00 p. 1 time for the loss of apparatus.* • *Line judge: 0.30 p. for the lost apparatus leaving the floor area.* • *Responsible judge: No penalty.*
• *The gymnast loses the apparatus, and it rolls out of the floor area.* • *The gymnast takes the replacement apparatus.* • *The lost apparatus rolls back onto the floor area.* • *The gymnast takes the own apparatus back and **removes the replacement apparatus** from the floor area.*	• *Execution judge: 1.00 p. 1 time for the loss of apparatus.* • *Line judge: 0.30 p. for the lost apparatus leaving the floor area.* • *Responsible judge: No penalty.*
• *The gymnast loses the apparatus, and it rolls out of the floor area.* • *The lost apparatus **rolls back** onto the floor area.* • *The gymnast **takes the replacement** apparatus.* • *The gymnast removes the returned apparatus from the floor area and continues with the replacement apparatus.*	• *Execution judge: 1.00 p. 1 time for the loss of apparatus.* • *Line judge: 0.30 p. for the lost apparatus leaving the floor area.* • *Responsible judge: No penalty.*

11.3. Unusable apparatus

11.3.1. **Prior to the start** of the exercise, if a gymnast determines that the apparatus is unusable (e.g., knots in the Ribbon), the use of a **replacement apparatus is allowed** (no penalty).

11.3.2. The **Time judge** will start a stopwatch when each group starts preparing the starting pose, to control the duration of an eventual delay.

11.3.3. 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

11.3.4. **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.

11.4. Broken apparatus or apparatus caught in the ceiling

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

11.4.2. 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:

- Remove the broken apparatus outside the floor area (No Line nor Execution penalty) and continue the exercise with a replacement apparatus (no penalty)
- Stop the exercise (see #10, Interrupted exercise)

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

11.4.4. 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:

- Continue the exercise with a replacement apparatus (no penalty)
- Stop the exercise (see #10, Interrupted exercise)

11.4.5. 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 deduct all relevant penalties
- Execution will deduct all penalties taken during the exercise, including "loss of apparatus at the end of the exercise (no retrieval)"

11.4.6. If the **replacement apparatus breaks** during the exercise: The group must take the 2nd replacement apparatus and continue until the end of the exercise. After the end of the exercise, the President of the Superior Jury will announce whether the group will be allowed to perform the exercise again at the end of the rotation (or if needed, at a timepoint according to the decision of the President of the Superior Jury). If the group is not allowed to repeat the exercise, the evaluation of the performed exercise is applied.

12. COMPETITION ATTIRE OF THE GYMNASTS

12.1. Requirements for the competition attire

12.1.1. 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.

12.1.2. Cutting and material

- A correct gymnastics leotard must be in non-transparent **material** from the chest to the crotch. Therefore, leotards that have such 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 breastbone (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 point of the hip bone on the front (for reference: anterior superior iliac spine), 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 level of the hip bones.
    - The Technical Committee recommends that the whole pelvic/crotch area is covered with non-transparent and non-skin-coloured material.

12.1.3. 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-fitting.

12.1.4. Legs

- It is allowed to wear full-length tights over the leotard, full-length tights under the leotard, a leotard in 1 piece with full-length legs (unitard), or to have bare legs.
- Shorts, semi-length tights and similar are not allowed.
- The legs must have a similar appearance: The colour(s) of the fabric covering the legs and the length of the base fabric(s) must be identical on both legs. Only the style (small detail cuts or decorations) may be different.

12.1.5. 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).

12.1.6. Design

- Designs presenting words or symbols are allowed if the design respects the *FIG Advertising Rules Competition Clothing* and the Code of Points #12.
- 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).
  - Any appliques must stay close to the base (lay flat on the fabric) when the attire is motionless; they should not protrude excessively.

12.1.7. 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 **1 piece**. It is not possible to wear a leotard and additional "socks", "gloves", "decorative legwarmers", belt, etc.

12.1.8. Checking of the competition attire

- Every competition attire will be checked during the group's presence in the competition hall.
- Additionally, random checks may be conducted.

Penalty: 0.30 p. if the competition attire of 1 or more gymnasts does not conform to the regulations

12.2. 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 the performance.

12.3. It is forbidden to wear large/dangling **jewellery** or large/dangling **piercings**, jeopardizing the safety of the gymnast. Only small, tight-fitting jewellery and small, tight-fitting piercings are permitted.

Penalty: 0.30 p. 1 time for the group if this rule is not met

12.4. 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. 1 time for the group if this rule is not met

12.5. **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. 1 time for the group if this rule is not met

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

Penalty: 0.30 p. 1 time for the group if this rule is not met

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

Penalty: 0.30 p. 1 time for the group if this rule is not met

13. REQUIREMENT FOR MUSICAL ACCOMPANIMENT

13.1. 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 #13.4). An exercise where the music disappears (technical problems) in any part cannot be evaluated.

13.2. A sound signal may start before the music.

13.3. 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 national federations retain the right to use a USB for competition.

The following information must be written on each audio file:

- National federation (the 3 capital letters used by the FIG to designate the group's NF)
- Apparatus name

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

13.4.1. 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 pose, 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.

13.4.2. 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 group continues the exercise without music, the President of the Superior Jury will signal to stop the exercise.
- After approval of the President of the Superior Jury, the group will be re-announced and will perform the exercise again immediately.
- If the President of the Superior Jury does not approve, the exercise will be evaluated as an interrupted exercise (see #10).

13.4.3. If a **temporary music problem** (distortion, short interruptions, etc.) appears after some time of performing:

- The group **may choose to complete the exercise** performing to the distorted music and be evaluated accordingly, OR
- The group **may choose to stop the exercise and exit the floor area**:
- After approval of the President of the Superior Jury, the group will be re-announced and will perform the exercise again immediately.
- If the President of the Superior Jury does not approve, the exercise will be evaluated as an interrupted exercise (see #10).

14. DISCIPLINE OF THE GYMNASTS

14.1. 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)

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

Penalty: 0.50 p. if this rule is not met

14.3. 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/scheduled 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)

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

14.5. 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

15. DISCIPLINE OF THE COACHES

15.1. 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. Coach(es) 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

16. 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	**0.05**
2	For excessive delays in exercise preparation which delay the competition (more than 30 seconds)	**0.50**
Penalty taken by the Line judge		
1	For any part of the body or apparatus touching outside the boundary of the floor area	**0.30**
2	For the gymnast or apparatus leaving the floor area	**0.30**
3	If a gymnast finishes the exercise outside the floor area	**0.30**
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)	**0.50**
2	For an unauthorized use of replacement apparatus (original apparatus did not leave the floor area)	**0.50**
3	A replaced apparatus, or any part of it, is left on the floor area until the end of the exercise	**0.30**
4	For use of apparatus by an unauthorized retrieval	**0.50**
5	Competition attire not according to the regulations (1 time)	**0.30**
6	For not allowed jewellery or not allowed piercings (1 time)	**0.30**
7	For hair style not conforming to the rules (1 time)	**0.30**
8	For make-up not conforming to the rules (1 time)	**0.30**
9	For national emblem or publicity not conforming to the rules (1 time)	**0.30**
10	Bandages or support pieces not conforming to the rules (1 time)	**0.30**
11	For early or late presentation	**0.50**
12	For gymnast(s) warming up in the competition hall	**0.50**
13	Wrong apparatus chosen according to start order (penalty deducted from the exercise that was initially missed)	**0.50**
14	Entry of the group to the floor area is not conforming to the rules	**0.50**
15	For group gymnasts communicating verbally with each other during the exercise	**0.50**
16	For group gymnast leaving the floor area during the exercise	**0.30**
17	For coach discipline	**0.50**

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 2 **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 to group exercises:

- **Exchanges (DE)** of the apparatus between the gymnasts
- **Collaborations (DC)** among the gymnasts and the apparatus

1.6. **Requirements for Difficulty:**

<table>
<tr><th colspan="3">Difficulty components</th></tr>
<tr><td colspan="2">Difficulty of Body (DB)

Maximum 9 DB/DE (1 by choice)
(in chronological order)</td><td rowspan="3">Difficulty of Apparatus (DA)

Difficulty with Collaboration (DC)

Minimum 9
Maximum 14
(in chronological order)</td></tr>
<tr><td>Difficulty without Exchanges (DB)

Minimum 4
Maximum 5</td><td>Difficulty with Exchange (DE)

Minimum 4
Maximum 5</td></tr>
<tr><td colspan="2">Dynamic elements with rotation (R)

Maximum 1</td></tr>
<tr><td colspan="2">Special requirements</td><td>Special requirements</td></tr>
<tr><td colspan="2">Difficulty of Body Groups:
Jumps/leaps Minimum 1
Balances Minimum 1
Rotations Minimum 1</td><td>Collaborations:
CC: Minimum 3
CR: Minimum 3
Multiple throw/catch: Minimum 3</td></tr>
</table>

1.7. The Difficulty judges identify and record Difficulties in order of their performance, regardless if they are valid or not:

- The 1st 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 2nd subgroup D-judges (**DA**): Evaluates the number and value of Difficulties with Collaboration (**DC**)**,** 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 (see RGI Difficulty, #9, #11, #13) in the Code of Points ( ).

2.1.2. All DB listed for the individual exercises are also valid for group 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 prevails** (tables and explanations).

2.2. Procedure for new DB

See RGI Difficulty, #2.2.

2.3. Requirements

2.3.1. Minimum 4, maximum 5 DB will be evaluated, **in chronological order**. This number includes 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 5 DB**, only the 1st 5 in chronological order will be evaluated. Any additional DB over the limit will not be evaluated (no penalty).

2.3.3. If the group performs **less than 4 DB** (not attempted at all, or not executed by all 5 gymnasts (except when Execution faults cause 1-2 gymnasts not to participate):

Penalty: 0.30 p. for less than 4 DB

2.3.4. DB must be executed by all 5 gymnasts to be valid. Difficulties will not be valid if they are not performed by all 5 gymnasts, either due to a compositional fault or due to a technical fault of 1 or more gymnasts.

2.3.5. 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 counted as a DB. A DB performed by **3 or more** gymnasts counts as an attempt of a DB.

2.3.6. 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

2.3.7. Minimum 1 element from each **"Difficulty of Body Group"** should be present and **executed simultaneously** by all 5 gymnasts, among the **9 Difficulties:**

- Jumps/leaps
- Balances
- Rotations

2.3.7.1. These required Difficulties (minimum 1 from each group) **must be isolated (not in R or DE).**

2.3.7.2. For each "Difficulty of Body Group" not attempted at all, not executed isolated, or not executed simultaneously by all 5 gymnasts (except when Execution faults cause 1-2 gymnasts not to participate): The Difficulty may be valid if executed by all 5 gymnasts according to its definition, but with penalty:

Penalty: 0.30 p. for each missing "Difficulty of Body Group"

2.3.8. DB that are not used to fulfil the requirement for "Difficulty of Body Group" may be performed:

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

Explanations / Examples	
*If a group exercise has 3 **DB** and 6 **DE** (total: 9 Difficulties), is there a penalty for less than 4 **DB** performed and which Difficulties are evaluated?*	*Yes, there is a penalty 0.30 p. for less than 4 DB. There is possibly also a penalty 0.30 p. if a "Difficulty of Body Group" is not present (#2.3.7.2). Only **5 DE maximum** in chronological order can be evaluated.*
*If a **DB** is executed in rapid succession or in subgroups, will it be penalized?*	*#2.3.7 specifies a minimum of 1 element from each "Difficulty of Body Group" should be present and **executed simultaneously** by all 5 gymnasts; those may not be performed in subgroups.* ***Penalty** 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 DB in rapid succession and in subgroups.*

2.3.9. The **simultaneous performance of 3 or more** different DB is not permitted. This counts as an attempt of 1 DB and is **not valid**.

Explanations / Examples
*3 different DB performed at the same time is not permitted. **Example:*** • *3 gymnasts split leap* • *1 gymnast "Cossack" jump* • *1 gymnast attitude pivot*

2.4. Same and different Difficulties

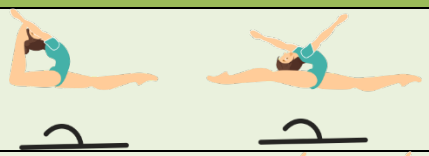
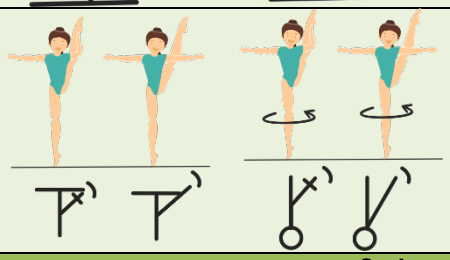
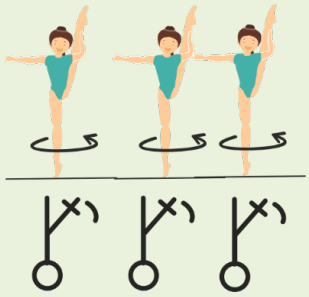
2.4.1. Each box in the tables (see RGI Difficulty, #9, #11, #13) represents a different DB. Every drawing inside the **same box** is seen as the **same DB**.

2.4.2. Each DB (each box) is counted only once. If the same DB (same box) is **repeated**, the repetition is **not valid** (no penalty) and counts as an attempt of a DB.

Explanations / Examples	
What if a gymnast attempts to take a DB shape but loses balance and lowers the leg, or attempts to catch the leg but fails to hold the leg, and tries another time?	*If the gymnast makes a technical fault in the preparation and immediately restarts the preparation, this is not a repetition, and the 2nd try is evaluated.*

2.4.3. It is possible to perform 2 or more of the same jumps/leaps or the same pivots in **series**. "Same Difficulty" means same 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: This group of drawings may be used only one time in the same exercise (isolated or in series) *Different DBs: Each of these drawings may be used in the same exercise*	
Isolated DBs	
	*Same DBs (same box)*
	*Different DBs (different boxes)*
Series of DBs	
	*Same box: Series valid*
	Same box: Series 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 1 of the gymnasts will determine the value of the **DB** for the group.

2.5.3. The evaluation of each 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 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 1 or more of the body segments, the **DB is valid** with an Execution penalty (see Execution, #2.1.3):

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 1 or more of the body segments, the **DB is valid** with an Execution penalty (see Execution, #2.1.3):

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 1 or more of the body segments, the **DB is not valid** and receives an Execution penalty (see Execution, #2.1.3):

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

2.5.7. **Exception:** The criterion “back bend of the trunk”, performed with a large deviation, will be penalized in Execution but the base value of the Difficulty 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	
How can the judges understand the difference between a 10° deviation and an 11° deviation?	*The angles are just a guideline. Judges will learn to think in terms of small, medium, and large deductions.*

2.6. Requirements for apparatus handling

2.6.1. Each **DB** must be performed with a minimum of **1 apparatus technical element**, executed according to its definition (see #3.3-3.4).

2.6.2. A **DB** is in connection with an apparatus technical element 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?	*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.*
What is "beginning" and what is "towards the end" of a balance?	***A balance** (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).* *When the gymnast has left the shape or relevé (if the balance is performed on relevé), the Difficulty has ended.* ***A Dynamic balance** begins with the initiation of the 1st movement and ends with the ending of the last movement.* *When the gymnast is back on 2 feet, or lying flat, the Dynamic balance has ended.*
What is "beginning" and what is "towards the end" of a rotation?	***A rotation in fixed shape** 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 rotation is defined on relevé).* *When the gymnast has left the shape or relevé (if the rotation is defined on relevé), the Difficulty has ended.* ***Other types of rotations** begin with the initiation of the 1st movement, and end with the ending of the last movement.* *When the gymnast has stopped rotating, or is back on 2 feet, the Difficulty has ended.*

2.6.3. **<u>An isolated DB under the flight</u>** of a high throw or boomerang in the air 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 **once 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. Only the 1st of the DBs will be evaluated.
- If the **apparatus is lost** after the DB under the flight, the DB is **not valid**.

2.6.4. **<u>A series of jump/leap DBs</u>** (with or without rotation) with 1 Difficulty **<u>under the flight</u>**:

- Throw of the apparatus during the 1st DB, 2nd DB under the flight, and catch during the 3rd DB may be performed only **once in each exercise** regardless of the type of throw.
- If the apparatus is **lost during the 3rd DB**, neither the DB under the flight nor the DB during the catch are valid. Only the DB performed during the throw of the apparatus is valid.

- If the apparatus is **caught before or after the 3rd DB**, neither the DB under the flight nor the DB during the catch are valid. Only the 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 the apparatus technical element "DB under the flight").

- Any other construction, e.g., with 2 DBs under the flight, or without a correct series, is not possible: "Under the flight" will not be valid as an apparatus technical element; only DBs during throw and catch will be evaluated.

2.6.5. As long as **1 apparatus technical element** is completed **by each gymnast** during the DB, this apparatus element, or any additional apparatus handling, may be performed with **transmitting/ passing/exchanging** the apparatus **between the gymnasts**. This principle is valid only for DB executed in synchronization or in separate subgroups; it cannot be used in succession to create a CC.

Explanations / Examples	
During a balance DB, all gymnasts roll their Ball on the floor, and 1 of the gymnasts performs this roll to a partner	*DB valid:* *All gymnasts perform the technical element "roll on the floor" (this technical element does not require a retrieval)*
During a balance DB, all gymnasts bounce their Ball to a partner. After the balance DB, 1 gymnast never receives any ball because another gymnast receives 2 balls	*DB not valid:* *The technical element "bounce and retrieval" was not completed by 1 gymnast*
During a jump DB, all gymnasts perform a high throw of their Hoop to a partner	*DB valid:* *All gymnasts perform the technical element "high throw"* *DE valid (see #4.3)*
During a leap DB, all gymnasts successively perform a bounce to a partner	*DB not valid:* *DB with transmitting the apparatus between the gymnasts is only permitted with synchronization or in separate subgroups* *CC not valid with DB (see #6.6.2)*
During a pivot DB, all gymnasts perform spirals and then 3 gymnasts successively perform an echappé to a partner	*DB valid:* *The spirals validate the Body Difficulty.* *CC not valid with DB (see #6.6.2)*

2.7. 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 1 or 2 hands or on the apparatus
- Total loss of balance with fall of the gymnast while performing the DB
- A loss of apparatus while performing the DB
- Apparatus technical element not performed according to the definition, or repeated identically (see #3.6)
- Landing on the knee(s)
- Difficulty started outside the floor area
- Any part of the Difficulty performed after the end of the music

3. APPARATUS TECHNICAL ELEMENTS

3.1. Definition

3.1.1. Every apparatus (, , ,) has apparatus technical groups. Each group is listed in its own box in tables #3.3-3.4.

3.2. Evaluation

3.2.1. Apparatus technical elements which require **2 or more actions** to be valid (a release in any form and a catch) may validate only **1 DB**; such elements include:

- Bounce of the Ball
- Small throw/catch of any apparatus (and all its variations, see #3.4.2)
- Rebound of any apparatus (except Ball) from the floor
- Echappé of the Ribbon and Rope
- Boomerang of the Ribbon

3.2.2. **"High throw"** and **"Catch from a high throw"** are **2 different** apparatus technical elements. If a "high throw" is correctly executed for a DB 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.

3.3. Summary tables of apparatus technical groups specific to each apparatus

3.3.1. HOOP

Apparatus technical groups	
Large roll of the Hoop over minimum 2 large body segments	Roll of the Hoop on the floor
Rotation of the Hoop around its axis: Around the fingers or around or on part of the body (min. 1)	Rotation (min. 1) on the floor around the axis
Rotation of the Hoop around the hand or around a part of the body (min. 1)	Sliding of the Hoop over minimum 2 large body segments
Passing through the Hoop with the whole or part of the body (2 large body parts)	

Explanations / Examples	
The technical elements with Hoop (with and without throw) must be performed on various planes, directions, and axes.	
	A minimum of 2 large body segments must pass through the Hoop: *Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.* *The passing through the Hoop may be: The whole body in and out, or passing in without passing out, or vice versa.*
	Large roll: A minimum of 2 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. ***Note for large roll in a balance DB (except dynamic balances)**:* *The impulse for the roll can be done at the same time as the impulse for the DB, or after the impulse for the DB. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the large roll is not a valid apparatus technical element for the balance DB.*
	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. *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).*
	The roll may be small or large. *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).*

3.3.2. BALL

Apparatus technical groups	
Large roll of the Ball over minimum 2 large body segments	• Roll of the Ball on the floor (min. 1) • Series of 3 small rolls: A combination of small rolls on the body • Series of 3 assisted small rolls on the body
Figure eight of the Ball with circle movement of the arm(s)	• "Flip-over" movement of the Ball (min. 1) • Rotations **of the hands** around the Ball (min. 2) • Free rotation **of the Ball** on a part of the body, including on top of the finger (min. 1)
Catch of the Ball with 1 hand	Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)
Bounces: • Series (min. 3) of small bounces (below knee level) from the floor • High bounce (knee level and higher) from the floor (min. 1)	

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 the Ball supported on the hand is correct only when the fingers are joined in a natural manner and the Ball does not touch the forearm.		
	Small roll	***Large roll***
	A minimum of 1 segment of the body must be passed over *Examples of a body segment: Hand to shoulder; neck to lower back; foot to knee, etc.* ***Note**: Small rolls are only valid in a series of 3*	*A minimum of 2 large body segments must be passed over without interruption* *Examples: From the right hand to the left hand over the body; trunk + leg(s); arm + back, etc.* ***Note for large roll in a balance DB (except dynamic balances):*** *The impulse for the roll can be done at the same time as the impulse for the DB, or after the impulse for the DB. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the large roll is not a valid apparatus technical element for the balance DB.*
	Figure eight of the Ball with circle movements of the arm(s): 2 consecutive circles must be completed.	
	*Must be from **a high throw** (not from a small throw/thrust) **without additional support of the body, including the other hand**.*	
	*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.*	
	"Flip-over" movement of the Ball: • *A rotational movement of 1 hand around the Ball, or rotation of the Ball around 1 hand* • *The Ball is in constant contact with the hand (there is no flight phase)* • *Minimum 1 rotation* *Rotations of the hands around the Ball:* • *A rotational movement of the hands around the Ball, with the fingers of the hand joined together in a natural manner* • *The Ball is in constant contact with the hands (there is no flight phase)* • *Rotations must be performed using the **whole hand/palm (not only with the fingertips)*** • *Minimum 2 rotations* *Free rotation(s) of the Ball on a part of the body:* • *Minimum 1 rotation*	
	The roll may be small or large. *A DB can be performed when giving the impulse, or with retrieval of the Ball (not with passing over the rolling ball, and not with the Ball rolling freely next to the gymnast performing the DB).*	

3.3.3. CLUBS

Apparatus technical groups	
Mill(s): 1 mill consists of a minimum 4-6 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/hands each time, held by the end (small head)	• Free rotations of 1 or 2 Clubs (unlocked or locked) on or around a part of the body or around the other Club • Tapping the Clubs against each other (min. 1 tap) or tapping the floor (min. 2 taps) • Sliding of the Club over minimum 2 large body segments
Small throws of 2 unlocked Clubs With min. 360° rotation and catch: Together simultaneously or alternating	Small throw of 2 locked Clubs
Asymmetric movements of 2 Clubs	Large roll over minimum 2 large body segments with 1 or 2 Clubs Roll of 1 or 2 Clubs on a part of the body or on the floor
Small circles (min. 1) with both Clubs, simultaneously or alternating, 1 Club in each hand, held by the end (small head)	Series (min. 3) of small circles with 1 Club, held by the end (small head)

Explanations / Examples	
The typical technical characteristic is to work with both Clubs together, 1 in each hand, with the small head inside the palm of the hand. 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 2 Clubs joined together.* *Tapping, rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition.*	

	• *A "mill" is composed of a minimum of 4 small circles of the Clubs (Example: 2 on each side) with time delay and alternating crossed and uncrossed wrists each time. The hands should be as close together as possible.*
	• *Mills can be on the vertical or horizontal plane:*
	  • *Vertical mills – the circle impulse can be either forward or backward, clockwise or counterclockwise.*
	  • *Horizontal mills – the circle impulse can be either right or left.*
	• *Mills can be 2-set and 3-set:*
	  • *2-circle (double) mills – min. 4 alternating small circles of the Clubs (2 on each side). Wrists/hands crossed, then uncrossed.*
	  • *3-circle (triple) mills – min. 6 alternating small circles of the Clubs (3 on each side with a cross of the hands each time).*

	• *Must be performed with different movements of shape or amplitude <u>and</u> work planes or direction of each Club.* • *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.* • *Tapping does not have a clear working plane/direction and cannot be part of asymmetric movements.* • ***Clubs must be 1 in each hand (no throws, no asymmetric throws, no cascade throws).***
	• *Tapping the 2 Clubs against each other: Minimum 1 tap* • *Tapping 1 or 2 Clubs against the floor: Minimum 2 consecutive taps (2 Clubs at the same time is not sufficient)*

3.3.4. RIBBON

Apparatus technical groups	
• Spirals (min. 4 loops), tight and the same height, in the air or on the floor **AND/OR** • "Swordsman" (min. 4 loops)	• Rotational movement of the Ribbon stick around the hand • Wrapping (unwrapping) • Stick held without hands (e.g., neck, knee, elbow) during movements or Difficulties with rotation (not "slow turn"), creating a full circle pattern of the fabric around the body
Snakes (min. 4 waves), tight and the same height, in the air or on the floor	
"Boomerang": Release, pull back by the end of the Ribbon, and catch of the stick	Large roll of the Ribbon stick over minimum 2 large body segments Roll of the Ribbon stick on a part of the body
"Echappé": Rotation of the stick during its flight, and catch of the stick	Passing with the whole body or part of the body through or over the pattern of the Ribbon

Explanations / Examples	
Elements not specific to the technique of the Ribbon must not overwhelm the composition. *(Examples: Wrapping/unwrapping, rolling, or sliding of the stick, thrust/push)*	
	"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.
	A "boomerang" consists of 3 parts: *1. **A release** (throw) of the stick into the air or along the floor.* *o 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.* *2. **A pull back** 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.* *o The pull back is executed* *▪ during the flight,* *▪ immediately at the end of the flight,* *▪ for releases along the floor: Also possible after a short period of Ribbon extended along the floor.* *o A boomerang may be executed with 1 or more pull backs before catching the stick. All actions between the initial release and the catch of the stick belong to the same single apparatus technical element (not 2 or more separate boomerangs).* *3. **A catch of the stick**.* *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.*
	A minimum of 2 large body segments must pass through the pattern of the Ribbon. (Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.) *The passing through or over the pattern of the Ribbon may be: The whole body in and out, or passing in without passing out, or vice versa.*
	"Echappé" is a type of small throw that includes rotation of the stick in flight, and a catch of the stick. *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.*
	*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), the technical element is not valid and cannot validate any Difficulty.*

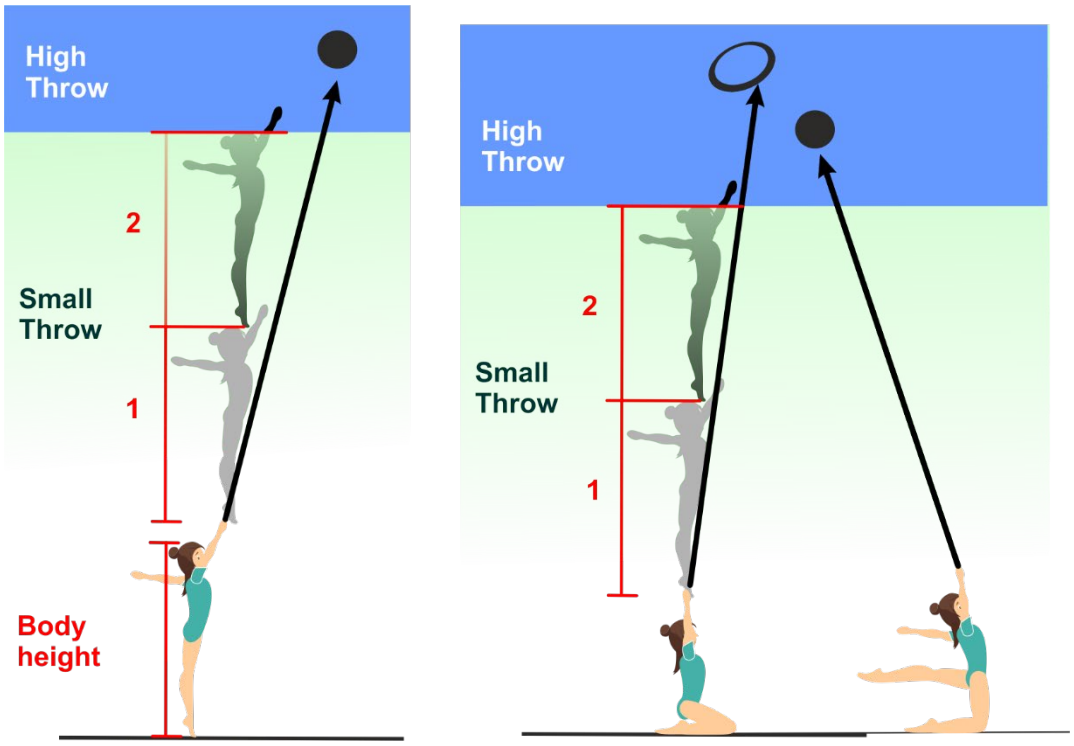
3.4. Summary tables of apparatus technical groups valid for all apparatus

3.4.1. High throws and catches of the apparatus

↗	High throw of the apparatus: More than 2 heights of the standing gymnast
⇗	High throw of 2 unlocked Clubs: More than 2 heights of the standing gymnast. *For asymmetric and cascade throws, it is sufficient that 1 Club meets the throw height requirement*
↓	Catch of the apparatus from the flight of a high throw
⇓	Simultaneous catch of 2 unlocked Clubs from the flight of a high throw *Both of the Clubs' flight must meet the height requirement*

Explanations / Examples	
What does it mean to catch "from the flight"?	*Once the apparatus is thrown, the apparatus is in free flight in the air. To catch 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 rebound.*
Could you clarify the height of throws: From which point is the height of the throw measured?	*Throw height is measured from the point where the apparatus is released.*
Is the catch valid if the apparatus touches the floor?	*If the gymnast takes the apparatus in a controlled manner at the same time as part of the apparatus makes contact with the floor, the catch is valid but an Execution penalty may apply (see Execution, #2.3.9).* *If the apparatus touches the floor before the gymnast takes the apparatus in a controlled manner, this is no valid catch and Execution will penalize for loss of apparatus.* *See also Explanations / Examples for Ribbon catches (Execution, #3.3.4).*
What should the judge do when the gymnasts in a group have different heights?	*The evaluation of height is an estimation, not an exact measure. The judge should evaluate according to the average height within the group.*

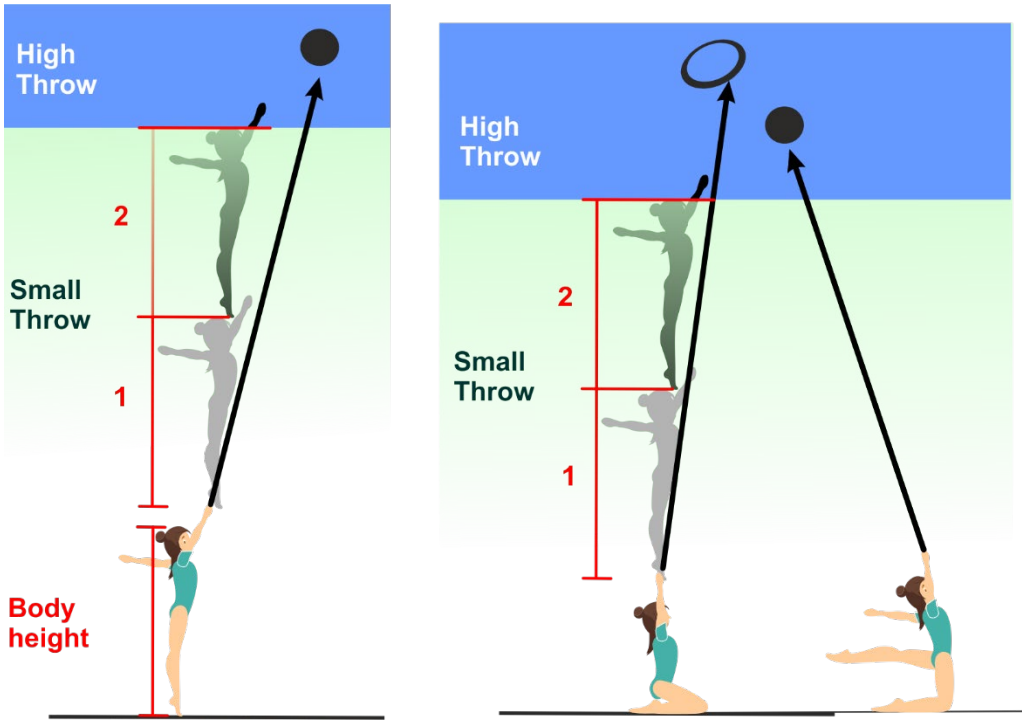
Example 1: High throw



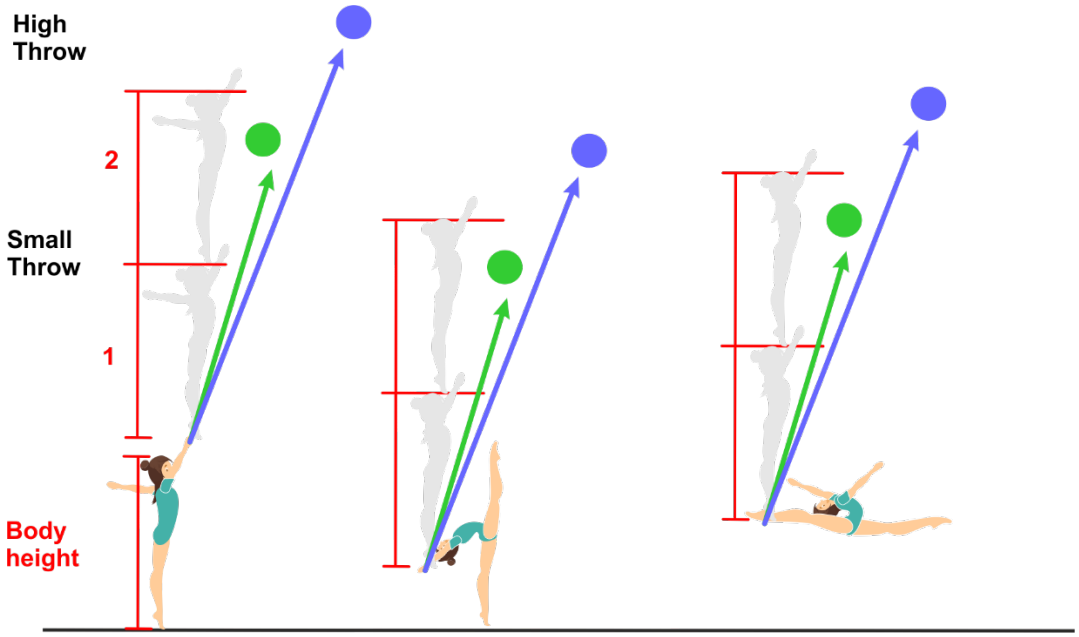
3.4.2. Small throws and catches of the apparatus

→	**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 1 **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 1 Club: With or without 360° rotation **Note:** A small throw of 2 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



3.4.3. 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)

3.4.4. Apparatus handling

	• Large circle(s) ○ For ribbon: Circle(s) may be medium or large; both sizes are seen as <u>the same</u> apparatus technical element (all other aspects being the same) • Figure eight (not for Ball) • **Transmission** of the apparatus **<u>around</u>** any part of the body or **<u>under</u>** the leg(s) (with or without the hands) • **Transmission <u>without</u>** the help of the hands with at least 2 body parts (no hands) • **Passing over** the apparatus with the whole body 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	
	*Medium or large circle: Apparatus must complete a **full circle of 360°***
	Figure eight: 2 consecutive circles must be completed

3.4.5. Unstable balance: A difficult body-apparatus relationship with risk of loss of the apparatus:
See RGI Difficulty, #3.4.5.

3.5. Static apparatus

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

3.5.2. Static apparatus is apparatus held/squeezed:

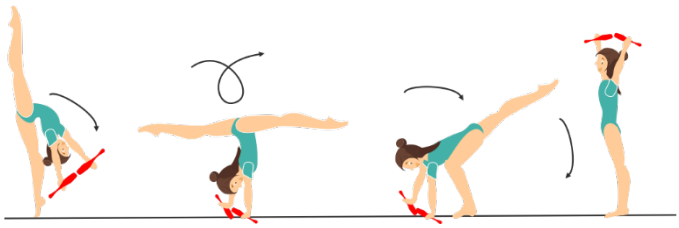
- "*Apparatus held*" means that the apparatus is held firmly with 1 or 2 hands and/or by 1 or more part(s) of the body (not in an unstable position)
- Apparatus held "f*or a long time*" means held for **4 or more seconds**

3.5.3. When **1 Club is working** or in flight it is acceptable that the other Club is motionless (no penalty for static apparatus).

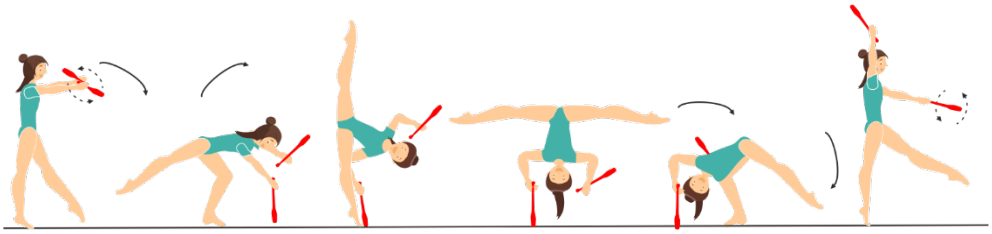
3.5.4. **When a gymnast has several apparatus** (e.g., 2 Balls, or a pair of Clubs and a Hoop), none of these apparatus may be static. If 1 or more apparatus are static, an Execution penalty is taken.

3.5.5. A static **support on the apparatus** (composition or execution fault) is not permitted. 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).

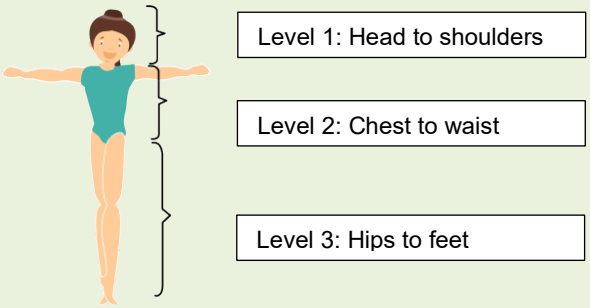
Example: Walkover backward with support on 2 hands, the Clubs in each hand lying flat between the hands and the floor (the pre-acrobatic element can also be performed with support on 1 hand with the same position of the Club).



3.5.6. A pre-acrobatic element performed with **support entirely on the apparatus** without contact of any part of the body with the floor is unauthorized. Execution will penalize 0.30 p. for unauthorized technique.



3.6. Apparatus technical elements must be different during DB

Explanations / Examples	
Apparatus technical elements are different if they are performed:	***In different planes*** *Planes are evaluated relative to the space: Horizontal, frontal, sagittal* • *The "planes" criterion does not apply for spirals. Spirals must have different directions (see below) and/or different level.*
	"Different directions" is evaluated as follows: *Passing through the apparatus: Passing into the apparatus – passing out of the apparatus – complete passing forward – complete passing backward – complete passing sideways – are different.* *Technical elements performed in different directions relative to the body 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.* *Each technical element can be repeated with the trunk in 2 different directions, all other aspects being the same, e.g.: Trunk upright + side, trunk forward + backward, trunk side + back bend, etc.* *All other variations of direction are considered the same apparatus technical element, e.g.:* • *Same mills forward and mills backward* • *Same small circles with 2 Clubs inward and small circles with 1 Club inward + 1 club outward* • *Same spirals inwards and spirals outward* • *Same large circle inward and large circle outward* • *Same large roll from left to right and from right to left*
	On different levels 
	Technical element executed with different body parts, as follows: • *With different parts of the body, e.g., bounce with the hand, bounce with the knee* • *On different parts of the body* • *Rolls and sliding over different parts of the body* • *For bounces, once under the leg and once not under the leg are different* • *Different parts of the body passing through the apparatus, e.g., arms and trunk, legs and trunk, whole body*
	Different techniques of throws

3.6.1. Identical apparatus technical elements

3.6.1.1. If the apparatus technical element is **performed identically** during 2 separate DBs, the 2nd DB in chronological order is not valid (no penalty).

3.6.1.2. Each DB must be presented with minimum 1 new (not performed in any previous DB in the exercise) apparatus technical element to be valid; additional apparatus technical elements may be repetitions.

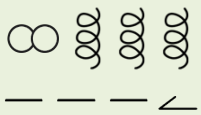
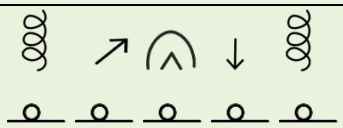
3.6.1.3. Identical apparatus technical elements performed **on 2 different DBs** (from the same or different Body Groups) are **not considered "different"** apparatus technical elements.

3.6.1.4. Identical apparatus technical elements performed with the **right hand and after with the left hand** are **not considered "different"** apparatus technical element.

3.6.1.5. For **"Fouetté" balance**, 1 apparatus technical element is required at any phase of the balance to validate the DB. This technical element **may not be a repetition according to #3.6**. As long as this requirement is met, it is possible for additional apparatus technical elements to be performed.

Explanations / Examples
If a group performs the same bounce of the Ball during a jump and then during a balance, the balance will not be valid.
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 2nd pivot (in chronological order) will not be valid.
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.
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.

3.6.1.6. 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 (see #2.6.4) with other technical elements is also permitted.

Explanations / Examples	
Difficulties	**Explanation**
	*Different apparatus technical elements (large circle, spirals) and identical apparatus technical elements (2 times identical spirals) are permitted **within a series**.* *The 4th leap is not from the same box and is not part of the series; repetition of identical spirals is not permitted:* ***3 split leaps have valid technical elements, the 4th leap does not have a valid technical element.***
	*Identical spirals in 2 DBs within a series, repeated separated, is permitted, also in combination with a high throw and catch:* ***All 5 DBs have valid apparatus technical elements.***

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 2 actions:**

- **Throwing** her own apparatus to a partner
- **Receiving** the apparatus from a partner, by catching it from the flight

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

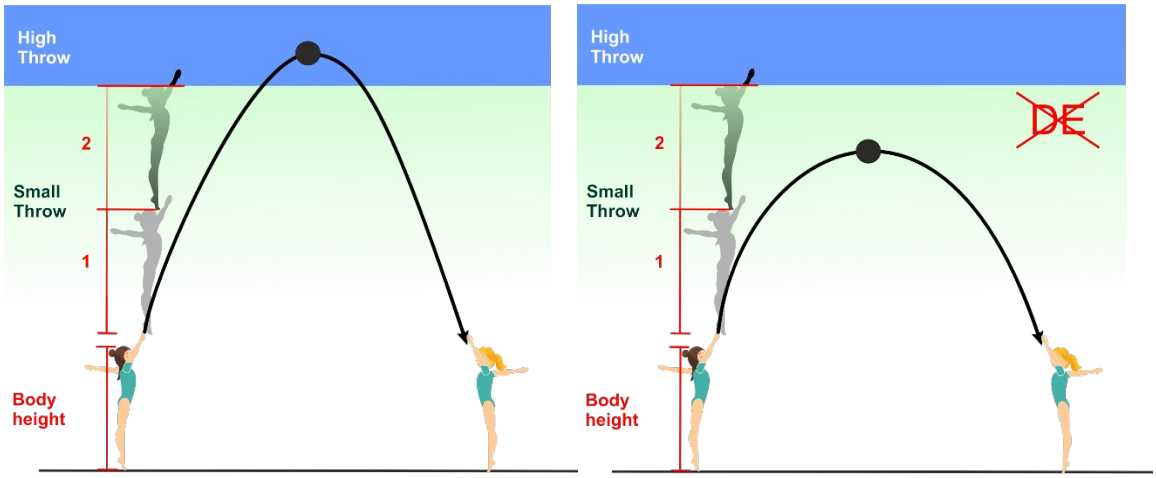
4.1.2. A DE is valid only when the Exchanges of the apparatus between the gymnasts are performed by **high or long throws (no boomerang).** An Exchange that is neither high nor long is not valid.

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**.

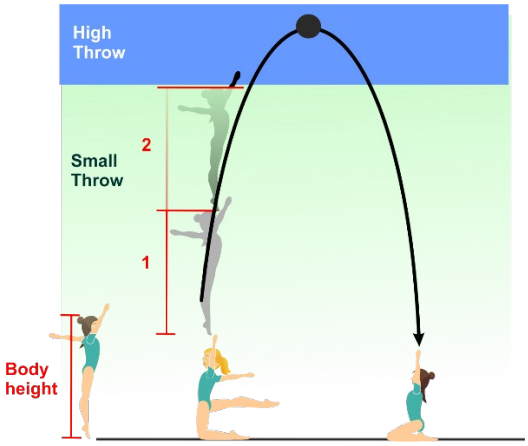
4.1.4. **Types of throws:** The height/distance is measured from the point where the apparatus is released.

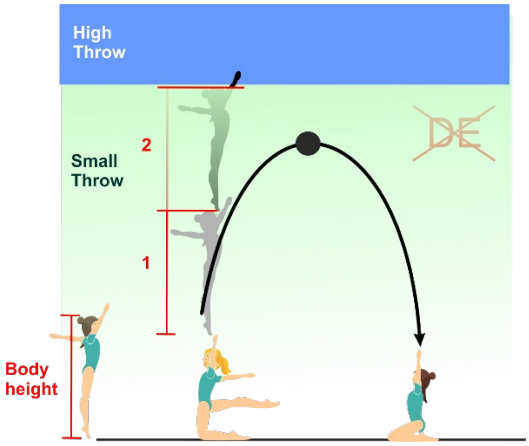
4.1.4.1. **High throws** are determined by the required height: **More than 2 heights** of the standing gymnast.

Example: High throw:
DE with a high throw of the apparatus in a standing position
(more than 2 heights of the standing gymnast)



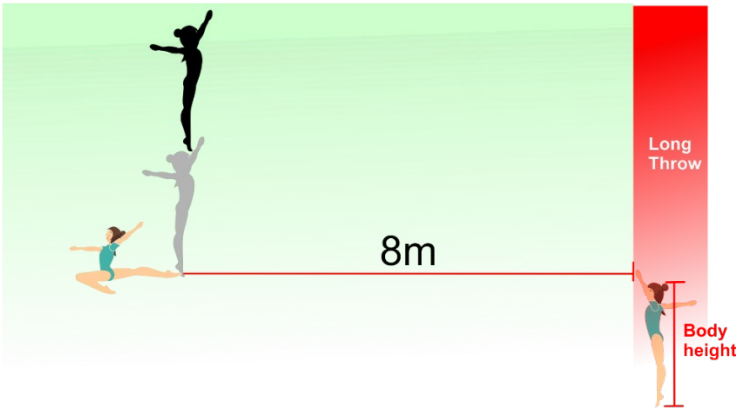
Example: High throw:
DE with a high throw of the apparatus in a kneeling position
(more than 2 heights of the standing gymnast)



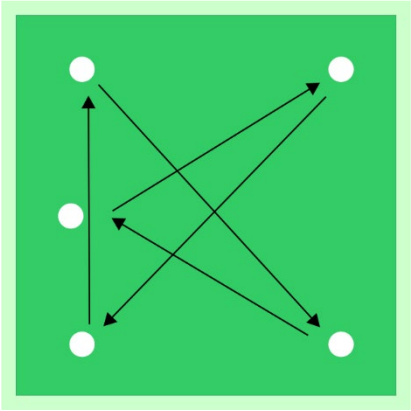


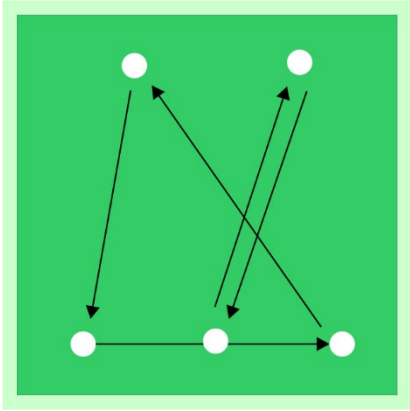
4.1.4.2. **<u>Long throws</u>** are determined by the distance of a **minimum 8 meters** between the gymnasts. The distance of 8 meters must be between those gymnasts exchanging with each other, at the moment of the throw, and/or at the moment of the catch.

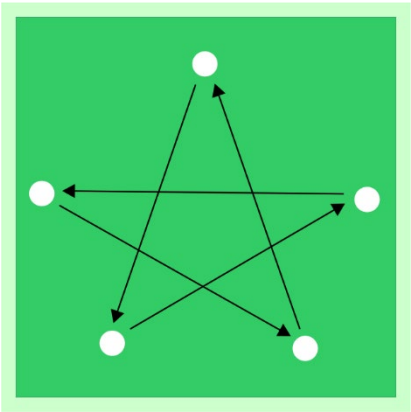
Example: Long throw:
DE with a long throw of the apparatus
(minimum 8 meters)

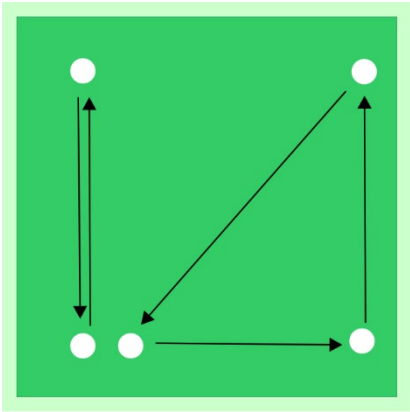


Examples of formations with 8 meters distance (regardless of the height)

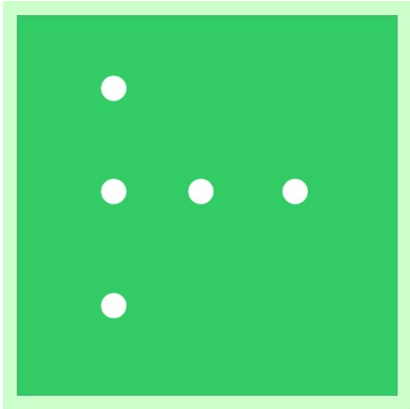


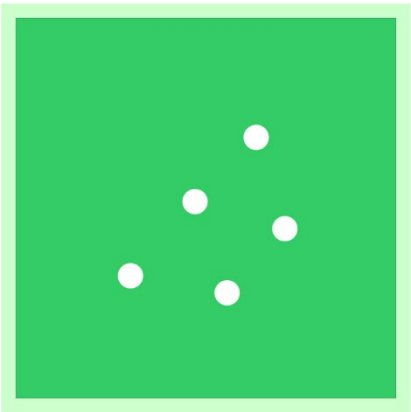


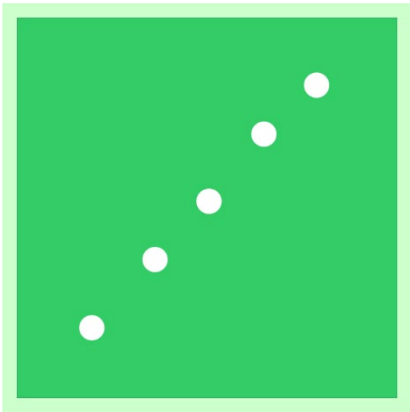




Examples of formations <u>without</u> 8 meters distance







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

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**: To be valid, the 1st subgroup must catch the apparatus before the 2nd subgroup throws the apparatus.

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:** To be valid, the 1st subgroup must **catch** the apparatus **before** the 2nd subgroup throws the apparatus.
- With DE performed in **subgroups:** To be valid, each subgroup must have the **same apparatus** (e.g., subgroup 1: 3 Balls; subgroup 2: 2 Hoops).

Explanations / Examples	
The 5 gymnasts throw the apparatus in subgroups: *The 1st subgroup: 2 gymnasts perform an Exchange with a distance of 8 meters and low height (less than 2 heights of the standing gymnast).* *After, the 2nd subgroup: 3 gymnasts perform an Exchange with high throws.* ***Is the DE valid?***	***Yes, the DE is valid.*** *It is possible to perform Exchange with different heights of the throws of the apparatus when performed by the 5 gymnasts together or in subgroups throwing at different moments.*

Explanations / Examples	
Exchanging of the apparatus between the gymnasts	
	• *When the Ball is caught in 2 hands (regardless of the number of gymnasts), the Difficulty with Exchange is evaluated, with an Execution penalty (each time).*
	• *Difficulty with Exchange is valid with throw of 1 Club as well as with throw of 2 Clubs.* • *A throw of 2 locked Clubs is considered as a throw of 1 Club.*
	• *An Exchange by throwing the Ribbon is valid only if the apparatus is totally free in space for any length of time (no boomerang* *).* • *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* ***Ribbon is unintentionally caught by the fabric*** *(by mistake), the technical element is not valid, and* ***Exchange is not valid****.*

4.2. Requirements

4.2.1. **Minimum 4, maximum 5 DE** will be evaluated, **in chronological order.**

Penalty: 0.30 p. for less than 4 DE performed

4.2.2. If the group performs **more than 5 DE**, only the 1st 5 in chronological 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 counted among the total number of DB and DE.

Explanations / Examples	
DB *any value*	*Difficulty of Body (DB) may be performed once during DE:* *On the throw* OR *Under the flight* OR *On the catch* ↗ ↘ *DB* ↗ ↘ *DB* ↗ ↘ *DB*

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, this counts as an attempt of 1 DB and the DB is not valid. The DE is evaluated.

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) and counts as an attempt of a DB. DB performed as Body Difficulty without Exchange **cannot be repeated in DE**. The DE is evaluated.

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 once 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 1 DB** is performed during an Exchange, only the 1st DB is evaluated as DB and only the 1st DB is counted towards the total number of DBs. The DE is evaluated.

4.4. Value of DE

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

4.4.2. 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** during the throw and/or under the flight: Each rotation must be executed identically by all 5 gymnasts (from the same group and executed with the same variation).

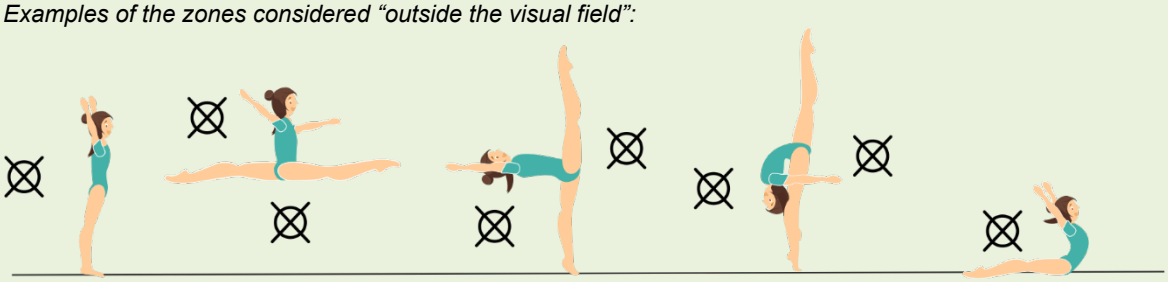
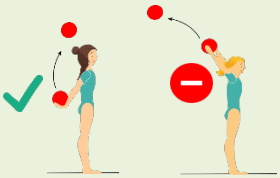
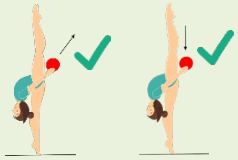
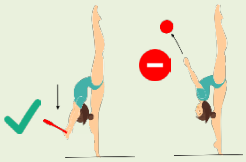
4.4.3. Criteria performed immediately **before the throw** of the apparatus or immediately **after the catch** are not considered for the value of the DE.

4.4.4. 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.

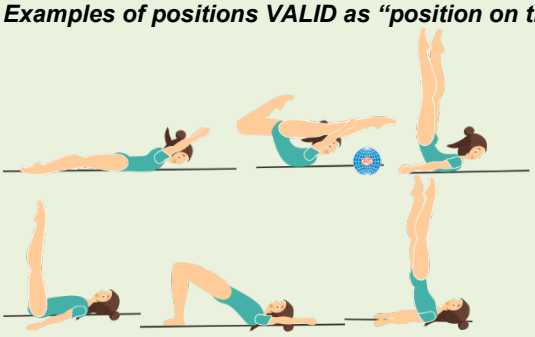
4.4.5. The Exchanges for all 5 gymnasts may be of the same value or of different values: The **lowest value DE** performed by 1 of the gymnasts will determine the value of the DE for the group.

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

Symbol	General criteria for all apparatus
⊗	Outside the visual field
≠	Without the help of the hands
♁	Rotation
=	Position on the floor

Explanations / Examples		
Symbol	**Value**	**General criteria for DE**
⊗	**0.10**	***Outside the visual field*** *Examples of the zones considered "outside the visual field":*  *- For all types of throws/catches:* • *Throws/catches performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.* • *To receive "outside the visual field" for a throw/rebound, it is not enough that the apparatus travels backward: The throwing arm or other body part executing the throw/rebound must be in a zone defined as "outside the visual field".* *- For throws/catches performed with help of the hand(s):* • *"Outside the visual field" is generally only given for techniques where the throwing arm is down/back, not for techniques where the throwing arm is up/back (near the head), except the following 2 points:*  ○ *When the trunk is bent backward below horizontal, "outside the visual field" is given for throws and catches anywhere on the posterior/back side of the trunk.*  ○ *When the trunk is bent backward below horizontal, "outside the visual field" is given for catches on the trunk/front side of the body, caught at chest level or lower.*  *"Outside the visual field" is not given for the Ball caught in 2 hands behind the neck with both arms bent.*
⧺	**0.10**	***Without the help of the hands*** *Not valid for:* • *Direct catch in rotation on the straight arm (O)* • *Throwing/catching the apparatus on the back of the hand(s)* • *Catch of a Club on the inner side of the hand/forearm, using the other Club*

	0.10	***Rotation***
		• ***During the throw*** *and/or* ***under the flight*** *of the apparatus:*
		  ○ *Each rotation must be* ***minimum 360°***
		  ○ *Each rotation in each DE must be* ***different*** *(from a different group of pre-acrobatic elements or vertical rotations)*
		  ○ *Each rotation must be* ***executed identically*** *by all 5 gymnasts (from the same group of rotations and executed with the same variation). Support may be done on 1 or 2 hands depending on the apparatus: Support on 1 hand and support on 2 hands are considered identical.*
		• *This criterion is available for pre-acrobatic elements (see RGI Difficulty, #4.5.1) and vertical rotations (see RGI Difficulty, #4.6.1).*
		• *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.*
		• *This criterion is not valid for DB which include a rotation.*
		• *This criterion may be combined with "position on the floor" if the 360° rotation is performed while maintaining the position on the floor from the beginning to the end of the rotation.*

	0.10	***Position on the floor*** *Throw and/or catch performed while in a position on the floor, from the beginning to the end of the element:* • *On the floor, support on <u>any part of</u> the stomach and/or chest* • *On the floor, support on <u>any part of</u> the back and/or neck* • *Lying <u>completely</u> down on the side* *The leg position is free.* ***Examples of positions VALID as "position on the floor":***  ***Examples of positions NOT valid as "position on the floor":***

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
			Passing through the Hoop ( ) with the whole body or part of the body during catch A minimum of 2 large body segments must pass through the Hoop. Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.
	Throw after rolling on the floor: Only valid when performed together with		**Direct rebound on the body without any stops, without arm(s) or hand(s):** **Note:** Rebounds on the arm(s) or hand(s) are not valid as , but the criterion is given for rebounds on the arm(s) or other body parts
			Direct catch with rolling of the apparatus over minimum 2 large body segments **Not valid:** Additional criterion is not given for the arm/hand regardless of position of the palm **Valid:** Additional criterion is valid if any part of the roll is outside the visual field
	Throw of 2 unlocked Clubs ( ) • Simultaneously • Asymmetric • Cascade ***Asymmetric throw*** *may be performed with 1 or 2 hands at the same time. The movements of the Clubs during flight must be of different amplitude (1 throw higher than the other), and in a different plane or direction.* ***Cascade throw***		**Simultaneous catch of 2 unlocked Clubs ( )**
			Catch of the Ball ( ) with 1 hand Without additional support of the body or the other hand
			Direct catch of the Hoop ( ) with rotation around another part of the body, without hands **Not valid:** Additional criterion is not given for rotation on the straight arm

Explanations / Examples
Evaluation of Cascade throws
Cascade throw is a throw of 2 Clubs, 1 after the other, with both Clubs in flight at the same point in time. *The criterion for cascade throw, and any other criteria, are only given for Club(s) that are exchanged to a partner, 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 DE); it is necessary to **catch the rebound** for DE to be valid.
- **Criteria performed during the rebound** are valid: Each criterion is given maximally 1 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 (no criterion exists for “re-throw”, and other criteria are not given, e.g., not throw “without the help of the hands”).

4.6.3. Throw of 2 unlocked Clubs: This criterion is given only once, for a throw that is performed either simultaneously, as asymmetric, or in cascade. Criteria are given only for the Club(s) that is/are exchanged to a partner.

4.6.4. Direct catch of the Hoop with rotation around another part of the body ( ): If performed using the elbow, neck, 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 2nd subgroup throws before the 1st subgroup has caught
- DE performed in rapid succession
- Loss of the apparatus during DE
- Loss of balance with support on 1 or 2 hands or on the 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
- Catch with rebound from the floor (not from the flight)
- With re-throw to a partner, rebound to a partner, or roll to a partner
- With boomerang
- Ribbon unintentionally caught by the fabric (by mistake)
- Difficulty started outside the floor area
- Catch of the apparatus after the end of the music

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

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).

5.2. Requirements

5.2.1. **Maximum 1 R** will be counted.

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

5.2.3. **All rotations in R must be executed identically** by all 5 gymnasts (from the same group of rotations and executed with the same variation). Support may be done on 1 or 2 hands depending on the apparatus: Support on 1 hand and support on 2 hands are considered identical.

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

5.2.3.2. R which includes **non-identical rotations** performed by the 5 gymnasts **after the base** may be valid, without value for any non-identical rotations.

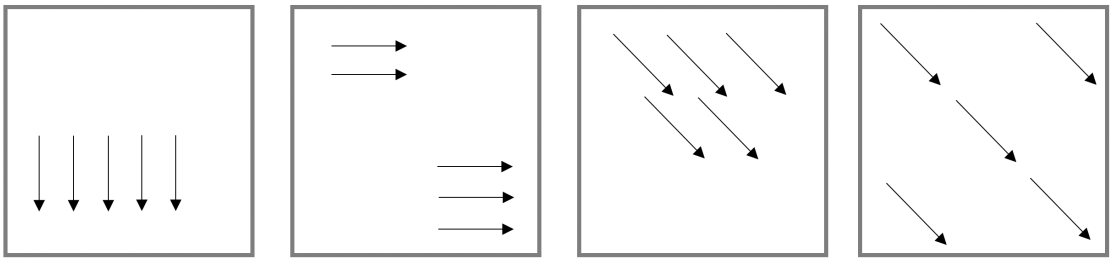
Explanations / Examples	
3 gymnasts perform chainé + roll forward *2 gymnasts perform chainé + chainé*	*R not valid:* *Non-identical rotations in the base*
4 gymnasts perform chainé + chainé + cartwheel on the forearms *1 gymnast performs chainé + chainé + cartwheel on the hands*	*R2 valid (0.20 p.):* *Base correctly performed with identical rotations* *3rd rotation not valid:* *Not executed with the same variation*

5.2.4. R may be performed by group gymnasts:

- simultaneously
- in 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**.

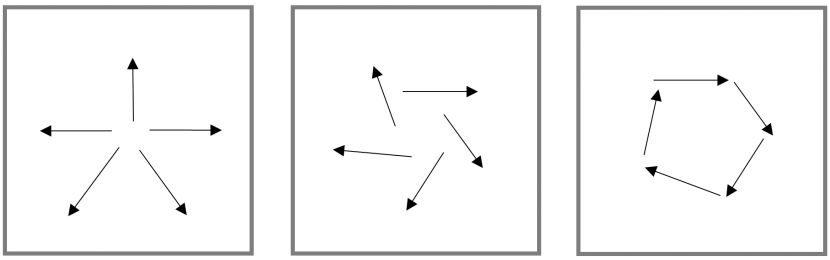
Example 1: Same direction



Explanations / Examples	
What if a 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's pathway, this R is valid with an 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

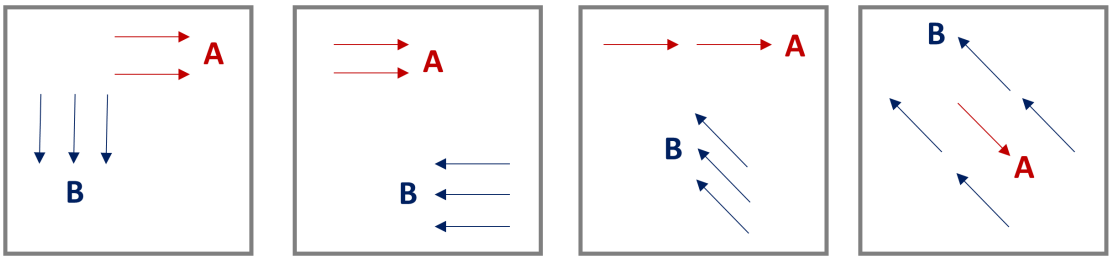


5.2.4.3. If R is performed by gymnasts **in subgroups**, each subgroup must have the **same type of apparatus**, and each subgroup **may use a separate direction.** All gymnasts in the same subgroup must travel in the same direction. Only when the gymnasts in subgroup **A** finish the R*, the gymnasts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

* To finish the R refers to whichever 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 1st: The throw, the start of the 1st 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, #4.4.

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 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) and counts as an attempt of a DB. A **repeated DB** (0.20 p. or more) is **not valid as a 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, #4.2.

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**:

5.4.2.1. Each **rotation** must be **identical** (from the same group and executed with the same variation) for all 5 gymnasts to be evaluated.

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

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

5.4.2.4. 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:

- Without high throw of the apparatus
- Missing 2 complete base rotations under the flight
- 1 or both base rotations incomplete (not 360°)
- Interruption between the 2 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**
- **R performed in separate subgroups; 2nd subgroup starts before 1st subgroup is finished**
- Loss of apparatus
- Catch with rebound from the floor
- 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
- R performed with DB without rotation, or with DB defined as 180°, including the last rotation of R used as preparation for such DBs
- R performed with 2 DBs value 0.20 p. or more, 1 on the throw and 1 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 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 1st turning leap
    - Catch before/after the 3rd turning leap
- Difficulty started outside the floor area
- Catch of the apparatus after the end of the music

6. DIFFICULTY WITH COLLABORATION (DC)

6.1. Definition

6.1.1. A group exercise should be defined by **cooperative work** where each gymnast enters into a relationship with 1 or more apparatus and 1 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 1 gymnast at a time)
- With possible support on the apparatus 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** in the exercise will be evaluated, **in chronological order**.

6.3.2. If a group performs **more than 14 DC**, the additional DC over the limit will not be evaluated (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 14 DC in chronological order:

- Minimum 3 CC (#6.2.1.1)
- Minimum 3 CR (#6.2.1.2)
- Minimum 3 C↗ / C⇊ (#6.2.1.3 / #6.2.1.4)

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

6.4. General evaluation of 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 last required action is completed, e.g.:

- When the gymnast(s) performing the main action(s) finally catch(es) the apparatus
- When the final throw or re-throw has been caught
- When the final action of CC is finished

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 these roles, 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, or through a gymnast without contact
- By means of the apparatus

6.4.3. A **new Collaboration** may start only when the Collaboration Difficulty prior is **completed as described**. If 2 Collaborations overlap in time, the 2nd Collaboration is not valid.

6.4.4. The different types of Collaborations **may not be combined**. If 2 Collaborations are performed at the same time, e.g., CR with a multiple throw, this counts as an attempt of 1 DC and is **not valid**.

6.4.5. Participation in subgroups

6.4.5.1. Subgroups must perform the **same type of Collaboration** (see #6.2). The lowest value of Collaboration, executed by any subgroup, will determine the value of the Collaboration for the group.

6.4.5.2. 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.

6.4.5.3. 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.

6.4.5.4. If there is no such relation between the subgroups, the Collaboration is not valid.

6.4.5.5. If subgroups perform **different types of Collaborations** (e.g., 3 gymnasts perform CC actions while 2 gymnasts perform a multiple throw), this counts as an attempt of a DC and is **not valid**.

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, #4.5)
- Vertical rotations (includes DB with rotation 360° or more with a value of 0.10 p.) (see RGI Difficulty, #4.6)
- 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 **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 evaluated for Difficulty, but **Execution will penalize 0.30 p. for unauthorized technique.**

6.5.2.3. Pre-acrobatic elements performed “with support **on a partner**” and “with support **on the floor**” are considered **the same group**, and if all other possibilities for variation are executed identically, these rotations are considered **identical** (executed with the same variation).

6.5.2.4. When the group gymnasts are required to perform identical rotations (from the same group and executed with the same variation), support may be done **on 1 or 2 hands** depending on the apparatus: 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:

- **Once** in CC, and
- **Once** 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. There are **2 types of CC**:

6.6.1.1. CC with identical actions performed in succession (#6.6.4)

6.6.1.2. CC with construction (#6.6.5)

6.6.2. CC is **not valid** with a **high or long throw,** and not valid during a **DB**.

6.6.3. Base value of CC: 0.20 p.

6.6.4. CC with identical actions performed in succession

6.6.4.1. All 5 gymnasts of the group create a relationship by successive apparatus actions.

6.6.4.2. This type of CC requires a **minimum of 3 identical actions with 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

6.6.4.3. Valid **actions** which may be performed with small throws, rolls over the body, rolls on the floor, bounces, rebounds, pushing, sliding, etc.:

- Distribution of the apparatus to partner(s)
- Transmissions of the apparatus to partner(s)
- Returning/forwarding an apparatus to partner(s)
- Giving an impulse to a partner’s apparatus, this apparatus may be retrieved by a different partner

6.6.4.4. For all types of actions, the apparatus must end up in a gymnast's possession: The apparatus cannot be left motionless on the floor or allowed to stop on the floor for another gymnast to pick up (CC not valid).

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

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

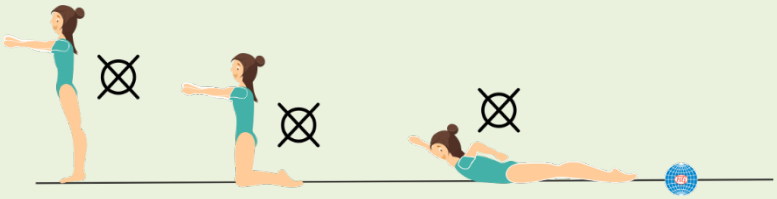
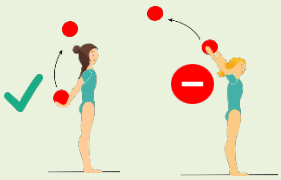
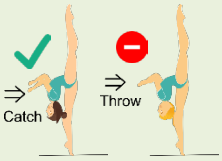
6.6.4.7. If CC is performed successively but with **unequal intervals** between each action: CC is valid with an Execution penalty.

Explanations / Examples	
Intervals in CC	
Actions	**Evaluation**
1 --- 2 --- 3	*Equal intervals* *CC valid* *No Execution penalty*
1 -------- 2 -------- 3	*Equal intervals* *CC valid* *No Execution penalty*
1 -- 2 -------- 3	*Unequal intervals* *CC valid* *Execution penalty 0.10 p.*
1&2 -------- 3	*Actions 1 and 2 are simultaneous, not successive* *Unequal intervals* *CC not valid, counts as an attempt of DC* *Execution penalty 0.10 p.*
1 -- 2 -- 3 ------- 4	*If all 4 actions are needed for all 5 gymnasts to participate in the CC:* *Unequal intervals* *CC valid* *Execution penalty 0.10 p.*

6.6.4.8. **The value of this type of CC** can be increased by using **additional criteria**, when executed identically by the gymnast(s) performing the main action(s) according to #6.6.4.3. Each criterion is +0.10 p., given once per CC**.**

6.6.4.9. Additional criteria are given for the **main action** – for the gymnast(s) that give the **impulse** for the action. Additional criteria are not given for gymnast(s) who assist the main action and/or have a passive role. Example: A gymnast bounces her Ball (main action) on the backs of partners standing motionless (passive role). The main action is performed without criteria.

Symbol	**Each criterion +0.10 p., 1 time per CC**
⊗	Outside the visual field
⧺	Without help of the hands

Explanations / Examples	
Additional criteria for Collaboration CC	
⊗	***Outside the visual field*** *Examples of the zones considered "outside the visual field":*  ***- For all types of apparatus elements:*** • *The criterion "outside the visual field" is evaluated for the position of the arm or body part which executes the apparatus element(s), according to the above zones.* • *Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.* • *"Outside the visual field" is evaluated for the <u>moment of interaction between</u> the gymnasts, or the <u>impulse for the interaction</u> between the gymnasts (e.g., rolling the Hoop or bouncing the Ball to a partner by initiating the roll/bounce outside the visual field).* ***- For CC performed with throws/rebounds/re-throws:*** • *It is not enough that the apparatus travels backward: The <u>throwing arm</u> or other <u>body part executing the throw/rebound/re-throw</u> must be in a zone defined as "outside the visual field".* ***- For CC performed with help of the hand(s):*** • *"Outside the visual field" is <u>generally</u> only given for techniques where the working arm is <u>down/back</u>, not for techniques where the working arm is up/back (near the head), except the following 2 points:*  ○ *When the <u>trunk is bent backward</u> below horizontal, "outside the visual field" is given for techniques performed anywhere on the <u>posterior/back side of the trunk</u>.* ○ *When the <u>trunk is bent backward</u> below horizontal, "outside the visual field" is given for techniques performed on the trunk/front side of the body at <u>chest level or lower</u>. This point does not apply for any type of throwing action, but for catches after small throws, etc.*  • *When the gymnast lies on the floor, face up: Technical elements performed with the help of the hands, with arms overhead, are not "outside the visual field".*
≠	***Without the help of the hands*** *The apparatus must have a complete autonomous technical movement without the help of the hands, which can be initiated:* • *With an impulse from another part of the body* • *With an initial impulse from the hand(s), but thereafter the apparatus must have a complete autonomous technical movement without the hand(s)* ***Not valid for "without the help of the hands" during the main action with:*** • *direct catch in rotation on the straight arm (○)* • *throwing/catching the apparatus on the back of the hand(s)* • *catch of a Club on the inner side of the hand/forearm, using the other Club*

6.6.5. CC with construction

6.6.5.1. Creating a construction with interrelated apparatus that form **an image with all 5 apparatus** clearly fixed for **1 second** is valid for CC.

6.6.5.2. This type of CC requires 1 image with **all 5 apparatus and all 5 gymnasts** (not a minimum of 3).

6.6.5.3. Each of the 5 apparatus must be physically connected to another apparatus, and each of the 5 gymnasts must be physically connected to the image, either through the apparatus or through the partner(s).

6.6.5.4. The gymnasts may be in motion as long as a fixed image is presented.

6.6.5.5. The starting pose and final pose of the exercise may not serve as this type of CC.

6.6.5.6. The value of this type of CC may not be increased by using additional criteria.

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 standing gymnast
6.7.1.2. **Long throw =** distance of minimum 8 meters

6.7.2. Definition of CR: 1 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 the gymnast's own apparatus, *followed by*

6.7.2.2. A rotational element <u>during</u> the flight of apparatus, with loss of visual control of the apparatus, *followed immediately by*

6.7.2.3. A catch of the gymnast's own apparatus or a partner's apparatus, immediately after the rotational element that was performed <u>during</u> 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 the apparatus: When the final throw, or the final re-throw, or final 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 in itself.

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; it cannot be 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 in itself.

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 **re-throw or 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 re-throw or rebound is **caught by any gymnast**; the Collaboration ends when the catch of the re-throw or rebound is complete. A CR with a catch with direct roll on the floor to a partner is not valid.

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 **value** of CR can be increased by using **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 once 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., 2 Balls):
  Identical execution (e.g., 2 Balls are caught identically "without the help of the hands")

- When executed with **different apparatus** (e.g., 1 Ball and 1 Hoop):
  Same criteria, performed with different apparatus (e.g., Ball and Hoop are caught "without the help of the hands")

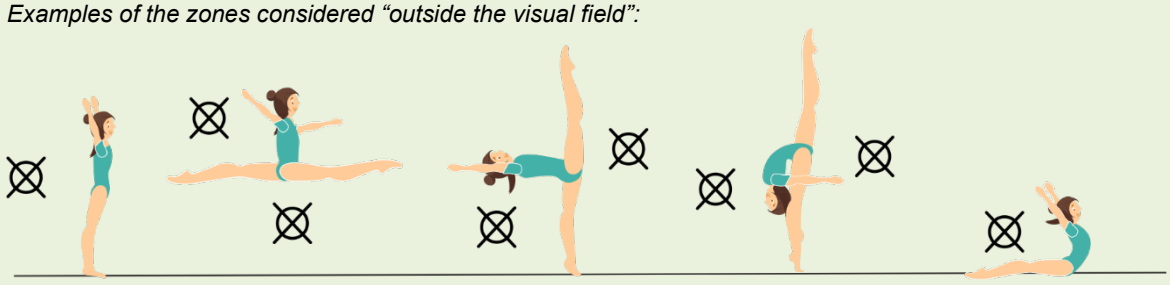
Explanations / Examples	
CR2 with additional criteria	
1 gymnast catches the Ball without hands *1 gymnast catches the Ribbon outside the visual field*	*No criteria valid (same criteria are required for different apparatus)*
1 gymnast catches the Ball between the ankles *1 gymnast catches the Ball with the elbows*	*No criteria valid (identical execution is required for same apparatus)*
1 gymnast catches the Ball with a large roll outside the visual field in a standing position *1 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)*

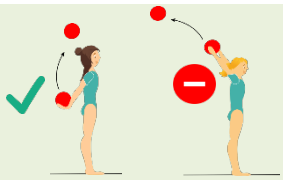
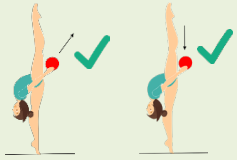
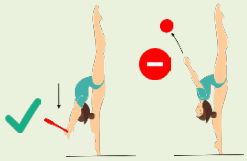
6.7.7. Tables of additional criteria for CR

Symbol	Criteria for each gymnast performing the main action: +0.10 p., 1 time per CR
CR2 or **CR3**	**+0.10 p. for each additional gymnast (max. 2 extra) performing the main action**
Note	Gymnasts performing the main action must perform identical* rotation(s), simultaneously or in rapid succession, to be valid. **Note*:** "Identical" means that the pre-acrobatic elements are from the same group and executed with the same variation. Each gymnast performing the main action must catch an apparatus each.

Symbol	Criteria for gymnast(s) performing the main action: +0.20 p., 2 times per exercise
S	A series of 2 or more identical*, uninterrupted pre-acrobatic elements (see RGI Difficulty, #4.5.1) **under the flight**: Throw before the 1st rotation and catch after the 2nd rotation. **Note*:** "Identical" means that the pre-acrobatic elements are from the same group and executed with the same variation. The main action gymnast(s) must throw and catch her/their own apparatus for this criterion. +0.20 p. once for the CR, given maximally 2 times per exercise Series are evaluated in chronological order: A 3rd attempt at the "series" criterion is not evaluated, but the CR may be valid.

Symbol	General criteria during the throw or catch: +0.10 p., 1 time per CR
⊠	**Outside the visual field for the gymnast(s)** performing the main action of the Collaboration
⧺	**Without the help of the hands for the gymnast(s)** performing the main action of the Collaboration
Note	When the gymnast performing the main action is supported by a partner in the execution of the throw or catch with criteria, both gymnasts must execute the criterion for it to be valid.

Explanations / Examples		
Symbol	**Value**	**General criteria for throw and catch for CR**
⊠	**0.10**	***Outside the visual field*** *Examples of the zones considered "outside the visual field":*  *- For all types of throws/catches:* • *Throws/catches performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back.* • *To receive "outside the visual field" for a throw/rebound, it is not enough that the apparatus travels backward: The throwing arm or other body part executing the throw/rebound must be in a zone defined as "outside the visual field".*

		- For throws/catches performed <u>with help of the hand(s):</u> • *"Outside the visual field" is <u>generally</u> only given for techniques where the throwing arm is <u>down/back</u>, not for techniques where the throwing arm is up/back (near the head), except the following 2 points:*  ○ *When the trunk is bent backward below horizontal, "outside the visual field" is given for <u>throws and catches</u> anywhere on the posterior/back side of the trunk.*  ○ *When the trunk is bent backward below horizontal, "outside the visual field" is given for <u>catches</u> on the <u>trunk/front side</u> of the body, caught at <u>chest level or lower</u>.*  *"Outside the visual field" is not given for the Ball caught in 2 hands behind the neck with both arms bent.*
ǂ	**0.10**	***Without the help of the hands*** *Not valid for:* • *direct catch in rotation on the straight arm (○)* • *throwing/catching the apparatus on the back of the hand(s)* • *catch of a Club on the inner side of the hand/forearm, using the other Club*

Explanations / Examples	
1 time per CR	
⊗ ***CR2***	*0.40 p.*
ǂ ⊗ ***CR2***	*0.50 p.*
CR2 ǂ⊗	*0.50 p.*
ǂ ***CR2*** ~~⊗~~	*0.40 p.*
ǂ ***CR2*** ~~⊗ǂ~~	*0.40 p.*

Symbol	General criteria under the flight of the apparatus: +0.10 p., 1 time per CR
	Passing through: Through an apparatus, through a gymnast, or through a closed construction of apparatus and/or gymnasts

Explanations / Examples
Criteria under the flight of the apparatus
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).
Passing must be executed by all gymnasts performing the main action to add value, and may be of different types. - *CR2: 1 gymnast passes through a Hoop + 1 gymnast passes over a partner = no valid passing* - *CR2: 1 gymnast passes through a Hoop in flight + 1 gymnast passes through a closed construction of partners = valid passing +0.10 p.*
Passing must be executed under the flight of an apparatus to add value: *The gymnast who will perform the main action throws her own apparatus – own apparatus caught by a partner – then the gymnast passes through a construction – a partner throws the apparatus to be caught by the gymnast performing the main action – rotations under the flight of the 2nd apparatus – catch by the main action gymnast: CR is valid but passing is not valid.*

Explanations / Examples	
Base definition for CR2/CR3	
Each Collaboration is evaluated according to the number of gymnasts that successfully execute the base definition (high throw, rotation, catch). Examples:	
2 gymnasts attempt the main action, but 1 gymnast throws too low. The base definition is performed by 1 gymnast:	*Evaluated as CR1*
2 gymnasts attempt the main action, but they catch only 1 apparatus together. The base definition is performed by 1 gymnast:	*Evaluated as CR1*
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*
2 gymnasts attempt the main action, but 1 gymnast loses the apparatus:	*The Collaboration is not valid, due to loss of apparatus (#6.11)*

6.8. Collaboration with multiple throw: Simultaneous high/long throw of multiple apparatus ( )

6.8.1. **Definition:** A **simultaneous high throw** (more than 2 heights of the standing gymnast) or **long throw** (min. 8 meters) of **2 or more apparatus** thrown by the same gymnast (main action) to be caught by her partners (not a main action), and not to be caught by herself, performed as follows:

6.8.1.1. When throwing **2 apparatus**, these must be separated (not a joined construction)
6.8.1.2. When throwing **3 or more apparatus**, these may be separated
6.8.1.3. When throwing **3 or more apparatus**, these may be in 1 or more joined construction(s)

6.8.2. Each apparatus and each joined construction must be **caught** from the flight.

6.8.3. Each apparatus and each joined construction must be caught by a **different partner**: A Collaboration is not valid if the main action gymnast catches, or if the same partner catches several of the apparatus or constructions.

6.8.4. Each apparatus and each joined construction may be caught by 1 gymnast or by several gymnasts together.

6.8.5. Multiple throws involving only Clubs must be performed as follows:

6.8.5.1. A throw of **separated Clubs**: Minimum 3 separate Clubs, each thrown to a different partner
6.8.5.2. A throw of **locked Clubs**: Minimum 2 separate pieces, each thrown to a different partner (2 locked Clubs + 1 separate Club, or 2 locked Clubs + 2 locked Clubs, etc.)
6.8.5.3. A throw of a **single joined construction**: Minimum 5 locked Clubs

Explanations / Examples	
1+1 = not	*2 locked + 1 separate = OK*
1+1+1 = OK	*2 locked + 2 locked = OK*
1+1+1+1 = OK	*3 locked = not*
1+1+1+1+1 = OK	*4 locked = not*
	5 locked = OK

6.8.6. Multiple throws involving Clubs + other apparatus must be performed as follows:

6.8.6.1. A throw of **separated apparatus**: Minimum 1 separate Club and 1 other apparatus
6.8.6.2. A throw of 3 or more apparatus: May be performed **separated**, e.g., 1 Hoop and 2 separated Clubs, each thrown to a different partner
6.8.6.3. A throw of 3 or more apparatus: May be a **joined construction**, e.g., 1 Club and 2 Hoops

6.8.7. Base value of multiple throw: 0.20 p.

6.8.7.1. The value is given once, regardless of the number of gymnasts who perform the throw(s).

6.8.7.2. The value is given when **all 5 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.

6.8.7.3. The **value** of a Collaboration with multiple throw C can be increased by using **additional criteria**; for explanations/examples, see General criteria for throw and catch for CR (below #6.7.7):

Symbol	Additional criteria for C: +0.10 p.
⊗	Throw of 1 or more apparatus outside the visual field
≠	Throw of 1 or more apparatus without help of the hands

Explanations / Examples
If the gymnast throws more apparatus than required, the additional apparatus (e.g., the 4th 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)*

6.8.8. 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, the Collaboration counts as an attempt of DC and is not valid. If the throws are not simultaneous, no attempt of a DC is counted.

6.9. Collaboration with multiple catch: Catch of multiple apparatus after high/long throws (C⇊)

6.9.1. Definition:

- **Catch of 2 or more apparatus** by the same 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 standing gymnast) or long throw (min. 8 meters).
- The apparatus must be received from different partners (throwing is not a 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 apparatus 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 **2 separate pieces**, not 1 single joined construction of multiple apparatus. The 2 pieces can be 2 separate apparatus, 2 separate sets of locked Clubs, 2 separate joined constructions, or any combination of these.

6.9.2. Multiple catch involving Clubs:

6.9.2.1. The minimum required number of apparatus to be caught is:

- Separate Clubs: Minimum 3 Clubs
- Locked Clubs: Minimum 2 separate pieces (e.g., 2 locked Clubs + 1 separate Club)
- Clubs + other apparatus: Minimum 2 separate pieces (e.g., 1 Club + 1 Hoop)

6.9.3. Base value of multiple catch: 0.20 p.

6.9.3.1. The value is given once, regardless of the number of gymnasts who perform the catches.

6.9.3.2. The value is given when **all 5 gymnasts are involved** in the catch of the apparatus, including throwing the apparatus, creating an obstacle for the main action gymnast(s), assisting the main action gymnast(s) with catch(es), etc.

6.9.3.3. The **value** of a Collaboration with multiple catch (C⇊) can be increased by using **additional criteria**; for explanations/examples, see General criteria for throw and catch for CR (below #6.7.7):

Symbol	Additional criteria for C⇊: +0.10 p.
⊗	Catch of 1 or more apparatus outside the visual field
⧺	Catch of 1 or more apparatus without help of the hands

6.9.4.

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 and/or the gymnast is not in possession of 2 apparatus at the same time, the Collaboration counts as an attempt of DC and is not valid. If the catches are not within 1 second or if the catch is with a single joined construction, no attempt of a DC is counted.

6.10. Prohibited elements with Collaboration

- Actions or positions by leaning on or lifting of 1 or more 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 2 supports – over 1 or more gymnasts grouped together
- Support on 1 or 2 hands or on the forearms without any other contact with the floor, without walkover/cartwheels and with stopping in the vertical position.
- Unauthorized body construction/raised position (see Artistry, #12)

6.11. DC 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)
- Collaboration overlapping with the previous Collaboration
- Combining different types of Collaborations
- Repetition of a pre-acrobatic element by the main action gymnast(s)
- Prohibited element
- Loss of apparatus
- Loss of balance with support on 1 or 2 hands or on the 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 (see Execution, #3.1, and Difficulty, #3.5)
- Gymnast without apparatus for the entire duration of the Collaboration
- Ribbon unintentionally caught by the fabric (by mistake)
- Difficulty started outside the floor area
- Any part of the difficulty performed after the end of the music

Explanations / Examples	
Is a Collaboration Difficulty valid with a knot in the Ribbon?	*See #6.11. The Collaboration Difficulty will be valid if the Difficulty requirements are met. An Execution penalty will be applied.*
Is a Collaboration Difficulty valid when the Ball is caught in 2 hands during the main action?	
Is a Collaboration Difficulty valid when the Hoop is caught incorrectly with involuntary contact with the body?	
Is a Collaboration Difficulty valid, if—after the main action — a gymnast catches the apparatus in flight with 2 or more steps?	
If the gymnasts have a distance of 8 meters when preparing for a multiple throw, but the throw is not high, is too short, and the gymnasts have to run closer to catch, is the Collaboration valid?	*No: Difficulty of Collaboration not performed according to its definition: For Collaborations, the length of the apparatus flight must be minimum 8 meters: Distance between the position of the gymnast throwing and the position of the gymnast catching.*

7. DIFFICULTY SCORE (D)

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

7.2. The 1st subgroup D-judges (DB)

Difficulty	Minimum	Penalty 0.30 p.
Difficulties without Exchange (DB), in chronological order	Minimum 4/maximum 5 1 from each "Difficulty of Body Group"	• Less than 4 DB performed • ⌃ not attempted / not simultaneous / not performed outside DE or R • ⊤ not attempted / not simultaneous / not performed outside DE or R • ♁ not attempted / not simultaneous / not performed outside DE or R
"Slow turn" balance	Maximum 1 on relevé Maximum 1 on flat foot	More than 1 on relevé More than 1 on flat foot
Difficulties with Exchange (DE), in chronological order	Minimum 4/maximum 5	Less than 4 DE performed
Dynamic elements with rotation (R)	Maximum 1	No penalty

7.3. The 2nd subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Collaborations CC Collaborations CR Collaborations C↗ / C⇊	Minimum 3 Minimum 3 Minimum 3 Maximum 14	For each missing CC For each missing CR For each missing C↗ / C⇊

1. EVALUATION BY THE ARTISTRY JURY

1.1. The judges of the Artistry (A) Jury 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 or the connection.

1.3. Judges of the A-Jury 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, and what is exceptional or special.

1.4. The final A score: The final Artistry deduction is subtracted from **10.00 p.**

2. ARTISTIC STRUCTURE AND PERFORMANCE: COMPOSITION OBJECTIVES

2.1. Rhythmic Gymnastics is defined by a **unique composition**, creatively built by weaving together technical and artistic movements around a specific choice of music. The specific music guides the choices of all the movements. All components of the composition are created in a harmonious relationship with each other.

2.2. The **music** inspires the **choreography** by establishing the structure of the composition and the tempo/pace. The music contributes to the creation of the guiding idea (the story or the theme of the composition) and establishes the emotions. The music must not be seen as a background for body and apparatus elements.

2.3. The following should be considered in **selecting the music**:

- 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 the rules”. 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 Jury.
- 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 the rules”. **Spoken words** without a melodic backdrop (instruments) and not clearly identifiable as any genre of “a capella” song (e.g., rap being a genre of song), are considered "non-typical musical character" and will be penalized.

2.5. Before the initial 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 is found throughout the exercise: In the Dance steps combinations, in the connecting movements between Difficulties, and in the Difficulties themselves.
- Body expression and facial expression is evident.
- Dynamic changes: Contrasts in tempo/pace and intensity of the movements, with both the apparatus and body, which reflect the contrasts in the music.
- Effect(s): The strategic placement of specific body and/or apparatus movements to highlight significant musical moments.
- Connections between movements or Difficulties which are intentionally and strategically choreographed to link a movement to another in a fluid, harmonious way.
- Rhythm: The movements of the body and the apparatus correlate precisely with the musical accents and the musical phrases; both the body and apparatus should be led by the structure of the music and 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 component is fully developed and realized throughout the entire exercise from the beginning to the end.

2.7.2. Artistry components which are not developed, 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 part* 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.
- *The majority of the exercise* is defined as more than 50% of the duration of the exercise (presented continuously or in several separated parts).
- *The entire exercise* is defined as every part, from the beginning to the end.

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, Dynamic changes and Effects with music #6, Collective work #7) must be performed without the following compositional or technical faults:

- Loss of balance with support on 1 or 2 hands or on the apparatus
- Total loss of balance with fall of the gymnast
- **Static gymnast (see Execution, #3.1)**
- **Collision of the gymnasts or apparatus**
- A loss of apparatus
- Gymnast without contact with the apparatus for 5 or more seconds
- Static apparatus
- Artistry component started outside the floor area
- **Prohibited element (see Difficulty, #6.10)**

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 (a story), e.g., where changes in the character in the music are reflected by changes in the character of the movements, or it may be constant (a fixed theme), 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 in the entire exercise, from the beginning to the end:

- With variety in the involved **body parts** (head, neck, shoulders, arms, hands, trunk, hips, legs, feet).
- With variety in the types of **movements and elements** presenting character, e.g.:
  - Using the apparatus as well as the body
  - Dance steps combinations
  - 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
  - **Organized in different types of group work: All gymnasts in synchronization, gymnasts presenting individual roles, through collaborative actions, etc.**

3.2. Evaluation

3.2.1. Character is evaluated throughout the entire exercise, in all movements from the beginning to the end.

3.2.2. **No penalty** is taken for a performance where the guiding idea and character is **fully developed and realized** in the entire exercise, 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 part where character appears missing.
- There is good variety in the use of different body parts.
- There is good variety in the types of movements and elements presenting character.
- **There is good variety in the organization of character in different types of group work.**

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.
- The **majority** of the exercise is presented with character.
- There is good variety in the use of different body parts.
- There is good variety in the types of movements and elements presenting character.
- Variety in the organization of character in different types of group work may be lacking.

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

- There is a clear unity between the different movement details and the music – a unified image.
- Minimum **5 parts** are presented with character.
- 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.
- Variety in the organization of character in different types of group work 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**:

- **Less than 5 parts** are presented with character, and/or there is no clear unity between the different character details.

Explanations / Examples
• *The quality, complexity, uniqueness, and duration of each character detail influences the overall evaluation. Therefore, the CoP does not define a specific number of details for the different penalties (no penalty vs 0.30 p. vs 0.60 p. vs 1.00 p.):*
• *As an example, a performance with 5 parts 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 mainly the hands/arms.*

4. EXPRESSION

4.1. Definition

4.1.1. A group transforms a structured exercise into an artistic performance by use of body expression and facial expression.

4.1.2. **Body expression** is a union of strength and power with beauty, plasticity, and elegance in the movements. Body language is used to express physical and emotional power, confidence, and total command of the performance.

- Body expression is achieved through ample participation of the different body segments, i.e., head, neck, shoulders, arms, hands, trunk, rib cage, hips, legs, feet.
- Body expression is seen both in the quality of the gymnast's natural movements and in the quality and intensity of the presentation of the choreographed character details.
- Body expression may be enhanced by modulating the tempo/intensity within movements (e.g., fast-slow-fast arm movements, contract-release, suspension-collapse, move-breathe, etc.).
- Regardless of the physical size or height of the gymnasts, movements of the body segments are performed with maximum range, breadth, and extension.

4.1.3. **Facial expression** is communication of feelings to the audience:

- The feelings are based on the gymnasts' emotional response to the music and the chosen guiding idea.
- Feelings are communicated without exaggerating, making grimaces, mimicking, or lip-syncing.
- The eyes are used to express emotions and the story/theme, and to direct the audience's attention.
- The intensity of the facial expression varies across the different parts of the performance: From parts fully prioritizing expressivity to technical parts where the face naturally expresses less, without going completely blank, and without going to a concentrated look.

4.1.4. The gymnasts have an expressive, energetic connection to the music, which engages the audience in their performance.

4.1.5. It is possible to involve the apparatus in the development of body expression and facial expression.

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 at the same time:

- The majority of the exercise is presented with full participation of the body segments.
- There are no parts 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:

- **Minimum 2 parts** are presented with full participation of the body segments.
- In **less than 4 isolated moments** does the involvement of the body segments appear 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 **1 or more gymnasts**:

- Full participation of the body segments is demonstrated in less than 2 parts, and/or:
- In 4 or more isolated moments does the involvement of the body segments appear rigid or inexistent, e.g., with stiff arms or trunk. (A limited ability to express an interpretation of the music.)

4.3. Evaluation of facial expression

4.3.1. **No penalty** is taken when facial expression exists throughout the entire exercise and is fully developed in **parts of the exercise,** by **all gymnasts** of the group at the same time:

- **Minimum 2 parts** are presented with facial expression fully prioritized.
- The face is also involved in the remainder of the exercise – less intensity in the facial expression is accepted.
- In **less than 4 isolated moments** does the face appear 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 **1 or more gymnasts**:

- Facial expression is fully prioritized in less than 2 parts, and/or:
- In 4 or more isolated moments does the face appear blank or concentrated.

Explanations / Examples		
Body expression: • *The 0.30 p. penalty is not for "body expression presented by some body parts": The judges should assess how much of the exercise is performed with fully developed body expression.* • *Therefore, if the exercise doesn't have parts with fully developed expression, 0.60 p. will be penalized even if the expression appears partially developed (isolated segments attempting to express) in several parts or in the entire exercise.* *Facial expression:* • *Unlike body expression, facial expression cannot be expected to be fully developed at all times and the CoP does not ask for "maximal" facial expression.* • *There is no specific penalty for exaggerated facial expressions, grimaces, mimicking, lip-syncing and similar. However, these techniques are not evaluated as "facial expression" and hence overuse of these techniques increases the risk of insufficient facial expression.*		
Overview of the penalization system for expression		
Explanation	**Body**	**Face**
Fully developed in the majority of the exercise *No parts of the exercise appear rigid/blank/concentrated*	*No penalty*	*No penalty*
Fully developed in minimum 2 parts of the exercise *Less than 4 moments appear rigid/blank/concentrated*	*0.30 p.*	*No penalty*
Fully developed in less than 2 parts of the exercise *4 or more moments appear rigid/blank/concentrated*	*0.60 p.*	*0.30 p.*
Examples of penalties for the group		
4 gymnasts have fully developed body expression and facial expression during the majority of the exercise *1 gymnast has fully developed body expression in 2 parts of the exercise and the face appears concentrated during the majority of the exercise*	*0.30 p.*	*0.30 p.*
4 gymnasts have fully developed body expression and facial expression during the majority of the exercise *1 gymnast has stiff arms and trunk during the majority of the exercise and the face appears concentrated 2 times*	*0.60 p.*	*No penalty*

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 to 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 combination, 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 initial 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, simple 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 the group travels 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 the same 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 0.30 p. for each missing.

5.3.2. The Dance steps combination **will <u>not</u> be valid if any part of #2.7.4 is violated** (i.e., loss of balance with support or fall, loss of apparatus, 5 or more seconds without contact with the apparatus, static apparatus, static gymnast, collision, prohibited element).

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 combination (i.e., 8 seconds, in rhythm, with character, with variety and displacement, without prohibited elements).

Explanations / Examples	
What happens if a group dances for 8 seconds meeting all requirements in #5.2, and after 8 seconds, while still dancing, loses an apparatus?	*The group has met the definition, and the Dance steps combination is recognized. Execution will penalize for the loss.*
What happens if a group performs dance steps continuously for 16 seconds?	*If there are 2 combinations of 8 seconds, each meeting all the requirements of #5.2, 2 Dance steps combinations will be recognized. If any of the requirements are missing in any of the parts, but all requirements are completed within the 16 seconds, this is 1 Dance steps combination.*

6. DYNAMIC CHANGES: CREATING CONTRASTS – AND EFFECTS WITH MUSIC

6.1. Dynamic changes: Definition

6.1.1. 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 audience.

6.1.1.1. *Tempo* is also known as *pace* – the time frequency of the beats or the pulse of the music.

6.1.2. The tempo and intensity of the gymnasts' movements, as well as the movement of their apparatus, should reflect changes in the **tempo** and **intensity** of the music, in order to create Dynamic changes.

6.1.3. A lack of contrast in tempo and intensity can create monotony and a loss of interest for the audience.

6.1.4. Dynamic changes may create contrasts in different ways, in harmony with the structure of the music:

6.1.4.1. Contrasts in the tempo or intensity of the movements appearing **instantly**, from a part of the exercise to the next part.

6.1.4.2. A **gradual increase or reduction** in tempo or intensity of the movements, within a part of the exercise.

6.1.4.3. Creating a contrast through movement(s) that intentionally demonstrate(s) tempo/intensity that is **opposite** of the general tempo/intensity. Examples include performing a few musical bar(s)/phrase(s) extremely slow or extremely fast.

6.1.5. There are many other methods of modifying tempo and intensity, e.g., short stops/pauses/poses, or single movements with continuous changing of tempo/intensity within the movement. **Only the 3 methods** defined in #6.1.4 are recognized as the required component for the Artistry evaluation. **Other methods** of modifying tempo and intensity may contribute to the guiding idea, to expression, and/or may create Effects.

6.1.6. Even 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.

6.1.7. To be recognized as a **required component for the Artistry evaluation**, a Dynamic change must involve **all 5 gymnasts**. The gymnasts may have different roles.

6.2. Effects with music: Definition

6.2.1. The strategic placement of **specific body and/or apparatus movements,** choreographed to highlight **significant musical moments,** creating a unique union that attracts the audience's 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).

6.2.2. 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.

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

6.2.3.1. 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

6.2.3.2. 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

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

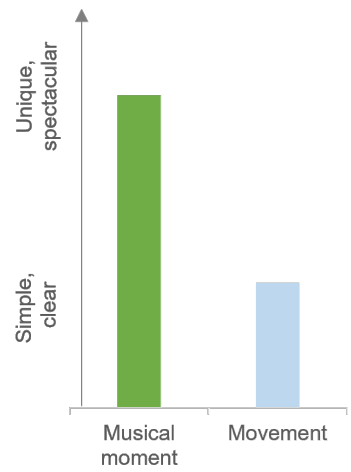
- A chassé
- A basic throw with the arm(s)
- A pose created using only arm(s)/head

6.2.4. An Effect may be created by the group as a whole, or by "main action" gymnast(s). All gymnasts do not need to perform the actual Effect; however, their movements should support/highlight the main action, rather than drawing attention away from it. No movements should contradict/ignore the musical moment.

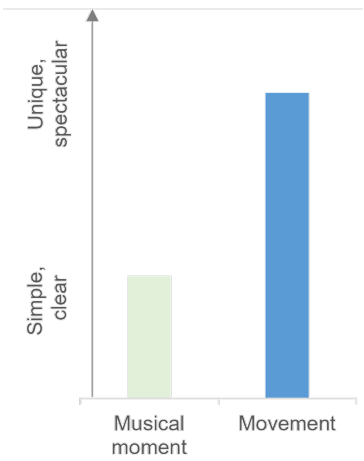
Explanations / Examples
The nature of a Dance steps combination is to prioritize harmony between the modalities of travelling and the music (rhythm and accents). Therefore, the modalities themselves will not be recognized as an Effect. If a Dance steps combination contains an additional union of specific movements emphasising specific accents, in addition to the modalities, this may be recognized as an Effect.
The creation of a visual image/imitation, achieved by combining several gymnasts and/or apparatus (examples: star, letters, picture frame, bicycle, baby crib, etc.) is not an Effect in itself. Even complex movements like these examples must be performed with the intention to highlight a significant moment in the music, in order to become Effects (see #6.2.2).

6.2.5. 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.

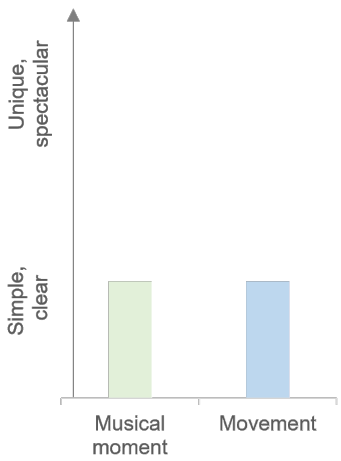
- If the **musical moment** is very remarkable – **stands out** from all other parts of the music – the union may be fulfilled by a strategically choreographed "simple" or "standard" movement (Figure 6.2.5.A).
- If the **body and/or apparatus element** is very remarkable – **surprising, innovative, spectacular** – 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 6.2.5.B).
- If the musical moment is not unique in intensity, quality, or character, and the movement is simple or standard, their union – although correctly synchronized – normally does not have sufficient impact to create an Effect (Figure 6.2.5.C).



6.2.5.A: Effect



6.2.5.B: Effect



6.2.5.C: No Effect

6.3. Requirements

6.3.1. Minimum 4 Dynamic changes involving all 5 gymnasts (as defined in #6.1.4) or Effects with music (as defined in #6.2). Examples: 4 Dynamic changes + 0 Effects, 3 Dynamic changes + 1 Effect, 2 Dynamic changes + 2 Effects, etc.

6.3.2. Compositions with **less than 4** Dynamic changes or Effects with music will be penalized 0.30 p. for each missing.

6.4. Dynamic changes: Evaluation

6.4.1. Dynamic changes can be found in any part of the exercise, including in the Dance steps combinations.

6.4.2. 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, extensive travelling, a very slow body wave, or very fast rotations in R, are recognized as Dynamic chances 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.

6.4.3. 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 4 other Dynamic changes/Effects in the exercise. However, for failure to reflect a clear change in tempo/intensity in the music, a penalty is taken for Rhythm (see #9.2.2).

6.5. Effects with music: Evaluation

6.5.1. 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.

7. COLLECTIVE WORK

7.1. Definition

7.1.1. Introduction

7.1.1.1. 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.

7.1.1.2. Collective work means that the gymnasts work together to **demonstrate a relation** to each other primarily **through their type(s) of movements and timing**, and not primarily through physical dependency (collaborative actions).

7.1.1.3. Each exercise should contain various types of organization of the collective work.

7.1.1.4. As a **general principle of choreography (outside of Artistry evaluation)**, the 4 types of collective work (#7.1.2-7.1.5) are available for use in any part of the composition, including but not limited to:

- In the Difficulties or outside of the Difficulties
- By all 5 gymnasts or by a subgroup
- Of any duration
- Combining different types of collective work (e.g., choral with a subgroup demonstrating contrast)
- Etc.

7.1.1.5. To be recognized as a **required component for the Artistry evaluation**, each of the 4 types of collective work (#7.1.2-7.1.5) must be presented outside of the Difficulty components (DB, DE, R, DC), and must fulfil the **complete definitions below**:

7.1.2. Execution in synchronization

7.1.2.1. **Simultaneous execution** of the **same movement** (with the same amplitude, tempo, dynamism, etc.).

7.1.2.2. All **5 gymnasts** must perform the synchronized movements.

7.1.2.3. Required duration to be recognized as an Artistry component: Minimum **2 seconds** in synchronization.

7.1.3. Execution in "choral"

7.1.3.1. Gymnasts presenting the different voices of a choir, singing together: **Simultaneous execution** of **different movements** which together form a choreographic unit.

7.1.3.2. Each of the 5 gymnasts must play a different role, for a total of **5 different roles**. Each role must consist of movements, not just a fixed pose.

7.1.3.3. The "**choreographic unit**" is formed by demonstrating a relation between the gymnasts; it is not enough to perform as 5 separated, independent individuals.

7.1.3.4. Examples of methods of demonstrating a relation:

- Variations of a shape
- Variations of the same apparatus work
- Working in a tight formation
- A common direction of movement
- Underlining the same accents
- A shared gaze

7.1.3.5. Required duration to be recognized as an Artistry component: Minimum **2 seconds** with all 5 gymnasts continuously in different roles. The roles may develop over the duration (e.g., changing level or modality), as long as no gymnasts execute same movements at the same time.

7.1.4. Execution in “rapid succession” or “canon”

7.1.4.1. **Non-synchronized execution** of the **same or related movements**: The movement is repeated by different gymnasts or subgroups, each gymnast/subgroup after the other, with equal time intervals.

7.1.4.2. **Rapid succession** means that each gymnast starts the movement sequence **immediately after** the previous gymnast started. The previous gymnast has not completed the movement sequence when the next starts; there is a time overlap in the execution. The music dictates the tempo, there is no minimum or maximum interval between the actions.

7.1.4.3. **Canon** means that each gymnast/subgroup starts the movement sequence when the previous gymnast/subgroup has **completed** the movement sequence; there is no time overlap in the execution.

7.1.4.4. All **5 gymnasts** must be directly involved, different organization and different roles are possible. Examples:

- A gymnast gives an impulse to the each of the other gymnasts, the impulses are given in rapid succession.
- Pairs of gymnasts lift the last gymnast in canon: The initial pair lifts a partner, who performs movements in the raised position. After their action is completed, the next pair lifts a partner, repeating the same actions.

7.1.4.5. Required duration to be recognized as an Artistry component: Minimum **2 seconds** from the initial gymnast or subgroup starts the movement sequence, until the last gymnast or subgroup finishes the movement sequence.

7.1.5. Execution in “contrast”

7.1.5.1. **Simultaneous execution** of **2 different types of movements,** which create a contrast through 1 or more of the following options:

- Contrast in tempo (slow – fast)
- Contrast in intensity (with force – softly)
- Contrast in level (body upright – body on or near the floor / apparatus high up – apparatus on or near the floor)
- Travelling with contrast: 2 groups of gymnast(s) travel in different directions, crossing through each other; minimum 1 of the groups must change direction.

7.1.5.2. Each of the **5 gymnasts** must perform 1 of the 2 contrasting actions: Simultaneous execution of 3 or more different actions is not recognized.

7.1.5.3. The 2 movements should not only be “different”, they should also be **contrasting**. Examples: Spirals at knee level and spirals at waist level are “different” but do not create a clear contrast. Spirals near the ankles and spirals over the head are different and are also contrasting.

7.1.5.4. When all gymnasts simultaneously start an element with contrast, and then change roles, this is recognized as contrast and not as rapid succession/canon.

7.1.5.5. Required duration to be recognized as an Artistry component: Minimum **2 seconds** in continuous contrast. The roles may change, and the types of contrast may change, over the duration (e.g., 3 slow + 2 fast → 3 fast + 2 slow → 1 standing + 4 near the floor), as long as all 5 gymnasts continue to be in contrast for the full duration.

7.2. Requirements and evaluation

7.2.1. **Each of the 4 types of collective work** (#7.1.2-7.1.5) must be presented **minimum once** outside of the Difficulty components (DB, DE, R, DC), and fulfilling the complete definitions above.

7.2.2. Each type of collective work will be recognized with minor execution faults in the timing between the gymnasts.

7.2.3. **Penalty 0.30 p.** for each type of collective work not recognized outside the Difficulty components or not performed according to the definition (#7.1.2-7.1.5).

8. CONNECTIONS

8.1. Definition of the connections of each separate gymnast

8.1.1. A connection is a “link” between 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 a 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, supporting the character of the composition or creating 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 prevent 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 a 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 a movement to another that are prolonged, e.g., taking time to prepare for the next element

8.1.6. Illogical connections may result from compositional faults, from insufficiently developed technique, or from adjustments during the performance (e.g., taking shortcuts/skipping elements).

8.2. Definition of the connections of the group work

8.2.1. The group is expected to **work and travel as a unit** throughout the choreography, with a clear relation between all the gymnasts at all times. This expectation includes the connections between elements, between formations, and the preparations for Difficulties.

8.2.2. In these connections, **unity of group work** may be achieved using different methods, for example:

- Travelling with a gradual change from a formation to the next, always maintaining a clear organization between the gymnasts, e.g., maintaining lines, maintaining identical 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

8.2.3. When elements are connected by **dissolving the group work** during the connections – no relation between the gymnasts through formation, direction, type of movements, etc. – a penalty is taken for “illogical connection”. Examples of illogical connections in the group work:

- Transitions where gymnast(s) simply walk(s)/run(s) from a 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

8.3. Evaluation

8.3.1. A composition containing a series of unrelated elements will be penalized.

8.3.2. **Illogical connections will be penalized 0.10 p. each time, up to 2.00 p.**

8.3.3. The penalty for illogical connection is taken only **once per movement/connection**, regardless of the number of gymnasts or apparatus at fault, and irrespective of individual connections and group connections being illogical at the same time.

8.3.4. There is no penalty for connections while gymnast(s) halt(s)/pause(s) 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.

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 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 or phrase changes, or disconnected from the tempo 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 – 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 changes and the group does not reflect the change in tempo
- When the intensity changes and the group does not reflect the change in intensity
- When the music ends with a fade-out and the group continues moving fast, creating large movement accent(s) on the fade-out

9.2.3. The **whole group** is expected to end the exercise in harmony with the music, all 5 gymnasts ending at the same moment. If **part of the group** 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, the penalty for lack of harmony between music and movement at the end of the exercise is taken.

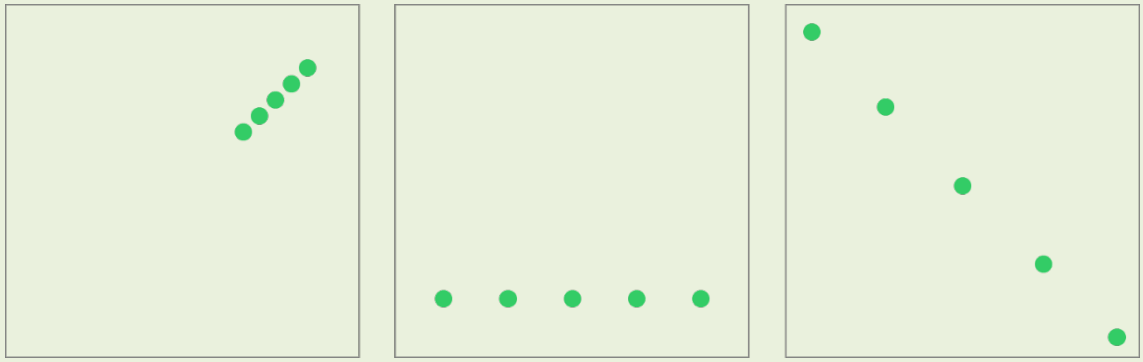
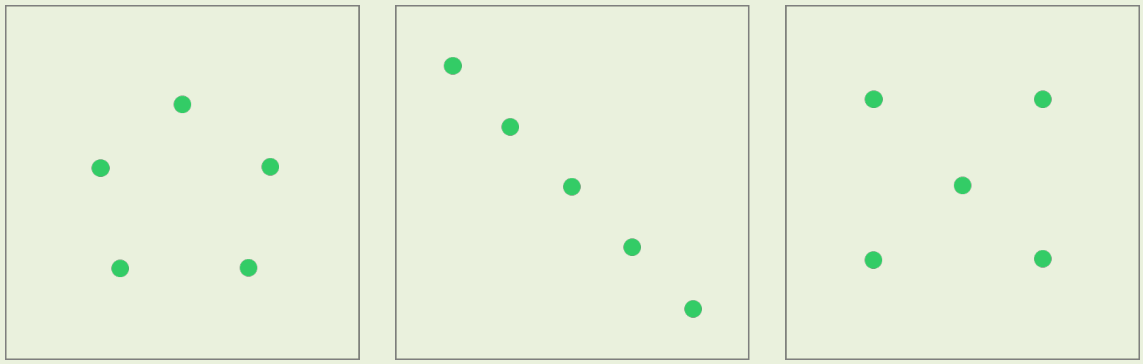
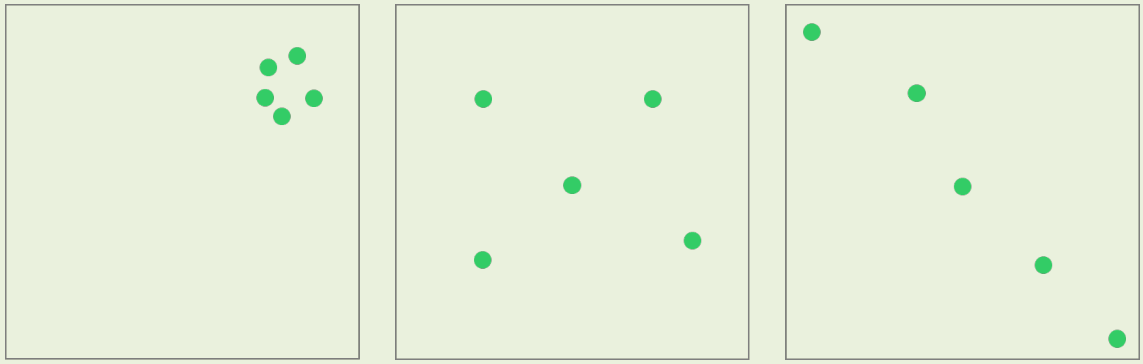
10. FORMATIONS

10.1. Formations should be created with a variety in the following:

- Placement in different parts 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

10.1.1. **Penalty 0.30 p.** for insufficient variety in the **design of the formations**: A shape is over-used in comparison to other possible shapes.

10.1.2. **Penalty 0.30 p.** for insufficient variety in the **amplitude of the formations**: A size is over-used in comparison to the other sizes.

Explanations / Examples
Variety in the amplitude of the formations – no variety in the design of the formations:

Variety in the design of the formations – no variety in the amplitude of the formations:

Variety in the design and amplitude of the formations – imprecise lines (Execution penalty):


10.2. 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.

10.2.1. **Penalty 0.30 p. each time** when the same formation and the same placement on the floor area is maintained 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 counts as 1 Difficulty.*

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.

11.1. A **severe technical fault**, which breaks the continuity of the composition by forcing gymnast(s) to halt/pause the performance of the composition or to stop portraying an artistic image for **4 or more seconds**, is penalized 0.60 p., one time per exercise 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
- Opening knots in the Rope or Ribbon
- Resolving involuntary wrapping in the apparatus
- Gymnast(s) pause(s), taking time to figure out where to resume the performance

11.2. During the interruption of 4 or more seconds, **no other Artistry components are evaluated**: No additional penalty for Rhythm, Contact with the apparatus, etc. Furthermore, the Execution judges only penalize the initial technical fault, they do not take additional penalties during the interruption (static apparatus, Ribbon on the floor, etc.) (see Execution, #2.2.3 and #2.4.1).

11.3. When technical fault(s) break(s) the continuity for **less than 4 seconds** (once or several times during the exercise), there is no penalty for "Interruption of continuity", and Rhythm is evaluated during such interruptions.

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.*

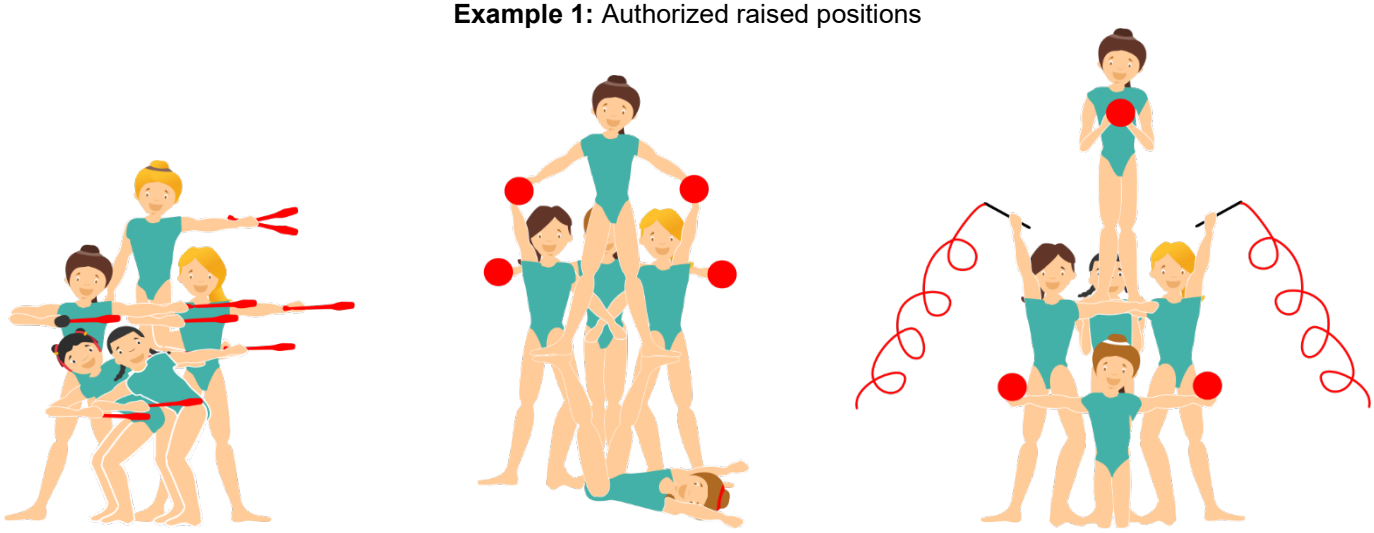
12. BODY CONSTRUCTION/RAISED POSITIONS

12.1. At the beginning, during and/or at the end of the exercise, it is possible to use elements or poses where 1 gymnast is raised off the floor, with support on the other gymnast(s) and/or the apparatus, provided that:

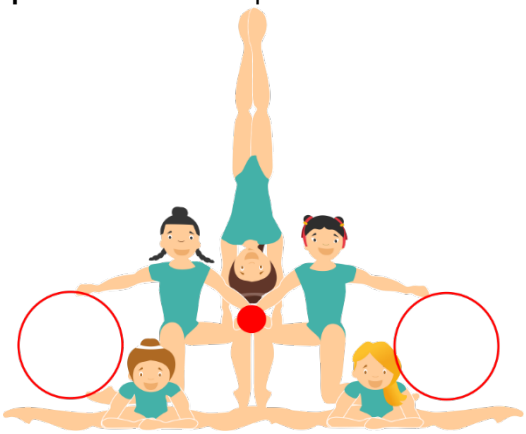
- **Maximum 1 gymnast is raised** off the floor at a time
- The gymnast is raised off the floor for **less than 4 seconds:**
  - Starting pose: Less than 4 seconds from the initial movement of the initial gymnast until the raised gymnast arrives on the floor.
  - Final pose: Less than 4 seconds from 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 floor, and cannot be in any variation of a bridge.

12.2. A construction or raised position that does not meet the above requirements, e.g., held for 4 or more seconds, is **penalized 0.60 p.** The penalty is taken for each unauthorized element.

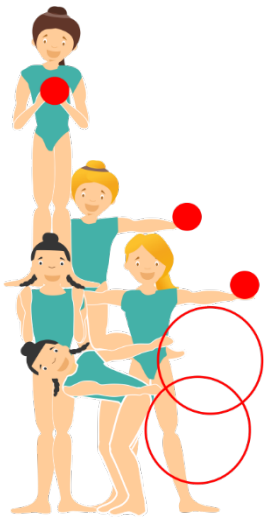
Example 1: Authorized raised positions



Example 2: Unauthorized position: Handstand



Example 3: Unauthorized position: 2 gymnasts raised



13. CONTACT BETWEEN THE APPARATUS AND GYMNASTS

13.1. **At the beginning of the exercise,** 1 or more gymnasts may be **without apparatus**. Such a fragment of the exercise must be less than 5 seconds from the initial movement of the initial gymnast.

13.2. 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 static gymnast(s)/apparatus.

13.3. **During the exercise**, 1 or more gymnasts may be **without apparatus**, as long as this lasts less than 5 seconds.

13.4. **Penalty 0.30 p.** if 1 or more gymnasts is **without apparatus for 5 or more seconds** (penalty once per exercise, whether by compositional or technical fault).

13.5. **At the end of the exercise** each gymnast may hold or be in contact with 1 or more apparatus. In this case, 1 or more gymnasts may be **without apparatus** in the final pose.

13.6. **Penalty 0.60 p.** if 1 or more apparatus is lying freely on the floor, without contact with any gymnast (neither directly nor through another apparatus) in the start or final pose (by compositional fault). Examples:

- 10 Clubs are connected in a large circle. A gymnast is in direct contact with 2 of these Clubs. The remaining 8 Clubs are in contact through the circle of Clubs: No penalty.
- 2 Hoops are lying freely on the floor, in contact with each other, but none of these Hoops are in contact with any gymnast. Penalty 0.60 p.

14. GROUP ARTISTRY FAULTS

This table must be read with the full explanations in the textual paragraphs (#2-13) in mind.
In the boxes with multiple bullet points, all bullets must be "checked" for the box to be applicable, unless the box specifies "or".

Penalties	0.30 p.	0.60 p.	1.00 p.
GUIDING IDEA and CHARACTER OF MOVEMENT	**Present in the majority** of the exercise: • Guiding idea present • The majority of the exercise has character • Good variety in body parts • Good variety in types of movements • With or without variety in organization of group work (no requirement)	**Present in parts** of the exercise: • Clear unity between details and music • Minimum 5 parts have character • With or without variety (no requirement)	**Not prioritized:** • Less than 5 parts have character
BODY EXPRESSION	**Fully developed** in parts of the exercise • Full participation in minimum 2 parts • Less than 4 moments with inexistent participation	**Momentarily developed** or not developed in the exercise: • Full participation in less than 2 parts *or* • 4 or more moments with inexistent participation *There may be partial participation for any duration of the exercise.*	
FACIAL EXPRESSION	**Momentarily developed** or not developed in the exercise: • Fully prioritized in less than 2 parts *or* • 4 or more moments with blank or concentrated face		
DANCE STEPS (requirement: 2)	**For each missing** Dance steps combination in rhythm and with character		
DYNAMIC CHANGES and EFFECTS (requirement: totally 4)	**For each missing** Dynamic change/Effect		
COLLECTIVE WORK (requirement: 4 types)	**For each missing** 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 p.**	**0.60 p.**	**1.00 p.**
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 (penalty 1 time per exercise)	
BODY CONSTRUCTIONS/ RAISED POSITIONS		Unauthorized construction, or 4 or more seconds in a raised construction (penalty for each element)	
CONTACT BETWEEN APPARATUS AND GYMNASTS	1 or more gymnasts without apparatus for 5 or more seconds (penalty 1 time per exercise)	If 1 or more apparatus is not in contact with any gymnast in the start or final pose (compositional fault)	
MUSICAL INTRODUCTION	A musical introduction of 4 or more seconds		
MUSIC NORMS	Music not conforming to the rules		
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 JURY

1.1. The judges of the Execution (E) Jury 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-Jury 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 1 penalty – the highest applicable penalty – from this line can be taken for each technical fault. *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 **each gymnast**.*

2. EXPLANATIONS FOR EXECUTION PENALTIES

2.1. Explanations of Execution penalties for body movements

2.1.1. For “Body segment incorrectly held during a body movement”, 1 penalty is taken “**for each incorrect segment**”, and the penalty is taken “**each time**”. This means:

2.1.1.1. Same segment on both sides of the body:

- Both knees bent at the same time: 0.10 p. for “knees” 1 time
- Both feet not pointed at the same time: 0.10 p. for “feet” 1 time

2.1.1.2. Jump(s)/leap(s), with preparation:

- 1 split leap with both knees and both feet incorrectly held: 0.10 p. for knees and 0.10 p. for feet = 0.20 p.
- Chassé with both knees and both feet incorrectly held + split leap with both knees and both feet incorrectly held: 0.10 p. for knees and 0.10 p. for feet in the chassé + 0.10 p. for knees and 0.10 p. for feet in the leap = 0.40 p.
- Chassé with both knees and both feet incorrectly held + split leap with both knees and both feet incorrectly held + split leap with both knees and both feet incorrectly held: 0.10 p. for knees and 0.10 p. for feet in the chassé + 0.10 p. for knees and 0.10 p. for feet in the 1st leap + 0.10 p. for knees and 0.10 p. for feet in the 2nd leap = 0.60 p.

2.1.1.3. Rotational elements:

- Series of **vertical rotations**, e.g., 3 chainés, each with bent knees: 0.10 p. for knees 1 time = 0.10 p.
- Series of **pre-acrobatic elements**, e.g., 3 walkovers, each with bent knees: 0.10 p. for knees for each pre-acrobatic element = 0.30 p.
- R with walkover + 3 chainé + 2nd walkover, each with bent knees: 0.10 p. for the 1st walkover, 0.10 p. for the chainés, 0.10 p. for the 2nd walkover = 0.30 p.

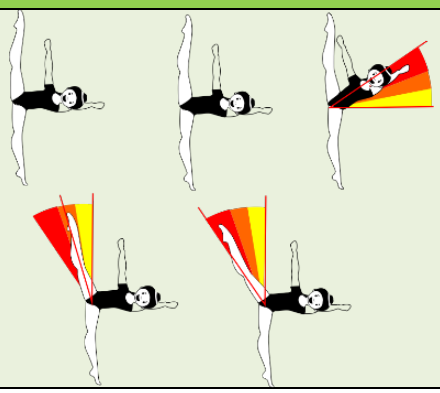
2.1.1.4. Various types of travelling:

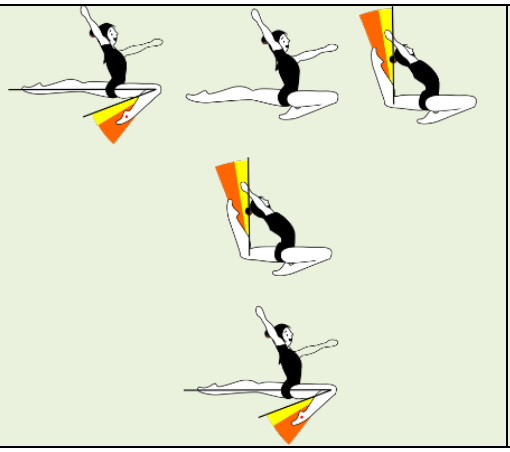
- 6 walking steps, performed with incorrectly held feet = 1 modality = 0.10 p. 1 time
- 4 marching steps, performed with incorrectly held feet = 1 modality = 0.10 p. 1 time
- 1 dance steps combination with 3 different modalities, performed with incorrectly held feet = penalty for each modality = 0.30 p.

2.1.2. 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 "**segment incorrectly held**".

2.1.3. **Deviations in Body Difficulties:**

- Each penalty will be applied separately for each fault. If a Body Difficulty has several incorrect shapes, by any of the gymnasts, the penalty is taken for each deviation from the correct shape.

Explanations / Examples		
Performance	**Description**	**Execution penalties**
	*Split:* *1 gymnast medium deviation +* *1 gymnast large deviation* *Trunk:* *1 gymnast large deviation*	*0.50 p.* + *0.50 p.*

	*Stag:* *2 gymnasts medium deviation* *Ring:* *2 gymnasts medium deviation*	*0.30 p.* + *0.30 p.*

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

- Fouetté balance is **1 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 once during the **DB** (knee of the support leg maximally 1 time, knee of the lifted leg maximally 1 time, etc.).

2.1.5. Jump/leap with **swing technique**: Jumps/leaps have 3 phases. Take-off, flight phase and landing. The gymnast should develop the full potential of the jump/leap (the required shape), during the highest phase of the flight, rather than 2 different shapes. If this requirement is not met, a penalty for "swing technique" (kip movement) must be applied.

2.1.6. If during a balance Difficulty the following faults 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)

2.1.7. In rotation Difficulties, **sliding**, **hopping** and **loss of balance** may occur in combination:

- "Sliding" refers to a slight, smooth displacement during the rotation, resulting from the gymnast's centre shifting to different part(s) of the supporting foot/forefoot.
- A "hop" is a loss of balance with travelling, with a sudden and significant displacement during the rotation. "Hop" doesn't necessarily mean that the gymnast loses physical contact with the floor. A hop results from the gymnast's centre no longer being over the supporting foot/forefoot, requiring a sudden correction to regain control.
- In the same rotation Difficulty, the gymnast is only penalized once for sliding OR once for loss of balance, even if there are different technical faults at different moments of the Difficulty: Sliding near the beginning, loss of balance with hop near the middle, and loss of axis with additional step at the end = totally 0.30 p.

2.2. Explanations of Execution penalties for technique with each type of apparatus

2.2.1. If a small **knot** forms in the Ribbon and after a few movements it becomes a medium/large knot, only 1 penalty for knot is taken (the higher penalty for medium/large knot).

2.2.2. **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.

2.2.3. 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.).

2.3. Explanations of Execution penalties for technique of all apparatus

2.3.1. The penalty for "**simple stepping in place under the flight of the apparatus**" is taken when the trajectory of the flight appears appropriate, but the gymnast – intentionally or unintentionally – performs small, simple step(s) in place, without a clear displacement in a specific direction in order to save the apparatus, and without an obvious relation to the specific rhythm and character of the music.

2.3.2. The penalty for **imprecise trajectory** is taken if a 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.

2.3.3. On the line for simple stepping in place/imprecise trajectory in the penalty table, **only the highest applicable penalty** is taken. Example:

- Right after the throw, the gymnast performs 4 simple steps in place. After that, the gymnast realises that the trajectory is imprecise and runs 3 steps towards the apparatus, which is caught in flight. Total penalty 0.30 p. for imprecise trajectory with 3 steps to save the apparatus.

2.3.4. 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.

2.3.5. For **imprecise trajectory of 2 or more gymnasts**: The judge will penalize once based on the highest number of steps taken, and only once for each Difficulty (whether simultaneous fault or successive faults within the same DB, R, DE, DC).

2.3.6. 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.

2.3.7. 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 joined Clubs
- Ribbon: When intentionally catching by the material

2.3.8. 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.

2.3.9. If during a catch the apparatus **touches the floor at the same time** as the gymnast touches the apparatus, and the gymnast immediately gains control of the apparatus, this is not a loss of apparatus. Depending on the type of catch, an Execution penalty may apply for incorrect catch. Examples:

- The Hoop is caught with the hand at the same time as the bottom part of the Hoop touches the floor: Penalty for incorrect catch.
- The flat Hoop is blocked against the floor using the legs at the same time as the bottom of the Hoop touches the floor: Correct catch, no penalty.
- The Ribbon stick is blocked between the knees at the same time as the tip of the Ribbon stick touches the floor: Correct catch, no penalty.

2.3.10. **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 apparatus, picked up as 1 unit, is penalized as 1 apparatus. A lost construction which has fallen apart, is penalized for each component. Examples:

- 2 gymnasts lose 1 apparatus each. 1 gymnast picks up both: The 1st apparatus after 3 steps and the 2nd apparatus after another 1 step. 2 separate penalties: 1.00 p. + 0.70 p.
- 1 gymnast loses 2 apparatus (not a pair of Clubs). Another gymnast picks up both: The 1st apparatus after 3 steps and the 2nd apparatus after another 1 step: 1.00 p. + 0.70 p.
- 1 gymnast loses a construction of 3 Hoops. Another gymnast picks up the construction as 1 unit, after 3 steps. 1 penalty: 1.00 p.

2.4. Explanations of combinations of penalties

2.4.1. When there is an **interruption of continuity** of the performance (see Artistry, #10), e.g., because a gymnast stands still in order to untie a knot, no penalty is taken for “static gymnast”.

2.4.2. When the gymnast(s) perform(s) several Execution faults with the apparatus **during the same DB**, each box in the penalty table is applied once. Example: Fouetté pivot with alteration of the pattern (spirals) + alteration of the pattern (snakes) + involuntary wrapping around the body. Penalty 0.10 p. for alteration of the pattern = penalty 0.30 p. for wrapping = 0.40 p.

2.4.3. 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), the following applies to this gymnast (and not to the partners that continue the performance):

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

2.4.4. When different group gymnasts catch with different types of incorrect catch, within the same Difficulty, the judges must pay attention to the types of faults and take the highest penalty from each line in the penalty table. Example:

- 1 gymnast catches the hoop with contact with the forearm
- 1 gymnast catches the hoop with contact with the arm
- 1 gymnast catches the hoop with involuntary help of the other hand
- 1 gymnast catches the ball with involuntary contact with the body

The judges take the highest penalty for catch with contact with the forearm/arm (0.30 p.) + the highest penalty for incorrect catch with involuntary help/contact (0.30 p.) = totally 0.60 p.

3. GROUP WORK

3.1. Table of Execution penalties for group work

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Synchronization	Lack of synchronization between individual movement and that of the group, or CC performed with unequal intervals		
Formations	Imprecise line(s) within the formation		
Collision	Collision between the gymnasts/apparatus (+ all the consequences)		

4. BODY MOVEMENTS

4.1. Table of Execution penalties for body movements

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Generalities	Incomplete movement or lack of amplitude in the shape of pre-acrobatic elements		
	Adjusting the body position (Examples: During preparation, shifting the hand position on the floor without loss of balance, etc.)		
		Static gymnast (4 or more seconds)	
Basic technique *During any connecting movements, rotational elements, all types of Difficulties, etc.*	Body segment incorrectly held during a body movement: **1 penalty for each incorrect segment, taken each time**: 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 without travelling (e.g., hop without travelling, shifting of the forefoot or shaking of the supporting foot/leg, unintentional compensatory movement, etc.)	Loss of balance/loss of centre: Additional movement with travelling (e.g., additional step, hop with travelling, loss of axis with additional step, etc.)	Loss of balance with support on 1 or 2 hands or on the apparatus Total loss of balance with fall: **0.70 (each gymnast)**
Jumps/leaps	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	
Balances	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
		Shape not held for a minimum 1 second	

Rotations *Each penalty is applied 1 time per rotation DB*	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
	Involuntary support on the heel during a pivot		
	Sliding		
Pre-acrobatic elements and elements from vertical rotation groups	Heavy landing	Unauthorized technique of pre-acrobatic elements	
		Walking in the handstand position (2 or more support changes)	

5. TECHNIQUE WITH EACH TYPE OF APPARATUS

5.1. Table of Execution penalties for technique with each type of apparatus

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Hoop			
Basic technique	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	
Ball			
Basic technique	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 2 hands (Exception: catches outside the visual field may use 2 hands)		
Clubs			
Basic technique	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: 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)	

6. TECHNIQUE OF ALL APPARATUS

6.1. Table of Execution penalties for technique of all apparatus

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Technique		Static apparatus (see Difficulty, #3.5)	
Trajectories and catches *For imprecise trajectory of 2 or more gymnasts: The judge will penalize 1 time based on the highest number of steps taken.*	Imprecise trajectory and catch in flight by **adjusting the position** or **with 1-2 steps** to save the apparatus *or* Simple stepping in place under the flight	Imprecise trajectory and catch in flight **with 3-4 steps** to save the apparatus	Imprecise trajectory and catch in flight **with 5 or more steps** to save the apparatus
	Incorrect catch: Example: Catch with involuntary help of the other hand to save the apparatus, involuntary catch in the Ribbon fabric, etc. (See also Ball, exception for 2 hands)	Incorrect catch with involuntary contact with the body	
Loss of the apparatus *For the loss of 2 Clubs in succession: The judge will penalize 1 time based on the total number of steps taken to retrieve the farthest Club.*			Loss and retrieval of the apparatus without travelling **(each gymnast)**
			Loss and retrieval of the apparatus after 1-2 steps: **0.70 (each gymnast)**
			Loss and retrieval of the apparatus after 3 or more steps: **1.00 (each gymnast)**
			Loss of the apparatus outside the floor area (regardless of distance): **1.00 (each gymnast)**
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: **1.00 (each gymnast)**
			Loss of the apparatus at the end of the exercise (no retrieval): **1.00 (each gymnast)**

1. APPARATUS PROGRAM

SENIOR: 2 exercises

2025	x5	x3 x2
2026-2028	x5	x3 x2
2029	x5	x3 x2
2030-2032	x5	x3 x2

JUNIOR: 2 exercises

2025		
2026-2027		
2028-2029		
2030-2031		

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 *E. 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 senior apparatus.

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 permitted to compete with 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 for an apparatus control may be conducted.

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 2 **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 to group exercises:

- **Exchanges (DE)** of the apparatus between the gymnasts
- **Collaborations (DC)** among the gymnasts and the apparatus

3.4. Requirements for Difficulty:

<table>
<tr><th colspan="3">Difficulty components</th></tr>
<tr><td colspan="2">Difficulty of Body (DB)

Maximum 6 DB/DE
(in chronological order)</td><td rowspan="3">Difficulty of Apparatus (DA)

Difficulty with Collaboration (DC)

Minimum 6
Maximum 10
(in chronological order)</td></tr>
<tr><td>Difficulty without Exchanges (DB)

3</td><td>Difficulty with Exchange (DE)

3</td></tr>
<tr><td colspan="2">Dynamic elements with rotation (R)

Maximum 1</td></tr>
<tr><td colspan="2">Special requirements</td><td>Special requirements</td></tr>
<tr><td colspan="2">Difficulty of Body Groups:
Jumps/leaps Minimum 1
Balances Minimum 1
Rotations Minimum 1</td><td>Collaborations:
CC: Minimum 2
CR: Minimum 2
Multiple throw/catch: Minimum 2</td></tr>
</table>

3.5. The Difficulty judges identify and record Difficulties in order of their performance, regardless if they are valid or not:

- The 1st 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 2nd subgroup D-judges (**DA**): Evaluates the number and value of Difficulties with Collaboration (**DC**)**,** 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 DBs**, only the 1st 3 in chronological order will be evaluated. The additional DB over the limit will not be evaluated (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 It is possible to perform only 1 slow turn, on flat foot or on relevé. A 2nd slow turn is not evaluated.

5. APPARATUS TECHNICAL ELEMENTS

5.1. All general norms for senior group technical elements are also valid for junior group, with the exception of the following:

5.1.1 Ribbon: Spirals minimum 3 loops, swordsman minimum 3 loops, snakes minimum 3 waves.

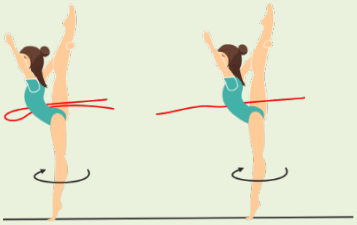
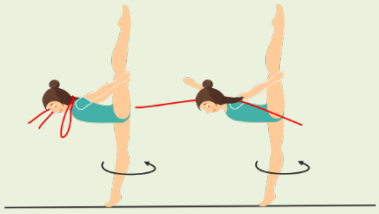
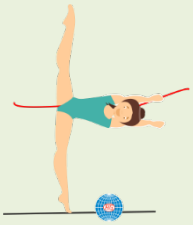
5.2. Summary table of apparatus technical groups specific for Rope

Apparatus technical groups	
Release and catch of 1 end of the Rope, with or without rotation (e.g., Echappé) Rotations of the free end of the Rope, Rope held by 1 end (e.g., spirals)	• Rotation (min. 1) of the whole Rope, folded in 2: - 2 knots in 1 hand - 1 knot in each hand - 2 knots in 1 hand and the middle of the Rope in the other hand • Rotations (min. 3) of the whole Rope, folded in 3 or 4 • Free rotation (min. 1) around a part of the body • Rotation (min. 1) of the whole, stretched, open Rope, held by the middle or by the end • Mills (Rope open, held by the middle / folded in 2 or more) (See Difficulty, #3.3.3)
Catch of the open Rope with 1 end in each hand, without support on another part of the body, from a high throw	
Passing with the whole body or part of the body through the open Rope turning forward, backward, or to the side; also with: • Rope folded in 2 or more • Double rotation of the Rope	• Wrapping or unwrapping around a part of the body • Spirals with the Rope folded in 2
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 (held by 1 or 2 hands), however, the basic technique is when the open Rope is held by 1 end in each hand during jumps/leaps and skips/hops which must be performed in all directions: forward, backward, with turns, etc.	
Elements such as wrapping, rebounding and mills movements, as well as the movements with the folded or knotted Rope, are not typical of this apparatus; therefore, they must not overwhelm the composition.	
	A minimum of 2 large body segments (Example: Head/neck + trunk; arms + trunk; trunk + legs, etc.) must pass through. *The passing may be: The whole body in and out, or passing in without passing out, or vice versa.*
	Echappé is a movement with 2 actions: • *A release of 1 end of the Rope* • *Catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope* • *A DB is valid if either release or catch (not both) performed during the DB*
	Catch of the open Rope after a high throw must be performed with 1 end in each hand, without support on the foot, knee, or another part of the body.
	Spiral variations: • *Release like "Echappé" followed by multiple (2 or more) spiral rotations of 1 end of the Rope and catch of the end by the hand or another part of the body* • *Open and stretched Rope held by 1 end, from the previous movement (movement of open Rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of 1 end of the Rope, catch with hand or the other part of the body.* • *A DB is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the DB*
	Wrapping • *It is possible to "wrap" or "unwrap" during DB; these actions are considered different apparatus technical elements*

5.3. Unstable balance

5.3.1 Unstable balance positions for Rope considered the same:

Explanations / Examples	
	Rope balanced behind the back or suspended/hanging on a part of the body during DB with rotation, ***Rope open or folded in 2****, are considered the* ***<u>same</u>*** ***unstable balance positions:*** ***Example 1: Same apparatus technical element***  ***Example 2: Same apparatus technical element*** 
	Invalid unstable balance positions: *Rope hanging on the neck during a balance*  *Open Rope is placed along the back*

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**, only the 1st 3 in chronological order will be evaluated. The additional DE over the limit will not be evaluated (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), with the exception of the following:

6.3.1 **Long throws** are determined by the distance of a **minimum 6 meters** between the gymnasts.

6.4. **For exercises with 5 Ropes:** A maximum of 2 **DE** in chronological order may be executed with the 2 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
	Passing through the Rope with the whole body or part of the body during throw A minimum of 2 large body segments must pass through the Rope. Examples: Head + trunk; arms + trunk; trunk + legs, etc.		
	High throw of the open and stretched Rope, held by the end		**Catch of the Rope with 1 end in each hand**
	High throw of the 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
	Passing through the Rope with the whole body or part of the body during throw A minimum of 2 large body segments must pass through the Rope. Examples: Head + trunk; arms + trunk; trunk + legs, etc.		
	High throw of the open and stretched Rope, held by the end		**Catch of the Rope with 1 end in each hand**
	High throw of the 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**, only the 1st 10 in chronological order will be evaluated. The additional DC over the limit will not be evaluated (no penalty).

8.3. All general norms for senior group DC are also valid for junior group, with the exception of the following:

8.3.1 **Long throws** are determined by the distance of a **minimum 6 meters** between the gymnasts.

8.4. **For exercises with 5 Ropes:** A maximum of **3 DC** in chronological order may be executed with the **2 ends tied together**. Additional DC with the ends tied together count as an attempt of DC and is not valid.

9. DIFFICULTY SCORE (D)

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

9.2. The 1st subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Difficulties without Exchange (DB), in chronological order	Minimum/maximum 3	• ⋀ not attempted / not simultaneous / not performed outside DE or R • T not attempted / not simultaneous / not performed outside DE or R • ♁ not attempted / not simultaneous / not performed outside DE or R
"Slow turn" balance	Maximum 1: On relevé or on flat foot	More than 1 "Slow turn" balance
Difficulties with Exchange (DE), in chronological order	Minimum/maximum 3	Less than 3 DE performed
Dynamic elements with rotation (R)	Maximum 1	No penalty

9.3. The 2nd subgroup D-judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30 p.
Collaborations CC Collaborations CR Collaborations C↗ / C⇊	Minimum 2 Minimum 2 Minimum 2 Maximum 10	For each missing CC For each missing CR For each missing C↗ / C⇊

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.

10.2. Table of Execution penalties for technique with the Rope

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
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 without interruption in the exercise	Involuntary wrappings around the body or part of it with interruption in the exercise
	Knot without interruption in the exercise		Knot with interruption in the exercise
		Loss of 1 end of the Rope	
		Feet caught in the Rope during jumps or hops	

PART 3 – LIST OF APPENDICES

The following appendices are available as separate files:

1. FIG Appendix to the Codes of Points
2. Brochure of all current Body Difficulties
3. Historical list of all Body Difficulties named after gymnasts
4. Competition forms for the D, A, and E judges
5. Competition forms for the Responsible judge