

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

FONDÉE EN 1881



2022 – 2024 CODE OF POINTS



Rhythmic Gymnastics

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PART 1

INDIVIDUAL EXERCISES

PART 1 - INDIVIDUAL EXERCISES

A. GENERALITIES

INDIVIDUAL EXERCISES

Norms Applicable to Individual Exercises

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

1. COMPETITIONS AND PROGRAMS

1.1 Official Championships of Rhythmic Gymnastics and competitions programs:

Individual, Group and Team Competitions.

Individual Competitions:

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

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

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

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

1.2 Program for Individual gymnasts

1.2.1 The program for Senior and Junior individual gymnasts usually consists of 4 exercises (see the FIG Apparatus Program for Seniors and Juniors in Annex):

- Hoop
- Ball
- Clubs
- Ribbon

1.2.2 The length of each exercise is from 1'15" to 1'30"

2. TIMING

2.1 The stopwatch will start as soon as the Individual gymnast begins to move and will be stopped as soon as the Individual gymnast is totally motionless.

2.2 A short musical introduction not longer than 4 seconds without body and/or apparatus movement is tolerated.

2.3 Timing related to all exercises (start of exercise, gymnast`s exercise duration) will be done in 1 second increments.

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

3. JURY COMPOSITION: OFFICIAL CHAMPIONSHIPS AND OTHER COMPETITIONS

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

3.2. Individual Judges' Panels:

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

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

3.3. Composition of the Judges' Panels

3.3.1. Difficulty Judges' Panel (D): 4 judges, divided into 2 subgroups:

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

3.3.2. Artistry Judges' Panel (A): 4 judges (**A1, A2, A3, A4**)

3.3.3. Execution Judges' Panel (E): 4 judges (**E1, E2, E3, E4**)

3.4. Functions of the D-Panel

3.4.1. The first subgroup (DB) records the content of the exercise in symbol notation, evaluating the number and technical value of Difficulties of Body (**DB**), the number and technical value of Dynamic elements with Rotation (**R**) and recognition of **W**. **These judges** evaluate the entire exercise independently, without consulting the other judge, and then give a common **DB** score.

3.4.2. The second subgroup (DA) records the content of the exercise in symbol notation, evaluating the number and technical value of Difficulty of Apparatus (**DA**) and the presence of required Fundamental apparatus technical elements. These judges evaluate the entire exercise independently, without consulting the other judges and then give a common **DA** score.

3.4.3. Judging records: At the end of the rotation/competition, the President of the Superior Jury may request the judging records of the content of the exercises in symbol notation with indicating the number, gymnast name, NF and apparatus.

3.4.4. Final D score: the sum of the **DB** and **DA** scores.

3.5. Functions of the A-Panel judges

3.5.1. 4 judges (**A1, A2, A3, A4**) evaluate the Artistry faults by deduction, determining the total deduction independently and without consulting the other judges; the highest and the lowest scores are eliminated, and the remaining 2 scores are averaged to give the final **A**-score.

3.5.2. Final A score: the sum of the Artistry deductions is subtracted from **10.00 points**.

3.6. Functions of the E-Panel judges

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

3.6.2. Final E-score: the sum of the Technical deductions are subtracted from **10.00 points**.

3.7. Functions of the Time and Line judges

Time and Line Judges are drawn from among the Brevet judges

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

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

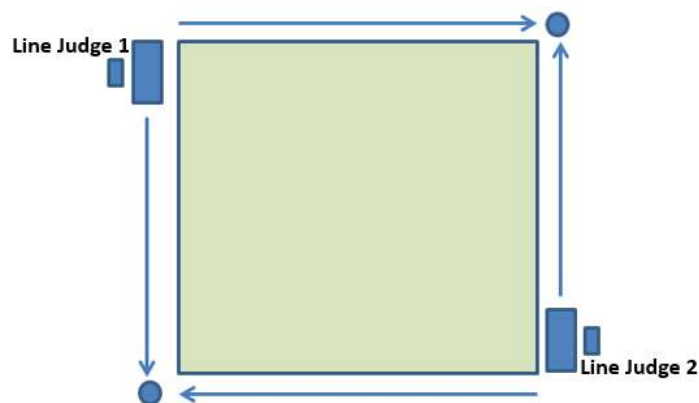
3.7.2 Line Judges (2) are required to:

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

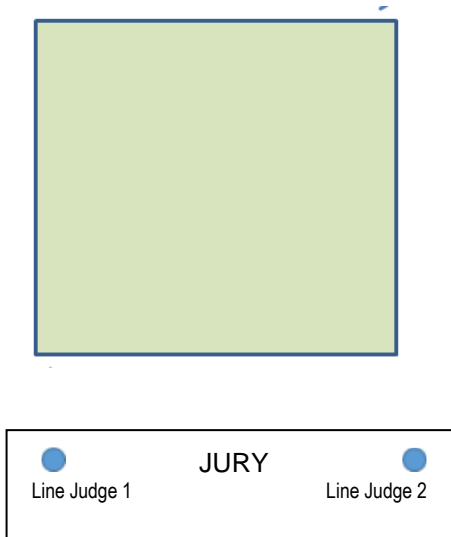
Request to Superior Jury: if the coach is in doubt of a penalty for Time and/or Line deduction(s), she must submit a request for review to the Responsible Judge.

3.8 Position of the Line Judges

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



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



3.9 **Functions of the Secretary**

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

3.10 **Functions of the Responsible Judge**

All **Responsible Judge** penalties indicated in the table (#14) will be **submitted on an official form by the Superior Jury member(s) and/or the DA1 judge, and will be** verified and given by the Responsible Judge: the President of the Superior Jury, the Technical Delegate or the Head Judge.

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

4. **FINAL SCORE CALCULATION**

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

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

5. **SCORE INQUIRIES**

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

6. JUDGES` MEETING

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

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

7. FLOOR AREA

7.1. The official floor area 13 x 13 m (**exterior of the line**) is compulsory. The working surface must correspond to FIG standards (see Technical Regulations Sec.1).

7.2. Any part of the body or apparatus touching outside the boundary of the official floor area will be penalized:

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

7.3. The gymnast or apparatus leaving the official floor area will be penalized

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

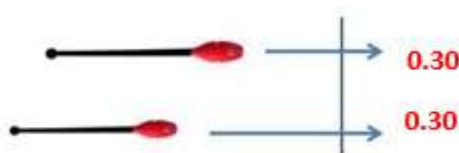
Penalty by the Line Judge: 0.30 point for the apparatus leaving the floor area

No Line nor Execution penalty for voluntarily removing the second Club from the floor area in order to use the replacement Clubs as a pair.

7.4. Loss of apparatus outside the floor area:

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

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



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

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



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

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

Penalty by Line Judge: 0.30 + 0.30 point

7.5. The gymnast will not be penalized for the below-mentioned cases; otherwise, penalties are applied as mentioned in points # 7.2-7.4:

- Apparatus and/or gymnast touches the line
- Apparatus passes the boundary of the official floor area without touching the ground
- Apparatus is lost at the end of last movement of the exercise
- Apparatus leaves the official floor area after the end of the exercise and the end of the music
- Unusable apparatus is removed outside the official floor area
- Broken apparatus is removed outside the official floor area
- Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)

7.6. Each exercise will have to be performed entirely on the official floor area:

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

8. APPARATUS

8.1. Norms – Checking

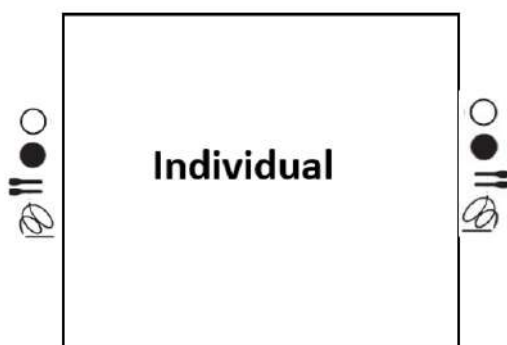
- 8.1.1. Norms and characteristics of each apparatus are specified in the *FIG Apparatus Norms*.
- 8.1.2. Each apparatus used by each gymnast must have the manufacturer's logo and "FIG approved logo" in specified places for each apparatus (Hoop, Ball, Clubs, Ribbon). No gymnast is authorized to compete with an unapproved apparatus. **If a gymnast competes with an unapproved apparatus, the exercise will not be evaluated (0.00 points).**
- 8.1.3. At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the gymnast in the competition hall or at the end of an exercise and/or a random draw may be conducted for an apparatus control.

8.2. Replacement Apparatus: Placement around the floor area

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

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

Example:



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

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

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

Penalty: 0.50 point for using any apparatus not previously placed

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

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

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

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

Penalty: 0.50 for unauthorized use of a replacement apparatus

Penalty: 0.30 point if a gymnast, after retrieving the reserve apparatus, does not remove her own apparatus from the official floor area by the end of the exercise.

No Line nor Execution penalty for voluntarily removing an apparatus from the floor area.

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

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

If the lost apparatus returns itself to the official floor area, and the gymnast subsequently takes the replacement apparatus: **Penalty:** 0.50 for unauthorized use of a replacement apparatus

If a gymnast, after retrieving the reserve apparatus, does not remove her own apparatus from the official floor area that has returned by itself, **by the end of the exercise:** **Penalty:** 0.30 point

No Line nor Execution penalty for voluntarily removing an apparatus from the floor area.

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

Penalty: 0.50 point for unauthorized retrieval of the apparatus

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

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

No Penalty for use of replacement apparatus

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

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

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

No Penalty for use of replacement apparatus

No Line nor Execution penalty for voluntarily removing an apparatus from the floor area.

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

9. BROKEN APPARATUS OR APPARATUS CAUGHT IN THE CEILING

- 9.1. The gymnast will not be penalized for a broken apparatus and will only be penalized for the consequences of various technical errors.
- 9.2. If the apparatus breaks during an exercise, the gymnast will not be authorized to start the exercise over.
- 9.3. In such a case, the gymnast may:
- Stop the exercise
 - Remove the broken apparatus outside the official floor area (**No Penalty**) and continue the exercise with a replacement apparatus.
- 9.4. A gymnast will not be penalized for apparatus caught on the ceiling and will only be penalized for the consequences of various technical errors.
- 9.5. If the apparatus is caught in the ceiling during an exercise, the gymnast will not be authorized to start the exercise over.
- In such a case, the gymnast may:
- Stop the exercise
 - Take the replacement apparatus (**No Penalty**) and continue the exercise
- 9.6. If a gymnast **stops the exercise** due to a broken apparatus or apparatus caught in the ceiling, the exercise will be evaluated in the following way:
- Difficulties already performed in a valid way will be counted
 - Artistry will give 0.00
 - Execution will give 0.00
- 9.7. If a gymnast **stops** the exercise due to a broken apparatus or apparatus caught on the ceiling **at the end of the exercise (last movement)**, the exercise will be evaluated in the following way:
- Difficulties already performed in a valid way will be counted
 - Artistry will give penalties
 - Execution will deduct all penalties applied during the exercise, including “loss of apparatus (no contact) at the end of the exercise”

10. DRESS OF GYMNASTS

10.1. Requirements for Gymnastics Leotards

- A correct gymnastics leotard must be in non-transparent material; therefore, leotards that have some parts in lace will have to be lined (from the trunk to the chest). The pelvic/crotch area (with or without a skirt) should be covered with non-transparent, **non-skin-colored** material up to the hip bones and a **small** lace or transparent **or skin-colored** area for connection/decoration is tolerated, **if the following is respected:**

- A solid, colored connection between the front and the back of the leotard is required
- The connection may be from fabric or applications but must give the impression of a whole material (not separate pieces)
- The connection must appear at the hip bones or lower
- The style of neckline of the front and back of the leotard is free
- Leotards may be with or without sleeves; the leotards with narrow straps also allowed
- The cut of the leotard at the top of the legs must not go beyond the fold of the crotch (maximum); undergarments worn beneath the leotard should not be visible beyond the seams of the leotard itself
- The leotard must be tight-fitting to enable the judges to evaluate the correct position of every part of the body, **this also includes tight-fitting sleeves**
- The leotard must be all in one piece. It is not possible for a gymnast to wear a leotard and separate additional “socks,” “gloves,” decorative legwarmers, belt, etc.

10.1.1. It is allowed to wear:

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

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

10.1.2. Decorative appliques or details on the leotard are allowed:

- Decorative details should not jeopardize the safety of the gymnast. It is not allowed to decorate leotard with light-emitting diodes (LED)
- Design of a leotard with words or symbols is allowed if the design meets ethical standards and based on RG COP

10.1.3. Every leotard will be checked prior to the entrance of the gymnasts in the competition hall. If the dress of the gymnast does not conform to the regulations:

Penalty: 0.30 point if this rule is not met

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

Penalty: 0.30 point if this rule is not met

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

Penalty: 0.30 point if this rule is not met

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

Penalty: 0.30 point if this rule is not met

10.5. Emblem or publicity must conform to the official norms of the event.

Penalty: 0.30 point if this rule is not met

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

Penalty: 0.30 point if this rule is not met

11. REQUIREMENT FOR MUSICAL ACCOMPANIMENT

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

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

- Country (the 3 capital letters used by the FIG to designate the gymnast's country)
- Apparatus symbol or name
- Each music must be on a separate USB, with all information needed on music.

- 11.3. In case the music plays incorrectly (wrong music, music distortion or interruption, etc.), it is the responsibility of the gymnast to stop the exercise as soon as the gymnast realizes the music is incorrect. After permission of the Responsible Judge, the gymnast can exit the competition floor and re-enter and re-start the routine with her correct music when called to the competition floor. A protest after completion of the routine will not be accepted for incorrect music.

12. DISCIPLINE OF THE GYMNASTS

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

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

The Superior Jury verifies the reasons of delay
(due to organization errors or discipline of the gymnast)

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

Penalty: 0.50 point if this rule is not met

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

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

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

- 12.4. If a gymnast stops her exercise due to an injury or unforeseen circumstance during the performance, the exercise will be evaluated as per stopping the exercise due to a broken apparatus (#9.6-9.7).

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

13. DISCIPLINE OF THE COACHES

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

Penalty: 0.50 point if this rule is not met

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

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

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

1. DIFFICULTY OVERVIEW




1.1. A gymnast must include only elements that she can perform safely and with a high degree of aesthetic and technical proficiency. Very poorly performed elements will not be recognized by the Difficulty (D) jury and will be deducted by the Execution (E) jury.

1.2. An element not in the Difficulty table that is not recognized by the D-jury will receive no value.

1.3. There are two **Difficulty components**:

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

1.4. Requirements for Difficulty

Difficulty Components	
Difficulty of Body (DB) Highest 9 counted	Difficulty of Apparatus (DA) Minimum 1 Maximum 20 (in performance order)
Special Requirement	
Difficulty of Body Groups: Jump/Leaps  Minimum 1 Balances  Minimum 1 Rotations  Minimum 1	Full body waves (W) Minimum 2
Dynamic Elements with Rotation - R Maximum 5 (in performance order)	


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

- The first subgroup **D-** judges (**DB**): evaluates the number and value of **DB** elements; evaluates the number and value of **R**, recognition of **W** performed during the exercise. Judges record all elements in symbol notation.
- The second subgroup **D-**judges (**DA**): evaluates the number and value of **DA** elements and the presence of required Fundamental apparatus technical elements. Judges record all elements in symbol notation.

1.6. Penalties for missing the minimum required number of Difficulties and non-compliance with special requirements are applied when a Difficulty element is not attempted at all.

1.7. The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the choreographic principle that the Difficulties should be arranged logically with connecting elements and movements in harmony with the character of the music.

2. DIFFICULTY OF BODY (DB)

2.1. Definition: DB elements are Jump, Balance and Rotation elements from the Difficulty Tables (# 9, 11. 13) in the Code of Points ().

2.1.1. In case there is a difference between the textual description of the **DB** and the drawing in the Tables of **DB**, the text prevails.




2.1.2. Procedure for New DB:

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

2.2. Requirements:

2.2.1. 9 highest Difficulties in the exercise will be counted.

2.2.2. At least 1 element from each Group of Difficulties of Body (**must be present in the exercise, not required in the 9 highest Difficulties**):

- Jumps/Leaps 
- Balances 
- Rotations 

2.2.3. An exercise with less than **3 DB performed** (# 2.2.2) **will be penalized: 0.30 for each Body Group missing.**

2.2.4. Each **DB** is counted only once. If the **DB** is repeated, the Difficulty is not valid (**No Penalty**)

2.2.5. It is possible to perform 2 or more identical (same shape) Jump/Leaps or Pivots in **series**:

- **each** Jump/Leap or Pivot in the series is evaluated separately
- **each** Jump/Leap or Pivot in the series counts as 1 Jump/Leap or Pivot Difficulty

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

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

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

Examples:

- 180° split position;
- touching of any part of the leg for Difficulties with back bend of the trunk;
- closed ring position;
- stag position,
- etc.

2.3.1. When the shape is recognizable with a **small deviation** of 10° or less of one or more of the body segments, the **DB** is valid with an Execution

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

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

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

2.3.3. When the shape is not sufficiently recognizable with a **large deviation** of more than 20° of one or more of the body segments, the **DB** is not valid and receives an Execution **Penalty:** 0.50 for each incorrect body segment.

2.3.4. Exception: criterion “back bend of the trunk” performed during Jumps/Leaps with a large deviation will receive an Execution penalty but the base value of the Jump/Leap may be valid if available in the table without “back bend” and performed according to the basic characteristics.

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

2.4. DB must be performed with a minimum of 1 Fundamental apparatus technical element specific to each apparatus and/or Non-Fundamental apparatus technical element.

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

2.4.2. An isolated DB under the flight of a high throw or “Boomerang” is valid, according to the following:

- An isolated **DB** under the flight of a high throw or “Boomerang” of the apparatus is valid in the exercise as long as the DB is executed according to the basic characteristics required to be valid.
- Isolated DB “under the flight” is a type of handling; therefore, it may be performed only one time in each exercise regardless of the type of throw/boomerang.
- An isolated **DB** performed under a small throw is not valid.
- If an isolated **DB** is performed under the flight, it is not possible to perform another **DB of any value** with that throw and/or catch, regardless of the possible presence of a **DA** element on the throw and/or catch
- If the apparatus is lost after the **DB** under the flight, the **DB** is not valid
- **A Combined Difficulty may not be performed “under the flight”** of the apparatus
- **Series of Jumps/Leaps (with or without rotation):** includes throw of the apparatus during the first **DB**, second **DB** under the flight, and catch during the third **DB**. If the apparatus is lost during the third **DB** in the series, neither the **DB** under the flight nor on the catch are valid. Only first **DB** performed during throw of the apparatus is valid. This series is possible in addition to an isolated DB performed one time under the flight.

2.4.3. If the apparatus technical element is performed identically during two **DB**, the second **DB** in performance order is not valid (**No Penalty**): **Exception** for identical Jumps/Leaps in series and identical Pivots in a series

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

- 2.5.1.** Difficulties included in the Combined Difficulty can be
- from different Groups of Body elements (**same or different shapes**) or
 - from the same Group of Body elements but must be **in different shapes**.
- 2.5.2.** The first **DB** in the Combined **DB** determines to which Body Group it belongs.
- 2.5.3.** If a gymnast combines 3 Body Difficulties in a valid manner, the first 2 Difficulties are valid as a Combined Difficulty, and the 3rd Difficulty is valid as an isolated **DB**.
- 2.5.4.** Each of the 2 **DB** of the Combined Body Difficulties must each be performed with one Fundamental and/or Non-Fundamental apparatus element. (2 different apparatus elements, one for each DB).
- 2.5.5.** Combined Body Difficulties are counted as 1 DB.
- 2.5.6.** No more than 3 Combined Body Difficulty may be performed in an exercise:
- Only 3 Combined Body Difficulties will be evaluated
 - Additional Combined **DB** will be evaluated as isolated **DB (No Penalty)**
- 2.5.7.** The **value** of the Combined Body Difficulty is the value of each independent **DB** added together, as long as the connection is executed according to the requirements (# 2.5.10-2.5.14)

- 2.5.8.** If the requirements for the connection **or for one of the DBs** are not met, the 2 **DB** will be evaluated as isolated **DB** and validated if performed according to the requirements for each: **Only first DB valid, only second DB valid, or two isolated DB valid.**
- 2.5.9.** **DB** used in a combined **DB** may not be repeated as **DB** in isolation or in another combined **DB**; **a repetition of a DB will not be valid.**
- 2.5.10. Combined Body Difficulties with Jump/ Leap may be performed in the following ways:**
 Jump/Leap+Jump/Leap
 Jump/Leap+Balance (or vice versa)
 Jump/Leap+Rotation (or vice versa)
- Without change of support leg or extra step between Difficulties, necessarily including a plie between the Jump/ Leap and Balance or Rotation (or vice versa)
 - With Balance only in relevé
 - With Rotation only in relevé (Pivot)
- 2.5.10.1. Any jump(s) performed with take-off from or landing with two feet are not authorized in Combined Body Difficulty.
- 2.5.10.2. Leap Difficulty #26 “Two or three successive Split Leaps with change of take-off foot” cannot be used with another Difficulty for a Combined Difficulty.
- 2.5.11. Combined Body Difficulties with Balance and Balance must be performed:**
- without change of support leg, heel support, plie or extra step between Difficulties
 - with both **DB** and the connection in releve
- 2.5.11.1. Balances #4-5, #9-10, #12-15, #18 with hand support (**also Fouetté Balance with these shapes**) can be used as part of a Combined Difficulty but another Balance must be either with a change in the trunk position (**upright / trunk backward at the horizontal / backbend with split / trunk side at the horizontal / trunk forward**) or leg direction (**forward / side / backward**).
- 2.5.11.2. Balance with “Slow Turn” cannot be used as part of a Combined Difficulty
- 2.5.11.3. Balances (#19-26) performed on other parts of the body or Balances performed on flat foot of the support leg are not eligible for Combined Difficulties.
- 2.5.11.4. Dynamic Balances (#27, 28 and #30-34) cannot be used with another Difficulty for Combined Difficulty.
- 2.5.11.5. Balance #29 Fouette: This Difficulty may be performed as the first part of a Combined Difficulty, if after the Fouette Balance, the connection with another Balance is executed in releve without heel support or plie.
- 2.5.12. Combined Body Difficulties with Balance (first) and Rotation (second) must be performed:**
- without change of support leg or extra step between Difficulties
 - with possible heel support and plie during the connection
 - with both **DB** in releve
- 2.5.13. Combined Body Difficulties with Rotation (first) and Balance (second) must be performed:**
- without change of support leg or extra step between Difficulties
 - with both **DB** in releve
 - without heel support or plie during the connection
- 2.5.14. Combined Body Difficulties with Rotation and Rotation must be performed:**
- without change of support leg or extra step between Difficulties
 - with both **DB** in releve
 - without heel support or plie during the connection

- 2.5.14.1. Rotation Difficulty #24 Fouette may be performed as **the first or second** part of a Combined Difficulty if, after the Fouette pivot, the connection with another pivot will be executed in releve.
- 2.5.14.2. Rotation Difficulties #25 Illusion may be performed as **the first or second** part of a Combined Difficulty if the Illusion itself (**the rotation part**) and the connection with another Pivot is executed in releve without heel support. **In illusions with multiple rotations, heel support is permitted between the rotations on relevé.**
- 2.5.14.3. Rotation Difficulties #26 Penche and #27 Sakura, which are performed on flat foot, may be connected as the second part of a Combined Difficulty with Pivots in releve. The connection must be performed without change of the support leg or extra steps between Difficulties, without plie or interruption or starting the rotation on flat foot as with “Slow Turn.” The Pivot in releve and Rotation on flat foot must be in different shapes.
- 2.5.14.4. Rotations performed on other parts of the body (#28-33) are not eligible for Combined Difficulties.
- 2.5.14.5. Rotations in releve (Pivots) including more than one shape (#10TR, #18GA, #20GZ) are not eligible for Combined Difficulties.

2.6. To be valid **DB** must be performed without the following technical faults:









- A major alteration of the basic characteristics specific to each group of **DB**
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast while performing the **DB**
- A loss of apparatus during **DB**
- Apparatus handling not performed according to the definition

2.7. Each exercise must have **2 full body waves (W)**. A full body wave is a sequential contraction and decontraction of all the muscles of the body, along the “chain” of body segments like an “electric current,” from the head, through the pelvis, to the feet (or vice-versa). The participation of the arms are determined by the apparatus handling and/or choreography.

- 2.7.1. The full body wave may be from the Difficulty Tables 11 (#28) and Difficulty Table 13 (#4) in the Code of Points; a Fundamental or Non-Fundamental apparatus element is required for full body waves which are DB in the DB Tables.
- 2.7.2. Full body waves which are modifications of DB waves (planes, start positions, leg positions, arm movements, etc that are different than the definitions in the DB Tables) may be performed provided that the wave is performed by the whole body.
- 2.7.3. Full body waves which are modifications of DB waves do not require Fundamental or non-Fundamental Apparatus Elements; the apparatus must be in motion **during the wave and (not static)**. These types of full body waves (modifications of DB) may be repeated.
- 2.7.4. An exercise with less than **2 full body waves, performed separately from each other, will be penalized 0.30 for each missing wave.**

3. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL GROUPS

3.1. Definition:

- 3.1.1. Every apparatus (, , , ) has 4 Fundamental apparatus technical elements. Each element is listed in its own box in Table # 3.6.
- 3.1.2. Every apparatus (, , , ) has Non-Fundamental apparatus technical elements. Each element is listed in its own box in Tables # 3.6; # 3.7.

- 3.2. Fundamental apparatus technical elements may be performed during Difficulties of the Body – **DB**, Difficulty of Apparatus – **DA** or connecting elements between Difficulties and Dance Steps Combinations. **Fundamental apparatus technical elements performed during R are not registered.**

3.3. Requirements:

- 3.3.1. Each exercise must have a minimum number of each Fundamental Apparatus Groups (see #3.6).
- 3.3.2. When the required Specific Fundamental Apparatus Elements validate a DB, they must be different (#2.4.3.). Otherwise, Specific Fundamental Apparatus Elements may be repeated/the same.

Penalty: 0.30 for each missing Fundamental apparatus elements








- 3.3.3. Penalties for missing the minimum required number of Fundamental apparatus elements are applied when a Fundamental apparatus element is not attempted at all **or not performed according to its definition:**
- **Long roll with small bounces: Valid with E penalty. Short roll: Not valid (not according to its definition).**
 - **4 oval spirals of the ribbon: Valid with E penalty. 3 circles of the ribbon: Not valid (not according to its definition).**





- 3.4. Certain apparatus technical elements which include two required actions to be valid (a release in any form and a catch) may validate only one **DB** or **DA** element; such elements include:
- Bounce of the Ball
 - Small throw/ catch of any apparatus (and all its variations, see # 3.7.2)
 - Rebound of any apparatus (except Ball) from the floor
 - Echappe of the Ribbon
 - Boomerang of the Ribbon

- 3.5. “High throw” and “Catch from a high throw” are two different apparatus Groups (“Bases”). If a “high throw” is correctly executed for a **DB** or **DA** element but the subsequent “Catch from a high throw” results in a loss of apparatus, the Base “high throw” is valid and the Base “Catch from a high throw” is not valid.









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




HOOP 





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

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










3.6.1. BALL



Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 Large Roll of the Ball over minimum two large body segments	 <ul style="list-style-type: none"> Roll of the Ball on the floor Roll of the body on the Ball on the floor  <ul style="list-style-type: none"> Series of 3 rolls: a combination of small rolls Series (min.3) of assisted small rolls on the floor or on the body
2	 Figures eight of the Ball with circle movement of the arm(s)	 <ul style="list-style-type: none"> "Flip-over" movement of the Ball Rotation(s) of the hand(s) around the Ball Free rotation(s) of the Ball on a part of the body, including the free rotation of the ball on top of the finger
1	 Catch of the Ball with one hand	 Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)
1	 Bounces: <ul style="list-style-type: none"> Series (min.3) of small bounces (below knee level) from the floor One high bounce (knee level and higher) from the floor 	

Explanations		
<p>Handling of the ball held with 2 hands is not typical for this apparatus; therefore, it must not overwhelm the composition</p>		
<p>The execution of all Technical Groups with Ball supported on the hand is correct only when fingers are joined in a natural manner and the Ball does not touch the forearm</p>		
	<p align="center">Small Roll</p> <p>A minimum of one segment of the body must be passed over</p> <p>Examples of a body segment: hand to shoulder; shoulder to shoulder; foot to knee, etc.</p> <p>Note: small rolls are only valid in a series of 3</p>	<p align="center">Large Roll</p> <p>A minimum of two large segments of the body must be passed over without interruption</p> <p>Examples: from the right hand to the left hand over the body; trunk + leg(s); arm + back, etc.</p> <p>Note for large roll in a balance DB (except dynamic balances): The impulse for the roll and the impulse for the DB can be done at the same time. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the DB criterion is not valid for the large roll DA, and the large roll is not a valid apparatus technical element for the balance DB.</p>
	<p>Figures eight of the Ball with circle movements of the arm(s): two consecutive circles of the arms must be completed</p>	
	<p>Must be from a high throw (not from a small throw/thrust) without additional support of the body, including the second hand</p>	

	<p><i>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.</i></p>
	<p>Rotations of the hand(s) around the Ball (minimum 1 rotation required):</p> <ul style="list-style-type: none"> • A rotational movement of the hand around the Ball, with the fingers of the hand joined together in a natural manner; • The Ball is in constant contact with the hand (there is no flight phase). • Rotation(s) are to be performed with the whole hand (not only with the fingertips)
	<p>Free rotation(s) of the Ball on a part of the body (minimum 1 rotation required)</p>
	<ul style="list-style-type: none"> • Roll of the Ball on the floor • Roll of the body on the Ball on the floor: this Roll may be small or large

3.6.2. CLUBS

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 Mill(s): one mill consists of a minimum 4-6 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time, held by the end (small head)	 <ul style="list-style-type: none"> Free rotations of 1 or two Clubs (unlocked or locked) on or around a part of the body or around the other Club Tapping (min.1)
2	 Small throws of unlocked two Clubs with 360° rotation and catch: together simultaneously or alternating	 Small throw of two locked Clubs
1	 Asymmetric movements of two Clubs	 Large Roll over minimum two large body segments with one or two Clubs  Roll of one or two Clubs on a part of the body or on the floor
1	 Small circles (min. 1) with both Clubs, simultaneously or alternating, one club in each hand held by the end (small head)	 <ul style="list-style-type: none"> Series (min.3) of small circles with one Club Small circles (min. 1) of both Clubs held in one hand










Explanations	
<i>The typical technical characteristic is handling both Clubs together, one in each hand, and this technical work should be predominant in the composition. Any other forms of holding the Clubs must not predominate, such as holding by the Club's body or neck or two clubs joined together</i>	
<i>Tapping, rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition</i>	
	<ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Vertical Mills – the circle impulse can be either down or up. Horizontal Mills - the circle impulse can be either right or left. Mills can be two-set and three-set: <ul style="list-style-type: none"> Two-circle (double) Mills – min. 4 alternating small circles of the Clubs (2 on each side). Wrists/ hands crossed, then uncrossed. Three-circle (triple) Mills - 6 alternating small circles of the Clubs (3 on each side with a cross of the hands each time)
	<ul style="list-style-type: none"> 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 one in each hand (no throws) Asymmetric and "Cascade" throws of two unlocked Clubs are not considered asymmetric movements <p><i>Note: Does not include large asymmetric throws of two Clubs.</i></p>







Roll of one or two Clubs on the part of the body or on the floor

Roll of a Club: rotation motion around an axis

3.6.3. RIBBON 

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 <ul style="list-style-type: none"> • Spirals (min. 4-5 loops), tight and the same height in the air or on the floor <p>AND/OR</p>  <ul style="list-style-type: none"> • “Swordsman” (min. 4-5 loops) 	 <ul style="list-style-type: none"> • Rotational movement of the Ribbon stick around the hand • Wrapping (unwrapping) • Movement of the Ribbon around a part of the body created when the stick is held by different parts of the body (hand, neck, knee, elbow) during body movements or Difficulties with rotation (not during “Slow Turn”)
2	 <ul style="list-style-type: none"> • Snakes (min. 4-5 waves), tight and the same height in the air or on the floor 	<ul style="list-style-type: none"> • Medium circle of the Ribbon • Spirals on the floor around the stick
1	 <p>“Boomerang”: release, pull back of the stick by holding the end of the Ribbon, and catch of the stick</p>	 <p>Large Roll of the stick over minimum two large body segments</p>  <p>Roll of the Ribbon stick on a part of the body</p>
1	 <p>“Echappé”: rotation of the stick during its flight</p>	 <p>Passing with the whole or part of the body through or over the pattern of the Ribbon</p>

Explanations	
<p>All elements not specific to the technique of the Ribbon must not overwhelm the composition (Example: wrapping/unwrapping, sliding of the stick, thrust/ push)</p> <p>After a throw, the Ribbon generally must be caught by the end of the stick; however, it is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm. from the attachment, provided that this catch is justified for the next movement or the final pose</p>	
	<p>“Swordsman”: the entire stick, together with the arm, passes into the spiral pattern formed by the Ribbon (the stick is like the “sword”); the exit of the stick from the spiral pattern is optional: pull back of the arm/ stick or small throw/ echappe.</p>
	<ul style="list-style-type: none"> • A release (throw) of the stick in the air/ on the floor: the end of the Ribbon is held by the hand(s) or another part of the body, followed by a pull back with or without rebound of the stick from the floor (for the “Boomerang” in air), and then catch of the stick • The release of the stick may include a sliding of the Ribbon fabric through the hand or through the body (without releasing the fabric from the hand) or a full release of the Ribbon before immediately taking the end to pull back • If the Ribbon fabric is entirely free during the preparation (circles/swing) and at the release of the stick, this is not a Boomerang but a throw. • An element which only includes a pull back of the Ribbon (without a release) does not meet the definition of “Boomerang” • A Boomerang may be executed with one or several pull backs before catching the stick. All actions between the initial release and the catch of the stick belong to one and the same apparatus technical element (not 2 or more separate boomerangs).
	<ul style="list-style-type: none"> • A minimum of two large segments of the body must pass through the pattern of the Ribbon (Example: head/neck + trunk; arms + trunk; trunk + legs, etc.) • The passing through or over the pattern of the Ribbon may be: the whole body in and out, or passing in without passing out or vice versa.
	<p>“Echappe” is a type of small throw that includes the rotation of the stick in flight; the technique of the rotation of the stick in flight is possible for a high throw and will be evaluated as a high throw (not an Echappe) depending on its height.</p>

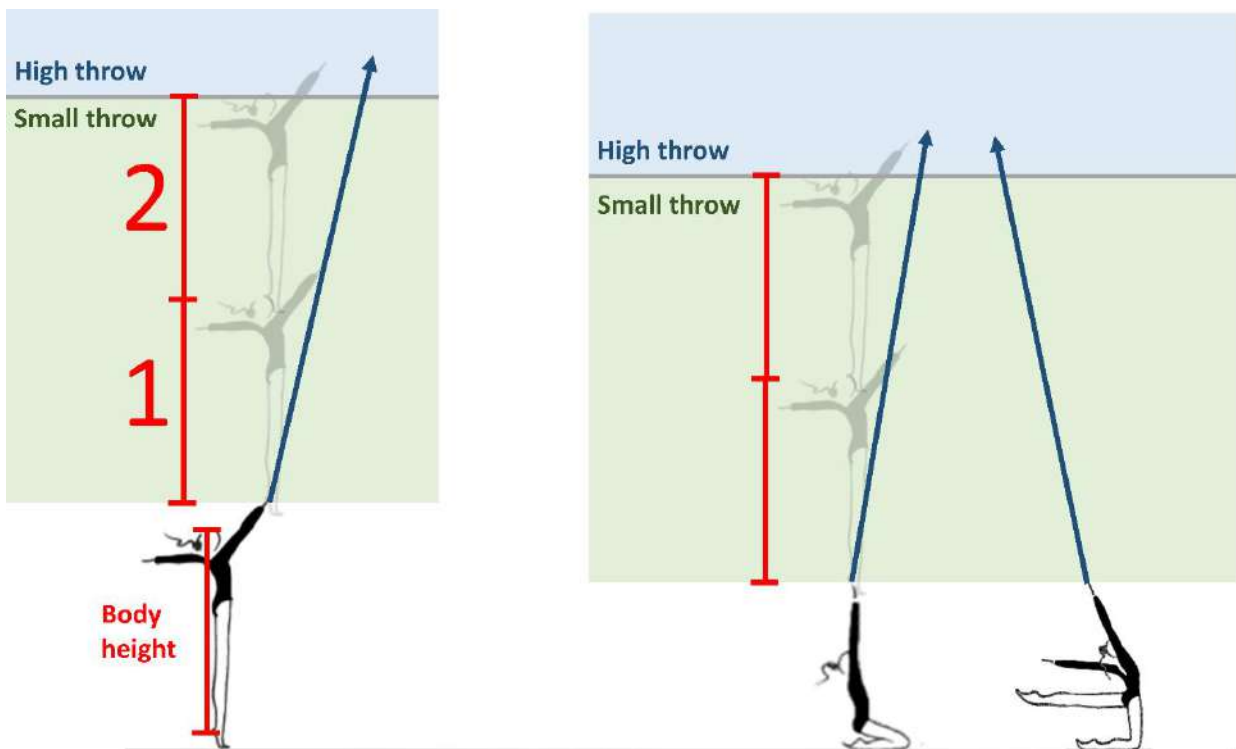
3.7. Summary Tables of Non-Fundamental Apparatus Technical Groups valid for all apparatus: ○; ●; †; ⊕

3.7.1. High throws and catches of the apparatus

↗	High throw of the apparatus: <i>more than 2 heights of the standing gymnast</i>
↗↗	High throw of 2 Clubs
↓	Catch of the apparatus from the flight of a high throw
↓↓	Catch of 2 Clubs from the flight of a high throw

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

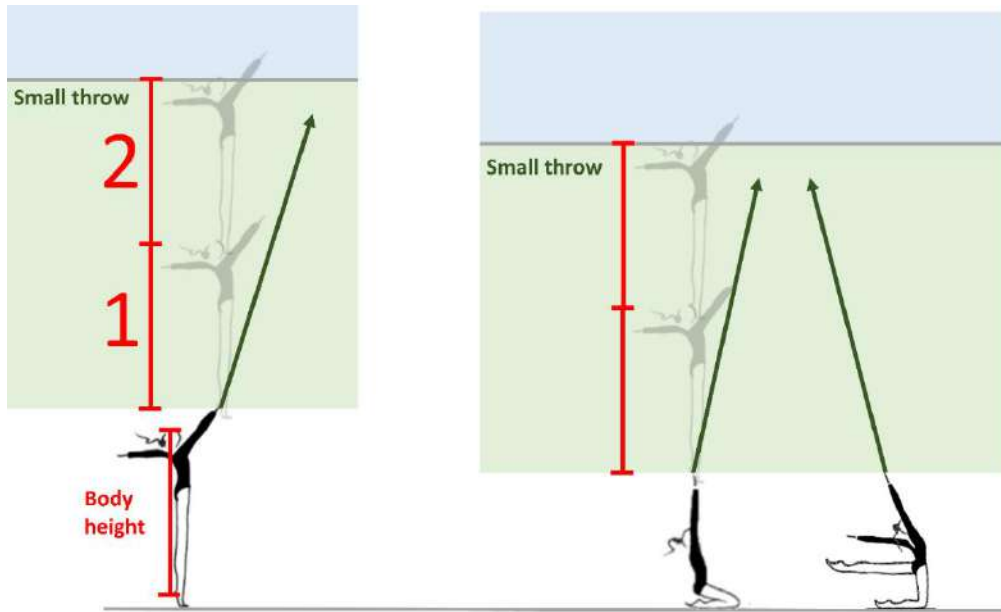
Example 1: High throw



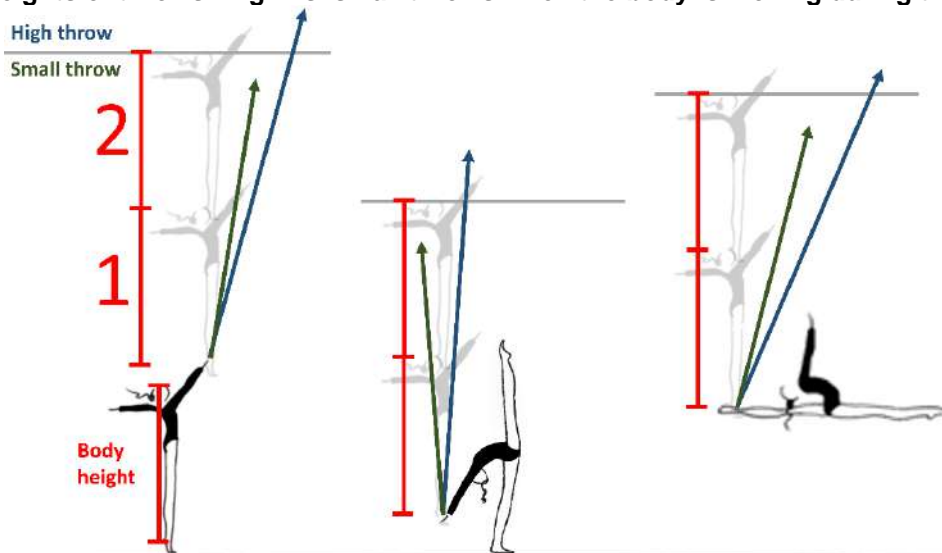
3.7.2. Small throws and catches of the apparatus

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





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



3.7.3. DB under the flight of the apparatus or boomerang

	DB performed under the flight of the apparatus from a high throw or boomerang
--	--








3.7.4. APPARATUS HANDLING means that apparatus must be in motion









	<ul style="list-style-type: none"> • Large circles • Figure eight (not for Ball) • Transmission of the apparatus around any part of the body or under the leg(s) from the hand or a part of the body to another hand or a part of the body • Transmission without the help of the hands with at least two different body parts (not the hands) • Passing over the apparatus with the whole or part of the body without a transmission of the apparatus from the hand or a part of the body to another hand or a part of the body
Explanations	
	<p><i>Medium or Large circle: apparatus must complete a full circle of 360°</i></p> <p><i>Figure eight: two consecutive circles must be completed</i></p>

3.7.5. UNSTABLE BALANCE: A difficult body-apparatus relationship with risk of loss of the apparatus, defined in three sub-groups:




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








3.7.5.1. Apparatus freely balanced (not squeezed) on a small surfaces and segments: with or without rotation

Examples: small surfaces and segments (not squeezed)	
	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div> <p style="text-align: center;">Top of the foot</p>
	<p style="text-align: center;">Open palm: only during a DB with rotation <u>with Ball</u></p>
	<p style="text-align: center;">Chest: only <u>with Ball</u> when not squeezed by another body segment</p>
	<p style="text-align: center;">Neck (<u>not the back</u>): only during a DB with rotation</p> <p>One club held in a position of “unstable balance” is considered valid as an unstable balance when the second Club executes a technical movement; not valid for two Clubs crossed on the neck</p>
	<p style="text-align: center;">One Club balanced on the other Club is considered as an unstable balance during a DB with rotation</p>





Examples and Explanations: 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

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


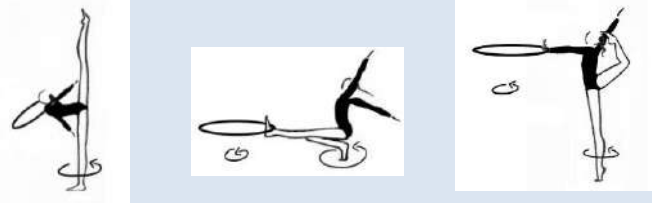
Examples	
	  <p>ETC...</p>

Examples: Apparatus squeezed between any combination of small and large body segments only during an element of rotation	
	      <p>Only valid squeezed between small and/or large segments during a rotation</p>



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

Examples: NOT VALID	
	   <p>ETC.</p>



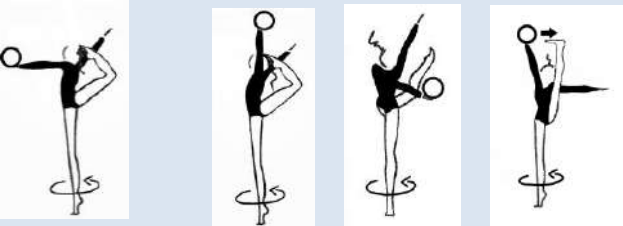
3.7.5.3. Freely hanging/suspended apparatus: only during DB elements with rotation (not squeezed)

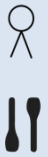
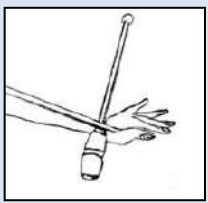
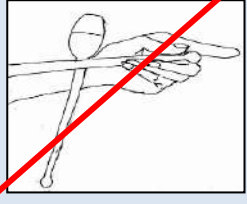
Examples	
	 <p style="text-align: right;">ETC.</p>

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

Examples	
	 <p style="text-align: center;">ETC.</p>

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

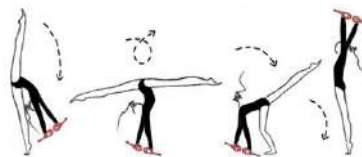
Explanations	
 	<p>Same</p> <p>During Rotation Difficulties, a Ball held in front in the left hand and later held in front in the right hand is considered the <u>same</u> position</p> <p>Different</p> <p>Different unstable positions for the Ball held on the open hand during a Rotation DB: the arm must be clearly front, side, above, etc., or must visibly change the unstable balance position from one hand to another <u>during a rotation</u></p> <p>Examples:</p> <div style="display: flex; justify-content: space-around; align-items: center;">  </div> <div style="border: 1px solid black; padding: 5px; margin-top: 10px; text-align: center;"> <p><i>Visible change from one hand to another</i></p> </div>

	<p>Different</p> <p>Different unstable positions for one Club held by the other on the outer side of the hand during a Rotation DB. The arm position must change <u>in front of the body or on the side of the body</u> to be different:</p> <p>Outer side</p>  <p>Inner side</p>  <p>One Club held by the other on the inner side of the hand is not considered as unstable balance</p>
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3.8. Static Apparatus

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

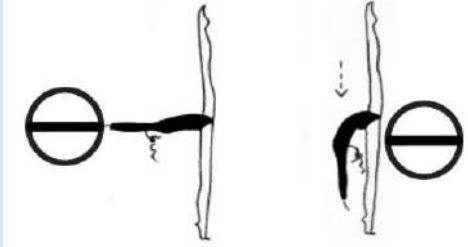
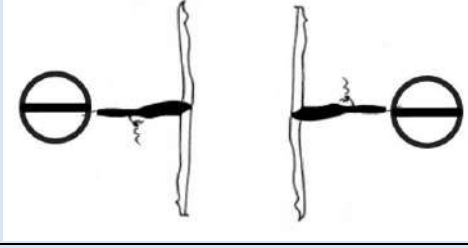
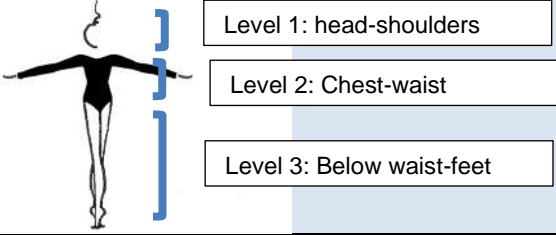
Example: walkover backward with support on two hands, the Clubs in each hand lying flat between the hands and the floor (the pre-acrobatic element can also be performed with support on one hand with the same position of the Club).



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



3.9. Apparatus technical elements must be different during DB:

Explanations	
<p>Apparatus elements are different if they are performed:</p>	<p>On different planes</p>
	<p>In different directions:</p> <ul style="list-style-type: none"> • Different directions of apparatus work (e.g., forward, backward) • Different directions relative to the body (e.g., in front of the body, behind the body): <p><i>Example 1: Different directions relative to the body = different elements:</i></p>  <p><i>Example 2: Same direction relative to the body = not different elements:</i></p> 
	<p>On different levels</p>
	
	<p>With different amplitude:</p> <p><i>Apparatus handling performed with the hand/wrist creates a small amplitude</i></p> <p><i>Apparatus handling performed with the elbow creates a medium amplitude</i></p> <p><i>Apparatus handling performed with the whole arm, which may incorporate the trunk, creates a large amplitude</i></p>
	<p>On, through or over different parts of the body</p>
<p>Different techniques of throws</p>	
<p>Example: a gymnast performs a bounce of the Ball under the leg during a Jete Jump from right hand to left hand and after during a Balance she has a front bounce of the Ball. These bounces are considered different because they are performed in different directions</p>	

3.9.1. Identical apparatus elements

3.9.1.1. **DB** with identical apparatus elements will not be valid; the first **DB** with the apparatus element (in performance order) will be evaluated (**No Penalty**). **Each DB must be presented with minimum one new (not performed previously in the exercise) apparatus element to be valid; additional apparatus elements may be repetitions.**

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

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

Example: 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.

Example: 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.

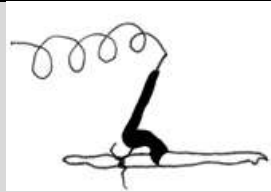
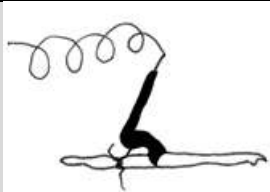
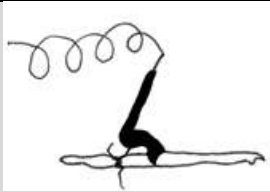
3.9.1.2. Identical apparatus elements performed on two different **DB** (from the same or different Body Groups) are not considered “different” apparatus elements.

3.9.1.3. Identical apparatus elements performed with the right hand and after with the left hand are not considered “different” apparatus elements.

3.9.1.4. For “Fouette” Balance, one Fundamental or non-Fundamental apparatus technical elements is required at any phase of the Balance to validate the **DB, which may not be a repetition according to #3.9.1;** as long as this requirement is met, it is possible for additional apparatus elements to be performed.

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

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

Example: Series of Leaps		
		
Valid: 0.50	Valid: 0.50	Valid: 0.50

4. DYNAMIC ELEMENTS WITH ROTATION (R)

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

4.2. Requirements:

4.2.1. Maximum 5 R in the exercise will be evaluated **in chronological order**

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

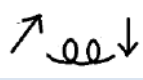



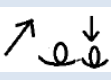

4.2.2.1. High throw of the apparatus (**more than two heights of the gymnast**) performed before the first rotation or during the first rotation. **A small throw is not valid** (#3.7.1; 3.7.2).

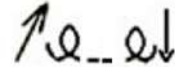
4.2.2.2. Minimum two complete dynamic elements of the body rotation ("**base rotations**")

- A minimum of two base rotation with 360° for each rotation must be performed under the flight of the apparatus
- The two base rotations must be performed without an interruption (defined as additional steps between the two rotations) in any phase of the R
 - **A pause without any step or displacement is not an interruption and is tolerated**
- For additional steps taken before or after the two valid base rotations due to an imprecise trajectory: R valid, E Penalty

4.2.2.3. Catch of the apparatus after the final rotation or coordinated with any phase of the final rotation.

- **Note for Hoop and Ball:** the apparatus may be caught directly after a rebound on the floor, provided that the rebound is not higher than knee level and the catch is executed without hands. **R with a rebound higher than knee level or rebound caught with the hand(s) is not valid.**
- **Note for Ribbon:** any part of the stick must be caught to be valid (possible Execution penalty for incorrect catch).

Explanations: Requirements		
R element	Explanation	Validity
	High throw, two base rotations under the flight, catch	R2
	High throw, two base rotations under the flight, two steps, catch	R2 Requirements completed; E Penalty 0.30 for imprecise trajectory with two steps
	High throw, one base rotations under the flight, catch	Not Valid: Only one rotation under the flight
	High throw during a rotation, catch during a rotation	Not Valid: No rotation under the flight
	High throw, first base rotation under the flight, catch on the second base rotation	Not Valid Only one rotation under the flight
	High throw on the first rotation, one rotation under the flight, catch	Not Valid Only one rotation under the flight

	<p><i>High throw, first base rotation, additional steps, second base rotation, catch</i></p>	<p>Not valid: <i>Interruption (two additional steps) between the two base rotations, E Penalty 0.30 for imprecise trajectory with 2 steps</i></p>
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4.2.3. Base Rotations

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

- Under the flight of the apparatus
- With a **complete 360° for each rotation**
- Without interruption (additional steps between the two rotations)
- Around any axis
- With or without passing to the floor
- With or without change of the axis of body rotation


4.3. Types of body rotations: the two base rotations and any additional rotations may be any version of the following groups of complete 360° rotational elements listed in the corresponding tables for:


- Pre-Acrobatic elements
- Vertical rotations (includes DB with rotation 360° or more with a value of 0.10)
- **DB** with rotation of 360° or more with a value of 0.20 or more (See **DB** Tables # 9; 13)



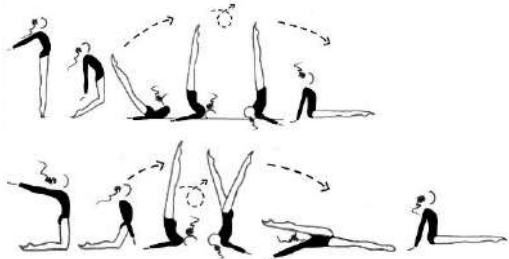
4.3.1. When R is performed with DB:

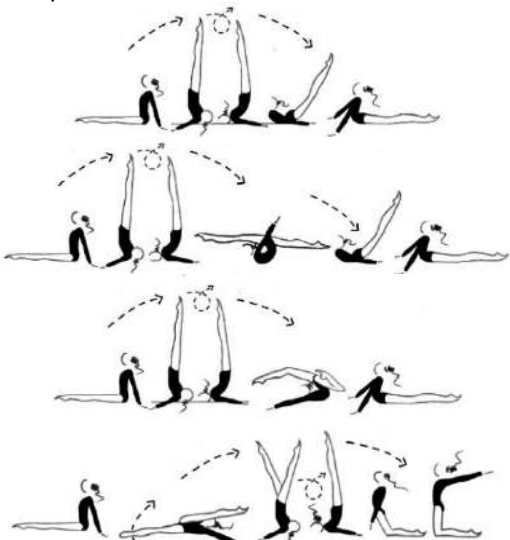

- 4.3.1.1. **DB** which may include multiple rotations from a single impulse counts as one rotation except for illusions performed with intermediary steps (# 4.8.4)
- 4.3.1.2. *An attempted DB with rotation, performed in a non-valid manner, does not count as a rotation nor as a DB criterion (R valid if the base definition is met without this rotation).*
- 4.3.1.3. *A DB with 180° rotation does not count as a rotation nor as a DB criterion (R valid if the base definition is met without this rotation).*
- 4.3.1.4. *A repetition of a DB with rotation does not count as a rotation nor as a DB criterion (R valid if the base definition is met without this rotation).*


4.3.2. Pre-Acrobatic elements

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

2	Walkover backwards	<p>Starting position: Standing, kneeling, sitting, etc. Middle support: One hand, two hands, elbows, head, etc. Ending position: Standing, kneeling, sitting, etc. Leg movements: Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc, with straight or bent knee(s)</p> <p>Example of a possible variation:</p> 
3	Cartwheel	<p>Starting position: Standing, kneeling, etc. Middle support: One hand, two hands, elbows, head, chest, neck, etc. Ending position: Standing, kneeling, sitting, etc. Leg movements: Side split, legs together in any phase, leg switch, clapping, etc, with straight or bent knee(s)</p> <p>Note: Cartwheels that end lying flat are accepted as complete (360°) rotations.</p>
4	Roll forwards	<p>Starting position: Standing, kneeling, etc. Technique: Over the head, over one shoulder, etc. Ending position: Standing, kneeling, sitting, through split, etc. Leg movements: Legs together, successively, split, etc, with straight or bent knee(s)</p>
5	Roll backwards	<p>Starting position: Standing, kneeling, sitting, etc. Technique: Over the head, over one shoulder, etc. Ending position: Standing, kneeling, sitting, through split, stag position, etc. Leg movements: Legs together, successively, split, etc, with straight or bent knee(s)</p>

<p>6</p>	<p>Chest roll forwards</p>	<p>Starting position: Standing, kneeling, lying flat, etc. Ending position: Standing, kneeling, through split, etc. Leg movements: Legs together, successively, split, etc, with straight or bent knee(s)</p> <p>Examples of possible variations:</p> 
<p>7</p>	<p>Chest roll backwards</p>	<p>Starting position: Standing, kneeling, etc. Ending position: Lying flat, kneeling, through split, etc. Leg movements: Legs together, successively, split, etc, with straight or bent knee(s)</p> <p>Example of a possible variation:</p> 
<p>8</p>	<p>Fish flop forwards (back arch rolling onto the chest, passing over the shoulder with kip, rolling over the back)</p>	<p>Starting position: Standing, kneeling, etc. Ending position: Sitting, etc. Leg movements: Legs together, successively, with split, cycling, etc, with straight or bent knee(s)</p> <p>Note: Fish flops that start or end lying flat are accepted as complete (360°) rotations.</p> <p>Examples of possible variations:</p> 

<p>9</p>	<p>Fish flop backwards (rolling onto the back, passing over the shoulder with kip, back arch rolling over the chest)</p>	<p>Starting position: Standing, sitting, etc. Ending position: Lying flat, kneeling, through split, etc. Leg movements: Legs together, successively, with split, cycling, etc, with straight or bent knee(s)</p> <p>Note: Fish flops that start or end lying flat are accepted as complete (360°) rotations.</p> <p>Examples of possible variations:</p> 
<p>10</p>	<p>Lateral rotation passing through a bridge, ending with a kick into split</p>	<p>Starting position: Kneeling, standing, etc Ending position: Standing Leg movements: Split with back bend to standing</p> <p>Note: This is a pre-acrobatic element only, the ending position is not a DB.</p> <p>Example of a possible variation:</p> 

11	Lateral rotation with trunk arched back	<p>Starting position:</p> <p>Middle support:</p> <p>Support options:</p> <p>Ending position:</p> <p>Leg movements:</p>	<p>Standing, kneeling, etc.</p> <p>One hand, two hands, elbows, chest, etc.</p> <p>With passing through bridge on 1-2 legs, or with the legs off the floor</p> <p>Standing, kneeling, lying flat, etc.</p> <p>Legs together, successively, with split, etc, with straight or bent knee(s)</p> <p>Note: This element is evaluated from the moment that the gymnast starts arching backwards into a bridge. The rotation may continue on the knees, without interruption, to complete 360°.</p> <p>Examples of possible variations:</p> 
12	Dive Leap	<p>Flight:</p> <p>Technique:</p> <p>Ending position:</p> <p>Leg movements:</p>	<p>With 180° split, without 180° split</p> <p>Straight, over one shoulder, etc.</p> <p>Standing, kneeling, through split, etc.</p> <p>Bent knees, straight knees, legs successively (for roll)</p>
13	Rotation with raised leg (like illusion but not DB)	<p>Middle phase:</p> <p>Ending position:</p> <p>Leg movements:</p>	<p>With the trunk horizontal or lower, with or without hand support</p> <p>Trunk bent/raised in different directions, ending on the floor, etc.</p> <p>With bent knee(s) in any phase, or with straight knees (but not illusion DB)</p>

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

- A Dive Leap may be performed in **R** as the first rotation; a minimum of one additional rotation is required to fulfil the two Base Rotations.

- The criterion “Change of level” \bar{Z} is valid when using Dive Leap during **R**.

Example: “Dive Leap” followed directly by another roll/rotation = **R2** \bar{Z}

4.3.3. If a gymnast changes the axis or technique of the body rotation during a pre-acrobatic element, the first phase of the body rotation defines the classification of the pre-acrobatic element.

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

4.3.4. **Each group of pre-acrobatic elements may be used one time in R**, either isolated, in a series, or repeated within one R in any order. If a group of pre-acrobatic elements **is repeated** (isolated or in a series) in **another R** (regardless of a different variation) **this R will not be valid**.

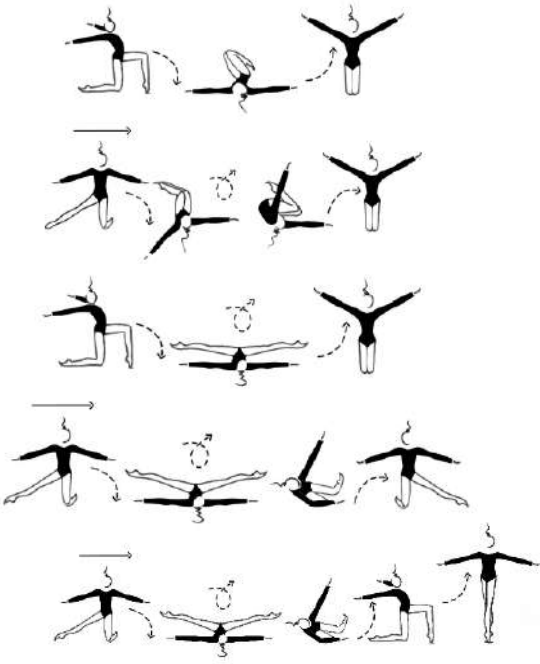
4.3.5. All groups of authorized pre-acrobatic elements may be included in the exercise on the condition that they are performed in passing without flight or a fixation in a handstand position **except for a short pause (not more than 1 second) in order to catch the apparatus during the element**.

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

Execution **Penalty** 0.30.

4.3.6. Vertical rotations

No	Group	Examples of opportunities for variation
1	<u>Flight:</u> Jump/skip/hop with turn	Freely chosen leg position (straight or bent) during the flight
2	<u>Standing: 2 feet</u> Turning steps or rotation with two feet on the floor	Freely chosen leg and/or trunk positions with a fixed shape or dynamic shape Includes all rotations that need a step onto the next leg in order to complete 360° (example: piqué)
3	<u>Standing: 1 foot</u> Rotation with one foot on the floor	Freely chosen leg and/or trunk positions with a fixed shape or dynamic shape Includes all rotations that may be <u>completed</u> (360°) on one leg, also if the gymnast uses a step to connect to the next rotation
4	<u>Seated:</u> Lateral roll, with or without passing through split	Trunk upright; the rotation may start standing or seated but always ends in a position on the floor. Freely chosen leg position, including the possible passing through any splits position Note: A seated lateral roll belongs to the group "seated" regardless of the starting position: Two seated lateral rolls starting standing do not give "change in level".

5	<p>Lying: Lateral roll</p>	<p>The body rotates laterally, lying on the floor from the beginning to the end of the rotation. Freely chosen leg position</p> <p>Examples of possible variations:</p> 
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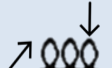
4.3.7. Each group of Vertical rotations may be used **one time in R**, either isolated, in a series, or repeated within one **R** in any order. If a group is **repeated** (isolated or in a series) in **another R** (regardless of a different variation) **this R will not be valid.**

4.4. Value: the base value (minimum two base rotations with a complete 360° for each rotation) of **R: 0.20**


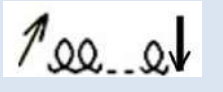

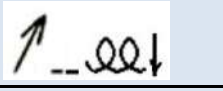

4.5. The base value of **R** can be increased by using additional criteria. Additional criteria may be performed during the throw of the apparatus, under the flight and/ or during catch of the apparatus.

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

During the flight of the apparatus	
Symbol	Additional Criteria R + 0.10 or +0.20 each time
R3 R4 etc.	Additional complete 360° rotation of the body around any axis on the throw, under the flight of the apparatus or with the catch coordinated with any phase of the final rotation
Z	Change of body rotation axis or change of level* during rotations (in each R only one criterion is valid: the change of axis or the change of level - not both) *Two levels: 1. flight/standing and 2. floor
Series +0.20	A series of three or more of identical, uninterrupted pre-acrobatic rotations around the frontal or sagittal axis (#4.3.2) under the flight; for illusions (in any direction) and turning leaps see #4.8.4.1

Explanations: Additional Criteria for R during the flight of the apparatus		
R element	Explanation	Value
	High throw, three <i>Chaine</i> rotations under the flight, catch	R3
	High throw, three rolls under the flight, catch	R3 + 0.20 Series of rotations around the horizontal axis
	High throw during the 1 st base rotation, two rotations under the flight, catch	R3
	High throw, two rolls under the flight, catch while the gymnast still rotates in the third roll	R3 Series not completed before the catch

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


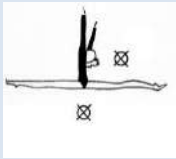
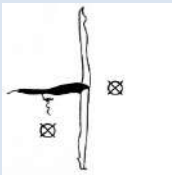
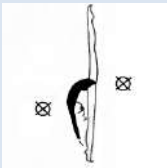
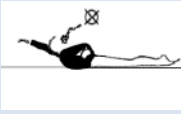



Explanations		
	High throw, three rotations under the flight, three steps, catch	R3 Requirements completed; E Penalty 0.50 for imprecise trajectory with three steps
	High throw, two base rotations without interruption followed by two steps and a third rotation, catch	R3 + E Penalty 0.30 for imprecise trajectory with two steps
	High throw, two base rotations without interruption followed by three steps and a third rotation, catch	R3 + E Penalty 0.50 for imprecise trajectory with three steps
	High throw, two steps followed by two rotations, catch	R2 + E Penalty 0.30 for imprecise trajectory with two steps
	High throw, one rotation followed by two steps, two rotations, catch	R2 + E Penalty 0.30 for imprecise trajectory with two steps Additional rotations evaluated only after two base rotations





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

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
















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



Symbol	General Criteria for All Apparatus + 0.10 each time
	Outside the visual field
	Without the help of the hands
	Catch during a rotation: <ul style="list-style-type: none"> only valid when performed together with both criteria and
	Under the leg/legs

Explanations: General Additional Criteria for R	
	<p>Outside the visual field Examples of the zones considered "outside the visual field:"</p> <div style="display: flex; justify-content: space-around; align-items: center;">      </div> <p>For throws and/or catches outside the visual field:</p> <ul style="list-style-type: none"> In a back bend position or a backward rotational element: <ul style="list-style-type: none"> When the trunk is above the horizontal or at the horizontal, the arm must be past the vertical positionline of the trunk When the trunk is below horizontal, the throw/catch must happen at chest level or lower, or anywhere on the posterior/back side of the body Not valid for the Ball caught in two hands behind the neck with both arms bent  Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back When a gymnast is lying face up with her trunk on the floor, her arms cannot go beyond the vertical line; therefore, such a position is not "outside the visual field" To receive "outside the visual field" for a throw/re-bounce/re-throw, it is not enough that the apparatus travels backwards: The throwing arm must be in a zone defined as "outside the visual field", or the body part executing the throw/re-bounce/re-throw must be in a zone defined as "outside the visual field".
	<p>Without the help of the hands Not valid for:</p> <ul style="list-style-type: none"> direct catch in rotation on the arm (); mixed catch (); 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: General Additional Criteria for R “during” the catch of the apparatus		
R element	Explanation	Value
	High throw, two base rotations under the flight, catch during a third rotation outside the visual field without the hands	$R3 +$    $0.30 + 0.10 + 0.10 + 0.10 = 0.60$

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

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
	Passing through the Hoop (O) with the whole or part of the body during throw. A minimum of two large segments of the body must pass through the Hoop Example: head + trunk; arms + trunk; trunk + legs, etc.		Passing through the Hoop (O) with the whole or part of the body during catch. A minimum of two large segments of the body must pass through the Hoop Example: head + trunk; arms + trunk; trunk + legs, etc.
	Throw after bounces on the floor Throw after rolling on the floor		Direct re-throw: immediately , without any stops – all apparatus Direct re-bound on the body without any stops, from any part of the body except arm(s) or hand(s) : all apparatus (“rebound” criterion is not available when the rebound is on the arm(s) or hand(s); this type of catch is valid for )
			Re-bound on the floor and direct retrieval: apparatus retrieved directly from the floor, only valid when performed together with  for Hoop, Ball Rebound not higher than knee level
	Throw with rotation around its axis (Hoop O)		Direct catch with rolling of apparatus over the body Not valid: additional criteria  when caught on the arm/ hand (regardless of position of the palm)
	Throws of 2 unlocked Clubs (♣): <ul style="list-style-type: none">• Simultaneously• Asymmetric:• “Cascade” (double or triple) <i>Asymmetric throws may be performed with one or two hands at the same time. The movements of the two Clubs during flight must be of different shape or amplitude (one throw higher than the other), and in a different plane or direction.</i> “Cascade” throws (double or triple): Two Clubs must both be in the air		Catch of 2 unlocked Clubs (♣) simultaneously
			Catch of the Ball (●) with one hand (without additional support of the body, Including the second hand) Catch of a Club (♣) in one hand which holds the second Club
			Direct catch of the Hoop (O) in rotation on another part of the body Additional criteria “without hands”  not valid for rotation on the arm

	during a part of the cascade throw, regardless of the start of the first rotation		Mixed catch of the Clubs (): One club caught with hands and the other without Not valid additional criteria \neq
DB	Throw in DB (value 0.20 or more) with rotation 360° or more. It is not allowed to perform DB without rotation	DB	Catch in DB (value 0.20 or more) with rotation 360° or more. It is not allowed to perform DB without rotation

Explanations: **Base Rotations for Evaluation of Cascade**

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

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

Each criterion may be given for the throw of each Club and for the catch of each Club.

Criteria are given for catching before, during or at the end of the rotations.

Criteria are given for throwing before or during the rotations. A throw performed after the last rotation is not counted towards the R at all (neither as "throw of two unlocked Clubs" nor for other criteria).

4.8.1. "Direct re-throw/re-bound without any stops from different parts of the body ~~or floor~~" ():

- The re-throw/re-bound is part of the main action of **R** (part of the initial throw for **R**); it is necessary to catch the re-throw/re-bound for **R** to be valid.
- Re-throw is only valid for the apparatus that was initially caught, i.e., not for the other club.
- Re-throw is valid after a short moment with the apparatus held in the hand or by another part of the body, with the apparatus in continuous motion into the re-throw performed from the way that the gymnast caught the apparatus, and without supporting on the apparatus before the re-throw.
- Criteria performed during the re-throw/re-bound are valid
 - Each criterion is given maximally one time, for the catch and re-throw/re-bound together
- A throw at the end of the **R** or immediately after the **R** is always evaluated as a re-throw for **R**, the re-throw and eventual criteria may be valid if performed directly, regardless of the timing with the last rotation. This type of throw or its catch will never be evaluated as **DA**.
- **Criteria during catch of the apparatus after the re-throw/re-bound is not evaluated as part of R (nor DA)** because in most cases, the height of the re-throw/re-bound is not the same height as the initial throw

"Boomerang" of the Ribbon is not valid for the criteria "re-throw" in R; R will not be valid with "Boomerang" performed in any phase (throw or re-throw)

4.8.2. **Throw of two unlocked Clubs:** this criterion is given only once for a throw that is performed either as asymmetric, in cascade, or simultaneously.



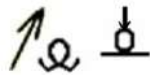
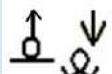


Note: The catch of two unlocked Clubs is only given when caught simultaneously.

4.8.3. "Direct catch of the Hoop on another part of the body ():

If performed using her elbow or neck or leg, etc. (not her arm), this criterion will be valid as well as the additional criteria "without help of the hands."

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

- The **DB with rotation 360° or more with a value of 0.20 or more** may be performed **during the throw or catch** of the apparatus.
- If the **DB** is performed during the throw but the apparatus is lost at the end of the **R**, the **DB** is still valid (**R** not valid)
- It is not possible to include a **DB** without rotation; **the last rotation of R cannot be used as preparation for a DB without rotation (R not valid)**
- Repetition of a **DB** is not permitted, except in cases of series (#2.2.7-2.2.8): A **DB** used isolated may not be repeated as **DB** criterion for **R** (criterion not valid).

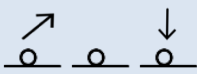

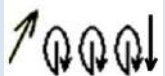
Explanations: DB with rotation in R		
R element	Explanation	Value
	<i>High throw during the first rotation (DB), two base rotations under the flight, catch</i>	<i>R3 + DB 0.30+0.10=0.40 1 DB valid</i>
	<i>High throw, two base rotations under the flight, catch during a third rotation of DB</i>	<i>R3 + DB 0.30+0.10=0.40 1 DB valid</i>
	<i>High throw, the first rotation under the flight, catch during the second rotation (DB)</i>	<i>R not valid Missing two base rotations under the flight 1 DB valid</i>
	<i>High throw during the first rotation (DB), the second rotation under the flight, catch</i>	<i>R not valid Missing two base rotations under the flight 1 DB valid</i>
	<i>High throw, the first rotation under the flight, the second rotation under the flight (DB), the third rotation under the flight, catch</i>	<i>R not valid (# 4.8.4) DB not valid</i>
	<i>High throw, Attitude Pivot two rotations (720°) under the flight, catch</i>	<i>R not valid: (# 4.3.1) 1 DB valid under the flight (# 2.4.1)</i>

4.8.4.1. Series of three identical DB with rotation: Turning Leaps and Illusions (in any direction) DB: Value of **R** will be increased by +0.20 for series (see #4.6)

A series **only** of Turning Leaps and/ or Illusions may each be used in one **R** in the exercise, executed in the following way:

- **Turning leap:** throw of the apparatus during the first **DB**, second **DB** under the flight, and catch during the third **DB** (see #2.4.2).
- **Illusions:** throw of the apparatus before or during the first **DB**, second **DB** under the flight, and catch during the third **DB** or immediately after.

A series is defined by uninterrupted rotations. For illusions performed with intermediary steps: One step between each illusion is permitted. Two or more steps – or any other type of additional support – between any of the illusions is an interruption, and the R is not valid. (Not valid at all without series because DB valued 0.20 points or more under the flight is not permitted in R, except for series of identical DBs.)

Examples/Explanations: series of 3 identical DB with rotation in R		
R element	Explanation	Value
	<i>High throw on turning leap, turning leap under the flight, catch on third turning leap</i>	<i>DB + R3 + series 0.10+0.30 +0.20=0.60 3 DB</i>
	<i>High throw, first illusion (step), second illusion (step), catch during the third illusion</i>	<i>R3 + series + DB 0.30+0.20 + 0.10=0.60 3 DB</i>
	<i>High throw, first illusion, second illusion, third illusion (no intermediary steps), catch</i>	<i>R3 + series 0.30+0.20=0.50 1 DB</i>
Etc.		

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

- With a small throw of the apparatus
- Missing two complete base rotations under the flight
- Incomplete 360° for each base rotation
- Interruption between two base rotations
- Loss of apparatus
- Catch of the ribbon by the material (instead of the ribbon stick)
- Repetition of a pre-acrobatic group in more than 1 R
- Repetition of a vertical group in more than 1 R
- R performed with two DB, one on the throw and one on the catch (except in a series)
- R performed with DB without rotation
- DB value 0.20 or more performed under the flight (except in a series)
- Catch of the apparatus after the end of the music
- Pre-acrobatic elements performed with an unauthorized technique
- **R with series of DB: Interruption between any rotations**
- **R with series of DB: Incorrect timing of the throw/catch:**
 - **Throw before/after the first turning leap**
 - **Catch before/after the third turning leap**
 - **Throw after the first illusion**
 - **Catch before the third illusion**

5. DIFFICULTY OF APPARATUS (DA)

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

1 Apparatus Base + minimum 2 criteria (both criteria executed during the 1 Base)



2 Apparatus Bases (only when 1 of the 2 bases is “catch from a high throw”) + minimum 1 criterion which is executed during both Bases

Note: The two Bases must be performed without interruption or pause between

Note: Base “catch from a high throw” ↓, is also valid for ↓ (ball and clubs), ↓↓ (clubs)

- 5.5. 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 	0.40		0.40

- 5.5.1. For the Base “Small throw/catch” **and all other bases with two actions:** The minimum 2 criteria must both be on the ~~throw or both on the catch~~ same action (e.g., not one on the throw and one on the catch)

5.5.1.1. The small throw/catch is evaluated in chronological order: If two criteria are performed during the throw, but one or both criteria are not valid: The whole DA is not valid, regardless of two valid criteria during the catch.

- 5.6. When the DA consists of 2 apparatus Bases (one of which must be “catch from a high throw”): the value of the highest Base + an additional 0.10 for the second Base determines the **DA** value.

Example: Hoop and Ball




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

Note: When catching with a large roll that starts with the arm to the front or the side, the criterion “outside the visual field” is not valid for the catch, and not recognized as the minimum 1 criterion executed during both Bases. A different criterion is required during both the catch and the large roll in order to validate the DA with two apparatus bases.

- 5.6.1. When the DA is performed with 2 apparatus Bases, the 2 Bases must be executed without a pause or interruption (**exception:** when the apparatus is caught in the handstand position, a short pause is tolerated as per #4.3.5 between the Base “catch from a high throw” and the second Base).

- 5.6.2. When the DA is performed with 2 apparatus Bases (neither Base is “catch from a high throw”) and only 1 criterion is executed: this is not evaluated as DA.









Example: Ribbon


Base	Value	Base	Value	Criteria	DA value
Spirals (held by the fabric) 	0.30	Large throw 	0.20		0.00

- 5.6.3. When the DA is performed with 2 apparatus Bases (neither Base is “catch from a high throw”) and 2 criteria: 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.

5.6.3.1. 2 consecutive apparatus Bases are evaluated as 2 separate DA only when there is a clear end to (stop after) the first Base/DA, before the second Base/DA is started.

Examples: Ribbon

Base	Value	Base	Value	Criteria	DA value
Spirals 	0.30	Large throw 	0.20	 	0.30 Spirals performed outside visual field, during rotation
Large roll 	0.40	Small throw/catch 	0.20	 	0.40 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.

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

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

- 5.7. An identical repetition of a DA element will not be valid:

5.7.1. an identical repetition of an entire combination of Base(s) and criterion/a

5.7.2. a repetition of a DB (including shapes performed isolated or within a fouetté balance) will not be valid a DB criterion

Example/ Explanations
<p><i>Example 1:</i></p> <ul style="list-style-type: none"> • <i>Fouetté balance with passé shape, no DA performed</i> • <i>Passé balance with DA: DA is evaluated (passé shape is not repeated for DA)</i> <p><i>Example 2:</i></p> <ul style="list-style-type: none"> • <i>Fouetté balance with passé shape, DA performed during passé shape</i> • <i>Passé balance with DA: DA not valid (passé shape is repeated for DA)</i> <p><i>Example 3:</i></p> <ul style="list-style-type: none"> • <i>Fouetté balance with passé shape without DA, DA performed during front split shape</i> • <i>Passé balance with DA: DA is evaluated (passé shape is not repeated for DA)</i>

- 5.8. Requirements: see #5.4.


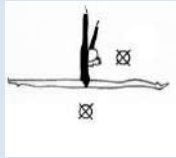
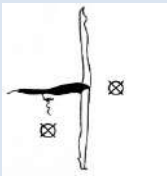
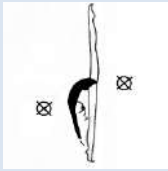
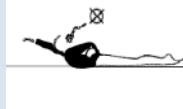

5.8.1. DA elements will be valid when the defined requirements for the apparatus Base and criteria are met


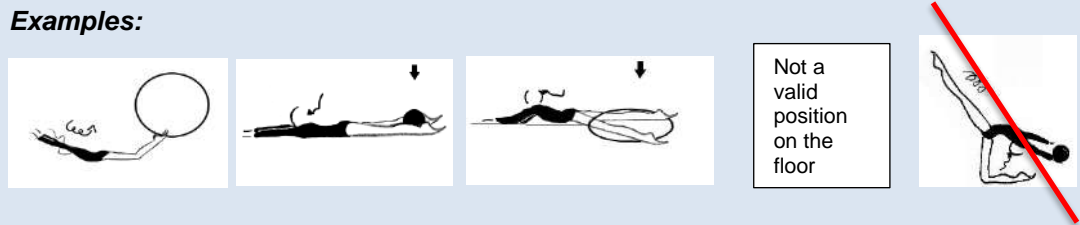
Explanations
<p>A gymnast attempts to perform DA with the base “roll of the Ball <u>over two large body segments</u>” (○○○○) but the Ball does not actually roll over two large segments. The DA is not valid because the definition of the base is not met. An Execution Penalty will be applied, if relevant,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

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

Example/ Explanations
<p>The same spiral with the Ribbon performed in same arm position for two consecutive body elements: walkover forward passing into Balance “free leg forward split without help, trunk backward below horizontal” will only validate one DA.</p>

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

Explanations: Additional Criteria (General) for DA	
⊗	<p>Outside the visual field Examples of the zones considered “outside the visual field:”</p> <div style="display: flex; justify-content: space-around; align-items: center;">      </div> <p>The position of the arm which executes the apparatus element(s) according to the above zones determines the criterion “outside the visual field”</p> <ul style="list-style-type: none"> In a back bend position or a backward rotational element: <ul style="list-style-type: none"> When the trunk is above the horizontal or at the horizontal, the arm must be past the vertical position-line of the trunk at the beginning or end of the apparatus Base When the trunk is below horizontal, the Base must happen at chest level or lower, or anywhere on the posterior/back side of the body Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back When a gymnast is lying face up with her trunk on the floor, her arms cannot go beyond the vertical line; therefore, such a position is not “outside the visual field” Not valid for the Ball caught in two hands behind the neck with both arms bent  To receive "outside the visual field" for a throw/re-bound/re-throw, it is not enough that the apparatus travels backwards: The throwing arm must be in a zone defined as "outside the visual field", or the body part executing the throw/re-bound/re-throw must be in a zone defined as "outside the visual field".

<p>≠</p>	<p>Without the help of the hands Apparatus must have an autonomous technical movement which can be initiated:</p> <ul style="list-style-type: none"> • with an impulse from another part of the body • with an initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hand(s) <p>Not valid for:</p> <ul style="list-style-type: none"> • direct catch in rotation on the arm (○); • mixed catch (↓↑); • 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
<p>⊄</p>	<p>Under the leg/ legs: in a difficult body-apparatus relationship performed under the leg/ legs.</p> <p>Examples:</p>  <p>Note for Clubs: When mills are performed with one arm on each side of the leg, the mills themselves occur under the leg, and the criterion "under the leg" is valid regardless of the body's orientation.</p> <p>Note for Ribbon: To get "under the leg" for spirals and other bases with the stick held in the hand, minimum the stick must be under the leg.</p>
<p>=</p>	<p>Position on the floor Apparatus elements performed while lying down in a position on the floor from the beginning to the end of the element: the full trunk must be lying flat on the floor regardless if it is facing up or down or on the side. The leg position is free.</p> <p>Note: "From the beginning to the end of the element" implies the whole DA. For bases with two actions (#3.4), it is sufficient to perform the position on the floor during the one action that has two criteria (release or catch).</p> <p>Examples:</p>  <p>Not a valid position on the floor</p> <p>Etc.</p>
<p>W</p>	<p>Full Body Wave Provided that the wave is performed by the whole body: a full body wave from the DB Table will be counted only as W (not DB, not rotation if applicable)</p>
<p>DB</p>	<p>Difficulty of Body</p> <ul style="list-style-type: none"> • Performed with a DB with a value of 0.10 or more • A DB which is defined by a rotation or a position on floor may only be counted as DB • During "Fouette" Balance and during "Fouette" Pivot: one DA may be performed • Combined Difficulties: if each component of the Combined Difficulty is performed according to the DA requirements, DA on each DB of the Combined Difficulty is possible <p>Note for large roll in a balance DB (except dynamic balances): The impulse for the roll and the impulse for the DB can be done at the same time. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the DB criterion is not valid for the large roll DA, and the large roll is not a valid apparatus technical element for the balance DB.</p>

○	<p>Rotation</p> <ul style="list-style-type: none"> • 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 • DB may not be used as an element of rotation • This criterion may be combined with "position on the floor" if the 360° rotation is performed keeping the full trunk lying flat on the floor from the beginning to the end of the base.
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5.8.4. The criterion **DB** may be used a **maximum of 9 times** in the exercise, **evaluated in performance order**. If an additional **DB** is used in **DA**, this **DA** will not be valid, regardless of the number of additional criteria performed.

5.8.4.1. The **DA** judge registers only **DBs** that contain **DA**.

5.8.5. A **maximum of 3 pre-acrobatic elements from different groups of pre-acrobatic elements** may be performed for the criterion "rotation". Pre-acrobatic elements may be the same or different than those used in **R**:

- Pre-acrobatic elements are evaluated in performance order: the first 3 will be evaluated
- The presence of a pre-acrobatic element in a **DA** element is evaluated regardless of how many additional criteria are executed
- A repetition of the same pre-acrobatic element performed in two (or three) separate **DA** elements will not be valid; the **DA** will not be valid, regardless of the number of additional criteria performed.
- If an additional pre-acrobatic element is used in **DA**, this **DA** will not be valid (**No Penalty**)

5.8.6. When a pre-acrobatic element is connected to a **DB** (with or without **DA**) or used for **choreography**, this pre-acrobatic element is counted in the total number of pre-acrobatic elements authorized for the "rotation" criterion used for **DA** elements, and this group of pre-acrobatic elements cannot be repeated for **DA**.

5.8.6.1. When a **DA** continues through a pre-acrobatic element and a **DB**, this counts as one of 3 pre-acrobatic elements and as one of 9 **DBs**.

5.8.7. There is no limit on the use of vertical rotation groups in **DA**.

5.8.8. Differentiation between **DA** and incorrectly performed **R**:

5.8.8.1. 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**.



















5.8.8.2. 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.




5.9. **DA** elements will not be valid in the following cases:

- A Base or criteria not performed according to its definition
- Loss of apparatus during a **DA** element
- More than **9 DA** with "**DB**" criteria of **0.10** and higher, evaluated in performance order
- More than **3 DA** with pre-acrobatic elements as "rotation" criteria, evaluated in performance order
- The Pre-acrobatic element from the same group performed in more than 1 **DA**
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast while executing **DA**
- Performed during any phase of **R**

5.11. TABLE OF DA BASES AND CRITERIA

HOOP 

Base	Base Symbol	Value	Criteria						
								W	DB
Large Roll of the Hoop over minimum 2 large body parts		0.40	v	v	v	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 is considered with the hands)		0.30	v	v	v	v	v	v	v
Rotation (min. 1) of the Hoop around part of the body (not the hands)		0.20	v	N/A	v	v	v	v	v
Passing through the Hoop with the whole or part of the body (two large body parts)		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	v	v	v	v	v
Passing over the apparatus with the whole or part of the body (without a transmission)		0.20	v	N/A	N/A	v	N/A	v	v
Transmission without the help of the hands with at least 2 different body parts (not the hands)		0.20	v	N/A	N/A	v	v	v	v
<ul style="list-style-type: none"> Sliding of the Hoop on any part of the body Small throw/catch: throw, thrust, push, rebound on the body 		0.20	v	v	v	v	v	v	v
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
Rebound on the floor after a high throw and direct retrieval (any height, not with hands)		0.30	v	v	v	v	v	v	v

Symbol	Explanation: Additional Specific Base: Hoop
	<p>High throw with rotation of the Hoop around its axis while in flight</p> <ul style="list-style-type: none"> • 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 one or two hands or by a different part of the body
	<p>Only one Base related to the Catch of the Hoop from a high throw is valid in a single element: either ↓ (catch of the Hoop from the flight of a high throw) or ↶ (Rebound on the floor after a high throw and direct retrieval) but not both together as two Bases in one DA.</p>
	<p>It is possible to use two Bases "Catch from a high throw" with "rebound on the body" in one DA</p>















5.12. 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		∞	0.40	v	v	v	v	v	v	v
Catch of the Ball with one hand from high throw		↓	0.40	v	N/A	v	v	v	v	v
Bounce	One high bounce (knee level and higher) from the floor	∨	0.20	v	v	v	v	v	v	v
	Series (min.3) of small bounces		0.20	v	v	v	v	v	v	v
Figures eight of the Ball with circle movements of the arm(s)		∞	0.20	N/A	N/A	v	v	v	v	v
Free Rotations of the Ball on a part of the body		∞	0.20	v	N/A	v	v	v	v	v
Transmission without the help of the hands with at least 2 different body parts (not the hands)		∞	0.20	v	N/A	v	v	v	v	v
Unstable balance		⊗	0.20	v	N/A	v	v	v	v	v
Small throw/catch: <ul style="list-style-type: none"> • Throw, thrust, push • rebound on different parts of the body except hands/arms 		→	0.20	v	v	v	v	v	v	v
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 (<i>any height, not with hands</i>)		↘	0.30	v	v	v	v	v	v	v

















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


5.13. TABLE OF DA BASES AND CRITERIA

Base	Base Symbol	Value	Criteria						
				\neq	\neq		$=$	W	DB
Mills (min. 4/6 circles)		0.30	v	N/A	v	v	v	v	v
Small throws of 2 unlocked Clubs/catch		0.30	v	v	v	v	v	v	v
Asymmetric movements of 2 Clubs		0.20	v	N/A	v	v	v	v	v
Small circles with 2 Clubs		0.20	v	N/A	v	v	v	v	v
Small throw of 2 locked Clubs		0.20	v	v	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	v	v	v	v	v
Roll of 1 or 2 Clubs on a part of the body or on the floor		0.20	v	v	v	v	v	v	v
Transmission without the help of the hands with at least 2 different body parts (not the hands)		0.20	v	N/A	N/A	v	v	v	v
Unstable balance		0.20	v	N/A	v	v	v	v	v
<ul style="list-style-type: none"> • Sliding of the Club(s) on any part of the body • Small throw/catch: throw, thrust, push, rebound on the body (or from the floor) 		0.20	v	v	v	v	v	v	v
High throw		0.20	v	v	v	v	v	v	v
High throw with 2 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 one Club from the flight of a high throw in one palm, the second Club already held in the same hand		0.40	v	N/A	v	v	v	v	v
Catch of 2 Clubs from the flight of a high throw		0.40	v	v	v	v	v	v	v

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

5.14. TABLE OF DA BASES AND CRITERIA

Base	Base Symbol	Value	Criteria						
				\neq	\neq		$=$	W	DB
Spirals/ "Swordsman" (\neq not valid)		0.30	v	v	v	v	v	v	v
Snakes		0.30	v	v	v	v	v	v	v
Boomerang		0.30	v	v	v	v	v	v	v
Echappe/catch (small throw)		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 or part of the body through or over the pattern of the Ribbon		0.20	v	N/A	v	v	v	v	v
Movement of the Ribbon around a part of the body created when the stick is held by different parts of the body (neck, knee, elbow) during body movements or DB with rotation		0.20	v	v	N/A	N/A	v	v	v
Large or medium circles		0.20	v	N/A	N/A	v	v	v	v
Transmission without the help of the hands with at least 2 different body parts (not the hands)		0.20	v	N/A	v	v	v	v	v
Roll of the Ribbon stick on a part of the body		0.20	v	v	N/A	v	v	v	v
Small throw/catch: throw, thrust, push, rebound on the body		0.20	v	v	v	v	v	v	v
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	Explanation: Additional Specific Bases: Ribbon
	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 on the floor). The throw must take place immediately upon catching the fabric/ stick with the hand or foot.

6. NEW ORIGINAL APPARATUS ELEMENT

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

7. DIFFICULTY SCORE (D)

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

7.1. The first subgroup D-judges (**DB**)

Difficulty	Minimum/Maximum	Penalty 0.30
Difficulties of Body (DB)	Minimum 3	Less than 3 Body Difficulties performed Less than 1 Difficulty of each Body Group (\wedge , \top , \circ): Penalty for each missing Difficulty
Dynamic Elements of Rotation (R)	Maximum 5	
“Slow turn” balance	Maximum 1 in releve Maximum 1 on flat	More than 1 in releve More than 1 on flat
Full body waves (W)	Minimum 2	Penalty for each missing W

7.2. The second subgroup D-judges (**DA**)

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

8. JUMPS/ LEAPS

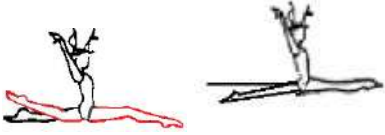

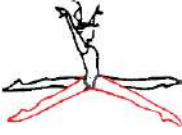
8.1. Generalities

8.1.1. All Jumps/ Leaps Difficulties must have **the following basic characteristics:**

- **Defined** and **fixed shape** during the flight
- **Height** (elevation) of the Jumps or Leaps sufficient to show the corresponding shape

8.1.2. A Jump or Leap **without a well-defined shape** (according to the definition in Table # 9) **and sufficient height to show a single fixed shape** will be penalized for Execution (# 2.3.1; 2.3.2).

Example:

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

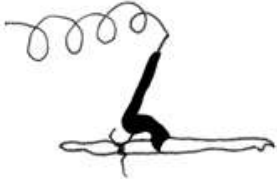
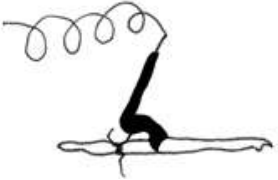
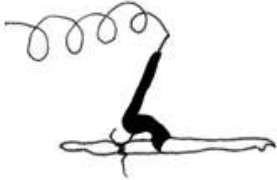
8.2. A repetition of Jump/ Leaps with the same shape (# 2.2.4) is not valid except in the case of a series (# 2.2.5).

8.3. It is possible to perform Jump/ Leaps **with take-off and landing on one leg in series**. A series of Jumps/Leaps consists of two or more **successive, identical Jumps/ Leaps**, performed with or without an intermediary step (depending on the type of Jump):





- **Each** Jump/ Leap in the series is evaluated separately
- **Each Jump/ Leap in the series counts as one Jump/ Leap Difficulty**

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


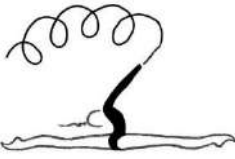


Example of a Series:

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

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

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

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

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

8.4. Jump/ Leaps take-off from one or two feet (unless otherwise mentioned in the Table #9) are considered the **Same Shape**.

8.5. Regardless of the number of rotations during the flight, the shape of the **DB** can be performed only once (different number of rotations during the flight of the same jump are considered also as the Same Shape).

8.5.1. The rotation of the whole body **during the flight** is evaluated after the take-off foot/ feet has/ have left the floor and before the landing of the foot/ feet on the floor.

8.5.2. For all Jumps which include rotation(s): the value of the Jump is determined by the rotation(s) performed; for a Jump with less than 180°, the base value (without rotation) may be given if present in the table and correctly executed.

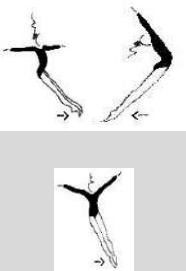
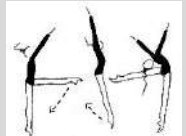




8.6. In all Jump Difficulties with **ring**, the foot or another segment of the leg should be in a closed ring position. **Touching any part of the head is required for the correct shape.**




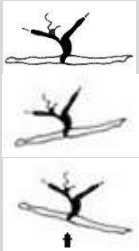
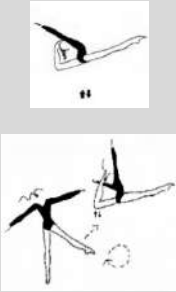




DB without touching, up to a maximum 20° deviation, are valid with an **Execution Penalty** (# 2.3.1).

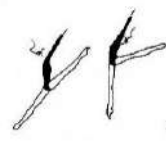

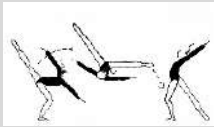
- 8.7. In all Jump Difficulties with **back bend of the trunk**, the head must be in contact with the leg.
- **Touching of any part of the leg is required for the correct shape.**
 - **DB** without touching, up to a maximum 20° deviation, are valid with an **Execution Penalty** (# 2.3.1).

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

























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










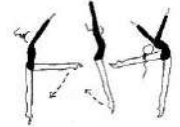





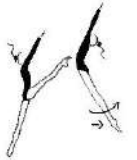
















Explanations	
	<p>«Cabriole» forward, back or sideways. <i>One leg is raised forward, back or sideways to 30° during the take-off. The other (supporting) leg, coming off the floor, strikes the previously raised leg. Finally, the gymnast lands on the supporting leg.</i></p>
	<p>«Cabriole» forward with back bend of the trunk. <i>This Jump starts in the same way as the Jump Difficulty ‘Cabriole’ Forward. In the flight phase, the free leg rebounds off the support leg backward into a horizontal position with a back bend of the trunk, followed by the landing on the free leg.</i></p>
	<p>Jump with arch <i>Jump can be performed by take-off from one or two feet, landing on one or two feet. Back bent of the trunk 45°, legs are raised backward 45°</i></p>
	<p>Jump with arch free leg in “Passe” <i>Jump take-off with one foot, back leg below horizontal (45°), landing on the take-off foot. Back bent of the trunk 45°</i></p>
	<p>Jump with arch free leg in “Passe” with ring <i>Back bent of the trunk 45° Jump take-off with one foot, back leg bent 90°, landing on the take-off foot</i></p>
	<p>“Scissors” Leap with switch of legs backward into the ring, with turn 180° <i>Leap take-off with one foot, En dehors turn of the body 180° during the flight (turn executed in the opposite direction of the take-off leg) Switch of legs backward into the ring performed by take-off leg</i></p>


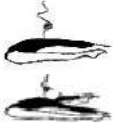
























	<p>Pike Jump with legs together or apart Pike Jump is always performed with the trunk bent forward over or between the legs</p>
	<p>“Cossack” Jump with different positions of the legs or with turn. The foot of the bent leg must be at the level of the pelvis, and the knee at horizontal or above</p>
	<p>“Cossack” Jump Zhukova (ZK) Jump with straight leg to the side high up, whole foot higher than head, with help of the arm opposite to the raised and straightened leg. Turn can be 180° or 360° to the opposite side of the raised leg</p>
	<p>Split Leap A split position of 180° is required at the highest point of the Leap. Split position may be horizontal and can also be accepted when the 180° position is maintained with the legs above or below a horizontal position.</p> <p>Split Leap with a take-off from one or two feet are considered the same Body Difficulty</p>
	<p>Jumps ZR and AG Take-off and landing on the same leg During these Difficulties both criteria “split” and “ring are required”</p>
	<p>Stag Leap: take-off from one or two feet Performed with the maximum bent leg, thigh horizontal Stag Leaps with a take-off from one or two feet are considered the same Body Difficulty Stag position may be horizontal and can also be accepted when the 180° position is maintained with the legs above or below a horizontal position.</p>
	<p>Stag Leap, take off from one or two feet with ring Front leg maximum bent, thighs 180° apart. The leg should be in a closed ring position. Touching any part of the head is required for the correct shape.</p> <p>Stag position may be horizontal and can also be accepted when the 180° position is maintained with the legs above or below a horizontal position.</p> <p>Stag Leaps with ring a take-off from one or two feet are considered the same Body Difficulty</p>
	<p>Stag Leap, take off from one or two feet with back bend of the trunk Front leg maximum bent, thighs 180° apart. The head must be in contact with the leg. Touching of any part of the leg is required for correct shape.</p> <p>Stag position may be horizontal and can also be accepted when the 180° position is maintained with the legs above or below a horizontal position.</p> <p>Stag Leaps with back bent of the trunk a take-off from one or two feet are considered the same Body Difficulty</p>
	<p>Switch Split Leap After a visible leg switch, a split position of 180° is required at the highest point of the Leap</p>

	<p>“Fouetté” <i>A leg switch is not required; executed with a 180° turn during the flight, performed over the longitudinal axis of the leaping leg and landing on the take-off foot</i></p>
	<p>“Entrelacé” <i>A leg switch is required; executed with 180° turn during the flight, performed over the longitudinal axis of the leaping leg</i></p>
	<p>“Butterfly” Jump <i>The free leg passes through a position close to horizontal; the take-off leg passes through horizontal. During the flight, the trunk is in a position close to horizontal or below horizontal with a minimum 180° turn from take-off to landing.</i></p>

9. TABLE JUMPS/ LEAPS DIFFICULTY (^)

Types of Jumps/Leaps	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
1. Tuck Jump with one turn 360° during the flight	 360° 						
2. «Scissors» forward with bent legs and one turn 360° during the flight	 360° 						
3. Vertical Jump with straight legs and with turn, take-off from two feet	 360° 		 720° 				
4. Vertical Jump with bent leg (Passé) and with turn	 360° 		 720° 				
5. Vertical Jump with free leg stretched forward in horizontal with 180° turn or 360° turn during flight		 180° 	 360° 				
6. Vertical Jump with free leg stretched sideways in horizontal with 180° turn or 360° turn during flight		 180° 	 360° 				
7. Vertical Jump with free leg stretched back in horizontal with 180° turn or 360° turn during flight			 180° 	 360° 			

Types of Jumps/Leaps	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
8. Vertical Jump with free leg bent back in horizontal (attitude) with 180° turn or 360° turn during flight			 180° 	 360° 			
9. «Cabriole» forward or with turn 180° or more during flight or with back bend of the trunk	 	 180° 	 				
10. «Cabriole» sideways	 						
11. «Cabriole» backwards or with turn (180° or more) during flight	 	 180° 					
12. Jump with arch or with turn (180° or more), or with ring, leg(s) below horizontal		   	   				
13. “Scissors” Leaps with switch of legs forward above horizontal	 						
14. “Scissors” Leaps with switch of legs backward (at horizontal), or with ring. Also with turn 180°	 	 	 180° 				

Types of Jumps/Leaps	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
15. Pike Jump with legs together or apart, take-off from one foot or from both feet			 				
16. "Cossack" Jump straight leg forward at horizontal or with turn or with trunk bent forward	 	 	 				
17. "Cossack" Jump straight leg forward, high up, whole foot higher than head, with help, also with turn		 	 				
18. "Cossack" Jump straight leg forward, high up, whole foot higher than head, also with turn			 	 			
19. "Cossack" Jump straight leg to the side high up, whole foot higher than head, with help of the hand of the same side, the leg is straight. Also with turn. Jump Zhukova (ZK), with help of the opposite hand		 	 	 			
20. "Cossack" Jump straight leg to the side high up, whole foot higher than head, without help, also with turn.			 	 			

Types of Jumps/Leaps	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
21. Ring with one leg, take-off with one or two feet, also with turn							
22. Ring with both legs, also with turn							
23. Split Leap or with ring, or with back bend of the trunk, take-off from one or two feet							
24. Zaripova (ZR) Leap split Leap with ring, take-off and landing on the same leg							
25. Agiurgiuculese (AG) Leap turning split Leap with ring, take-off and landing on the same leg (Jete en tournant)							
26. Two or three successive Split Leaps with change of take-off foot. Evaluate as one DB					 One DB		 One DB
27. Split Leap with turn, also with ring, or with back bend of the trunk							

Types of Jumps/Leaps	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
28. Switch Split Leap, passing with stretched legs							
29. Switch Split Leap, passing with bent leg							
30. Side Split Leap, take-off from one or both feet, also with trunk bend forward, also with turn							
31. Switch side Split Leap, passing with bent leg, also passing with stretched legs (with turn 90°)							
32. Stag Leap, take off from one or two feet, also with ring, also with back bend of the trunk							
33. Stag Leap, take off from one or two feet with turn of the body. Bessonova (BS) Jump, also with ring, also with back bent of the trunk							
34. Switch Stag Leap, passing with bent leg, also with ring, with back bend of the trunk.							

Types of Jumps/Leaps	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
35. Switch Stag Leap, passing with straight leg, also with ring, with back bend of the trunk							
36. "Fouetté", also with ring with one or both legs							
37. "Fouetté" with Split Leap, also with ring, with back bend of the trunk							
38. "Fouetté" with Stag Leap, also with ring, also back bend of the trunk							
39. "Revoltade" 180° turn during flight passing one leg stretched over the other							
40. "Entrelacé", also with ring							
41. "Entrelacé" with Split Leap, also with ring, with back bend of the trunk							

Types of Jumps/Leaps	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
42. Turning Stag Leap, also with ring, with back bend of the trunk							
43. Turning Stag Leap with switch of bent leg, also with ring, with back bend of the trunk							
44. Turning Stag Leap with switch of straight leg, also with ring, with back bend of the trunk							
45. Turning Split Leap (Jeté en tournant), also with ring, with back bend of the trunk							
46. Turning Split Leap with switch of the legs (Jeté en tournant), also with ring, with back bend of the trunk							
							0.80
47. "Butterfly" Jump: with a minimum 180° turn from take-off to landing.							

10. BALANCES

10.1. Generalities

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

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




10.1.2. Basic characteristics of the three types of Balance Difficulties:

- 1) **Balances executed on the foot: on the toes in relevé or flat foot**
 - **Defined** and clearly **fixed shape**
 - **Stop position** fixed in the shape for a **minimum of 1 second**
- 2) **Balances executed on other different parts of the body (knee, chest, etc.):**
 - **Defined** and clearly **fixed shape with a stop position**
 - **Stop position** a **minimum of 1 second** fixed in the shape
- 3) **Balances executed in motion: “Dynamic Balances”**
 - **Clearly defined shape:** All relevant parts of the body are in the correct position at the same moment of time
 - Smooth and **continuous movements** from one shape to another

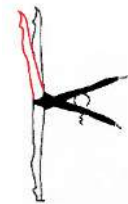





10.1.3. Balances without clearly well-defined shapes (according to the definition presented in the Table #11) will be evaluated according to the identifiable shape presented with corresponding **Execution Penalties**.

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

Example 1

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

Example 2





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

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

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

- 10.2.1.** Balance Difficulties must be performed with a minimum **1 apparatus technical element** executed according to its definition in Tables #3.6; #3.7. (**Fundamental or Non-Fundamental apparatus technical element**)
- 10.2.2.** Balances not coordinated **with a minimum of 1 apparatus technical element** (Fundamental and/or Non-Fundamental technical apparatus element) will **not be valid** as a Difficulty
- 10.2.3.** If the shape of the Balance is well-defined and the apparatus element is executed correctly (**Example:** side split without support with a bounce of the Ball during the shape presented), but the stop position is insufficient (**less than one second**), **the balance is valid with an Execution Penalty: 0.30 “shape not held for a minimum one second.”**
- 10.2.4.** Balances on the foot may be performed on the toes in relevé or flat foot. For flat foot, the value of the Difficulty is reduced by 0.10 and the symbol will include an arrow (↓).

Examples:

Value of Balances			
performed on the toes (relevé)		performed on flat foot	
symbol	pictogram	symbol	pictogram
			
DB valid: 0.30		DB valid: 0.20	

- 10.2.5.** It is not possible to perform the same shape of Balances on the toes (relevé) and on flat foot in the same exercise.
- 10.3.** The support leg **whether stretched or bent** does not change the value of the Balance Difficulty.
- 10.4.** In all Balance Difficulties with **ring**, the foot or another segment of the leg should be in a closed ring position. **Touching any part of the head is required for the correct shape.**
- DB** without touching, up to a maximum 20° deviation, is valid with an **Execution Penalty** (# 2.3.1 ;2.3.2).
- 10.5.** In all Balance Difficulties with **back bend of the trunk**, the head must be in contact with the leg. **Touching any part of the leg is required for the correct shape.**
- DB** without touching, up to a maximum 20° deviation, is valid with **Execution Penalty** (#2.3.1).
- 10.6.** Balances #4-5, #9-10, #12-15, #18 with hand support can be used as part of Combined Difficulties **with Balance and Balance**, but the other Balance must be either with a change in the trunk position or leg direction.

- 10.7.** A gymnast may perform a Balance with “**Slow Turn**” with the following requirements:
- “Slow Turn” must be 180° or more
 - Only two Difficulties with “Slow Turn” are allowed in an exercise: one performed in relevé and one on flat foot; these Difficulties must be different shapes
 - A “Slow Turn” is possible for different shapes of Balances executed on the foot except for the “Cossack” position and positions on the knee

10.7.1. Values of Balances with “Slow Turn:”

- 0.10 point for flat foot + Difficulty element value
- 0.20 point for relevé + Difficulty element value

- 10.7.2.** A “Slow Turn” must be performed only after the initial position of the Difficulty has been fixed, and **with no more than a ¼ rotation at every impulse**. A rotation that results from a single impulse cancels the value of the Difficulty with slow turn.

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

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

- 10.7.3.** Repetitions of Balances with the same shape with or without “Slow Turn” are not valid.

- 10.7.4.** The “Slow Turn” is not considered as a body rotation.

- 10.7.5.** Balance with “Slow Turn” cannot be used as part of Combined Difficulty

- 10.8. Dynamic Balances** are performed as smooth and **continuous movements** from one shape to another which do not need stop positions in any phase of the Balance. If a gymnast performs Dynamic Balance with a stop position, the Difficulty is valid. **No Penalty**

- 10.8.1.** Dynamic Balance Difficulties must be executed with a minimum **1 apparatus technical element, performed** according to its definition in Tables #3.6; #3.7. (Fundamental or Non-Fundamental apparatus technical element) **at any phase during the Difficulty.**

- 10.8.2.** Dynamic Balances (except Fouette Balance) may be performed either in relevé or flat foot without changing the value or the symbol.

- 10.8.3. Fouette Balance is one Balance Difficulty** performed with:

- A minimum 3 same or different shapes performed in relevé with heel support between each shape
- Each shape shown with a clear accent (**clear position**).
- With or without the help of the hands
- With a minimum of 1 turn of 90°, 180° or 270°

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

- 10.8.4.** It is possible to repeat the same shape within one Fouetté Balance, but it is not possible to repeat any of these shapes isolated or in another Fouetté Balance. **Each type of Fouetté Balance can be repeated (several times 0.30 points and/or several times 0.50 points), as long as no shapes are repeated isolated or in another Fouetté Balance.**

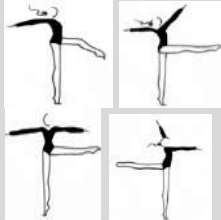


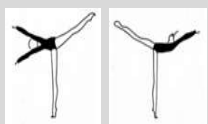
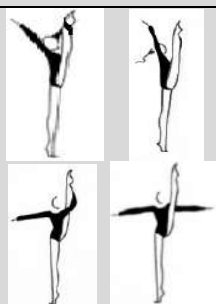

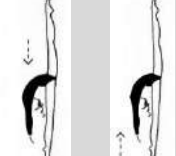
10.8.5. It is possible to perform either U2 (#30) or U3 (#31) in an exercise but not both in the same exercise, regardless of the values.





10.9. Balances (#19-26) performed on other parts of the body or Balances performed on flat foot of the support leg **are not eligible for Combined Difficulties.**

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

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



















10.10. Technique for specific Balance Difficulties














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

	<p>On the chest with or without help: KB Head and shoulders do not touch the floor Legs are straight – they can be together or slightly apart</p>
 <p>And others</p>	<p>Full body wave in all directions in the standing position or passing to the floor A full body wave is a sequential contraction and decontraction of all the muscles of the body, along the “chain” of body segments like an “electric current,” from the head, through the pelvis, to the feet (or vice-versa).</p> <p>It is possible to perform full body waves connected to other Body Difficulties. These waves (Dynamic Balances) themselves are counted as Body Difficulties and do not increase the value of other Body Difficulties</p>
	<p>Full body wave from the floor This wave can be performed with or without back of the trunk (both techniques are correct)</p>
	<p>Balances U2 or U3 Executed with smooth and continuous movements; a stop position not required. Split position in each phase of the element is required. The support leg is straight. Balances may be performed either in relevé or flat foot without changing the value</p>



























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

11. TABLE OF BALANCES DIFFICULTY (T)






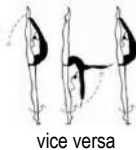

Types of Balances	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
1. Free leg backward, below horizontal, trunk bent backward	 						
2. Passé front or side (horizontal position) or with bend of the upper back and shoulders	 						
3. Free leg horizontal forward straight or bent 30° (position "Tire-Buchon") and/ or with trunk back at the horizontal position	 	 	 				
4. Front Split with and without help			 	 			
5. Front split with and without help, trunk backward at horizontal				 	 		



Types of Balances	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
6. Front split without help, trunk backward below horizontal from standing position					↓ ४		
7. Front split without help, trunk backward below horizontal from the seated position						↑ ४	
8. Free leg horizontal sideward and/ or with trunk side at the horizontal		F' 	T' 				
9. Side Split with and without help			४' 	४' 			
10. Side Split with and without help with trunk side at the horizontal				४' 	४' 		
11. Arabesque: free leg horizontal backward and/ or trunk forward at the horizontal or bent backward at horizontal		४ 	T° 	४ 			
12. Back split with help; foot above head without help			४ 	४ 			

Types of Balances	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
13. Back split with and without help, trunk forward at horizontal or below							
14. Ring with or without help, or with back bend of the trunk, also with split and trunk horizontal							
15. Leg on the shoulder, with or without the help of the arm							
16. Attitude, also with trunk bent backward							
17. "Cossack", free leg at horizontal in all directions: forward sideward backward							

Types of Balances	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
18. "Cossack", free leg front, foot higher than head with or without help; Also, free leg side, foot higher than head with help  or  without help		 	 				
Balances executed on other different parts of the body							
19. On the knee, free leg back horizontal; also with trunk back at horizontal	 		 				
20. On the knee, free leg front, foot higher than head with or without help, also with trunk back at horizontal or below horizontal	 	 		   			
21. On the knee, free leg to the side, foot higher than head, with or without help; also with trunk sideways at the horizontal	 	 					
22. On the knee, free leg back split, foot higher than head, with or without help	 	 					

Types of Balances	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
23. On the knee, ring with or without help							
24. Lying on the floor with trunk lifted (legs may be separated to shoulder width)							
25. Kabaeva (KB) On the chest with help, also with turn							
26. On the chest without help, also with turn							
Dynamic Balances							
27. Passing from the stomach to the chest							
28. Full body wave in all directions in the standing position with feet together (front, back) or slightly apart (side) starting on flat foot or releve; or passing to or from the floor with feet together or slightly apart							

Types of Balances	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
<p>29. Fouetté consisting of min. 3 same or different shapes. One DB</p>			 <p>Leg at the horizontal for min 2 shapes + min 1 turn</p>		 <p>Leg above horizontal for min 2 shapes + min 1 turn</p>		
<p>30. Utyascheva (U₂) Two shapes: from back split with help to front split with back bent of the trunk, ending on the other foot. Also with turn 180° in any shape</p>				 <p>U₂ Or vice versa</p>	 <p>U₂ 180°</p>		
<p>31. Utyascheva (U₃) Three shapes: from back split with help to front split with back bent of the trunk, ending on the other foot and return to the first shape. Also with turn, 180° in any shape.</p>				 <p>U₃</p>	 <p>U₃ 180° vice versa</p>		
<p>32. Kapranova (KP) Front split with help, half turn of the trunk into back split with help</p>				 <p>KP Or vice versa</p>			

Types of Balances	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
33. Gizikova (GZ). Front split with help, the free leg passing into back split balance with help or					GZ  Or vice versa		
34. Gizikova (GZ), Front split without help, the free leg passing into back split balance without help.						GZ 	

12. ROTATIONS

12.1. Generalities

12.1.1. There are three types of Rotation Difficulties:

- 1) Rotations on the toes (releve) of the support leg
- 2) Rotations on the flat foot of the support leg
- 3) Rotations on other parts of the body

Explanations
<i>A Rotation Difficulty executed on the toes (releve) of the support leg is called a Pivot. A Pivot must be executed in a high releve position. If a Pivot is executed in a low releve, the Difficulty is valid with an Execution Penalty.</i>
<i>Pivots can be inward Pivots "En dedans" (Pivot executed in the same direction as the support leg) or outward Pivots "En dehors" (Pivot executed in the opposite direction of the support leg). These inward and outward Pivots are the same Difficulties.</i>

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

- Fixed and **well-defined shape**
- Minimum **basic rotation in present shape: 180°**:




#6 (EKB), #9 (↓; ↓; RF), #10 (TR), #18 (KB, GA, KR), #19 (KB, KR), #31 (ASH), #32 (KN)

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

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

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



Examples:

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

12.1.4. The Difficulty will be counted once a well-defined shape is taken.

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



12.3. Different Rotations: Rotations with different shapes regardless of the number of rotations (valid also for “Fouetté” Pivots

12.4. Pivot in releve back split with trunk horizontal (#13 ) and Rotation on flat foot Penche (#26 ) are different Difficulties:





- Minimum basic rotation in the shape: 360°
- **A Difficulty performed with the first 360° rotation arriving at releve is evaluated a Pivot as long as an 360° base rotation is completed; if, at any point, the heel touches the floor, no further rotations are counted from that point.**

12.5. Rotations will be evaluated according to the number of rotations performed



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

- Pivots with a base value 0.10
- Pivots connected with heel support: Fouette (#24 ) , Illusion forward/side (#25 )
- Rotations on flat foot
- Rotations on another part of the body

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

- Pivots with a base value 0.20 and more
- Pivots connected with heel support: Fouette (#24 , ) , Illusion backward (#25 )
 - **Example:**  $360^\circ + 720^\circ + 720^\circ = 0.30 + 0.50 + 0.50 = 1.30$ points.

12.5.3. The value of a Rotation Difficulty is **increased by 0.10 for each additional rotation above the base 180°** for Rotations on another part of the body #30 (ASH), #31 (KN)

12.5.4. The value of a Rotation Difficulty is **increased by 0.20 for each additional rotation above the base 180°** for Pivots #6 (EKB); #9 ( ;  ; **RF**); #10 (**TR**); #18 (KB; GA; KR); #19 (KB; KR)

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

Explanations
<i>If during a Pivot (which is executed in releve) a gymnast supports herself on her heel during part of the rotation and the executed rotation is less than the required basic rotation, the Difficulty is not valid.</i> <i>In case of an interruption (heel support) during other additional rotations after the first basic rotation, only the value of rotations already executed before the interruption will be valid.</i> <i>If during a Penché/Sakura Rotation (initiated on flat foot) the gymnast raises her heel to relevé, the judge stops evaluating the Rotation on flat foot and does not start evaluating Pivot on relevé.</i>
<i>For Rotations executed with a hop: If the hop occurs during the basic rotation, the Difficulty is not valid.</i> <i>In case of a hop during other additional rotations after the first basic rotation, Only the value of the rotations already executed prior to the hop (interruption), will be valid.</i>







12.6. It is possible to perform identical Pivots in a **series**:

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

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

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

Examples:

		
Valid	Valid	Valid
		
Valid	Not valid	Valid

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

Explanations
<i>For a Rotation Difficulty (DB) which requires contact between the head and leg, the gymnast's leg must touch any part of her head, including her hairstyle ("bun")</i>
<i>If, during a Pivot with ring, a gymnast performs several rotations with different deviations in the ring position, the highest Execution Penalty is taken one time for the same body position during one DB. Example: Pivot with ring: the first (basic) rotation has a small deviation in the ring position, the second rotation has no deviation and the third rotation has a medium deviation in the ring position. Execution Penalty: 0.30</i>

12.7. In all Rotation Difficulties with **back bend of the trunk**, the head must be in contact with the leg. **Touching of any part of the leg is required for the correct shape.**

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

12.8. Rotation Difficulties must be coordinated with a minimum **1 apparatus technical element** executed in any phase of the Rotations, according to its definition in Tables #3.6; #3.7 (**Fundamental or Non-Fundamental apparatus technical element**).

12.9. Fouette Pivot

- 2 or more identical or different shapes connected **with heel support** are counted as **one Difficulty**
- Various shapes may be performed:
 - a) isolated
 - b) combined (**consecutively or alternating**) within the same Fouetté but none of those shapes may be repeated in another Fouetté Pivot
- **Fouetté Pivot may be performed using each of the described shapes (0.10: passé; 0.20: front, side, arabesque, attitude; 0.30: split with help front, side, back) as long as no shape is repeated in different Fouetté Pivot difficulties.**
- **During every two Fouetté, one different Fundamental technical element or Non- Fundamental apparatus element is required**

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

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

12.10. Illusion

- There are different shapes of Illusion: forward, side and backward all with a minimum **basic rotation of 360°** and without hand support on the floor.
- A combination of Illusions is counted as 1 Difficulty
- Illusions will be evaluated according to the number of rotations performed keeping the required shape:
 - Can be performed with or without heel support: on flat foot of the support leg or in relevé, without changing the value of the Difficulty
 - Multiple rotations should be without changing the support leg, without a step, support on the wrist or hop
 - During rotation the raised leg should be straight
 - **During every two Illusions, one different Fundamental technical element or Non-Fundamental apparatus element is required**
- Rotation Difficulty #25 Illusion may be performed as part of Combined Difficulty if the Illusion itself and the connection with another Pivot is executed in releve without heel support or plie

12.11. Rotation Difficulties #26 Penche and #27 Sakura, which are performed on flat foot, may be connected as the **second part** of a Combined Difficulty with Pivots in releve. The connection must be performed without a change of support leg or extra step between Difficulties, without plie or interruption or starting rotation on flat foot as “Slow Turn.”




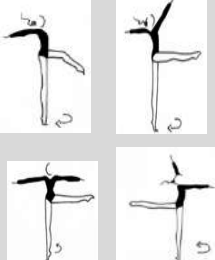

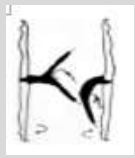
Pivot in releve and Rotation on flat foot must be in different shapes

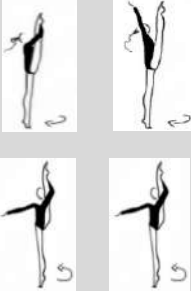

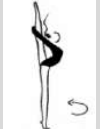

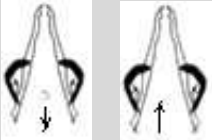
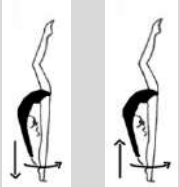
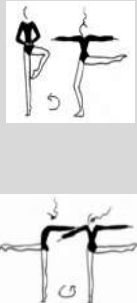

12.12. Rotations on other parts of the body: During every two rotations in a split with help without interruption bent forward (#32) and **during every two** rotations in a split with help without interruption bent backward (#33), one Fundamental technical element or Non-Fundamental **apparatus element is required.**



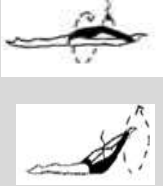



12.13. Rotations performed on other parts of the body (#28-33) are not eligible for Combined Difficulties

12.14. Rotations in releve (Pivots) including more than one shape (#10TR, #18GA, #20GZ) are not eligible for Combined Difficulties













12.15. Technique for specific Rotation Difficulties






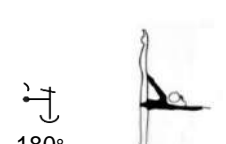
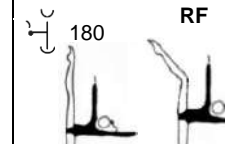


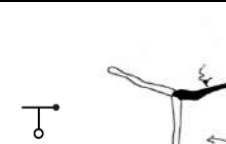
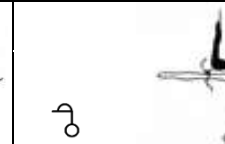
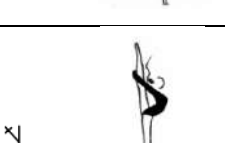
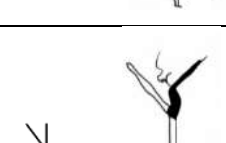
Explanations	
	<p>“Passé” forward or side – considered the same shape Entrance to the Pivot and fixation of the Passé position can be: by bending the free leg immediately or by a circular movement of the free leg. Base of the Pivot 360°</p>
	<p>Spiral turn (“Tonneau”) on both legs During rotation 360° on both legs, a gymnast must perform a full body wave. During a full wave, all parts of the body must consistently participate in the movement starting with large parts of the body and ending with the fingers of the hand (hands). Performed with smooth continuous movements</p>
	<p>Spiral turn (“Tonneau”) partial wave on one leg. During base Pivot 360° gymnast must perform consecutively 2 body positions:</p> <ul style="list-style-type: none"> • back bend of the trunk with the head moving backward, • trunk and head bend forward <p>During the rotation, the illusion of spiral waves must be achieved. Every possible additional rotation must be performed in the same, specified manner</p> <p><i>The leg position is free: The foot may be near the knee or lower. Free leg fixed for 360° is not a requirement.</i></p>
	<p>Free leg horizontal forward, side or backward (Arabesque); During multiple rotations free leg (hip) must be in a fixed horizontal position and not make any additional movements (up-down) Base of the Pivot 360°</p>
	<p>Attitude Free leg (hip) must be in a fixed horizontal position during multiple rotations without any additional movements (up-down). Base of the Pivot 360°</p>
	<p>Trubnikova (TR). Pivot 180° passing from side split without help, trunk horizontal to front split trunk bent back below horizontal. Passing from one shape to another shape must be performed directly without heel support or interruption. In each form the gymnast can rotate a different number of degrees (Example: 90° + 90°; 100° + 80° or vice-versa). It is necessary that both of these shapes are completed within 180° of rotation. If one shape is held 180° or more, this element becomes a Combined Difficulty; <i>Trubnikova 360° is possible only if both shapes are repeated a second time (side split + front split with bent back + side split + front split with bent back)</i></p>

	<p>Split forward or 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 in releve and the free leg takes the split position until this shape is not held. Base of the Pivot 360°</p>
	<p>Free leg horizontal sideward, upper shoulders bent backward During rotation free leg must be held in a side horizontal position and not make any additional movements (up-down); upper shoulders are bent back Base of the Pivot 360°</p>
	<p>Split backward with or without support. Split position is required. The rotation is evaluated after the support foot is in releve and the free leg takes the split position until this shape is not held. Touching the head by the leg is not required. Base of the Pivot 360°</p>
	<p>“Cossack” Pivots: an initial impulse with the help of the hand/hands from the floor is allowed. The degrees of the rotation count from the moment when the hand(s) leave the floor and the free leg will be at the horizontal position. The position of the pivot is considered correct even if the gymnast is “sitting” on the heel of the support leg – heel raised from the floor. It is possible to have different start positions of the rotation as well as different endings for the “Cossack” Pivot, but the main objective is that the final rotation is controlled and clean (without falling) Base of the Pivot 360°</p>
	<p>Front split, trunk bent back below horizontal from standing position (KB) Front split, trunk bent back below horizontal from a seated position (KB) It is not necessary for the arms to touch the leg. Split is required and backbend of the trunk must be below horizontal. The Rotation is evaluated after the gymnast achieves the required shape of the Pivot. Base of the Pivot 180°</p>
	<p>Front split, free leg bent, back bend of the trunk below horizontal from standing position (KR) Front Split, free leg bent, back bend of the trunk below horizontal from a seated position (KR) Free leg bent 30° – position “Tire-Buchon” which must be maintained during the entire rotation. It is not necessary for the arms to touch the leg. Split is required and backbend of the trunk must be below horizontal. Rotation is evaluated after a gymnast achieves the required shape of the Pivot. Base of the Pivot 180°</p>
	<p>Fouette: Passé or with leg stretched at the horizontal Performed in series of repeated turns at a high tempo and in one spot. Each component has rotation in shape + open position The working leg, after finishing each rotation of 360° (or double or triple Passe rotation), extends out straight to the side on 45°-90°. May be performed using another technique when the working leg goes through the rond de jambe en l’air on 45° and higher. If Fouette turn is performed using a technique when the working leg goes through the rond de jambe en l’air open position, this can be done before the rotation in shape. The first Fouette turn with Passe or leg front or side horizontal is evaluated as the first rotation (not preparation). Counting of Fouette rotations should start immediately after the plie and push-off in the position of the trunk/ shoulders. This applies to both forms - in the Passe position and with the leg in a horizontal position forward, sideways and backward.</p>
	<p>Fouette in split position with help 2 or more identical En dehors Pivots in presented shape are connected with heel support. Difficulties performed with simultaneously turn of the body and free leg in a split without additional swing of the free leg. Split position with help maintains during 2 or more identical presented Pivots.</p>







	<p>Penche rotation Rotation on flat foot. Trunk bent forward at the horizontal or below, leg stretched in back split. Split is required. Base of the Pivot 360°</p>
	<p>Penche rotation with ring (SK) Rotation on flat foot. Trunk should remain at horizontal or below position during an entire basic rotation and possible additional rotations. The foot of the free leg should be close to the head, closed ring position. Touching required. Split position required. Base of the Pivot 360°</p>
	<p>Rotation in a split with help of the hand, bent forward or backward During additional rotations gymnast is not permitted to do additional impulse (support) by any part of the body to continue the rotation. Rotations must be consecutive without interruption or stopping. Base of Rotation 360°</p>
	<p>Rotation on stomach, legs close to ring Pushing with the hands, the head must be close to some part of the leg Base of Rotation 360°</p>
	<p>Rotation (ASH) Pushing with the hands, rotation executed on the stomach, legs high up in stag position with help. Base of Rotation 180°</p>
	<p>Rotation (KN) Pushing with the hands, rotation executed on the chest, legs high up in split position, arms to the side or up. Split position required. Base of Rotation 180°</p>




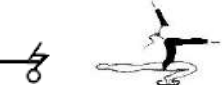

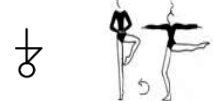



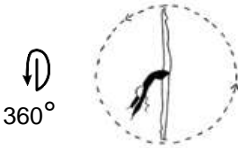
13. TABLE OF ROTATION DIFFICULTY (♭)







Types of Rotations	Rotations on the toes (releve) of the support leg						
	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
1. Free leg forward in any position below horizontal, trunk bent forward	♭ 						
2. Free leg backward, trunk bent backward	♭ 						
3. "Passé" (forward or side); or with bend of the upper back and shoulders	♭  ♭ 						
4. Spiral turn ("Tonneau") full body wave on both legs or partial wave on one leg	♭ 		♭ 				
5. Free leg horizontal forward (straight or bent). Also with trunk bent forward	♭ 		♭ 	♭ 			
6. Front split with or without help. Also trunk back at the horizontal position Elkatib (EKB)			♭ 	♭ 	♭ 180° EKB 		

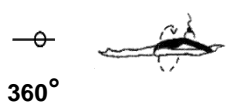

Types of Rotations	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
7. Free leg horizontal sideward or with trunk side at the horizontal. Also trunk bent backward							
8. Side split with or without help							
9. Side split with or without help, trunk horizontal, also Raffaeli with free bent leg (RF)							
10. Trubnikova (TR) Pivot 180° passing from side split without help, trunk horizontal to front split trunk bent back below horizontal							
11. Arabesque: free leg horizontal Also with trunk forward or backward, at horizontal							
12. Back split with or without help							

Types of Rotations	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
13. Split back with or without help, trunk horizontal. Also below horizontal or with ring							
14. Attitude, also with trunk backward at horizontal							
15. Ring with help, also with back bend of the trunk							
16. Leg on the shoulder							
17. Ring without help, also with back bend of the trunk							

Types of Rotations	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
<p>18. Kabaeva (KB) Front split; trunk bent back below horizontal from standing position.</p> <p>or</p> <p>Garaeva (GA). From back split on flat foot, trunk bend forward passing to KB Pivot.</p> <p>or</p> <p>Kramarenko (KR) KB Pivot with free leg bent 30°</p>					 KB 180°  GA 180°  KR 180°		
<p>19. Kabaeva (KB) Front split; trunk bent back below horizontal from a seated position</p> <p>Or</p> <p>Kramarenko (KR) KB Pivot with free leg bent 30°</p>					 KB 180°  KR 180°		
<p>20. Gizikova (GZ). Front split with help with a passage of the free leg into back split with help</p>							 GZ 360° or vice versa

Types of Rotations	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
21. "Cossack" free leg forward. Also trunk bent forward over the free leg with or without help							
22. "Cossack" free leg side							
23. "Cossack" free leg backward (straight or bent)		 					
24. Fouetté: Passé or with leg stretched at the horizontal: in front, side, "arabesque", or "attitude", also in split in different directions with help							
25. Illusion: trunk bent forward/side. Also trunk bent backward at horizontal or below							

Types of Rotations	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
Rotations on the flat foot of the support leg							
26. Penché: body bent at the horizontal or below, leg in back split, rotation on flat foot							
27. Sakura (SK) Penché: body bent at the horizontal or below, rotation on flat foot with ring.							
Rotations on other parts of the body							
28. Ralenkova (RL) Rotation on the back							
29. Rotation on the stomach, legs close to ring							
30. Ashram (ASH) Rotation on the stomach, legs in stag position with help.							
31. Kanaeva (KN) Rotation on the chest, legs in split position without help							

Types of Rotations	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
32. Rotation in a split with help without interruption, bent forward	 <p>360°</p>						
33. Rotation in a split with help without interruption, bent backward		 <p>360°</p>					

1. EVALUATION BY THE ARTISTRY PANEL JUDGES

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

2. ARTISTIC STRUCTURE AND PERFORMANCE: COMPOSITION OBJECTIVES

- 2.1. Rhythmic gymnastics is defined by a unique composition built around a specific choice of music. The specific music guides the choices of all the movements, and all components of the composition are created in harmonious relationship with one another.
- 2.2. The music inspires the choreography by establishing the pace, theme of movements and structure of the composition; it is not a background for body and apparatus elements.
- 2.3. The following should be considered in selecting the music:
 - The character of the music should be chosen in respect to the age, technical level, and artistic qualities of the gymnast, as well as ethical norms
 - Music not respecting ethical norms will be penalized for "music not conforming to regulations". The penalty is taken for explicit words, and for unethical topics without explicit words. Unethical topics include but are not limited to swearing, dirty talk, violence, discrimination, etc.
 - Artistry judges have varying language skills. Any judge that recognizes unethical lyrics should report immediately to the Responsible judge, who will guide the penalization of the Artistry panel.
 - The music should allow the gymnast to perform at her best
 - The music should support the best possible execution
- 2.4. Sounds with a non-typical musical character for Rhythmic Gymnastics are forbidden (ex: sirens, car engines, etc.)
- 2.5. Before the first movement of the gymnast, a musical introduction of a maximum 4 seconds is tolerated; a musical introduction **more than 4 seconds** is penalized.

2.6. Artistic excellence is achieved when the composition structure and the artistic performance clearly and fully develop the following components to create a guiding idea (the “story” of the exercise) from the beginning to the end:

- Character of the movement style found in the Dance Steps and also in the connecting movements between Difficulties or the Difficulties themselves
- Expressivity in the movements
- Contrasts in tempo, character, and intensity of the movements with both the apparatus and body which reflect the contrasts in the music
- Strategic placement of specific body and apparatus movements on specific musical accents or phrases to create impact or effect: distinctive, desired visual impressions produced for the viewer (i.e.: a moment that is intended to create a visual, memorable “moment” in the performance)
- Connections between movements or Difficulties which are intentionally and strategically choreographed to link one movement to another in a fluid, harmonious way
- Variety in the movements: gymnasts travel from one movement to another facing different directions for distinctive reasons; the modalities of her traveling are varied depending on the distance needed to travel, the tempo and style of the specific music, etc. This variety in the directions and modalities of traveling avoids monotonous movement.

2.7. EVALUATION

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

3. CHARACTER

- 3.1.** The movements have a clearly-defined style emphasizing the gymnast's unique interpretation of the character of the music; that style or character of movement is developed from the beginning to the end of the exercise.
- 3.2.** This identifiable character is recognized by the body and the apparatus movements throughout all of the exercise, **prioritized in a variety of ways** including:
- 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 elements
- 3.3.** Changes in the character in the music should be reflected by changes in the character of the movements; these changes should be harmoniously combined.
- 3.4.** The Dance Steps Combinations are evaluated on their own specific merits; therefore, they are not included in the evaluation of “character of movement”: **Perfect Dance Steps Combinations do not reduce the penalty for Character. Missing or invalid Dance Steps Combinations do not increase the penalty for Character.**

4. **DANCE STEPS COMBINATIONS (S)**

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

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

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

- 4.2. Each composition must have a **minimum of 2 Dance Steps Combinations**.

- 4.3. Each Dance Steps Combination must be performed with the following **5** requirements to be valid; the absence of any of the following requirements in each Dance Step Combination will invalidate the Combinations and the penalty will be applied (see table #12):

- 4.3.1. A minimum duration of **8 seconds with the apparatus in motion**: starting from the first dance movement, all steps must be clear and visible for the full 8 second duration.

- 4.3.2. During the required minimum 8 seconds, large throws and pre-acrobatic elements may not be performed. A series of steps with character, performed for less than 8 seconds due to the composition structure or to the presence of DA element(s) which interrupt the character of movement, are not valid as Dance Steps Combinations.

- 4.3.3. **Defined character throughout the 8 seconds:**

- 4.3.3.1. **A defined character of movement:** steps which reflect a style or theme of movement, such as but not limited to:

- *Any classical dance steps*
- *Any ballroom dance steps*
- *Any folkloric dance steps*
- *Any modern dance steps*
- *Etc.*

- 4.3.3.2. Dance Steps Combination should include a variety of movements specifically used for the choreographic purposes of character and effect. **DB** such as “cabriole” jump, “passé” balance, etc. which have their base in traditional dance and a value of 0.10 may be included.

- 4.3.3.3. **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.**

- 4.3.4. **Movements in harmony with the rhythm throughout the 8 seconds**

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

4.4. The Dance Steps Combination will not be valid in the following cases:

- 4.4.1.** Less than 8 seconds of Dance performed according to #4.3.1.-#4.3.5
- 4.4.2.** Static apparatus
- 4.4.3.** High throw during S
- 4.4.4.** Pre-Acrobatic elements during S
- 4.4.5.** R during S
- 4.4.6.** Loss of apparatus during 8 consecutive seconds
- 4.4.7.** Loss of balance with support on one or both hands or on the apparatus
- 4.4.8.** Total loss of balance with a fall of the gymnast during 8 seconds
- 4.4.9.** The entire Combination performed on the floor

Explanation
<p><i>If a gymnast completes 8 seconds meeting all requirements in #4.3, and after she loses the apparatus, she has met the definition and the Combination is valid with any corresponding technical penalties.</i></p> <p><i>If a gymnast performs Dance Steps for 16 seconds: 2 combinations may be validated as long as there are 2 combinations, each meeting the requirements of #4.3, within the 16 seconds. If the duration of 16 seconds only includes one set of requirements, this is one Combination.</i></p>

5. BODY EXPRESSION

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

6. DYNAMIC CHANGES: CREATING CONTRASTS

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

7. BODY AND APPARATUS EFFECTS

- 7.1. The union of specific elements with specific accents creates an effect that is recognizable by the viewers; the purpose of such effects is to contribute to the original relationship between specific music and specific movements developed by the gymnast (i.e. a unique composition, distinguishable from all others because of the relationships between movements crafted for each specific arrangement of music).

7.1.1. Both simple and complex movements can create an effect when performed with a clear intention, which is: to emphasize a specific moment in the music.

7.1.2. The following are examples of, but not limited to, ways to create effects when coordinated with very specific accents/phrases in the music:

7.1.2.1. **DB, R, and DA** are placed on specific musical accents which are strong, clear and can best match the energy and intensity of the Difficulty

7.1.2.2. The most unique elements are placed on the most interesting accents or phrases of the music to have the maximum impact to highlight the relationship of the music and movement

7.1.2.3. Creating a relationship or movement with the apparatus that is unexpected (a "surprise effect" in contrast to what is predictable)

7.1.2.4. Different trajectories and directions of apparatus elements (Example: very high, in front, to the side, low, etc.) as well as planes of the apparatus should be utilized with specific accents or phrases in the music in order to distinguish each apparatus element in a unique way

7.1.3. 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.

- 7.2. Compositions without 1 Body and/or Apparatus Effect with music will be penalized (see table #12).

7.2.1. Dynamic changes by nature create their own effects and are evaluated separately; therefore, are not available to fulfil this specific requirement.

7.2.2. An overuse of the same technique of high throw and/or catch of high throw, also including basic throws/catches without any Difficulty criteria, influences the effect and impression of the composition and this lack of variety will be penalized.

8. USE OF SPACETHE FLOOR AREA

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

9. UNITY

- 9.1.** The goal of creating a harmonious relationship of all the artistry components together is to create a unified idea. The continuity of the movements with the body expression from beginning to end establishes the harmony and unity.
- 9.2.** One or several severe technical fault(s), which breaks the unity of the composition by forcing the gymnast to halt the performance of the composition or to stop portraying an artistic image for several seconds, is penalized one time as an overall penalty at the end of the exercise.
- 9.3.** If the performance lacks character and expression but is performed without stopping for several seconds due to severe technical faults, there is no penalty for unity.

10. CONNECTIONS

- 10.1.** A connection is a “link” between two movements or Difficulties.
- 10.2.** All movements must have a logical, intentional relationship between them so that one movement/element passes into the next for an identifiable reason.
- 10.3.** These links between movements also provide opportunity to reinforce the character of the composition.
- 10.4.** Elements are joined smoothly and logically without prolonged preparations or unnecessary stops which do not support the character of the composition or which do not create an effect.
- 10.5.** Elements which are arranged together without a clear purpose become a series of unrelated actions, which prohibit both the full development of the story as well as the unique identity of the composition. Such connections are defined as:
 - Difficulties linked together without a clear relationship
 - Transitions from one movement or Difficulty to another that are abrupt, illogical or prolonged
- 10.6.** Well-developed connections and/or connecting steps are necessary to create harmony and fluidity; a composition constructed as a series of unrelated elements will be penalized. Illogical connections will be penalized 0.10 each time up to 2.00 points.
- 10.7.** The evaluation of connections concerns the construction of the composition, not the execution. There is no connection penalty while the gymnast halts/pauses performing her composition due to execution mistakes such as running after the lost apparatus.

11. RHYTHM

11.1. The movements of the body as well as the apparatus must correlate precisely with the musical accents and the musical phrases; both the body and apparatus movements should emphasize the tempo/pace of the music.

11.2. Movements which are performed separately from the accents or disconnected from the tempo established by the music are penalized 0.10 each time, up to 2.00 points. Examples:

- When movements are visibly emphasized before or after the accents
- When a clear accent in the music is “passed through” and not emphasized by movement
- When movements are unintentionally behind the musical phrase
- When the tempo changes and the gymnast is in the middle of slower movements and cannot reflect the change in speed (off the rhythm)

11.3. The end of the composition should correlate precisely with the end of the music. When a gymnast completes her exercise and assumes her final pose before the end of the music or after the music has finished, this lack of harmony between music and movement at the end of the exercise is penalized.

12.INDIVIDUAL ARTISTRY FAULTS

Penalties	0.30	0.50	1.00
CHARACTER of MOVEMENT	Majority of the exercise: <ul style="list-style-type: none"> present in most, but not all, connections missing only during some, but not all, D elements 	Some parts of the exercise: <ul style="list-style-type: none"> present in some connections missing during D elements 	Present <u>only</u> in Dance Steps (no connections or D elements)
DANCE STEPS		Missing 1 Dance Steps Combination with rhythm and character	Missing 2 Dance Steps Combinations with rhythm and character
BODY and FACIAL EXPRESSION	Under-developed in the exercise: <ul style="list-style-type: none"> a fixed facial expression without adaption of intensity or character, and/or partial participation of body segments in the movements 	Not developed in the exercise: <ul style="list-style-type: none"> no facial expression, and/or insufficient participation of the body segments 	
DYNAMIC CHANGES	Less than 2 Dynamic Changes performed	No Dynamic Change performed	
BODY/APPARATUS EFFECT(S) WITH MUSIC	No specific body and/or apparatus element(s) coordinated with specific accents/phrases in the music which create a visual impact		
VARIETY: HIGH THROWS and CATCHES	More than 3 identical throws and/or catches		
USE OF THE FLOOR AREA	Insufficient use of the entire floor area		
UNITY	Unity/harmony/continuity of the composition is broken due to severe technical interruptions		

CONNECTIONS	Penalties									
	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00
RHYTHM	Penalties									
	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00
Penalties	0.30			0.50		0.70			1.00	
MUSIC Music-movement at the end of the exercise				Lack of harmony between the music and movement at the end of the exercise						
Music norms	Music not conforming to regulations									
	A musical introduction more than 4 seconds									

1. EVALUATION BY THE EXECUTION PANEL JUDGES

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

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

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

Explanation
<i>The penalties in blue boxes indicate that one penalty from this line can be taken for a technical fault</i>

2. TECHNICAL FAULTS

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


2. TECHNIQUE WITH THE APPARATUS			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Generalities Loss of the apparatus <i>(for the loss of 2 Clubs in succession: the judge will penalize one time based on the total number of steps taking to retrieve the farthest Clubs)</i>			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, no contact with the apparatus at the end of the exercise: 1.00
Technique	Imprecise trajectory and catch in flight with 1 step or adjusting position to save the apparatus	Imprecise trajectory and catch in flight with 2 steps to save the apparatus	Imprecise trajectory and catch in flight with 3 or more steps (chassé) to save the apparatus
	Catch with the involuntary help of the other hand (Exception for Ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
		Static apparatus **	

Explanation
<p><i>The penalty for imprecise trajectory is taken, if a clear technical fault, due to an imprecise throw, is visible. This could be if the gymnast has to run or change the intended direction in order to save the apparatus from a loss.</i></p> <p><i>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 (during the flight + after the flight).</i></p>

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Hoop ○			
Basic technique	Incorrect handling or catch: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time)		
	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		
		Passing through the Hoop: feet caught in the Hoop	


** Static Apparatus (Individual Exercise Difficulty # 3.8)

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

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

Explanation and Example: Deviations in Body Difficulties

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

	Medium deviation of the body segments (top leg and trunk)	Technical faults: 0.30+0.30
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Fouetté balance is one DB:

- Only the weakest shape of the DB is penalized, but each shape has potential for several deviation penalties, e.g., split + trunk.
- Each body segment is penalized only one time during the DB (knee of the support leg maximally one time, knee of the lifted leg maximally one time, etc).

Explanation: Knot in the Ribbon and Ribbon on the floor

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

The penalty for the Ribbon staying on the floor is not used while the gymnast has halted/paused the exercise due to another error (knot, wrapping, loss of apparatus, etc).

1. APPARATUS PROGRAM

SENIOR: 4 exercises

2021 – 2024				
2025 – 2028				

JUNIOR: 4 exercises

2021 – 2024				
2025 – 2028				

2. TECHNICAL PROGRAM FOR JUNIOR - INDIVIDUAL EXERCISES

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

2.1.1. **Program for Individual gymnasts:** The program for Junior individual gymnasts usually consists of 4 exercises: (Rhythmic Gymnastics Apparatus Program - Juniors):

- Hoop
- Ball
- Clubs
- Ribbon

2.1.2. The length of each exercise is from 1'15" to 1'30."

2.1.3. Norms and characteristics of each apparatus for Juniors are specified in the *FIG Apparatus Norms*.

2.1.4. Junior gymnasts are allowed to compete with a senior ribbon.

2.1.5. Each apparatus used by each gymnast must have the manufacturer's logo and "FIG approved logo" in specified places for each apparatus (Rope, Hoop, Ball, Clubs, Ribbon). No gymnast is authorized to compete with an unapproved apparatus. **If a gymnast competes with an unapproved apparatus, the exercise will not be evaluated (0.00 points).**

2.1.6. At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the gymnast in the competition hall or at the end of an exercise and/or a random draw may be conducted for an apparatus control.

2.2. Difficulty Requirements for Junior Individual exercises: A gymnast must include only elements that she can perform safely and with a high degree of aesthetic and technical proficiency.

2.2.1. There are two **Difficulty components:**

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

2.2.2. **Requirements for Difficulty**

Difficulty Components							
Difficulty of Body connected with apparatus technical elements	Difficulty of Apparatus						
<p style="text-align: center;">DB Highest 7 counted</p>	<p style="text-align: center;">DA Minimum 1, Maximum 15 (in performance order)</p>						
Special Requirement							
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Difficulty of Body Groups:</td> <td style="width: 50%;">Full Body Waves (W)</td> </tr> <tr> <td>Jump/Leaps min. 1</td> <td rowspan="3">Minimum 2</td> </tr> <tr> <td>Balances Minimum 1</td> </tr> <tr> <td>Rotations Minimum 1</td> </tr> </table>		Difficulty of Body Groups:	Full Body Waves (W)	Jump/Leaps min. 1	Minimum 2	Balances Minimum 1	Rotations Minimum 1
Difficulty of Body Groups:		Full Body Waves (W)					
Jump/Leaps min. 1	Minimum 2						
Balances Minimum 1							
Rotations Minimum 1							
<p style="text-align: center;">Dynamic Elements with Rotation - R Maximum 4 (in performance order)</p>							

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

3. DIFFICULTY OF BODY (DB)

- 3.1. Requirements: 7 highest performed DB** in the exercise will be counted.
- 3.2.** 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:
- 3.2.1. **One** Combined Body Difficulty is authorized. Additional Combined Body Difficulties will not be evaluated as Combined or as two separate DB.
 - 3.2.2. It is possible to perform **only one** Slow Turn on flat foot or in releve.
 - 3.2.3. The Technical Committee does not recommend **DB** on the knee for Junior gymnasts.










3.3. Fundamental or Non-Fundamental apparatus technical elements



3.3.1. Requirements:

- 3.3.1.1. Each exercise must have a minimum number of each Fundamental Apparatus Groups (Senior Program #3.6)
 - 3.3.1.2. When the required Specific Fundamental Apparatus Elements validate a DB, they must be different. Otherwise, Specific Fundamental Apparatus Elements may be repeated/the same.
 - 3.3.1.3. **Two DB** in the Ball exercise must be performed using the **non-dominant hand** for Fundamental or Non-Fundamental apparatus technical elements. **The non-dominant hand must work from the beginning to the end of the apparatus element. The two DBs must be present in the exercise (not required in the 7 highest Difficulties), and may be executed as a series with identical handling.**
 - 3.3.1.4. **Two DB** in Ribbon exercise must be performed using the **non-dominant hand** for Fundamental or Non-Fundamental apparatus technical elements. **The non-dominant hand must work from the beginning to the end of the apparatus element. The two DBs must be present in the exercise (not required in the 7 highest Difficulties), and may be executed as a series with identical handling.**
- 3.3.2. It is possible to use Rope in Individual exercises in local International and in National competitions.






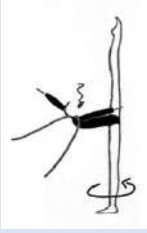


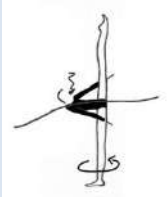
3.3.3. SUMMARY TABLES OF FUNDAMENTAL AND NON-FUNDAMENTAL TECHNICAL GROUPS

SPECIFIC TO EACH APPARATUS 

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 Passing with the whole or part of the body through the open Rope turning forward, backward, or to the side; also with: <ul style="list-style-type: none"> Rope folded in 2 or more Double rotation of the rope 	 <ul style="list-style-type: none"> Rotation (min. 1), Rope folded in two (in one or two hands) Rotations (min.3), Rope folded in three or four Free rotation (min. 1) around a part of the body Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end Mills (Rope open, held by the middle, folded in two or more) See Clubs 3.6.3
2	 Release and catch of one end of the rope, with or without rotation (ex: Echappé) <ul style="list-style-type: none"> Rotations of the free end of the Rope, Rope held by one end (ex: spirals) 	
1	 Skips/hops passing through the Rope <ul style="list-style-type: none"> Series (min. 3): Rope turning forward, backward, or to the side. 	 <ul style="list-style-type: none"> Wrapping or unwrapping around a part of the body Spirals with the rope folded in two
1	 Catch of the open Rope with one end in each hand without support on another part of the body	
Explanations		
<p><i>The Rope can be held open, folded in 2, 3 or 4 times (by 1 or 2 hands), but the basic technique is when the open rope is held by one end in each hand during Jumps/ Leaps and skips/ hops which must be performed in all directions: forward, backward, with turns, etc.</i></p>		
<p><i>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.</i></p>		
	<ul style="list-style-type: none"> A minimum of two large segments of the body (Example: head + trunk; arms + trunk; trunk + legs, etc.) must pass through. The passing may be: the whole body in and out, or passing in without passing out, or vice versa. 	
	<p><i>Echappé is a movement with 2 actions:</i></p> <ul style="list-style-type: none"> release of one end of the Rope catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope A DB is valid if either release or catch (not both) performed during the DB 	
	<p><i>Catch of the open Rope after a throw must be performed with one end in each hand without support on the foot, knee or another part of the body. The throw may be large or small.</i></p>	

	<p><i>Spiral variations:</i></p> <ul style="list-style-type: none"> • <i>release like “Echappé” followed by multiple (2 or more) spiral rotations of one end of the Rope and catch of the end by the hand or another part of the body</i> • <i>open and stretched Rope held by one end, from the previous movement (movement of open Rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of one end of the Rope, catch with hand or the other part of the body.</i> • <i>A DB is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the DB</i>
	<p><i>Wrapping</i></p> <ul style="list-style-type: none"> • <i>It is possible to “wrap” or “unwrap” during DB; these actions are considered different apparatus handlings</i>

3.3.4. Unstable balance positions for Rope considered the same

Explanations	
 	<p>Open or folded in half balanced behind the back or suspended/ hanging on a part of the body during DB with rotation are considered the <u>same</u> unstable balance positions</p> <p>Example 1</p> <div style="display: flex; justify-content: space-around;">   </div> <p>Example 2</p> <div style="display: flex; justify-content: space-around;">   </div>
	<p>Invalid unstable balance positions:</p> <div style="display: flex; flex-direction: column; align-items: flex-start;"> <div style="display: flex; align-items: center; margin-bottom: 20px;">  <div style="margin-left: 20px;">Rope hanging on the neck during Balance</div> </div> <div style="display: flex; align-items: center;">  <div style="margin-left: 20px;">Open Rope is placed on the back</div> </div> </div>

4. DYNAMIC ELEMENTS WITH ROTATION (R)

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

4.2. Requirements:






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

4.2.2. All general norms for Senior Individual **R** are also valid for Junior Individual

4.2.2.1. Catch of the Rope may be performed in the following ways; however, the R is not valid when only 1 end is caught.

- One end in each hand without support of any part of the body (simultaneously or in rapid succession without interruption or touching the floor)
- Mixed catch: **One end caught with hands and the other without**
- The ends of the Rope tied together

4.2.3. **Dynamic Elements with Rotation (R): criteria for Rope (specific for Juniors):**

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
	Passing through the Rope with the whole or part of the body during throw. A minimum of two large segments of the body must pass through the Rope Example: head + trunk; arms + trunk; trunk + legs, etc.		
	High throw of open and stretched Rope held by the end		Catch of the Rope with one end in each hand
	High throw of open and stretched Rope held by the middle		Mixed catch of the Rope: One end caught with hands and the other without Not valid additional criteria \neq

4.2.4. A maximum of 2 R elements in performance order may be executed with two ends tied together; additional R elements with the ends tied together are not valid for R.

5. DIFFICULTY OF APPARATUS (DA)

5.1. Definition: Apparatus Difficulty (DA) is a technical apparatus element (“Base”) performed with specific criteria to the apparatus.

5.2. Requirements:

5.2.1. Minimum 1, Maximum **15 DA** elements will be evaluated **in chronological order**. Additional **DA** elements will not be evaluated (**No Penalty**).






















5.2.2. The criteria **DB** may be used a **maximum of 7 times** in the exercise, **evaluated in performance order**




5.3. All general norms for Senior Individual **DA** are also valid for Junior individual **for each apparatus**

○ ; ● ; † ; ⊙ , as well as ∪ for Juniors

5.4. TABLE OF DA BASES AND CRITERIA

ROPE 

Base	Base Symbol	Value	Criteria							Specific Criteria		
				\neq	\neq		$=$	W	DB			
Passing through the Rope with the whole or part of the body (two large body parts)		0.3	v	v	v	v	v	v	v	v	v	v
Passing through the Rope with series of skips/hops (min 3)		0.3	v	v	v	v	N/A	N/A	N/A	v	v	v
Catch of the open Rope with one end in each hand without support on another part of the body		0.3	v	N/A	v	v	v	v	v			
Echappe		0.3	v	v	v	v	v	v	v			
Spirals: rotations of the free end of the Rope, Rope held by one end		0.3	v	v	v	v	v	v	v			
Free rotation (min. 1) around a part of the body		0.2	v	N/A	v	v	v	v	v			
Rotation (min. 1) of open Rope held by its end or middle		0.2	v	v	v	v	v	v	v			
Mills with open rope		0.2	v	N/A	v	v	v	v	v			
Large Roll of the Rope, wound into a "ball", over 1or 2 body segments		0.2	v	v	N/A	v	v	v	v			
Rebounds of the Rope from the floor		0.2	v	v	v	v	v	v	v			
Transmission without the help of the hands with at least 2 different body parts (not the hands)		0.2	v	N/A	v	v	v	v	v			
Small throw/catch		0.2	v	v	v	v	v	v	v			
High throw		0.2	v	v	v	v	v	v	v			
High throw of open Rope held by the middle		0.2	v	v	v	v	v	v	v			
High throw of 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: Specific criteria for Rope
	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 cross and uncrossed arms or all with crossed arms

6. **DIFFICULTY SCORE (D):**

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

6.1. The first subgroup D-judges (DB)

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

6.2. The second subgroup D-judges (DA)

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

7. **ARTISTRY and EXECUTION**

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

8. TECHNICAL FAULTS: Rope

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

PART 2

GROUP EXERCISES

PART 2 - GROUP EXERCISES

A. GENERALITIES

GROUP EXERCISES

1. COMPETITIONS AND PROGRAMS

1.1. Official Championships of Rhythmic Gymnastics and competitions programs: Individual, Group and Team Competitions

1.1.1. The General Program for Senior Groups consists of 2 exercises (see the FIG Apparatus Program for Senior Groups in the Annex):

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

1.1.2. The Program for Junior Groups usually consists of 2 exercises, each with a single type of apparatus. The FIG Apparatus Program for the current year determines the apparatus required for each exercise (see the FIG Apparatus Program for Junior Groups in the Annex).

1.1.3. The length of each Group exercise for Senior and Junior is 2'15" to 2'30."

1.1.4. Structure of Group Competitions:

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

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

1.1.4.2. Team ranking: established by adding the 8 best scores registered by the Individual gymnasts of the team plus 2 exercises of the Group.

1.1.4.3. Group Finals:

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

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

2. NUMBER OF GYMNASTS

2.1. Official Championships of Rhythmic Gymnastics in the Group Exercises: Each National Federation may enter five or six gymnasts for the total program of Group exercises. In case of six gymnasts, all six gymnasts must take part in at least one exercise. (Refer to Technical Regulations Sect.1 and Sect.3)

2.2. Each Group exercise must be performed by 5 gymnasts; the remaining gymnast is allowed to be in the competition area during the performance of the exercise (in case of an incident with one of her partners).

2.2.1. If a gymnast leaves the Group for an authorized reason during an exercise, the gymnast may be replaced by a reserve gymnast. The Responsible Judge—President of the Superior Jury, Technical Delegate or Head Judge—must authorize that the gymnast left for an authorized reason: injury or illness:

- **Penalty** by Line Judge: 0.30 point for a Group gymnast(s) leaving the floor area during the exercise

2.2.2. If a gymnast leaves the Group for an unauthorized reason, the exercise will not be evaluated.

2.2.3. If the gymnast who left the Group for a valid reason is not replaced, the exercise will not be evaluated.

3. TIMING

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

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

3.2. Timing related to all exercises (start of exercise, gymnast's exercise duration) will be done in 1 second increments.

Penalty by the Time Judge: 0.05 point for each additional or missing second, counted in full second increments. **Example:** 2'30.72=no penalty; 2'31=penalty: -0.05

4. JURIES

4.1. Jury Composition for Official Championships and other competitions

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

4.1.2. Judges' Panels for Group

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

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

4.1.3. Composition of the Judges' Panels for Group

4.1.3.1. Difficulty Judges' Panel (D): 4 judges, divided into 2 subgroups:

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

4.1.3.2. Artistry Judges' Panel (A): 4 judges (**A1, A2, A3, A4**)

4.1.3.3. Execution Judges' Panel (E): 4 judges (**E1, E2, E3, E4**)

4.1.4. Functions of the D-Panel

4.1.4.1. **The first subgroup (DB)** records the content of the exercise in symbol notation, evaluating the number and technical value of Difficulties of Body (**DB**), Difficulties with Exchanges (**DE**), the number and technical value of Dynamic elements with Rotation (**R**) and recognition of **W**. **These judges** evaluate the entire exercise independently, without consulting the other judge, and then give a common **DB** score.

4.1.4.2. **The second subgroup (DA)** records the content of the exercise in symbol notation, evaluating the number and technical value of Difficulty with Collaborations (**DC**) and the presence of required Fundamental apparatus technical elements, and the required minimum types of Collaborations. These judges evaluate the entire exercise independently, without consulting the other judges and then give a common **DA** score.

4.1.4.3. **Judging records:** At the end of the rotation/competition, the President of the Superior Jury may request the judging records the content of the exercises in symbol notation with indicating the number, gymnast name, NF and apparatus.

4.1.5. **Final D score:** the sum of the **DB** and **DA** scores

4.1.6. Functions of the A–Panel judges

4.1.6.1. **4 judges (A1, A2, A3, A4)** evaluate the Artistry faults by deduction, determining the total deduction independently and without consulting the other judges; the highest and the lowest scores are eliminated, and the remaining 2 scores are averaged to give the final A-score.

4.1.6.2. **Final A score:** the sum of the Artistry deductions are subtracted from **10.00 points**.

4.1.7. Functions of the E–Panel judges

4.1.7.1. **4 judges (E1, E2, E3, E4)** evaluate the Technical faults by deduction, determining the total deduction independently and without consulting the other judges; the highest and the lowest scores are eliminated, and the remaining 2 scores are averaged to give the final E-score.

4.1.7.2. **Final E-score:** the sum of the Technical deductions are subtracted from **10.00 points**.

4.1.8. Functions of the Time and Line judges

4.1.8.1. Time and Line Judges are drawn from among the Brevet judges.

4.1.8.2. **Time Judges (1 or 2)** are required to:

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

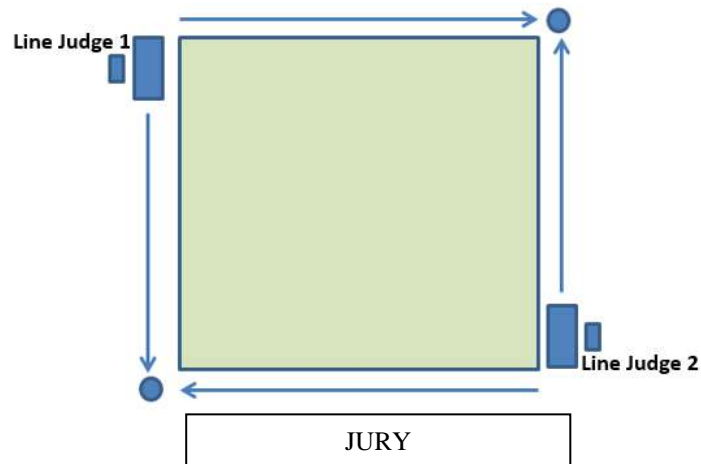
4.1.8.3. **Line Judges (2)** are required to:

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

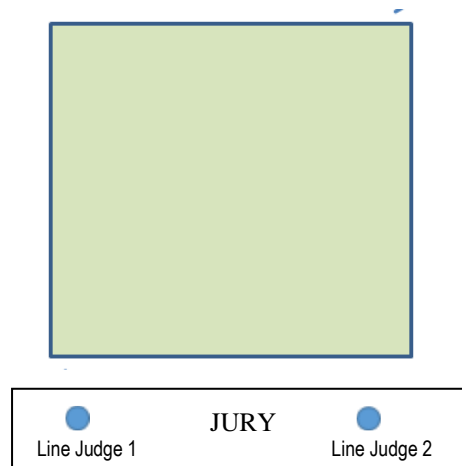
4.1.8.4. Request to Superior Jury: if the coach is in doubt of a penalty for Time and/or Line deduction(s), the coach must submit a request for review to the Responsible Judge.

4.1.8.5. Position of the Line Judges

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



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



4.1.9. **Functions of the Secretary**

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

4.1.10. **Functions of the Responsible Judge**

the President of the Superior Jury, the Technical Delegate or the Head Judge.

All **Responsible Judge** penalties indicated in the table (#15) will be **submitted on an official form by the Superior Jury members(s) and/or the DA1 judge, and will be** verified and given by the Responsible Judge: the President of the Superior Jury, the Technical Delegate or the Head Judge.

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

4.2. **Final Score Calculation**

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

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

5. **SCORE INQUIRIES**

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

6. **JUDGES' MEETING**

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

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

7. **ENTRY**

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

- **Penalty:** 0.50 point if this requirement is not met (by the Responsible judge: President of the Superior Jury, the Technical Delegate or the Head Judge: see #4.1.10).

8. FLOOR AREA

8.1. The official floor area 13 x 13 m (**exterior of the line**) is compulsory. The working surface must correspond to FIG standards (see Technical Regulations Sec.1).

8.2. Any part of the body or apparatus touching outside the boundary of the official floor area will be penalized:

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

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

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

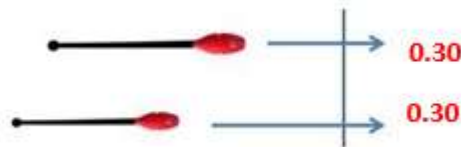
Penalty by the Line Judge: 0.30 point for the apparatus leaving the floor area

No Line nor Execution for voluntarily removing the second Club from the floor area in order to use the replacement Clubs as a pair.

8.4. Loss of apparatus outside the floor area:

8.4.1. Consecutive loss of both clubs outside the official floor area:

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



8.4.2. Simultaneous loss of two or more apparatus **at the same time** outside **the same line**: two clubs are lost together at the same time outside the same line

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



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

Penalty by Line Judge : 0.30 + 0.30 point

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

Penalty by Line Judge : 0.30 points



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

Penalty by Line Judge for each apparatus at fault



8.5. The Group will not be penalized for the below-mentioned cases; otherwise, penalties are applied as mentioned in points #8.2-8.4:

- Apparatus and/or gymnast touches the line
- Apparatus passes the boundary of the official floor area without touching the ground
- Apparatus is lost at the end of last movement of the exercise
- Apparatus leaves the official floor area after the end of the exercise and the end of the music
- Unusable apparatus is removed outside the official floor area
- Broken apparatus is removed outside the official floor area
- Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)

8.6. Each exercise will have to be performed entirely on the official floor area:

- 8.6.1. If a gymnast finishes the exercise outside the official floor area, the penalty will be applied according to #8.3.
- 8.6.2. Any Difficulty initiated outside the official floor area will not be evaluated (during or at the end of the exercise).
- 8.6.3. If the Difficulty is started inside the official floor area and finished outside the official floor area, the Difficulty will be evaluated.

9. APPARATUS

9.1. Norms – Checking

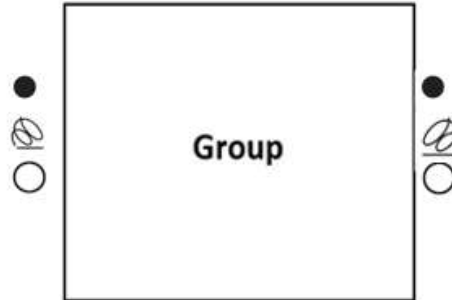
- 9.1.1. Norms and characteristics of each apparatus are specified in the *FIG Apparatus Norms*.
- 9.1.2. Each apparatus used by each gymnast of the Group must have the manufacturer's logo and "FIG approved logo" in specified places for each apparatus (Hoop, Ball, Clubs, Ribbon). No Group is authorized to compete with unapproved apparatus. **If a Group competes with an unapproved apparatus, the exercise will not be evaluated (0.00 points).**
- 9.1.3. Apparatus used by a Group must all be identical (weight, dimension and shape); only their color may be different.
- 9.1.4. At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the Group in the competition hall or at the end of an exercise and/or a random draw may be conducted for an apparatus control.

9.2. Replacement Apparatus: Placement around the floor area

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

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

Example:



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

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

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

Penalty: 0.50 point for using any apparatus not previously placed

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

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

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

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

Penalty: 0.50 for unauthorized use of a replacement apparatus

Penalty: 0.30 point if a gymnast, after retrieving the reserve apparatus, does not remove her own apparatus from the official floor area by the end of the exercise.

No Line nor Execution penalty for voluntarily removing an apparatus from the floor area.

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

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

If the lost apparatus returns itself to the official floor area, and the gymnast subsequently takes the replacement apparatus: **Penalty:** 0.50 for unauthorized use of a replacement apparatus

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

No Line nor Execution penalty for voluntarily removing an apparatus from the floor area.

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

Penalty: 0.50 point for unauthorized retrieval of the apparatus

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

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

No Penalty for use of replacement apparatus

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

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

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

No Penalty for use of replacement apparatus

No Line nor Execution penalty for voluntarily removing an apparatus from the floor area.

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

10. BROKEN APPARATUS OR APPARATUS CAUGHT IN THE CEILING

10.1. The Group will not be penalized for a broken apparatus and will only be penalized for the consequences of various technical errors.

10.2. If the apparatus breaks during an exercise, the Group will not be authorized to start the exercise over.

10.3. In such a case, the Group may:

- Stop the exercise
- Remove the broken apparatus outside the official floor area (**No Penalty**) and continue the exercise with a replacement apparatus

10.4. The Group will not be penalized for apparatus caught on the ceiling and will only be penalized for the various technical errors.

10.5. If the apparatus is caught in the ceiling during an exercise, the Group will not be authorized to start the exercise over.

10.6. In such a case, the Group may:

- Stop the exercise
- Take the replacement apparatus (**No Penalty**) and continue the exercise

10.7. If a Group gymnast **stops the exercise** and the Group does not continue due to a broken apparatus or apparatus caught in the ceiling, the exercise will be evaluated in the following way:

- Difficulties already performed in a valid way will be counted
- Penalties applied for any missed required Difficulty elements not performed at all
- Artistry will give 0.00
- Technical Execution will give 0.00

10.8. If a Group gymnast **stops** the exercise due to a broken apparatus or apparatus caught on the ceiling **at the end of the exercise (last movement)**, the exercise will be evaluated in the following way:

- Difficulties already performed in a valid way will be counted
- Artistry will give penalties
- Execution will deduct all penalties applied during the exercise, including “loss of apparatus (no contact) at the end of the exercise”

11. DRESS OF THE GYMNASTS

11.1. Requirements for Gymnastics Leotards

- A correct gymnastics leotard must be in non-transparent material; therefore, leotards that have some parts in lace will have to be lined (from the trunk to the chest). The pelvic/crotch area (with or without a skirt) should be covered with non-transparent, **non-skin-colored** material up to the hip bones and a **small** lace or transparent **or skin-colored** area for connection/decoration is tolerated, **if the following is respected:**
 - **A solid, colored connection between the front and the back of the leotard is required**
 - **The connection may be from fabric or applications but must give the impression of a whole material (not separate pieces)**
 - **The connection must appear at the hip bones or lower**
- The style of neckline of the front and back of the leotard is free
- Leotards may be with or without sleeves; the leotards with narrow straps also allowed
- The cut of the leotard at the top of the legs must not go beyond the fold of the crotch (maximum); undergarments worn beneath the leotard should not be visible beyond the seams of the leotard itself
- The leotard must be tight-fitting to enable the judges to evaluate the correct position of every part of the body, **this also includes tight-fitting sleeves**
- The leotard must be all in one piece. It is not possible for a gymnast to wear a leotard and separate additional “socks,” “gloves,” decorative legwarmers, belt, etc.
- The leotards of Group gymnasts must be identical (of the same material, style, design and color). However, if the leotard is made of a patterned material, some slight differences due to the cut may be tolerated

11.1.1. It is allowed to wear:

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

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

11.1.2. Decorative appliques or details on the leotard are allowed:

- Decorative details should not jeopardize the safety of the gymnast. It is not allowed to decorate leotard with light-emitting diodes (LED)
- Design of a leotard with words or symbols is allowed if the design meets ethical standards and based on RG COP

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

Penalty: 0.30 point one time for the Group

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

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

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

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

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

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

11.5. Emblem or publicity must conform to official norms

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

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

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

12. REQUIREMENT FOR MUSICAL ACCOMPANIMENT

12.1. A sound signal may start before the music

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

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

- Country (the 3 capital letters used by the FIG to designate the Groups country)
- Apparatus symbol or name
- Each music must be on a separate USB, with all information needed on music.

12.3. In case the music plays incorrectly (wrong music, music distortion or interruption, etc.), it is the responsibility of the Group(s) to stop the exercise as soon as the Group(s) realizes the music is incorrect. After permission of the Responsible Judge, the Group can exit the competition floor and re-enter and re-start the routine with their correct music when called to the competition floor. A protest after completion of the routine will not be accepted for incorrect music

13. DISCIPLINE OF THE GYMNASTS

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

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

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

Penalty: 0.50 point if this rule is not met

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

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

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

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

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

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

Penalty: 0.50 point if this rule is not met

14. DISCIPLINE OF THE COACHES

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

Penalty: 0.50 point if this rule is not met

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

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




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

B. DIFFICULTY (D)

GROUP EXERCISES


1. DIFFICULTY OVERVIEW

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

Difficulty Components			
Difficulty of Body (DB) Maximum 10 DB/DE (2 by choice) in performance order		Difficulty of Apparatus (DA) Difficulty with Collaboration DC Minimum 9 Maximum 18 (in performance order)	
Difficulty without Exchanges DB Minimum 4	Difficulty with Exchange DE Minimum 4		
Special Requirement			
Difficulty of Body Groups Jump/Leaps  Min.1 Balances  Min.1 Rotations  Min.1	Full Body Waves (W) Minimum 2		
Dynamic Elements with Rotation (R) Maximum 1			

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

2. DIFFICULTY OF BODY (DB)

2.1. **Definition: DB** elements are Jump/Leap, Balance and Rotation elements from the Difficulty Tables in the Code of Points ().

2.1.1. All **DB** elements listed for the Individual exercises are also valid for Group exercises (see Difficulty Tables # 9, 11, 13 of Individual Exercises).

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

2.1.3. Procedure for New **DB**: (See Individual # 2.1.2)

2.2. Requirements:

2.2.1. **Minimum 4, Maximum 6 executed DB** in performance order **will be counted**, including any **DB** valued 0.10 points used in **S** or as **W**, any **DB** valued 0.20 points or more used in **R**, and any **DB** used in **DE**.

2.2.2. Less than the minimum **4 DB** among the **10 DB/DE** in performance order: **Penalty** by the first Subgroup (**D**) judges: 0.30 point.

2.2.3. If a Group performs more than **6 DB** elements, the additional **DB** over the limit will not be counted (**No Penalty**).

Explanations	
<i>If a Group exercise has 3 DB and 7 DE (Total: 10 Difficulties), is there is a penalty for less than 4 DB performed?</i>	<i>Yes, there is an overall penalty 0.30 (#2.2.2) for less than 4 DB performed and only 6 DE maximum in performance order can be evaluated.</i>
<i>Can a Group perform 9 DE + 0 DB, with 0.30 penalty for less than 4 DB?</i>	<i>The maximum number of counted Difficulties is 10, with a minimum of 4 DB and 4 DE (and two by choice). Even if the Group performs 0 DB with a penalty of 0.30 for less than 4 DB per #2.2.2, it is not possible to exceed 6 DE per the principle of #1.5.</i>




2.2.4. DB must be executed by all 5 gymnasts to be valid. Difficulties will not be valid if they are not performed by all 5 gymnasts, either due to a composition fault or any of the technical faults of one or several gymnasts.

2.2.4.1. In a Group exercise, 1-2 gymnasts may perform 1 or more DB (ex: during a Collaboration, during connections between elements) for the purpose of enhancing the choreography or supporting the Artistic structure of the composition. The DB is neither recorded nor evaluated as DB.

2.2.5. The **DB** may be performed:

- simultaneously or in very rapid succession
- by the 5 gymnasts together or in subgroups
- with the same or different types and values for all 5 gymnasts (for Combined Difficulty, see #2.8.6)

2.2.6. A Minimum 1 element from each Difficulty of Body Groups should be present and **executed simultaneously** by all 5 gymnasts, **among the 10 DB/DE in performance order**:

- Jumps/ Leaps 
- Balances 
- Rotations 

2.2.6.1. These required Difficulties (minimum one from each Body Group) **may be isolated or executed as a Combined Difficulty only with both DB from one Body Group (not in R or DE).**

2.2.6.2. Missing **1 element from** each Difficulty of Body Group: **Penalty** by the first Subgroup (**D**) judges: 0.30 point.

2.2.6.3. In case the **DB** is not executed simultaneously, the **DB** can be valid if executed according to its definition. **Penalty** by the first Subgroup (**D**) judges: 0.30 point given each time at fault.

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

2.2.6.4. The other possible **DB** (up to a maximum of 3) can also be performed:

- Simultaneously
- rapid succession
- in sub-groups
- in **R**
- in **DE**

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

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

2.2.7. Each **DB** is counted only once; if the **DB** is repeated, the Difficulty is not valid (**No Penalty**)

2.2.8. It is possible to perform 2 or more identical (**same shape**) Jump/ Leaps or Pivots in **series**:

- **each** Jump/ Leap or Pivot in the series is evaluated separately
- **each** Jump/ Leap or Pivot in the series counts as 1 Jump/Leap or Pivot Difficulty

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

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

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

2.4. The lowest value **DB** performed by one of the gymnasts will determine the value of the **DB** for the Group.

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

Examples:

- 180° split position;
- touching of any part of the leg for Difficulties with back bend of the trunk;
- closed ring position;
- stag position,
- etc.

2.5.1. When the shape is recognizable with a **small deviation** of 10° or less of one or more of the body segments, the **DB** is valid with an Execution **Penalty**: 0.10 for a small deviation for each incorrect body segment

2.5.2. When the shape is recognizable with a **medium deviation** of 11-20° of one or more of the body segments, the **DB** is valid with an Execution **Penalty**: 0.30 for a medium deviation for each incorrect body segment

2.5.3. When the shape is not sufficiently recognizable with a **large deviation** of more than 20° of one or more of the body segments, the **DB** is not valid and receives an Execution **Penalty**: 0.50 for each incorrect body segment.

2.5.3.1. **Exception:** criterion “back bend of the trunk” performed during Jumps/Leaps with a large deviation will receive an Execution penalty but the base value of the Jump/Leap may be valid if available in the table without “back bend” and performed according to the basic characteristics.

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

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

2.7. **DB** must be performed with a minimum of 1 Fundamental apparatus technical element specific to each apparatus and/or Non-Fundamental apparatus technical element.

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

2.7.1.1. **An isolated DB** under the flight of a high throw or “Boomerang” is valid, according to the following:

- An isolated **DB** under the flight of a high throw or “Boomerang” of the apparatus is valid in the exercise as long as the DB is executed according to the basic characteristics required to be valid.
- An isolated **DB** performed under a small throw is not valid.
- Isolated DB “under the flight” is a type of handling; therefore, it may be performed only one time in each exercise regardless of the type of throw/boomerang.
- If an isolated **DB** is performed under the flight, it is not possible to perform another **DB of any value** with that throw and/or catch
- If the apparatus is lost after the **DB** under the flight, the **DB** is not valid
- **A Combined Difficulty may not be performed “under the flight”** of the apparatus
- **Series of Jumps/Leaps (with or without rotation):** includes throw of the apparatus during the first **DB**, second **DB** under the flight, and catch during the third **DB**. If the apparatus is lost during the third **DB** in the series, neither the **DB** under the flight nor on the catch are valid. Only first **DB** performed during throw of the apparatus is valid. This series is possible in addition to an isolated DB performed one time under the flight.

2.7.2. If the apparatus technical element is performed identically during two **DB**, the second **DB** in performance order is not valid (**No Penalty**): **Exception** for identical Jumps/Leaps in series and identical Pivots in a series

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

2.8.1. Difficulties included in the Combined Difficulty can be

- from different Groups of Body elements (**same or different shapes**) or
- from the same Group of Body elements but must be **in different shapes**.

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

2.8.3. If a gymnast combines 3 Body Difficulties in a valid manner, the first 2 Difficulties are valid as a Combined Difficulty, and the 3rd Difficulty is valid as an isolated **DB**.

2.8.4. Each of the 2 **DB** of the Combined Body Difficulties must each be performed with one Fundamental and/or Non-Fundamental apparatus element. (2 different apparatus elements, one for each DB).

2.8.5. Combined Body Difficulties are counted as 1 DB.

2.8.6. All 5 gymnasts must perform the same two **DB** identically and simultaneously in the Combined Body Difficulty. If this requirement is not met, the Combined Body Difficulty is not valid (**No Penalty**)

2.8.6.1. **If one or more gymnasts perform only one of the two DB, the DB performed identically may be validated.**

2.8.7. No more than 1 Combined Body Difficulty may be performed in an exercise:

- Only 1 Combined Body Difficulty will be evaluated
- Additional Combined **DB** will be evaluated as isolated **DB (No Penalty)**

2.8.8. The **value** of the Combined Body Difficulty is the value of each independent **DB** added together, as long as the connection is executed according to the requirements (# 2.8.11-2.8.15)

2.8.9. If the requirements for the connection **or for one of the DBs** are not met, the 2 **DB** will be evaluated as isolated **DB** and validated if performed according to the requirements for each: **Only first DB valid, only second DB valid, or two isolated DB valid.**

2.8.9.1. **If one or more gymnasts do not perform the connection according to the rules for a Combined Body Difficulty, this counts as 2 of the 4-6 DB and as 2 of the max 10 DB/DE.**

2.8.10. DB used in a combined **DB** may not be repeated as **DB** in isolation or in another combined **DB**; **a repetition of a DB will not be valid.**

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

- Jump/Leap+Jump/Leap
- Jump/Leap+Balance (or vice versa)
- Jump/Leap+Rotation (or vice versa)
 - Without change of support leg or extra step between Difficulties, necessarily including a plie between the Jump/ Leap and Balance or Rotation (or vice versa)
 - With Balance only in relevé
 - With Rotation only in relevé (Pivot)

2.8.11.1. Any jump(s) performed with take-off from or landing with two feet are not authorized in Combined Body Difficulty.

2.8.11.2. Leap Difficulty #26 “Two or three successive Split Leaps with change of take-off foot” cannot be used with another Difficulty for a Combined Difficulty.

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

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

- 2.8.12.1. Balances #4-5, #9-10, #12-15, #18 with hand support (also Fouetté Balance with these shapes) can be used as part of a Combined Difficulty but another Balance must be either with a change in the trunk position (upright / trunk backward at the horizontal / backbend with split / trunk side at the horizontal / trunk forward) or leg direction (forward / side / backward).
- 2.8.12.2. Balance with “Slow Turn” cannot be used as part of a Combined Difficulty
- 2.8.12.3. Balances (#19-26) performed on other parts of the body or Balances performed on flat foot of the support leg are not eligible for Combined Difficulties.
- 2.8.12.4. Dynamic Balances (#27, 28 and #30-34) cannot be used with another Difficulty for Combined Difficulty.
- 2.8.12.5. Balance #29 Fouette: This Difficulty may be performed as the **first part** of a Combined Difficulty, if after the Fouette Balance, the connection with another Balance is executed in releve without heel support or plie.

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

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

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

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

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

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

- 2.8.15.1. Rotation Difficulty #24 Fouette may be performed as the **first or second** part of a Combined Difficulty if, after the Fouette pivot, the connection with another pivot will be executed in releve.
- 2.8.15.2. Rotation Difficulties #25 Illusion may be performed as the **first or second** part of a Combined Difficulty if the Illusion itself (the rotation part) and the connection with another Pivot is executed in releve without heel support. In illusions with multiple rotations, heel support is permitted between the rotations on relevé.
- 2.8.15.3. Rotation Difficulties #26 Penche and #27 Sakura, which are performed on flat foot, may be connected as the **second part** of a Combined Difficulty with Pivots in releve. The connection must be performed without change of the support leg or extra steps between Difficulties, without plie or interruption or starting the rotation on flat foot as with “Slow Turn.” The Pivot in releve and Rotation on flat foot must be in different shapes.
- 2.8.15.4. Rotations performed on other parts of the body (#28-33) are not eligible for Combined Difficulties.
- 2.8.15.5. Rotations in releve (Pivots) including more than one shape (#10TR, #18GA, #20GZ) are not eligible for Combined Difficulties.

2.9. To be valid **DB** must be performed without the following technical faults:

- A major alteration of the basic characteristics specific to each group of **DB**
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast while performing the **DB**
- A loss of apparatus during **DB**
- Apparatus handling not performed according to the definition

2.10. Each exercise must have **2 full body waves (W)**. A full body wave is a sequential contraction and deconstruction of all the muscles of the body, along the “chain” of body segments like an “electric current,” from the head, through the pelvis, to the feet (or vice-versa). The participation of the arms is determined by the apparatus handling and/or choreography.

2.10.1. Each **full body wave (W)** must be performed **identically by all 5 gymnasts**. If this requirement is not met, **the full body wave (W)** is not valid

2.10.2. Each body wave (**W**) may be performed:

- simultaneously or in very rapid succession
- by the 5 gymnasts together or by subgroups

2.10.3. The full body wave may be from the Difficulty Tables 11 (#28) and Difficulty Table 13 (#4) in the Code of Points; a Fundamental or Non-Fundamental apparatus element is required for full body waves which are DB in the DB Tables.









2.10.4. Full body waves which are modifications of DB waves (planes, start positions, leg positions, arm movements, etc that are different than the definitions in the DB Tables) may be performed provided that the wave is performed by the whole body.

2.10.5. Full body waves which are modifications of DB waves do not require Fundamental or non-Fundamental Apparatus Elements; the apparatus must be in motion **during the wave and (not static)**. These types of full body waves (modifications of DB) may be repeated.

2.10.6. An exercise with less than **2 full body waves, performed separately from each other, will be penalized 0.30 for each missing wave.**

3. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL ELEMENTS

3.1. Definition:

- 3.1.1. Every apparatus (, , , ) has 4 Fundamental apparatus technical elements. Each element is listed in its own box in Table # 3.6.
- 3.1.2. Every apparatus (, , , ) has Non-Fundamental apparatus technical elements. Each element is listed in its own box in Tables # 3.6; # 3.7.

3.2. Requirements:

- 3.2.1. All Fundamental apparatus technical elements are not required for Group exercise
- 3.2.2. Each Group exercise must have a minimum number of specified Fundamental apparatus technical elements (see # 3.6) performed by all 5 gymnasts simultaneously or in very rapid succession (see # 3.3) to be valid.

Examples:

- **Same apparatus:** 2 gymnasts execute a large roll. Immediately after 3 gymnasts execute a large roll. This is recognized as one Fundamental apparatus technical element of large roll.
 - **Mixed apparatus:** 2 gymnasts execute a figure eight. At the same time 3 gymnasts execute spirals. This is recognized as one Fundamental apparatus technical element of figure eight + one Fundamental apparatus technical element of spirals.
- 3.2.3. When the required Specific Fundamental apparatus elements validate a DB, they must be different (#2.7.2). Otherwise, they may be repeated/the same.

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

- 3.2.3.1. Penalty for missing the minimum required number of Fundamental apparatus technical elements is applied when at least one of the Group gymnasts has not attempted at all, **or not performed according to its definition**, to perform a specified Fundamental apparatus technical element.

- **Long roll with small bounces: Valid with E penalty. Short roll: Not valid (not according to its definition).**
- **4 oval spirals of the ribbon: Valid with E penalty. 3 circles of the ribbon: Not valid (not according to its definition).**

- 3.3. Specified Fundamental apparatus technical elements may be performed during Dance Steps Combinations (**S**); Difficulties without Exchange (**DB**); Difficulties with Exchange (**DE**); Difficulties with Collaborations (**DC**) or connecting elements between Difficulties. **Fundamental apparatus technical elements performed during R are not registered.**








- 3.4. Certain apparatus technical elements which include two required actions to be valid (a release in any form and a catch) may validate only one **DB-or-DA-element**; such elements include:





- Bounce of the Ball
- Small throw/ catch of any apparatus (and all its variations, see # 3.7.2)
- Rebound of any apparatus (except Ball) from the floor
- Echappe of the Ribbon
- Boomerang of the Ribbon

- 3.5. “High throw” and “Catch from a high throw” are two different apparatus Groups (“Bases”). If a “high throw” is correctly executed for a **DB** element but the subsequent “Catch from a high throw” results in a loss of apparatus, the Base “high throw” is valid and the Base “Catch from a high throw” is not valid.









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




3.6.1. HOOP 





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

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










3.6.2. BALL



Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 Large Roll of the Ball over minimum two large body segments	 <ul style="list-style-type: none"> Roll of the Ball on the floor Roll of the body on the Ball on the floor  <ul style="list-style-type: none"> Series of 3 rolls: a combination of small rolls Series (min.3) of assisted small rolls on the floor or on the body
2	 Figures eight of the Ball with circle movement of the arm(s)	 <ul style="list-style-type: none"> “Flip-over” movement of the Ball Rotation(s) of the hand(s) around the Ball Free rotation(s) of the Ball on a part of the body, including the free rotation of the ball on top of the finger
-	 Catch of the Ball with one hand	 Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)
-	 Bounces: <ul style="list-style-type: none"> Series (min.3) of small bounces (below knee level) from the floor One high bounce (knee level and higher) from the floor 	


Explanations		
Handling of the ball held with 2 hands is not typical for this apparatus; therefore, it must not overwhelm the composition		
<i>The execution of all Technical Groups with Ball supported on the hand is correct only when fingers are joined in a natural manner and the Ball does not touch the forearm</i>		
	Small Roll	Large Roll
	<p>A minimum of one segment of the body must be passed over</p> <p>Examples of a body segment: hand to shoulder; shoulder to shoulder; foot to knee, etc.</p> <p>Note: small rolls are only valid in a series of 3</p>	<p>A minimum of two large segments of the body must be passed over without interruption</p> <p>Examples: from the right hand to the left hand over the body; trunk + leg(s); arm + back, etc.</p> <p>Note for large roll in a balance DB (except dynamic balances): The impulse for the roll and the impulse for the DB can be done at the same time. After the initial impulse, the balance DB is expected to be fixed for the duration of the roll. If not, the large roll is not a valid apparatus technical element for the balance DB.</p>
	<p>Figures eight of the Ball with circle movements of the arm(s): two consecutive circles of the arms must be completed</p>	
	<p>Must be from a high throw (not from a small throw/thrust) without additional support of the body, including the second hand</p>	

	<p><i>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.</i></p>
	<p><i>Rotations of the hand(s) around the Ball (minimum 1 rotation required):</i></p> <ul style="list-style-type: none"> • <i>A rotational movement of the hand around the Ball, with the fingers of the hand joined together in a natural manner;</i> • <i>The Ball is in constant contact with the hand (there is no flight phase).</i> • <i>Rotation(s) are to be performed with the whole hand (not only with the fingertips)</i>
	<p><i>Free rotation(s) of the Ball on a part of the body (minimum 1 rotation required)</i></p>
	<ul style="list-style-type: none"> • <i>Roll of the Ball on the floor</i> • <i>Roll of the body on the Ball on the floor: this Roll may be small or large</i>










3.6.3. CLUBS 





Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 Mill(s): one mill consists of a minimum 4-6 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time, held by the end (small head)	 <ul style="list-style-type: none"> Free rotations of 1 or two Clubs (unlocked or locked) on or around a part of the body or around the other Club Tapping (min.1)
2	 Small throws of unlocked two Clubs with 360° rotation and catch: together simultaneously or alternating	 Small throw of two locked Clubs
-	 Asymmetric movements of two Clubs	 Large Roll over minimum two large body parts with one or two Clubs  Roll of one or two Clubs on a part of the body or on the floor
-	 Small circles (min. 1) with both Clubs, simultaneously or alternating, one club in each hand held by the end (small head)	 <ul style="list-style-type: none"> Series (min.3) of small circles with one Club Small circles (min. 1) of both Clubs held in one hand

Explanations	
<p><i>The typical technical characteristic is handling both Clubs together, one in each hand, and this technical work should be predominant in the composition. Any other forms of holding the Clubs must not predominate, such as holding by the Club's body or neck or two clubs joined together</i></p>	
<p><i>Tapping, rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition</i></p>	
	<ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Vertical Mills – the circle impulse can be either down or up. Horizontal Mills - the circle impulse can be either right or left. Mills can be two-set and three-set: <ul style="list-style-type: none"> Two-circle (double) Mills – min. 4 alternating small circles of the Clubs (2 on each side). Wrists/ hands crossed, then uncrossed. Three-circle (triple) Mills - 6 alternating small circles of the Clubs (3 on each side with a cross of the hands each time)
	<ul style="list-style-type: none"> 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 <i>Tapping does not have a clear working plane/direction and cannot be part of asymmetric movements.</i>

	<ul style="list-style-type: none"> • Clubs must be one in each hand (no throws) • Asymmetric and “Cascade” throws of two unlocked Clubs are not considered asymmetric movements <p><i>Note: Does not include large asymmetric throws of two Clubs.</i></p>
	<p><i>Roll of one or two Clubs on the part of the body or on the floor</i></p> <p><i>Roll of a Club: rotation motion around an axis</i></p>

3.6.4. RIBBON

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 <ul style="list-style-type: none"> Spirals (min. 4-5 loops), tight and the same height in the air or on the floor <p>AND/OR</p>  <ul style="list-style-type: none"> "Swordsman" (min. 4-5 loops) 	 <ul style="list-style-type: none"> Rotational movement of the Ribbon stick around the hand Wrapping (unwrapping) Movement of the Ribbon around a part of the body created when the stick is held by different parts of the body (hand, neck, knee, elbow) during body movements or Difficulties with rotation (not during "Slow Turn")
2	 <ul style="list-style-type: none"> Snakes (min. 4-5 waves), tight and the same height in the air or on the floor 	<ul style="list-style-type: none"> Medium circle of the Ribbon Spirals on the floor around the stick
-	 <p>"Boomerang": release, pull back of the stick by holding the end of the Ribbon, and catch of the stick</p>	 <p>Roll of the Ribbon stick on a part of the body</p>  <p>Large Roll of the stick over minimum two large body parts</p>
-	 <p>"Echappé": rotation of the stick during its flight</p>	 <p>Passing with the whole or part of the body through or over the pattern of the Ribbon</p>

Explanations	
<p>All elements not specific to the technique of the Ribbon must not overwhelm the composition (Example: wrapping/unwrapping, sliding of the stick, thrust/ push)</p> <p>After a throw, the Ribbon generally must be caught by the end of the stick; however, it is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm. from the attachment, provided that this catch is justified for the next movement or the final pose</p>	
	<p>"Swordsman": the entire stick, together with the arm, passes into the spiral pattern formed by the Ribbon (the stick is like the "sword"); the exit of the stick from the spiral pattern is optional: pull back of the arm/ stick or small throw/ Echappe.</p>
	<ul style="list-style-type: none"> A release (throw) of the stick in the air/ on the floor: the end of the Ribbon is held by the hand(s) or another part of the body, followed by a pull back with or without rebound of the stick from the floor (for the "Boomerang" in air), and then catch of the stick The release of the stick may include a sliding of the Ribbon fabric through the hand or through the body (without releasing the fabric from the hand) or a full release of the Ribbon before immediately taking the end to pull back If the Ribbon fabric is entirely free during the preparation (circles/swing) and at the release of the stick, this is not a Boomerang but a throw. An element which only includes a pull back of the Ribbon (without a release) does not meet the definition of "Boomerang" A Boomerang may be executed with one or several pull backs before catching the stick. All actions between the initial release and the catch of the stick belong to one and the same apparatus technical element (not 2 or more separate boomerangs).
	<ul style="list-style-type: none"> A minimum of two large segments of the body must pass through the pattern of the Ribbon (Example: head/neck + trunk; arms + trunk; trunk + legs, etc.) The passing through or over the pattern of the Ribbon may be: the whole body in and out, or passing in without passing out or vice versa.
	<p>"Echappe" is a type of small throw that includes the rotation of the stick in flight; the technique of the rotation of the stick in flight is possible for a high throw and will be evaluated as a high throw (not an Echappe) depending on its height.</p>

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

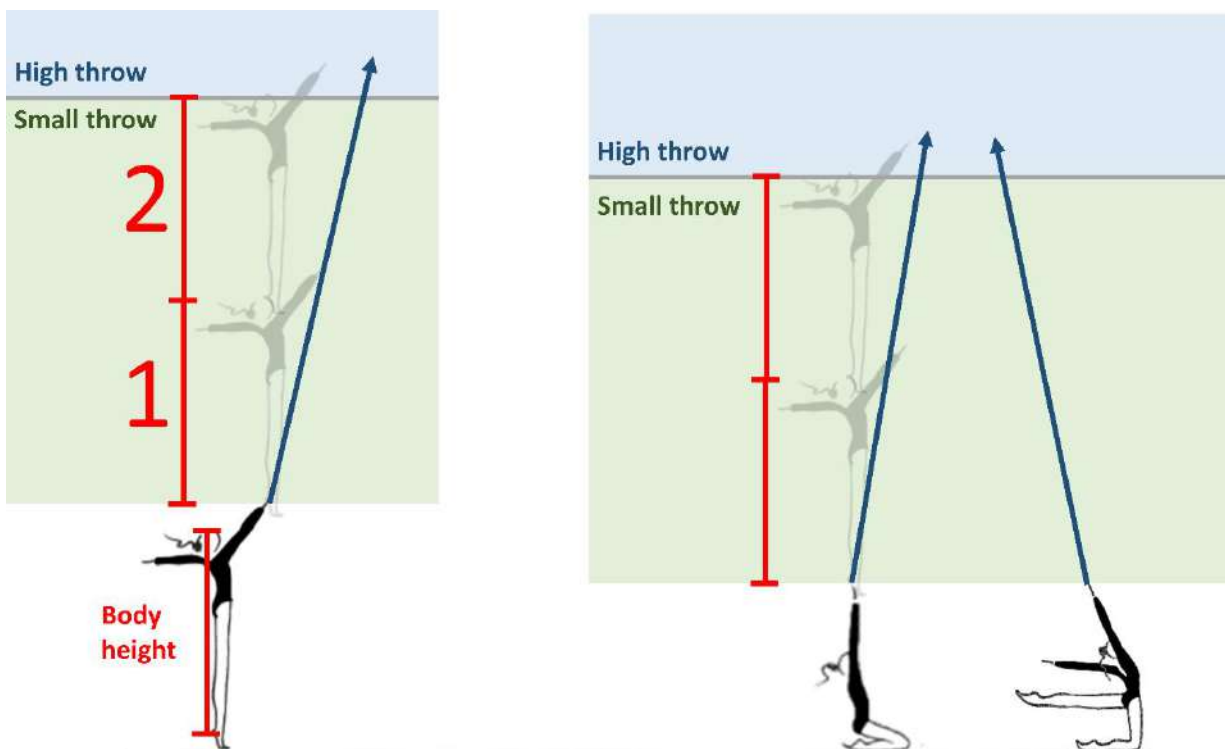
APPARATUS: ○ ; ● ; ♯ ; ⊕

3.7.1. THROWS AND CATCHES OF THE APPARATUS: HIGH THROWS

↗	High throw of the apparatus: <i>more than 2 heights of the standing gymnast</i>
↗↗	High throw of 2 Clubs
↓	Catch of the apparatus from the flight of a high throw
↓↓	Catch of 2 Clubs from the flight of a high throw

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

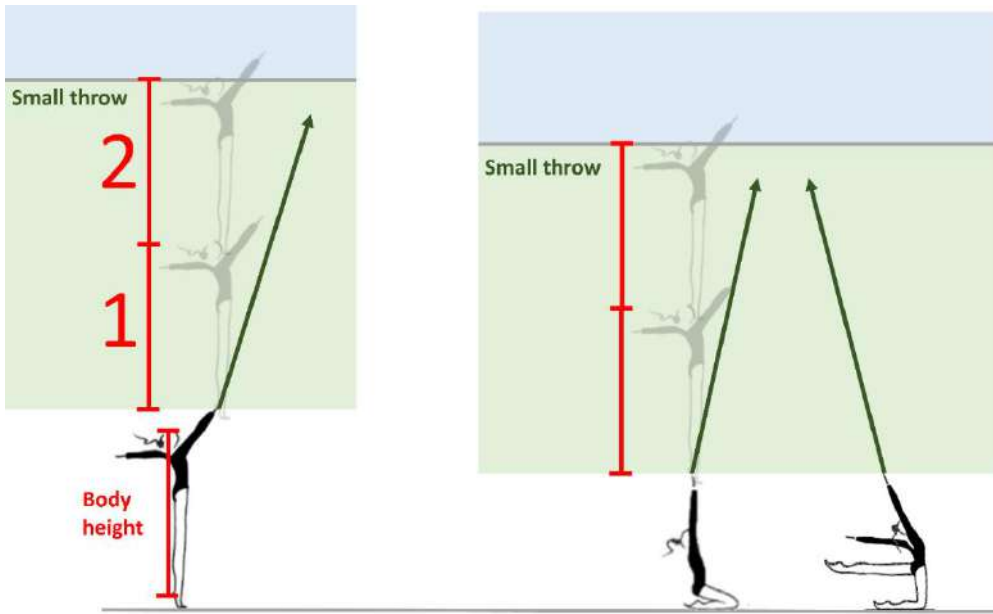
Example 1: High throw



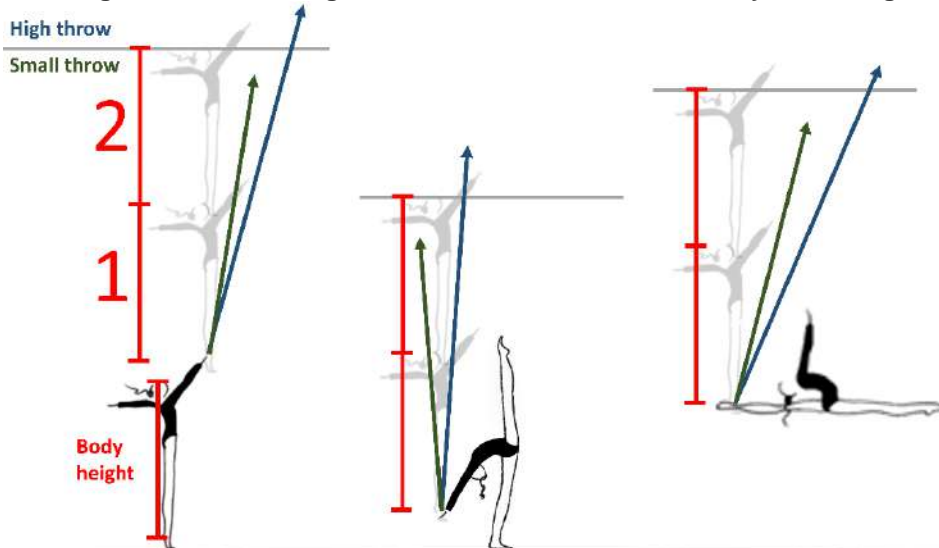
3.7.2. THROWS AND CATCHES OF THE APPARATUS: SMALL THROWS

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




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




3.7.3. DB UNDER THE FLIGHT OF THE APPARATUS OR BOOMERANG

	<p>DB performed under the flight of the apparatus from a high throw or boomerang</p>
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3.7.4. APPARATUS HANDLING means that apparatus must be in motion

	<ul style="list-style-type: none"> • Large circles • Figure eight (not for Ball) • Transmission of the apparatus around any part of the body or under the leg(s) from the hand or a part of the body to another hand or a part of the body • Transmission without the help of the hands with at least two different body parts (not the hands) • Passing over the apparatus with the whole or part of the body without a transmission of the apparatus from the hand or a part of the body to another hand or a part of the body
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Explanations	
	<p><i>Medium or Large circle: apparatus must complete a full circle of 360°</i></p>
	<p><i>Figure eight: two consecutive circles must be completed</i></p>

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

3.9. Static Apparatus

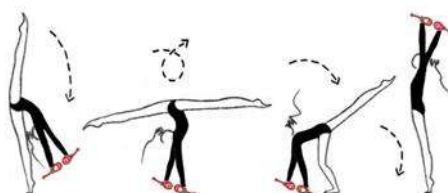
3.9.1. The apparatus must be in motion or in an unstable balance position, not simply held/squeezed for a long time

3.9.2. Static apparatus is apparatus held/ squeezed:

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

3.9.3. A static support on the apparatus (composition or execution fault) is not allowed. It is, however, permitted to perform pre-acrobatic elements with apparatus lying flat between the hand and the floor for a very short time (**not more than 4 seconds**).

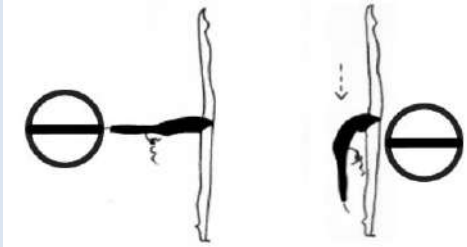
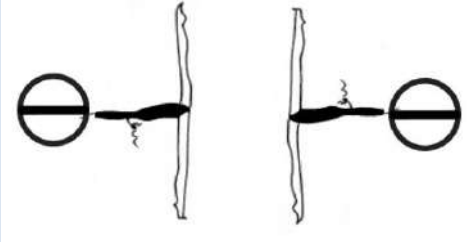
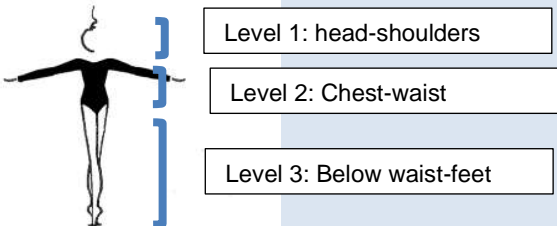
Example: walkover backward with support on two hands, the Clubs in each hand lying flat between the hands and the floor (the pre-acrobatic element can also be performed with support on one hand with the same position of the Club).



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



3.10. Apparatus technical elements must be different during DB:

Explanations	
<p>Apparatus elements are different if they are performed:</p>	<p>On different planes</p>
	<p>In different directions:</p> <ul style="list-style-type: none"> • Different directions of apparatus work (e.g., forward, backward) • Different directions relative to the body (e.g., in front of the body, behind the body): <p><i>Example 1: Different directions relative to the body = different elements:</i></p>  <p><i>Example 2: Same direction relative to the body = not different elements:</i></p> 
	<p>On different levels</p>
	
	<p>With different amplitude:</p> <p><i>Apparatus handling performed with the hand/wrist creates a small amplitude</i></p> <p><i>Apparatus handling performed with the elbow creates a medium amplitude</i></p> <p><i>Apparatus handling performed with the whole arm, which may incorporate the trunk, creates a large amplitude</i></p>
<p>On, through or over different parts of the body</p>	
<p>Different techniques of the throws</p>	
<p>Example: a gymnast performs a bounce of the Ball under the leg during a Jete Jump from right hand to left hand and after during a Balance she has a front bounce of the Ball. These bounces are considered different because they are performed in different directions</p>	

3.10.1. Identical apparatus elements

- 3.10.1.1. **DB** with identical apparatus elements will not be valid; the first **DB** with the apparatus element (in performance order) will be evaluated. (**No Penalty**). **Each DB must be presented with minimum one new (not performed previously in the exercise) apparatus element to be valid; additional apparatus elements may be repetitions.**

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

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

Example: 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.

Example: 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.

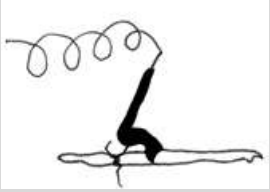
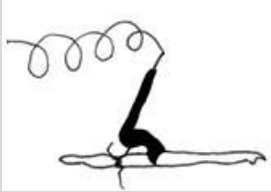
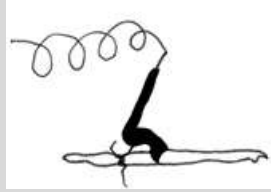
3.10.1.2. Identical apparatus elements performed on two different **DB** (from the same or different Body Groups) are not considered “different” apparatus elements.

3.10.1.3. Identical apparatus elements performed with the right hand and after with the left hand are not considered “different” apparatus elements.

3.10.1.4. For “Fouette” Balance, one Fundamental or non-Fundamental apparatus technical elements is required at any phase of the Balance to validate the **DB, which may not be a repetition according to #3.10.1**; as long as this requirement is met, it is possible for additional apparatus elements to be performed.

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

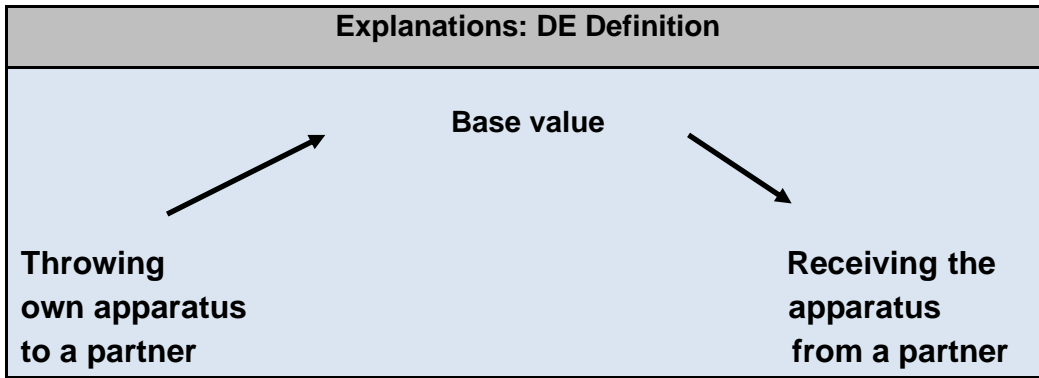
It is possible to repeat identical apparatus handling during a series of Jump/Leaps and Pivots and each Jump/Leap or Pivot in the series is evaluated separately

Example: series of Leaps		
		
Valid: 0.50	Valid: 0.50	Valid: 0.50

4. DIFFICULTY WITH EXCHANGE (DE)

4.1. Definition: An Exchange of apparatus by high and/or long throw where **all 5 gymnasts must participate in two actions:**

- **Throwing** her own apparatus to a partner
- **Receiving** the apparatus from a partner



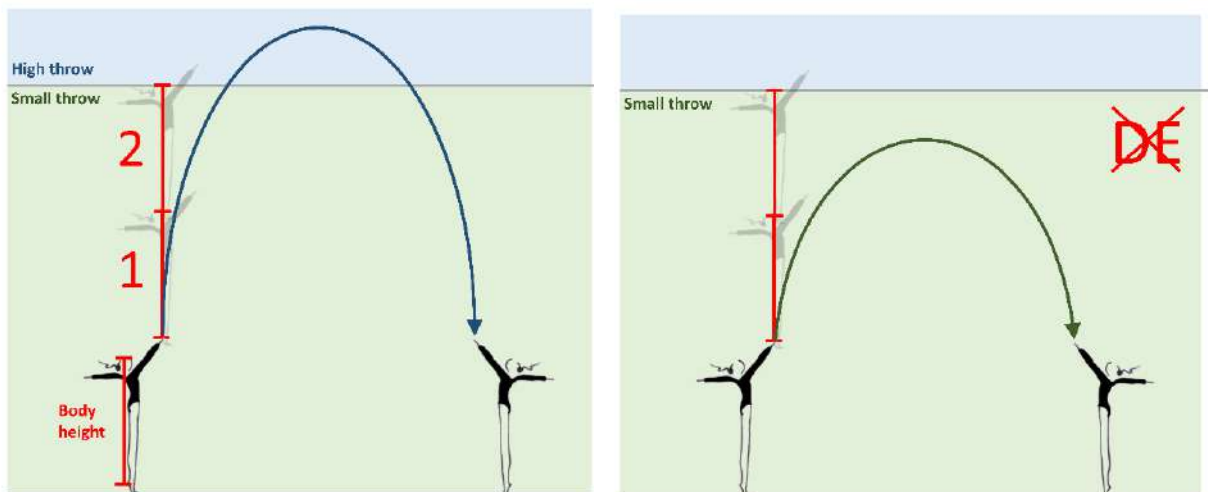
4.1.1. DE are valid only when Exchanges of the apparatus between the gymnasts are performed by **high, long, or large throws (no “Boomerang”)**. An Exchange that is neither high nor long is not valid.

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

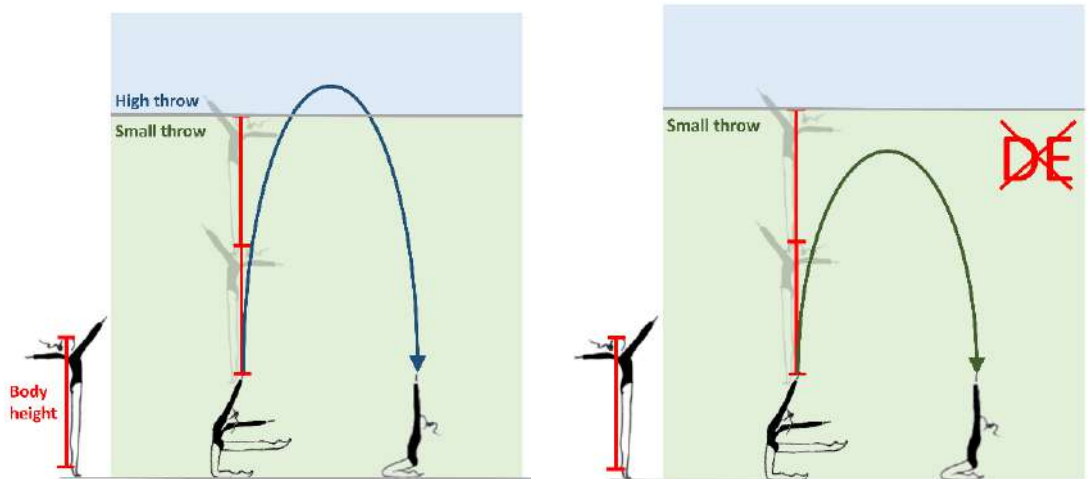
4.1.2.1. High throws are determined by the required height (more than two heights of the gymnast).

Example: High Throw:

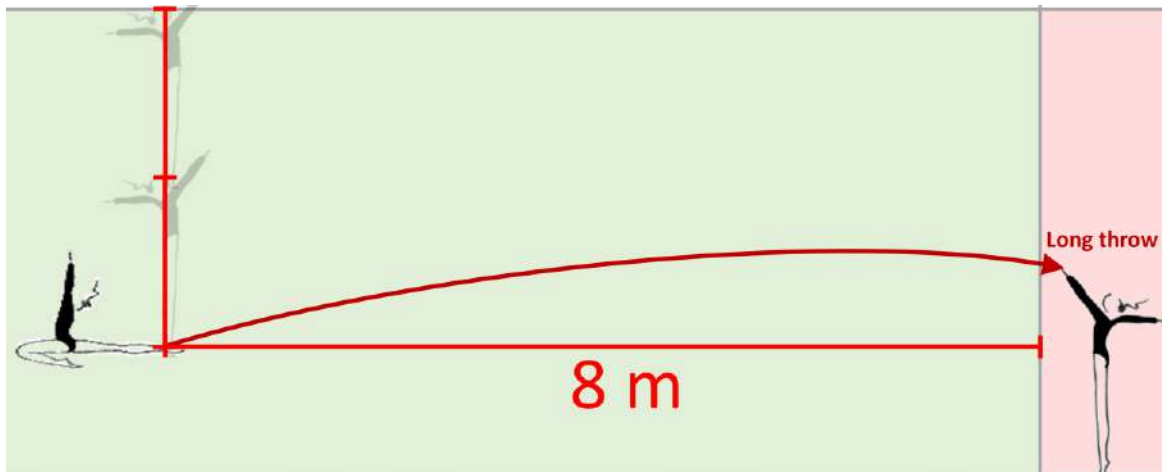
DE with a high throw of the apparatus in a standing position (more than two heights of the gymnast)



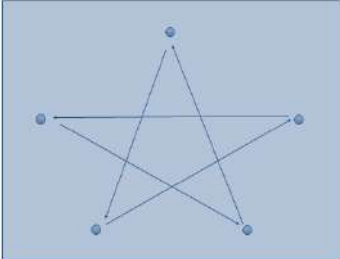
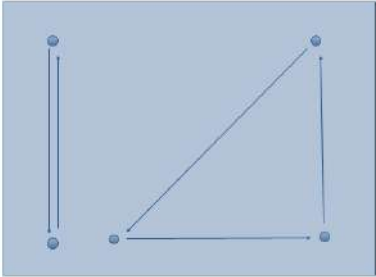
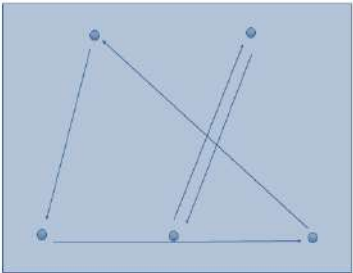
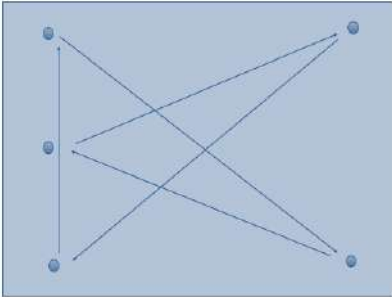
Example: High Throw from kneeling
DE with high throw of the apparatus in a kneeling position (more than two heights of the gymnast)



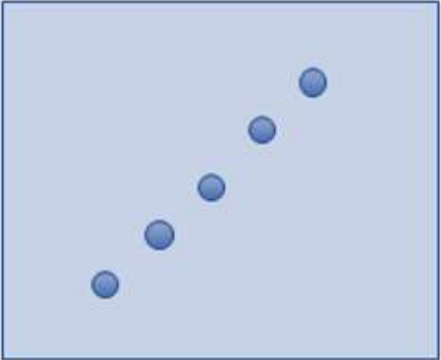
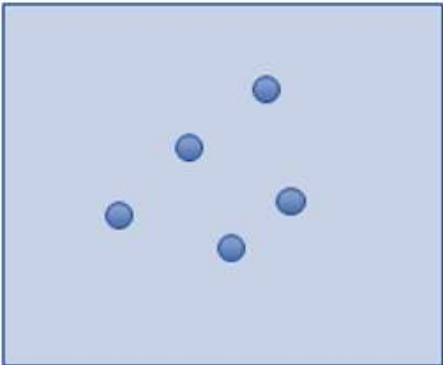
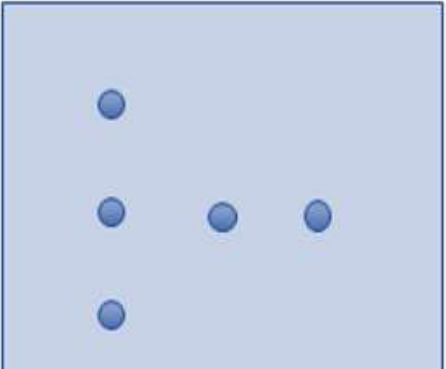
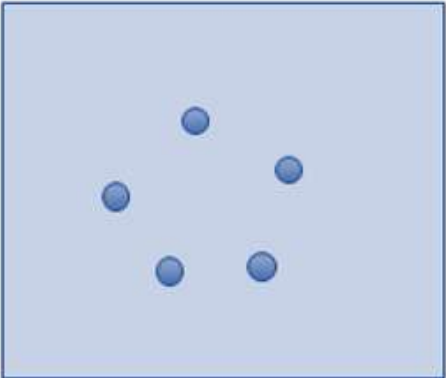
4.1.2.2. **Long throws** are determined by the distance of a minimum 8 meters between the gymnasts. The distance of 8 meters must be between those gymnasts exchanging with each other at the moment of the throw and/ or at the moment of the catch



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

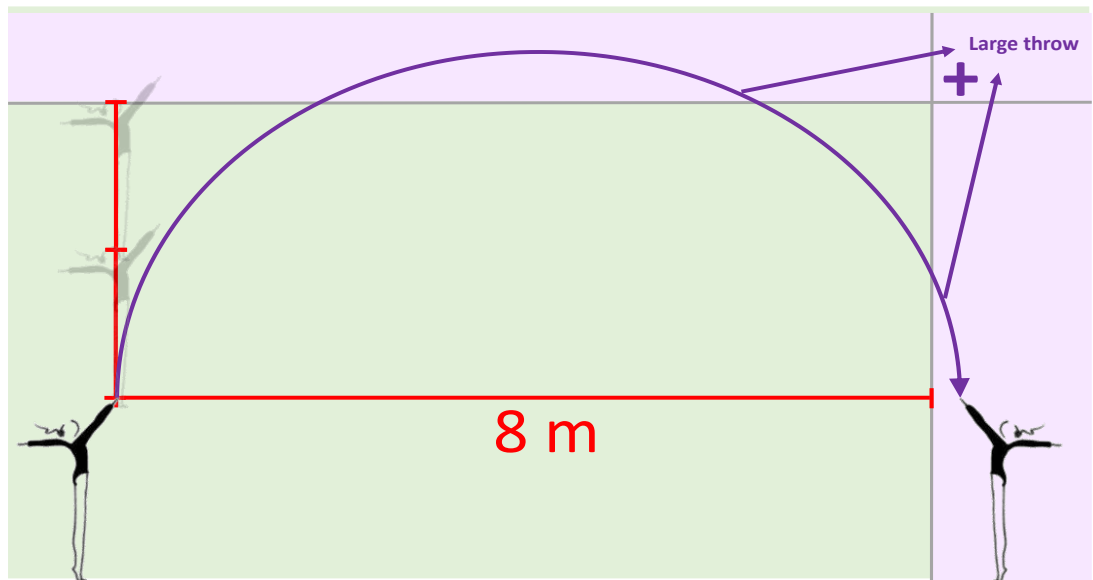


Examples of formations without a distance of 8 meters



Etc.

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



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

4.1.3. Difficulty with Exchanges with 1 type of apparatus: may be performed by the 5 gymnasts together (throwing 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 traveling
- with **DE** performed in subgroups: the first subgroup must catch the apparatus before the second subgroup throws the apparatus to be valid

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







Explanations/ Examples	
<p>The 5 gymnasts throw the apparatus in subgroups: the first subgroup: 2 gymnasts with a distance of 8 meters and low height (less than two heights of the gymnast) and after, the second subgroup: 3 gymnasts perform an Exchange with high throws. Is the DE valid?</p>	<p>Yes, the DE is valid.</p> <p>It is possible to perform Exchange with different heights of the throws of the apparatus when performed by the 5 gymnasts together or in subgroups in succession</p>



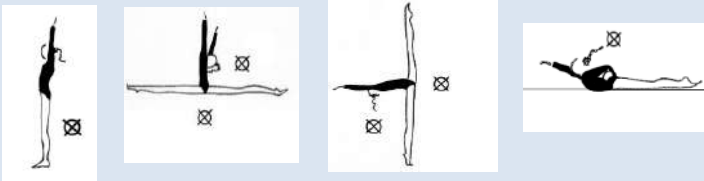




- 4.2.1.4. **DB** performed as Body Difficulty without Exchange cannot be repeated in Exchange Difficulty. A repetition will not be valid (**No Penalty**) and will be counted towards the total number of **DB**
- 4.2.1.5. **If the DE is not valid, the DB can be valid if executed according to its definition and with a valid apparatus technical element.**
- 4.2.1.6. **DE** will not be valid with the following:
- Not all 5 gymnasts participate in the actions of throw and catch
 - Required height or distance of the throw is not met
 - Boomerang is performed for the throw
 - **DE** performed in subgroups ~~simultaneously~~ **where the second subgroup throws before the first subgroup has caught**
 - **DE** performed in rapid succession
 - Combined Difficulty performed in **DE**





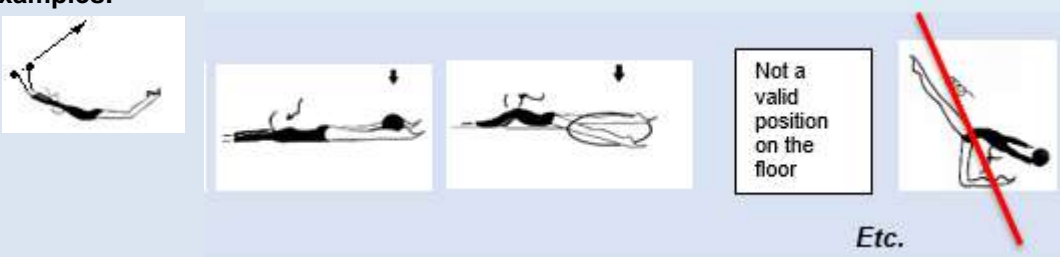
4.3. Value of DE

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

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

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

Symbol	Value	Explanations: General Additional Criteria for DE
	0.20	<p>Large throw (distance of 8 meters and double height)</p> <ul style="list-style-type: none"> Distance must be during the throw and/or the catch of the apparatus Distance must be between those gymnasts exchanging with each other. Valid one time per DE
	0.10	<p>Outside the visual field Examples of the zones considered "outside the visual field:"</p>  <p>For throws and/or catches outside the visual field:</p> <ul style="list-style-type: none"> In a back bend position or a backward rotational element: <ul style="list-style-type: none"> When the trunk is above the horizontal or at the horizontal, the arm must be past the vertical positionline of the trunk When the trunk is below horizontal, the throw/catch must happen at chest level or lower, or anywhere on the posterior/back side of the body Not valid for the Ball caught in two hands behind the neck with both arms bent  Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back When a gymnast is lying face up with her trunk on the floor, her arms cannot go beyond the vertical line; therefore, such a position is not "outside the visual field" To receive "outside the visual field" for a throw/re-bound/re-throw, it is not enough that the apparatus travels backwards or that the gymnasts are back-to-back: The throwing arm must be in a zone defined as "outside the visual field", or the body part executing the throw/re-bound/re-throw must be in a zone defined as "outside the visual field".
	0.10	<p>Without the help of the hands Not valid for:</p> <ul style="list-style-type: none"> direct catch in rotation on the arm (); mixed catch (); 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	<p>Rotation</p> <ul style="list-style-type: none"> During the throw and/ or during the catch of the Exchange, also under the flight of the apparatus: <ul style="list-style-type: none"> each rotation must be minimum 360° each rotation must be different (from a different group of pre-acrobatic or vertical rotations) Rotation criterion during catch is only valid when performed together with one of the criteria <p style="text-align: center;">⊗ and/or ≠</p> <ul style="list-style-type: none"> This criterion is available for pre-acrobatic rotations (#6.5.9.1) and vertical rotations (#6.5.9.2) 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 keeping the full trunk lying flat on the floor from the beginning to the end.
	0.10	<p>Under the leg/ legs Throw and/or catch in a difficult body-apparatus relationship performed under the leg/ legs.</p> <p>Examples:</p>  <p style="text-align: right;">ETC</p>
	0.10	<p>Position on the floor Throw and/or catch performed while lying down in a position on the floor from the beginning to the end of the element: the full trunk must be lying flat on the floor regardless if it is facing up or down or on the side. The leg position is free.</p> <p>Examples:</p>  <p style="text-align: right;">Etc.</p>

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

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
	Passing through the Hoop () with the whole or part of the body during throw. A minimum of two large segments of the body must pass through the Hoop Example: head + trunk; arms + trunk; trunk + legs, etc.		Passing through the Hoop () with the whole or part of the body during catch. A minimum of two large segments of the body must pass through the Hoop Example: head + trunk; arms + trunk; trunk + legs, etc.
	Throw after bounces on the floor. Throw after rolling on the floor		Direct re-throw: immediately , without any stops – all apparatus Direct re-bound on the body: without any stops, from any part of the body except arm(s) or hand(s) : all apparatus ("rebound" criterion is not available when the rebound is on the arm(s) or hand(s); this type of catch is valid for \neq)
			Re-bound on the floor and direct retrieval: apparatus retrieved directly from the floor, only valid when performed together with \neq for Hoop, Ball Rebound not higher than knee level; a DE with a rebound higher than knee level or caught with the hand(s) is not valid
	Throw with rotation around its axis (Hoop)		Direct catch with rolling of apparatus over the body Not valid: additional criteria \neq when caught on the arm/ hand (regardless of position of the palm)
	Throws of 2 unlocked Clubs (): <ul style="list-style-type: none">• Simultaneously• Asymmetric:• "Cascade" (double or triple) <i>Asymmetric throws may be performed with one or two hands at the same time. The movements of the two Clubs during flight must be of different shape or amplitude (one throw higher than the other), and in a different plane or direction.</i> "Cascade" throws (double or triple): <i>Two Clubs must both be in the air during a part of the cascade throw</i>		Catch of 2 unlocked Clubs () simultaneously
			Catch of the Ball () with one hand Catch of a Club () in one hand which holds the second Club
			Direct catch of the Hoop () in rotation on another part of the body Additional criteria "without hands" \neq not valid for rotation on the arm
			Mixed catch of the Clubs (): One club caught with hands and the other without Not valid additional criteria \neq

4.5.1. "Direct re-throw/re-bound without any stops from different parts of the body ~~or floor~~" ():


- The re-throw/re-bound is part of the main action of DE (part of the initial throw for Exchange); it is necessary to catch the re-throw/re-bound for DE to be valid.
- Re-throw is only valid for the apparatus that was initially caught, i.e., not for the other club.
- Re-throw is valid after a short moment with the apparatus held in the hand or by another part of the body, with the apparatus in continuous motion into the re-throw performed from the way that the gymnast caught the apparatus, and without supporting on the apparatus before the re-throw.

- Criteria performed during the re-throw/re-bound are valid
 - Each criterion is given maximally one time, for the catch and re-throw/re-bound together
- Criteria during catch of the apparatus after the re-throw/ re-bound are not evaluated as part of **DE**

4.5.1.1. “Boomerang” of the Ribbon is not valid for the criteria “re-throw” in **DE**

4.5.1.2. 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, re-bound to a partner or roll to a partner is not valid.

4.5.2. Throw of two unlocked Clubs: this criterion is given only once for a throw that is performed either as asymmetric, in cascade, or simultaneously. Criteria is given only for a Club(s) which is exchanged to a partner. **The catch of two unlocked Clubs is only given when caught simultaneously.**

4.5.3. “Direct catch of the Hoop in rotation on another part of the body (): if performed **using the elbow or neck or leg, etc. (not the arm)**, this criterion will be valid in **DE** as well as the additional criteria “without help of the hands”

4.6. In order to be valid, the DE must be performed by all 5 gymnasts without any of the following

Execution faults:

- Loss of the apparatus during **DE**
- Loss of balance with support on the hand or apparatus or fall of the gymnast during **DE**
- Collision of the gymnasts
- Collision of apparatus

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

5. DYNAMIC ELEMENTS WITH ROTATION (R)

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

5.2. Requirements: maximum 1 R will be counted

5.2.1. If more than 1 R is performed, only the first R is evaluated (**No Penalty**)

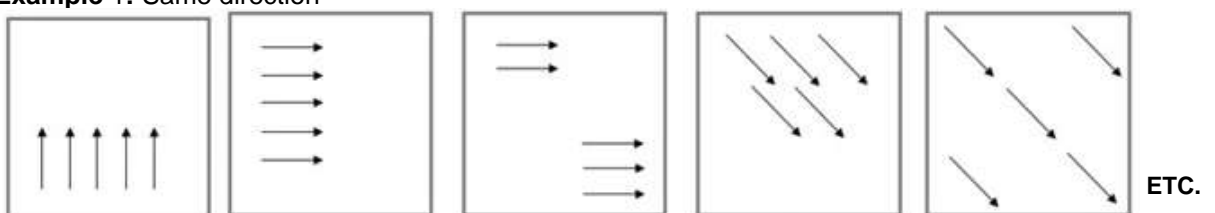
5.2.2. Rotations in R must be identical (from the same group of rotations) for all Group gymnasts. R which includes different **base** rotations performed by the 5 gymnasts is not valid (**No Penalty**).

5.2.3. R may be performed by Group gymnasts:

- simultaneously
- in very rapid succession
- in subgroups

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

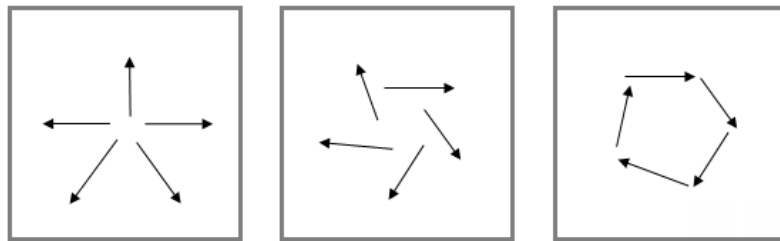
Example 1: Same direction



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

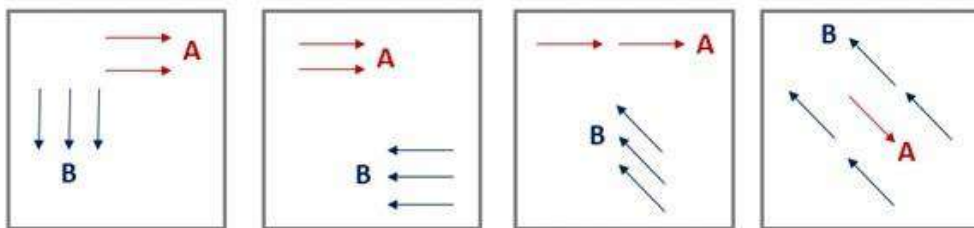
5.2.3.2. If Group gymnasts perform circle formations simultaneously or in rapid succession, all gymnasts have different directions of movement and **R** is not valid.

Example 2: Different directions



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

Example 3: **R** performed in subgroups



ETC.

5.2.4. R must have three components and will be valid only when all these three components are met by all 5 gymnasts of the Group:

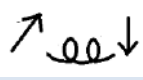






5.2.4.1. **High throw** of the apparatus (**more than two heights of the gymnast**) performed before the first rotation or during the first rotation (#3.7.1). **A small throw is not valid.**

5.2.4.2. **Minimum 2 complete dynamic elements of rotation of the body** (“**base rotations**”)

- A minimum of 2 base rotation with 360° for each rotation must be under the flight of the apparatus
- The two base rotations must be performed without an interruption (defined as additional steps between the two rotations) in any phase of the **R**
 - **A pause without any step or displacement is not an interruption and is tolerated**
- For additional steps taken before or after the 2 valid base rotations due to an imprecise trajectory: **R** valid, **E Penalty**

5.2.4.3. **Catch of the apparatus after the final rotation or coordinated with any phase of the final rotation.**

- **Note for Hoop and Ball:** the apparatus may be caught directly after a rebound on the floor, provided that the rebound is not higher than knee level and the catch is executed without hands. **R with a rebound higher than knee level or rebound caught with the hand(s) is not valid.**
- **Note for Ribbon:** any part of the stick must be caught to be valid (possible Execution penalty for incorrect catch).

Explanations: Requirements		
R element	Explanation	Validity
	High throw, 2 base rotations under the flight, catch	R2
	High throw, 2 base rotations under the flight, two steps, catch	R2 Requirements completed; E penalty 0.30 for imprecise trajectory with 2 steps
	High throw, 1 base rotations under the flight, catch	Not Valid: Only 1 rotation under the flight
	High throw during a rotation, catch during a rotation	Not Valid: Only 1 rotation under the flight
	High throw, first base rotation under the flight, catch on the second base rotation	Not Valid Only 1 rotation under the flight
	High throw on the first rotation, 1 rotation under the flight, catch	Not Valid Only 1 rotation under the flight
	High throw, first base rotation, additional steps, second base rotation, catch	Not valid: Interruption (two additional steps) between the two base rotations, E penalty 0.30 for imprecise trajectory with 2 steps

5.3. **Base Rotations**

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

- Under the flight of the apparatus
- With a **complete 360° for each rotation**
- Without interruption (additional steps between the two rotations)
- Around any axis
- With or without passing to the floor
- With or without change of the axis of body rotation

5.4. **Types of rotations of the body: the 2 base rotations and any additional rotations** may be any version of the following groups of complete 360° each rotational elements listed in the corresponding tables for:

- Pre-Acrobatic elements
- Vertical rotations (includes **DB** with rotation 360° or more with a value of 0.10)
- **DB** with rotation of 360° or more with a value of 0.20 or more (See **DB** Tables # 9; 13)

5.4.1. Repetition of a **DB** is not permitted, except in cases of series (#2.2.7-2.2.8): A **DB** used isolated may not be repeated as **DB** criterion for R (criterion not valid). A **DB** used during an **R** may not be repeated during **DE**.

5.4.2. **When R is performed with DB:**

- 5.4.2.1. **DB** which may include multiple rotations from a single impulse counts as 1 rotation except for illusions performed with intermediary steps (see # 5.9.3.1).
- 5.4.2.2. An attempted **DB** with rotation, performed in a non-valid manner, does not count as a rotation nor as a **DB** criterion (**R** valid if the base definition is met without this rotation).
- 5.4.2.3. A **DB** with 180° rotation does not count as a rotation nor as a **DB** criterion (**R** valid if the base definition is met without this rotation).
- 5.4.2.4. A repetition of a **DB** with rotation does not count as a rotation nor as a **DB** criterion (**R** valid if the base definition is met without this rotation).

5.4.3. Pre-Acrobatic elements (see Individual Exercises # 4.3.2)

- 5.4.4.** If a gymnast changes the axis or technique of the body rotation during a pre-acrobatic element, the first phase of the body rotation defines the classification of the pre-acrobatic element.

Example: Walkover forwards ending sideways like cartwheel = walkover forwards

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

- 5.4.5.** Pre-Acrobatic elements may be used in **R**, the same **group of pre-acrobatic elements** for all 5 gymnasts either isolated, in a series, or repeated within one **R** in any order.
- 5.4.6.** Each group of pre-acrobatic elements may be used one time in **R** or **DE**; the same pre-acrobatic group may not be used in both **R** and **DE**.
- 5.4.6.1. **Pre-acrobatic elements connected to a DB or used for choreography are not recorded by the DB judges and may be repeated.**
- 5.4.7.** All groups of authorized pre-acrobatic elements may be included in the exercise on the condition that they are performed in passing without flight or a fixation in a handstand position **except for a short pause (max. 1 second) in order to catch the apparatus during the element.**
- 5.4.8.** Flight or a fixation in a handstand position (**more than 1 second**) are unauthorized techniques of pre-acrobatic elements. Pre-acrobatic elements performed with an unauthorized technique are not valid. **Execution Penalty 0.30.**
- 5.4.9. Vertical rotations (see Individual Exercises # 4.3.6)**
- 5.4.10.** Vertical rotations may be used in **R**, the same **group of vertical rotations** for all 5 gymnasts either isolated, in a series, or repeated within one **R** in any order.
- 5.4.11. Each group of vertical rotations may be used one time in R or DE; the same vertical rotation group may not be used in both R and DE.**




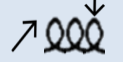
5.5. Value: the base value (minimum 2 base rotations with a complete 360° for each rotation) of **R: 0.20**

5.6. The base value of **R** can be increased by using additional criteria. Additional criteria may be performed during the throw of the apparatus, under the flight and/or during catch of the apparatus.


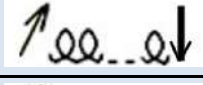
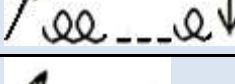
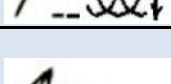

- 5.6.1.** The value of **R** is determined by the lowest number of rotations executed and number of criteria by all 5 gymnasts.
- 5.6.1.1. **Each rotation must be from the same group of rotations for all 5 gymnasts to be evaluated**
 - 5.6.1.2. **The criteria must be performed identically with each type of apparatus to be evaluated**
 - 5.6.1.3. **The lowest number of criteria performed by all 5 gymnasts on the throw is evaluated**
 - 5.6.1.4. **The lowest number of criteria performed by all 5 gymnasts on the catch is evaluated**

5.7. Summary Table of Additional Criteria for R during the throw and the flight of the apparatus


During the flight of the apparatus	
Symbol	Additional Criteria R + 0.10 or +0.20 each time
R3 R4 etc.	Additional complete 360° rotation of the body around any axis on the throw, under the flight of the apparatus or with the catch coordinated with any phase of the final rotation
Z	Change of body rotation axis or change of level* during rotations (in each R only one criterion is valid: the change of axis or the change of level – not both) *Two levels: 1. Flight/standing and 2. Floor
Series +0.20	A series of three or more of identical, uninterrupted pre-acrobatic rotations around the frontal or sagittal axis (#4.3.2) under the flight ; for illusions (in any direction) and turning leaps see #5.9.3.1

Explanations: Additional Criteria for R during the flight of the apparatus		
R element	Explanation	Value
	High throw, 3 Chaine rotations under the flight, catch	R3
	High throw, 3 rolls under the flight, catch	R3 + 0.20 Series of rotations around the horizontal axis
	High throw during the 1 st base rotation, two rotations under the flight, catch	R3
	High throw, two rolls under the flight, catch while the gymnast still rotates in the third roll	R3 Series not completed before the catch

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

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

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

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






















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

Symbol	General Criteria for All Apparatus + 0.10 each time
	Outside the visual field
	Without the help of the hands
	Catch during a rotation: <ul style="list-style-type: none"> only valid when performed together with both criteria and
	Under the leg/legs

Explanations: General Additional Criteria for R	
	<p>Outside the visual field Examples of the zones considered “outside the visual field:”</p> <p>For throws and/or catches outside the visual field:</p> <ul style="list-style-type: none"> In a back bend position or a backward rotational element: <ul style="list-style-type: none"> When the trunk is above the horizontal or at the horizontal, the arm must be past the vertical positionline of the trunk When the trunk is below horizontal, the throw/catch must happen at chest level or lower, or anywhere on the posterior/back side of the body Not valid for the Ball caught in two hands behind the neck with both arms bent Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back When a gymnast is lying face up with her trunk on the floor, her arms cannot go beyond the vertical line; therefore, such a position is not “outside the visual field” To receive "outside the visual field" for a throw/re-bound/re-throw, it is not enough that the apparatus travels backwards or that the gymnasts are back-to-back: The throwing arm must be in a zone defined as "outside the visual field", or the body part executing the throw/re-bound/re-throw must be in a zone defined as "outside the visual field".
	<p>Without the help of the hands Not valid for:</p> <ul style="list-style-type: none"> direct catch in rotation on the arm (); mixed catch (); 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: General Additional Criteria for R “during” the catch of the apparatus		
R element	Explanation	Value
	High throw, two base rotations under the flight, catch during a third rotation outside the visual field without the hands	$R3 +$ $0.30 + 0.10 + 0.10 + 0.10 = 0.60$

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

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
	Passing through the Hoop () with the whole or part of the body during throw. A minimum of two large segments of the body must pass through the Hoop Example: head + trunk; arms + trunk; trunk + legs, etc.		Passing through the Hoop () with the whole or part of the body during catch. A minimum of two large segments of the body must pass through the Hoop Example: head + trunk; arms + trunk; trunk + legs, etc.
	Throw after bounces on the floor. Throw after rolling on the floor		Direct re-throw: immediately , without any stops – all apparatus Direct re-bound on the body: without any stops, from any part of the body except arm(s) or hand(s): all apparatus ("rebound" criterion is not available when the rebound is on the arm(s) or hand(s); this type of catch is valid for \neq)
			Re-bound on the floor and direct retrieval: apparatus retrieved directly from the floor, only valid when performed together with \neq for Hoop, Ball Rebound not higher than knee level
	Throw with rotation around its axis (Hoop )		Direct catch with rolling of apparatus over the body Not valid: additional criteria \neq when caught on the arm/ hand (regardless of position of the palm)
	Throws of 2 unlocked Clubs (): <ul style="list-style-type: none"> • Simultaneously • Asymmetric: • "Cascade" (double or triple) <i>Asymmetric throws may be performed with one or two hands at the same time. The movements of the two Clubs during flight must be of different shape or amplitude (one throw higher than the other), and in a different plane or direction.</i> "Cascade" throws (double or triple): <i>Two Clubs must both be in the air during a part of the cascade throw, regardless of the start of the first rotation</i>		Catch of 2 unlocked Clubs () simultaneously
			Catch of the Ball () with one hand Catch of a Club () in one hand which holds the second Club
			Direct catch of the Hoop () in rotation on another part of the body Additional criteria "without hands" \neq not valid for rotation on the arm
			Mixed catch of the Clubs (): One club caught with hands and the other without Not valid additional criteria \neq
DB	Throw in DB (value 0.20 or more) with rotation 360° or more. It is not allowed to perform DB without rotation	DB	Catch in DB (value 0.20 or more) with rotation 360° or more. It is not allowed to perform DB without rotation

Explanations: ~~Base Rotations for Evaluation of Cascade~~

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

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

Each criterion may be given for the throw of each Club and for the catch of each Club.


Criteria are given for catching before, during or at the end of the rotations.

Criteria are given for throwing before or during the rotations. A throw performed after the last rotation is not counted towards the R at all (neither as "throw of two unlocked Clubs" nor for other criteria).

5.9.1. Direct re-throw/re-bound without any stops from different parts of the body ~~-or floor~~ ():

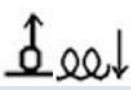
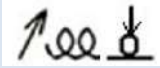
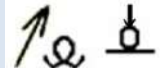
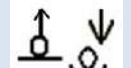
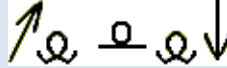

- The re-throw/re-bound is part of the main action of **R** (part of the initial throw for **R**); it is necessary to catch the re-throw/re-bound for **R** to be valid.
- Re-throw is only valid for the apparatus that was initially caught, i.e., not for the other club.
- Re-throw is valid after a short moment with the apparatus held in the hand or by another part of the body, with the apparatus in continuous motion into the re-throw performed from the way that the gymnast caught the apparatus, and without supporting on the apparatus before the re-throw.
- Criteria performed during the re-throw/ re-bound are valid
 - Each criterion is given maximally one time, for the catch and re-throw/re-bound together
- A throw at the end of the **R** or immediately after the **R** is always evaluated as a re-throw for **R**, the re-throw and eventual criteria may be valid if performed directly, regardless of the timing with the last rotation.
- Criteria during catch of the apparatus after the re-throw/ re-bound is not evaluated as part of **R** because in most cases, the height of the re-throw/ re-bound is not the same height as the initial throw

5.9.1.1. "Boomerang" of the Ribbon is not valid for the criteria "re-throw" in **R**; an **R** will not be valid with "Boomerang" performed in any phase (throw or re-throw).

5.9.2. "Direct catch of the Hoop on another part of the body (): if performed using her elbow or neck or leg, etc. (not her arm), this criterion will be valid as well as the additional criteria "without help of the hands"

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

- The **DB with rotation 360° or more with a value 0.20 or more** may be performed **during the throw or catch** of the apparatus
- If the **DB** is performed during the throw but the apparatus is lost at the end of the **R**, the **DB** is still valid (**R** not valid)
- It is not possible to include a **DB** without rotation; **the last rotation of R cannot be used as preparation for a DB without rotation (R not valid)**
- Repetition of a **DB** is not permitted, except in cases of series (#2.2.7-2.2.8): A **DB** used isolated may not be repeated as **DB** criterion for **R** (criterion not valid). A **DB** used during an **R** may not be repeated during **DE**.

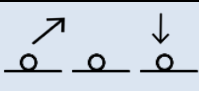


Explanations: DB with rotation in R		
R element	Explanation	Value
	High throw during the first rotation (DB), two base rotations under the flight, catch	R3 + DB 0.30+0.10=0.40 1 DB valid
	High throw, two base rotations under the flight, catch during a third rotation of DB	R3 + DB 0.30+0.10=0.40 1 DB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

5.9.3.1. **Series of three identical DB with rotation: Turning Leaps and Illusions (in any direction) DB:** Value of R will be increased by +0.20 for series (see #5.7)

A series **only** of Turning Leaps and/ or Illusions may each be used in one R in the exercise, executed in the following way:

- **Turning leap:** throw of the apparatus during the first DB, second DB under the flight, and catch during the third DB (see #2.7.1.1).
- **Illusions:** throw of the apparatus before or during the first DB, second DB under the flight, and catch during the third DB or immediately after.

A series is defined by uninterrupted rotations. For illusions performed with intermediary steps: One step between each illusion is permitted. Two or more steps – or any other type of additional support – between any of the illusions is an interruption, and the R is not valid. (Not valid at all without series because DB valued 0.20 points or more under the flight is not permitted in R, except for series of identical DBs.)

Examples/Explanations: series of 3 identical DB with rotation in R		
R element	Explanation	Value
	<i>High throw on turning leap, turning leap under the flight, catch on third turning leap</i>	<i>R3 + series + DB 0.30 + 0.20+0.10=0.6 3 DB</i>
	<i>High throw, 1st illusion (step) 2nd illusion (step) catch during the 3^d illusion</i>	<i>R3 + series + DB 0.30+0.20+0.1=0.60 3 DB</i>
	<i>High throw, 1st illusion 2nd illusion third illusion (no intermediary steps), catch</i>	<i>R3 + series 0.30+0.20=0.50 1 DB</i>
Etc.		

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

- With a small throw of the apparatus
- Missing 2 complete base rotations under the flight
- **All Base** rotations performed by each gymnast in the Group are not **identical from the same group of rotations**
- Incomplete 360° for each base rotation
- Interruption between two base rotations
- Loss of apparatus
- Catch of Ribbon by the material (instead of the Ribbon stick)
- **R** performed with 2 **DB**, one on the throw and one on the catch (except in a series)
- **R** performed with **DB** without rotation
- **DB** value 0.20 or more performed under the flight (except in a series)
- Catch of the apparatus after the end of the music
- Pre-acrobatic elements performed with unauthorized technique
- Requirements for directions by 5 gymnasts/subgroups are not respected
- **R** performed in separate subgroups, with different apparatus within a subgroup
- **R** with series of **DB**: Interruption between any rotations
- **R** with series of **DB**: Incorrect timing of the throw/catch:
 - Throw before/after the first turning leap
 - Catch before/after the third turning leap
 - Throw after the first illusion
 - Catch before the third illusion

6. DIFFICULTY WITH COLLABORATIONS (DC)

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

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

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

6.2. Types of Collaborations

6.2.1. The following are different types of Collaboration:

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

6.2.1.2. Collaboration with high throws of the apparatus and Dynamic Body Rotation during the flight of the apparatus (**CR**)

6.2.1.3. Collaboration with throws of multiple apparatus ($c \nearrow$)

6.2.1.4. Collaboration with catch of multiple apparatus ($c \Downarrow$)

6.2.1.5. Collaboration with lifting/ support of the gymnast (**CL**)

6.2.2. The Group may determine which types of Collaborations to perform in the exercise with a requirement of **the following types performed among the first 18 DC in performance order:**

- **minimum of three CC**
- **minimum of three CR**
- minimum of three isolated $c \nearrow$ / $c \Downarrow$ (for this requirement, the distribution between isolated $c \nearrow$ and isolated $c \Downarrow$ is determined by the Group; may not be combined with CR for this requirement).

Penalty: 0.30 point for each missing required Collaboration per 6.2.2

6.3. Requirements: Minimum 9 (see #6.2.2), Maximum 18 DC, evaluated in chronological order

6.3.1. If a Group performs more than 18 DC, the extra DC over the limit will not be counted (**No Penalty**)

6.3.2. Participation: A Collaboration is valid when it has been successfully completed by all 5 gymnasts. The end of the Collaboration is when the gymnast(s) performing the main action(s) finally catches her apparatus (the final throw or catch from a re-throw has been caught).

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

6.3.3. All 5 gymnasts, even with different roles (**performing the main action – linked to the main action gymnast(s) – creating the obstacle – linked to the obstacle**), must participate (be involved) in the Collaboration action(s) with each other to be valid:

- with direct contact,
- passing over, under, and through a gymnast without contact
- by means of the apparatus

6.3.4. Participation in subgroups

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

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

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

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

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

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

6.4.3. The base value of **CC** is **0.30**.

6.4.4. Collaborations **CC** include relationships performed with a **minimum of 3 identical actions with body relationships or apparatus relationships, performed in succession:**

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

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

6.4.4.1. Valid actions which may be performed with:




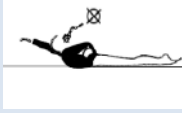
- Distribution of the apparatus
- Lifting/support actions on the gymnasts or apparatus
- Transmissions of the apparatus from one gymnast to another
- Returning/ Forwarding an apparatus

6.4.4.2. Pre-acrobatic elements may be used in CC; the same pre-acrobatic element group may be used:

- one time in CC
- one time in CR **OR in a throw of multiple apparatus OR in a catch of multiple apparatus OR in a Combined Collaboration**

- 6.4.4.3.** This **CC** can be increased by using additional criteria when executed identically by the gymnast(s) performing the main action(s), according to # 6.4.4: each criterion + 0.10, one time per **CC**

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

Explanations: Additional Criteria for Collaboration CC	
⊗	<p>Outside the visual field Examples of the zones considered “outside the visual field:”</p> <div style="display: flex; justify-content: space-around; align-items: center;">     </div> <p>Notes:</p> <ul style="list-style-type: none"> • Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back • When a gymnast is lying face up with her trunk on the floor, her arms cannot go beyond the vertical line; therefore, such a position is not “outside the visual field” • To receive "outside the visual field", it is not enough that the apparatus travels backwards or that the gymnasts are back-to-back: The apparatus handling itself must be in a zone defined as "outside the visual field".
≠	<p>Without the help of the hands Apparatus must have an autonomous technical movement which can be initiated:</p> <ul style="list-style-type: none"> • with an impulse from another part of the body • with an initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hand(s) <p>Not valid for “without the help of the hands” during the main action with:</p> <ul style="list-style-type: none"> • direct catch from a small throw in rotation on the arm (○); • mixed catch from a small throw (⊥); • small throw/catch of the apparatus on the back of the hand(s) • catch of a Club on the inner side of the hand/forearm, using the other Club

- 6.4.4.4.** Additional valid actions which may be performed with:
- Passing over, under or through the partners or their apparatus
 - Creating a construction with interrelated apparatus that form an image with all five apparatus clearly fixed for 1 second is valid for **CC**; **Exception: requires one image with all five apparatus and gymnasts** (not a minimum of 3). The start and final position of the exercise may not serve as this type of **DC**
 - **To be recognized as CC, each of the five apparatus must be physically connected to another apparatus, and each of the five gymnasts must be physically connected to the image, either through the apparatus or through the partner(s).**
 - **The gymnasts may be in motion as long as a fixed image is presented.**
 - These actions may not be increased by criteria

6.5. Collaboration with high/long/large throws of the apparatus and Dynamic Body Rotation during the flight of the apparatus (CR)

6.5.1. Requirement for the throw and catch in CR:

- 6.5.1.1. **High throw:** more than 2 heights of the gymnast
- 6.5.1.2. **Long throw:** distance of 8 meters
- 6.5.1.3. **Large throw:** high and long

6.5.2. Definition of CR: defined by one or more gymnasts performing the following sequence of elements, referred to as the “main action:”

- 6.5.2.1. A high/long/large throw of one’s own apparatus by one or more gymnasts, *followed by*
- 6.5.2.2. A dynamic element of body rotation during the flight of apparatus with loss of visual control of the apparatus, *followed by*
- 6.5.2.3. An immediate catch of one’s own or a partner’s apparatus after the dynamic element of body rotation during the flight of apparatus with loss of visual control of the apparatus

6.5.3. The end of the Collaboration is when the gymnast(s) performing the main action(s) finally catches her apparatus (the final throw or catch from a re-throw has been caught).

6.5.4. Throw of the apparatus in CR



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



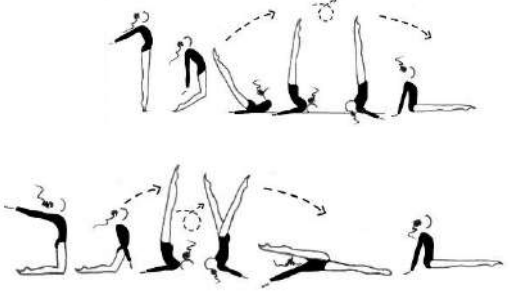
6.5.5. Catch of the apparatus in CR

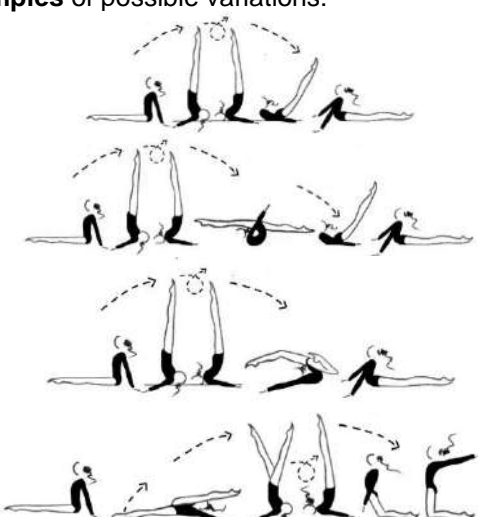
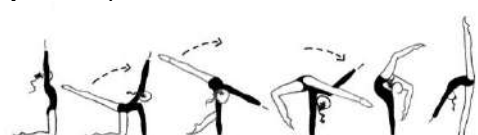

- 6.5.5.1. The **catch** of her own apparatus or her partner’s apparatus is performed immediately after the dynamic element of rotation
- 6.5.5.2. For the catch of a partner’s apparatus immediately after the dynamic element of rotation: the apparatus must be in flight from a high/long/large throw while the gymnast is performing a rotation and not thrown after she completes her rotation; otherwise, the Collaboration is not valid.
- 6.5.5.3. A rotation may be included as part of the catch for the purposes of achieving additional criteria on the catch; however, the base definition in #6.5.2.2 must be met (**a rotation under the flight**) and the rotation itself on a catch has no additional value.
- 6.5.5.4. The catch of apparatus by the gymnast(s) performing the main action marks the end of the **CR**. A new Collaboration of any type will not be evaluated before the end of a Collaboration.
- 6.5.5.5. A rebound of the apparatus **on the body** or a roll of the apparatus can be the “catch” of the apparatus (for the purposes of achieving additional criteria on the catch) as long as the rebound or roll is caught **by any gymnast**; the Collaboration ends when the catch of the rebound or roll is complete.
- 6.5.5.6. **Catch with rebound from the floor is not an option for CR. CR is only valid with catch from the flight.**

- 6.5.6. Dynamic element of rotations in CR: Types of body rotations:** may be any version of the following groups of rotational elements listed in the corresponding tables for:
- Pre-Acrobatic elements
 - Vertical rotations (includes DB with rotation 360° or more with a value of 0.10)
 - **DB** with rotation of 360° or more with a value of 0.20 or more (See **DB** Tables # 9; 13)
- 6.5.7.** Each group of pre-acrobatic elements may be used one time in **CR**, either isolated, in a series, or repeated within one **CR** in any order.
- 6.5.7.1.** If a group of pre-acrobatic elements **is repeated** (isolated or in a series) in **another CR** (regardless of a different variation) **this CR will not be valid.**
- 6.5.7.2.** Each group of pre-acrobatic elements may be performed on the floor and with support of the partners/on the partner(s). These are considered different elements **when used in CR, throw of multiple apparatus, catch of multiple apparatus or in a Combined Collaboration.**
- A pre-acrobatic element is considered "with support" in every case that the rotating gymnast places her weight on one or more partners, also when she has contact with the floor during parts of the pre-acrobatic element.
 - A pre-acrobatic element is considered "on the floor" when the rotating gymnast supports her weight only on the floor, including passing over a partner without leaning on the partner.
- 6.5.7.3.** The same pre-acrobatic element group may be used:
- one time in CC
 - one time in CR **OR in a throw of multiple apparatus OR in a catch of multiple apparatus OR in a Combined Collaboration**
- 6.5.8.** All groups of authorized pre-acrobatic elements may be included in the exercise on the condition that they are performed in passing without flight or a fixation in a handstand position **except for a short pause (not more than 1 second) in order to catch the apparatus during the element.**
- 6.5.9.** Flight or a fixation in a handstand position (**more than 1 second**) are unauthorized techniques of pre-acrobatic elements. In this case the pre-acrobatic element is not valid.
Execution Penalty 0.30.

6.5.9.1. Pre-Acrobatic elements

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

6	Chest roll forwards	Starting position: Ending position: Leg movements:	Standing, kneeling, lying flat, etc. Standing, kneeling, through split, etc. Legs together, successively, split, etc, with straight or bent knee(s) Examples of possible variations: 
7	Chest roll backwards	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Lying flat, kneeling, through split, etc. Legs together, successively, split, etc, with straight or bent knee(s) Example of a possible variation: 
8	Fish flop forwards (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, successively, 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: 

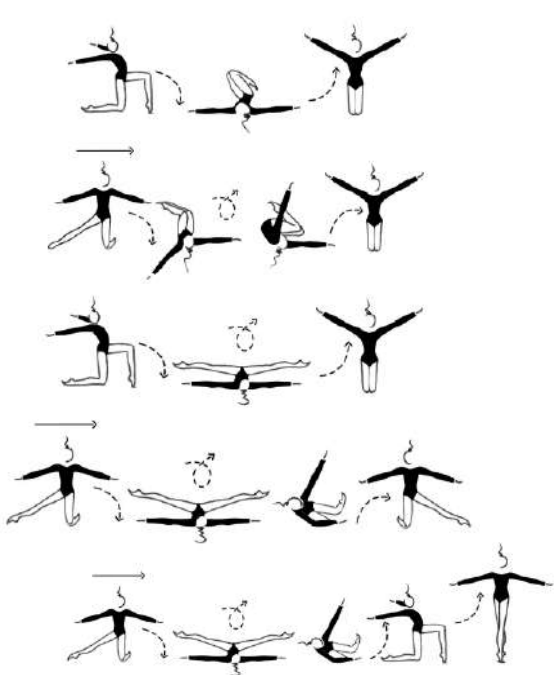
<p>9</p>	<p>Fish flop backwards</p> <p>(rolling onto the back, passing over the shoulder with kip, back arch rolling over the chest)</p>	<p>Starting position: Ending position: Leg movements:</p>	<p>Standing, sitting, etc. Lying flat, kneeling, through split, etc. Legs together, successively, with split, cycling, etc, with straight or bent knee(s)</p> <p>Note: Fish flops that start or end lying flat are accepted as complete (360°) rotations.</p> <p>Examples of possible variations:</p> 
<p>10</p>	<p>Lateral rotation passing through a bridge, ending with a kick into split</p>	<p>Starting position: Ending position: Leg movements:</p>	<p>Kneeling, standing, etc Standing Split with back bend to standing</p> <p>Note: This is a pre-acrobatic element only, the ending position is not a DB.</p> <p>Example of a possible variation:</p> 
<p>11</p>	<p>Lateral rotation with trunk arched back</p>	<p>Starting position: Middle support: Support options: Ending position: Leg movements:</p>	<p>Standing, kneeling, etc. One hand, two 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, successively, with split, etc, with straight or bent knee(s)</p> <p>Note: This element is evaluated from the moment that the gymnast starts arching backwards into a bridge. The rotation may continue on the knees, without interruption, to complete 360°.</p> <p>Examples of possible variations:</p> 

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

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

6.5.9.2. Vertical rotations

No	Group	Examples of opportunities for variation
1	Flight: Jump/skip/hop with turn	Freely chosen leg position (straight or bent) during the flight
2	Standing: 2 feet Turning steps or rotation with two feet on the floor	Freely chosen leg and/or trunk positions with a fixed shape or dynamic shape Includes all rotations that need a step onto the next leg in order to complete 360° (example: piqué)
3	Standing: 1 foot Rotation with one foot on the floor	Freely chosen leg and/or trunk positions with a fixed shape or dynamic shape Includes all rotations that may be completed (360°) on one leg, also if the gymnast uses a step to connect to the next rotation
4	Seated: Lateral roll, with or without passing through split	Trunk upright; the rotation may start standing or seated but always ends in a position on the floor. Freely chosen leg position, including the possible passing through any splits position Note: A seated lateral roll belongs to the group "seated" regardless of the starting position.

5	<p>Lying: Lateral roll</p>	<p>The body rotates laterally, lying on the floor from the beginning to the end of the rotation. Freely chosen leg position</p> <p>Examples of possible variations:</p> 
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6.5.10. Value of CR: 0.10

6.5.10.1. The base value of **CR** can be increased by additional criteria.

6.5.10.2. Additional criteria must be executed by the gymnast(s) performing the main action to be valid and is given one time per Collaboration (only on the throw or only on the catch) in chronological order. Eventual criteria must be executed identically by all rotating gymnasts to be valid.

- When executed with the **same apparatus** (i.e.: two Balls): identical execution (i.e.: two balls are caught identically “without the help of the hands”)
- When executed with **different apparatus** (i.e.: one Ball and one Hoop): identical criteria, performed with different apparatus (i.e.: Ball and Hoop are caught “without the help of the hands”)





Explanations / Examples: CR2 with additional criteria












- *CR2: One gymnast catches the Ball without hands + one gymnast catches the Ribbon under the leg = no criteria valid (identical criteria are required for different apparatus)*
- *CR2: One gymnast catches the Ball between the ankles + one gymnast catches the Ball with the elbows = no criteria valid (identical execution is required for same apparatus)*
- *CR2: One gymnast catches the Ball with a large roll outside the visual field in a standing position + one gymnast catches the Ribbon without hands outside the visual field lying on the floor = "outside the visual field" valid (identical execution is not required for different apparatus)*

6.5.11. Tables of Additional Criteria for CR

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

Symbol	Criteria for CR only (gymnast(s) performing the main action)
Series +0.20, regardless of the number of gymnasts	2 or more identical, uninterrupted pre-acrobatic elements around the frontal or sagittal axis, illusions (in any direction) performed under the flight
Note	The apparatus to be caught by the gymnast(s) performing the main action must be in flight during minimum two rotations.

Symbol	General Criteria during the throw or catch of the apparatus: +0.10, one time per CR
	Outside the visual field for the gymnast(s) performing the main action of the Collaboration
	Without the help of the hands for the gymnast(s) performing the main action of the Collaboration
	Under the leg/legs for the gymnast(s) performing the main action of the Collaboration
	Catch in a large roll over minimum 2 body segments, 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: One time per CR	
 CR2	0.30
  CR2	0.40
CR2  	0.40
 CR2  	0.30
 CR2  	0.30

Symbol	General Criteria under the flight of the apparatus: +0.10, one time per CR
⊖	<p>Passing over, under or through one or more apparatus and/ or gymnasts, one time</p> <p><u>Passing over an obstacle:</u></p> <p>When the obstacle is the apparatus:</p> <ul style="list-style-type: none"> • Apparatus must be raised at least to the knee level of the gymnast standing in a fixed position, or • Apparatus travelling freely across the floor <p>When the obstacle is a gymnast(s):</p> <ul style="list-style-type: none"> • Passing over a construction of body segments of minimum 2 gymnasts • Passing over the center of minimum 1 gymnast (e.g. standing, kneeling, lying) <p><u>Passing under an obstacle:</u></p> <p>When the obstacle is the apparatus:</p> <ul style="list-style-type: none"> • One or more apparatus held by a minimum 2 gymnasts • (not valid for passing under apparatus in flight) <p>When the obstacle is a gymnast(s):</p> <ul style="list-style-type: none"> • A construction of body segments of a minimum 2 gymnasts • A lifted gymnast • A gymnast in flight <p><u>Passing through:</u> apparatus or gymnasts</p>
Symbol	Specific Criterion under the flight of the apparatus: +0.30, one time per CR
⊘	<p>Passing through a partner's apparatus under its flight (apparatus is neither held by partners nor by a passing gymnast) and caught in flight by another gymnast</p>

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 or +0.30, 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. The lowest value executed by all gymnasts performing the main action is given.

- CR2: 1 gymnast passes through a hoop + 1 gymnast passes over a partner = valid passing +0.10 points.
- CR2: 1 gymnast passes through a hoop in flight + 1 gymnast passes over a partner = valid passing +0.10 points.
- CR2: 2 gymnasts pass through a hoop in flight = valid passing +0.30 points.
- CR3: 2 gymnasts pass through a hoop in flight + 1 gymnast does not pass anything = no valid passing

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 one 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 one 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 one gymnast loses the apparatus: The collaboration is not valid, due to loss of apparatus (#6.10).

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

6.6.1. Definition: A simultaneous **High throw (more than 2 heights of the gymnast) or Long throw (min. 8m) of two or more apparatus** thrown by one gymnast to her partners (not to herself), performed in one of the following ways:

- 6.6.1.1.** Two apparatus thrown in opposite directions from each other
- *Opposite directions:* each apparatus is thrown in a direction 180° opposite from the other
- 6.6.1.2.** Three or more apparatus thrown in the same or opposite directions: may be thrown in a joined construction as long as there is a minimum of 3 apparatus
- 6.6.1.3.** The number of apparatus which must be thrown by the **same gymnast** in order for C[↗] to be valid:

- Minimum of 2 apparatus
- 2 unlocked Clubs + 1 additional apparatus (2 unlocked Clubs are considered as 1 Apparatus). **Example:** 2 unlocked clubs



- 1 Club + 1 additional apparatus (in an exercise with two types of apparatus)
- 2 Clubs locked together + 1 additional apparatus (2 Clubs locked together are considered as 1 apparatus). **Example:**



- 2 Clubs locked together (1 apparatus) + 2 Clubs locked together (1 apparatus) are valid if thrown in opposite directions. **Example:**



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



6.6.2. Value: given one time, regardless of the number of gymnasts who perform the throw(s)

6.6.2.1. Isolated Collaboration C[↗] : Value 0.30: when all five gymnasts are involved in the throw of the apparatus, including assisting a partner in the partner's throw, and/or catching the apparatus

- Three or more apparatus thrown in the same or opposite directions: may be thrown in a joined construction as long as there is a minimum of 3 apparatus

6.6.2.2. Combined with CR: Value 0.30: When the **throw of multiple apparatus** is performed by the gymnast performing the main action in a **CR**: the value of the C[↗] is given in addition to the value of **CR**. This will be one Collaboration.

- Two apparatus thrown in opposite directions from each other: not valid with locked apparatus
- Three or more apparatus thrown in the same or opposite directions: may be thrown in a joined construction as long as there is a minimum of 3 apparatus

- 6.6.2.3. The base value of a **Collaboration with throws with multiple apparatus** $C \rightarrow$ can be increased with additional criteria:

Symbol	Additional Criteria for $C \rightarrow$ + 0.10 on the throw
\otimes	Throw of one/more apparatus outside the visual field
\neq	Throw of one/more apparatus without help of the hands
\diagup	Throw of one/more apparatus under the leg(s)

Explanations
<p><i>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:</i></p> <ul style="list-style-type: none"> - <i>Criteria are not given for an apparatus that is neither thrown high nor long</i> - <i>The gymnast that throws cannot catch any of the apparatus herself (collaboration not valid)</i>

- 6.6.3. To be recognized as an isolated collaboration with throw of multiple apparatus, all gymnasts must participate. If all gymnasts participate but the throw(s) are not high/long or do not respect the directions, the collaboration is recognized as an attempt but is not valid. If the throws are not simultaneous, no attempt is recognized.

6.7. Collaboration with catch of multiple apparatus ($C \Downarrow$)

- 6.7.1. **Definition:** A catch, simultaneously or in rapid succession (**within 1 second**), of **multiple apparatus from a high throw (more than 2 heights of the gymnast) or long throw (min. 8m) of two or more apparatus** received from her partners (not from herself).

- 6.7.1.1. It is not possible for the same apparatus thrown together for $C \rightarrow$ also to be caught for ($C \Downarrow$)

- 6.7.2. **Value:** given one time, regardless of the number of gymnasts who perform the catch(es)

- 6.7.2.1. **Isolated Collaboration ($C \Downarrow$): Value 0.30:** when all five gymnasts are involved in the catch of the apparatus, including assisting a partner in the partner's catch, and/or throwing the apparatus.

- Two apparatus caught simultaneously **or in rapid succession** from different partners: The gymnast must catch two separate units, not one single construction of multiple apparatus. The two units can be two single apparatus, two separate sets of connected clubs, two separate constructions, or any combination of these.

- 6.7.2.2. **Combined with CR ($C \Downarrow$): Value 0.30:** When the **catch of multiple apparatus** is performed by the gymnast performing the main action in a **CR**: the value is given in addition to the value of **CR**. This will be one Collaboration.

- Two apparatus caught simultaneously **or in rapid succession** from different partners: ~~not valid with locked apparatus~~ The gymnast must catch two separate units, not one single construction of multiple apparatus. The two units can be two single apparatus, two separate sets of connected clubs, two separate constructions, or any combination of these.

- 6.7.2.3. The base value of a **Collaboration with catch multiple apparatus ($C \Downarrow$)** can be increased with additional criteria.

Symbol	Additional Criteria for $c\downarrow + 0.10$ on the catch
\otimes	Catch of one/more apparatus outside the visual field
\neq	Catch of one/more apparatus without help of the hands
\diagup	Catch of one/more apparatus under the leg(s)

6.7.3. To be recognized as an isolated collaboration with catch of multiple apparatus, all gymnasts must participate. If all gymnasts participate but the throw(s) are not high/long, the collaboration is recognized as an attempt but is not valid. If the catches are not within 1 second or if the catch is with locked apparatus, no attempt is recognized.

6.8. Combined Collaborations (CR + $c\uparrow$ / $c\downarrow$)

6.8.1. $c\uparrow$ / $c\downarrow$ can be combined with CR a maximum of 3 times in an exercise; additional Combined Collaborations will not be evaluated (additional CR+multiple throw/catch=0.00 and count towards the max 18 DC).



6.8.2. The same gymnast(s) must perform the main action for CR and the throw/catch of multiple apparatus. If one component is not valid, the other component may still be evaluated. The difficulty counts as one of maximum 3 Combined Collaborations.

6.8.3. If one/more gymnast(s) performs the main action for CR and another gymnast performs the throw/catch of multiple apparatus, the entire collaboration is not valid. The difficulty counts as one of maximum 3 Combined Collaborations.

6.8.4. In a Combined Collaboration, criteria are available for the throw of multiple apparatus, not for a secondary throw of a single apparatus (by the same or a different gymnast).

6.8.5. In a Combined Collaboration, criteria are available for the catch of multiple apparatus, not for a secondary catch of a single apparatus (by the same or a different gymnast)

Combined Collaborations		
Explanations/ Examples		
\otimes_{CR2}	0.30	1 Collaboration
$\otimes c\uparrow + CR2$	0.10+0.30 + 0.20	1 Collaboration
$\neq \otimes c\uparrow + \neq \otimes_{CR2}$	0.20+0.30 + 0.20 Criteria on the throw given once	1 Collaboration
$c\uparrow + \neq \otimes_{CR2}$	0.30 + 0.20 Criteria are available for the throw of multiple apparatus, not for a secondary throw	1 Collaboration
$\otimes c\uparrow + CR2 \neq \otimes$	0.10+0.30 + 0.20 Criteria on the throw <u>or</u> the catch	1 Collaboration
$\neq \otimes_{CR2} + c\downarrow \neq$	0.20+0.20 + 0.30 Criteria on the throw <u>or</u> the catch, valid only if performed by both gymnasts	1 Collaboration

	<p style="text-align: center;">0.30 + 0.20+0.20 When there are no criteria on the throw of multiple apparatus, criteria are available for the catch of a single apparatus (valid only if performed by both gymnasts)</p>	<p style="text-align: center;">1 Collaboration</p>
	<p style="text-align: center;">0.30 + 0.20 Throw of multiple apparatus OR catch of multiple apparatus</p>	<p style="text-align: center;">1 Collaboration</p>

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

6.9.1. Lifting/ support is an optional (not required), specific type of collaboration in Group exercises performed by lifting and holding gymnast(s) at a raised level.

6.9.2. Lifting (**CL**) can be performed with various positions of the ‘supported’ gymnast in space, **the whole body** raised above the shoulder level of the partners in a standing position. **The gymnast must be actively lifted by the partners, not just e.g. standing or lying on their shoulders.**

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

6.9.3. Gymnasts may be raised in a lifted position, or “carried,” for no more than 4 seconds from the time she is raised up. Gymnasts may not be thrown, thrust, dragged or pushed at any phase of the lifting.

6.9.4. Value: given one time, regardless of the number of gymnasts lifted

6.9.4.1. Isolated Collaboration (CL): Value 0.20: when all five gymnasts are involved in the Lift/support of the gymnast, including raising a partner or being lifted/supported **or exchanging apparatus with a gymnast who is lifted or lifting.**

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

- All 5 gymnasts do not participate in the collaboration action(s)
- Loss of apparatus, including 1 or 2 Clubs
- Loss of balance with support on the hand or apparatus or fall of the gymnast
- Collision of the gymnasts
- Collision of the apparatus
- Immobile gymnast or apparatus/gymnast without apparatus, each for **more than 4 seconds**
- A gymnast in a lifted position for more than 4 seconds
- Prohibited element
- Pre-acrobatic elements with unauthorized technique (**Example:** roll with flight)
- DC not performed according to its definition

Explanation: Collaboration Difficulty	
Is a Collaboration Difficulty valid with a knot in the Ribbon?	See #6.9. 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 two 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 two or more steps?	

6.11. Prohibited elements with Collaboration

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

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

7.3. The first D subgroup judges (DB)

Difficulty	Minimum	Penalty 0.30
Difficulties without Exchange (DB) in their performance order	Minimum 4	<ul style="list-style-type: none"> • Less than 4 DB performed • Less than 1 Difficulty from each Body Group (\wedge, \top, \circ): penalty for each missing Body Group • 1 Difficulty from each Body Group not performed simultaneously or in very rapid succession (not in subgroups) by all 5 gymnasts
Difficulties with Exchange (DE): in their performance order	Minimum 4	Less than 4 DE performed
Full body waves (W)	Minimum 2	Penalty for each missing W

7.4. The second D subgroup judges (DA)

Difficulty	Minimum/Maximum	Penalty 0.30
Collaborations CC	Minimum 3	Penalty for each missing CC
Collaborations CR	Minimum 3	Penalty for each missing CR
Collaborations $c \nearrow / c \searrow$	Minimum 3	Penalty for each missing $c \nearrow / c \searrow$
Specific Fundamental Apparatus Elements	Minimum 2 of each	Penalty for each missing Penalty for each Specific Fundamental Apparatus Element not performed simultaneously or in rapid succession

1. EVALUATION BY THE ARTISTRY PANEL JUDGES

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

2. ARTISTIC STRUCTURE AND PERFORMANCE: COMPOSITION OBJECTIVES

- 2.1. Rhythmic gymnastics is defined by a unique composition built around a specific choice of music. The specific music guides the choices of all the movements, and all components of the composition are created in harmonious relationship with one another.
- 2.2. The music inspires the choreography by establishing the pace, theme of movements and structure of the composition; it is not a background for body and apparatus elements.
- 2.3. The following should be considered in selecting the music:
 - The character of the music should be chosen in respect to the age, technical level and artistic qualities of the gymnasts, as well as ethical norms
 - Music not respecting ethical norms will be penalized for "music not conforming to regulations". The penalty is taken for explicit words, and for unethical topics without explicit words. Unethical topics include but are not limited to swearing, dirty talk, violence, discrimination, etc.
 - Artistry judges have varying language skills. Any judge that recognizes unethical lyrics should report immediately to the Responsible judge, who will guide the penalization of the Artistry panel.
 - The music should allow the gymnasts to perform at their best
 - The music should support the best possible execution
- 2.4. Sounds with a non-typical musical character for Rhythmic Gymnastics are forbidden (**Examples:** sirens, car engines, etc.)
- 2.5. Before the first movement of the gymnast(s), a musical introduction of a **maximum 4 seconds** is tolerated; a musical introduction **more than 4 seconds is penalized**.

2.6. Artistic excellence is achieved when the composition structure and the artistic performance clearly and fully develop the following components to create a guiding idea (the “story” of the exercise) from the beginning to the end:

- Character of the movement style found in the Dance Steps and also in the connecting movements between Difficulties or the Difficulties themselves
- Expressivity in the movements
- Contrasts in tempo, character, and intensity of the movements with both the apparatus and body which reflect the contrasts in the music
- Strategic placement of specific body and apparatus movements as well as specific structures of collective work on specific musical accents or phrases to create impact or effect: distinctive, desired visual impressions produced for the viewer (i.e.: a moment that is intended to create a visual, memorable “moment” in the performance)
- Connections between movements or Difficulties which are intentionally and strategically choreographed to link one movement to another in a fluid, harmonious way
- Variety in the body and apparatus relationships created among the 5 gymnasts through their formations, organization of collective work and types of Collaborations performed

2.7. EVALUATION

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

3. CHARACTER

3.1. The movements have a clearly-defined style emphasizing the Group’s unique interpretation of the character of the music; that style or character of movement is developed from the beginning to the end of the exercise.

3.2. This identifiable character is recognized by the body and the apparatus movements throughout all of the exercise, **prioritized in a variety of ways** including:

- Preparation movements before the Difficulties
- Transitional movements between Difficulties
- During **DB** and/or the exit from the **DB**
- During **CC**
- Body waves
- Stylized, connecting steps linking **DB, DE, R, DC**
- Under the throws/during the flight of the apparatus during **DE/DC**
- During the catches
- During rotational elements
- Changes of levels
- Connecting apparatus elements emphasizing the rhythm and character

3.3. Changes in the character in the music should be reflected by changes in the character of the movements; these changes should be harmoniously combined.

3.4. The Dance Steps Combinations are evaluated on their own specific merits; therefore, they are not included in the evaluation of “character of movement”: **Perfect Dance Steps Combinations do not reduce the penalty for Character. Missing or invalid Dance Steps Combinations do not increase the penalty for Character.**

4. DANCE STEPS COMBINATIONS

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

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

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

4.2. Each composition must have a **minimum of 2 Dance Steps Combinations**.

4.3. Each Dance Steps Combination must be performed with the following **5** requirements to be valid; the absence of any of the following requirements in each Dance Step Combination will invalidate the Combinations and the penalty will be applied (see #16):

4.3.1. A minimum duration of **8 seconds with the apparatus in motion**: starting from the first dance movement, all steps must be clear and visible for the full 8 second duration

4.3.2. During the required minimum 8 seconds, large throws and pre-acrobatic elements may not be performed. A series of steps with character, performed for less than 8 seconds due to the composition structure or to the presence of **CC** element(s) which interrupt the character of movement, are not valid as Dance Steps Combinations.

4.3.3. Defined character throughout the 8 seconds:

4.3.3.1. A defined character of movement: steps which reflect a style or theme of movement, such as but not limited to:

- *Any classical dance steps*
- *Any ballroom dance steps*
- *Any folkloric dance steps*
- *Any modern dance steps*
- *Etc.*

4.3.3.2. Dance Steps Combination should include movements specifically used for the choreographic purposes of character and effect. **DB** such as “cabriole” jump, “passé” balance, etc. which have their base in traditional dance and a value of 0.10 may be included.

4.3.3.3. **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.**

4.3.4. Movements in harmony with the rhythm throughout the 8 seconds

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

4.4. The Dance Steps Combination will not be valid in the following cases:

- Less than 8 seconds of Dance performed according to #4.3.1.-#4.3.5
- Static apparatus
- Large throw during **S**
- Pre-Acrobatic elements during **S**
- **R** during **S**
- Loss of apparatus during 8 consecutive seconds
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with a fall of the gymnast during 8 seconds
- The entire Combination performed on the floor

Explanation
<i>If a Group completes 8 seconds meeting all requirements in #4.3, and after a member of the Group loses the apparatus, the Group has met the definition and the Dance Steps Combination is valid with any corresponding Execution penalties.</i>
<i>If a Group performs Dance Steps for 16 seconds: 2 combinations may be validated as long as there are 2 combinations, each meeting the requirements of # 4.3, within the 16 seconds. If the duration of 16 seconds only includes one set of requirements, this is one Dance Steps Combination.</i>

5. BODY EXPRESSION

5.1. A Group transforms a structured routine into an artistic performance based on the collective expressivity of the gymnasts

5.2. Body expression is a union of strength and power with beauty and elegance in the movements

5.3. Beauty and finesse can be expressed by the ample participation of the different body segments (head, shoulders, trunk, rib cage, hands, arms, legs, as well as the face) in the following ways:

- supple, plastic, and/or subtle movements which convey character
- emphasis of the accents
- intensity of the character of movements

5.3.1. Regardless of the physical size or height of the gymnasts, movements of the body segments are performed with maximum range, breadth and extension.

5.3.2. The gymnasts have an expressive, energetic connection to the music, which engage the audience in her performance.

5.3.3. Performances where the intensity of the body and facial expression is under-developed or not identifiable (i.e., a limited ability to express a developed interpretation of the music and composition) and/or there is a lack of balance in the intensity in the energy amongst all 5 gymnasts as an expressive unit are penalized.

6. DYNAMIC CHANGES: CREATING CONTRASTS

- 6.1.** A composition structured around a specific piece of music uses the changes in **tempo** and intensity to build a guiding idea and create visual effects recognized by the viewers.
- 6.2.** The **tempo** and intensity of the Group's movements, as well as the movement of their apparatus, should reflect changes in the speed and dynamism of the music. A lack of contrast in **tempo** can create monotony and a loss of interest for the viewers.
- 6.3.** Contrasts in the **tempo** and intensity of the movement in harmony with changes in the music, or created for very specific effect (including short, strategic pauses), are present throughout the entire exercise.
- 6.4. Dynamic changes can be created by the contrast in tempo and intensity of movements by 1 gymnast or several.**
- 6.4.1. A minimum of 1 Dynamic change must be created by all 5 gymnasts together
- 6.4.2. The remaining required/minimum 2 Dynamic changes may be created by 1-5 gymnasts depending on the music and choreography, as long as this moment of contrast can be visually recognized by the judge.
- 6.4.3. More than 3 Dynamic changes are encouraged for their visual impact should the music and choreography support these contrasts.
- 6.5. Compositions with less than 3 Dynamic Changes, including 1 Dynamic Changes created by all 5 gymnasts together, will be penalized (see Table # 16).**

7. BODY AND APPARATUS EFFECTS

- 7.1.** The union of specific elements with specific accents creates an effect that is recognizable by the viewers; the purpose of such effects is to contribute to the original relationship between specific music and specific movements developed by the Group (a unique composition, distinguishable from all others because of the relationships between movements crafted for each specific arrangement of music).
- Both simple and complex movements can create an effect when performed with a clear intention, which is: to emphasize a specific moment in the music with visual imagery.
 - The following are possibilities of, but not limited to, ways to create effects when coordinated with very specific accents/phrases in the music:
- 7.1.1.** **DB, DE, DC, R** are placed on specific musical accents which are strong, clear and can best match the energy and intensity of the Difficulty
- 7.1.2.** The most unique elements are placed on the most interesting accents or phrases of the music to have the maximum impact to highlight the relationship of the music and movement
- 7.1.3.** Creating a relationship or movement with the apparatus that is unexpected (a "surprise effect" in contrast to what is predictable)
- 7.1.3.1.** Body and/or apparatus construction(s) creating visual images in harmony with musical cues; constructions may be static as for a fixed image or dynamic when an integral part of a DC
- 7.1.3.2.** Specific organization of collective work uniquely timed with musical highlights

7.1.3.3. Body relationships created in subgroups: gymnasts' body segments (legs, arms) are interconnected for choreographic purposes and/or their bodies are in thematic, dynamic relationships with each other which enhance both the character and also the Group identity of inter-related movements

7.1.3.4. Choreographic connections between Difficulties

7.1.3.5. Different trajectories and directions of apparatus elements (**Example:** very high, in front, to the side, low, etc.) as well as planes of the apparatus should be utilized with specific accents or phrases in the music in order to distinguish each apparatus element in a unique way

7.1.4. 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.

7.2. Compositions without 2 Body and/or Apparatus Effect with music will be penalized (see Table # 16).

7.2.1. Dynamic changes by nature create their own effects and are evaluated separately; therefore, are not available to fulfil this specific requirement.

8. COLLECTIVE WORK

8.1. Organization of the Collective Work

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

Types of Collective Work	
1.	<p><u>Synchronization:</u></p> <ul style="list-style-type: none"> • simultaneous execution of the same movement with the same amplitude, speed, dynamism, etc. • performed by all 5 gymnasts together • will be recognized with minor execution mistakes in the timing
2.	<p><u>“Choral” execution:</u></p> <ul style="list-style-type: none"> • simultaneous execution of different movements which together form a choreographic unit (by the 5 gymnasts or in subgroups) with different amplitude or speed or direction • each of the 5 gymnasts may play a different role, or the 5 gymnasts may form subgroups presenting a minimum of 3 different roles.
3.	<p><u>Rapid succession or “canon”:</u></p> <ul style="list-style-type: none"> • execution of the same movement by the 5 gymnasts (or subgroups) one after the other, repeated several times with equal intervals • The next movement begins during or immediately after the same movement by the previous gymnast/subgroup. • all 5 gymnasts must be directly involved, different organization and different roles are possible (e.g., two pairs passing successively over the 5th gymnast) • will be recognized with minor execution mistakes in the timing
4.	<p><u>Contrast:</u></p> <ul style="list-style-type: none"> • execution by the 5 gymnasts (or subgroups) in contrast by: <ul style="list-style-type: none"> • speed (slow-fast) • intensity (with force-softly) • level (standing-floor) • direction or movement (pause-continue) • each of the 5 gymnasts must perform one of the two contrasting actions • when all gymnasts start an element with contrast simultaneously, and then change roles, this is recognized as contrast and not as rapid succession/canon.

- While the various types of collective work may be organized in any of the **Difficulty components** (DB, DE, W, Fundamental Apparatus Elements, R, DC), a requirement of one of each type of organization in the collective work must be present in the **Artistry components**: Dance Steps, Dynamic Changes, connections Difficulties/transitions between formations, etc.
- Less than 1 of each of the 4 organizational structures present in the Artistry components will be penalized.

9. FORMATIONS

- 9.1. Formations should be created with a variety in the following:
- *Placements in different areas of the floor area: center, corners, diagonals, lines*
 - *Design: circles, lines in all directions, triangles, etc.*
 - *Amplitude: size/depth of the design (wide, closed, etc.)*
- 9.2. Formations which lack such variety will be penalized for insufficient variety in the design and/or amplitude of the formations (imbalance between wide and closed formations) and, or when the same formation is maintained in the same place for more than 2 Difficulties in a row.

10. UNITY

- 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 with the body expression from beginning to end establishes the harmony and unity.
- 10.2. One or several severe technical fault(s), which breaks the unity of the composition by forcing the gymnast to halt the performance of the composition or to stop portraying an artistic image for several seconds, is penalized one time as an overall penalty at the end of the exercise.
- 10.3. *If the performance lacks character and expression but is performed without stopping for several seconds due to severe technical faults, there is no penalty for unity.*

11. CONNECTIONS

- 11.1. A connection is a “link” between two movements or Difficulties.
- 11.2. All movements must have a logical, intentional relationship between them so that one movement/element passes into the next for an identifiable reason.
- 11.3. These links between movements also provide opportunity to reinforce the character of the composition.
- 11.4. Elements are joined smoothly and logically without prolonged preparations or unnecessary stops which do not support the character of the composition or which do not create an effect.
- 11.5. Elements which are arranged together without a clear purpose become a series of unrelated actions, which prohibit both the full development of the story as well as the unique identity of the composition. Such connections are defined as:
- Difficulties linked together without a clear relationship
 - Transitions from one movement or Difficulty to another that are abrupt, illogical or prolonged
 - Transitions between formations executed as changing the positions on the floor without any choreographic relevance

- 11.6. Well-developed connections and/or connecting steps are necessary to create harmony and fluidity; a composition constructed as a series of unrelated elements will be penalized. **Illogical connections will be penalized 0.10 each time up to 1.00 point.**
- 11.7. The evaluation of connections concerns the construction of the composition, not the execution. There is no connection penalty while one or more gymnasts halt/pause performing the composition due to execution mistakes such as running after the lost apparatus.

12. RHYTHM

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

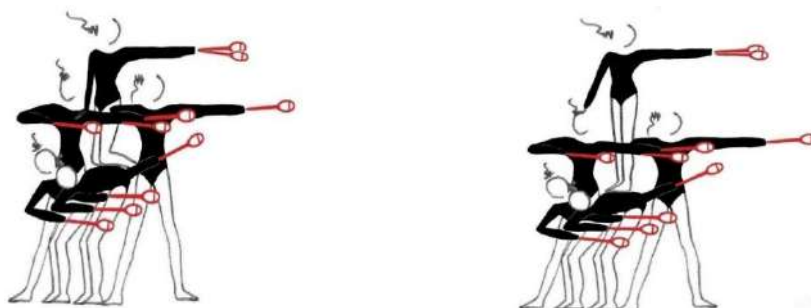
Examples:

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

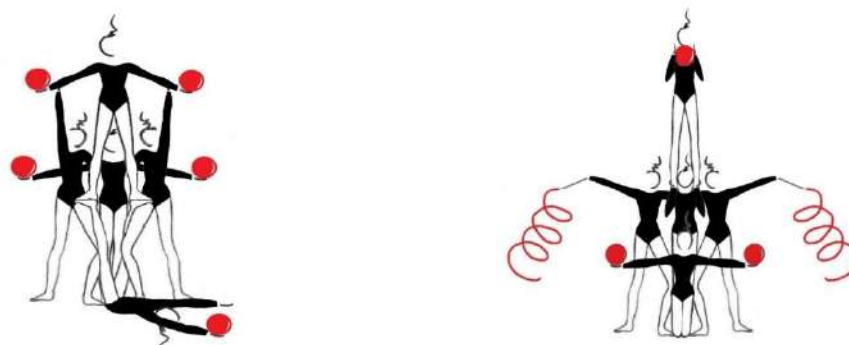
13. BODY CONSTRUCTION/RAISED POSITIONS

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

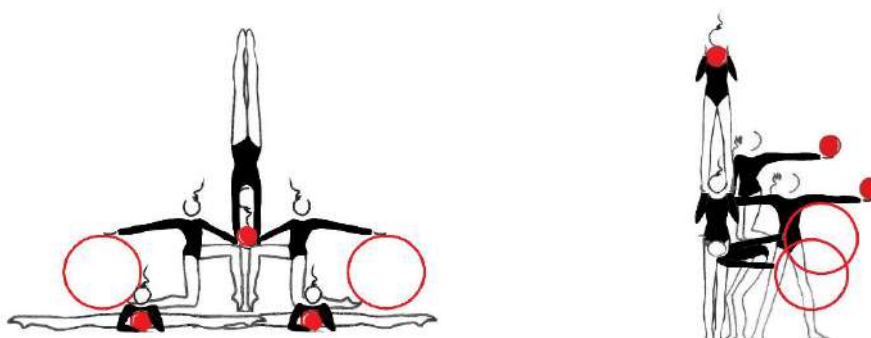
Example 1: authorized position



Example 2: authorized position



Example 3: unauthorized position



14. CONTACT WITH THE APPARATUS AND GYMNASTS

- 14.1. At the beginning of the exercise** one or several gymnasts are allowed to be without apparatus. Such a fragment of the exercise cannot be longer than **4 seconds**.
- 14.2.** If the apparatus and the gymnasts do not start moving simultaneously, the various moves must follow each other rapidly within a **maximum of 4 seconds** to avoid one or several static gymnasts/ apparatus.
- 14.3.** During the exercise, one or several gymnasts may not be without apparatus for more than 4 seconds; in such a case, this compositional fault will be penalized.
- 14.4. At the end of the exercise**, each gymnast may hold or be in contact with one or several apparatuses. In this case, one or several gymnasts may be without apparatus in the final position.

15. GROUP ARTISTRY FAULTS

Penalties	0.30	0.50	1.00
CHARACTER of MOVEMENT	Majority of the exercise: <ul style="list-style-type: none"> • present in most, but not all, connections • missing only during some, but not all, D elements 	Some parts of the exercise: <ul style="list-style-type: none"> • present in some connections • missing during D elements 	Present <u>only</u> in Dance Steps (no connections or D elements)
DANCE STEPS		Missing 1 Dance Steps Combination with rhythm and character	Missing 2 Dance Steps Combinations with rhythm and character
BODY EXPRESSION	Under-developed in the exercise: <ul style="list-style-type: none"> • partial participation of body segments in the movements <i>and, or</i> • imbalance in the intensity in the energy amongst all 5 gymnasts as an expressive unit 	Not developed the exercise: <ul style="list-style-type: none"> • insufficient participation of the body segments <i>and, or</i> • lack of intensity in the energy amongst all 5 gymnasts as an expressive unit 	
DYNAMIC CHANGES	2 Dynamic Changes performed	1 Dynamic Change performed	No Dynamic changes performed
BODY/APPARATUS EFFECTS	Less than 2 specific elements coordinated with specific accents/phrases in the music which create a visual impact, achieved through: <ul style="list-style-type: none"> • body and/or apparatus construction creating visual images in harmony with musical cues • collective work • relationships created in subgroups • choreographic connections between Difficulties 	No specific elements coordinated with specific accents/phrases in the music which create a visual impact, achieved through: <ul style="list-style-type: none"> • body and/or apparatus construction • collective work • relationships created in subgroups • choreographic connections between Difficulties 	
COLLECTIVE WORK	Missing 1 of each type of the 4 organizational structures of collective work (penalty for each type missing): 1. Synchronization, 2. Cannon, 3. Contrast, 4. Choral		
FORMATIONS	Insufficient variety in the design and/or amplitude of the formations (imbalance between wide and closed formations) and, or The same formation is maintained in the same place for more than 2 Difficulties in a row		

UNITY	Unity/harmony/continuity of the composition is broken due to severe technical interruptions									
CONNECTIONS	Penalties									
	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
RHYTHM	Penalties									
	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
	1.10	1.20	1.30	1.40	1.50	1.60	1.70	1.80	1.90	2.00
Penalties	0.30			0.50		0.70			1.00	
MUSIC Music-movement at the end of the exercise				Lack of harmony between the music and movement at the end of the exercise						
MUSIC NORMS	Music not conforming to regulations/ A musical introduction more than 4 seconds									
BODY CONSTRUCTIONS/ RAISED POSITIONS				More than 4 seconds in a raised construction and/or unauthorized construction						
CONTACT WITH GYMNASTS AND APPARATUS	One or several gymnasts are without apparatus for more than 4 seconds (compositional fault)			If one or more apparatus is not in contact with a gymnast in the start or final pose						

1. EVALUATION BY THE EXECUTION PANEL JUDGES

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

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

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

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

2. TECHNICAL FAULTS

3. TECHNIQUE OF THE BODY MOVEMENTS			
All penalties listed are given each time, regardless of the number of gymnasts at fault (overall penalties), unless otherwise specified in bold letters (these faults are given for each gymnast)			
Penalties	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-Acrobatics		
	Adjusting the body position (Example: in Balances, in Rotations on flat foot or another parts of the body, etc.)		
Basic technique	Body segment incorrectly held during a body movement (each time), including the incorrect foot/releve and/or knee position, bent elbow, raised or asymmetric shoulders, incorrect position of a body segment during R, etc.		
	Loss of balance: additional movement without travelling	Loss of balance: additional movement with travelling	Loss of balance with support on one or both hands or on the apparatus Total loss of balance with fall: 0.70 (each gymnast)
Jumps/ Leaps	Heavy landing	Incorrect landing: visible arched back during the final phase of landing	
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
Balances	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
		Shape not held for a minimum 1 second	
		Axis of the body not at the vertical and ending with one involuntary step	
Rotations (Each penalty applied one time per rotation DB)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
	Involuntary support on the heel during a Pivot	Axis of the body not at the vertical and ending with one involuntary step	
	Hop(s)		
Pre-acrobatic elements and elements from vertical rotation groups	Heavy landing	Unauthorized technique of pre-acrobatic elements	
		Walking in the handstand position (2 or more support changes)	

Synchronization	Lack of synchronization between individual movement and that of the group		
Formations	Imprecise line(s) within the formation		

4. TECHNIQUE WITH THE APPARATUS			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Collision	Collision between the gymnasts/apparatus (+ all the consequences)		
Generalities Loss of the apparatus <i>(for the loss of 2 Clubs in succession: the judge will penalize one time based on the total number of steps taking to retrieve the farthest Clubs)</i>			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, no contact with the apparatus at the end of the exercise: 1.00 (each gymnast)
Technique <i>(for imprecise trajectory of 2 or more gymnasts: the judge will penalize one time based on the highest number of steps taken)</i>	Imprecise trajectory and catch in flight with 1 step or adjusting position to save the apparatus	Imprecise trajectory and catch in flight with 2 steps to save the apparatus	Imprecise trajectory and catch in flight with 3 or more steps (chassé) to save the apparatus
	Catch with the involuntary help of the other hand (Exception for Ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
		Static apparatus **	
		During the Collaboration visible immobility of one or several apparatus for more than 4 seconds (regardless the number of the gymnasts)	

**** Static Apparatus** (Group Exercise Difficulty # 3.9)

Explanation
<p>The penalty for imprecise trajectory is taken if a clear technical fault, due to an imprecise throw is visible. This could be if one or more gymnasts has/have to run or change the intended direction in order to save the apparatus from a loss.</p> <p><i>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 (during the flight + after the flight).</i></p>

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Hoop ○			
Basic technique	Incorrect handling or catch: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time)		
	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		
		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 (each time)		
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Catch with the help of the other hand (Exception: catches outside the visual field)		
Clubs ††			
Basic technique	Incorrect handling: irregular movement, arms too far apart during mills, interruption of the movement during small circles, etc. (each time)		
	Alteration of synchronization in the rotation of the 2 Clubs during throws and catches		
	Lack of precision in the work planes of the Clubs during asymmetric movements		
Ribbon ⑩			
Basic technique	Involuntary incorrect catch		
	Alteration of the pattern formed by the Ribbon: snakes, spirals insufficiently tight, not the same height, amplitude, etc. (each time)		

	Incorrect handling: imprecise passing or transmission, Ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the Ribbon (each time)		
	Involuntary contact with the body	Involuntary wrappings around the body or part of it or around the stick without interruption	Involuntary wrappings around the body or part of it or around the stick with interruption
	Small knot with minimal impact on the handling		Medium /Large knot: impact on the handling
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, echappés, etc. (up to 1 meter.)	Part of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, echappés, etc. (more than 1 meter)	

Explanation and Examples: 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 construction of apparatuses, picked up as one unit, is penalized as one apparatus. If the construction has fallen apart, there is one penalty for each component.


Two gymnasts lose one apparatus each. One gymnast picks up both: The first apparatus after 3 steps and the second apparatus after another 1 step. Two separate penalties: 1.00 points + 0.70 points.

One gymnast loses two apparatuses (not a pair of clubs). Another gymnast picks up both: The first apparatus after 3 steps and the second apparatus after another 1 step: 1.00 points + 0.70 points.

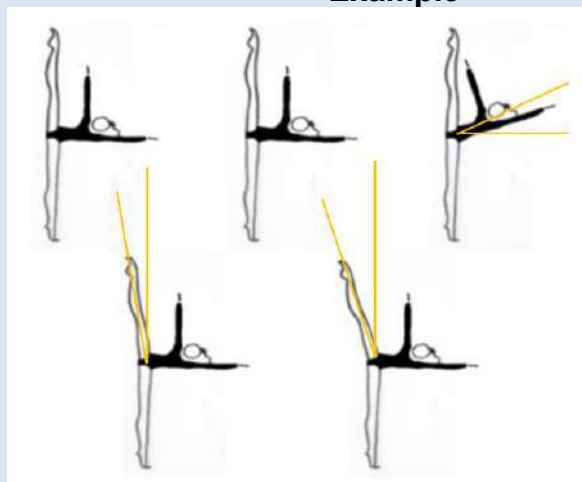
One gymnast loses a construction of 3 Hoops. Another gymnast picks up the construction as one unit, after 3 steps. One penalty: 1.00 points.

Explanation and Example: Deviations in Body Difficulties

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

	<p>Medium deviation of the body segments (top leg and trunk)</p>	<p>Technical faults: 0.30+0.30</p>
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Example



Fouetté balance is one DB:

- Only the weakest shape of the DB is penalized, but each shape has potential for several deviation penalties, e.g., split + trunk.
- Each body segment is penalized only one time during the DB (knee of the support leg maximally one time, knee of the lifted leg maximally one time, etc).

Explanation: Balance not fixed & involuntary step

If during a balance the following mistakes happen:

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

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

Explanation: Knot in the Ribbon and Ribbon on the floor

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



The penalty for the Ribbon staying on the floor is not used while the gymnast has halted/paused the exercise due to another error (knot, wrapping, loss of apparatus, etc).

1. APPARATUS PROGRAM

SENIOR: 2 exercises

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

JUNIOR: 2 exercises

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

2. TECHNICAL PROGRAM FOR JUNIOR – GROUP EXERCISES

2.1. Generalities: All Generalities norms for Senior groups are valid for Junior groups.

2.1.1. **Program for group gymnasts:** The program for Junior group gymnasts usually consists of 2 exercises: Rhythmic Gymnastics Apparatus Program: 2 exercises with 5 identical apparatus

2.1.2. The length of each exercise is from 2'15" to 2'30."

2.1.3. Norms and characteristics of each apparatus for Juniors are specified in the *FIG Apparatus Norms*.

2.1.3.1. Junior gymnasts are allowed to compete with a senior ribbon.

2.1.4. At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the gymnasts in the competition hall or at the end of an exercise and/or a random draw may be conducted for an apparatus control. No Group is authorized to compete with unapproved apparatus. **If a Group competes with an unapproved apparatus, the exercise will not be evaluated (0.00 points).**

2.2. Difficulty Requirements for Junior group exercises: Gymnasts must include only elements that they can perform safely and with a high degree of aesthetic and technical proficiency.

2.2.1. There are two **Group Difficulty components:**

2.2.1.1. Difficulty of Body (**DB**) consists of:

- Difficulty without Exchanges (**DB**)
- Difficulty with Exchange (**DE**)
- Dynamic Elements with Rotation (**R**)




2.2.1.2. Difficulty of Apparatus (**DA**) consists of:

- Difficulty with Collaboration (**DC**)

2.2.2. The components of Difficulty which are specific only to Group exercise:

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

2.3. Requirements for Difficulty

Difficulty Components		
Difficulty of Body (DB) Maximum DB/DE 8 (2 by choice) in performance order		Difficulty of Apparatus (DA) in performance order Difficulty with Collaboration (DC) Minimum 6 Maximum 15
Difficulty without Exchanges DB Minimum 3	Difficulty with Exchange DE Minimum 3	
Special Requirement		
Difficulty of Body Groups: Jump/Leaps  Minimum 1 Balances  Minimum 1 Rotations  Minimum 1	Full Body Waves (W) Minimum 2	
Dynamic Elements with Rotation (R) Maximum 1		

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

- **The first subgroup D-judges (DB):** evaluates the number and technical value of Difficulties without Exchange (**DB**), Difficulties with Exchange (**DE**), the number and technical value of Dynamic elements with Rotation (**R**) and recognition of **W**. Judges record all elements in symbol notation.
- **The second subgroup D-judges (DA):** evaluates the number and technical value of Difficulty with Collaborations (**DC**) and the presence of required Fundamental apparatus technical elements and the required minimum types of Collaborations. Judges record all elements in symbol notation.

2.5. The performance order of Difficulties is unrestricted; however, the arrangement of Difficulties should respect the choreographic principle that the Difficulties should be arranged logically with connecting elements and movements in harmony with the character of the music.

2.6. Penalties for missing the minimum required number of Difficulties and non-compliance with special requirements are applied when a Difficulty element is not attempted at all

3. DIFFICULTY OF BODY (DB)

3.1. **Requirements: Max. 8 DB/DE in performance order** in the exercise will be counted. In case there are more **DB** than required the additional Difficulties are not valid (**No Penalty**)

3.2. All general norms for Senior group **DB** are also valid for Junior group, with the exception of the following:

3.2.1. A Combined Body Difficulty is not authorized (**not valid as Combined Body Difficulty nor as two isolated Difficulties**).

3.2.2. It is possible to perform **only one** Slow Turn on flat foot or in releve.

3.2.3. The Technical Committee does not recommend **DB** on the knee for Junior gymnasts.

3.3. Fundamental or Non-Fundamental apparatus technical elements







3.3.1. Requirements:






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

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

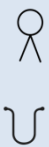

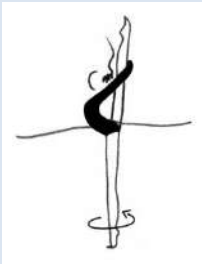

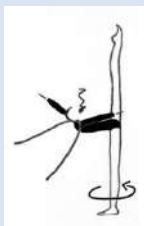



3.3.3. Summary Table of Fundamental and Non-Fundamental Technical Groups specific for Rope



Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
2	 Passing with the whole or part of the body through the open Rope turning forward, backward, or to the side; also with: <ul style="list-style-type: none"> Rope folded in 2 or more Double rotation of the rope 	 <ul style="list-style-type: none"> Rotation (min. 1), Rope folded in two (in one or two hands) Rotations (min.3), Rope folded in three or four Free rotation (min. 1) around a part of the body Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end Mills (Rope open, held by the middle, folded in two or more) See Clubs 3.3.4  <ul style="list-style-type: none"> Wrapping or unwrapping around a part of the body Spirals with the rope folded in two
2	 <ul style="list-style-type: none"> Release and catch of one end of the rope, with or without rotation (ex: Echappé) Rotations of the free end of the Rope, Rope held by one end (ex: spirals) 	
-	 Skips/hops passing through the Rope <ul style="list-style-type: none"> Series (min. 3): Rope turning forward, backward, or to the side. 	
-	 Catch of the open Rope with one end in each hand without support on another part of the body	

Explanations	
<p>The Rope can be held open, folded in 2, 3 or 4 times (by 1 or 2 hands), but the basic technique is when the open rope is held by one end in each hand during Jumps/ Leaps and skips/ hops which must be performed in all directions: forward, backward, with turns, etc.</p>	
<p>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.</p>	
	<ul style="list-style-type: none"> A minimum of two large segments of the body (Example: head + trunk; arms + trunk; trunk + legs, etc.) must pass through. The passing may be: the whole body in and out, or passing in without passing out, or vice versa.
	<p>Echappé is a movement with 2 actions:</p> <ul style="list-style-type: none"> release of one end of the Rope catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope A DB is valid if either release or catch (not both) performed during the DB
	<p>Catch of the open Rope after a throw must be performed with one end in each hand without support on the foot, knee or another part of the body. The throw may be high or small.</p>
	<p>Spiral variations:</p> <ul style="list-style-type: none"> release like “Echappé” followed by multiple (2 or more) spiral rotations of one end of the Rope and catch of the end by the hand or another part of the body open and stretched Rope held by one end, from the previous movement (movement of open Rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of one end of the Rope, catch with hand or the other part of the body. A DB is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the DB
	<p>Wrapping</p> <ul style="list-style-type: none"> It is possible to “wrap” or “unwrap” during DB; these actions are considered different apparatus handlings






3.3.4. Unstable balance positions for Rope considered the same

Explanations	
	<p>Open or folded in half balanced behind the back or suspended/ hanging on a part of the body during DB with rotation are considered the <u>same</u> unstable balance positions</p> <p>Example 1</p> <div style="display: flex; justify-content: space-around;">   </div> <p>Example 2</p> <div style="display: flex; justify-content: space-around;">   </div>
	<p>Invalid unstable balance positions:</p> <div style="display: flex; justify-content: space-around;">  <div style="text-align: center;"> <p>Rope hanging on the neck during Balance</p> </div> </div> <p>Open Rope is placed on the back</p> <div style="text-align: right;">  </div>

4. DIFFICULTY OF EXCHANGE: General norms for Senior group **DE** are also valid for Junior Group.

4.1. A maximum of 2 DE elements in performance order may be executed with two ends tied together; additional DE elements with the ends tied together are not valid for DE.

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

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
	Passing through the Rope with the whole or part of the body during throw. A minimum of two large segments of the body must pass through the Rope Example: head + trunk; arms + trunk; trunk + legs, etc.		
	High throw of open and stretched Rope held by the end		Catch of the Rope with one end in each hand
	High throw of open and stretched Rope held by the middle		Mixed catch of the Rope: One end caught with hands and the other without Not valid additional criteria \neq

5. DYNAMIC ELEMENTS WITH ROTATION (R)

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

5.2. **Requirements:**






5.2.1. **Maximum 1 R** in the exercise will be evaluated.

5.2.2. All general norms for Senior group **R** are also valid for Junior groups

5.2.3. Catch of the Rope may be performed in the following ways; however, the R is not valid when only 1 end is caught.

- One end in each hand without support of any part of the body (simultaneously or in rapid succession without interruption or touching the floor)
- Mixed catch: **One end caught with hands and the other without**
- The ends of the Rope tied together

5.2.4. **Dynamic Elements with Rotation (R): criteria for Rope (specific for Juniors):**

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
	Passing through the Rope with the whole or part of the body during throw. A minimum of two large segments of the body must pass through the Rope Example: head + trunk; arms + trunk; trunk + legs, etc.		
	High throw of open and stretched Rope held by the end		Catch of the Rope with one end in each hand
	High throw of open and stretched Rope held by the middle		Mixed catch of the Rope: One end caught with hands and the other without Not valid additional criteria \neq

6. DIFFICULTY OF APPARATUS (DA):

- 6.1. All general norms for Senior group **DA** are also valid for Junior group, with the exception of the following:
- 6.2. **Requirements: Minimum 6, Maximum 15 Difficulty with Collaboration (DC), evaluated in chronological order**
- 6.3. The Group may determine which types of Collaborations to perform in the exercise with a requirement of a **minimum of two CC**, a **minimum of two CR**, and a two $c \nearrow$ or $c \searrow$, **performed among the first 15 DC in performance order**

Penalty: 0.30 point for each missing required Collaboration per 6.3

- 6.3.1. If a Group performs more than ~~4~~**15 DC**, the extra **DC** over the limit will not be counted (**No Penalty**)
- 6.3.2. $c \nearrow$ or $c \searrow$ can be combined with CR a maximum of 2 times in an exercise; additional Combined Collaborations will not be evaluated.
- 6.3.3. A maximum of 5 CR elements in performance order may be executed with two ends tied together; additional CR elements with the ends tied together are not valid for CR.

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

7.1. The first subgroup D-judges (DB)

Difficulty	Minimum/Maximum	Penalty 0.30
Difficulties without Exchange (DB)	Minimum 3	<ul style="list-style-type: none"> • Less than 3 DB performed • Less than 1 Difficulty from each Body Group (\wedge, \top, ϕ): penalty for each missing Body Group • 1 Difficulty from each Body Group not performed simultaneously or in very rapid succession (not in subgroups) by all 5 gymnasts
Difficulties with Exchange (DE): in their performance order	Minimum 3	Less than 3 DE performed
Full body waves (W)	Minimum 2	Penalty for each missing W
“Slow turn” balance	Maximum 1 in releve or on flat foot	More than 1 “Slow turn” balance

7.2. The second D subgroup judges (DA)


Difficulty DC	Minimum/Maximum	Penalty 0.30
Collaborations CC	Minimum 2	Penalty for each missing CC
Collaborations CR	Minimum 2	Penalty for each missing CR
Collaborations $c \nearrow / c \searrow$	Minimum 2	Penalty for each missing $c \nearrow / c \searrow$
Specified Fundamental apparatus technical elements	Minimum 2 of each	Penalty for each missing

8. **ARTISTRY AND EXECUTION**

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

9. TECHNICAL FAULTS: ROPE

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

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