

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



FONDÉE EN 1881

2021 – 2024 CODE OF POINTS



Rhythmic Gymnastics

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

CONTENTS

GENERALITIES

1. Competitions and programs.....	4
2. Timing.....	5
3. Juries.....	5
4. Inquiries on the score.....	7
5. Judges' meeting.....	7
6. Floor area (Individual and Group exercises)	8
7. Apparatus (Individual and Group exercises)	9
8. Broken apparatus or apparatus caught in the ceiling.....	10
9. Dress of gymnasts (Individual and Group)	11
10. Requirement for musical accompaniment.....	12
11. Discipline of the gymnasts	12
12. Discipline of the coaches	13
13. Penalties taken by the Time, Line and Head judge for Individual and Group exercises	13

INDIVIDUAL EXERCISES - DIFFICULTY (D)

1. Difficulty overview	14
2. Difficulty of Body (DB)	14
3. Dance Steps Combination (S)	16
4. Dynamic Elements with Rotation (R)	18
5. Difficulty of Apparatus (DA)	23
6. Fundamental and Non-Fundamental apparatus technical groups	27
7. Difficulty score (D)	37
8. Jumps / Leaps	37
9. Balances	47
10. Rotations	57

INDIVIDUAL EXERCISES - ARTISTRY (A)

1. Evaluation by the Artistry Penal judges	68
2. Composition structure: story.....	68
3. Composition structure: character	69
4. Composition structure: creating effects with the strategic union of elements with special musical accents.....	70
5. Composition structure: creating an effect with contrasts in the speed and intensity of movement.....	70
6. Composition structure: connections.....	71
7. Variety: modalities of travelling.....	71
8. Start and final positions.....	71
9. Artistic performance.....	71
10. Individual Artistic Faults.....	73

INDIVIDUAL EXERCISES - EXECUTION (E)

1. Evaluation by the Execution Penal judges.....	74
2. Technical Faults	75

GROUP EXERCISES - GENERALITES

1. Number of gymnasts in Group	78
2. Entry to the floor area	78

GROUP EXERCISES - DIFFICULTY (D)

1. Difficulty overview	79
2. Difficulty of body (DB). Difficulty without exchange.....	80
3. Difficulty with exchange (DE).....	82
4. Dance Steps Combination (S)	85
5. Dynamic Elements with Rotation (R)	87
6. Collaborations (C)	92
7. Fundamental and non-fundamental apparatus technical groups	97
8. Difficulty score (D)	99

GROUP EXERCISES - ARTISTRY (A)	
1. Evaluation by the Artistic Penal judges	100
2. Composition structure: story	100
3. Composition structure: character.....	101
4. Composition structure: creating effects with the strategic union of elements with specific musical accents .	102
5. Composition structure; creating an effect with contrast in the speed and intensity of movement.....	103
6. Composition structure: creating an effect with different types of collective work.....	103
7. Composition structure: connections.....	103
8. Variety: formations.....	104
9. Variety: modalities of travelling.....	104
10. Start and final positions.....	104
11. Artistic performance.....	104
12. Group Artistic Faults.....	106
GROUP EXERCISES - EXECUTION (E)	
1. Evaluation by the Execution Penal judges.....	107
2. Technical Faults	108
<u>ANNEX</u>	112

GENERALITIES

Norms Applicable to Individual and Group Exercises

1. COMPETITIONS AND PROGRAMS

1.1. OFFICIAL CHAMPIONSHIPS OF RHYTHMIC GYMNASTICS AND COMPETITIONS PROGRAMS

There are 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

Group Exercises competitions:

- 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)
- Group Finals (5 / 3+2)

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"

1.3. PROGRAM FOR GROUPS

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

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

1.3.2. The Program for Junior Groups usually consists of 2 exercises, each with a single type of apparatus (see the FIG Apparatus Program for Junior Groups in Annex)

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

2. TIMING

The stopwatch will start as soon as the gymnast or the first gymnast in the group begins to move and will be stopped as soon as the gymnast or the last gymnast in the group is totally motionless.

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

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. JURIES

3.1. JURY COMPOSITION – Official Championships and Other Competitions

3.1.1. Superior Jury

(Refer to Technical Regulations Sect.1 and Sect.3)

3.1.2. Judges' Panels for Individual and Group

For official FIG Competitions, World Championships and Olympic Games, each Jury

(Individual and Groups) 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.

3.1.2.1. Composition of the Panels

Difficulty Judges` Panel (D) for Individual and Group: 4 judges, divided into 2 subgroups

- The first (**D**) subgroup - 2 judges (**DB1 and DB2**)
- The second (**D**) subgroup - 2 judges (**DA3 and DA4**)

Artistry Judges` Panel (A) for Individual and Group: 4 judges (**A1, A2, A3, A4**); Evaluate Artistic faults

Execution Judges` Panel (E) for Individual and Group: 4 judges (**E1, E2, E3, E4**); Evaluate Technical faults

Modifications to the Judges' Panels are possible for other international competitions and for national and local competitions: 4 Difficulty Judges, 2 Artistry Judges (minimum) and 4 Execution Judges.

3.1.2.2. Functions of the D-Panel

a) **The first subgroup of D-Panel Judges (DB1 and DB2)** records the content of the exercise in symbol notation

- **For Individual:** evaluates the number and technical value of Difficulties Body (**DB**), number and value of Dance Steps Combinations (**S**), **recognition of Full Body Wave (W)**.
- **For Group:** evaluates the number and technical value of Difficulties Body (**DB**), Exchanges (**DE**), number and value of Dance Steps Combinations (**S**)

DB1 and DB2 judges evaluate the entire exercise independently and then jointly determine the partial D–score content (one single common score). The **DB1** and **DB2** judges enter the partial DB score into the computer.

b) **The second subgroup of D-Panel Judges (DA3 and DA4)** records the content of the exercise in symbol notation:

- **For Individual:** evaluates the number and technical value of Dynamic elements with Rotation (**R**) and the number and technical value of the Difficulty of Apparatus (**DA**)

- **For Group:** evaluates the number and technical value of Dynamic elements with Rotation (**R**) and the number and technical value Collaborations (**C**)

DA3 and DA4 judges evaluate the entire exercise independently and then jointly determine the partial **DA** score content (one single common score). The **DA3** and **DA4** judges enter the partial DA score into the computer.

Brief discussion in each subgroup is allowed if needed; in case of disagreement between the judges, the counsel of the Technical Delegate/Supervisor must be solicited.

- c) **The Final D-score** will be the sum of the DB and DA scores
- d) At the end of the competition, the President of the Superior Jury may request the judging records the content of the exercises in symbol notation with indicating the number, gymnast name, NF and apparatus

3.1.2.3. **Functions of the A–Panel judges (for Individual and Group)**

A- Panel: 4 judges (A1, A2, A3, A4) evaluate the Artistic faults by deduction, determining the total deduction independently and without consulting the other judges (Average of the 2 middle scores)

The Final A-score: Sum of the Artistic deductions are subtracted from **5.00 points**

3.1.2.4. **Functions of the E–Panel judges (for Individual and Group):**

- **E-Panel: - 4 judges (E1, E2, E3, E4) evaluates the Technical faults by deduction, determining the total deduction independently and without consulting the other judges (Average of the 2 middle scores)**
- **The Final E-score:** Sum of the Technical deductions are subtracted from **10.00 points**.

3.1.3. **Functions of the Time, Line Judges & Secretaries (for Individual and Group):** Time and Line Judges are drawn from among the Brevet judges

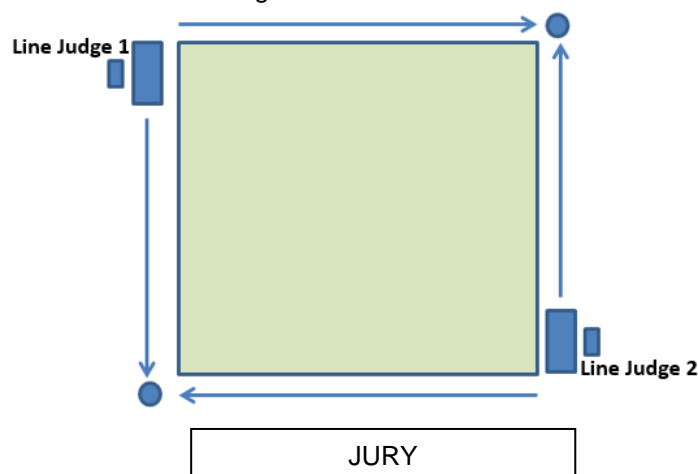
Time Judges (1 or 2) are required to:

- Control timing of the duration of the exercise (#1.2, #1.3)
- Sign and submit the appropriate written record with any violation or deduction and pass it to the head judge
- Control time violations and record the exact amount of time over or under the time limit if there is no computer input

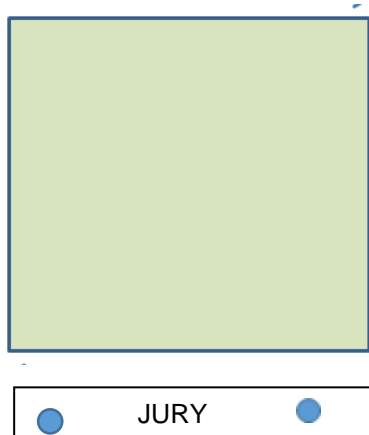
Line Judges (2) are required to:

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

Example 1: Line Judges may sit at opposite corners and be 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 assistant camera.



Functions of the Secretaries

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, correct flashing of the Final Score.

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

3.2. FINAL SCORE CALCULATION

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

4. INQUIRIES on the SCORE

(See Technical Regulations, Sect. 1, Art. 8.4 Inquiries of the score. 6th paragraph)

5. JUDGES' MEETING

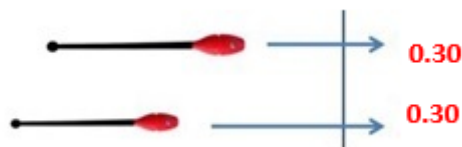
- Before every official FIG Championships, the Technical Committee will organize a meeting to inform the participating judges about the judging organization

- 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).

6. FLOOR AREA (Individual and Group Exercises)

- 6.1. 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)
- 6.2. 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 an individual gymnast or for each Group gymnast at fault or for the apparatus each time
- 6.3. 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
- 6.4. For Individual and Group exercises:
- 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



- Simultaneous loss of two or more apparatus **at the same time** outside **the same line**:
 - Two clubs are lost together at the same time outside the same line
 - Two or more apparatus are locked together and leave the official floor area at the same time.
 - **Penalty** by Line Judge: 0.30 point one time as one apparatus



- 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

6.5. For Group exercises:

- 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



- 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



6.6. The Individual gymnast or the Group will not be penalized for:

- the apparatus and/or gymnast touches the line
- the apparatus passes the boundary of the floor area without touching the ground
- the apparatus is lost at the end of last movement of the exercise
- the apparatus leaves the floor area after the end of the exercise and the end of the music
- the unusable apparatus is removed outside the official floor area
- the broken apparatus is removed outside the official floor area

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

- If the gymnast finishes the exercise outside the floor area, the penalty will be applied according to # 6.3.
- Any Difficulty initiated outside the floor area will not be evaluated (during or at the end of the exercise).
- If the Difficulty is started inside the floor area and finished outside the floor area, the Difficulty will be evaluated.

7. APPARATUS (Individual and Group Exercises)

7.1. NORMS – CHECKING

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

7.1.2. **Each apparatus used by an Individual gymnast or by each gymnast in the Group must have the manufacturer's logo and "FIG approved logo" in specified places for each apparatus (Hoop, Ball, Clubs, Ribbon).**

7.1.2. Apparatus used by a Group must all be identical (weight, dimension and shape); only their color may be different.

7.1.3. 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.

7.1.4. For any use of non-conforming apparatus:

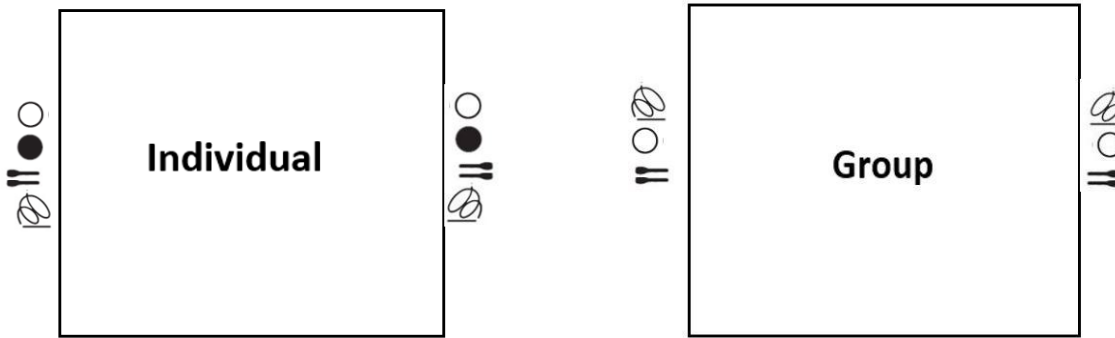
- **Penalty:** 1.00 point

7.2. APPARATUS PLACEMENT AROUND THE FLOOR AREA – REPLACEMENT APPARATUS

7.2.1. Replacement apparatus around the official floor area is authorized (*according to the apparatus program for Individual and Group each year*).

7.2.2. The Organizing Committee must place a set of identical apparatus (the complete set of apparatus used by the Individuals or Group for the competition) along two sides of the official floor area the use by any gymnast.

Examples:



- 7.2.3. If during the exercise the apparatus falls and **leaves** the official floor area, the use of a replacement apparatus is allowed, with applicable penalties (see # 6.3)
- 7.2.4. 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
- 7.2.5. 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: the gymnast may use both if needed in one exercise).
- 7.2.6. If the apparatus falls but **does not leave** the official floor area, the use of a replacement apparatus is not authorized:
- **Penalty:** 0.50 point for unauthorized use of a replacement apparatus
- 7.2.7. If the apparatus falls and leaves the official floor area and then returns itself to the official floor area, the use of a replacement apparatus is not authorized:
- **Penalty:** 0.50 for an unauthorized use of replacement apparatus (original apparatus in the official floor area)
- 7.2.8. If a gymnast loses the apparatus and uses an apparatus which has been returned to the gymnast by a coach or any other person, this unauthorized apparatus retrieval is penalized.
- **Penalty:** 0.50 point for unauthorized retrieval

7.3. UNUSABLE APPARATUS (Example: knots in the Ribbon)

- 7.3.1. If prior to the start of the exercise a gymnast determines the apparatus unusable (example: knots in the Ribbon), without competition time delay she may take a replacement apparatus
- **No Penalty** for use of replacement apparatus
- 7.3.2. Prior to the start of her exercise, if a gymnast determines her apparatus is unusable (example: knots in the Ribbon), she attempts to untie the knot or decides to take a replacement apparatus by that delays the competition.
- **Penalty:** 0.50 point for excessive routine preparation which delay the competition
- 7.3.3. If during the exercise the apparatus becomes unusable, the use of a replacement apparatus is allowed
- **No Penalty** for use of replacement apparatus
- 7.3.4. If the replacement apparatus breaks during the exercise, the gymnast/Group should stop the exercise and may ask permission of Superior Jury to repeat an exercise.

8. BROKEN APPARATUS OR APPARATUS CAUGHT IN THE CEILING

- 8.1. The gymnast or the Group will not be penalized for a broken apparatus or the apparatus caught in the ceiling but will only be penalized for the consequences of various technical errors.

- 8.2.** If the apparatus breaks during an exercise or gets caught in the ceiling, the gymnast or Group will not be authorized to start the exercise over.
- 8.3.** In such a case, the gymnast or the Group may:
- Stop the exercise
 - Remove the broken apparatus outside the floor area (**No Penalty**) and continue the exercise with a replacement apparatus
- 8.4. No gymnast or Group is allowed to continue an exercise with a broken apparatus.**
- If the gymnast or the Group stops the exercise, the exercise is not evaluated.
 - If the gymnast or the Group continues an exercise with a broken apparatus, the exercise will not be evaluated.
- 8.5.** If the apparatus breaks at the end of the exercise (last movement) and the gymnast or the Group ends the exercise with the broken apparatus or without the apparatus, only the Execution penalty is applied for “loss of apparatus (no contact) at the end of the exercise:”

9. DRESS OF GYMNASTS (INDIVIDUAL AND GROUP)

9.1. 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 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; however, decorative applications or details are allowed as long as the applications do not jeopardize the safety of the gymnast.
- 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, 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.

9.1.1. It is allowed to wear:

- Long tights over or under the leotard.
- A full-length one-piece leotard (unitard) 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.

9.1.2. It is not allowed to decorate leotard with light-emitting diodes (LED)

9.1.3. Every leotard will be checked prior to the entrance of the gymnast in the competition hall.

If the dress of the Individual or Group gymnast does not conform to the regulations:

- **Penalty:** 0.30 point for Individual gymnast and one time for the Group

9.2. It is not allowed to wear jewellery or piercings which jeopardize the safety of the gymnast.

- **Penalty:** 0.30 point for Individual gymnast and one time for the Group

- 9.3. Hair should be neat and compact without bulky additional decorations
- **Penalty:** 0.30 point for Individual gymnast and one time for the Group
- 9.4. Make-up should be clear and light (theatrical masks are not allowed).
- **Penalty:** 0.30 point for Individual gymnast and one time for the Group
- 9.5. Emblem or publicity must conform to official norms
- **Penalty:** 0.30 point for Individual gymnast and one time for the Group
- 9.6. Bandages or support pieces must be of skin color and cannot be in colors
- **Penalty:** 0.30 point for Individual gymnast and one time for the Group if this rule is not met.

10. REQUIREMENT FOR MUSICAL ACCOMPANIMENT

- 10.1. A sound signal may start before the music.
- 10.2. Non typical music of Rhythmic gymnastics character is totally forbidden (Example: sirens, car engines, etc.)
- **Penalty:** 0.50 point for music not conforming to regulations for Individual and Group exercises.
- 10.3. 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:
- Name of the gymnast
 - Country (the 3 capital letters used by the FIG to designate the gymnast's country)
 - Apparatus symbol or name
- 10.4. In case the music plays incorrectly (wrong music, music distortion or interruption, etc.), it is the responsibility of the gymnast(s) or Group(s) to stop the exercise as soon as the gymnast(s) or Group(s) realizes the music is incorrect; the gymnast(s) will exit the competition floor and will re-enter and re-start the routine with her/their own/correct music when called to the competition floor.
- 10.5. A protest after completion of the routine will not be accepted for incorrect music

11. DISCIPLINE OF THE GYMNASTS

- 11.1. Individual gymnasts or Groups 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 (30 seconds after being called) by the gymnast or by the Group
- 11.2. It is forbidden to warm up in the competition hall
- **Penalty:** 0.50 point if this rule is not met.
- 11.3. For the wrong apparatus chosen according to the start order, the exercise will be evaluated at the end of the rotation. The gymnast will be penalized.
- **Penalty:** 0.50 point
- 11.4. Individual gymnasts and Groups may repeat an exercise only in the case of a "force major" fault from the Organizing Committee and approved by Superior Jury (example: electricity shut down, sound system error, etc.).
- 11.5. Individual gymnasts and Groups must enter the floor area with rapid marching without musical accompaniment and establish the start position immediately
- **Penalty:** 0.50 point if this requirement is not met

- 11.6. 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.
- 11.7. If during an exercise a gymnast leaves the Group for a valid reason, the gymnast may be replaced by a reserve gymnast
- **Penalty:** 0.30 point for Group gymnasts leaving the Group during the exercise
 - **Penalty:** 0.50 point for "use of a reserve gymnast" if a gymnast leaves the Group for valid reason

12. DISCIPLINE OF THE COACHES

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

- **Penalty:** 0.50 point if this rule is not met.

13. PENALTIES TAKEN BY THE TIME, LINE and HEAD JUDGE FOR INDIVIDUAL AND GROUP EXERCISES

- 13.1. All penalties indicated in the table (#13.2) will be verified and given by the Responsible judge: the president of the Superior Jury, the Technical Delegate or the Head Judge.

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

1	For each additional or missing second (counted in full second increments) on the time of the exercise	0.05
2	For any part of the body or apparatus touching outside the boundary of the official floor area	0.30
3	For the gymnast or apparatus leaving the official floor area	0.30
4	If the gymnast finishes the exercise outside the official floor area	0.30
5	For any use of non-conforming apparatus (Individual and Group exercises)	1.00
6	For using any apparatus not previously placed	0.50
7	For an unauthorized use of replacement apparatus (original apparatus is in the official floor area)	0.50
8	For excessive delays in routine preparation which delay the competition	0.50
9	For use of apparatus by an unauthorized retrieval	0.50
10	Dress of the Individual and Group gymnast not conforming to the regulations (for Individual gymnast and one time for the Group)	0.30
11	For not allowed jewellery or piercings (for Individual gymnast and one time for the Group)	0.30
12	For hair style not conforming to official norms (for Individual gymnast and one time for the Group)	0.30
13	For make-up not conforming to official norms (for Individual gymnast and one time for the Group)	0.30
14	For emblem or publicity not conforming to official norms (for Individual gymnast and one time for the Group)	0.30
15	Bandages or support pieces not conforming to the regulations (for Individual gymnast and one time for the Group)	0.30
16	For early or late presentation by the gymnast(s) or Group(s)	0.50
17	For gymnast(s) warming up in the competition hall	0.50
18	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
19	Entry of the Individual gymnast(s) or Group(s) to the official floor area is not conforming to the rules	0.50
20	For Group gymnasts communicating verbally with each other during the exercise	0.50
21	For coach communication with their Individual gymnast(s), Group gymnasts or the judges in any manner.	0.50
22	For Group gymnast leaving the Group during the exercise	0.30
23	For "use of a new gymnast" if a gymnast leaves the Group for valid reason	0.50
24	For music not conforming to regulations	0.50

INDIVIDUAL EXERCISES DIFFICULTY


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 four **Difficulties components**:
- Difficulty of Body (**DB**),
 - Dance Steps Combinations (**S**),
 - Dynamic Elements with Rotation (**R**),
 - Difficulty of Apparatus (**DA**).
- 1.4. **Requirements for Difficulty**

Difficulty Components connected with apparatus technical elements	Difficulty of Body	Dance Steps Combination	Dynamic Elements with Rotation	Difficulty of Apparatus
Symbol	DB Highest 9 counted	S Minimum 1	R Highest 5 counted	DA Minimum 1
Difficulty of Body Groups	Jump/Leaps-Minimum 1 Balances-Minimum 1 Rotations-Minimum 1			
Special Requirement	W Full body wave – Minimum 1			

- 1.5. The Difficulty judges identify and record Difficulties in order of their performance regardless if they are valid or not
- **D1, D2** judges: evaluate the number and value of the **DB**, number and value **S**, **recognition of W** and record them in symbol notation
 - **D3, D4** judges: evaluate the number and value of the **R** and number and value **DA** and record them in symbol notation.
- 1.6. **The performance order of Difficulties is free.**
- 1.7. The Difficulties should be arranged logically and smoothly with intermediate movements and elements which create a composition with an idea/story. The composition should not be a series of Difficulties of Body or apparatus elements without connection to the character of the music.

2. DIFFICULTY OF BODY (DB)

2.1. **Definition:** **DB** elements are elements from the Difficulty Tables 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 to the FIG RG Technical Committee (**TC**) officially by national federation with electronic mail or post at every year by 31 January or/and 31 May.
- 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**, if approved by the TC, will be published in a Newsletter.
- The decision will then be communicated as soon as possible in writing to the concerned Federation.
- Approved **New Difficulties of Body** will be added to the Tables of **DB** following each World Championships/Olympic Games.

2.2. Requirements:

2.2.1. **9 highest correctly performed** Difficulties in the exercise will be counted.

2.2.2. At least **1** element from each Difficulty Group of Body:

- Jumps/Leaps 
- Balances 
- Rotations 

2.2.3. The exercise should contain minimum **1 Full body wave**, possible from the Difficulty Tables (# 9.5; # 10.14) in the Code of Points **or their modifications**, provided that the wave is performed by the whole body:

- Full wave forward standing or with passing from the floor
- Full wave back standing or with passing to the floor
- Side wave
- Spiral wave on two legs or one leg (spiral turn).
- Full wave performed on the floor.

Waves and spiral turn (the value of which are presented in Tables # 9.5; # 10.14 of **DB**) can be included in the overall calculation of max. 9 elements of Difficulty Body.

Note: It is possible to perform body waves or pre-acrobatic elements connected to Body Difficulties in order to enhance body expression and amplitude of the movement. These waves/pre-acrobatic elements have no additional value for Difficulty of Body but rather used for better connections.

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 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. **DB are valid when performed** according to the technical requirements listed in the Tables of Difficulties.

2.3.1. **Evaluation of DB** determined by the body shape presented:

- To be valid all **DB** must be performed with a fixed and defined shape; this means the trunk, legs and all corresponding body segments are in the correct positions to identify a valid **DB** shape.
Example: 180° split position, a closed back bend, ring, stag position, etc.
- 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 a Technical Execution penalty of -0.10 for small deviation of the shape.
- 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 a Technical Execution penalty of -0.30 for medium deviation of the shape.
- 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 with a Technical Execution penalty of -0.50 for each incorrect body position

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

2.3.2. If a **DB** is performed with greater amplitude than mentioned in the Table of Difficulties, the **DB** value does not change.

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.

Explanations	
<i>A DB is in connection with a throw or roll on the floor of the apparatus:</i>	<i>when the apparatus is thrown or rolled on the floor at the beginning, during, or towards the end of the Difficulty</i>
<i>A DB is in connection with a catch of the apparatus</i>	<i>when the apparatus is caught at the beginning, during, or towards the end of the Difficulty</i>
<i>Note regarding a Series of Jumps:</i>	<i>it is possible to perform the throw of the apparatus on the first leap and catch of the apparatus on the 3rd Leap. The second Leap which is performed under the flight of the apparatus (without a Technical element of the apparatus) is counted as a Difficulty</i>

2.4.1. If an Apparatus Technical element is performed identically during **DB**, the Difficulty is not valid (**No Penalty**).

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

- A major alteration of the basic characteristics specific to each group of **DB (large deviation)**
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast, performing **DB**
- A technical fault with the **apparatus (technical fault of 0.50 or more)**
- Apparatus handling not performed according to the definition.

3. DANCE STEPS COMBINATION (S)

3.1. **Definition:** continuous, connected dance steps, namely:

- Any classical dance steps
- Any ballroom dance steps
- Any folkloric dance steps
- Any modern dance steps

Explanations Guide for creating Dance Steps Combinations
<i>Steps logically and smoothly connected without unnecessary stops or prolonged preparatory movements</i>
<i>Steps with variety in the levels, directions, speed and modalities of movement, but <u>not</u> simple movements across the floor (like walking, stepping, running) with apparatus handling.</i>
<i>Steps with partial or complete traveling</i>
<i>Steps with partially and briefly moving on the floor</i>
<i>Created with different rhythmical patterns with the apparatus in motion during the entire combination (different planes /axis, directions and levels)</i>

- 3.2. Requirements:** minimum 1 Dance Step Combination (**S**) must be presented in an exercise
- 3.2.1. **The duration of S – minimum 10 seconds.**
- 3.2.2. All steps must be clear and visible for **the full 10 seconds** duration, starting with the first dance movement. The last steps in combination cannot be simple walking and look like preparation for the next Difficulty element.
- 3.2.3. Dance Step Combination must be performed according to the **tempo, rhythm, character and accents of the music**
- 3.2.4. Dance Step Combination must have minimum 2 different varieties of movements (2 out of the 4 listed below must change during the steps):
- modalities of steps (step, hop, skip, run, etc.)
 - rhythm
 - directions: body facing different directions, body moving in different pathways
 - levels
- 3.2.5. Minimum 1 Fundamental Apparatus Technical element must be performed during **S**.
- 3.2.6. Small throws (**not medium or large**) can be performed in **S**, if they support the idea of the dance or helps increase amplitude and variety in the movement
- 3.2.7. **DB** with a value of 0.10 (except Illusion). Example: “Cabriole” jump, “Passe” balance, etc.
- 3.3. Value of each S:** 0.40
- 3.4.** It is not possible to perform in **S**:
- All movements completely on the floor
 - Difficulty of Body (**DB**) more than 0.10 value or Illusions.
 - Pre-acrobatic element(s)
 - **R** during **S**
 - **Difficulty of Apparatus (DA) during S**
 - **Medium or large throw**
- 3.5.** Dance Steps Combinations will not be valid in the following cases:
- The entire combination performed on the floor
 - Less than full 10 seconds of dance
 - No relation between the tempo, rhythm, character and accents of the music and the body/apparatus movements
 - Without a minimum 2 different varieties of movement (if 2 out of the 4 listed below do not change during the steps):
 - Modalities of steps (step, hop, skip, run, etc.)

- rhythm
- directions: body facing different directions, body moving in different pathways
- levels
- Missing a minimum 1 Fundamental Apparatus Technical element during **S**
- Major alteration of the basic technique of the apparatus handling (technical faults of 0.50 or more).
- **DB** of more than 0.10 value or Illusions
- With pre-acrobatic element(s)
- **R**
- **DA**
- With medium or large throw
- Loss of balance during steps with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast, performing steps

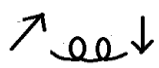
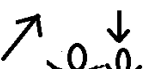




4. DYNAMIC ELEMENTS WITH ROTATION (R)

4.1. **Definition: R** - combination of dynamic elements with rotation (pre-acrobatic or not considered as pre-acrobatic elements) performed consistently (2 or more) without interruption under the throw of the apparatus, which ends catching the apparatus

4.2. **Requirements: maximum 5 highest performed R** in the exercise will be counted.

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

- 1) **Large throw** of the apparatus (more than two heights of the gymnast) **or medium throw** (one or two heights of the gymnast). **Small throw is not valid.**
- 2) **Minimum 2 complete base rotations of the body**
- 3) **Catch of the apparatus at the end of the final rotation or during** the final rotation

Explanations: Catch at the end of rotations or catch during the last rotation	R
	<i>R valid</i>
	<i>R valid</i>
	<i>R not valid</i> <i>interruption between 2 base rotations</i>
	<i>R valid (2 or 3 Steps)</i>
	<i>R not valid (4 steps and more)</i>
 <i>Catch after the music</i>	<i>R not valid</i>

4.2.2. Two base rotations of the body have to be performed:

- Complete 360° each rotation
- Without interruption
- Around any axis
- With or without passing to the floor
- With or without change of the axis of body rotation

4.2.3. The first base rotation may be performed during the throw or immediately after throw under the flight of the apparatus.

When a gymnast throws the apparatus on the first rotation, the action of the throw must be initiated during rotation and not after the gymnast has completely stood up and then in a vertical position released the apparatus performing the next another one rotation. In this case **R** will not be valid (there are no 2 base rotations under the throw)

4.3. **Value:** the base value (minimum 2 base rotations) of **R: 0.20**.

4.4. The highest **5 R** elements will be evaluated.

4.5. Regardless of the number of rotations **all R must be different**.


Each type of throws cannot be performed entirely identically. During throws different planes, different directions, different criteria should be used.








The repetition of the entirely identical type of throw in another **R** is not valid (**No Penalty**).















4.6. The base value of **R** can be increased by using additional criteria.

Additional criteria may be performed during the throw of the apparatus, during the body rotation under the throw and/or during catch of the apparatus

4.7. **Summary Table of Additional Criteria for R**

During the flight of apparatus	
Symbol	Additional Criteria R + 0.10 each time
R3 R4 etc.	Additional rotation of the body around any axis during the flight of the apparatus
	Change of body rotation axis or change of level during rotations (in each R only one criteria is valid: the change of axis or the change of level - not both).

During throw of apparatus		During catch of apparatus	
Symbol	General Criteria for All Apparatus + 0.10 each time		
	Outside of visual control		
	Without help of the hands: (not valid for direct catch in rotation with the arm ); mixed catch ()		
	Catch during a rotation: only valid when performed together with		
	Under the leg/legs		

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 (example: head + trunk; arms + trunk; trunk + legs, etc.) must pass through		Passing through the Hoop () with the whole or part of the body during catch. A minimum of two large segments of the body (example: head + trunk; Arms + trunk; trunk + legs, etc.) must pass through
	Throw after bounces on the floor/ throw after rolling on the floor		Direct re-throw/re-bounce without any stops from different parts of the body or from the floor – all apparatus
	Throw with rotation around its axis (Hoop ) or rotation in the horizontal plane (Club(s) )		Direct catch with rolling of apparatus over the body
	Throws of 2 unlocked Clubs (): simultaneously, asymmetric, "Cascade" (double or triple)		Catch of the Ball () with one hand

			Direct catch of the Hoop (○) in rotation on the arm Not valid additional criteria ≠
			Mixed catch of the Clubs (♯) Not valid additional criteria ≠

Explanations	
Clubs ()	
<i>Asymmetric throws</i> 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 of different plane or direction	
“Cascade” throws (double or triple). Two clubs must be both in the air during the part of cascade throw	

4.7.1. **R** value is determined by the number of rotations and executed criteria:

- if a gymnast performs more than one step before the final rotation (interrupts sequence of rotations) – the final rotation and the criteria belonging to this rotation (possibly level or axis) are not valid;
- if the final rotation is executed after the catch, this rotation and the criteria belonging to this rotation (possibly level or axis) are not valid.

Other criteria which is correctly executed on the catch is valid, even if the final rotation is not. (Example:)

outside the visual control, without hands)

4.7.2. Catch **during** a rotation (): only valid when performed together with () outside the visual control

Explanation
$R2 \quad \downarrow \quad \otimes = 0.40$
<i>Throw and two rotations (0.20), catch during the second rotation (0.10) outside of visual control (0.10)</i>

4.7.3. If the gymnast catches the apparatus during the last rotation of **R** (Example: illusion or cartwheel or roll) but this catch is not outside the visual control, however, it is still valid for the number of rotations in **R** and any possible other criteria (Example: change of axis or re-throw). In this case criteria “catch during a rotation” is not valid.

4.7.4. Conditions for the criteria “Direct re-throw/re-bound without any stops from different parts of the body or

floor” ()

- The re-throw/re-bound is the main part of **R** (part of the initial throw for **R**); in this case, it is necessary to catch the re-throw/ re-bound for **R** to be valid.
- Criteria performed during the re-throw/ re-bound are valid.
- Criteria during catch of the apparatus after the re-throw/ re-bound is not evaluated as part of **R** because in most cases, the height of the re-throw/ re-bound is not the same height as the initial throw

4.7.5. If a gymnast performs catch of the apparatus with criteria “Direct catch of the Hoop on another part of the body (A), **using elbow or neck or leg, etc. (not arm)**; this criteria will be valid + valid additional criteria “without help of the hands”

4.7.6. The criteria cannot be performed absolutely identically in the same body position during the catch (Example: catch of a club on the floor with the help of the other club). The repetition of entirely identical criteria is not valid: they are not taken into consideration, **R** is valid.

4.8. Different types of rotations can be performed in **R**:

- Body Difficulty with rotation
- Pre-acrobatic elements
- Elements not considered as pre-acrobatic (chaine, “blinchik/ rabbit jump”, skip with rotation, rotation of the body around a vertical axis in sitting position, etc.)

4.9. During any phase of **R** may be used **Difficulty of Body** with rotation:

- with value **0.10**:
Example: A single “Illusion” forward can be used as an element with body rotation around the horizontal axis. If a gymnast performs 2 or 3 successive “Illusions” during **R**, she must perform these “Illusions” with 1 intermediary step between each rotation.
- with a value of **more than 0.10**
Example: Jumps/Leaps and Rotations of 180° and more during the **throw or catch**

4.9.1. Body Difficulty with rotation is taken into account when calculating the number of rotations in **R** and valid as **DB**

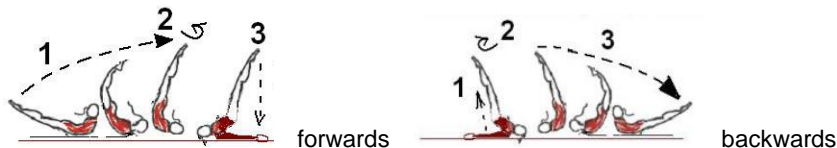
4.9.2. **DB** without rotation can be performed in **R** during the throw of the apparatus as long as the 2 base rotations begin immediately after the **DB** without intermediate steps.

4.9.3. **DB** with or without rotation can be performed in **R** during the catch of the apparatus as long as it is performed according to the definition and requirements of **R** (# 4.1; # 4.2).

4.9.4. **DB** - series of 2-3 Jumps/Leaps with rotation with throw of the apparatus during the first Jump and catch during a second or third Jump **is not considered as R**.

4.10. The following groups of **pre-acrobatic elements** are authorized:

- 1) rolls forward and backward without fixed position and without flight
- 2) walkovers forward, backward without fixed position and without flight
- 3) cartwheels without fixed position and without flight
- 4) «Chest roll/Fish- flop»: walkover on the floor on one shoulder with passing through the vertical of the stretched body



- 5) “**Dive Leap**”: special type of pre-acrobatic element which consists of Leap (split is not required) with trunk bent forward followed directly by one roll
 - Dive Leap may be performed in **R** as the first rotation.
R to be valid - after “Dive Leap” must be minimum one another additional rotation.

- Criteria “Change of level” Z is valid for the Dive Leap during **R**.

Example: “Dive Leap” followed directly by another roll/rotation = **R2** Z .

- 4.10.1. All pre-acrobatic elements (rolls, walkovers, cartwheels) are not authorized with flight and long position fixation
- 4.10.2. Walkovers and cartwheels are considered different:
- forward or backward or sideways
 - Different technique during rotation: with or without switch of the legs, with legs together or in split position, etc.
 - on the forearms, on the chest or the back
 - different starting and landing positions: on the floor (lying, sitting, on the knee(s)) or standing
- Note: support on one or two hands is not considered as different**
- 4.11. Rotation **elements not considered as pre-acrobatic** (chaine, “blinchik/rabbit jump”, skip with rotation, rotation of the body around a vertical axis in sitting position, illusion, etc.) to be performed in **R** as rotation must meet the requirements # 4.1; # 4.2.
- 4.11.1. The following elements without rotation are also authorized but not considered as pre-acrobatic elements:
- Dorsal support on the shoulders
 - Side or front splits on the floor without any 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 without stopping in the vertical position
- 4.12. All groups of authorized pre-acrobatic elements and elements not considered as pre-acrobatic may be included in the exercise on the condition that they are performed in passing without stopping in the position **except for a short pause in order to catch the apparatus during the element**
- 4.13. Each rotation (pre-acrobatic or non-considered as pre-acrobatic elements) may be performed in **R** either isolated or in a series. It is allowed to perform the same pre-acrobatic and non considered as pre-acrobatic element in any order (series or isolated) in the same **R**.
 Example: throw of the apparatus, two rolls, rotation of the body around a vertical axis in sitting position, catch apparatus during the roll
 Example: throw of the apparatus during forward walkover, chaine, catch of the apparatus at the end of forward walkover
- 4.14. Repetition of any rotations (isolated or in a series) in another **R** is not valid.
- 4.15. The same pre-acrobatic element may be used in an exercise one time in **R** or in **DA**. Repetition is not allowed, if the same pre-acrobatic element is repeated, the Difficulty is not valid (**No Penalty**).
- 4.16. The same element not considered as pre-acrobatic may be used in an exercise one time in **R** or in **DA**. If the same element is repeated, the Difficulty is not valid (**No Penalty**).
- 4.17. **R** will not be valid in the following cases:
- Using small throw of the apparatus
 - Incomplete 2 base rotations
 - Incomplete 360° each base rotation
 - Interruption between two base rotations
 - Interruption after throw of the apparatus, the first rotation after several steps due to the imprecise trajectory of the apparatus flight
 - Catch apparatus after the end of the music
 - Repetition of the same pre-acrobatic element in another **R** or **DA**
 - Repetition of the same element not considered as pre-acrobatic in another **R** or **DA**
 - Major alteration of the basic technique of the apparatus handling (technical faults of 0.50 and more).

- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast, performing **R**
- Pre-acrobatic elements performed with unauthorized technique

5. DIFFICULTY OF APPARATUS (DA)

5.1. **Definition:** DA is a component of exercises which characterized by apparatus handling:

- A particularly technically difficult synchronization between apparatus and body
- or-**
- An interesting or innovative use of the apparatus
(not performed on a regular basis as standard apparatus movements for RG)

5.2. Requirements:

5.2.1. Each Individual exercise must have **minimum 1 DA**

5.2.2. **DA** should be consisted of a minimum 1 base + a minimum 2 criteria



-or-

2 bases + 1 criteria

5.2.3. Fundamental or Non-Fundamental Apparatus Technical elements (# 6.4; # 6.5) are bases for **DA**.

5.2.4. Not every apparatus handling with a regular base and correctly executed criteria is valid as Difficulty of Apparatus. **DA** must be according to the complete definition (# 5.1).

5.2.5. **DA** elements will be valid when the defined requirements for the base and criteria are met.

Explanations
<i>A gymnast attempts to perform DA with base “roll of the Ball over two large body segments” () but the Ball does not actually roll over two large segments. In this case DA is not valid because the definition of the base is not met. Besides that, this is a technical fault.</i>
<i>Definition of Ribbon “Boomerang” (): release of the Ribbon (the end of the Ribbon is held) in the air or on the floor <u>and</u> catch. An element, which only includes a pull back of the Ribbon (without the release) does not meet the definition of “Boomerang”. Also, the end of the Ribbon must remain in the hand(s) without release in the air.</i>

5.2.6. When **DA** element has two bases, the value of the highest base correctly performed determines the value of Difficulty

5.2.7. If apparatus handling looks like “interesting” or “innovative” element but it does not have two criteria (or two bases with one criteria), this element will not be valid as **DA**, because to be valid **DA** must fulfill the complete definition (# 5.2.2)

5.2.8. **Each DA must be different; an entirely identical repetition is not valid (No Penalty)**

5.2.9. The Criteria used for the **DA**, cannot be performed entirely identically (they must be executed in different planes, directions, trajectories, levels)

5.2.10. The repetition of the same criteria performed entirely identically, is not valid
(Example: catch of a club on the floor with the help of the other club or catch of the ball between stomach and thighs, sitting, legs bent).

These criteria are not taken into consideration (**No Penalty**)







5.2.11. Criteria of **DA** cannot be awarded twice. If a gymnast performs during one **DA** apparatus element, consisting of two parts, with “a particularly technically difficult synchronization between apparatus and body” (# 5.1) this Difficulty is counted as one **DA**

Example: a gymnast performs Penche balance with rotation of the Hoop on the upper foot (without hands, without visual control), then small throw of the Hoop without hands and without visual control maintaining this balance. This is one **DA** because one “a particularly technically difficult synchronization between apparatus and body”























- 5.2.12. The repetition of any pre-acrobatic elements, using as criteria in another **DA**, is not valid. These criteria are not taken into consideration (**No Penalty**)
- 5.2.13. The repetition of any pre-acrobatic elements, using as rotation in **R**, is not valid as criteria for **DA**. These criteria are not taken into consideration (**No Penalty**)
- 5.2.14. **In an exercise it is permitted to perform any pre-acrobatic elements as criteria in DA no more than 5 times. The first 5 DA with pre-acrobatic elements as criteria in performance order will be evaluated. If more DA with pre-acrobatic elements as criteria are performed, they will not be evaluated (No Penalty).**
- 5.2.15. The repetition of element not considered as pre-acrobatic, using as criteria in another **DA**, is not valid. These criteria are not taken into consideration (**No Penalty**)
- 5.2.16. The repetition of element not considered as pre-acrobatic, using as rotation in **R**, is not valid as criteria for **DA**. These criteria are not taken into consideration (**No Penalty**)
- 5.3. **Value: DA** base (Fundamental or Non-Fundamental Apparatus Technical elements) has value 0.00. The base coordinated with a minimum 2 criteria listed below (# 5.3.1) has a value of **0.20, 0.30, 0.40**

5.3.1. **Table of DA bases**

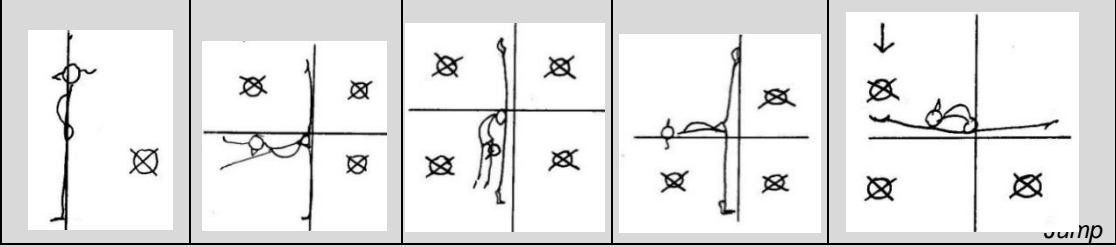
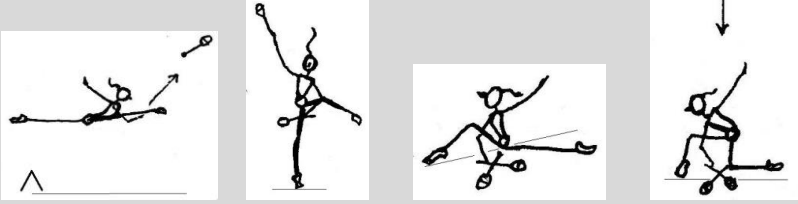

Fundamental or Non-Fundamental Apparatus elements with value 0.10
<p>Specific Apparatus Bases with value 0.20:</p> <ul style="list-style-type: none"> • Rotations of the Hoop around its axis on the part of the body • Roll over a minimum of 2 large body segments • Small throw and catch of 2 unlocked Clubs • “Boomerang” with Ribbon • Transmission without the help of the hands with at least 2 different body parts (not the hands) <p>Specific Apparatus Bases with value 0.30:</p> <ul style="list-style-type: none"> • Catch or rebound from the floor or a part of the body from a Medium or Large Throw
<p>Specific Requirement for DA during Body Difficulty:</p> <p>DA - 0.20 if performed with Fundamental or Non-Fundamental Apparatus elements</p> <p>DA - 0.30 if performed with Specific Apparatus Base</p>

Bases throw: Large, Medium. Small	
Large throw of the apparatus ()	possible to perform DA with value 0.10 or during DB with value 0.20
Catch of the apparatus from large throw ()	possible to perform DA with value 0.30
Medium throw of the apparatus ()	possible to perform DA with value 0.10 or during DB with value 0.20
Catch of the apparatus from medium throw ()	possible to perform DA with value 0.30
Small throw of the apparatus ()	or catch the apparatus from small throw () under condition that during small throw there are two criteria (Example: without help of the hands + rotation) and during catch from small throw there are other two criteria (Example: without visual control + position on the floor) – possible to count two DA with values 0.10+0.10

5.3.2. Table of criteria for DA

Symbol	Criteria
	Without the help of the hands: not valid for direct catch in rotation with the arm (); mixed catch ()
	Outside of visual control
	With a rotation of (180° and more)
DB	Difficulty of Body from the Difficulties Tables # 8.10; # 9.5; # 10.14
	Hoop turning backward during jump(s)/ leap(s)
	Under the leg/ legs
	Performed in a series of three without interruption: large rolls of  and  ; small throws of  (unlocked)
	Double (or more) rotation of the apparatus during jump(s)/leap(s) or skip(s)/hop(s)
=	Position on the floor (also valid with support on the knee)
	Direct re-throw/ re-bound from different parts of the body or from the floor
	Throw with rotation around its axis (Hoop) or rotation in the horizontal plane (Club(s))
	Small/medium asymmetric throw of 2 Clubs
	Direct catch with rolling of apparatus over the body (two large segments)
	Direct catch of the  in rotation (Not valid additional criteria )
	Mixed catch of  (Not valid additional criteria )

5.3.3. Explanation and Examples









Symbol	Criteria
⊕	<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>Outside of the visual control Examples:</p> 
⊗	<p>Under the leg/ legs Throw, catch and apparatus handling in a difficult body-apparatus relationship performed under the leg/ legs. Examples:</p>  <p>Examples: <i>rotation of the ball on top of the finger under the leg, or mills of the clubs in rotational body movement under the leg, etc.</i></p>
=	<p>Position on the floor Throw, catch, large rolls of the apparatus over the body or in a difficult body-apparatus relationship with the risk of loss while in a position on the floor (also valid with support on the knee). Examples:</p>  <p>Etc.</p>

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

- A base or criteria not performed strictly according to its definition
- Major alteration of the basic technique of the apparatus handling (technical faults of 0.50 or more).
 - The repetition of the same criteria performed entirely identically
 - The repetition of any pre-acrobatic elements, using as criteria in another **DA**
 - The repetition of any pre-acrobatic elements, using as rotation in **R**
- Repetition of the same element not considered as pre-acrobatic in another **R** or **DA**
- More than 5 times **DA** with pre-acrobatic elements as criteria in performance order
- Pre-acrobatic elements performed with unauthorized technique
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast, performing **DA**

6. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL GROUPS

6.1. Definition:

- Every apparatus (, , , ) has 4 Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Table # 6.4.
- Every apparatus (, , , ) has Non-Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Tables # 6.4; # 6.5.

6.2. Fundamental Apparatus Technical Groups may be performed during Difficulties of the Body (**DB**), Dance Steps Combinations (**S**), Dynamic Elements with Rotation (**R**), Difficulties of Apparatus (**DA**) or connecting elements between Difficulties.

6.3. Requirements:

6.3.1. Apparatus Technical elements are not limited and must be different in any exercises especially during **DB**. Exception: requirements concerning series of Jumps/Leaps and Pivots (see # 6.3.4)

Explanations	
Apparatus elements are different if they are performed:	<i>On different planes</i>
	<i>In different directions</i>
	<i>On different levels</i>
	<i>With different amplitude</i>
	<i>On, through or over different parts of the body</i>
<i>Example: a gymnast performs bounce of the Ball under the leg during 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.</i>	

6.3.2. **DB** with identical apparatus elements will not be valid, the first **DB** with these apparatus elements (in performance order) will be evaluated. (**No Penalty**).

Identical apparatus elements performed on two different **DB** (from different or the same Body Groups) are not considered “different” apparatus elements. **DB** with repetition of identical apparatus handling will not be valid.


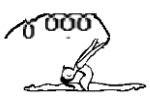
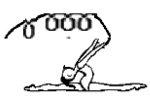

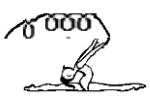
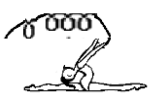
Example: if a gymnast performs the same bounce of the Ball during Jump and then during Balance, the Balance will not be valid.

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

6.3.3. **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.
- in case one or more Jumps/Leaps in the series is performed at a lower value, the value of the performed shape(s) will be valid even with the identical handling.


Examples:







		
All elements valid		
		
All elements valid		





6.3.4. An apparatus element can only validate one **DB** even if there are 2 actions of the apparatus element.

Example: the same bounce of the Ball (two actions – bounce and catch after this bounce) cannot be used in two connected Balances (bounce on the first Balance and catch on the second Balance)

6.4. Summary Tables of Fundamental and Non-Fundamental Technical Groups specific to each apparatus







6.4.1. Hoop 








Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Passing through the Hoop with the whole or part of the body (two large body segments)	 Rotation (min.1) around the axis on the floor
 Roll of the Hoop over minimum 2 large body segments	
 <ul style="list-style-type: none"> • Rotation (min. 1) of the Hoop around the hand • Free rotation (min. 1) of the Hoop around a part of the body 	 Roll of the Hoop on the floor
 Rotations of the Hoop around its axis: <ul style="list-style-type: none"> • One free rotation between the fingers • One free rotation on the part of the body 	

Explanations	
<i>The Technical movements with Hoop (without and with throw) must be performed in various planes, directions and axes</i>	
 <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. 	
 <ul style="list-style-type: none"> • A minimum of two large segments of the body (example: from the right hand to the left hand over the body; trunk + legs, arm + back, etc.) must pass through 	
 <ul style="list-style-type: none"> • Rotation (min.1) around the axis on the floor. <p><i>The gymnast's hand/fingers can be in contact with Hoop or it can be "free" rotation of the Hoop</i></p>	
 <ul style="list-style-type: none"> • Roll may be small, medium or large <p><i>Can be performed during any phase of the DB (at the beginning, during or towards the end of the Difficulty)</i></p>	








6.4.2. Ball







Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 <p>Bounces:</p> <ul style="list-style-type: none"> Series (min.3) of small bounces (below knee level) One high bounce (knee level and higher) Visible rebound from the floor or a part of the body in different directions 	 <ul style="list-style-type: none"> “Flip-over” movement of the Ball Rotations of the hand(s) around the Ball Series (min.3) of assisted small rolls Free rotation(s) of the ball on a part of the body
 <p>Roll of the Ball over min. 2 large body segments</p>	
 <p>Figures eight of the Ball with circle movements of the arm(s)</p>	 <ul style="list-style-type: none"> Roll of the Ball on the floor Roll of the body on the ball on the floor
 <p>Catch of the Ball with one hand</p>	








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>	
	<ul style="list-style-type: none"> The action of bounce or the catch of bounce must take place during DB
	<ul style="list-style-type: none"> A minimum of two large segments of the body (Example: from the right hand to the left hand over the body; trunk + legs, arm + back, etc.) must pass through
	<ul style="list-style-type: none"> Figures eight of the Ball with circle movements of the arm(s) Two consecutive circles must be completed
	<ul style="list-style-type: none"> Must be from a medium or large throw (<u>not</u> from a small throw or thrust)
	<ul style="list-style-type: none"> Rotations of the hand(s) around the Ball not minimum number of rotation(s) required
	<ul style="list-style-type: none"> Free rotation(s) of the Ball on a part of the body not minimum number of rotation(s) required
	<ul style="list-style-type: none"> Roll of the Ball on the floor Roll of the body on the Ball on the floor not minimum number of Roll(s) required; this Roll may be small, medium or large




6.4.3. Clubs

Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Mills: at least 4 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time	 Series (min.3) of small circles with one Club
 The asymmetric movements of 2 Clubs	 <ul style="list-style-type: none"> Free rotations of 1 or 2 Clubs (unlocked or locked) on or around a part of the body or around the other club Tapping (min.1) Small circles of both clubs held in one hand (min. 1)
 Small throws of 2 Clubs together simultaneously (unlocked) or alternating with 360° rotation and catch	
 Small circles with both Clubs, simultaneously or alternating, one club in each hand (min. 1)	 Rolls of 1 or 2 Clubs on the part of the body or on the floor

Explanations	
<p><i>The typical technical characteristic is handling both Clubs together with two hands. This technical work should be predominant in the composition. Any other forms of holding the Clubs (Example: by Club's body or neck or two clubs joined together) must not predominate.</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"> Must be performed with different movements of each club with shape or amplitude and work planes or direction Clubs may be in each hands or 1 club performs small throw, 2nd Club performs different movements but not medium or large throw. Asymmetric and "Cascade" throws of 2 unlocked Clubs are not considered asymmetric movements Small rotations with time delay or performed in different directions are not considered asymmetric movements because they have the same shape and the same amplitude Does not include large asymmetric throws of 2 Clubs.
	<ul style="list-style-type: none"> DB is valid if either throw or catch (both actions not required) is performed during the DB
	<ul style="list-style-type: none"> Rolls of 1 or 2 Clubs on the part of the body or on the floor Roll: rotation motion around an axis
	<p><i>Sliding: movement with a falling action from the top to bottom</i></p>


6.4.4. Ribbon 




Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 "Boomerang ": release of the ribbon (the end of the ribbon is held) in the air or on the floor and catch	 <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") • Medium circle of the ribbon • Swordsman (Ribbon pattern around the stick like a sword) • Spirals on the floor around the stick
 Spirals (4-5 loops), tight and the same height in the air or on the floor	
 Snakes (4-5 waves), tight and the same height in the air or on the floor	 Roll of the Ribbon stick on the part of the body
 "Echappé": rotation of the stick during its flight, small and medium height	 Passing with the whole or part of the body through or over the pattern of the Ribbon

Explanations	
<p><i>All elements not specific to the technique of the Ribbon (wrapping (unwrapping), sliding of the stick, thrust/ push) must not overwhelm the composition</i></p>	
	<ul style="list-style-type: none"> • <i>The passing may be the whole or part of the body in and out, or passing in without passing out, or vice versa.</i>
	<ul style="list-style-type: none"> • <i>A throw of the stick in air/floor, the end of the ribbon is held by hand(s) or other part of the body, and push back with or without rebound of the stick from the floor (for the "Boomerang" in air), and catch</i> • <i>An element, which only includes a pull back of the Ribbon (without the release) does not meet the definition of "Boomerang". Also, the end of the Ribbon must remain in the hand(s) without release in the air</i> • <i>DB is valid if either throw or catch (both actions not required) is performed during the DB</i> • <i>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</i>
	<ul style="list-style-type: none"> • <i>DB is valid if either throw or catch (both actions not required) is performed during the DB</i>


6.5. Summary Tables of Non-Fundamental Apparatus Technical Groups Valid for All Apparatus


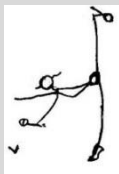
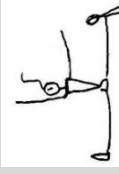
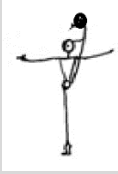


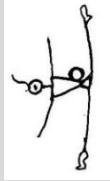





6.5.1. Apparatus handling


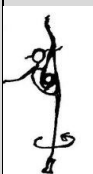







	<p>Apparatus handling (apparatus must be in motion):</p> <ul style="list-style-type: none"> • Large circles of the apparatus • Figure eight (not for Ball) • Rebounds (not for Ball) of the apparatus from different parts of the body or from the floor • "Thrust"/ push of the apparatus from different parts of the body • Sliding of the apparatus on any part of the body • 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 2 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
---	--


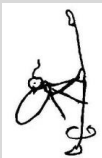
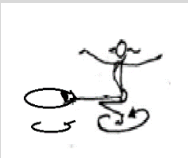
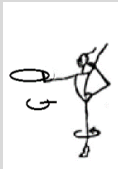
Explanations	
	<ul style="list-style-type: none"> • <i>Figure eight</i> <i>Two consecutive circles must be completed</i>
	<ul style="list-style-type: none"> • <i>Rebound and Thrust/push of the apparatus from different parts of the body</i> <i>The action of release or of catch (<u>not</u> both release + catch) must take place during DB in order to be valid</i>
	<ul style="list-style-type: none"> • <i>Sliding of the apparatus on any part of the body</i> <i>Sliding: movement with a falling action from the top to bottom</i>

6.5.2. Unstable balance

	Unstable balance of apparatus on a part of the body
---	---

Explanations	
	<p>Apparatus held without the help of the hand(s) either:</p> <p>1) on a small surface of a body segment or (only during rotation) on a second club Exceptions:</p> <ul style="list-style-type: none"> The open palm is considered a small surface only during a Rotation on one leg (on releve – Pivot or flat foot – Examples: Penche; Illusion) One club balanced on the other club is considered unstable during a DB with rotation <p>Examples:</p> <div style="display: flex; justify-content: space-around; align-items: center;">      </div> <p style="text-align: right;">Etc.</p> <p>2) with risk of loss of the apparatus with or without body rotation Examples:</p> <div style="display: flex; justify-content: space-around; align-items: center;">       </div> <p style="text-align: right;">Etc.</p>
<p>Note: Clubs If one Club is held in a position of “unstable balance”, and a second Club is doing a technical movement, is considered as an “unstable balance”.</p>	

	<p>Apparatus squeezed in a difficult body-apparatus relationship with risk of loss of the apparatus during body rotation Examples:</p> <div style="display: flex; justify-content: space-around; align-items: center;">         </div> <p style="text-align: right;">Etc.</p>
---	--

	<p>Apparatus “hanging/suspended” (hanging with free suspension of the apparatus in the air) in a difficult body-apparatus relationship with risk of loss of the apparatus during body rotation Examples:</p> <div style="display: flex; justify-content: space-around; align-items: center;">    </div> <p style="text-align: right;">Etc.</p>
---	--

<p>Note: The same and different unstable balance position</p>	
---	--



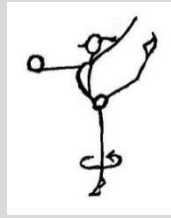
Same 

During Rotation Difficulties, a Ball held in front in the left hand and later held in front in the right hand is considered the same position

Different 

Different unstable positions for the Ball held on the open hand during a Rotation Difficulty: the arm must be clearly front, side, above, etc. or must visibly change the unstable position from one hand to another during a rotation

Examples:



one hand to another

Visible change from

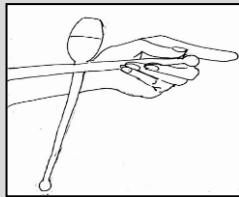
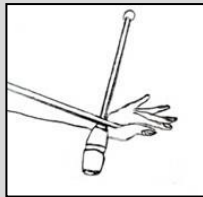
Etc.



Same 

During Rotation Difficulties, the Clubs held in an unstable position on the outer or inner side of the hand is considered the same position

Examples:



Different 

Different unstable positions for one Club held by the other on the inner/ outer side of the hand during Rotation Difficulty: it is necessary to change the arm position (up, down, side, etc.)

Examples:



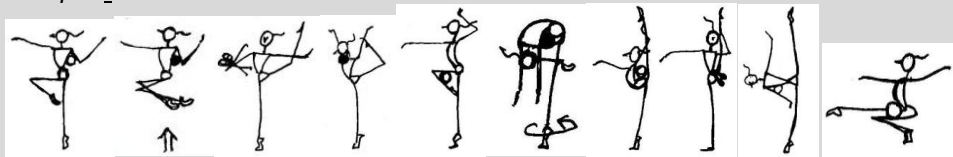
Note:
Invalid unstable balance positions



1) The apparatus is squeezed:

by the arms/hands or another part of the body or one Club held by the other **without risk of loss** to be considered a position of "unstable balance"

Examples:



Etc.

2) A "suspended" (hanging) position of the apparatus on a large surface of the body without risk of loss is not considered as an element of "unstable balance"

Examples:



Etc.

6.5.3. Throws and catches of the apparatus

	Large or medium throw of the apparatus
	Large or medium throw of 2 Clubs
	Catch of the apparatus from large or medium throw
	Catch of 2 Clubs from large or medium throw
	<ul style="list-style-type: none"> • Small throws of the apparatus (for Clubs with or without 360° rotation) • Small throw of 2 Clubs locked together (with or without 360° rotation)
	Catch of the apparatus from small throw

Explanations	
Large throw	More than two heights of the gymnast
Medium throw	One to two heights of the gymnast
Small throw	Small throw must be close to the body Throw or the catch must take place on the DB

6.6. Static Apparatus

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

6.6.2. 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**

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

7.1. **Subgroup 1 (D1 and D2)**

Difficulty	Minimum/Maximum	Penalty 0.30
Difficulties of Body (DB)	Minimum 3 9 DB highest count	Less than 1 Difficulty of each Body Group (\wedge , \top , \circ): penalty for each missing Difficulty Less than 3 Body Difficulties performed
If the DB is repeated or the Apparatus Technical element is performed identically during DB , the Difficulty repeated is not valid (No Penalty).		
"Slow turn" balance	Maximum 1	More than 1
Dance Steps Combinations (S)	Minimum 1	Missing minimum 1
Full body waves (W)	Minimum 1	Missing 1

7.2. **Subgroup 2 (D3 and D4)**

Difficulty	Minimum	Penalty 0.30
Difficulty of Apparatus (DA)	Minimum 1	Missing minimum 1

8. **JUMPS/ LEAPS**



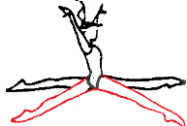
8.1. **Generalities**

8.1.1. All the Difficulties of Jumps/Leaps 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 well-defined shape** (according definition presented in the Table # 8.10) **and sufficient height to show the fixed shape** will not be valid as a Difficulty and will be penalized for Execution (# 2.3.1).

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. It is possible to perform Jump/Leaps in **series**.

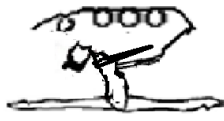


A series of Jumps/Leaps consists of 2 or more **successive identical Jumps/Leaps**, performed with or without an intermediary step (depending on the type of Jump).

- **Each** Jump/Leap in the series is evaluated separately

- **Each** Jump/Leap in the series counts as 1 Jump/Leap Difficulty (see Table # 8.10)


8.2.1. In case a gymnast attempts to perform series of identical Leaps/Leaps but one or more Jumps/Leaps in the series is executed at a lower value, the value of the executed shape(s) will be valid (even with the identical handling).

Example:

Value of Leaps		
0.30	0.50	0.50
		

Execution Penalty will be applied (# 2.3.1)

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

Explanations
<p>If a gymnast performs series of Leaps (see Example # 8.2.1) and later in the exercise performs</p>  <p>Split Leap, this Leap is not valid and cannot be part of the highest 9 DB, because this is a repetition of the first Leap above.</p>

8.2.3. Jump/Leaps take-off from one or two feet (unless otherwise mentioned in the Table 8.10) are considered the **Same Shape**.

Number of rotations during the flight is considered the **Same Shape** too.

8.3. 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.

8.4. In all Jump Difficulties with **ring**, the foot or another segment of the leg should be close to the head (closed ring position). **Touching any part of the head is required.**

8.5. Difficulty # 16 **Zr** Jump, both criteria are required: “split” and “ring”



















8.6. In all Jump Difficulties with **back bend of the trunk**, the head must be close to some part of the leg. **Touching of any part of the leg is required.**














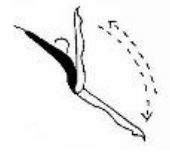






8.7. Jumps or Leaps combined with more than one main action (Example: stag leap with ring), take-off from one or both feet, must be performed in such a way that they create during the flight a single and clearly visible image of a fixed and well-defined shape, rather than 2 different images and shapes (position valid without a large kip movement).

8.8. Jumps/Leaps not coordinated **with a minimum of 1** Fundamental Technical element specific to each apparatus and/ or an element from the Non-Fundamental Technical apparatus groups will not be valid as Jumps/Leaps Difficulty.

8.9. 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.

8.10. Table Jumps/Leaps Difficulty (^)

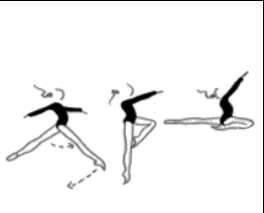
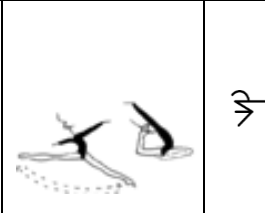
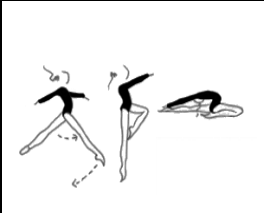
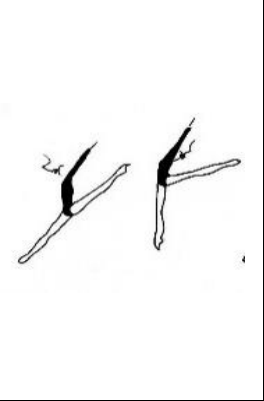
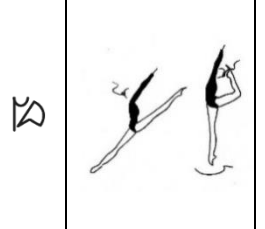
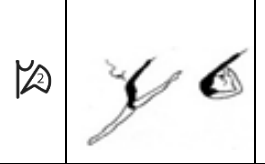
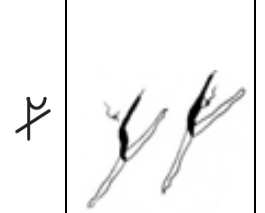
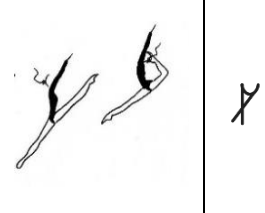


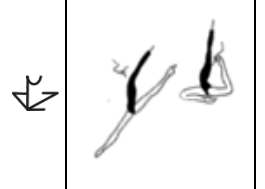
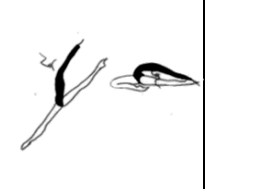

Types of Jumps	Value											
	0,10		0,20		0,30		0,40		0,50		0,60	
1. Tuck Jump	 360°											
2. «Scissors» with bent legs	 360°											
3. Jump with turn with stretched legs in different directions	 360°		 180°		 180°							
4. Jump with turn with bent legs (passé, attitude)	 360°				 180°							
5. «Cabriole» forward or with turn (180° or more)	 180°				 180°							

	0,10	0,20	0,30	0,40	0,50	0,60
6. «Cabriole» sideways						
7. «Cabriole» backwards or with turn (180° or more)						
8. Jump with arch or with turn (180° or more)						
9. «Scissors» leaps with switch of legs forward at horizontal; also above horizontal, take-off leg high up, whole foot higher than head, or with switch of legs backward (at horizontal), or with ring				 (whole foot higher than head)		
						
10. Pike jump						

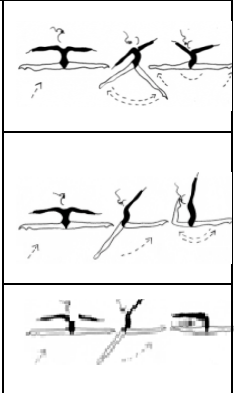
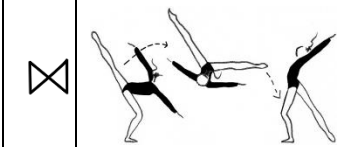
	0.10		0.20		0.30		0.40		0.50		0.60	
11. Cossack, straight leg forward, at horizontal, or with turn (180° or more), or with turn and trunk forward	4											
12. Cossack: straight leg forward, high up, whole foot higher than head, or with turn (180° or more)			4									
13. Cossack, straight leg to the side high up, whole foot higher than head, or with support (Zhukova) and/or with turn (180° or more)			4									
							Zk					
14. Ring with one leg, take off with 1 or 2 feet, or with turn (180° or more)												
15. Ring with both legs, or with turn (180° or more)												

	0.10	0.20	0.30	0.40	0.50	0.60
16. Split leap, also with half turn of the trunk during the leap passing from front to side to front split; or with ring or with back bend of the trunk, or take-off and landing on the same leg (Zaripova)						
17. Split leap, take-off from 2 feet, or with ring or with back bend of the trunk				(Zr)	(Ag)	
18. 2 or more successive split leaps with change of take-off foot (each jump is 1 BD)					2	
					3	
19. Split leap with turn						

	0.10		0.20		0.30		0.40		0.50		0.60	
20. Switch split leap (passing with stretched legs)												
21. Switch split leap with (passing with bent leg)												
22. Side split leap, take-off from 1 foot												
23. Side split leap, take-off from 2 feet												
24. Switch side split leap (passing with bent leg), (passing with stretched legs)												
25. Stag leap, take off from 1-2 feet, with ring or with back bend of the trunk; also with urn of the body												

	0.10	0.20	0.30	0.40	0.50	0.60
26. Switch Stag leap (passing with bent or straight leg)			Switch Stag leap, passing with straight leg			
27. Fouetté (landing on a take-off foot), or with ring with one or both legs			 			
28. Fouetté split leap, with ring or with back bend of the trunk						
29. Fouetté stag leap, or with ring or back bend of the trunk						
30. « Revoltade » passing one leg stretched over the other						

	010	0.20	0.30	0.40	0.50	0.60
31. "Entrelacé"				Symb ol will be 		
32. "Entrelacé" in split						
33a. Turning Stag leap (Jeté en tournant)						
33b. Turning with switch stag leap						
34. Turning split leap (Jeté en tournant)						

	010	0.20	0.30	0.40	0.50	0.60
35. Turning with switch split leap (Jeté en tournant), also with ring or back bend						
40. Butterfly (free leg passing through the position close to horizontal, take-off leg passing through horizontal. During the flight, trunk position close to horizontal or below horizontal)						

9. BALANCES

9.1. Generalities

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




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

9.2. Basic characteristics of 3 types of Balance Difficulties:


- 1) **Balances executed on the foot: on the toes (relevé) or flat foot**
 - **Defined** and clearly **fixed shape**
 - **Stop position** a **minimum of 1 second** fixed in the shape
- 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 non-stop - “Dynamic Balances”:**
 - **Clearly defined shape:** All relevant parts of the body are in the correct position in the same moment of time
 - smooth and **continuous movements** from one shape to another

9.2.1. Balances without clearly well-defined shape (according definition presented in the Table # 9.5) will not be valid as a Difficulty and will be penalized for Execution (# 2.3.1).

Example:

Value of Balances		
DB valid: 0.50	DB valid: 0.50	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

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

Explanations	
	<i>In Balance Difficulty "Front split with trunk bent backward below horizontal" Split is required. The Balance can be performed with or without touching support leg or floor by the hands</i>





9.3. Balance Difficulties executed on the foot (on the toes (relevé) or flat foot) and executed on other different parts of the body (# 9.2 (1; 2) must be performed with stop position a minimum of 1 second fixed in the shape

- 9.3.1. The fixation of the Balance Difficulty (# 9.2 (1; 2) should be performed precisely without any additional movements of the body during stop position
- 9.3.2. Balance Difficulties must be performed with a minimum **1 Apparatus Technical element** executed according to its definition in Tables # 6.4; # 6.5. (**Fundamental or Non-Fundamental Apparatus Technical element**).
- 9.3.3. Balances not coordinated **with a minimum of 1 Apparatus Technical element** (Fundamental and/or Non-Fundamental Technical apparatus groups) will **not be valid** as a Difficulty.
- 9.3.4. The Apparatus Technical elements (Fundamental or Non-Fundamental) must be counted **from the moment when the shape of Balance has been fixed with a stop position of a minimum of 1 second.**
- 9.3.5. If the shape of the Balance is well-defined and the apparatus element is executed correctly (Example: side split without support with bounce of the Ball during the shape presented) but the stop position is insufficient (less than 1 second), the balance is valid with a technical execution penalty (0.30 "shape not held for a minimum 1 second")

Explanations
<i>If a gymnast performs a Balance Difficulty with a stop position and correct apparatus handling and after puts her hand down as support, in this case DB is not valid because the loss of balance with support happens while the gymnast remains in any phase of the balance position (# 2.5).</i>

9.3.6. Balances on the foot (# 9.2 (1) may be performed on the toes (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	

- 9.3.7. It is not possible to perform in the exercise the same shape of Balances on the toes (relevé) and on flat foot
- 9.3.8. The support leg **whether stretched or bent** does not change the value of the Balance Difficulty.
- 9.3.9. Balance with **change of gymnast`s level** (support leg bending progressively or/and return to stretch position):
- It is necessary to maintain vertical position of the trunk and horizontal position of the free leg.
 - The transition from one shape - "support leg straight" to another shape - "support leg bent" (or/and vice versa) must be slow and obviously gradual, during which the gymnast from the beginning to the end must maintain a relevé position.
- 9.3.10. In all Balance Difficulties with **ring**, the foot or another segment of the leg should be close to the head (closed ring position). **Touching any part of the head is required.**
- 9.3.11. In all Balance Difficulties with **back bend of the trunk**, the head must be close to some part of the leg. **Touching of any part of the leg is required.**
- 9.3.12. If a gymnast performs Balance Difficulty with a stop position and correct apparatus handling but with asymmetrical position of the shoulders and/or trunk during this Balance, the Difficulty is valid with technical fault(s) for Execution (0.30).
- 9.3.13. In an exercise a gymnast may perform Balance with **"Slow Turn"** following the requirements:
- Different shapes of Balances executed on the foot, except "Cossack" position
 - Not authorized "Slow Turn" on the knee and on the arms
 - Only **one** Difficulty with "Slow Turn" in an exercise
 - Performed in relevé or on flat foot
 - "Slow Turn" of 180° or more
- 9.3.14. Value of Balance with "Slow Turn":
- 0.10 point for flat foot + Difficulty element value
 - 0.20 point for relevé + Difficulty element value
- 9.3.15. 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 (the "Slow Turn" is not considered as a body rotation). 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 "Slow Turn" (+ Execution fault).
- 9.3.16. Repetitions of Balances with the same shape with or without "Slow Turn" are not valid.
- 9.4. "Dynamic Balances"** performed as smooth and **continuous movements** from one shape to another which do not need stop position in any phase of the Balance.
If a gymnast performs Dynamic Balance with a stop position, Difficulty is valid. **No Penalty.**
- 9.4.1. Dynamic Balance Difficulties must be performed with minimum **1 Apparatus Technical element** executed according to its definition in Tables # 6.4; # 6.5. (Fundamental or Non-Fundamental Apparatus Technical element) **at any phase during this Difficulty.**

- 9.4.2. **Full body wave** in all directions in the standing position or passing to the floor.
During full body wave all body parts should take part in the movement sequentially, starting from the large segments and finishing with the fingers of the hand (hands).









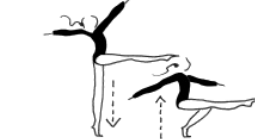


Explanations
<i>It is possible to perform full body waves connected to other Body Difficulties.</i>
<i>These waves (Dynamic Balances) themselves are counted as Body Difficulties and not increase value of other Body Difficulties</i>












- 9.4.3. Dynamic Balances (except Fouette Balance) may be performed either in relevé or flat foot without changing the value or the symbol.
- 9.4.4. Fouetté Balance is one Balance Difficulty consisting:
- Of minimum 3 same or different shapes performed in relevé with heel support between each shape,
 - With or without the help of the hands,
 - With a minimum of 1 turn of 90° or 180°.
- 9.4.5. Each Balance shape must be shown with a clear accent (**clear position**).
- 9.4.6. 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.





























Explanations
<i>If a gymnast performs a Fouette Balance with a hop during some phase of the Balance, Difficulty is still valid with technical fault(s) for Execution (#2.3.1).</i>
<i>During a Fouette Balance a gymnast performs one of the Balance components while rotating. Difficulty is not valid because each Balance shape must be shown with a clear accent (clear position).</i>




















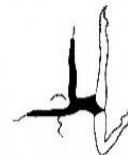




- 9.4.7. Dynamic Balance with 2 or 3 shapes ($U_2 U_3$)
Executed with smooth and continuous movements, stop position not required, splits on each phase of the element are required. During each phase of this Balance it is necessary to maintain symmetry of all the body part. Support leg is straight.





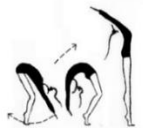
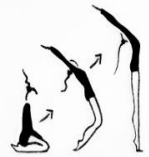

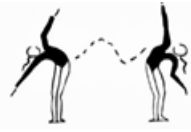

9.5. Table of Balances Difficulty (T)



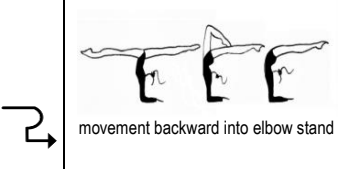



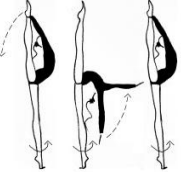


Types of Balances	Balances on the foot							
	Value	0.10		0.20	0.30	0.40		0.50
1. Free leg backward, below horizontal, trunk bent backward								
2. Passé front or side (horizontal position) or with bend of the upper back and shoulders	F							
	B							
3. Forward: free leg horizontal (straight or bent), or with the trunk back at the horizontal position	F		F		T			
4. With change of gymnast level, support leg bending progressively or/and return to stretch position				F↓		F↑		
				F↑		F↓		

	0.10	0.20	0.30	0.40	0.50
5. Split with and without hand support or trunk backward at horizontal or below				T 	T 
			T	T 	T 
6. Side: Free leg horizontal or trunk side at horizontal		F' 			
		T 			
7. Split without or with hand support on the free leg or trunk side at horizontal			T 	T 	T 
			T 	Tch 	

	0.10	0.20	0.30	0.40	0.50
8a. Arabesque: free leg horizontal or with trunk forward or backward at horizontal or below		 	 	 	
8b. Split with or without hand support; also with jump preparation			 	 	 
			 		 
9. Ring with or without hand support or split with horizontal trunk			 	 	 
			 		
10. Attitude, also with trunk bent backward		 		 	

	0.10		0.20		0.30		0.40		0.50	
11. Cossack, free leg at horizontal: all directions										
12. Cossack, free leg: front or side (foot higher than head), with or without support										
Balances on other parts of the body										
13. Free leg front (foot higher than head), with or without support also with trunk back at horizontal or below horizontal										
										
14. Free leg to the side (foot higher than head), with or without support; also with trunk side at the horizontal										
15. Free leg back split (foot higher than head), with or without support.										

	0.10		0.20		0.30		0.40		0.50		
16. Balance lying on the floor with trunk lifted (legs maybe be separated to shoulder width)	↵										
17. Balance with support on the chest; with (Kabaeva) or without help of hands	6				Kb						
Dynamic Balances											
18. Passing from the stomach to the chest			↶								
19. Dynamic balances with full body wave in all directions in the standing position (front, side, back) or passing to or from the floor)		D								
	↷										
)'										
	D										

	0.10	0.20	0.30	0.40	0.50
20 Fouetté: min. 3 same or different shapes			 Leg at the horizontal or above horizontal for min 2 shapes + min 1 turn		 Leg above horizontal for 3 shapes + min 1 turn
21. Dynamic balances with support on the forearms with or without the movements of legs (Difficulties are considered the same)	 movement backward into elbow stand				
22. Dynamic Balance with 2 or 3 shapes (Utyacsheva); also with turn				U ₂  also vice versa	 with 180 turn in any phase, or vice-versa
				U ₃ (0.50) 	
23. Dynamic Balance: front split with support passing the free leg into back split balance with support (Gizikova), or; front split with support, half turn of the trunk into back split with hand support (Kapranova)				Kp  also vice versa	Gz  also vice versa

10.1. Generalities




10.1.1. There are 2 types of Rotation Difficulties:

- 1) Rotations on the foot of the support leg:
 - On the toes (relevé)
 - On flat foot
- 2) Rotations on other parts of the body

Explanations
<p><i>Rotation Difficulty executed on the toes (releve) of the support leg is called Pivot.</i> <i>Pivot must be executed on high releve position</i> <i>If Pivot is executed on low releve, Difficulty is valid with Execution Penalty.</i> <i>If Pivot is executed on a flat foot, Difficulty is not valid and Execution Penalty</i></p>
<p><i>Pivots could be an inward Pivots - En dedans (Pivot executed in the same direction as the support leg) or an outward Pivots - En dehors (Pivot executed in the opposite direction of the support leg).</i> <i>These inward and outward Pivots are the same Difficulties</i></p>

10.2. All the Rotation Difficulties must have the following basic characteristics:




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

- Rotation Difficulties # 6 ( # 9 (), # 17 ()
- All other Rotation Difficulties - **360°**

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

10.2.1. Rotation Difficulties without clearly well-defined shape (according definition presented in the Table # 10.14) or not recognizable or held at all, will not be valid as a Difficulty and will be penalized for Execution (# 2.3.1).

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

Explanations
<p><i>During Rotation Difficulty the shape must be achieved before the end of the minimum basic rotation.</i></p> <p><i>Basic rotation is valid with small and medium deviations in the shape as long as shape can be identified before the final position is achieved.</i></p> <p><i>A deviation in the shape is <u>different</u> than the preparation phase of the rotation.</i></p>

10.2.2. Rotation will be evaluated according to the number of rotations performed.

10.3. Value of Rotation Difficulty is **increased by 0.10 for each additional rotation** above the base 360° for:

- Pivots with a base value 0.10
- Rotations on flat foot
- Rotations on another part of the body (with base 360°/180°)

10.3.1. Value of 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 # 6; # 9; # 17 (with base 180°)

10.3.2. 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
<p><i>If during a Pivot (which is executed on releve) a gymnast <u>supports on the heel</u> during part of the rotation and executed rotation is less than the required basic rotation, the Difficulty is not valid.</i></p> <p><i>In case of 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></p>
<p><i>In case if rotations are executed with a hop.</i></p> <p><i>Hop without travelling – Difficulty is valid. Execution Penalty (-0.10)</i></p> <p><i>Hop with travelling – If the hop occurs during the basic rotation, Difficulty is not valid.</i></p> <p><i>In case of hop with travelling during other additional rotations after the first basic rotation, Only the value of the rotations already executed prior to the hop with travelling (interruption), will be valid.</i></p> <p><i>Execution Penalty (-0.30).</i></p>

10.4. It is possible to perform identical Pivots in **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 “Fouettés,” which counts as one Difficulty.

10.4.1. In case one or more Pivots in the series is performed at a lower value or not counted, the value of the following performed shape(s) will be valid, even with the identical handling of apparatus.

Examples:



 360°	 360°	 360°
Valid	Valid	Valid
 360°	 less than 360°	 360°
Valid	Not valid	Valid

- 10.5.** Different Rotations are Rotations with a different shape regardless of the number of rotations (valid also for “Fouettés” Pivots).
- 10.6.** The support leg whether **stretched or bent** does not change the value of the Difficulty.
- 10.7.** In all Rotation Difficulties with **ring**, the foot or another segment of the leg should be close to the head (closed ring position). **Touching any part of the head is required.**

Explanations
<i>For DB (in this case Rotation Difficulty) which requires contact between the head and leg, gymnast’s leg must touch any part of her head, including hairstyle (“bun”)</i>
<i>If Pivot is performed with greater amplitude than mentioned in the Table of Rotation Difficulties, its value does not change</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>

- 10.8.** In all Rotation Difficulties with **back bend of the trunk**, the head must be close to some part of the leg. **Touching of any part of the leg is required.**
- 10.9.** To be valid, Rotation Difficulties (in any part of the Rotations) must be coordinated with a minimum **1 Apparatus Technical element** executed according to its definition in Tables # 6.4; # 6.5. (**Fundamental or Non-Fundamental Apparatus Technical element**).
- 10.10.** It is possible to perform some Pivots **with change of gymnast’s level**. The first shape determines the base value. Pivot will be evaluated according to the number of rotations performed. Value of the Pivot may be increased:

-  support leg bending progressively (Pivot value +0.10);

-  support leg returns to stretch position (Pivot value +0.10);
-  support leg bending progressively and return to stretch position (Pivot value +0.10+0.10)

The transition from one shape to another shape must be slow and obviously gradual, during which the gymnast from the beginning to the end must **maintain a relevé position**

For recording this Difficulty, it is necessary to add an arrow (arrows) specifying a direction of change of gymnast's level to the right of a Rotation symbol.

10.11. Pivots with change of shape

Pivot will be evaluated according to the number of performed rotations keeping the desired shape:

- Gymnast can execute two or more different shapes
- Each shape, included in the Pivot, must have a minimum basic rotation (360° and / or 180°).
- Each shape performed on releve
- Passing from one shape to another must be performed without **heel support** and as directly as possible
- With a minimum 1 Apparatus Technical element (Fundamental and/or Non-Fundamental Apparatus Technical element) during **any** component of Pivot Difficulty
- Counts as one Difficulty

10.12. Fouetté Pivot

Various shapes may be performed:

- isolated
- combined (**consecutively or alternating**) within the same Fouetté but none of those shapes may be repeated in another Fouetté Pivot.
 - 2 or more identical or different shapes connected **with heel support**
 - Combination counts as one Difficulty
 - **During every two Fouettés**, one different Fundamental technical element or Non-Fundamental apparatus element is required.

Explanations
<i>In the case of an interruption (hop with travelling) 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>

10.13. Illusion

There are different shapes of Illusion - forward / side and backward.

Minimum **basic rotation 360°**



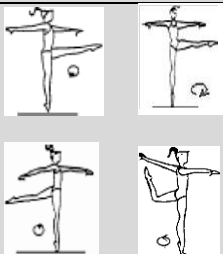
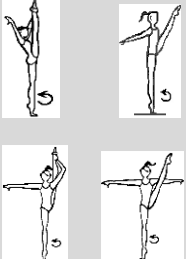


Illusion will be evaluated according to the number of performed rotations keeping the desired shape:




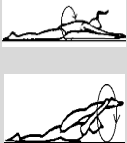


- Can be performed with or without heel support: on flat foot of the support leg or on releve, without changing the value of the Difficulty.
- Multiple rotations should be without changing the support leg, without step, support on the wrist, sliding or hop

Value may be **increased by 0.10 for each additional rotation** above the base 360°.








During every two Illusions, one different Fundamental technical element or Non-Fundamental apparatus element is required.

























Combination of Illusions is counted as 1 Difficulty















Explanations	
Technique of some Rotation Difficulties	
	<p>“Passé” forward or side – considered the same shape Entrance to the Pivot and fixation of the Passé position could be different: by bending free leg immediately or by circular movement of the free leg. Base of the Pivot 360°</p>
	<p>Spiral turn (“Tonneau”) partial wave on 1 leg During base Pivot 360° gymnast must perform consecutively 2 body positions:</p> <ul style="list-style-type: none"> • back bend of the trunk and head moves backward, • trunk and head bend forward. <p>During rotation, the illusion of spiral waves must be achieved Every possible additional rotation must be performed in the specified manner</p>
	<p>Free leg horizontal forward, side or backward (Arabesque); Attitude During multiple rotations free leg must be in fix horizontal position and not to make any additional movements (up-down) Base of the Pivot 360°</p>
	<p>Split forward or side with or without support During rotation it is necessary to fix split position. The rotation is evaluated after the support leg is in releve and the free leg takes the split position until this shape is not held Base of the Pivot 360°</p>
	<p>Split backward with or without support Requirement is: Split. The rotation is evaluated after the support leg 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.</p> <p>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)</p> <p>Base of the Pivot 360°</p>












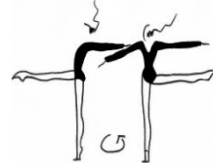










	<p>Front split; trunk bent back below horizontal from standing position Front split; trunk bent back below horizontal from the position on the floor Pivots with basic rotation 180°. It is not necessary for arms to touch leg. Split is required and backbend of the trunk must be below horizontal. Rotation is evaluated after a gymnast takes necessary shape of the Pivot</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 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 Base of Rotation 360° 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 consistent without interruption or stopping.</p>
	<p>Rotation Kn Base of Rotation 180° Pushing with the hands, rotation executed on the stomach, legs high up in split position, arms to the side or up. Split position required.</p>
	<p>Rotation on stomach, legs close to ring Base of Rotation 360° Pushing with the hands, the head must be close to some part of the leg</p>









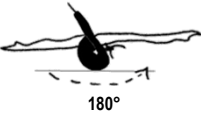




10.14. Table of Rotations Difficulty (0)

Types of Rotations	Rotations on the foot					
	Value	0,10	0,20	0,30	0,40	0,50
1. Free leg forward, trunk bent forward	0,10					
2. Free leg backward, trunk bent backward			0,20			
3. "Passé" (forward or side); or with bend of the upper back and shoulders	0,10					
	0,20					
4. Spiral turn ("tonneau") partial wave on 1 leg				0,30		
5. Forward: free leg horizontal (straight or bent)	0,10			0,10		

	0,10	0,20	0,30		0,40		0,50			
6. Split forward with or without support or trunk horizontal										
7. Side: Free leg or trunk horizontal										
										
8. Split side with or without support										
9. Split side with or without support, trunk horizontal										
10. Arabesque: free leg horizontal or trunk horizontal or backward										

	0.10	0.20	0.30		0.40		0.50
							
11. Split with or without support							
12. Split with or without support, trunk horizontal, below horizontal or ring							
							
13. Penché: body bent at the horizontal or below, leg in back split or ring, rotation on flat foot							
							

	0.10		0.20		0.30		0.40		0.50	
14. Attitude or ring with support or backward										
										
15. Fouetté: Passé or with leg stretched at the horizontal then the horizontal in front, side, "arabesque", or "attitude", also in split in different directions with support										
16. Cossack; also with or without support, trunk bent forward over the free leg										
17. Front split; trunk bent back below horizontal from standing position or from the position on the floor									 Kb 180°	
									 Kb 180°	

	0.10		0.20		0.30		0.40		0.50	
18. Front split with support with a passage of the free leg into back split with support (Gizikova)									Gz	 or vice versa
19. Illusion: trunk bent forward / side; also backward										
Rotations on other parts of the body										
20. Rotation on the stomach, legs close to ring or legs in split, without support of the hand (Kanaeva) or on the back (Ralenkova)	RI				Kn	 180°				
21. Rotation in a split with help of the hand, without interruption bent forward or backward										

INDIVIDUAL EXERCISES

ARTISTRY (A)

1. EVALUATION BY THE ARTISTIC PANEL JUDGES

- 1.1. The Artistic (A) Panel judges demand that elements be performed with 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 or the connection.
- 1.3. Judges of the A-Panel must remain up-to-date with contemporary Rhythmic gymnastics, must know at all times what the most current performance expectation 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 Artistic score is comprised of two components:
 - Composition structure
 - Artistic performance
- 1.5. **The Final A-score:** Sum of the Artistic deductions are subtracted from **5.00 points**

2. COMPOSITION STRUCTURE: STORY

Foundation for building the structure

- 2.1. Rhythmic gymnastics is defined by a unique composition built around an intentional choice of music, where each component is created in harmonious relationship with one another
- 2.2. Choice of music: 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, and ethical norms
 - The music should allow the gymnast to perform at her best
 - The music should support the best possible execution
- 2.3. The music inspires the choreography by establishing the pace, theme of movements and structure of the composition; it is not a background for elements
- 2.4. The components of the composition should be developed to create a unified artistic image or guiding idea/story from the beginning to the end, expressed through the body and apparatus movements.

Structure

- 2.5. Developing the structure of the “story” or guiding idea of the composition.
A composition—like a story—has 3 clear phases: a **beginning, middle** and **end**:
 - **Beginning phase:** introduce the idea or character of movement, the “opening” of the story
 - **Middle phase:** develop the exercise with a focus on changes in rhythm

- **Final phase:** music should grow in intensity and end with a clear, marked final (i.e.: a crescendo) to emphasize the closing of the exercise, whether slow or fast

2.6. The elements in a choreographed routine are not isolated entities. **The actions that connect the elements are a fundamental aspect of the choreography to provide meaning and clarity.**

Artistic components of the composition

- 2.7.** A unified composition is one where the following artistic components are clearly and fully developed in all three phases:
- Character of movement
 - Strategic placement of specific body and apparatus elements on specific musical accents or phrases to create impact or effect: a distinctive or desired mental or emotional impression produced on the viewer (i.e.: a moment that is intended to influence the viewer and can be remembered)
 - Contrasts in speed and intensity of movement with both the apparatus and body to create an impact or effect: a distinctive or desired mental or emotional impression produced on the viewer
 - Connections between movements, formations or Difficulties which are intentionally and strategically choreographed to link one movement to another in a fluid way for an identifiable reason
 - The gymnast travels from one movement to another facing different directions for identifiable reasons; as she travels to change directions, the modalities of her traveling are varied depending on the distance needed to travel, the speed and style of the specific music, etc.
This variety in the directions and modalities of traveling contributes to the unique character of the composition and avoids monotonous movement.

Evaluation:

- 2.8.** Each component which is under-developed or only developed in some phases will be penalized:
- Developed in the majority of the exercise: 2 of the 3 phases include a realized component (Example: developed in the beginning and end but not the middle)
 - Developed in a part of the exercise: 1 of the 3 phases include a realized component (Example: developed in the beginning only)

3. COMPOSITION STRUCTURE: CHARACTER

3.1. The movements have a clearly-defined style emphasizing and interpreting the character of the music; that style or character of movement is developed from the beginning to the end.

3.2. This identifiable character is recognized in the movements
Examples:

- All movements of the body segments: *head, shoulders, hands, arms, hips, legs, feet, etc.*
- Stylized connecting steps linking **DB, R, DA**
- Body waves
- Preparations for Difficulties

- During **DB**
- Transitions between Difficulties
- Under the throws
- During the catches
- During rotational elements
- Changes of levels
- Connecting apparatus elements emphasizing the rhythm and character
- Dance Steps Combinations: steps which have a style specifically related to the music and are not simply walking, skipping or running to the beat

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

4. COMPOSITION STRUCTURE: CREATING EFFECTS WITH THE STRATEGIC UNION OF ELEMENTS WITH SPECIFIC MUSICAL ACCENTS

4.1. The union of specific elements with clear accents creates an effect that is recognizable and understood by the viewers; the purpose of such effects is to contribute to the original story developed by the gymnast using the specific choice of music (i.e. a unique composition, distinguishable from all others because of the specific relationships between movement and music).

4.2. Difficulties of Body are placed on specific musical accents or phrases that are strong, clear and can best match the energy and intensity of the element:

4.2.1. Both simple and complex movements can create an effect when created and performed for a clear intention

4.2.2. The following are examples of, but not limited to, ways to create effects when arranged with very specific places in the music:

- The use of different levels of the body (flight, standing, kneeling, sitting, laying, etc) and apparatus to create a visual image that stands out
- **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
- 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 in creating a story
- Creating a relationship or movement with the body or apparatus element that is unexpected (the “surprise effect”): creating a contrast between what is predictable vs. what excites anticipation)

4.3. Different trajectories and directions (Example: very high, in front, to the side, low, etc.) as well as planes of the apparatus should be utilized for specific accents or phrases in the music in order to distinguish one phase of the composition from another

4.4. Different trajectories and directions of the throws (**at least 3**) coordinated with specific musical accents or phrases must be present in all three phases of the composition

4.5. Effects created by the strategic union of both body and apparatus elements, including different types of throws, placed on strategic musical accents or phrases is expected in each of the 3 phases of the story, it is considered under-developed and penalized.

**5. COMPOSITION STRUCTURE:
CREATING AN EFFECT WITH CONTRASTS IN THE SPEED AND INTENSITY OF MOVEMENT**

- 5.1.** A composition structured around a specific piece of music uses the changes in rhythm to build the story or guiding idea and create visual effects appreciated and recognized by the viewer
- 5.2.** The speed and intensity of the gymnast's movements, as well as the movement of her apparatus, should reflect changes in the speed and dynamism of the music. A lack of contrast in speed can create monotony and a loss in the viewers' ability to follow the story
- 5.3.** Contrasts in the speed and intensity of the movement in harmony with changes in the music, or created for very specific effect (including short, strategic pauses), are present in all three phases of the story.

6. COMPOSITION STRUCTURE: CONNECTIONS

- 6.1.** A connection is a "link" between two movements or Difficulties
- 6.2.** All movements must have a logical, intentional relationship between them so that one movement/element passes into the next for an identifiable reason
- 6.3.** 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
- 6.4.** Elements which are arranged together without a clear intention become a series of unrelated actions, which prohibit both the full development of the story as well as the unique identify of the composition. Such connections are defined as:
- Difficulties linked together without a clear intention
 - Transitions from one movement or Difficulty to another that are abrupt, illogical or prolonged
- 6.5.** Well-developed connections and/or connecting steps are expected as a necessary aspect of the development of the story; a composition constructed as a series of unrelated elements will be penalized: 3 or more illogical connections in each phase is penalized;
Example: for three illogical connections in the beginning phase, this phase is penalized

7. VARIETY: MODALITIES OF TRAVELLING

- 7.1. Modality:**
- 7.2.** The way a gymnast moves around the floor area should be varied and diverse in harmony with the character of the composition and the specific music.
- 7.3.** Repetitive or monotonous modalities of movement (Example: only small hops and steps in each phase) will be penalized.

8. START AND FINAL POSITIONS

- 8.1.** At the beginning of the exercise, the gymnast cannot remain without apparatus for longer than **4 seconds**

8.2. At the end of the exercise, the gymnast must be in contact with the apparatus (composition norm)

9. ARTISTIC PERFORMANCE

The gymnast's interpretation of the composition and music are evaluated as her artistic performance. Her ability to transform the composition from a structured routine into an artistic performance is based on her performance abilities.

Artistic components of the performance:

- **Musicality:** the ability of the gymnasts to interpret the music and show the beat, rhythm, tempo, and intensity
- **Body and facial expression:** an ability to express an interpretation to the viewer
- **Amplitude of movement**

9.1. ARTISTIC PERFORMANCE: MUSICALITY (RHYTHM)

9.1.1. 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.

9.1.2. Movements which are performed separate from the accents or disconnected to the tempo established by the music are penalized 0.10 each time, up to 1.00 point.

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)

9.2. ARTISTIC PERFORMANCE: BODY AND FACIAL EXPRESSION

9.2.1. Body expression is a union of strength and power with beauty and elegance in the movements

9.2.2. 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

9.2.3. The gymnast has an expressive, energetic connection to the music, which is identifiable to the viewer and which engages the spectators in her story.

9.2.4. Performances where the intensity of the body and facial expression is under-developed or not identifiable (i.e., a limited ability to express a unified interpretation of the music and composition) is penalized.

9.3. ARTISTIC PERFORMANCE: AMPLITUDE OF MOVEMENTS

- 9.3.1. Regardless of the physical size or height of the gymnast, movements of the body segments are performed with maximum range, breadth and extension: broad and expanded.
- 9.3.2. Travelling is wide and comprehensive through the floor area
- 9.3.3. Movements which are compact and limited in extent are penalized.

10. INDIVIDUAL ARTISTIC FAULTS

COMPOSITION STRUCTURE: STORY			
Penalties		0.30	0.50
Character of movement - music		Clearly-defined character in the majority of the exercise	A defined character is present in part of the exercise
Effect	Body and Apparatus	Body and apparatus elements coordinated with the music create effects in the majority of the exercise	Body and apparatus elements, including variety in the organization of the collective work coordinated with the music, create effects in part of the exercise
	Dynamic chance	Contrasts in speed and intensity related to the music are present in the majority of the exercise	Contrasts in speed and intensity related to the music are present in part of the exercise
Connections		Logical, intentional links between the movements in the majority of the exercise	Logical, intentional links between the movements in part of the exercise
Variety: modalities of travelling			Lack of variety in the modalities and directions of travelling

Start and Final positions		A gymnast is not in contact with the apparatus in the beginning and/or the end of the exercise (composition fault, one time)									
ARTYSTIC PERFORMANCE											
Musicality (rhythm)	Penalty										
Body and apparatus movements perfectly correlate with the musical accents, phrases and tempo (0.10 each time up to 1.00)	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00	
Body and facial expression	Penalty										
	0.30					0.50					
Participation of the different body segments as well as the face	Insufficient participation of the body segments and the face during the movements to express interpretation of the music and composition					Body and facial expression is under-developed or not Identifiable (a limited ability to express unified interpretation of the music and composition)					
Amplitude of movements	Movements of the body segments and apparatus handling are performed with a maximum range and breadth; travelling is wide and comprehensive										

INDIVIDUAL EXERCISES EXECUTION (E)

1. EVALUATION BY THE EXECUTION PANEL JUDGES

- 1.1. The Execution (E) Panel judges demands that elements be performed with aesthetic and technical perfection.
- 1.2. The gymnast is expected to include in her exercise only elements that she can perform with complete safety and with a high degree of technical mastery. All deviations from that expectation will be deducted by the E- judges.
- 1.3. The E- judges is 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 technical execution

Medium Error 0.30: any distinct or significant deviation from the perfectives technical execution

Large Error 0.50 or more: any major or severe deviation from the perfect technical 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**.

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 lack of amplitude in the shape of Jumps/Leaps, Balances and Rotations		
	Adjusting the body position (Example: in Balances, in Rotations on flat foot or another parts of the body, etc.)		

Movement-music			Absence of harmony between music and movement at the end of the exercise
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, 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
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	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 not considered as pre-acrobatic	Heavy landing	Unauthorized technique of pre-acrobatic elements and elements not considered as pre-acrobatic	
		Walking in the handstand position	

2. TECHNIQUE WITH THE APPARATUS			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more

Generalities Loss of the apparatus (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)			Loss and retrieval without travelling
			Loss and retrieval after 1-2 steps: 0.70
			Loss and retrieval After 3 or more steps: 1.00
			Loss 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) 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 2-3 steps to save the apparatus	Imprecise trajectory and catch in flight with 4 or more steps 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 **	
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 # 6.6)

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
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 involuntary help of the other hand (<u>Exception:</u> 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 wrappings around the body or part of it or around the stick	
	Small knot with minimal impact on the handling		Medium / Large knot: impact on the handling

	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (up to 1 meter.)	Part of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (more than 1 meter)	
--	---	---	--

GROUP EXERCISES

GENERALITES

1. NUMBER OF GYMNASTS IN GROUP

- 1.1.** Each Group consists of 6 gymnasts: 5 gymnasts participate in each exercise and the remaining gymnast is allowed to be in the competition area in leotard during the performance of the exercise (in case of an incident with one of her partners).
- 1.2.** If during an exercise a gymnast leaves the Group for valid reason, she may be replaced with another gymnast.
- **Penalty** by the Line Judge: 0.30 for Group gymnast leaving the Group during the exercise
 - **Penalty** by the Responsible judge: 0.50 for “use of a new gymnast”
Responsible judge - the president of the Superior Jury, the Technical Delegate or the Head Judge. These penalties will be deducted from the Final score (see # 13.2 Individual Generalities).
- 1.3.** If during an exercise a gymnast leaves the Group for valid reason and she is not replaced, the exercise is not evaluated

2. ENTRY TO THE FLOOR AREA

- 2.1.** The placing of the Group on the official floor area must be done with rapid marching and without musical accompaniment.
- **Penalty** 0.50 if this rule is not met (# 13.2 Individual Generalities).

GROUP EXERCISES DIFFICULTY

1. DIFFICULTY OVERVIEW

1.1. Group gymnasts must include only elements that they can perform safely and with a high degree of aesthetic and technical proficiency

Very poorly performed elements will not be recognized by the Group Difficulty (**D**)-jury and will be deducted by the Execution (**E**)-jury.

1.2. There are five Difficulties components:

- Difficulty of Body (DB),
- Difficulty with Exchange (DE).
- Dance Steps Combinations (S),
- Dynamic Elements with Rotation (R),
- Collaborations (C).

1.3. The components of Difficulty which are specific to Group exercise:

- **Exchanges (DE):** difficulties with exchanges of the apparatus between the gymnasts
- **Collaborations (C):** among the gymnasts and the apparatus

1.4. Requirements for Difficulty:

Difficulty components connected with apparatus technical elements	Difficulty of Body (Difficulty without Exchanges)	Difficulty with Exchange	Dance Steps Combination	Dynamic Element with Rotation	Collaboration
Symbols	DB Minimum 4 Maximum 5	DE Minimum 4 Maximum 5	S Minimum 2	R Maximum 1	C Minimum 6
	Maximum 10 (2 by choice) in performance order				

Difficulty of Body Groups	Jump/Leaps-Min.1 Balances- Min.1 Rotations- Min.1				
----------------------------------	---	--	--	--	--

- 1.5.** The Difficulty judges identify and record Difficulties in order of their performance, regardless if they are valid or not
- **D1, D2** judges: evaluate the number and value of the **DB**, number and the value of **DE**, number and value **S** and record them in symbol notation
 - **D3, D4** judges: evaluate the number and value of the **R** and number and value **C** and record them in symbol notation
- 1.6.** In case there are more Difficulties than required the additional Difficulties are not valid (**No Penalty**)
- 1.7.** The performance order of Difficulties is free
- 1.8.** The Difficulties should be arranged logically and smoothly with intermediate movements and elements which create a composition with an idea/story. The composition should not be a series of Difficulties of Body or apparatus elements without connection to the character of the music.

2. DIFFICULTY OF BODY (DB) DIFFICULTY WITHOUT EXCHANGES

2.1. Definition: all the **DB** elements from the Difficulties Tables in the Code of Points (\wedge , \top , \circ), listed for the Individual exercises, are also valid for Group exercises

- 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 to the FIG RG Technical Committee (**TC**) officially by national federation with electronic mail or post at every year by 31 January or/and 31 May.
 - 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**, if approved by the TC will be published in a Newsletter.
 - The decision will then be communicated as soon as possible in writing to the concerned Federation.
 - Approved **New Difficulties of Body** will be added to the Tables of **DB** following each World Championships/Olympic Games.




2.2. Requirements:

- 2.2.1. Maximum 5 executed DB** (in performance order) will be counted
- 2.2.2.** The **DB** may be performed:
- simultaneously or in very rapid succession
 - by the 5 gymnasts together or by subgroups
 - with the same or different types and values for all 5 gymnasts

2.2.3. **DB** must be executed by all 5 gymnasts to be valid.

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

2.2.4. **Minimum 1 element** from each Difficulty Group of Body should be present and **executed simultaneously** by all 5 gymnasts:

- Jumps/Leaps 
- Balances 
- Rotations 

2.2.4.1. In case the **DB** is not executed simultaneously, the **DB** can be valid if executed according to its definition.

- **Penalty** by D1-D2 judges: 0.30 given each time at fault

2.2.4.2. The other possible Difficulties of Body can be performed simultaneously, in rapid succession, in sub-groups, etc.

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

2.2.6. 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	
<i>Same shapes</i>	<i>Elements are considered the <u>same</u> if they are listed in the same box in the Difficulty Table in the Code of Points</i>
<i>Different shapes</i>	<i>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</i>

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

Explanations/Examples
<p><i>Not authorized: 3 DB performed at the same time:</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”)

2.2.8. In the Group exercise 1-2 gymnasts can perform one or more **DB** during **S** and **C** for the purposes of enhancing the choreography or supporting the guiding idea/story of the composition.

The Difficulty is not registered and it is not evaluated

2.3. Evaluation of DB:

DB are valid when performed according to the technical requirements listed in the Tables of Difficulties # 8.10; # 9.5; # 10.14.

- 2.3.1. The lowest value **DB** performed by one of the gymnasts will determine the value of the **DB** for Group
- 2.3.2. It is possible to perform body waves or pre-acrobatic elements connected to **DB** in order to enhance body expression and amplitude of the movement.
These waves/pre-acrobatic elements have no additional value for **DB** but rather used for Better connections.
- 2.3.3. To be valid all DB must be performed with a fixed and defined shape; this means the trunk, legs and all corresponding body segments are in the correct positions to identify a valid DB shape:
example: 180° split position, a closed back bend, ring, stag position, etc.
- 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 a Technical Execution penalty of -0.10 for small deviation of the shape.
 - 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 a Technical Execution penalty of -0.30 for medium deviation of the shape.
 - 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 with a Technical Execution penalty of -0.50 for each incorrect body position

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

- 2.3.4. If the DB is performed by all 5 gymnasts with small or medium deviation between each gymnast, the value of the Difficulty is not changed. However, if the DB is not sufficiently recognizable with a major deviation (also by 1 gymnast only), the DB is not valid
- 2.3.5. If a **DB** is performed with greater amplitude than mentioned in the Tables of Difficulties, the **DB** value does not change
- 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 (see Individual exercises # 6.4; # 6.5).

Explanations	
<i>A DB is in connection with a throw or roll on the floor of the apparatus:</i>	<i>when the apparatus is thrown or rolled on the floor at the beginning, during, or towards the end of the Difficulty</i>
<i>A DB is in connection with a catch of the apparatus</i>	<i>when the apparatus is caught at the beginning, during, or towards the end of the Difficulty</i>

<p>Note regarding a Series of Jumps:</p>	<p><i>it is possible to perform the throw of the apparatus on the first leap and catch of the apparatus on the 3rd Leap. The second Leap which is performed under the flight of the apparatus (without a Technical element of the apparatus) is counted as a Difficulty</i></p>
--	--

2.4.1. If an Apparatus Technical element is performed identically during **DB**, the Difficulty is not valid (**No Penalty**).

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

- A major alteration of the basic characteristics specific to each group of **DB** (**large deviation**)
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast, performing **DB**
- A technical fault with the **apparatus (technical fault of 0.50 or more)**
- Apparatus handling not performed according to the definition
- Collision of the gymnasts or apparatus

3. DIFFICULTY WITH EXCHANGE (DE)

3.1. **Definition:** Exchange of apparatus – Difficulty, where all 5 gymnasts must participate in two actions:

- **Throwing** her own apparatus to a partner
- **Receiving** the apparatus from a partner



3.1.1. **DE** are valid only when Exchanges of the apparatus between the gymnasts are performed by **large throws**.



3.1.2. Large throws are determined by the required height (more than two heights of the gymnast) or a distance of 6m between the gymnasts.

Distance 6m must be between those gymnasts exchanging with each other.

3.1.3. Exchanges may be performed:

- simultaneously or in very rapid succession
- with the gymnasts in place or traveling
- by the 5 gymnasts together or by subgroups
- between 1 type or 2 types of apparatus
- with the same, different or mixed levels of the trajectory of the throws

Explanations	
Exchanging of the apparatus between the gymnasts	
<p>Balls</p> 	<p><i>When the Ball is caught in two hands (regardless of the number of gymnasts), the Difficulty with Exchange will be valid but ET Penalty is applied each time</i></p>
<p>Clubs</p> 	<ul style="list-style-type: none"> • <i>Difficulty with Exchange is valid with the throw of 1 Club as well as with the throw of 2 Clubs</i> • <i>The throw of 2 Clubs locked it is considered as a throw of 1 Club.</i>

	<ul style="list-style-type: none"> In the Group Exercise with 6 Clubs and 2 other apparatus, it is possible to exchange only with Clubs, as long as the requirements for Difficulty with Exchange are respected
Ribbons 	<ul style="list-style-type: none"> An Exchange by throwing the Ribbon is valid only if the apparatus is totally free in space for any length of time (no "Boomerang" ) When exchanging the Ribbons, the gymnasts must generally catch the apparatus by the end of the stick. However, it is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm. from the attachment, provided that this catch is justified for the next movement or the final pose If a gymnast has a knot during the Difficulty with Exchange, DE is valid (see # 3.2.4 when DE is not valid)

3.2. Requirements:

3.2.1. In order to be valid, the **DE** must be performed with different types of throws (use of different planes or different directions) and/or catches.

The repetition of the entirely identical type of throw and/or catch in another Exchange, is not allowed. The Exchange is not valid (**No Penalty**)

3.2.2. Difficulty of Body with a value of 0.10 may be performed either on the throw or on the catch of the **DE** (as criteria in the value of the **DE**) but will not count as **DB**.

3.2.3. **DB** with a value of more than 0.10 performed during **DE** will not be evaluated as **DB** not counted as criteria for the **DE** (**No Penalty**)

Explanations	
Group performs DB and then the same DB as criteria performs during DE, is this repetition and therefore not valid?	It is not a repetition. DB (0.10) in the Exchange is only criteria and can be performed another time in the exercise as DB

3.2.4. In order to be valid, the **DE** must be performed by all 5 gymnasts without any of the following serious technical faults:

- Loss of apparatus, including 1 or 2 clubs
- Loss of balance with support on the hand or apparatus
- Total loss of balance with fall of the gymnast, performing **DE**
- Collision of the gymnasts or apparatus

Explanations	
In case of DE with an imprecise trajectory of the apparatus throw, is the DE valid?	Yes, DE is valid (see #3.2.4 when DE is not valid). ET Penalty will be applied















3.3. Value of DE

3.3.1. Base value of Exchange - for throw and catch by all 5 gymnasts: 0.20

3.3.2. 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

- 3.3.3. The value of the **DE** may be increased by additional criteria
 Additional criteria (same or different) are valid only when executed by all 5 gymnasts
- 3.3.4. Criteria performed immediately before the throw or immediately after the catch are not considered for the value of the exchanges
- 3.3.5. An identical repetition of the same criteria cannot be performed. An
 identical repetition of the same criteria is not evaluated (**No Penalty**).
 The Exchange may still be valid.

3.4. Summary Table of Additional Criteria for DE

Symbol	Additional Criteria DE + 0.10 for each throw and/or catch
	Distance: 6 meters between each and every gymnast performing an exchange in the throw and/or during the catch (when it is intended as part of the choreography) valid one time per DE
=	Throw and/or catch on the floor: <ul style="list-style-type: none"> gymnasts must already be on the floor and not moving towards the floor during the throw and/or catch (when it is intended as part of the choreography) gymnasts must change the position on the floor for the criteria to be valid on both the throw and catch if DE is caught on the floor and another DE begins immediately, the gymnasts must change the position on the floor to receive the criteria on the floor for the throw
	One element of rotation during the throw, and/or during the flight, and/or during the catch of the Exchange (each rotation must be different).
DB	With DB with value of 0.10 performed either on the throw or the catch (given one time). For DB with rotation, only one criterion is validated (DB or )
	Throw and/or catch outside of visual control
\neq	Without help of the hands: not valid for direct catch in rotation with the arm () ; mixed catch ()
	2 Clubs thrown together (unlocked) simultaneously or asymmetric or in cascade
	Throw and/or catch under the leg/ legs
	Passing through the Hoop () during throw and/ or catch with the whole or part of the body. A minimum of two large segments of the body (example: head + trunk; arms + trunk; trunk +legs, etc.) must pass through
	<ul style="list-style-type: none"> Throw after bounces on the floor Throw after rolling on the floor. Direct re-throw/ re-bound without any stops from different parts of the body or from the floor – all apparatus
	Throw with rotation around the Hoop () axis
	Direct catch with rolling of apparatus over the body

↓	<ul style="list-style-type: none"> • 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 Not valid additional criteria ≠
↓	Mixed catch of Clubs (♣) Not valid additional criteria ≠

Explanations	
<i>For Difficulties with Exchange the criteria rotation ⊙ must be 180° or 360°?</i>	<i>This criteria rotation ⊙ is always 360° unless specifically noted as 180° in the Code of Points</i>

4. DANCE STEPS COMBINATION (S)

4.1. Definition: continuous, connected dance steps, namely:

- Any classical dance steps
- Any ballroom dance steps
- Any folkloric dance steps
- Any modern dance steps

Explanations Guide for creating Dance Steps Combinations
<i>Steps logically and smoothly connected without unnecessary stops or prolonged preparatory movements</i>
<i>Steps with variety in the levels, directions, speed and modalities of movement, but <u>not</u> simple movements across the floor (like walking, stepping, running) with apparatus handling.</i>
<i>Steps with partial or complete traveling</i>
<i>Steps with partially and briefly moving on the floor</i>
<i>Created with different rhythmical patterns with the apparatus in motion during the entire combination (different planes /axis, directions and levels)</i>

4.2. Requirements: minimum 2 Dance Steps Combinations (S) must be presented in an exercise Missing of Dance Steps Combinations – **Penalty** by D1-D2 Judges: 0.30 for each missing S

4.2.1. The duration of each S – minimum 10 seconds.

4.2.2. All steps must be clear and visible for the full 10 seconds duration, starting with the first dance movement. The last steps in combination cannot be simple walking and look like preparation for the next Difficulty element.

4.2.3. Each S must be performed according to the **tempo, rhythm, character and accents of the music**

4.2.4. Each S must have minimum 2 different varieties of movements

(2 out of the 4 listed below must change during the steps):

- modalities of steps (step, hop, skip, run, etc.)
- rhythm

- directions: body facing different directions, body moving in different pathways
- levels

4.2.5. Dance Steps Combination may be performed:

- same or different by all 5 gymnasts
- same or different by subgroups

4.2.6. Minimum 1 Fundamental Apparatus Technical element must be performed during **S** in the exercise with on type of apparatus (5).

In the Group exercise with two types of apparatus (3+2) minimum 1 Fundamental Apparatus Technical element must be performed during **S** for each apparatus

4.2.7. Small or medium throws (**not large**) can be performed in **S**, if they support the idea of the dance or helps increase amplitude and variety in the movement.

Part of the Dance Steps Combination may be performed under the flight as long as there is a minimum 1 Fundamental Apparatus Technical element.

4.2.8. **DB** with a value of 0.10 (except Illusion) can be performed in **S**.

Example: “Cabriole” jump, “Passe” balance, etc.

DB with a value of 0.10 performed in **S** must be included in the overall calculation of max. 5 elements of Difficulty Body.

4.2.9. One Collaboration **C** can be performed during **S** which do not interrupt the continuity of the **S**

4.2.10. **Value** of each **S**: 0.40

4.3. It is not possible to perform in **S**:

- All movements completely on the floor
- Difficulty of Body (**DB**) more than 0.10 value or Illusions.
- Pre-acrobatic element(s)
- **R** during **S**
- Large throw

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

- The entire Dance Steps Combination performed on the floor
- Less than full 10 seconds of dance
- No relation between the tempo, rhythm, character and accents of the music and the body/ apparatus movements
- Without a minimum 2 different varieties of movement (if 2 out of the 4 listed below do not change during the steps):
 - modalities of steps (step, hop, skip, run, etc.)
 - rhythm
 - directions: body facing different directions, body moving in different pathways
 - levels
- Missing a minimum 1 Fundamental Apparatus Technical element during **S** for Group exercise with 1 type of apparatus (5).

In the Group exercise with two types of apparatus (3+2) missing minimum 1 Fundamental Apparatus Technical element during **S** for each apparatus

- Major alteration of the basic technique of the apparatus handling (technical faults of 0.50 or more).
- **DB** of more than 0.10 value or Illusions
- With pre-acrobatic element(s)
- **R**
- With large throw
- Loss of balance during Dance Steps Combination with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast, performing steps
- Collision of the gymnasts or apparatus

5. DYNAMIC ELEMENTS WITH ROTATION (R)

5.1. Definition: R - combination of dynamic elements with rotation (pre-acrobatic or not considered as pre-acrobatic elements) performed consistently (2 or more) without interruption under the throw of the apparatus, which ends catching the apparatus

5.2. Requirements: maximum 1 performed R will be counted.

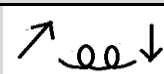

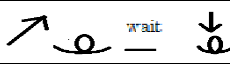



If limit of **R** is not met, additional **R** are not valid (**No penalty**)

5.2.1. All gymnasts during **R** must move in the same directions.

If this requirement is not met, **R** is not valid (**No Penalty**)

5.2.2. **R** must have three basic components and will be valid only when all these three basic components are met by all 5 gymnasts:

- 4) **Large throw** of the apparatus (more than two heights of the gymnast) **or medium throw** (one or two heights of the gymnast). **Small throw is not valid.**
- 5) **Minimum 2 complete base rotations of the body**
- 6) **Catch of the apparatus at the end of the final rotation or during** the final rotation

Explanations: Catch at the end of rotations or catch during the last rotation	R
	<i>R valid</i>
	<i>R valid</i>
	<i>R not valid</i> <i>interruption between 2 base rotations</i>
	<i>R valid (2 or 3 Steps)</i>
	<i>R not valid (4 steps and more)</i>
	<i>R not valid</i> <i>Catch after the music</i>

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

- Complete 360° each rotation
- Without interruption
- Around any axis
- With or without passing to the floor
- With or without change of the axis of body rotation

5.2.4. The first base rotation may be performed during the throw or immediately after throw under the flight of the apparatus. When a gymnast throws the apparatus on the first rotation, the action of the throw must be initiated during rotation and not after the gymnast has completely stood up and then in a vertical position released the apparatus performing the next another one rotation. In this case **R** will not be valid (there are no 2 base rotations under the throw)

5.2.5. **R** may be performed by Group gymnasts:


- simultaneously
- in succession by subgroups






5.3. **Value:** the base value (minimum 2 base rotations) of **R: 0.20**





5.3.1. The base value of **R** can be increased by using additional criteria.













Additional criteria may be performed during the throw of the apparatus, during the body rotation under the throw and/or during catch of the apparatus


5.4. **Summary Table of Additional Criteria for R**

During the flight of apparatus	
Symbol	Additional Criteria R + 0.10 each time
R3 R4 etc.	Additional rotation of the body around any axis during the flight of the apparatus
	Change of body rotation axis or change of level during rotations (in each R only one criteria is valid: the change of axis or the change of level - not both).

During throw of apparatus		During catch of apparatus	
Symbol	General Criteria for All Apparatus + 0.10 each time		
	Outside of visual control		
	Without help of the hands: (not valid for direct catch in rotation with the arm (○); mixed catch (⌋))		
	Catch during a rotation: only valid when performed together with		
	Under the leg/legs		


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 (example: head + trunk; arms + trunk; trunk + legs, etc.) must pass through		Passing through the Hoop (○) with the whole or part of the body during catch. A minimum of two large segments of the body (example: head + trunk; arms + trunk; trunk + legs, etc.) must pass through
	Throw after bounces on the floor/ throw after rolling on the floor		Direct re-throw/re-bounce without any stops from different parts of the body or from the floor – all apparatus



	Throw with rotation around its axis (Hoop ) or rotation in the horizontal plane (Club(s) )		Direct catch with rolling of apparatus over the body
	Throws of 2 unlocked Clubs (): simultaneously, asymmetric, "Cascade" (double or triple)		Catch of the Ball () with one hand
			Direct catch of the Hoop () in rotation on the arm Not valid additional criteria \neq
			Mixed catch of the Clubs () Not valid additional criteria \neq

Explanations
Clubs ()
<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 of different plane or direction</i>
<i>"Cascade" throws (double or triple). Two clubs must be both in the air during the part of cascade throw</i>

- 5.4.1. **R** value is determined by the lowest number of rotations executed and number of criteria executed by all 5 gymnasts
- if a gymnast performs more than one step before the final rotation (interrupts sequence of rotations) – the final rotation and the criteria belonging to this rotation (possibly level or axis) are not valid;
 - if the final rotation is executed after the catch, this rotation and the criteria belonging to this rotation (possibly level or axis) are not valid.



Other criteria which is correctly executed on the catch is valid, even if the final rotation is not.

(Example:  outside the visual control, \neq without hands)

Catch **during** a rotation (): only valid when performed together with () outside the visual control

Explanation
$R2 \quad \downarrow \quad \otimes = 0.40$ <i>Throw and two rotations (0.20), catch during the second rotation (0.10) outside of visual control (0.10)</i>

- 5.4.2. If the gymnast catches the apparatus during the last rotation of **R** (example: illusion or cartwheel or roll) but this catch is not outside the visual control, however it is still valid for the number of rotations in **R** and any possible other criteria (Example: change of axis or re-throw). In this case criteria "catch during a rotation" is not valid.

- 5.4.3. Conditions for the criteria “Direct re-throw/re-bound without any stops from different parts of the body or floor” ():
 - The re-throw/re-bound is the main part of **R** (part of the initial throw for **R**); in this case, it is necessary to catch the re-throw/ re-bound for **R** to be valid.
 - Criteria performed during the re-throw/ re-bound are valid.
 - Criteria during catch of the apparatus after the re-throw/ re-bound is not evaluated as part of **R** because in most cases, the height of the re-throw/ re-bound is not the same height as the initial throw
- 5.4.4. If a gymnast performs catch of the apparatus with criteria “Direct catch of the Hoop on another part of the body (), **using elbow or neck or leg, etc. (not arm)**; this criteria will be valid + valid additional criteria “without help of the hands”
- 5.5. Different types of rotations can be performed in **R**:
 - Body Difficulty with rotation
 - Pre-acrobatic elements
 - Elements not considered as pre-acrobatic (chaine, “blinichik/ rabbit jump”, skip with rotation, rotation of the body around a vertical axis in sitting position, etc.)
- 5.6. During any phase of **R** may be used **Difficulty of Body** with rotation:
 - with value **0.10**:
Example: A single “Illusion” forward can be used as an element with body rotation around the horizontal axis. If a gymnast performs 2 or 3 successive “Illusions” during **R**, she must perform these “Illusions” with 1 intermediary step between each rotation.
 - with a value of **more than 0.10**
Example: Jumps/Leaps and Rotations of 180° and more during the **throw or catch**
- 5.6.1. Body Difficulty with rotation is taken into account when calculating the number of rotations in **R** and valid as **DB**
- 5.6.2. **DB** without rotation can be performed in **R** during the throw of the apparatus as long as the 2 base rotations begin immediately after the **DB** without intermediate steps.
- 5.6.3. **DB** with or without rotation can be performed in **R** during the catch of the apparatus as long as it is performed according to the definition and requirements of **R** (# 5.1; # 5.2).
- 5.6.4. **DB** - series of 2-3 Jumps/Leaps with rotation with throw of the apparatus during the first Jump and catch during a second or third Jump **is not considered as R**.
- 5.7. The following groups of **pre-acrobatic elements** are authorized:
 - 6) rolls forward and backward without fixed position and without flight
 - 7) walkovers forward, backward without fixed position and without flight
 - 8) cartwheels without fixed position and without flight

- 9) «Chest roll/Fish- flop»: walkover on the floor on one shoulder with passing through the vertical of the stretched body



- 10) “Dive Leap”: special type of pre-acrobatic element which consists of Leap (split is not required) with trunk bent forward followed directly by one roll
- Dive Leap may be performed in **R** as the first rotation.
R to be valid - after “Dive Leap” must be minimum one another additional rotation.
 - Criteria “Change of level” \bar{Z} is valid for the Dive Leap during **Dive**.

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

- 5.7.1. All pre-acrobatic elements (rolls, walkovers, cartwheels) are not authorized with flight and long position fixation

- 5.7.2. Walkovers and cartwheels are considered different:

- forward or backward or sideways
- Different technique during rotation: with or without switch of the legs, with legs together or in split position, etc.
- on the forearms, on the chest or the back
- different starting and landing positions: on the floor (lying, sitting, on the knee(s)) or standing

Note: support on one or two hands is not considered as different

- 5.8. Rotation **elements not considered as pre-acrobatic** (chaine, “blinchik/rabbit jump”, skip with rotation, rotation of the body around a vertical axis in sitting position, illusion, etc.) to be performed in **R** as rotation must meet the requirements # 5.1; # 5.2.

- 5.8.1. The following elements without rotation are also authorized but not considered as pre-acrobatic elements:

- Dorsal support on the shoulders
- Side or front splits on the floor without any 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 without stopping in the vertical position

- 5.9. All groups of authorized pre-acrobatic elements and elements not considered as pre-acrobatic may be included in the exercise on the condition that they are performed in passing without stopping in the position **except for a short pause in order to catch the apparatus during the element**

- 5.10. Each rotation (pre-acrobatic or non-considered as pre-acrobatic elements) may be performed in **R** either isolated or in a series. It is allowed to perform the same pre-acrobatic and non considered as pre-acrobatic element in any order (series or isolated) in the same **R**.

Example: throw of the apparatus, two rolls, rotation of the body around a vertical axis in sitting position, catch apparatus during the roll

Example: throw of the apparatus during forward walkover, chaine, catch of the apparatus at the end of forward walkover

5.11. The same pre-acrobatic element may be used in an exercise one time in **DE** and one time in **R** or in **Collaboration**.

Repetition is not allowed, if the same pre-acrobatic element is repeated, the Difficulty is not valid (**No Penalty**).

5.12. The same element not considered as pre-acrobatic may be used in an exercise one time in **DE** and one time in **R** or in **Collaboration**.

If the same element is repeated, the Difficulty is not valid (**No Penalty**).

5.13. In order to be valid, the **R** must be performed by all 5 gymnasts without any of the following faults:

- Using small throw of the apparatus
- Incomplete 2 base rotations
- Incomplete 360° each base rotation
- Interruption between two base rotations
- Interruption after throw of the apparatus, the first rotation after several steps due to the imprecise trajectory of the apparatus flight
- Catch apparatus after the end of the music
- Repetition of the same pre-acrobatic element in another **R** or **DA**
- Repetition of the same element not considered as pre-acrobatic in another **R** or **DA**
- Major alteration of the basic technique of the apparatus handling (**technical faults of 0.50 and more**).
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast, performing **R**
- Pre-acrobatic elements performed with unauthorized technique
- Collision of the gymnasts or apparatus

6. COLLABORATIONS (C)

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

6.1.1. The successful Collaboration depends on a perfect 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 or without rotation
- With possible lifting of one or several gymnasts
- With possible support on the apparatus or gymnasts

6.2. Requirements: minimum 6 Collaborations must be performed in the exercise.

If this requirement is not met – **Penalty** by D3-D4 Judges: 0.30

6.2.1. All 5 gymnasts must participate (be involved) in the Collaboration action(s), even if with different roles, otherwise the Collaboration is not valid

6.2.2. All 5 gymnasts must be in relationships with each other:

- with direct contact
- **-and/or-**
- by means of the apparatus

6.2.3. If Collaborations perform in subgroups and have different values, the lowest value of Collaboration, performed by one subgroup, will determine the value of the Collaboration for Group





Explanations
<p>Example: <i>Gymnasts perform in subgroups: 3 gymnasts - CRR, at the same time other 2 gymnasts perform other Collaboration, regardless of the first. This total Collaboration is not valid because not all 5 gymnasts participate in one common Collaboration.</i></p> <p><i>In order for Collaboration to be counted, it is necessary that these two subgroups be linked together to form a "single" Collaboration.</i></p> <p><i>The connection can be represented by a throw of the apparatus between two subgroups</i></p> <p><i>In this case the lowest value performed will be valid</i></p>
<p><i>It is possible to perform a single Collaboration (Example: CRR), split into two 2 sub-groups (without a link) with the same identical type of movement (rotation, passing, etc.) who together fulfill the definition of the main Collaboration</i></p>

6.2.4. The Collaborations among the gymnasts can be of different types:

- without dynamic element of rotation under the throw
- with dynamic elements of rotation under the throw

6.3. Collaborations without dynamic element of rotation under the throw

Symbol/Value			Definition/Requirements
0.10	0.20	0.30	
C			<p>All 5 gymnasts create a relationship together either directly (by gymnast(s) contact) and/or by apparatus</p>
			<ul style="list-style-type: none"> • By gymnast(s): passing through, above or below apparatus/partners, including possible "lifting" of gymnasts or support on the apparatus/partners • By apparatus: with passing of one or more apparatus between the gymnasts by means of small throw, rolls, bounces, rebound, sliding, etc. (not valid with large or medium throw) • By gymnasts and apparatus: each gymnast participates in the action of creating the relationship either by body or apparatus per the above <p>Note: this type of Collaboration is not valid in subgroups</p>

		<p>With a simultaneous large or medium throw of more than one apparatus thrown by 1 gymnast to her partner(s) and herself or to her partners, in one of the following ways:</p> <ol style="list-style-type: none"> 1) a minimum two apparatus thrown in opposite directions 2) thrown a minimum three or more apparatus
		<ul style="list-style-type: none"> • The value of this type of throw is given one time per Collaboration. If 2 different gymnasts throw two or more apparatus simultaneously, this is one Collaboration • Two apparatus thrown in opposite directions: not valid with locked apparatus • Three or more apparatus may be thrown in a joined construction as long as there are at least three apparatus
		<p>With a simultaneous catch from a large or medium throw of more than one apparatus by the 1 gymnast</p>
		<ul style="list-style-type: none"> • This type of catch is also valid in very rapid succession (1 sec.) • The two or more apparatus must arrive from 2 or more different partners or from 1 partner and herself. • It is not possible for the <u>same</u> apparatus thrown together for  to also be caught for  . • Locked apparatus

6.4. Collaborations with dynamic element of rotation under the throw

Symbol/Value			Definition/Requirements
0.20	0.30	0.40	
CR			<p>Large or medium throw of own apparatus by one/two or several gymnasts and immediate catch of own or a partner apparatus after: a dynamic element of body rotation during the flight of the apparatus with loss of visual control of the apparatus</p>

	CRR		<p>Large or medium throw apparatus by one/two or several gymnasts and immediate catch of own or a partner apparatus after:</p> <ul style="list-style-type: none"> • a dynamic element with body rotation during the flight of the apparatus with loss of visual control of the apparatus • with passing above, below or through one or several apparatus (not in flight) and/or partners <p>Note: Possible passing above, below or through with the help of one or more partners and/or apparatus of one or more partners: (lifting, support)</p> <p>Note: When passing over the apparatus, the apparatus may not be simply lying on the floor but must be raised at least to the knee level of a gymnast standing. This is not required for apparatus moving along the floor. If the apparatus simply lying on the floor, the Collaboration is not valid.</p>
		CRRR	<p>Large or medium throw of own apparatus by one or several gymnasts and immediate catch of own or a partner apparatus after: passing through a partner's apparatus during the flight (apparatus held neither by the partner nor by the gymnast passing through) with dynamic element of body rotation with loss of visual control</p>

6.4.1. During Collaborations with large or medium throw and dynamic elements of body rotation the throw of the apparatus marks the beginning of the Collaboration.

It is possible for a gymnast to throw in the following ways:

- Directly to a partner or herself
- With a direct re-throw/re-bound from different parts of body or the floor
- During the dynamic element of rotation
- By passing through the apparatus before the throw

6.4.2. During Collaborations with large or medium throw and dynamic elements of body rotation it is possible for a gymnast to catch the apparatus in the following ways:

- Directly
- With a direct re-throw/re-bound from different parts of body or the floor

6.4.3. In the case of Collaboration with immediate catch of a partner apparatus:

the apparatus must be thrown to a gymnast during her rotation and not thrown after she completes her rotation: otherwise the Collaboration is not valid



6.4.4. In the Collaborations with dynamic element of body rotation, one or more gymnasts, engaged in the main body rotation action, can throw or catch their own apparatus in Collaboration with their partners. Collaboration is valid

6.4.5. There can be no more than 3 Collaborations performed in immediate succession.

Penalty 0.30

6.4.6. The **value** is given regardless of the number of gymnasts performing the main action

6.4.7. Collaborations with dynamic element of body rotation can be combined with

the Collaboration with simultaneous throw  or simultaneous catch .

In such a case, the value of the Collaboration is given by addition of the values of the two components

6.4.8. Collaborations with dynamic element of body rotation cannot be combined with **C**.


6.5. The base value of the Collaborations: $C \nearrow$, $C \searrow$, **CR**, **CRR**, **CRRR** may be increased by using Additional Criteria at the throw **and/or** at the catch:

Additional Criteria	
base value +0.10 for each criteria at the throw and/or at the catch	
\neq	without help of the hand(s)
⊗	Outside the visual control

6.5.1. **Valid 1 time per Collaboration**, when executed by a **minimum one gymnast performing** the main action of body rotation with loss of visual control either **on the throw or the catch**.

6.5.2. The value of the criteria is given only one time, regardless of the number of gymnasts performing the criteria

6.5.3. An identical repetition of the same criteria cannot be performed. An identical repetition of the same criteria are not evaluated (**No Penalty**).

Explanation	
Criteria assignment table	
\neq	Additional criteria Example:  They are DIFFERENT in the form of execution the criteria \neq are valid
\neq ⊗	Additional criteria during CR, CRR at the THROW or CATCH
\neq	During $C \nearrow$ with the throw of 2 apparatus in the opposite direction : only additional criteria \neq is valid
\neq ⊗	During $C \nearrow$ with the throw of 3 or more apparatus : additional criteria \neq ⊗ are valid

Explanation		Criteria assignment table
\neq	CRR.	0.10 (criteria at the throw)
\otimes	CRR.	0.10 (criteria at the throw)
\neq \otimes	CRR.	0.20 (criteria at the throw)
	CRR. \neq	0.10 (criteria at the catch)
	CRR. \otimes	0.10 (criteria at the catch)
	CRR. \neq \otimes	0.20 (criteria at the catch)
\neq	CRR. \otimes	only 0.10 (or at the throw or the catch)
<i>The repetition of the identical criteria performed in Collaboration is not valid. These criteria are not taken into consideration (No Penalty)</i>		
\neq	CRR. \neq (identical)	0.10 (at the throw)
\neq \otimes	CRR. \neq (identical)	0.20 (at the throw)
If the same gymnast involved in the action of CRR with the throw of 2 or more apparatus, additional Criteria are valid one time per Collaboration either at the Throw or the Catch		
	$C \nearrow$ + CRR. \neq \otimes	0.20 (at the catch)
\neq \otimes	$C \nearrow$ + CRR. \neq \otimes	only 0.20 (at the throw)
<i>If the different gymnasts involved in the action of $C \nearrow$ and CRR (Example: one gymnast performed $C \nearrow$ and two other gymnasts performed CRR) additional criteria are valid at the Throw and the Catch</i>		
\neq \otimes	$C \nearrow$ and CRR. \neq \otimes	0.20 (at the throw) and 0.20 (at the catch)

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

- All 5 gymnasts do not participate in the Collaboration action(s)
- Immobile gymnast or apparatus/gymnast without apparatus, each for more than 4 seconds
- Prohibited element
- Pre-acrobatic elements with unauthorized technique (Example: roll with flight)
- The apparatus is thrown to her partner after she completes her rotation (the apparatus must be in flight during the rotation)
- Loss of apparatus, including 1 or 2 clubs
- Loss of balance with support on the hand or apparatus
- Total loss of balance with fall of the gymnast, performing **C**
- Collision of the gymnasts or apparatus









Explanation	
Is Collaboration Difficulty valid with a knot in the Ribbon?	See #6.6 which lists the serious faults and would invalidate Collaboration; a knot is not included there and the Collaboration will be valid if the other requirements for Collaboration are met
Is Collaboration Difficulty valid when the Ball is caught in two hands during the main action of C ?	The Collaboration will be valid. ET Penalty will be applied regardless of the number of gymnasts in fault
Is Collaboration Difficulty valid when the Hoop is caught incorrectly with involuntary contact with the body?	The Collaboration will be valid. ET Penalty will be applied
Is Collaboration Difficulty valid, if after the main action a gymnast catches the apparatus in flight with two or more steps?	The Collaboration will be valid if the other requirements for Collaboration are met

6.7. 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 2 steps
- Walking - with more than one support - over one or several gymnasts grouped together
- Side or front splits on the floor, with a stop in the position; or
- 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.
- Forming pyramids

7. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL GROUPS

7.1. Definition:

- Every apparatus (, , , ) has 4 Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Table # 6.4 (Individual exercises).
- Every apparatus (, , , ) has Non-Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Tables # 6.4, # 6.5 (Individual exercises)

7.3. Fundamental Apparatus Technical Groups may be performed during Difficulties of the Body (**DB**), Dance Steps Combinations (**S**), Dynamic Elements with Rotation (**R**), Collaborations (**C**) or connecting elements between Difficulties.

7.3. Requirements:

- 7.3.1. All Fundamental Apparatus Technical elements are not required for Group exercise.
 Exception: minimum 1 Fundamental Apparatus Technical element must be performed during **S** in the exercise with on type of apparatus (5).
 In the Group exercise with two types of apparatus (3+2) minimum 1 Fundamental Apparatus Technical element must be performed during **S** for each apparatus
- 7.3.2. Apparatus Technical elements are not limited and must be different in any exercises especially during **DB**.

Exception: requirements concerning series of Jumps/Leaps and Pivots (see # 7.3.4 below)

Explanations	
<i>Apparatus elements are different if they are performed:</i>	<i>On different planes</i>
	<i>In different directions</i>
	<i>On different levels</i>
	<i>With different amplitude</i>
	<i>On, through or over different parts of the body</i>
<i>Example: a gymnast performs bounce of the Ball under the leg during 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.</i>	

- 7.3.3. **DB** with identical apparatus elements will not be valid, the first **DB** with these apparatus elements (in performance order) will be evaluated. (**No Penalty**).

Identical apparatus elements performed on two different **DB** (from different or the same Body Groups) are not considered “different” apparatus elements. **DB** with repetition of identical apparatus handling will not be valid.

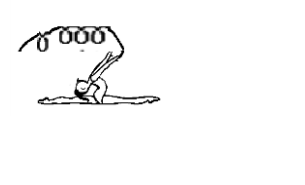
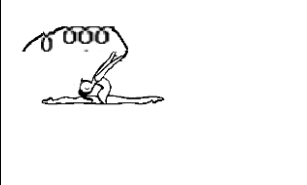
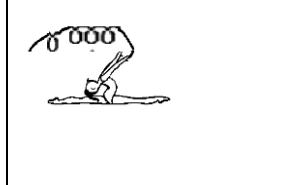
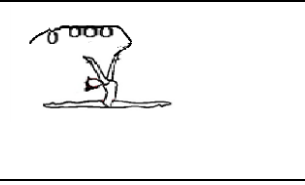
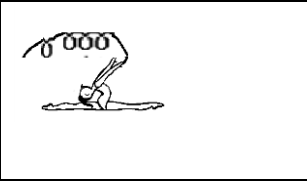
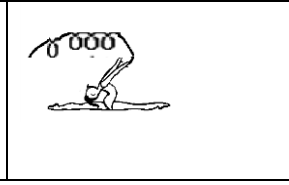
Example: if a gymnast performs the same bounce of the Ball during Jump and then during Balance, the Balance will not be valid.

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

- 7.3.4. **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.
- in case one or more Jumps/Leaps in the series is performed at a lower value, the value of the performed shape(s) will be valid even with the identical handling.

Examples:

		
All elements valid		
		
All elements valid		

- 7.3.5. An apparatus element can only validate one DB even if there are 2 actions of the apparatus element.
 Example: the same bounce of the Ball (two actions – bounce and catch after this bounce) cannot be used in two connected Balances (bounce on the first Balance and catch on the second Balance)

7.4. **Summary Tables of Fundamental and Non-Fundamental Technical Groups** specific to each apparatus: See Individual # 6.4

7.5. **Summary Tables of Non-Fundamental Apparatus Technical Groups Valid for All Apparatus**
 See Individual # 6.5

7.6. **Static Apparatus**

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

7.6.2. 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**

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

8.1. **Subgroup 1 (D1 and D2)**

Difficulty	Minimum	Penalty 0.30
-------------------	----------------	---------------------

Difficulties of Body (DB), in their performance order	Minimum 4	<ul style="list-style-type: none"> • 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 by all 5 gymnasts, each time • Less than 4 DB performed
Difficulties of Exchange (DE), in their performance order	Minimum 4	Less than 4 ED performed
Dance Steps Combinations	Minimum 2	Missing S : penalty for each missing S

8.2. Subgroup 2 (D3 and D4)

Difficulty	Minimum	Penalty 0.30
Collaborations	Minimum 6	Missing minimum 6
More than 3 Collaborations performed in immediate succession		Each time

GROUP EXERCISES

ARTISTRY (A)

1. EVALUATION BY THE ARTISTIC PANEL JUGES

- 1.1. The Artistic (**A**) Panel judges demand that elements be performed with aesthetic perfection.
- 1.2. The **A**-judges are not concerned with the Group Difficulty of an exercise. The jury is obligated to deduct equally for any errors of the same magnitude regardless of the Group Difficulty of the element or the connection.
- 1.3. Judges of the **A**-Panel must remain up-to-date with contemporary Rhythmic gymnastics, must know at all times what the most current Group performance expectation 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 Artistic score is comprised of two components:
 - Composition structure

- Artistic performance

1.5. **The Final A-score:** Sum of the Group Artistic deductions are subtracted from **5.00 points**

2. COMPOSITION STRUCTURE: STORY

Foundation for building the structure

- 2.1. Rhythmic gymnastics is defined by a unique composition built around an intentional choice of music, where each component is created in harmonious relationship with one another
- 2.2. Choice of music: 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, and ethical norms
 - The music should allow the gymnast to perform at her best
 - The music should support the best possible execution
- 2.3. The music inspires the choreography by establishing the pace, theme of movements and structure of the composition; it is not a background for elements
- 2.4. The components of the composition should be developed to create a unified artistic image or guiding idea/story from the beginning to the end, expressed through the body and apparatus movements.
- 2.5. 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 and energetic partnership.

Structure

- 2.6. Developing the structure of the “story” or guiding idea of the composition.
A composition - like a story - has 3 clear phases: a **beginning, middle** and **end**:
- **Beginning phase:** introduce the idea or character of movement, the “opening” of the story
 - **Middle phase:** develop the exercise with a focus on changes in rhythm
 - **Final phase:** music should grow in intensity and end with a clear, marked final (i.e.: a crescendo) to emphasize the closing of the exercise, whether slow or fast
- 2.7. The elements in a choreographed routine are not isolated entities. **The actions that connect the elements are a fundamental aspect of the choreography to provide meaning and clarity.**

Artistic components of the composition

- 2.8. A unified composition is one where the following artistic components are clearly and fully developed in all three phases:
- Character of movement
 - Strategic placement of specific body and apparatus elements on specific musical accents or phrases to create impact or effect: a distinctive or desired mental or emotional impression produced on the viewer (i.e.: a moment that is intended to influence the viewer and

can be remembered)

- 2.8.1. Contrasts in speed and intensity of movement with both the apparatus and body to create an impact or effect: a distinctive or desired mental or emotional impression produced on the viewer
- 2.8.2. Use of different organizational structures of collective work to create an impact or effect: a distinctive or desired mental or emotional impression produced on the viewer
- 2.8.3. Connections between movements, formations or Group Difficulties which are intentionally and strategically choreographed to link one movement to another in a fluid way for an identifiable reason
- 2.8.4. The formations are constructed with a variety of amplitude: the gymnasts are in very close relationships, very far relationships, and varying distances for specific effects. In this way, the floor area is used entirely.
- 2.8.5. The gymnasts travel from one movement to another facing different directions for identifiable reasons; as they travel to change directions, the modalities of their traveling are varied depending on the distance needed to travel, the speed and style of the specific music, etc. This variety in the directions and modalities of traveling contributes to the unique character of the composition and avoids monotonous movements.

Evaluation:

- 2.9. Each component which is under-developed or only developed in some phases will be penalized:
 - Developed in the majority of the exercise: 2 of the 3 phases include a realized component (Example: developed in the beginning and end but not the middle)
 - Developed in a part of the exercise: 1 of the 3 phases include a realized component (Example: developed in the beginning only)

3. COMPOSITION STRUCTURE: CHARACTER

- 3.1. The movements have a clearly-defined style emphasizing and interpreting the character of the music; that style or character of movement is developed from the beginning to the end.
- 3.2. This identifiable character is recognized in the movements.
Examples:
 - All movements of the body segments: *head, shoulders, hands, arms, hips, legs, feet, etc.*
 - Stylized connecting steps linking **DB, DE, R, C**, formations
 - Body waves
 - Preparations for Difficulties
 - During **DB**
 - Transitions between Difficulties
 - Under the throws
 - During the catches
 - During rotational elements
 - Changes of levels

- Connecting apparatus elements emphasizing the rhythm and character
- Dance Steps Combinations: steps which have a style specifically related to the music and are not simply walking, skipping or running to the beat

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

4. COMPOSITION STRUCTURE: CREATING EFFECTS WITH THE STRATEGIC UNION OF ELEMENTS WITH SPECIFIC MUSICAL ACCENTS

4.1. The union of specific elements with clear accents creates an effect that is recognizable and understood by the viewers; the purpose of such effects is to contribute to the original story developed by the gymnasts using the specific choice of music (i.e. a unique composition, distinguishable from all others because of the specific relationships between movement and music).

4.2. Difficulties of Body are placed on specific musical accents or phrases that are strong, clear and can best match the energy and intensity of the element:

4.2.1. Both simple and complex movements can create an effect when created and performed for a clear intention

4.2.2. The following are examples of, but not limited to, ways to create effects when arranged with very specific places in the music:

- The “shapes” of the bodies created together in poses or formations or collaborations
- The use of lifting one gymnast
- The use of different levels of the body (flight, standing, kneeling, sitting, laying, etc) and apparatus to create a visual image that stands out
- **DB, DE, R,** and **C** are placed on specific musical accents which are strong, clear and can best match the energy and intensity of the Difficulty
- 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 in creating a story
- Creating a relationship or movement with the body or apparatus element that is unexpected (the “surprise effect”): creating a contrast between what is predictable vs. what excites anticipation)

4.3. Different trajectories and directions (Example: very high, in front, to the side, low, etc.) as well as planes of the apparatus should be utilized for specific accents or phrases in the music in order to distinguish one phase of the composition from another

4.4. Different trajectories and directions of the throws (**at least 3**) coordinated with specific musical accents or phrases must be present in all three phases of the composition

4.5. Effects created by the strategic union of both body and apparatus elements, including different types of throws, placed on strategic musical accents or phrases is expected in each of the 3 phases of the story, it is considered under-developed and penalized.

5. COMPOSITION STRUCTURE: CREATING AN EFFECT WITH CONTRASTS IN THE SPEED AND INTENSITY OF MOVEMENT

- 5.1. A composition structured around a specific piece of music uses the changes in rhythm to build the story or guiding idea and create visual effects appreciated and recognized by the viewer
- 5.2. The speed and intensity of the gymnast's movements, as well as the movement of her apparatus, should reflect changes in the speed and dynamism of the music. A lack of contrast in speed can create monotony and a loss in the viewers' ability to follow the story
- 5.3. Contrasts in the speed and intensity of the movement in harmony with changes in the music, or created for very specific effect (including short, strategic pauses), are present in all three phases of the story.

6. COMPOSITION STRUCTURE: CREATING AN EFFECT WITH DIFFERENT TYPES OF COLLECTIVE WORK

- 6.1. The following types of collective work are placed on specific musical accents or phrases to create an effect:
- 6.1.1. **Canon:** execution in rapid succession, one after another. The movement begins immediately after or during the same movement by the previous gymnast or the subgroup.
- 6.1.2. **Contrast:** execution by the 5 gymnasts or subgroups in contrast by speed (slow-fast) or intensity (forceful-soft) or level (standing-floor) or direction or movement style (pause-continue), etc.
- 6.1.3. **Choral:** simultaneous execution of different movement by the 5 gymnasts or in subgroups with different amplitude, speed or direction
- 6.1.4. **Synchronization:** simultaneous execution of the same movement with the same amplitude, speed, dynamism, etc.
- 6.2. Effects created by the strategic presence of at least 2 types of collective work (see placed on specific musical accents or phrases) is expected in each of the 3 phases of the story. If there are less than 2 different types in each phase, it is considered under-developed and penalized.

7. COMPOSITION STRUCTURE: CONNECTIONS

- 7.1. A connection is a "link" between two movements or Difficulties
- 7.2. All movements must have a logical, intentional relationship between them so that one movement/element passes into the next for an identifiable reason
- 7.3. 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
- 7.4. Elements which are arranged together without a clear intention become a series of unrelated actions, which prohibit both the full development of the story as well as the unique identify of the composition. Such connections are defined as:
- Collaborations, **DB**, **DE** or formations linked together without a clear intention
 - Transitions from one movement or Difficulty to another that are abrupt, illogical or prolonged

- 7.5. Well-developed connections and/or connecting steps are expected as a necessary aspect of the development of the story; a composition constructed as a series of unrelated elements will be penalized: 3 or more illogical connections in each phase is penalized;

Example: for three illogical connections in the beginning phase, this phase is penalized

8. VARIETY: FORMATIONS

- 8.1. The gymnasts are in relationships with each other with various distances between them: very close, very far, some closer or farther than others, etc. There are infinite ways to arrange the 5 gymnasts at different distances depending on the purpose of the formation and the music.
- 8.2. The variety in the amplitude of the formations helps the gymnasts cover the entire floor area while contributing to the story being developed: at least 3 or more varieties in the amplitude of the formations is expected in each phase. Less than 3 is penalized.

9. VARIETY: MODALITIES OF TRAVELLING

9.1. Modality:

- 9.2. Gymnasts move from one formation into another through the entire exercise; the way they move should be varied and diverse in harmony with the character of the composition and the specific music.
- 9.3. Repetitive or monotonous modalities of movement (Example: only small hops and steps in each phase) will be penalized.

10. START AND FINAL POSITIONS

- 10.1. At the beginning one or several gymnasts cannot remain without apparatus for longer than **4 seconds**
- 10.2. 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.
- 10.3. At the end of the exercise, each gymnast may hold or be in contact with one or several apparatus. In this case, one or several gymnasts may be without apparatus in the final position.
- 10.4. It is possible to begin or end an exercise "lifting" one gymnast or several gymnasts with support on the apparatus and/or the gymnasts; for the start position, the gymnasts must transition out from the lift not more than **4 seconds** after the exercise begins.

11. ARTISTIC PERFORMANCE

The gymnast's interpretation of the composition and music are evaluated as her artistic performance. Her ability to transform the composition from a structured routine into an artistic performance is based on her performance abilities.

Artistic components of the performance:

- **Musicality:** the ability of the gymnasts to interpret the music and show the beat, rhythm, tempo, and intensity
- **Body and facial expression:** an ability to express an interpretation to the viewer
- **An energetic connection between the gymnasts**
- **An ability to express an interpretation to the viewer**
- **Amplitude of movement**

11.1. ARTISTIC PERFORMANCE: MUSICALITY (RHYTHM)

11.1.1. 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.

11.1.2. Movements which are 11.1.2. perform separate from the accents or disconnected to the tempo established by the music are penalized 0.10 each time, up to 1.00 point.

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)

11.2. ARTISTIC PERFORMANCE: BODY AND FACIAL EXPRESSION

11.2.1. Body expression is a union of strength and power with beauty and elegance in the movements

11.2.2. 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

11.2.3. In a Group exercise gymnasts have an expressive, energetic connection to the music, which is identifiable to the viewer and which engages the spectators in their story. Their expressivity is conveyed internally (in partnership) as well as externally towards the spectators.

11.2.4. Performances where the intensity of the body and facial expression is unequal amongst the gymnasts, a lack of harmony which limits their ability to express a unified interpretation of the music and composition, is penalized.

11.3. ARTISTIC PERFORMANCE: AMPLITUDE OF MOVEMENTS

11.3.1. Regardless of the physical size or height of the gymnast, movements of the body segments are performed with maximum range, breadth and extension: broad and expanded.

11.3.2. Travelling is wide and comprehensive through the floor area

11.3.3. Movements which are compact and limited in extent are penalized.

12. GROUP ARTISTIC FAULTS

COMPOSITION STRUCTURE: STORY			
Penalties		0.30	0.50
Character of movement - music		Clearly-defined character in the majority of the exercise	A defined character is present in part of the exercise
Effect	Body and Apparatus	Body and apparatus elements, including variety in types of throws, coordinated with the music create effects in the majority of the exercise	Body and apparatus elements, including variety in the types of throws, coordinated with the music, create effects in part of the exercise
	Dynamic chance	Contrasts in speed and intensity related to the music are present in the majority of the exercise	Contrasts in speed and intensity related to the music are present in part of the exercise
	Collective work	Different organizations of collective work are utilized in the majority of the exercise (at least 2 in each phase)	
Connections		Logical, intentional links between the movements in the majority of the exercise	Logical, intentional links between the movements in part of the exercise
Variety:	amplitude of formations	Lack of variety in the amplitude/design of the formations (less than 3 varieties in the amplitude)	
	modalities of travelling	Lack of variety in the modalities and directions of travelling	
Start and Final positions			A gymnast is not in contact with the apparatus in the beginning and/or the end of the exercise (composition fault, one time)
ARTYSTIC PERFORMANCE			
Musicality (rhythm)		Penalty	

Body and apparatus movements perfectly correlate with the musical accents, phrases and tempo (0.10 each time up to 1.00)	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
Body and facial expression	Penalty									
	0.30					0.50				
Participation of the different body segments as well as the face	Full use of the body segments and the face during the movements for a harmonious interpretation of the music and composition by all 5 gymnasts									
Amplitude of movements	Movements of the body segments and apparatus handling are performed with maximum range and breadth; travelling is wide and comprehensive									

GROUP EXERCISES EXECUTION (E)

1. EVALUATION BY THE EXECUTION PANEL JUDGES

- 1.1. The Execution (E) Panel judges demands that elements be performed with aesthetic and technical perfection.
- 1.2. The Group is expected to include in the exercise only elements that gymnasts 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 is not concerned with the Difficulty of Group 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 Group 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.
 - 1.5.1. **Small Error 0.10:** any minor or slight deviation from the perfect technical execution
 - 1.5.2. **Medium Error 0.30:** any distinct or significant deviation from the perfectives technical execution
 - 1.5.3. **Large Error 0.50 or more:** any major or severe deviation from the perfect technical execution

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

- 1.6. There are two types of Group Execution Penalties, which are given each time:

- **Overall Penalties** (regardless of the number of gymnasts at fault)
- **Penalties given for each gymnast**

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

2. TECHNICAL FAULTS

Note: All listed Execution Penalties are given each time:

- **Overall Penalties** (regardless of the number of gymnasts at fault)
- **Penalties given for each gymnast** (specified in bold letters)



1. TECHNIQUE OF THE BODY MOVEMENTS			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Generalities	Incomplete movement or lack of amplitude in the shape of Jumps/Leaps, Balances and Rotations		
	Adjusting the body position (<u>Example:</u> in Balances, in Rotations on flat foot or another parts of the body, etc.)		
Movement-music			Absence of harmony between music and movement at the end of the exercise
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, 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	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)		
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Pre-acrobatic Elements and elements not considered as pre-acrobatic	Heavy landing	Unauthorized technique of pre-acrobatic elements and elements not considered as pre-acrobatic	
		Walking in the handstand position	
2. RELATIONSHIP BETWEEN THE GYMNASTS			
Synchronization and harmony	Lack of synchronization between individual movement and that of the Group		
Formations and travelling	Imprecise line(s) within the formation		
	Collision between the gymnasts (+ all the consequences)		
3. TECHNIQUE WITH THE APPARATUS			
			Loss and retrieval without travelling

Generalities Loss of the apparatus (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)			(each gymnast)
			Loss and retrieval after 1-2 steps: 0.70 (each gymnast)
			Loss and retrieval after 3 or more steps: 1.00 (each gymnast)
			Loss 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) at the end of the exercise: 1.00 (each gymnast)	

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Technique	Imprecise trajectory and catch in flight with 1 step or adjusting position to save the apparatus	Imprecise trajectory and catch in flight with 2-3 steps to save the apparatus	Imprecise trajectory and catch in flight with 4 or more steps to save the apparatus
	Catch with the involuntary help of the other hand (<u>Exception</u> for Ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
	Collision between the apparatus (+ all the consequences)		

		Static apparatus ** (regardless the number of the gymnasts)	
		During the Collaboration visible immobility of one or several apparatus for more than 4 seconds (regardless the number of the gymnasts)	
Hoop ○			
Basic technique	Incorrect handling or catch: alteration in the work plane, vibrations, irregular rotation on the vertical axis		
	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		
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Catch with the involuntary help of the other hand (<u>Exception:</u> catches outside the visual field)		
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more

Clubs 			
Basic technique	Incorrect handling: irregular movement, arms too far apart during mills, interruption of the movement during small circles, etc.		
	Alteration of synchronization in the rotation of the 2 Clubs during throws and catches		
	Lack of precision in the work planes of the Clubs during asymmetric movements		
Ribbon 			
Basic technique	Involuntary incorrect catch		
	Alteration of the pattern formed by the Ribbon: snakes, spirals insufficiently tight, not the same height, amplitude, etc.		
	Incorrect handling: Imprecise passing or transmission, Ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the Ribbon	Involuntary wrappings around the body or part of it or around the stick	
	Small knot with minimal impact on the handling		Medium / Large knot: impact on the handling (each Ribbon)
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (up to 1 meter.)	Part of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (more than 1 meter)	

** **Static apparatus** (Individual Exercise Difficulty # 6.6 and Group Exercise # 7.6)

ANNEX

- Group Hand Apparatus Program: Senior, Junior
- Technical Program for Junior Individual Exercise
- **Technical Program for Junior Exercise**

Individual Gymnasts: 4 exercises

2019 - 2020				
2021 - 2028				

Groups: 2 exercises

2019 – 2020	5	3 2 pairs
2021 – 2024	5	3 2
2025 - 2028	5 pairs	3 2

APPARATUS PROGRAM - JUNIOR PROGRAM

Individual Gymnasts: 4 exercises

2019 - 2020				
2021 - 2029				

Groups: 2 exercises

2019	5	5
2020 – 2021	5	5
2022 – 2023	5 pairs	5
2024 - 2025	5	5
2026 - 2027	5	5 pairs
2028 - 2029	5	5

TECHNICAL PROGRAM FOR JUNIOR INDIVIDUAL EXERCISES

1. Requirements for Difficulty:

Difficulty Components connected with apparatus technical elements	Difficulty of Body	Dance Steps Combination	Dynamic Elements with Rotation	Difficulty of Apparatus
Symbol	DB Minimum 3 8 BD highest count	S Minimum 2	R Minimum 1 Maximum 4	DA No Min/Max
Difficulty of Body Groups	Jump/Leaps-Minimum1 Balances-Minimum1 Rotations-Minimum1			
Special Requirement	W Full body wave – Minimum 2			

2. **Two DB** in Ball and **two DB** in Ribbon exercises must be performed using the **non-dominant hand** during Fundamental or Non-Fundamental Apparatus Technical elements.
3. All general norms for Senior Individual Difficulty are also valid for Junior individual.
4. The Technical Committee does not recommend **DB** on the knee for Junior gymnasts
5. The Difficulty judges identify and record Difficulties in order of their performance regardless if they are valid or not
 - **D1, D2** judges: evaluate the number and value of the **DB**, number and value **S**, recognition of **W** and record them in symbol notation
 - **D3, D4** judges: evaluate the number and value of the **R** and number and value **DA** and record them in symbol notation.
6. In case there are more Difficulties than required the additional Difficulties are not valid (**No Penalty**)
7. The performance order of Difficulties is free
8. The Difficulties should be arranged logically and smoothly with intermediate movements and elements which create a composition with an idea/story. The composition should not be a series of Difficulties of Body or apparatus elements without connection to the character of the music.
9. **Difficulty score (D):** The **D**-Judges evaluate the Difficulties, applies the partial score and deducts possible penalties, respectively:

9.1. Penalties by D-judges (D1 and D2)

Difficulty	Minimum/Maximum	Penalty 0.30
Difficulties of Body (DB)	Minimum 3 8 DB highest count	Less than 1 Difficulty of each Body Group (\wedge , T , ϕ): penalty for each missing Difficulty Less than 3 DB performed Less than 2 DB with handling using the non-dominant hand
If the DB is repeated or the Apparatus Technical element is performed identically during DB , the Difficulty repeated is not valid (No Penalty).		
“Slow turn” balance	Maximum 1	More than 1
Dance Steps Combinations (S)	Minimum 2	Less than 2
Full body waves (W)	Minimum 2	Less than 2

9.2. Penalties by D-judges (D3 and D4)

Difficulty	Minimum	Penalty 0.30
Dynamic Elements with Rotation	Minimum 1	Missing minimum 1

TECHNICAL PROGRAM FOR JUNIOR GROUP

1. Requirements for Junior Group Difficulty:

Difficulty components connected with apparatus technical elements	Difficulty of Body (Difficulty without Exchanges)	Difficulty with Exchange	Dance Steps Combination	Dynamic Element with Rotation	Collaboration
Symbols	DB Minimum 3	DE Minimum 3	S Minimum 2	R Maximum 1	C Minimum 5
	Maximum 8 (2 by choice) in performance order				
Difficulty of Body Groups	Jump/Leaps- Min.1 Balances- Min.1 Rotations- Min.1				

2. All general norms for Senior Group Difficulty are also valid for Junior Group exercise.
3. The Technical Committee does not recommend **DB** on the knee for Junior gymnasts.
4. For Junior Group exercises **two DB** in Ball and **two DB** in Ribbon are not required during Fundamental or Non-Fundamental Apparatus Technical elements.
5. The Difficulty judges identify and record Difficulties in order of their performance, regardless if they are valid or not
 - **D1, D2** judges: evaluate the number and value of the **DB**, number and the value of **DE**, number and value **S** and record them in symbol notation
 - **D3, D4** judges: evaluate the number and value of the **R** and number and value **C** and record them in symbol notation
6. In case there are more Difficulties than required the additional Difficulties are not valid (**No Penalty**)
7. The performance order of Difficulties is free
8. The Difficulties should be arranged logically and smoothly with intermediate movements and elements which create a composition with an idea/story. The composition should not be a series of Difficulties of Body or apparatus elements without connection to the character of the music.
9. **Difficulty score (D):** The **D**-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:

9.1. Penalties by D-judges (D1 and D2)

Difficulty	Minimum	Penalty 0.30
Body Difficulties	Minimum 3	<ul style="list-style-type: none"> • Less than 1 Difficulties of each Body Group (\wedge, T, ϕ): penalty for each missing Body Group • 1 Difficulty from each Body Group not performed simultaneously (or in very rapid succession; not in subgroups) • Less than 3 DB performed
Exchange Difficulties	Minimum 3	Less than 3 Exchange Difficulties performed
Dance Steps Combinations	Minimum 2	Less than 2

9.2. Penalties by D-judges (D3 and D4)

Difficulty	Minimum/Maximum	Penalty 0.30
Dynamic Elements with Rotation	Maximum 1	More than 1
Collaborations	Minimum 4	Missing minimum 5
More than 3 Collaborations performed in immediate succession		

10. Individual and Group Execution:

All general norms for Execution for Senior individual and Senior Group exercise are also valid for Junior individual and Junior Group exercises.