

**IRV – CYR WHEEL**

**ARTISTIC PROGRAMME**

**REGULATIONS**

**2019**



**Version 4.0**

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## CYR ARTISTIC PROGRAMME 2019

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### KEY POINTS:

- maximum 13 difficulty skills on the pocket card, the best 10 will be counted
- free choice of instrumental or vocal music (lyrics must not be offensive)
- length of routine: **maximum 3 minutes and 15 seconds from giving the sign to switch on the music to adopting the final pose**
- no time restriction to be in contact with the wheel at the start of the programme
- the gymnast is permitted to be outside the wheel during the routine
- no limit to the length of transitions
- the gymnast will be judged on difficulty, execution, and artistic impression (equal points for each)

### SECTION OVERVIEW:

For detailed specifications and descriptions, see the following sections:

- **Section I: General Information (page 3)**  
size of competition area, competition documents, competition clothes
- **Section II: Scoring System (page 4)**  
difficulty score, execution score, artistic impression score, final score
- **Section III: Judging Panel (page 5)**  
number of judges and their responsibilities
- **Section IV: Requirements (page 7)**  
requirements to be fulfilled in the artistic programme
- **Section V: Deductions (page 11)**  
execution and independent deductions
- **Section VI: Evaluation of Artistic Impression (page 13)**  
evaluation criteria for artistic impression

## I. GENERAL INFORMATION

### Competition area and safety zone:

Competition area:	13.5 x 13.5 m
Safety zone:	additional 2m to each side

Difficulty catalogue and pocket card template available from [www.rhoenrad.com](http://www.rhoenrad.com):

2019 IRV CYR Difficulty Catalogue
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### Competition clothing:

- The gymnast can use regular gymnastics clothing or a costume for the Cyr Artistic Programme.
- The gymnast must keep the same costume throughout the routine.
- The costume must be in good taste and not too permissive.
- The gymnast's face must be visible.
- The wearing of watches or dangling jewellery is not permitted.
- The use of loose props is **not** permitted.
- If the gymnast does not comply with the above, the head judge will ask him/her to change competition clothing. If the gymnast refuses to do so, the head judge will disqualify the gymnast from the competition.
- If there is any doubt about these regulations, please contact the IRV.

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### Music – technical specifications:

Free choice of instrumental or vocal music (lyrics must not be offensive).

<b>Maximum length of routine: 3 minutes and 15 seconds from giving the sign to switch on the music to adopting the final pose. The gymnast <u>does not</u> have to start or finish with the music.</b>
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All music must be available in digital format in accordance with the instructions given by the competition organisers.

## II. ARTISTIC PROGRAMME – SCORING SYSTEM

**MAXIMUM SCORE: 15 points**

The total score for the artistic programme is based on a DIFFICULTY score of maximum 5 points, an EXECUTION score of maximum 5 points, and a score for ARTISTIC IMPRESSION of maximum 5 points.

These scores are combined as follows:

**DIFFICULTY SCORE + EXECUTION SCORE + ARTISTIC IMPRESSION = maximum 15 points**

There are also potential INDEPENDENT DEDUCTIONS, which are deductible from the above 15 points.

The final score is thus calculated as follows:

**FINAL SCORE**

**= ARTISTIC + DIFFICULTY + EXECUTION – independent deductions**

### III. ARTISTIC PROGRAMME - JUDGING PANEL

The Judging Panel for the artistic programme consists of 11 judges:

- 1 head judge
- 2 difficulty judges
- 4 execution judges
- 4 artistic impression judges

#### The HEAD JUDGE has the following tasks:

- To give the signal to begin
- To time the length of the routine
- To identify and implement any “independent deductions” (see page 11)
- To calculate the final score

#### The DIFFICULTY JUDGES have the following tasks:

- To decide on the recognition of skills and calculate the difficulty for the best 10 skills, based on the skill values **A (=0.1), B (=0.2), C (=0.3), D (=0.4), E (=0.5)**
- To check that all the skills counted have been listed on the gymnast’s “pocket card” (see page 8)
- To check whether the gymnast has performed the required 10 skills and to inform the head judge if not. NB: An attempted skill whose difficulty is not recognised will be counted as one of the 10 skills, even if it is not counted for difficulty or composition.
- To check whether the gymnast fulfils the composition requirements for the artistic programme and inform the head judge if any of the composition categories are missing (see pages 8-9)

- **NEW:** If relevant, to award a **0.2 difficulty bonus** for an “exceptionally performed difficulty skill”. This bonus is awarded at the discretion of the difficulty judges and can only be awarded once during the routine.

- The two difficulty judges must agree on one difficulty score for the routine, which they submit to the head judge.
- **Maximum difficulty score (including bonus) = 5.0**

### The EXECUTION JUDGES have the following tasks:

- To apply execution deductions for the whole routine (see page 11) and award a score for execution
- If there are 4 execution judges, all of them will pass their scores to the head judge who will discard the highest and lowest scores and use the average of the two middle scores to calculate the final score.
- **Maximum score for execution = 5.0**

### The ARTISTIC IMPRESSION JUDGES have the following tasks:

- To evaluate the artistry of the artistic programme according to the given criteria (see page 13) and award a score for artistic impression
- If there are 4 artistic impression judges, all of them will pass their scores to the head judge who will discard the highest and lowest scores and use the average of the two middle scores to calculate the final score.
- **Maximum score for artistic impression = 5.0**

## IV. ARTISTIC PROGRAMME - REQUIREMENTS

The requirements for the artistic programme are described below (Section IV), while the relevant deductions are listed in the next section (Section V). The criteria for evaluating artistic impression are described in the final section (Section VI).

### Starting position

The gymnast can start the artistic programme in any position inside the competition area. The gymnast must wait for a signal from the head judge before getting into his/her starting position. The gymnast or coach will then give a signal to start the music.

**The artistic programme begins with the signal to start the music.**

This is when the head judge starts the stopwatch.

### Finishing position

At the end of the artistic programme, the gymnast must adopt his/her finishing position in a controlled manner. The finishing pose does not have to be at the same time as the end of the music.

**The artistic programme finishes with the final pose of the gymnast.**

This is when the head judge stops the stopwatch. Maximum time: 3 mins, 15 secs.

### Gymnast outside the wheel

The gymnast is permitted to be outside the wheel (with or without contact to it) during the artistic programme. There is no limit to the number of occurrences.

### Control of the wheel

The gymnast must maintain control of the wheel throughout the artistic programme, including when he/she is not in contact with it.

### Floor contacts

Floor contacts are permitted if they are performed as controlled movements (not an attempt to hide a fall). **The head judge will evaluate whether to count a floor contact as a fall, while the execution judges will evaluate whether a floor contact is being used to prevent a fall.**

Difficulty skills must be performed without floor contact unless the skill is described with floor contact in the difficulty catalogue.

## Transitions

Transitions consisting of basic step/waltz skills, coin spins and spirals are permitted between difficulty skills. In the artistic programme there is no restriction to the length of transitions. Transitions have no difficulty of their own, but **execution deductions will be applied** by the execution judges.

## Pocket card and permitted number of skills

The gymnast must submit a written version of his/her artistic programme in printed format (pocket card) as instructed by the competition management. **The gymnast is permitted to list a maximum of 13 difficulty skills** (from the 2019 IRV Cyr Difficulty Catalogue). The best 10 skills will be counted.

### Important:

- If the gymnast does not submit a Pocket Card (or if the pocket card is illegible), the gymnast will not be permitted to compete and the score for the technical programme will be 0.0.
- If the gymnast performs a skill that is not listed on the pocket card, or “misses out” a skill that is listed, NO difficulty will be counted by the difficulty judges for the incorrect or missing skill, but execution deductions will be applied by the execution judges.
- If the gymnast misses a skill, the difficulty judges will look for the next skill listed on the pocket card. If in doubt, the judges will try to interpret deviations from the pocket card in the most beneficial way for the gymnast.
- If the gymnast falls out of the wheel, he/she can re-position it before continuing (the music will not be stopped).

See [www.rhoenrad.com](http://www.rhoenrad.com) for the official IRV Pocket Card template.

## Composition requirements

The gymnast must demonstrate **at least ONE skill from each of the following categories** (see categories defined in the Difficulty Catalogue):

- basic step/waltz (category “W”)
- big spiral (category “BS”)
- small spiral/coin spin (category “CS”)
- turn/twist (category “T”)
- spin (category “SPIN”)
- **element combinations (see last skill category in the Difficulty Catalogue – these skills are only permitted in the artistic programme)**



### Recognition of composition categories:

**Basic step/waltz (W)** skills must be performed three to five times consecutively in order to be recognised, while skills in the **big spiral (BS)** must be performed at least twice in succession. **Small spiral/coin spin (CS)** skills must be performed for 3-5 repetitions.

Skills from the **turn/twist (T)** category must **either** be repeated twice in succession **or** performed as a combination (e.g. half turn + half twist with no basic step in between) in order to be recognised. When skills from the turn/twist category are performed in succession, 1 basic step (= 1 rotation) is permitted between two half turns/twists, while 2 basic steps (= 2 rotations) are permitted between two full turns/twists. In the case of a combination consisting of a B+C (e.g. half twist + full turn), the difficulty will be counted as C (the higher of the two). A combination only has to be performed once in order to be recognised. A hanging full turn/twist also only needs to be shown once in order to be recognised.

**Spin skills (SPIN)** (depending on the skill) must be performed **either** twice in succession **or** for two full rotations in order to be recognised (e.g. jump to front support needs to be held for 2 full rotations). Depending on the skill, 1-2 additional rotations are permitted between the two elements (see Difficulty Catalogue).

**Element combinations** can fulfil the composition requirement for more than one category.

NB: The difficulty judges are responsible for checking whether the composition requirements have been fulfilled. They will then inform the Head Judge of any missing categories.

### **Competition area and safety zone**

The artistic programme should be performed within the marked competition area and safety zone.

#### Falls:

If the gymnast falls out of the wheel, he/she can re-position it before continuing (the music will not be stopped).

#### Rolling out of the safety zone:

If the gymnast and wheel, or just the wheel, rolls out of the safety zone, the gymnast must bring the wheel back into the competition area before continuing (the music will not be stopped). If the head judge asks the gymnast three times to return to the competition area and the gymnast does not react after the third request, the head judge will instruct the judges to stop judging and the routine will be considered finished.

After a fall or rolling out of the safety zone:

The coach is allowed to assist and talk to the gymnast, but the gymnast must continue within 30 seconds and the music will not be stopped.

After the third fall or rolling out of the safety zone, the head judge will call out to the gymnast to stop the routine. If the gymnast does not react to the request of the head judge, the head judge will instruct the judges to stop the judging process from the point of the third interruption and the routine will be considered finished. The gymnast can finish the routine even if the judges have stopped judging.

Rolling out of the competition area

If the wheel rolls out of the competition area, but stays within the safety zone, the gymnast should continue the routine without stopping. Independent deductions made by the head judge will apply (see page 12).

## V. ARTISTIC PROGRAMME - DEDUCTIONS

Deductions for the artistic programme are divided into two categories:

- **EXECUTION DEDUCTIONS** (implemented by the Execution Judges)
- **INDEPENDENT DEDUCTIONS** (implemented by the Head Judge)

### Execution deductions

**Execution deductions** are minor deductions of 0.1 or 0.2 (depending on the severity of the fault) and are the responsibility of the **execution judges** as follows:

Execution fault	Deduction
<b>Start of the free programme:</b> If the gymnast starts without waiting for the signal from the head judge, the head judge can (but does not have to) ask the gymnast to start again	No deduction
<b>Unwanted changes in body positioning*:</b> <ul style="list-style-type: none"> <li>- head</li> <li>- torso</li> <li>- arm(s)</li> <li>- hand(s)</li> <li>- leg(s)</li> <li>- feet</li> <li>- shoulders</li> </ul>	<b>0.1-0.2</b> (depending on severity) per occurrence throughout the routine, including difficulty skills and transitions. These deductions apply to identifiable deviations from: <ul style="list-style-type: none"> <li>a) necessary technique-specific movements needed to perform a skill successfully, or</li> <li>b) deliberate and intentional (“wanted”) expressive/artistic movements.</li> </ul>
<b>Unwanted change of wheel speed</b>	<b>0.1-0.2</b> per occurrence. The speed of the wheel changes as a direct result of a technical mistake and against the will of the gymnast.
<b>Unwanted change of wheel angle / regular movement of the wheel</b>	<b>0.1-0.2</b> per occurrence. The angle or path of the wheel is disturbed as a direct result of a technical mistake and against the will of the gymnast.
<b>Prevention of a fall</b> This deduction will apply if the gymnast accidentally touches the floor in a manner that can be interpreted as “prevention of a fall”.	<b>0.2</b> per occurrence
<b>The wheel is out of control or falls onto the floor in an uncontrolled manner</b> (inside the competition area) while the gymnast is outside the wheel	<b>0.1-0.2</b> per occurrence
<b>Loss of balance at the end of the artistic programme</b>	<b>0.1-0.2</b>
<b>No finishing pose</b>	<b>0.2</b>

\* When evaluating body position, it is important that the judges do not deduct twice for the same error. For example, if an unwanted change in arm and hand positioning can be seen as part of the same execution fault, only one deduction should be made.

## Independent deductions

**Independent deductions** are the responsibility of the **head judge**.

Fault	Deduction
<p><b>Missing composition category</b> Information about a missing composition category will be provided by the difficulty judges. Only a recognised skill can be counted as fulfilling a composition category requirement. For example, if the only coin spin skill in the routine is not recognised, a deduction for missing composition category will apply.</p>	<p><b>0.3</b> per missing category</p>
<p><b>Missing skills</b> The difficulty judges will inform the head judge if the gymnast performs <b>fewer than 10</b> skills. This can happen because the routine is too short, or if the gymnast has to stop the routine after 3 interruptions (falls or rolling out of the safety zone). A skill that is attempted but not recognised will be counted in this context.</p>	<p><b>0.3</b> per missing skill</p>
<p><b>Wheel rolls out of the safety zone</b> The gymnast must stop and move the wheel back into the competition area.</p>	<p><b>0.3</b> per occurrence</p>
<p><b>Fall</b> The gymnast can re-position the wheel after a fall (the music will not be stopped). A skill that results in a fall can incur execution deductions from the execution judges in addition to an independent deduction from the head judge.</p>	<p><b>0.5</b> per occurrence</p>
<p><b>Wheel rolls out of the competition area</b> The gymnast continues the routine without stopping.</p>	<p><b>0.1</b> if only once during the routine <b>0.2</b> if more than once</p>
<p><b>Routine too long</b> More than 3 min, 15 seconds (timed from the signal to start the music until the finishing pose of the gymnast)</p>	<p><b>0.1</b> for 1-5 seconds too long <b>0.3</b> for 6-10 seconds too long <b>0.5</b> if more than 10 seconds too long</p>

## VI. EVALUATION OF ARTISTIC IMPRESSION

Gymnasts choose their own music, choreography and costume for the artistic programme (see general information, page 3). Please note that the use of loose props is not permitted in IRV competitions. The artistic impression judges evaluate the artistic merit of the artistic programme and award 1-2 points for each of the following categories:

### **Musicality (2.0 points)**

- Transposition of musical universe (*the way a gymnast uses the music to deliver an artistic message without being limited by the type of music*; i.e. a gymnast can perform slow movements to fast music as long as the judges can see the artistic message being conveyed by the gymnast)
- Personification of music (relationship between music/intention)
- Music serving artistic proposition (Ref. 2015: *choice of music*)

### **Interpretation (2.0 points)**

- Shades of interpretation (Ref. 2015: *expression*)
- Interpretation clarity and precision (Ref. 2015: *stage presence*)
- Sustained personification of proposition (Ref. 2015: *keeping in character*)

### **Quality of movement (2.0 points)**

- Precision of choreographic execution (precision, rhythm, amplitude)
- Personalisation of movement vocabulary
- Shades of rhythm, speed and amplitude of execution

### **Transitions (2.0 points)**

- Relevance and flow of transitions (Ref. 2015: *flow of transitions*)
- Variation and originality
- Space utilisation

### **General appreciation (2.0 points)**

- Relevance of music, costume and interpretation
- Balance in the act construction (technical difficulty and artistic content)
- Clarity of artistic proposition
- Impact of the act (Ref. 2015: *emotionally touched by the performance*)

→ **TOTAL POINTS AVAILABLE = 10**

→ **JUDGES CALCULATE POINTS OUT OF 10**

**SCORE FOR ARTISTIC IMPRESSION = (points out of 10) ÷ 2**

**Maximum score for artistic impression: 5 points**