



## **INTERNATIONAL FEDERATION OF AESTHETIC GROUP GYMNASTICS**



### **IFAGG COMPETITION RULES**

#### **Junior and Senior categories**

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# COMPETITION RULES OF AESTHETIC GROUP GYMNASTICS

The International Federation of Aesthetic Group Gymnastics (IFAGG) owns the copyrights of the following rules. Any use of this document (total or partial) without the consent of IFAGG is prohibited. These rules apply to all International Aesthetic Group Gymnastics competitions in Junior and Senior Categories organized by the IFAGG and its members.

## 1. GENERALITIES

Aesthetic group gymnastics is composed of stylized and natural total body movements where the hips form the basic movement center. The philosophy of the sport is founded on harmonious, rhythmic and dynamic movements performed with the natural use of strength. This sport combines dance and gymnastics with grace and beauty.

### 1.1. COMPETITION ARRANGEMENTS

See IFAGG General Rules.

### 1.2. COMPETITION CATEGORIES

**Junior Category:** gymnasts age 14 – 16 years old.

Two members of the group may be one year younger or one year older than the given minimum and maximum ages.

**Senior Category:** 16 and over years old

Two members of the group may be one year younger than the given minimum age.

The age of a gymnast is determined based on the year of birth, not the actual date of birth.

### 1.3. COMPETING GROUP

#### 1.3.1. Number of Gymnasts

**Junior and Senior categories:** A group consists of 6 - 15 nominated gymnasts during the season and reserve gymnast(s) belong to the group.

For each specific competition, a team consists of 6 – 10 gymnasts on the competition carpet. Nomination to each competition (preliminaries and/or finals) must be done among 15 nominated (maximum) gymnasts during the same season.

In the situation when the group begins the exercise with 6 or more gymnasts and in the middle of the exercise a gymnast drops out for any reason, the group will be penalized for the missing gymnast:

- **Penalty** by Head Judge of **Execution**: - 0.5 for each missing gymnast or additional gymnast.

### 1.4. COMPETITION PROGRAM

#### 1.4.1. The Length of the Competition Program

The permitted length of the competition program is 2 min 15 sec – 2 min 45 sec.

Timing will start from the beginning of the first movement after the group has taken the starting position on the competition carpet. Timing will stop as soon as all gymnasts are completely motionless.

- **Penalty** by Head Judge of **AV**: - 0.1 for each additional or missing full second

A group's entrance to their starting positions **must not** take too long, be accompanied by music, or include any extra movements.

- **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): - 0.3 for a group entrance



that takes too long, is accompanied by music, or includes extra movements

#### 1.4.2. Music

The choice of music is free. It can be interpreted by one or several instruments. Voice(s) and words are allowed in the piece of music. The music must be unified and complete without interruptions with clear and well-defined structure, and it must be appropriate for the gymnasts' age category. Disconnected musical fragments or irregular sound effects are not permitted. A short signal may sound before the music. Short musical introduction without movement is permitted. Gymnasts are not allowed to make any vocal sounds, except single claps, taps or similar rhythmic effects.

- **Deduction of AV:** 0,1/each time for poor connection of music or irregular sound effects causing a fragmented musical structure, additional sounds by gymnasts.

There must be a single piece of music recorded on a high-quality CD and/or provided in another electronic format as requested by the organizers.

The following information must be clearly marked in English on the CD or the accompanying electronic music file:

- club name/ group name
- country of the group
- competition category
- length of music.

The name(s) of the composer(s) and the title of the music must be provided for the organizers if requested.

The exercises have to be performed in their totality with a musical accompaniment.

When the incorrect music is played, it is the responsibility of the group to stop the routine immediately. The group will restart their routine as soon as the correct music begins.

A group may repeat the routine only in "**force majeure**" situations such as an accident or mistake caused by the organizers (i.e. the electricity shut off, a sound system error, etc.). Judge Responsible/Superior Jury/Head Judges of Panels must approve the repetition of the routine.

### 1.5. COMPETITION AREA

The size of the competition carpet is 13 m x 13 m including the borderline. The borderline must be marked clearly and be at least 5 cm wide. Gymnasts are not allowed to step out from the competition area during the competition program, including starting and ending positions.

- **Penalty** by Head Judge of EXE: 0,1 for each gymnast each time for crossing the borderline.

### 1.6. DRESS, HAIR AND MAKE-UP OF GYMNASTS

#### 1.6.1. Dress:

The competition dress of a group must be a gymnastics leotard or a unitard with or without a skirt with aesthetic appeal appreciating the spirit of competitive sport. Competition dress must be identical (material and style) and the same color for all members of the group. However, if the competition dress is made of a patterned material, some slight differences due to the cut may be tolerated. Competition dress must remain unchanged throughout the routine.

Gymnasts may perform their exercises in bare feet or in toe shoes.

A correct competition dress must be made of a non-transparent material with the exception of the sleeves, neckline and the part of the legs below the fold of the crotch. The neckline of the leotard must not be lower than the top of the breasts in the front and the bottom of the shoulder blades in the back. The cut of the skirt must be long enough to cover the groin in the front and the glutei in the back. The competition dress must not distract or prevent clear sight of movements or disturb the execution evaluation.



It is permitted to have:

- tights down to the ankles, over or under the leotard
- small decorations on the competition dress /skirt (such as ribbons, rhinestones, rosettes etc.), which must always be aesthetic and not disturb the execution of the routine
- skin-colored bandages and support tapes.
- national emblems, logos which must be conformed to General Competition Rules (size max 30 square-cm). Emblems can be situated on the upper arm or on hip region on the competition dress.

It is forbidden to have:

- hats or any other headgear
- separate decorations on the wrists, ankles and/or neck
- any lights in the competition dress
- gloves or sleeves on palm
- pants.

The competition dress cannot hurt/insult any religion, nationality or express a political attitude/opinion.

- **Penalty** by Head Judge of AV (proposal from the majority of AV judges): -0,3 for dress hurting, insulting or expressing religion or taking a stand politically or expressing hurting people.

#### 1.6.2. Hair and make-up:

Hair (except short hair) must be tied for the safety of gymnasts. Small hair decoration (can be a scrunchie around the hair bun) is allowed (maximum size approximately 5x10 cm, height from scalp max 1 cm). It is not allowed to use hair dyes that can transfer to the competition area.

Sportive, moderate and aesthetic make-up is allowed. Artificial lashes are allowed. Drawings or other face paintings, stones or colored contact lenses are not allowed. Theatrical make-up is not allowed.

- **Penalty** by Head Judge of AV (proposal from the majority of AV judges): -0,1 for one gymnast and -0,2 for two or more gymnasts for dress or hair or make-up not conforming to the regulations.
- **Penalty** by Head Judge of AV (proposal from the majority of AV judges): -0,1 for each lost item (hair decoration, toe shoes etc.) and -0,2 for each color spot on the competition area caused by hair dye.

## 1.7. DISCIPLINE

### 1.7.1. Doping

See IFAGG General Rules.

As a condition for participating in IFAGG events, a person must follow the anti-doping rules. All gymnasts, coaches, assistants of the gymnasts, and officials are required to become familiar with the doping rules. Information about the banned substances and methods can be found from the WADA pages: <http://www.wada-ama.org/>.

### 1.7.2. Discipline of the Gymnasts and Coaches

All the teams must be present and perform their routine at the official training.

***If the group does not participate in the official competition training, they are prohibited from competing in that competition (except for extenuating circumstances and only when approved by Judge Responsible/IFAGG Council).***

All the teams and coaches must respect the competing team and not disturb the competing team, evaluating judges and audience. Loud voices or music from outside of competition area during the performances of other teams is not allowed.



## International Federation of Aesthetic Group Gymnastics IFAGG

In no case may a coach, team leader or another official person communicate, verbally or by signal, to a gymnast or to a group during the performance of exercises. Any assistance, contributing to the successful execution of an exercise, will result in a penalty from Artistic value.

- **Penalty by Head Judge of AV** (proposal from the majority of AV judges): -0.3 for assistance by coach

For other discipline regulations see IFAGG Discipline Code.



## 2. TECHNICAL VALUE

The Technical Value consists of:



### Level and value of the difficulties:

#### Balances and Jumps/Leaps:

$$\begin{array}{rcl} A & = & 0.1 \\ B & = & 0.2 \end{array}$$

Series:

$$\begin{array}{lll} A - \text{series} & A+A & = 0.2 \\ C - \text{series} & A+B \text{ or } B+A & = 0.3 \\ D - \text{series} & B+B & = 0.4 \end{array}$$

#### Required Total Body Movements:

$$\begin{array}{ll} \text{Total body wave} & = 0.2 \\ \text{Total body swing} & = 0.2 \end{array}$$

#### Body Movements Series (BMS):

BM A - series = 0.3 - series including any two different body movements  
BM B - series = 0.4 - series including any three different body movements

#### Supplementary difficulties:

$$\begin{array}{lll} A - \text{series} & A+A & = 0.2 \\ C - \text{series} & A+B \text{ or } B+A & = 0.3 \\ D - \text{series} & B+B & = 0.5 \end{array}$$

## 2.1. REQUIRED ELEMENTS OF THE PROGRAM

The following elements must be included in the program.

### 2.1.1. Balances

The composition must contain 2 different balances (static and dynamic) and balance series that can be performed on a flat foot or on relevé.

All balances must be performed clearly and have the following characteristics:

- shape is fixed and well-defined during the balance ("photo").
- sufficient height of the lifted leg
- good control of the body during and after the balance



## **Static Balances**

Static balances can be performed on one leg, on one knee or in a “cossack” position. During the balance the free leg must be raised minimum at 90° without hand support or minimum 135° with hand support. Only one leg can be bent in a balance.

- When performing a balance with the same shape but with a tourlent (slow turn/promenade) a minimum of 180°, it is counted as another technical element (variation)
- When balance "A" is performed with a body movement (bending, leaning or twisting etc.) it becomes a "B" difficulty. Criteria for body movements amplitude: see appendix
- Passé balance doesn't count as a difficulty (exception: pivots in passé position)

**Dynamic balances** (tourlent, illusions, pivots) must have the following characteristics:

Tourlent (slow turn, promenade): a minimum of 180° must be completed in a fixed shape with a maximum 3-heel support during 180° rotation. A and B criteria are the same as for static balances concerning free leg's level, hand support and the shape body movements.

Illusions: a rotation of 360° from the shoulder and hip line must be completed

Pivots: a minimum of 360° must be completed **in a fixed shape**

- Any static balance “A” with a minimum rotation of 360° in a fixed shape (pivot) with the free leg raised at a minimum of 90° will be counted as a dynamic balance “B” difficulty.
- Both legs can be bent during pivots.

If the required rotation in a dynamic balance is not shown by every gymnast, the element is not counted as a balance.

## **Balance series**

A combination of two different balances (A or B) performed successively on the same leg or with a change of the support leg. A maximum of one step is allowed in-between 2 balances in the series but it is not allowed to stand on both feet between the balances.

### **Balances starting with hand support on the floor**

Maximum two (2) balances during the program (routine) can start with the support of one (1) hand or two (2) hands on the floor. Hand connection on the floor can last for a maximum one (1) second after the gymnast has reached the balance position.

If the hand connection lasts for more than one (1) second, the balance will not be counted.

If there are more than two (2) balances starting with hand support on the floor, they are not counted as technical elements.

**TABLE: Examples of Balances**

	<b>Static Balances "A"</b>	<b>Static Balances "B"</b>
1.	Without help, free leg in front: free leg must be raised at minimum 90°  	a) with a body movement: free leg must be raised at min. 90°    b) with amplitude: the thigh of the free leg must be raised at minimum 135°  
2.	Without help, free leg on side: free leg must be raised at minimum 90°  	a) with a body movement: Free leg at minimum in horizontal line    b) with amplitude: the thigh of the free leg at minimum 135°  
3.	Without help, free leg in back (min. 90°): without body movement or body bent/leant forward  	a) with a body movement: free leg must be raised at min. 90°    b) with amplitude: the thigh of the free leg at minimum 135°  
4.	On one knee or in a "cossack" position  	with a body movement  
5.	With help of one or two hands (the amplitude is min. 135°)  	with a body movement  

6.	With help of hand on the same side, leg in back (min. 135°)	With help of opposite hand or both hands, leg in back (min. 135°)

	<b>Dynamic Balances "A"(example)</b>	<b>Dynamic Balances "B"(example)</b>
7.	<p>a) Illusion with rotation minimum 360°, when the amplitude is minimum 135°, hand(s) must not touch the floor</p> <p>b) <u>Backward</u> illusion with rotation minimum 360°, when the amplitude is minimum 135°</p>	<p>a) Illusion with rotation minimum 360°, when the amplitude is 180°, hand(s) must not touch the floor.</p> <p>b) <u>Backward</u> illusion with rotation minimum 360°, when the amplitude is 180°</p>
8.		Pivots (minimum 360°) with the free leg raised straight or bent at the horizontal level (min. 90°) with or without help of the hands 

	<b>Exceptions:</b>	
9.	<p>a) Pivots (min. 360°) with the free leg raised less than 90° to the front, back or side.</p>	<p>a) Pivots (min. 720°) with the free leg raised less than 90° to the front, back or side.</p> <p>b) Pivots (min. 360°) with the free leg raised less than 90° to the front, back or side with a body movement:</p> <p>Example:</p>
10.	<p>a) Pivot with a passé shape (min. 360°)</p>	<p>a) Pivot with a passé shape (min. 720°)</p> <p>b) Pivot with a passé shape (min. 360°) with a body movement:</p>

*Criteria of body movement's amplitude to raise technical value of a balance: See appendix*



Other balances that are not listed in the “Examples of Balances” table but meet the necessary requirements are permitted.

Balances do not count as a difficulty when having the following mistakes:

- shape is not fixed and not well-defined during a balance (“photo”)
- insufficient height of the lifted leg
- insufficient rotation during a tourlent (less than 180°) and an illusion and pivots (less than 360°)
- total loss of balance with a fall during or after the balance
- B-balance has 0.6 points or more execution mistakes.
- A-balance has 0.5 points or more execution mistakes.

Lowering the level of difficulty:

In some cases, difficulty can be lowered: if B-balance has 0.4–0.5 points of execution mistakes, it is counted as an A-balance.

## 2.1.2.Jumps and Leaps

The composition must contain 2 different jumps or leaps and a jump series (combination of 2 different jumps or leaps).

Jumps and leaps must have the following characteristics:

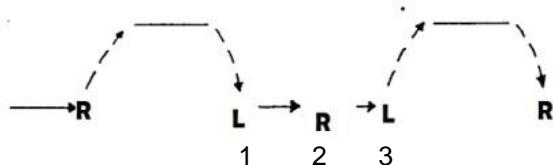
- shape fixed and well-defined during the flight
- shape fixed and well-defined during the rotation of the turning jump or leap
- good elevation during the jump or leap
- good control of the body during and after the jump or leap
- landing must be light and soft

The shape and elevation during the flight determine the difficulty level of a jump or a leap.

### Clarifications of Jumps and Leaps:

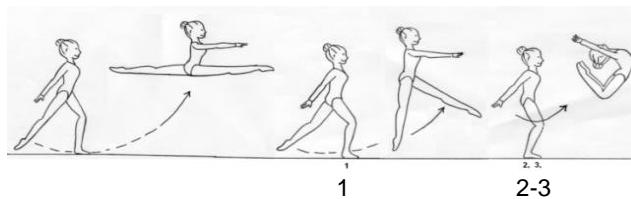
- The same shape of the jump or leap could be used and will count as another technical element (variation) if it is performed:
  - with a turn of minimum 180° (Example: basic shape - split leap, variation - jeté en tournant)
  - with a different take off (Example: from one leg, variation - from assemblé)
- "A" Jump/Leap will be counted as a "B" difficulty when performed:
  - with a body movement (bending, twisting etc.) Criteria for body movements amplitude see appendix
  - with a turn of minimum 180° in fixed shape (exception: # 1, 2 – minimum of 360°).
  - with amplitude of 180°
- Between 2 jumps or leaps in the same series a maximum of 3 supports are allowed

**Example 1:** Leap from the right leg, land on the left leg, step with the right leg, leap from the left leg, and land on the right leg.



**Example 2:** Split leap and ring jump. After landing (1 support), an assemblé on two legs (2 supports) is

permitted.



### **Jumps/leaps with landing on the floor with support of other body part than feet**

Jumps and leaps are normally landed on foot/feet, however maximum two (2) jumps/leaps in a program (routine) can land on a different body part, e.g. knees or with support of the different body part, e.g. hands/arms support.

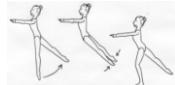
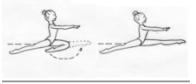
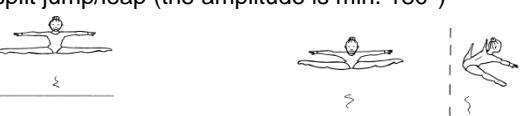
If there are more than two (2) jumps/leaps landing on the floor with support of other body part than feet, they are not counted as technical elements.

**Note:** If a jump/leap is landed on the foot/feet and immediately followed by somersault, roll or other body movement, the jump/leap will be counted as a foot/feet landing.

**TABLE: Examples of Jumps and Leaps**

	<b>Jumps/Leaps "A" (example)</b>	<b>Jumps/Leaps "B" (example)</b>
1.	Vertical jump with the free leg in the horizontal "passé"-position 	a) with a turn of minimum 360° in fixed shape  b) with a body movement 
2.	a). Tuck jump  b). Scissors leap with bent knees 	with a turn of minimum 360° in fixed shape 
3.	Scissor leap with straight knees 	Entrelacé with a turn of minimum 180° in fixed shape 
4.	Vertical jump with the free leg horizontal at the front  side  back 	with a body movement:  with a turn of minimum 180° in fixed shape 



5.	Cossack jump with the free leg at the front, side   	with a body movement   
6.	Arch jump  	Ring jump with both legs bent  
7.	Stag leap  	with a body movement    
8.	"Cat" leap  	with a body movement  
9.	Cabriole at the front, side, back or side    	with a body movement    
10.	Pike jump  	with a body movement  
11.	a) Split jump/leap (the amplitude is min. 135°).  	a) Split jump/leap (the amplitude is min. 135°) with a body movement    Split jump/leap (the amplitude is min.180°)  
	b) Side split jump/leap (the amplitude is min. 135°)  	b) Side split jump/leap (the amplitude is min. 135°) with a body movement    Side split jump/leap (the amplitude is min. 180°)  
	c) Split leap with the switch of straight legs (the amplitude is min. 135°)  	c) Split leap with the switch of straight legs (the amplitude is min.180°).  



12.	Jeté en tournant (the amplitude is min. 135°)	Jeté en tournant (the amplitude is min. 135°) with a body movement.   Jeté en tournant (the amplitude is min. 180°) 
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Other jumps or leaps that are not listed in the “Examples of Jumps and Leaps” table but meet the necessary requirements, are permitted.

Jumps or leaps do not count as a difficulty when having the following mistakes:

- shape is not fixed and not well-defined during the jump/leap
- an insufficient elevation of the jump or leap
- B-jump/leap has 0.6 points or more execution mistakes.
- A-jump/leap has 0.5 points or more execution mistakes.

Lowering the level of difficulty:

In some cases, difficulty can be lowered: if B-jump/leap has 0.4–0.5 points of execution mistakes, it is counted as an A-jump/leap.

### 2.1.3. Body Movements

Aesthetic group gymnastics is composed of stylized and natural total body movements where the hips form the basic movement center. A movement performed with one part of the body is reflected throughout the entire body.

The composition must contain in minimum the following body movement elements:

- 2 total body waves
- 2 total body swings
- **2 BM A** - series = series including any two different body movements
- **2 BM B** - series = series including any three different body movements

Fundamental Body Movements:

- body wave
- body swing
- bending
- lean or lunge
- twisting
- contraction
- relaxation

*Characteristics for body movements: see appendix*

All body movements series must be performed fluently and underline continuity from one movement to the next as if they were created by the previous movement and can be performed with arm movements (swings, pushes, waves, figure eights, etc.) or different kind of steps (rhythmic steps, walking, running, etc.).



## 2.2. SUPPLEMENTARY DIFFICULTIES

In addition to required elements, the program must include supplementary difficulties to receive the full scores. The supplementary difficulties must be combined with a series of two different movement groups (Balances, Jumps and Body Movement Series).

In a series, one step in between the movement groups is allowed. If a jump is used as the second element in the series, an assemblé on two feet is permitted between the elements (not allowed to have a step and an assemblé). Connection between movement groups must be logical and performed fluently.

### **Examples of a Combination:**

Balance	+	Jump/Leap
Balance	+	BMS
Jump/Leap	+	Balance
Jump/Leap	+	BMS
BMS	+	Balance
BMS	+	Jump/Leap

For the final score only 6 highest levels of difficulties will be counted. The combinations of supplementary difficulties must be different. The same combination will be counted only once.

- If the simultaneously performed difficulties are of different levels, the difficulty level is determined by the value of the lower difficulty level.
- If half of the team performs for example A-jump + B-balance and other half perform simultaneously B-balance + A-jump, it is not counted as any supplementary difficulty, BUT if in short period of time the team perform vice versa (B-balance + A-jump / A-jump + B-balance) it is counted as 2 combinations of supplementary difficulties

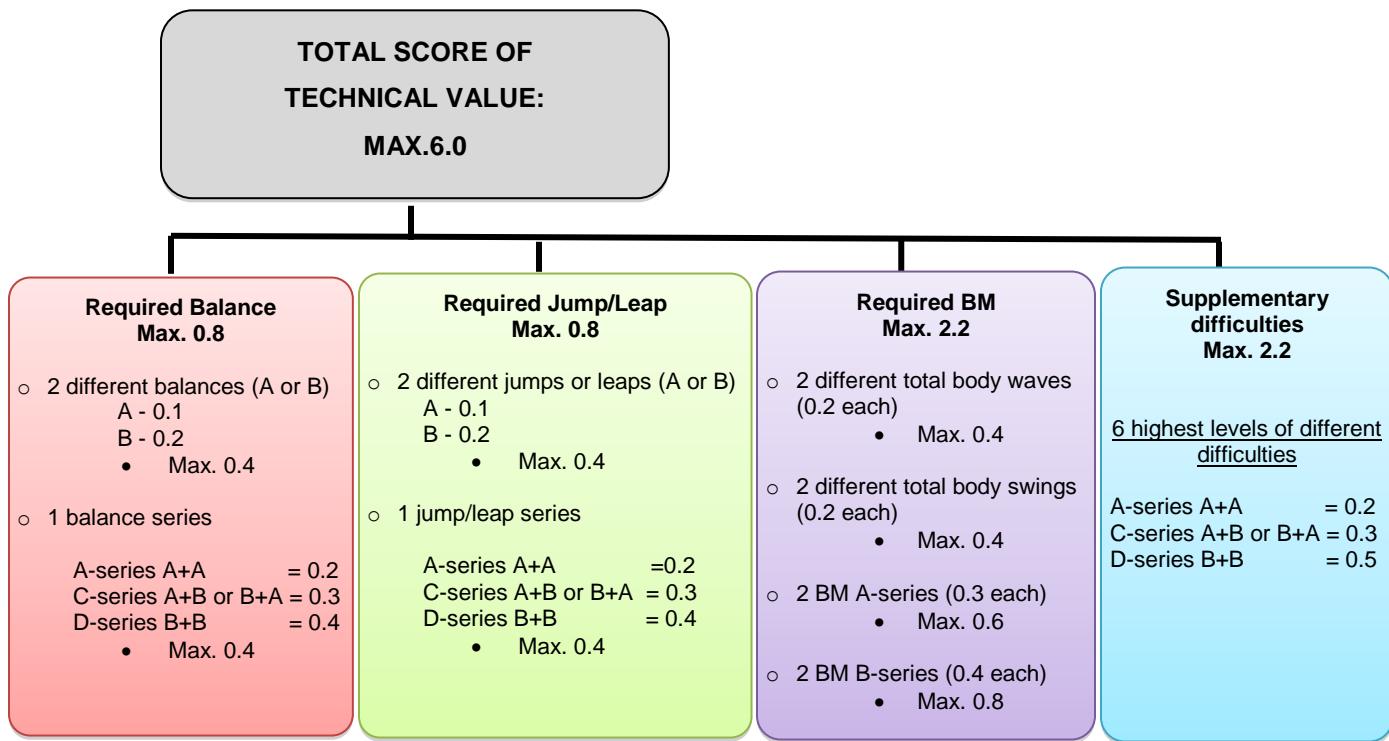


## 2.3. TECHNICAL ELEMENTS AND EVALUATION OF TECHNICAL VALUE (TV)

### 2.3.1. Technical Elements

The **whole group** must perform the Technical Elements with good quality, or it cannot be considered as a difficulty of the Technical Value. Technical elements must be executed at the same time, in canon or within a short period of time. Technical elements repeated identically several times in an exercise will be counted only one time.

Required waves and swings may be included in A or B body movement series or supplementary difficulties.



### 2.3.2. Evaluation of the Technical Value

The Panel TV evaluates the technical elements of the composition, counts the value.

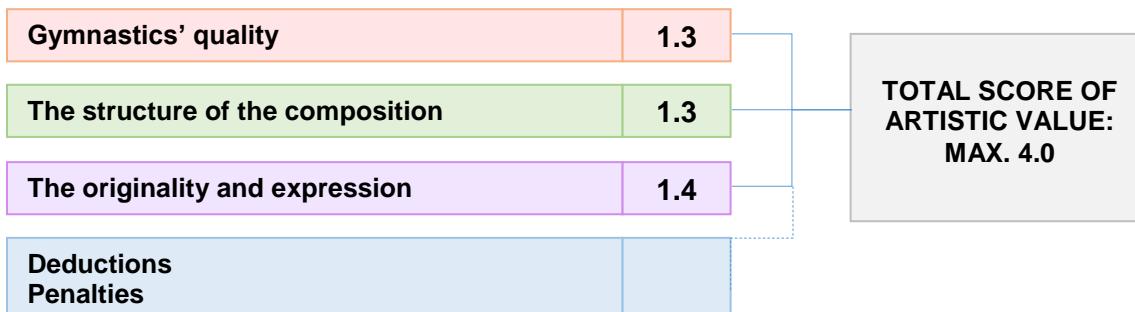
All the judges for the competition must give their score independently and must proceed in the following manner:

1. mark all the technical elements from the whole program before starting to count difficulties
2. count the number of required elements performed by the group while paying attention to the highest level of difficulties:
  - balances and balance series
  - jumps/leaps and jumps/leaps series
  - waves and swings
  - body movement series
3. add the value of the supplementary difficulties
4. calculate the final score



### 3. ARTISTIC VALUE

Artistic value consists of:



#### 3.1. REQUIRED ARTISTIC COMPONENTS OF THE COMPOSITION

##### 3.1.1. Gymnasts' Quality

Gymnasts' quality	1.3
AGG technique:	0-0.4
- total body movement technique - AGG techniques are predominant	
Fluency:	0-0.2
- in linking movements and movement series	
Capabilities, skills:	0-0.5
- level of skills - physical capabilities - bilateral muscle work	
Unity:	0-0.2
- synchronization and similar technique - performing as team is predominant	

- **AGG technique (0.4)**

The philosophy of Aesthetic Group Gymnastics is founded on harmonious, rhythmic and dynamic movements performed with the natural use of strength and show continuity and fluency. Aesthetic Group Gymnastics is composed of stylized and natural total body movements where the hips form the basic movement center.

- **Total body movement technique:** 0.2

- during most of the routine: 0.1
- during the whole routine: 0.2

The composition must be performed by using the total body movement technique that follows AGG philosophy. AGG technique: see appendix

- **AGG techniques are predominant:** 0.2

- during most of the routine: 0.1
- during the whole routine: 0.2

Movements and movement series with the AGG technique must be predominant in the composition.

- **Fluency (0.2)**

- **Fluency in linking movements and movement series:** 0.2

- during most of the routine: 0.1
- during the whole routine: 0.2

Movements and movement series must be linked fluently and naturally. The movements are tied together in a way that the flow continues from one movement to another as if they were created by the previous movement underlining the continuity. The composition must show elements and combinations without appearing as separate parts.



- **Capabilities and skills (0.5)**

- **Level of skills:** 0.3

The composition must show the gymnasts' **flexibility, coordination, strength, speed, muscle control and endurance** and must also be well executed and show **good gymnastics technique** (AGG technique: see appendix)

- 2 or 3 from required skills: 0.1
- 4 or 5 from required skills: 0.2
- all required skills with good gymnastics technique: 0.3

- **Physical capabilities:** 0.1

The composition must form a totality in the balance with the qualities of the gymnasts. The **physical capabilities** of each gymnast in the group must be comparable and correspond to their level of skills (e.g.: during balance performed by the group in unison, in the same shape, in the same direction, and when lifting the right leg one of the gymnasts cannot use left leg)

- **Bilateral muscle work:** 0.1

Composition must show the **gymnasts' bilateral muscle work** (showing elements and movements on both sides must be in harmony)

- **Unity (0.2)**

- **Good synchronization and similar technique:** 0.1

- **Performing as a team** is predominant: 0.1

Unity (performing together as a team) of the group must be predominant. Different kinds of solos or canons can give nuances for the composition, but they must not be overused.

### 3.1.2. The Structure of the Composition

<b>Structure of the composition:</b>	<b>1.3</b>
Composition structure is varied	0.1
Composition forms a total unity	0.1
Variety of the composition: - in planes, directions and levels - in use of the space - in the making of formations - travelling is fluent and versatile - fast and slow parts - strong and soft parts	0.6
Variety of elements: - use of different movement group - body movements - balances - jumps/leaps	0.4
8 different formations	0.1

- **Composition structure is varied:** 0.1

The **structure** of the **whole composition** must be **versatile and varied**. This includes variety of the composition, variety of elements and dynamics and variation in tempo. The overall composition is varied.

- **Composition forms a total unity:** 0.1

The **composition** must form a **total unity** from the beginning of the routine until the end of the routine, even though the composition is varied. Different parts of the composition may not appear as separate parts. Breaks in the composition structure and style are not permitted. The storyline of the actual composition must not be broken.

- **Variety of the composition (0.6)**



- **Variety in planes, directions and levels:** 0.1  
The composition must be performed using different directions (forward, backward, lateral, diagonal, oblique) and different planes and levels (low: on the floor, medium and high level: jumps and leaps) performed by the whole team
- **Variety in the use of space:** 0.1  
The group must use all areas of the competition carpet. The formations must vary in size and location.
- **Variety in the making of formations:** 0.1  
Changes from one formation to another has to be varied and versatile
- **Travelling is fluent and versatile:** 0.1  
Changes from one plane to another or from one location in the competition area to another must be performed fluently, demonstrate good technique, and use different styles or types of travelling. **Connecting steps** should not include ordinary running or steps with any inconsistent style, and they should not be predominant.
- **Fast and slow parts in the composition: 0.1**  
Variation in the tempo of the composition must be clear. The structure of the composition must show fast and slow parts and the gymnasts must be able to perform in different tempos during the routine.
- **Strong and soft parts in the composition:** 0.1  
The composition must be dynamic (i.e. clearly show strong and soft parts throughout the whole routine) and the gymnasts must be able to perform using different levels of power during the routine.
- **Variety of elements (0.4)**
  - **Variety in the use of different movement groups: 0.1**  
The use of different movement groups (body movements, balances, jumps) must be varied and in harmony and balance during the composition.
  - **Variety of body movements: 0.1**  
The composition must contain different types of body movements and body movement series.  
All of fundamental body movements must be performed in the composition.  
Variety can be demonstrated by:
    - performing all types of body movements, with varied forms of body movements
    - showing movements in different planes or levels or with different power or tempo
    - with or without steps
  - **Variety of balances: 0.1**  
The composition must have a minimum of 3 different types of balances.  
Variety can be demonstrated by:
    - static vs. dynamic balances: at least one pivot
    - different directions of the free leg: front, side, and back all must be shown
    - different shapes e.g. with and without support of hands, with or without body movement, with straight legs or bended leg, in different planes
  - **Variety of jumps /leaps: 0.1**  
The composition must have a minimum of 3 different types of jumps and leaps.  
Variety can be demonstrated by:
    - different take-offs: both leap and jump technique must be shown
    - different directions: with turning or moving straightforward
    - different shapes: with or without body movement, with straight legs or bended leg(s)
- **Variety of formations**
  - **8 different formations: 0.1**  
The composition must include a minimum of 8 geometrically varied formations. Difference in size or direction of the formation are not counted as different formations.



### 3.1.3.The Originality and Expression of the Composition

The originality and expression	1.4
Expression: - composition is expressive - composition is aesthetic - expression and style are appropriate - style and expression last - expressive body language - variation of the tempo (within movements & movement series) - dynamics (within movements & movement series)	0.7
Music: - is variable - supports the composition - music and composition correspond	0.3
Originality: - in movements - in formations	0.2
Highlights	0.1
Thematic "story" and artistic expression	0.1

- **Expression (0.7)**
  - **Composition is expressive:** 0.1

The composition must be expressive, and expressiveness must be shown in the movements. The idea and the expressiveness of the composition must form a consistent unity throughout the composition (expression and the use of expressive body language are not a separate parts of the composition).
  - **Composition is aesthetic:** 0.1

The composition must show aesthetic appeal, and this can be seen in the movements and in the style of gymnastics expressions.
  - **Expression and style are appropriate** 0.1

The style of the composition must be appropriate for the gymnasts' age category, the skill level of the group and the group's ability to express the style. Expressions must suit the style and look natural. Over-dramatic facial expressions are not considered natural and appropriate for AGG.
  - **Style and expression last:** 0.1

The style and atmosphere must be carried throughout the whole composition. Each group must show the expression throughout the entire composition.
  - **Expressive body language:** 0.1

The expression must be developed through movements and combinations, not through separate and constrained expressions.
  - **Variation of the tempo within the movements and movement series:** 0.1

The composition must aim to express and encourage changes in tempo within the movements and combinations. This can be seen as variations of slow and fast phases and as accelerations and slowdowns during the movements and movement series.
  - **Dynamics within the movements and movement series:** 0.1

The composition must aim to express and encourage variation of power within the movements and combinations. Dynamics is variation of strong and soft or controlled and relaxed phases during movements and movement series.
- **Music (0.3)**
  - **Composition and music correspond:** 0.1



The music must correspond to the idea and to the expression of the composition. For the composition, the movements, style, and rhythm of the music must fit together. The movements of the gymnasts must form a unity within the music and if the tempo or atmosphere changes in the music, it must be seen in the composition and execution.

- **Variety in the music:** 0.1

Music of the composition must be varied. Variation in the music comes from different rhythms, tempos, and dynamics. The music must be rhythmically varied, and this can include the rhythm of the music itself or the use of the basic rhythm and melody of the music during the composition of the routine.

- **Structure of the music supports the composition:** 0.1

The composition must complement the structure of the music such as the use of the background rhythm and melody. In addition, the use of rhythm and melody as well as different shades and effects of the music must be shown in the composition and execution.

- **Originality (0.2)**

- **Originality in movements:** 0.1

Composition must contain new or original elements such as movements, movement series, and combinations of movements or new ways to perform movements. One single new or original element is not enough. Original elements can be seen in any elements, they don't need to be required technical elements. Originality of movements can also come from original style of the whole composition.

- **Originality in formations:** 0.1

Composition has to contain new or original formations, ways to create or attain formations (changes from one formation to another) or show original and interesting use of formations.

- **Highlights (0.1)**

- **Highlights/culmination of the composition is clearly visible and emphasized:** 0.1

- The highlights or culminations must appear clearly in the composition. The highlights of the composition may be impressive movements, canons, lifts, etc. The highlights are usually unforgettable, startling or especially impressive.
- An unforgettable total composition itself can be regarded as a highlight.

- **Thematic “story” and artistic expression (0.1)**

Composition has a thematic “story” and has been performed with great artistic expression. The impression could come from the single impressive part of the composition or the unforgettable totality of the composition.

## 3.2. ACROBATIC MOVEMENTS, LIFTS AND COLLABORATIONS

- **Acrobatic movements**

Acrobatic movements are movements where gymnast's body rotates on or over its vertical position (head – shoulders – hips –line) upside down with support of hand(s), head or in the air.

The acrobatic movements must be performed with consideration of the gymnasts' agility and skills, correct technique and must be naturally integrated in the composition.

All acrobatic elements must be done fluently without clear stops at the vertical position during elements with body rotation such as cart wheel (all types) or walkover (all types) and without fixed shape during chest stand, bridge etc.

**Permitted acrobatic movements**

- The acrobatic movements can be performed at maximum 2 (group size 6-8 gymnasts) or 3 (group size



9-10 gymnasts) times during the routine including starting and ending positions, lifts and collaborations. More than allowed amount of acrobatic movements will be considered as forbidden movements.

- The same acrobatic element performed by 2(3) gymnasts at the same time will be counted as 2(3) acrobatic movements
- Pre-acrobatic movements are permitted when they do not contain upside down vertical position of head – shoulders – hips -line.

Somersault (forward or backward without air time) counts as a body movement and therefore will not be considered an acrobatic element.

### **Forbidden movements**

- The following acrobatic movements are not allowed at any part in the composition
  - hand, head or elbow stands
  - any acrobatic movements with air time (e.g. somersault in which a person turns head over heels in the air and lands or finishes on their feet)

## **- Lifts and collaborations**

### **Permitted lifts**

- The composition may consist lifts, pyramids or various collaborations, which must be performed
  - with consideration of the gymnasts' ability and skills (healthy aspect)
  - with good technique (muscles control, fluency)
  - with logical connection with routine
- All lifts, pyramids and collaborations have to be aesthetic and not overused in the composition.

### **Forbidden lifts**

- The following lifts, pyramids and collaborations are **forbidden** at any part in the composition
  - to have one gymnast lifting more than the weight of one other gymnast at the same time (i.e. having the weight of more than one gymnast on the lifting gymnast)
  - to perform a lift or pyramid which is higher than two gymnasts including the lifting gymnast(s).

## **3.3. DEDUCTIONS AND PENALTIES**

### **- Deductions from music**

The music must form a unity. If the music is composed of different musical pieces, the different themes and modes must be linked together, and their coexistence must have maximum unity possible). Monotonous background music is not allowed. A stop in the music or the poor linking between two musical themes is not authorized. The quality of the music dubbing/editing must be appropriate. Music cannot end before or after the last movement of the gymnasts. The music must not end by breaking off abruptly.

- poor linking of music - 0.1 / each time
- disconnected additional effects - 0.1 / each time
- music stops before or after last movement - 0.1
- music ends by breaking off abruptly - 0.1
- monotonous background music - 0.2

### **- Deduction from error in the composition**

An error in the composition is any part of the program that disturbs and/or breaks the unity of the composition. These kinds of errors could be e.g. poorly connected or performed lifts or pre-acrobatic elements, poor or illogical connection of elements of composition (e.g. ordinary running, a situation where one gymnast is using a different leg than the others during the same movement)

- error in the composition - 0.1 / each time
  - poorly connected lifts or acrobatic movement
  - illogical connection between elements/parts



- the same formation is overused or too much time in the same formation
  - static of gymnast (during lift or collaboration)
  - lift, pyramid and collaboration are overused
  - fixed upside-down vertical position of head–shoulders–hips – line during the elements
- **Penalty from forbidden movement or lift**  
▪ Forbidden movement / lift - 0.5 / each movement / lift
- **Penalty from religion/ nationality/ political insults**  
The music, composition and competition dress must be aesthetic and must not hurt, insult or express any religion or take a stand politically or express hurting people.  
▪ Religion/ nationality/ political insults - 0.3
- **Penalty from the group entrance**  
*See Generalities: The length of the competition program*  
▪ Group entrance is accompanied by music or extra movements or takes too long time - 0.3
- **Penalty from dress hair or make-up not conforming to the regulations**  
*See Generalities: dress, hair and make-up of gymnasts*  
▪ For one gymnast - 0.1  
▪ For 2 or more gymnasts - 0.2  
▪ Lost items (hair decoration, toe shoes etc.) -0.1 / each lost item  
▪ For each color spot on the competition area caused by hair dye -0.2
- **Penalty from the length of the competition program**  
*See Generalities: The length of the competition program*  
▪ additional or missing full seconds - 0.1 / second
- **Penalty from the assistance by coach** (proposal from the majority of AV judges)  
*See Generalities: Discipline of the Gymnasts and Coaches*  
▪ Assistance by coach - 0.3

**Table: Artistic Value deductions and penalties**

Deductions and Penalties	
<b>Deductions</b> (by each judge individually)	
Music:	- music is poorly linked - 0.1 - disconnected additional effects - 0.1 - music stops before last movement - 0.1 - music ended by breaking off abruptly - 0.1 - background music - 0.2 An error of the composition: - 0.1 / each time
Penalties	(by proposal [-], requires majority of AV judges): - forbidden movement or lift - 0.5 / each movement / lift - religion/ political insults - 0.3 - group entrance - 0.3 - dress, hair or make-up - 0.1 one gymnast; -0.2 two or more - lost items - 0.1 / each lost item - color spot on the competition area caused by hair dye - 0.2 / each time - for assistance by coach -0.3
Penalties by Head Judge of AV:	- additional or missing full seconds -0.1 / second



### 3.4. EVALUATION OF ARTISTIC VALUE

<b>TOTAL ARTISTIC VALUE SCORE: = 4.0 MAX.</b>		
<b>Gymnasts' Quality Max. 1.3</b>	<b>Structure of the Composition Max. 1.3</b>	<b>Originality and Expression Max. 1.4</b>
<ul style="list-style-type: none"><li>- AGG technique:<ul style="list-style-type: none"><li>- Total BM technique 0.2</li><li>- AGG technique predominant 0.2</li></ul></li><li>- Fluency 0.2</li><li>- Capabilities, skills:<ul style="list-style-type: none"><li>- level of skills 0.3</li><li>- physical capabilities 0.1</li><li>- bilateral muscle work 0.1</li></ul></li><li>- Unity:<ul style="list-style-type: none"><li>- synchronization and similar technique 0.1</li><li>- performing as team is predominant 0.1</li></ul></li></ul>	<ul style="list-style-type: none"><li>- Composition structure is varied 0.1</li><li>- Composition forms a total unity 0.1</li><li>- Variety<ul style="list-style-type: none"><li>- in planes, directions and levels 0.1</li><li>- in use of space 0.1</li><li>- In making formations 0.1</li><li>- travelling is fluent and versatile 0.1</li><li>- fast and slow parts 0.1</li><li>- strong and soft parts 0.1</li></ul></li><li>- Variety of elements<ul style="list-style-type: none"><li>- Use of different movement groups 0.1</li><li>- body movements 0.1</li><li>- balances 0.1</li><li>- jumps &amp; leaps 0.1</li><li>- 8 different formations 0.1</li></ul></li></ul>	<ul style="list-style-type: none"><li>- Expression<ul style="list-style-type: none"><li>- composition is expressive 0.1</li><li>- composition is aesthetic 0.1</li><li>- expression and style are appropriate 0.1</li></ul></li><li>- style and expression last 0.1</li><li>- expressive body language 0.1</li><li>- variation of the tempo 0.1</li><li>- variation of the dynamics 0.1</li><li>- Music:<ul style="list-style-type: none"><li>- is variable 0.1</li><li>- supports the composition 0.1</li><li>- composition and music correspond 0.1</li></ul></li><li>- Originality:<ul style="list-style-type: none"><li>- in movements 0.1</li><li>- in formations 0.1</li></ul></li><li>- Highlights 0.1</li><li>- Thematic 'story' and artistic expression 0.1</li></ul>

The Panel AV evaluates the artistic components of the composition, counts the value and makes the proposal for possible penalties. All the judges for the competition must give their score independently and **must proceed in the following manner:**

- add the different components of the composition (Gymnasts' Quality, Structure, Originality and expression)
- make deductions of the artistic value
- calculate the final score
- make the proposal for any possible penalties [-]



## 4. EXECUTION

AGG philosophy and technique – see appendix

### 4.1. EXECUTION REQUIREMENTS

- 1 The execution must be unified and synchronized.
- 2 All team members must perform the same elements with the same or equal degrees of difficulty either simultaneously, successively or within a short period of time.
- 3 The technique of aesthetic group gymnastics must be predominant. All movements and movement combinations must be performed by total movement technique where changes from one body movement or formation to another must be fluent. In total movement technique, the leading movement is reflected in every part of the body when the movement flows from the center of the body, or backwards through the hips. The movements are tied together in a way that the flow continues from one movement to the other.
- 4 The execution must show good technique, good extensions, accuracy of movements, variations in the use of muscular tension, relaxation and strength and preciseness of formations and transitions.
- 5 The execution must show good posture, co-ordination, balance, stability and rhythm.
- 6 The execution must show the group's athletic skills such as coordination, flexibility, strength, speed and endurance.
- 7 The execution must show expressiveness and aesthetic appeal.
- 8 Gymnasts must perform the execution according to the dynamics and rhythm of the music.
- 9 The starting and ending position are part of the execution.
- 10 All elements must be executed with a consideration of healthy aspects: the shoulders and hips being in line, the supporting leg, the shape position and bilateral work (a minimum of two (2) balances and two (2) jumps/leaps with the non-dominant leg for the entire team), posture and lifts.

### 4.2. EVALUATION OF EXECUTION

Maximum points 10.00

#### Penalty for missing or additional gymnast (by Head judge of EXE)

See Generalities: Number of gymnasts

- each missing or additional gymnast: - 0.5 / gymnast

The Panel EXE evaluates the execution of the composition by counting the mistakes in the execution using the execution deduction table.

All the judges for the competition must give their score independently and **must proceed in the following manner:**

- count all mistakes of the execution and deduct them from execution maximum points (10.00)
- calculate the final score



Requirements and types of mistakes	Deduction per mistake (each time/each element, unless otherwise specified)		
	Minor: -0.1	Medium: -0.2	Major: -0.3
<b>Posture and supporting line, healthy aspects</b>	- incorrect supporting line (e.g. position of the supporting leg (in balances) or shoulders and hips not in line) - poor posture - heavy ending of the lift	- body control lost during or in ending of the lift	- landing from jump/leap while still in back bending - in a lift, clearly poor posture/supporting line by lifting gymnasts
<b>Basic gymnastics technique</b>	- insufficient extension - difference in execution between gymnasts - lack of fluency/continuity - lack of lightness	-	-
<b>Loss of balance</b> (in any movement):	with unnecessary movement (each time/gymnast)	with unnecessary hop (each time/gymnast)	with support on hand, foot or other part of the body (each time/gymnast)
<b>Unity</b>	- lack of synchronization - imprecise planes, levels or directions - inaccuracy between movement and rhythm of the music - inaccuracy in formations	-	-
<b>Collision between gymnasts</b>	- execution is not or is slightly disturbed	- execution is clearly disturbed for 1 gymnast	- execution is clearly disturbed for 2 or more gymnasts
<b>Physical characteristics:</b> - lack in some area (flex., strength, etc.) during the whole program	slight lack (group/each area)	clear lack (1-2 gymnasts/each area)	clear lack (group/each area)

Requirements and types of mistakes	Deduction per mistake (each time/each element, unless otherwise specified)		
	Minor: -0.1	Medium: -0.2	Major: -0.3
<b>Body movements:</b> - incorrect technique - characteristics not shown for basic body movements			
<b>Jumps and leaps:</b> - incorrect technique - characteristics not shown (shape not fixed, low elevation, poor body control, heavy landing)	Small mistakes in technique of an element	Partly incorrect technique of an element	Totally incorrect technique of an element
<b>Balances:</b> - incorrect technique - characteristics not shown (shape not fixed, insufficient amplitude, poor body control, insufficient rotation)			

<b>Total fall in any movement</b>	-0.4 each gymnast/ each time
<b>Lift fails</b>	- lift fails: -0.5 each time - gymnast(s) fall to the floor from lift: -0.5 each time
<b>AGG technique:</b> - lack of total AGG technique	-0.3 whole program
<b>Bilateral work</b> - missing balances or jumps/leaps for the non-dominant leg	-0.2 each missing element



## 5. JUDGING

### 5.1. GENERAL

All the judges must have a valid IFAGG license.

The IFAGG Office maintains a Judges License register of authorized international judges.

The Technical Committee of IFAGG will propose to the Council of IFAGG the list of the judges and the Judge Responsible for the A-category competitions.

Judges list, Judge Responsible and Superior Jury for the World Championships and Continent Championships will be nominated by the Council of IFAGG.

The choreographer or coach of a participating team cannot be a judge in the Competition Category in which the team competes.

### 5.2. EVALUATION JUDGES

#### 5.2.1. Evaluation Panels

The minimum number of judges for panels is 9. However, at the World Championships, the minimum number of judges is 12.

The groups will be evaluated by three panels of judges:

- Composition, Technical Value (**TV**), consists of 3 - 4 judges
- Composition, Artistic Value (**AV**), consists of 3 - 4 judges
- Execution (**EXE**), consists of 3 - 4 judges

#### Duties and responsibilities of Evaluation Judges

- The judges must give their scores independently.
- During the competition, the judges may not discuss the evaluation with each other, the coaches or the gymnasts.
- Each panel of judges works independently and gives their points regardless of the other panels' points.

One of the evaluating judges of each panel (No1) will be the **Head Judge**.

All judges send their scores to the Head Judge of the Panel.

After the first performing group in the competition category, the judges always meet to negotiate within their own panel and check the differences in the scores together. Judges must give the scores before the negotiation. During this meeting all judges scores are allowed to be corrected to unify the criteria. In the meeting the order between the judges' scores (highest/lowest) must not be changed in the negotiation.

#### 5.2.2. Head Judges

#### Duties and responsibilities of the Head Judges of the Panels

- supervises that the rules are followed
- calls the judges together after the first performing group in the competition category
- checks that the differences between the judges scores conform to the rules
- calls a meeting in situations where the difference between the middle scores is too high:
  - in a panel of 4 judges only middle scores are allowed to be corrected (highest and lower scores must not be changed) during the negotiation
  - in a panel of 3 judges only highest and lowest scores are allowed to be corrected (middle score must not be changed) during the negotiation
  - the order between the judges' scores (highest/lowest) must not be changed in the negotiation.
- calls the Superior Jury (if nominated) if the judges cannot come to an agreement.
- deducts penalties



- checks and approves computer scores together with the Judge Responsible before they are published

**Penalties** are given separately and will be taken from the final score only if the majority (minimum 3/4 or 2/3) of the judges have made the proposal for penalties.

### **Penalties deducted by Head Judges**

#### **Head Judge of the Artistic Value:**

##### **Penalties that require a proposal [-] from the majority of the AV judges:**

- Forbidden movement/lift: -0.5 each movement / lift.
- Religious/political insult: -0.3
- Group's entrance takes too long, is accompanied by music, or includes extra movements: -0.3
- Dress, hair or make-up:
  - dress or hair or make-up do not conform to the regulations:
    - 0.1 for one gymnast and -0.2 for two or more gymnasts
  - lost items (make-up, hair decoration, toe shoes etc.): -0.1 points each item
  - color spot on the competition area caused by hair dye: -0.2 each case
- Assistance by coach: - 0.3

##### **Penalties deducted by the Head AV Judge:**

- Time: -0.1 for each additional or missing full second

#### **Head Judge of the Execution:**

##### **Penalties deducted by the Head EXE Judge:**

- The borderline: for each gymnast each time for crossing the borderline: -0.1 points
- Missing or additional gymnast: -0.5 for each missing or additional gymnast

### **5.2.3.Judge Responsible**

The Judge Responsible must be a good role model in terms of behavior and actions for all evaluation judges. Judge Responsible will discuss final details of the competition (e.g. competition schedule and judges list) with the Council of IFAGG and supervise the competition to ensure that the actions of the judges are according to IFAGG rules and regulations.

#### **Duties and responsibilities:**

- must be present for the team draws
- responsible for all instructional judges' meetings before the competitions
- assigns judging panels according to their level (judges draw)
- checks and approves computer scores together with the Head Judges of the Panels before they are published
- can allow for repetition of a routine in "force majeure" situations
- may interrupt the performance due to a technical problem or dangerous situation

### **5.2.4.Superior Jury**

Superior Jury may consist of 3 to 4 first level judges. They are the part of the Evaluating Panels, but their scores are not included in the official scores.

#### **Duties and responsibilities:**

- supervises that the actions of the panel of judges are according to IFAGG rules and regulations
- observes the judging work and listens to the negotiations
- in extreme cases has the right to interfere in the judge panel's work. These cases must always be reported.



### 5.2.5. Line Judges

There must be a minimum of 2 (for World Championship - a minimum of 4) line judges who are observing the borderlines in the corners of the competition carpet. They will signal each passing of the borderline of the competition area with a flag and record each of them on a slip of paper that will be provided. At the end of the exercise, the line judges send the slip of paper to the Head Judge of the Execution Panel who approves the penalty. A penalty will be taken from the average score of execution.

### 5.2.6. Time Judges

There must be at least 2 timing judges. The judges must fix the time independently and make a record of time for each team separately on a slip of paper that will be provided.

*If the length of the routine does not conform to the regulations (according at least one of the Time Judges), both Time Judges must come to Head Judge of the Artistic Value Panel and show their stopwatches with fixed timing. Head Judge will check and approve the penalty.*

Timing will start from the beginning of the first movement after the group has taken the starting position on the competition carpet. Timing will stop as soon as all gymnasts are completely motionless.



## 6. SCORING THE POINTS

### 6.1. GENERAL

The final score for the group will be calculated by adding the 3 partial scores: Technical Value, Artistic Value and Execution. The maximum score for the group in preliminaries and finals can be 20.00

- Maximum score for the Technical Value 6.0
- Maximum score for the Artistic Value 4.0
- Maximum score for the Execution 10.0

The score from preliminaries will be counted together with the score from finals in order to get the final results (ranking).

The maximum score for the final results (ranking) will be 40.00 points.

Panel TV (Composition/Technical Value) evaluates the technical elements of the composition, counts the value (0.0 - 6.0).

Panel AV (Composition/Artistic Value) evaluates the artistic value of the composition, calculates the scores of the composition (0.0-4.0) and makes the proposal for any possible penalties [-].

Panel Exe (Execution) evaluates the execution of the routine, calculates the scores of the composition (0.0 - 10.0) and makes the proposal for any possible penalties [-].

### 6.2. CALCULATION OF THE PARTIAL SCORES

The three partial scores are the average scores of each panel (Technical Value, Artistic Value and Execution).

Depending on the number of judges in the panel, the scores will be counted as follows:

#### Panel of 4 judges:

- the highest and the lowest scores will be eliminated and the average of the two middle scores is the partial score
- the difference between the middle scores taken into account may not be greater than 0.3

#### Panel of 3 judges:

- average of all scores will be calculated and the result is the partial score
- difference of all scores may not be greater than 0.4

## 7. CHANGING THE RULES

The Technical Committee of IFAGG is responsible for changing the rules.



## APPENDIX 1: AGG TECHNIQUE

1. AGG Philosophy
2. Basic Gymnastics Technique
  - 2.1. Characteristics of Balances
  - 2.2. Characteristics of Jumps and Leaps
3. Basic Technique and Characteristics of Body Movements
  - 3.1. Variation of Body Movements
  - 3.2. Body Movement Series
4. Criteria of Body Movements Amplitude to Raise Technical Value of Balance or Jump/Leap

### 1. AGG Philosophy

Aesthetic group gymnastics is composed of stylized and natural total body movements where the hips form the basic movement center. A movement performed with one part of the body is reflected in the entire body.

The philosophy of the sport is founded on harmonious, rhythmic and dynamic movements performed with the natural use of strength and supporting the movement fluency with natural breathing. Harmonious movements flow naturally from one movement to the next as if they were created by the previous movement. All movements must be performed fluently. The movements must be clearly visible and show variety in dynamics and variety in speed.

All movements and movement combinations must be performed by total movement technique where changes from one body movement or formation to another must be fluent. In total movement technique, the leading movement is reflected in every part of the body when the movement flows outwards from the center of the body, or back towards the center of the body (hips). The movements are tied together in a way that the flow continues from one movement to the other.

### 2. Basic Gymnastics Technique

As part of AGG technique, the basic gymnastics technique must be visible. Good basic gymnastics technique consists of and shows:

- good, natural posture and clean shoulders and hips line
- sufficient turnout of the legs
- good extensions (legs, knees, ankles and arms, hands)
- good feet technique, especially in any steps, skips and hops, including take-off for jumps/leaps
- accuracy of movements
- variations in the use of muscular tension, relaxation and strength
- good coordination, balance, stability and rhythm

Good technique is enabled by athletic skills such as coordination, flexibility, strength, speed and endurance. Having athletic skills, bilateral muscle work and good technique in balance enables the gymnasts to perform all movements in a healthy and safe way.

#### 2.1 Characteristics of Balances

All balances must be performed clearly. The duration of the use of the support surface in balance movements must be clearly visible. The shape must be fixed and well-defined during the balance.

All balances must have the following characteristics:

- shape is fixed and well-defined during the balance ("photo").
- sufficient height of the lifted leg
- good control of the body during and after the balance

Balances can be static or dynamic.



#### Characteristics of **static balances**:

- static balances can be performed on one leg, on one knee or in a “cossack” position.
- during the balance the free leg must be raised minimum at 90° without hand support or minimum 135° with hand support.
- only one leg can be bent in a balance.

#### Characteristics of **dynamic balances** (tourlent, illusions, pivots):

- tourlent (slow turn, promenade): a minimum of 180° must be completed in a fixed shape with a maximum 3-heel support during 180° rotation.
- illusions: a rotation of 360° from the shoulder and hip line must be completed
- pivots: a minimum of 360° must be completed in a fixed shape
  - both legs can be bent during pivots.
  - can be performed both on a flat foot or relevé.

If the required rotation in a dynamic balance is not shown by every gymnast, the element is not counted as a balance.

## 2.2 Characteristics of Jumps and Leaps

Jumps and leaps must have the following characteristics:

- shape fixed and well-defined during the flight.
- shape fixed and well-defined during the rotation of the turning jumps and leaps.
- good elevation during the jump or leap
- good control of the body during and after the jump or leap.
- landing must be light and soft.

All jumps and leaps that have flight and shape can be noticed as an A-jump.

## 3. Basic Technique and Characteristics of Body Movements

### Total Body Waves

#### Forward body wave (basic form)

The wave starts with a little relaxation in the body and the hips tilting a little bit backward gathering speed. Through a downward semicircular movement, the hips tilt forward and upward and effect the spine to move in the form of a wave. The wave starts from the hips and can be seen as a wave-like movement through the whole body. The wave ends with an extension.

#### Characteristics:

- relaxation and gathering speed for the movement (with breathing out)
- the bottom of the hips tilts forward and upward
- wave rolls through the whole body (with breathing in) and ends with an extension

#### Backward body wave (basic form)

The wave begins by tilting the bottom of the hips backward and extending the body upwards while moving the chest forward and allowing the neck to bend backwards.

Rising up starts by pushing the hips forward and continues through the spine, which rises in a rounded wave-like form. The head follows last. The wave is reflected throughout the entire body and ends with an extension.

#### Characteristics



- extension and gathering speed for the movement (breathing in)
- tilting the bottom of the hips backward
- wave rolls through the whole body (with breathing out) and ends with an extension

### Side body wave (basic form)

The wave starts with a little relaxation in the body with the weight on one leg. The wave continues by pushing the hips to one side resulting in the other side of the hips moving up. This transfers the weight from one leg to the other. At the same time the upper body and the head balance the movement by relaxing to the opposite side. The wave continues upwards through the spine and the upper body rises in a wave-like form. The head follows last. The wave is reflected throughout the entire body and ends with an extension.

#### Characteristics

- relaxation and gathering speed for the movement (breathing out)
- pushing the hips to one side
- wave rolls through the whole body (with breathing in) and ends with an extension

### **Total Body Swing (basic form)**

A swing consists of three parts, which are:

- gathering of speed by stretching (with breathing in)
- a swing motion when the upper part of the body is relaxed (with breathing out)
- ending in a well controlled position with the extension (with breathing in)

The importance in this motion is the alternation between the extension and relaxation, as well as between power and softness. A body swing can be done e.g. forwards, from side to side and in a horizontal plane.

### **Bending**

A bending can be done to different directions e.g. forwards, side and back.

Characteristics of basic bending:

- clear and well controlled shape
- the shoulders must stay in the same line and the bending must be shown evenly throughout the entire upper body
- rounded shape of spine is shown

### **Twisting**

A twisting must have the following characteristics:

- difference in the direction between shoulders and hips must be clearly visible (minimum 75° angle between shoulders and hips line)
- clear and well controlled shape and direction

### **Contraction**

In a contraction, part of the upper body muscles contracts actively and the rest of the body responds naturally to the contraction.

Contraction of the abdominals (basic form): the abdominals contract, hips are tilted forward, the chest is pulled in, the shoulders are rolled forward and the back rounds up.

Contraction of the side (basic form): the side body muscles contract, and the same side's shoulder and hip are



pulled towards each other.

Characteristics:

- active muscle work (abdominals, side or back muscles) is clearly towards the center of the body
- the rest of the body responds naturally to the contraction

### **Lean or Lunge**

In a lunge, the leaning of the whole body must be shown but in a lean, only the upper body (from the hips upwards) must form an angle (minimum 45°) between the body and the legs. Leans and lunges can be supported by the hand(s), and muscle control and a straight spine line must be clearly visible.

A lean and lunge must have the following characteristics:

- clear and well controlled shape and line showing a straight and stretched spine
- good muscle control and posture in the body

### **Relaxation**

Relaxation starts from a well controlled position (small extension with breathing in). In the relaxation (with breathing out), the bottom of the hips is tilted forward, the back rounds, the neck naturally reflects the movement and the shoulders are relaxed. Relaxation continues to an extension or fluently to the next movement.

Characteristics:

- relaxation of the body
- tilting of the hips

### **3.1 Variation of Body Movements**

Body movements can be varied by combining them with different kinds of arm movements, leg movements, skips, steps or hops and by performing them in different planes or levels.

Body movements can also be varied by combining them with each other, for example: lean with twisting. Combinations of two body movements at the same time are counted only as one body movement.

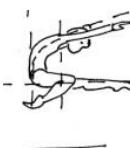
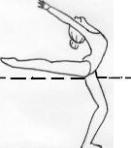
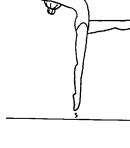
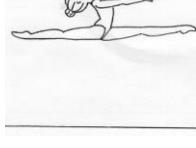
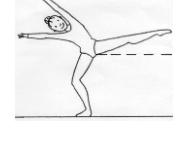
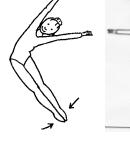
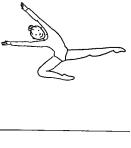
### **3.2 Body Movement Series**

In a body movement series, two or more different body movements are performed consecutively, linking them fluently together. Fluency is supported with natural breathing and by using the total body movement technique logically: the movements outwards from the center of the body and towards the center of the body follow each other in a logical order.

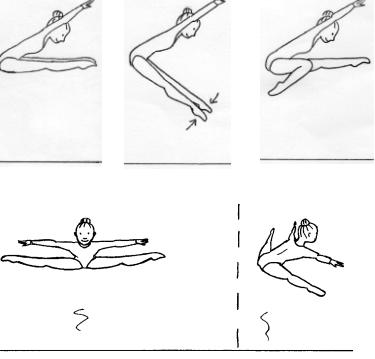
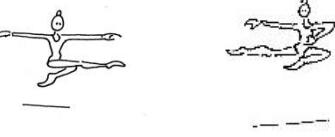
In a series, all kinds of body movements can be used (including variations of basic body movements and pre-acrobatic movements like rolls).

## 6 Criteria of Body Movements Amplitude to Raise Technical Value of Balance or Jump/Leap

The following criteria for body movement amplitude apply for raising the technical value of balances and jumps or leaps from value A to value B:

Body movement	Example / Balance	Example / Jump or Leap
Bending (forward): the back is rounded and the chest and upper back bends forward to the hips.  Notice: in pivots, the free leg can be raised less than 90°, straight or bent.	    	
Bending (backward): chest (breastbone) bends backward (minimum 80°) from the vertical line of your body. The whole back must not bend (upper back is enough). When the free leg is behind, the top of the head is in line with the hips and the shoulders.	   	   
Bending (side): the opposite shoulder (left shoulder when bending to the right, and vice versa) is on the same vertical line with the hips. (E.g. when bending to the right, the left shoulder should be in line with the right hip). The same rules apply when performing on one knee.		   
Lean (side) at 45°	 	



Lean (forward) at 45°		
Lean (backward) at 45°		
Twisting of the upper body: Shoulders must create a minimum 75° angle with the line of the hips		
Contraction of the stomach muscles: the whole back rounds to behind the line of the hips and shoulders in a curved position.		