

INTERNATIONAL FEDERATION OF AESTHETIC GROUP GYMNASTICS



IFAGG COMPETITION RULES

Junior and Women categories

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COMPETITION RULES OF AESTHETIC GROUP GYMNASTICS

The International Federation of Aesthetic Group Gymnastics (IFAGG) holds the copyright on 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 IFAGG and its members.

1. GENERAL

Aesthetic group gymnastics is composed of stylized and natural total body movements where hips form the basic movement center. The philosophy of the sport is founded on harmonious, rhythmic and dynamic movements performed with 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 aged 14–16 years.

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

Senior Category: gymnasts aged 16 years and over

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

The age of a gymnast is determined based on their year of birth, not their 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 for the duration of a season. 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 during the same season (preliminaries and/or finals) must be done from among the (maximum) 15 nominated gymnasts.

A gymnast may compete during one competition season in maximum 2 (two) groups/teams and 2 (two) competition categories (example: junior and senior). (See IFAGG General Rules).

In the event that a 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 a missing gymnast:

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

1.4. COMPETITION PROGRAM

1.4.1. Length of the Competition Program

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

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

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

proposed by Time Judges.

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-A** (proposal from the majority of AV-A judges): - 0.3 for entrance that takes too long, is accompanied by music, or includes extra movements

1.4.2. Music

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

There must be a single piece of music recorded in electronic format. The music must be provided to the organizers in the form requested.

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
- competing category
- length of the music.

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

The programme must be performed in their totality with a musical accompaniment.

When an incorrect music is played, the group is responsible for stopping the routine immediately. The group restarts their routine as soon as the correct music begins.

A group may repeat their routine only in "**force majeure**" situations, such as an accident or an error caused by the organizers (i.e. power failure, sound system error, etc.). The approval of Judge Responsible/Superior Jury/Head Judges of Panels is required for the repetition of the routine.

1.5. COMPETITION AREA

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 outside 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 the borderline is crossed. Penalty is proposed by Line Judges.

1.6. DRESS, HAIR AND MAKE-UP OF GYMNASTS

1.6.1. Dress

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

Gymnasts may perform the routine in bare feet or in toe shoes.

Competition dress must be made of non-transparent material with the exception of sleeves, neckline, and legs for the part 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. Competition dress must not distract or prevent clear sight of movements or disturb the evaluation of execution.

It is permitted to have:

- tights down to ankles, over or under the leotard,
- small decorations on competition dress/skirt (such as ribbons, rhinestones, rosettes etc.) that are aesthetic and do not disturb the execution of the routine,
- skin-colored bandages and support tapes,
- national emblems and logos in conformity with **General Competition Rules** (size max. 30 cm²). Emblems can be situated on upper arm or hip area of the competition dress.

It is forbidden to have:

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

Competition dress must not hurt/insult any religion or nationality and must not express any political attitude/opinion.

- **Penalty** by Head Judge of **AV-A** (proposal from the majority of AV-A judges): - 0.3 for dress hurting, insulting or expressing a 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 the gymnasts. Small hair decoration (including a scrunchie around the hair bun) is allowed (maximum size approximately 5 x 10 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-A** (proposal from the majority of AV-A judges): - 0.1 for one gymnast and - 0.2 for two or more gymnasts for dress, hair or make-up not conforming to these rules.
- **Penalty** by Head Judge of **AV-A**: - 0.1 for each lost item (hair decoration, toe shoes etc.). Penalty is proposed by Line Judges.
- **Penalty by Judge Responsible**: - 0.2 for each color spot. Penalty is proposed by Line Judges.

1.7. DISCIPLINE

1.7.1. Doping

See IFAGG General Rules.

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

1.7.2. Discipline of Gymnasts and Coaches

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

If a group does not participate in the official competition training, they are prohibited from

competing in that competition (except in extenuating circumstances and then only when approved by Judge Responsible/IFAGG Council).

All groups and coaches must respect the competing team and not disturb the competing team, evaluating judges and audience during competition and/ or trainings. Loud voices or music from outside the competition area during performances of other teams are not allowed and will result in a penalty deducted from Artistic value.

- **Penalty by Judge Responsible:** - 0.3 for discipline of the coach

In no case may a coach, team leader or other official person communicate verbally or by signals with a gymnast or with a group during the routine. Any assistance contributing to the successful execution of a routine will result in a penalty deducted from Artistic value.

- **Penalty by Judge Responsible:** - 0.3 for assistance by a coach

For other discipline regulations see IFAGG Discipline Code.

2. TECHNICAL VALUE

Technical Value (TV) consists of:

Balances Jumps Body Movements (BM) and Body Movements Series (BMS) Combined Series (Series combined of Different Movement Groups)	Total Technical Value Score 10.0
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Level and value of the difficulties:

Balances and Jumps/Leaps:

Level:		Value:
A	=	0.1
B	=	0.2
C	=	0.3

Balances and Jumps/Leaps Series:

Level:			Value:
A-series	A+A	=	0.2
C-series	A+B or B+A	=	0.3
D-series	B+B or A+C or C+A	=	0.4
E-series	B+C or C+B	=	0.5
F-series	C+C	=	0.7*

* The highest possible combination (C + C) in Balances and Jump/Leaps series will get an extra + 0.1 point.

Required Total Body Movements:

Total body wave	=	0.3
Total body swing	=	0.3

Body Movements Series (BMS):

A-BM series = 0.3 – series including any two (2) different body movements
 B-BM series = 0.4 – series including any three (3) different body movements
 C-BM series = 0.5 – series including any four (4) different body movements

Combined Series of different groups of Movements:

BM series	+ BALANCE	=	0.4 – 0.9*
BM series	+ JUMP/LEAP	=	0.4 – 0.9*
BALANCE	+ BM series	=	0.4 – 0.9*
JUMP/LEAP	+ BM series	=	0.4 – 0.9*
Balance	+ Jump/Leap (or vice versa)	=	0.2 – 0.7*

* The highest possible combination (C-balance/jump/leap + C-BM series (or vice versa), C-balance + C-jump/leap (or vice versa) will get an extra + 0.1 point.

2.1. REQUIRED ELEMENTS OF THE PROGRAM

To get the maximum Technical Value score, the following elements must be included in the program.

2.1.1. Balances

The composition must contain 1 balance (static or dynamic) and 1 balance series, which 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 body control during and after the balance.

Static balances

Static balances can be performed on one foot, on one knee or in a "cossack" position. During a balance, the free leg must be raised at minimum 90°. Only one leg can be bent when performing a balance.

- Passé balance **does not** count as a difficulty (Exception: pivots in *passé* position).

Dynamic balances (tourlents, illusions, pivots) are executed on one foot and must have the following characteristics:

Tourlents (slow turn, promenade):

- A rotation of 360° must be completed in a fixed shape.
- When performing a tourlent with a rotation of 360°, maximum 4 heel supports are allowed.
- Tourlents must start after the initial position of the balance is fixed.
- All criteria concerning level of the free leg, hand support and shape of body movements are the same as for static balances.

Illusions:

- A rotation of 360° from shoulder and hip line must be completed.

Pivots:

- A rotation of a minimum of 360° must be completed **in a fixed shape**.
- If the required rotation in a dynamic balance is not shown by every gymnast, the element is not counted as a balance.
- Both legs can be bent during pivots.

Addition of following criteria to the basis shape increases the value of static and dynamic balances:

- Balance performed with a body movement (bending, twisting etc.). Criteria for amplitude of body movement required to raise the technical value of a balance: see Appendix.
- Balance performed with a rotation of 360° in a fixed shape (tourlents).
- Balance performed with a rotation of minimum 360° in a fixed shape (pivots).
- Balance performed without a hand/s support of the free leg.
- Balance performed with a bigger amplitude.
- Balance performed on high relevé.

For all additional criteria and clarifications, see Appendix.

Balance series

A combination of two (2) different balances (level A, B or C) performed successively on the same leg or with a change of the supporting leg. A maximum of one (1) step is allowed between two (2) balances in the series, but it is not allowed to stand on both feet between the balances.

Balances starting with hand/s support on the floor

A maximum of two (2) balances during the program can start with the support of one (1) hand or two (2) hands on the floor. Hand support on the floor can last for a maximum of one (1) second after the initial position of the balance is fixed.

If the hand/s support lasts for more than one (1) second, the balance **will not** be counted.

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

Table of values: Examples of Balances

Category	A-level Value 0.10	B-level Value 0.20	C-level Value 0.30
1. Pivot in a passé shape	360° rotation in a passé pivot	360° rotation in a passé pivot + BM	720° rotation in a passé pivot + BM
		720° rotation in a passé pivot	
2. Pivot with amplitude below 90°, free leg in different directions	360° rotation in a pivot with amplitude below 90°	360° rotation in a pivot with amplitude below 90° + BM	720° rotation in a pivot with amplitude below 90° + BM
		720° rotation in a pivot with amplitude below 90°	
3. Free leg raised 90° with hand support – front, side, back	90° with hand support + BM	90° with hand support + BM + 360° rotation	90° with hand support + BM + 720° rotation
	90° with hand support + 360° rotation		
4. Free leg raised 90° without hand support – front, side, back	90° without hand support	90° without hand support + BM	90° without hand support + BM + 360° rotation
		90° without hand support + 360° rotation	90° without hand support + 720° rotation
5. Free leg raised min. 135° with hand support – front, side	135° with hand support	135° with hand support + BM/ 360° rotation	135° with hand support + BM + 360° rotation
			135° with hand support + BM + relevé
			135° with hand support + 720° rotation
		180° with hand support	180° with hand support + BM/ 360° rotation/ relevé

6. Free leg raised min. 135° without hand support – front, side		135° without hand support	135° without hand support + BM/ 360° rotation/ relevé
			180° without hand support
7. Free leg raised min. 135° with hand support – back	135° with SAME HAND support	135° with SAME HAND support + 360° rotation	135° with SAME HAND support + 720° rotation
		180° with SAME HAND support	180° with SAME HAND support + 360° rotation/ relevé
			135° with OPPOSITE HAND/HANDS support
8. Free leg raised min. 135° without hand support – back		135° without hand support	135° without hand support + 360° rotation/ relevé
			180° without hand support
9. Illusion forward and backwards with rotation min. 360°, hand(s) must not touch the floor	Illusion forward with the amplitude of min. 135°	Illusion forward with the amplitude of min. 180°	
		Illusion backwards with the amplitude of min. 135°	Illusion backwards with the amplitude of min. 180°

Criteria for body movement's amplitude to raise the technical value of a balance: see Appendix.

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

Balances will not be counted as a difficulty when having the following mistakes:

- shape is not fixed and not well-defined during the balance (“**photo**”),
- insufficient height of the lifted leg,
- insufficient rotation (less than 360°) during a tourlent, illusion or pivot,
- C-balance has 0.6 or more points of EXE mistakes,
- B-balance has 0.6 or more points of EXE mistakes, or
- A-balance has 0.4 or more points of EXE mistakes.

Lowering the level of difficulty:

In some cases, the level of a difficulty is lowered:

- If C-balance has 0.4–0.5 points of EXE mistakes, it will be counted as a B-balance.
- If B-balance has 0.4–0.5 points of EXE mistakes, it will be counted as an A-balance.

2.1.2. Jumps and Leaps

The composition must contain 1 jump or leap and 1 jump series (combination of 2 different jumps or leaps).

Jumps and leaps must have the following characteristics:

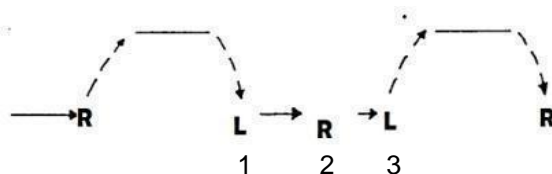
- shape fixed and well-defined during the flight,
- good elevation during the jump or leap,
- good body control during and after the jump or leap,
- landing must be light and soft.

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

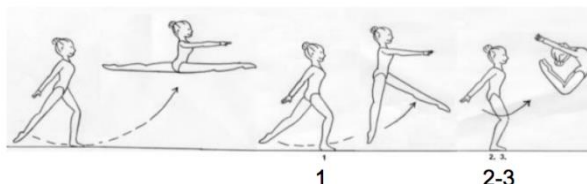
Clarifications to Jumps and Leaps:

- The same jump or leap shape can 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 maximum of three (3) supports between the 2 jumps or leaps in a series 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.



Addition of following criteria to the basis shape increases the value of jumps and leaps:

- Jump/Leap performed with a body movement (bending, twisting etc.). Criteria for amplitude of body movement required to raise the technical value of a jump/leap: See Appendix.
- Jump/Leap performed with a rotation: a turn of minimum 180° in a fixed shape AND/OR 360° from the moment of take-off to the moment of landing. (Note: the criteria of rotation will depend on the technique and amplitude of a jump/leap).
- Jump/Leap performed with en tournant technique.
- Jump/Leap performed with a bigger amplitude.

Table of values: Examples of Jumps and Leaps:

Category	A-level Value 0.10	B-level Value 0.20	C-level Value 0.30
1. Jump without amplitude between the legs	Jump without amplitude between the legs + rotation 360°	Jump without amplitude between the legs + rotation 360° + BM	
	Jump without amplitude between the legs + BM		
2. Cabriole jump	Cabriole in different directions	Cabriole + BM	Cabriole + BM + rotation 180°
		Cabriole + rotation 180°	
3. Jump with 90° amplitude between the legs, free leg in different directions	90° amplitude	90° amplitude + BM	90° amplitude + BM + rotation 180°
		90° amplitude + rotation 180°	
4. Pike jump/leap	Pike shape	Pike shape + BM	Pike shape + BM + en tournant
		Pike shape + en tournant/ rotation 180°	Pike shape + BM + rotation 180°
5. Stag jump/leap	135° amplitude + BM	135° amplitude + BM + rotation 180°	
	135° amplitude + rotation 180°		
	135° amplitude + en tournant	135° amplitude + BM + en tournant	
	180° amplitude	180° amplitude + BM	
		180° amplitude + rotation 180°	180° amplitude + BM + rotation 180°
	180° amplitude + BM (front knee not horizontal)	180° amplitude + en tournant	180° amplitude + BM + en tournant
	180° amplitude + rotation 180° (front knee not horizontal)	180° amplitude + BM + rotation 180° (front knee not horizontal)	
		180° amplitude with the switch of STRAIGHT legs	180° amplitude with switch of STRAIGHT legs + BM
			180° amplitude with switch of STRAIGHT legs + rotation 180°
			180° amplitude with switch of STRAIGHT legs + en tournant
6. Cossack jump/leap	Cossack shape	Cossack shape + BM	Cossack shape + BM + rotation 180°
			Cossack shape + BM + en tournant
		Cossack shape + rotation 180°/ en tournant	Cossack shape with amplitude 180° + BM

7. Cat jump/leap	Cat shape	Cat shape + BM	
		Cat shape + rotation 180°/ en tournant	
8. Split jump/leap	135° amplitude	135° amplitude + BM	135° amplitude + BM + rotation 180°
		135° amplitude + rotation 180°	135° amplitude + BM + en tournant
		135° amplitude + en tournant	
		180° amplitude	180° amplitude + BM
			180° amplitude + rotation 180°/ en tournant
	135° amplitude with the switch of BENT legs	135° amplitude with the switch of BENT legs + BM	135° amplitude with the switch of BENT legs + BM + rotation 180°/ en tournant
		135° amplitude with the switch of BENT legs + rotation 180°/ en tournant	
		180° amplitude with the switch of BENT legs	180° amplitude with the switch of BENT legs + BM/ rotation 180°/ en tournant
		135° amplitude with the switch of STRAIGHT legs	135° amplitude with the switch of STRAIGHT legs + BM/ rotation 180°/ en tournant
			180° amplitude with the switch of STRAIGHT legs
Side split, amplitude 135°	Side split, amplitude 180°	Side split + 180° rotation	
9. Ring jump		Ring jump	Ring Jump + 180° rotation
			Ring jump + en tournant

Jumps and leaps that are not listed in the “Examples of Jumps and Leaps” table but meet the necessary requirements, are permitted.

Amplitude is measured from the line between the knees; both thighs must show a fixed shape where the amplitude of flexibility in hip joint is clearly measurable (see Appendix).

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

Jumps and leaps normally land on a foot/the 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 will not be counted as technical elements.

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

Jumps or leaps will not be counted as a difficulty when having the following mistakes:

- shape is not fixed and well-defined during a jump/leap,
- insufficient elevation of the jump or leap,
- C-jump/leap has 0.6 or more points of EXE mistakes,
- B-jump/leap has 0.6 or more points of EXE mistakes,
- A-jump/leap has 0.4 or more points of EXE mistakes.

Lowering the level of difficulty:

In some case, the level of a difficulty is lowered:

- If C-jump/leap has 0.4–0.5 points of EXE mistakes, it will be counted as a B-jump/leap.
- If B-jump/leap has 0.4–0.5 points of EXE mistakes, it will be counted as an A-jump/leap.

2.1.3. Body Movements

Aesthetic Group Gymnastics is composed of stylized and natural total body movements where 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
- 5 BM series = series including several different body movements

VALUES FOR BODY MOVEMENT SERIES

A-BM series	(2 BM)	=	0.3
B-BM series	(3 BM)	=	0.4
C-BM series	(4 BM)	=	0.5

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

2.1.4. Combined Series (Series Combined of Different Movement Groups)

The composition must contain series combined of two (2) different movement groups (Body Movement Series, Balances and Jumps).

In a series, one step 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 be performed fluently.

Possible Combinations for Combined Series:

Balance	+	BMS
Jump/Leap	+	BMS
BMS	+	Balance
BMS	+	Jump/Leap
Balance	+	Jump/Leap or vice versa

Only five (5) highest levels of difficulties will be counted for the final score. The combination in each combined series 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.

Values of Combined Series (Series Combined of Different Movement Groups) 0.2 – 0.9

The value of a Combined Series is determined **by the aggregate value of its components**.

Determination of value must follow mathematical addition rules.

Balance or Jump/Leap + BM series (and vice versa)

<u>Level</u>		<u>Level</u>		<u>Value</u>		<u>Value</u>		<u>Total Value</u>
A	+	A-BM series (2 BM)	=	0.1	+	0.3	=	0.4
		B-BM series (3 BM)				0.4	=	0.5
		C-BM series (4 BM)				0.5	=	0.6
B	+	A-BM series (2 BM)	=	0.2	+	0.3	=	0.5
		B-BM series (3 BM)				0.4	=	0.6
		C-BM series (4 BM)				0.5	=	0.7
C	+	A-BM series (2 BM)	=	0.3	+	0.3	=	0.6
		B-BM series (3 BM)				0.4	=	0.7
		C-BM series (4 BM)				0.5	=	0.9*

Balance + Jump/Leap (or vice versa)

<u>Level</u>		<u>Level</u>		<u>Value</u>		<u>Value</u>		<u>Total Value</u>
A	+	A	=	0.1	+	0.1	=	0.2
		B				0.2	=	0.3
		C				0.3	=	0.4
B	+	A	=	0.2	+	0.1	=	0.3
		B				0.2	=	0.4
		C				0.3	=	0.5
C	+	A	=	0.3	+	0.1	=	0.4
		B				0.2	=	0.5
		C				0.3	=	0.7*

Exception: the highest possible combination (C balance/jump/leap + C-BM series, C balance + C jump/leap or vice versa) will get an extra + 0.1 point.

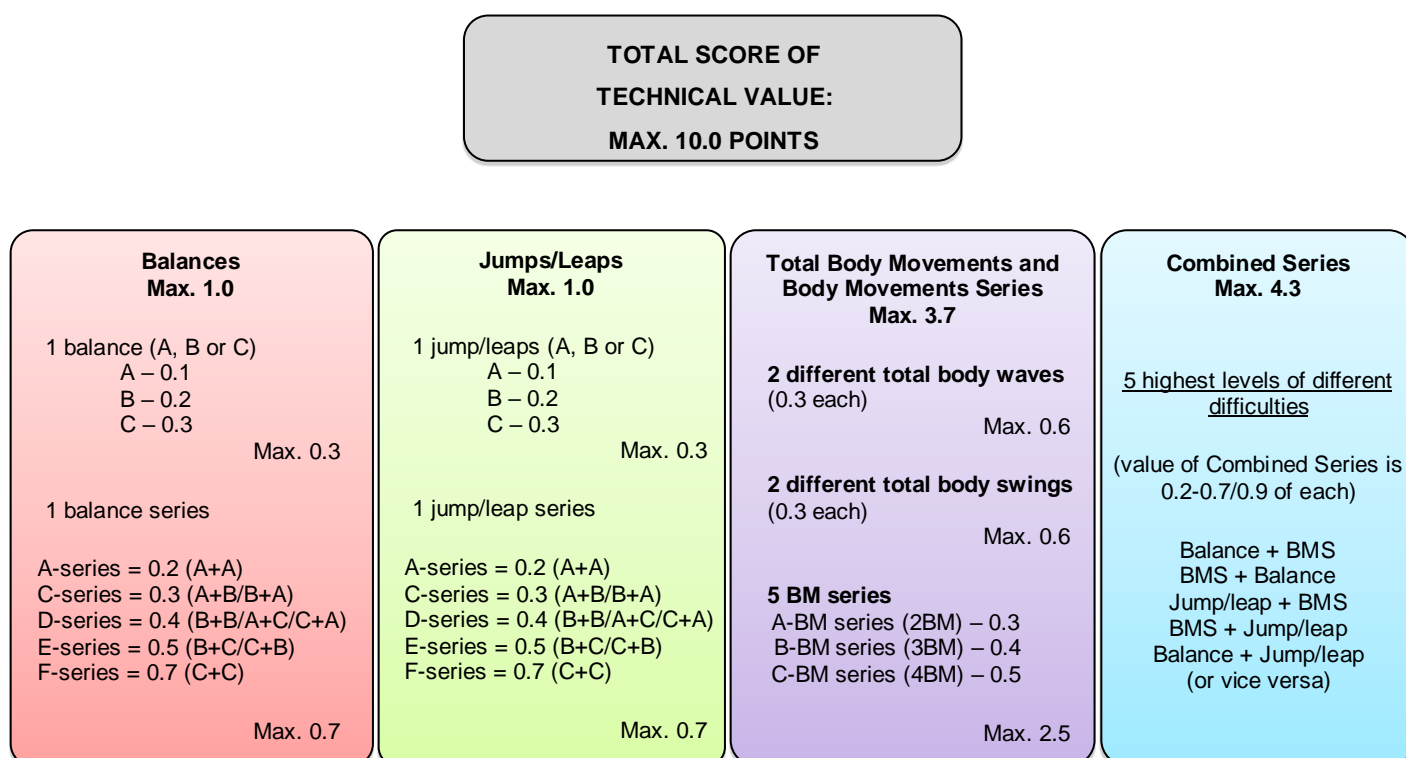
2.2. TECHNICAL ELEMENTS AND EVALUATION OF TECHNICAL VALUE (TV)

2.2.1. Technical Elements

Every gymnast in a team must perform the Technical Elements with good quality, or the elements will not be considered as difficulties for Technical Value. If one (1) or more gymnasts do not show the Technical Element successfully, the element will not be counted to points.

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 a program will be counted only one time.

Required waves and swings may be included in Body Movement Series or Combined Series.



2.2.2. Evaluation of the Technical Value

The Panel TV evaluates the Technical Elements of the composition and counts their value.

All judges in 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:
 - combined series
 - balances and jump/leap series
 - body movement series
 - balances and jumps/leaps
 - total body waves and swings
3. calculate the final score

3. ARTISTIC VALUE

Artistic Value (AV) consists of:

Artistic Value (AV) Max 10.0	
Artistic quality (AV-A) Max 5.0 <ul style="list-style-type: none"> • AGG quality 2.0 • Structure 2.0 • Expression and music 1.0 	Artistic elements (AV-B) Max 5.0 <ul style="list-style-type: none"> • Difficulty elements 3.4 • Collaboration elements 1.0 • Originality elements 0.6

3.1. ARTISTIC QUALITY

Artistic quality (AV-A) consists of:

Artistic quality (AV-A) Max 5.0		
AGG quality Max 2.0 <ul style="list-style-type: none"> • AGG technique 0.5 • Fluency in linking movements and movement series 0.5 • Continuity 1.0 	Structure Max 2.0 <ul style="list-style-type: none"> • Unity 0.2 • Variety of the composition: <ul style="list-style-type: none"> - Directions, planes and levels 0.3 - Use of space and formations 0.5 - Travelling 0.3 - Body movements 0.1 - Balances 0.1 - Jumps/leaps 0.1 • Tempo and dynamics 0.4 	Expression and music Max 1.0 <ul style="list-style-type: none"> • Character and style of the composition 0.2 • Expressive body language 0.2 • Music 0.6
Penalties		

3.1.1. AGG Quality

3.1.1.1 AGG technique (0.5)

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

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

Body movements and body movement series with the AGG technique must be predominant in the composition.

AGG technique deductions:

Composition does not show the total body movement technique:

- during some parts of the program -0.3
- during the whole program -0.5

3.1.1.2. Fluency in linking movements and movement series (0.5)

Movements and movement series must be linked fluently and naturally. The movements must be tied together in a way that the flow of the movements continues from one movement to another as if it was created by the previous movement, underlining continuity.

The composition must show elements and element series without these appearing as separate parts.

Fluency in linking movements and movement series deductions:

Movements and movement series are not fluently and naturally linked to the previous or following movements:

- during some parts of the program -0.3
- during the whole program -0.5

3.1.1.3. Continuity (1.0)

The composition must show continuity from the beginning of the program until the end of the program. Any part of the composition that disturbs or breaks the continuity of the program will result in a continuity deduction.

Continuity errors include e.g. poorly connected or performed lifts or pre-acrobatic elements, poor or illogical connecting of elements (e.g. ordinary running), fixed upside-down vertical position of head-shoulders-hips line during elements etc.

Continuity deductions:

- Illogical connections in the program -0.1 / each time
- Gymnast is static during the program -0.1 / each time

Note: Maximum deduction for “Continuity” is 1.0!

3.1.2. Structure

3.1.2.1. Unity (0.2)

The composition must form a total unity from the beginning of the program until the end of the program, 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 composition must not be broken.

Unity deductions:

Composition does not form a total unity:

- during some parts of the program -0.1
- during the whole program -0.2

3.1.2.2. Variety of the composition (1.4)

The structure of the whole composition must be versatile and varied. This includes variety of the composition, variety in directions, planes and levels, variety in use of space and formations, variety in travelling and variety of body movements, balances, jumps and leaps.

The overall composition must be varied. The use of different movement groups (body movements, balances, jumps and leaps) must be varied and must be in harmony and balance during the composition.

3.1.2.2.1. Variety in directions, planes and levels (0.3)

The composition must be performed using different directions (forward, backward, lateral, diagonal, oblique) and different planes and levels (low level: e.g. *on the floor*; high level: e.g. *in a standing position with body elevated, or in the air like jumps and leaps*; and medium level: *between low and high levels - e.g. on knees or bent legs with body leaned*).

The whole team must show movements and series on each level during the program. The whole team must show different directions at the same time as well as different planes and levels at the same time. The same direction, plane or level can last **max. 10 sec each time** and must then be changed immediately.

Variety in planes, directions and levels deductions:

Staying too long (more than 10 sec) in one direction, plane or level	-0.1 / each time
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Note: Maximum deduction for “Variety in directions, planes and levels” is 0.3!

3.1.2.2.2. Variety in use of space and formations (0.5)

The team must use all areas of the competition carpet. The formations must vary in size and location in the competition area. The team must show a minimum of **10 geometrically different formations** during the program.

The geometrically same formation and/or the same location of the formation on the competition area must not be overused (= used more than **twice**) during the program. The same use of space or the same formation can last **max. 10 sec at a time** and then it must be immediately changed.

Variety in the use of space and formations deductions:

○ Staying too long (more than 10 sec) in the same space or same formation	-0.1 / each time
○ Same formation and/or same location of the formation is overused (used more than twice)	-0.1 / each time
○ Some parts of the competition area are not used	-0.1
○ Less than 10 geometrically different formations	-0.1

Note: Maximum deduction for “Variety in the use of space and formations” is 0.5!

3.1.2.2.3. Variety in travelling (0.3)

Changing location in the competition area must be fluent and have a logical reason. Travelling can be done e.g. by taking steps, rolling or leaping. Travelling must demonstrate good technique and use different styles or types of travelling.

If travelling is performed with steps, these connecting steps must not include ordinary running or steps with any inconsistent style, and connecting steps should not be overused. The same way of travelling must not be overused (= used more than **twice**) during the program.

Variety in travelling deductions:

○ Travelling without a logical reason (illogical change of place)	-0.1 / each time
○ Same way of travelling is overused (used more than twice)	-0.1 / each time

Note: Maximum deduction for “Variety in travelling” is 0.3!

3.1.2.2.4. Variety of body movements (0.1)

The composition must contain different body movements, body movement series and different movement types. Similar body movements or movement types must not be overused.

Variety must be demonstrated by:

- performing all fundamental body movements, with varied forms of body movements,
- showing movements in different planes or levels or with different power or tempo,
- with and without steps.

Variety of body movements deductions:

- Not fulfilling all required criteria -0.1
- Similar body movements are overused -0.1

Note: Maximum deduction for “Variety of body movements” is 0.1!

3.1.2.2.5. Variety of balances (0.1)

The composition must have a minimum of 3 different types of balances.

Variety must 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 a bent leg, in different planes etc.

Variety of balances deductions:

- Not fulfilling all required criteria -0.1

3.1.2.2.6. Variety of jumps and leaps (0.1)

The composition must have a minimum of 3 different types of jumps and leaps.

Variety must 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 bent leg(s)

Note: Same body movement (e.g. back bend) during the jump or leap can be repeated max. three (3) times!

NOTE:

If part of the team performs e.g. split leap and other part performs a split leap with a back bend, it **is** counted as one of the allowed body movements to repeat.

Variety of jumps and leaps deductions:

- Not fulfilling all required criteria -0.1
- Same body movement during jump or leap is used more than 3 times -0.1

Note: Maximum deduction for “Variety of jumps and leaps” is 0.1!

3.1.2.3. Tempo and dynamics (0.4)

Fast and slow parts of the composition

Variation in the tempo of the composition must be clear. The structure of the composition must have at least **one clearly fast part** and at least **one clearly slow part**, and the gymnasts must be able to perform in different tempos during the routine.

Strong and soft parts of the composition

The composition must be dynamic. The structure of the composition must have at least **one clearly strong part** and at least **one clearly soft part**, and the gymnasts must be able to perform different dynamics during the routine.

Tempo and dynamics deductions:

- Missing at least one clearly fast part -0.1
- Missing at least one clearly slow part -0.1
- Missing at least one clearly strong part -0.1
- Missing at least one clearly soft part -0.1

3.1.3. Expression and music

3.1.3.1 Character and style of the composition (0.2)

The composition must have a clearly defined character and style. The character and style must be carried throughout the whole composition. The idea and atmosphere of the composition must form a consistent unity, showing the character and style of the composition.

Character and style of the composition deductions:

Character and style of the composition is not developed:

- during some parts of the program -0.1
- during the whole program -0.2

3.1.3.2 Expressive body language (0.2)

The composition must be expressive, and expressiveness must be shown in the movements during the whole routine. The idea and the expressiveness of the composition must form a consistent unity throughout the whole composition. The expression must be developed through movements and movement series, not through separate and constrained expressions.

The composition must show aesthetic appeal; this can be seen in the movements and in the style of gymnastics expressions. Expressive body language must be appropriate for the gymnasts' age category, skill level of the group and the group's ability to express the style. Expression must suit the style and look natural. Over-dramatic facial expressions are not considered natural and appropriate for AGG.

Expressive body language deductions:

Body language is not expressive and/or appropriate for AGG:

- during some parts of the program -0.1
- during the whole program -0.2

3.1.3.3 Music (0.6)

The music must correspond to the idea and expression of the composition. In the composition, the movements, style, and rhythm of the music must fit together. The movements of the gymnasts must form a unity with the music, and if the tempo or atmosphere of the music changes, this must be reflected the composition and execution.

The composition must complement the structure of the music, e.g. by using the accents of the music and its 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. Monotonous background music is not allowed.

The music of the composition must be varied in tempo and dynamics. The music must have at least **one fast part**, at least **one slow part**, at least **one strong part** and at least **one soft part**.

The theme, style, and level of difficulty of the music must be suitable for the gymnasts' age category. The team must show the ability to express the chosen 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 the maximum unity possible. Gaps in the music or poor linking between two musical themes is not allowed. The editing of the music must be of good quality.

Music can contain additional sound effects, but they must not be irritating or disconnected. The music must not end by breaking off abruptly. The music must not end before or after the last movement of the gymnasts.

Music deductions:

- Music does not support the composition (background music):
 - during some parts of the program -0.1
 - during the whole program -0.2
- Music is not variable: -0.1
- Music is not appropriate for the team (skills, age, etc.): -0.1
- Music stops before or after last movement -0.1
- Disconnected music (illogical combination of music, music is poorly linked, disconnected additional effects, music ended by breaking up abruptly, etc.) -0.1 / each time

Note: Maximum deduction for "Music" is 0.6!

3.1.4. Penalties

3.1.4.1 Acrobatic elements

Acrobatic elements are movements in which the 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.

Acrobatic elements must be performed with consideration to the gymnasts' agility and skills, correct techniques, and must be naturally integrated in the composition.

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

Permitted acrobatic elements:

- Acrobatic elements can be performed maximum **twice** (group size 6–8 gymnasts) or **three times** (group size 9–10 gymnasts) during the program, including the starting and ending position, lifts and collaborations. Exceedance of allowed number of acrobatic elements is considered a forbidden movement and will therefore result in a penalty.
Note: The same acrobatic element performed by 2–3 gymnasts at the same time will be counted as 2–3 acrobatic elements.
- Pre-acrobatic elements are permitted when they do not contain an upside-down vertical position of the head-shoulders-hips line.
Note: Somersault (forward or backward) without airtime counts as a body movement and therefore is not considered an acrobatic element.

Forbidden acrobatic elements:

The following acrobatic movements are not allowed in any part of the composition:

- hand, head or elbow stands,
- any acrobatic movement with airtime (e.g. somersault in which a gymnast turns head over heels in the air and lands or finishes on their feet).

Acrobatic elements penalties:

by proposal of the majority of the AV-A judges

- Forbidden acrobatic element or movement: -0.5 / each time / each element

3.1.4.2 Lifts and collaborations

A lift is a collaborative element in which the lifted gymnast loses contact with the floor and has their body completely supported by the other gymnasts. The lifted gymnast must be active (has to help with their own power during the lift).

Permitted lifts:

The composition may include lifts, pyramids or various collaborations that must be performed:

- with consideration to the gymnasts' ability and skills (healthy aspects),
- with a good technique (muscles control, fluency etc.),
- with a logical connection to the program.

Lifts, pyramids and collaborations must be aesthetic and must not be overused in the composition.

Forbidden lifts:

The following lifts, pyramids and collaborations are forbidden in any part of the composition:

- having one gymnast lifting the weight of more than one other gymnast at the same time,
- performing a lift or a pyramid that is higher than the height of two gymnasts, including the lifting gymnast(s).

Lift and collaboration penalties:

by proposal of the majority of the AV-A judges

- Forbidden lift or collaboration: -0.5 / each time / each element

3.1.4.3 Religion, nationality and political insults

The music, composition and competition dress must be aesthetic and must not hurt or insult people or express any religion, nationality or political opinions.

Religion, nationality and political insults penalties:

by proposal of the majority of the AV-A judges

- Religion/nationality/political insult: -0.3

Note: Maximum penalty for "Religion, nationality and political insults" is 0.3!

3.1.4.4 Group entrance

See Generalities: The length of the competition program

Group entrance penalties:

by proposal of the majority of the AV-A judges

- Group entrance is accompanied by music or extra movements or it takes too long time: -0.3

3.1.4.5 Dress, hair and make-up not conforming to the regulations

See Generalities: Dress, hair and make-up of the gymnasts

Dress, hair and make-up penalties:

by proposal of the majority of the AV-A judges

- Dress not conforming to the regulations:
 - for one gymnast -0.1
 - for two or more gymnasts -0.2
- Hair not conforming to the regulations:
 - for one gymnast -0.1
 - for two or more gymnasts -0.2
- Make-up not conforming to the regulations:
 - for one gymnast -0.1
 - for two or more gymnasts -0.2

Penalty taken by the AV-A Head Judge (after proposal from Line Judges)

- Lost items (hair decoration, toe shoe, etc.) -0.1 / each lost item

Penalty taken by Judge Responsible (after proposal from Line Judges):

- Color spot on the competition area caused by hair dye -0.2 / each color spot

3.1.4.6 Length of the competition program

See Generalities: The length of the competition program

Length of the competition program penalties:

Penalty taken by the AV-A Head Judge (after proposal from Time Judges)

- Every additional or missing full second -0.1 / each second

3.1.5. Evaluation of Artistic quality (AV-A)

- Maximum score for Artistic quality (AV-A) is 5.0 points.
- During the routine, a judge marks the content of the routine and each mistake deviating from AV-A requirements.
- When the routine ends, a judge:
 - deducts the mistakes from the maximum value of each requirement, using the AV-A deduction table,
 - counts the points for each requirement, giving the total score for the team,
 - if needed, marks a proposal for the penalties.

3.1.6. AV-A Artistic quality deduction table

	Mistakes and deductions	Max value
AGG QUALITY		2.0
AGG technique	Composition does not show the total body movement technique: -0.3 during some parts of the program -0.5 during the whole program	0.5
Fluency in linking movements and movement series	Movements and movement series are not fluently and naturally connected to the previous or next movements: -0.3 during some parts of the program -0.5 during the whole program	0.5
Continuity	Illogical connections in the program: -0.1/each time Gymnast is statics during the program: -0.1/each time	1.0

STRUCTURE		2.0
Unity	Composition does not form a total unity: -0.1 during some parts of the program -0.2 during the whole program	0.2
Variety of the composition	<u>Variety in directions, planes and levels:</u> Staying too long (more than 10 sec) in one direction, plane or level: -0.1 / each time	0.3
	<u>Variety in use of space and formations:</u> Staying too long (more than 10 sec) in the same space or same formation: -0.1 / each time Same formation and/or same location of the formation is overused (used more than twice): -0.1 / each time Some parts of the competition area are not used: -0.1 Less than 10 geometrically different formations: -0.1	0.5
	<u>Variety in travelling:</u> Travelling without a logical reason (illogical change of place): -0.1 / each time Same way of travelling is overused (used more than twice): -0.1 / each time	0.3
	<u>Variety of body movements:</u> Not fulfilling all required criteria: -0.1 Similar body movements are overused: -0.1	0.1
	<u>Variety of balances:</u> Not fulfilling all required criteria: -0.1	0.1
	<u>Variety of jumps and leaps:</u> Not fulfilling all required criteria: -0.1 Same body movement during jump or leap is overused: -0.1	0.1
	Missing at least one clearly fast part: -0.1 Missing at least one clearly slow part: -0.1 Missing at least one clearly strong part: -0.1 Missing at least one clearly soft part: -0.1	0.4

EXPRESSION AND MUSIC		1.0
Character and style of the composition	Character and style of the composition is not developed: -0.1 during some parts of the program -0.2 during the whole program	0.2
Expressive body language	Body language is not expressive and/or appropriate for AGG: -0.1 during some parts of the program -0.2 during the whole program	0.2
Music	Music does not support the composition (background music): -0.1 during some parts of the program -0.2 during the whole program Music is not variable: -0.1 Music is not appropriate for the team (skills, age, ect.): -0.1 Music stops before or after last movement: -0.1 Disconnected music (illogical combination of music, music is poorly linked, disconnected additional effects, music ended by breaking up abruptly, etc.): -0.1 / each time	0.6
TOTAL		5.0

PENALTIES (by proposal of the majority of the AV-A judges)	EACH TIME	max.
Forbidden acrobatic element or lift	-0.5 / each element / lift	no max.
Religion / nationality / political insult	-0.3	-0.3
Group entrance	-0.3	-0.3
Dress not conforming to the regulations	-0.1 for one gymnast -0.2 for two or more gymnasts	-0.2
Hair not conforming to the regulations	-0.1 for one gymnast -0.2 for two or more gymnasts	-0.2
Make-up not conforming to the regulations	-0.1 for one gymnast -0.2 for two or more gymnasts	-0.2
PENALTIES by the AV-A Head Judge (after proposal of Line Judges)	EACH TIME	max.
Lost items	- 0.1 / each lost item	no max.
PENALTIES by Judge Responsible (after proposal of Line Judges)	EACH TIME	max.
Color spot on competition area	- 0.2 / each color spot	no max.
PENALTIES by the AV-A Head Judge (after proposal of Time Judges)	EACH TIME	max.
Every additional or missing full second	-0.1 / each second	no max.

3.2. ARTISTIC ELEMENTS

Artistic elements (AV-B) consist of:

Artistic elements (AV-B) Max 5.0		
Difficulty elements Max 3.4	Collaboration elements Max 1.0	Originality elements Max 0.6

3.2.1. Difficulty elements (3.4)

The composition must show different difficulty elements such as bilaterality in jumps, leaps and balances, and body movement series including changing of directions and turning, changing of levels, travelling, variation of tempo and dynamics.

At least one (1) balance and one (1) jump/leap started directly from a body movement must be shown. At least one (1) rotating balance (illusion/pivot) and one (1) rotating jump/leap must be shown.

The whole team must show each element. All elements must be logically connected to the composition and performed fluently and with good technique.

Difficulty elements		Maximal amount	value each time	maximal value
Bilaterality in jumps/leaps and balances		8	0.1	0.8
Body movement series including:	changing of directions and turning	2	0.2	0.4
	changing of levels	2	0.2	0.4
	Traveling	2	0.2	0.4
	tempo variation	2	0.2	0.4
	dynamics	2	0.2	0.4
Balance starting directly from a body movement		1	0.2	0.2
Leap/jump starting directly from a body movement		1	0.2	0.2
Rotating balance (illusion/pivot)		1	0.1	0.1
Rotating jump/leap		1	0.1	0.1
				3.4

3.2.1.1. Bilaterality in jumps/leaps and balances (0.8)

The composition must show at least two (2) right side balances, two (2) left side balances, two (2) right side jumps/leaps and two (2) left side jumps/leaps.

The whole team must show the difficulty at the same time or within less than 5 sec. and with max two (2) different shapes. The side must be shown in front or side line, split type (not cossack) movement with min. 135° amplitude.

For bilaterality, the side is counted as the side of flexibility. Left side is e.g. split leap with left leg in front, penché balance with left leg support and right leg up, illusion with left leg support, or front balance with left leg up. Right side is e.g. stag jump with right leg in front and left in back, entrelace

starting with right leg up and opening right leg in front and left in back, or penché pivot with right leg support.

The elements will be counted if executed in accordance with the TV criteria.

Balances and jumps/leaps not showing required amplitude or any side (e.g. jumps where shape is symmetric for both sides) do not give bilaterality value.

Value for each successful bilateral element:

0.1/each time

3.2.1.2. Body movement series elements (2.0)

The composition must show at least two (2) body movement series including changing of directions and turning, at least two (2) body movement series including changing of levels, at least two (2) body movement series including travelling, at least two (2) body movement series including tempo variation and at least two (2) body movement series including dynamics.

The body movement series must show the total body movement technique that follows AGG philosophy. *AGG technique: see appendix.* The requirements for the body movement series must be performed by all gymnasts.

The value of each successfully performed body movement series element is 0.2 points. The execution of each element must show good technique. Elements with major EXE mistakes (mistakes of -0.3 points and more) will not be evaluated.

Note: Max. two (2) difficulty elements will be counted for one body movement series (e.g. body movement series including changing of levels, travelling and dynamics = value 0.2 + 0.2).

3.2.1.2.1. Body movement series including changing of directions and turning (0.4)

- For change of directions, at least one (1) visible change of direction (forward, backward, lateral, diagonal, oblique) must be shown.
- For turning, all gymnasts must turn at least one full round (360°) during the series.

3.2.1.2.2. Body movement series including changing of levels (0.4)

- For change of level, all gymnasts must show at least starting or ending of body movement both on floor level and on standing level during the series.

3.2.1.2.3. Body movement series including changing travelling (0.4)

- For travelling, all gymnasts must move clearly, at least 1.5 m. Travelling means changing location within the competition area. It can be done by taking steps, rolling, etc.

3.2.1.2.4. Body movement series including tempo variation (0.4)

- The composition must aim to express and encourage changes in tempo within the body movements in the body movement series. This can be seen as variations of slow and fast phases and as accelerations and slow-downs during the body movements in the body movement series. At least one visible tempo variation must be shown during the series.

3.2.1.2.5. Body movement series including dynamics (0.4)

- The composition must aim to express and encourage variation of power within the body movements in the body movement series. Dynamics is a variation of strong and soft or controlled and relaxed phases during the body movements in the body movement series. At least one visible dynamics variation must be shown during the series.

Value for each successfully performed body movement series element: 0.2/each time until max.

3.2.1.3. Balance started directly from a body movement (0.2)

The composition must show at least one (1) balance started directly from a body movement. Directly means without any extra step, stop, position or support between the body movement and a balance. The body movement must be a movement, not a position.

Value for a balance started directly from a body movement: 0.2

3.2.1.4. Jump/leap started directly from a body movement (0.2)

The composition must show at least one (1) jump or leap started directly from a body movement. Directly means without any extra step, stop, position or support between the body movement and a jump/leap. The body movement must be a movement, not a position.

Value for a jump/leap started directly from a body movement: 0.2

3.2.1.5. Rotating balance (illusion/pivot) (0.1)

The composition must show at least one (1) rotating balance (illusion or pivot). Rotation must be at least one full round (360°) for pivots or one full round (360°) for illusions in a fixed shape.

Value for a rotating balance (illusion/pivot): 0.1

3.2.1.6. Rotating jump/leap (0.1)

The composition must show at least one (1) rotating jump or leap. Rotation of min 180° in a fixed shape must be completed. For jeté-en-tournant jumps, a full round (360°) from gathering speed to landing must be completed.

Value for a rotating jump/leap: 0.1

3.2.2. Collaboration elements (1.0)

The composition must show different collaboration elements such as team collaboration without a lift, pair/trio collaboration with/without a lift, team lift, synchronized movement element of the team and canon element of the team. Collaboration elements must be clearly visible and identifiable.

Each element will be counted maximum once, additional team elements will not be counted. Composition can contain other kinds of collaborations or lifts, but they will not be counted as collaboration elements with an AV-B value.

The value of each successfully performed collaboration element is 0.2 points. The execution of each element must show good technique. Elements with major EXE mistakes (mistakes of -0.3 points and more) will not be evaluated.

Collaboration elements	Maximal amount	value each time	maximal value
Team collaboration without a lift	1	0.2	0.2
Pair or trio collaboration with/without a lift	1	0.2	0.2
Team lift	1	0.2	0.2
Synchronized team movement element	1	0.2	0.2
Canon element of the team	1	0.2	0.2
			1.0

3.2.2.1. Team collaboration without a lift (0.2)

Team collaboration is a cooperative work between all gymnasts. It can be shown either by physical contact with each other or by passing over, under or through a gymnast/gymnasts. The whole team must clearly participate in the element. It is not allowed to perform the team collaboration in subgroups.

Support of one or more gymnasts is allowed; however, it is not allowed to perform a lift during the team collaboration.

3.2.2.2. Pair or trio collaboration with/without a lift (0.2)

The whole team must perform pair and/or trio collaborative movement(s) at the same time or within a short period of time. Movements of pairs/trios can be different. The collaboration in pairs/trios can be shown either by a physical contact with each other or by passing over, under or through a gymnast/gymnasts.

3.2.2.3. Team lift (0.2)

The whole team must participate either by physical contact or by passing over, under or through a gymnast/gymnasts in some part of the “main action” of the lift element (from take-off to landing). At least one gymnast must lose contact with the floor so that the lifted gymnast(s) is/are supported by other gymnasts. It is not allowed to perform the team lift in subgroups.

Lifts must be performed with consideration to the gymnasts' ability and skills (health aspect). During a lift, the lifted gymnast(s) can go over the vertical line in an upside-down position but must not stop in that position. One gymnast must not lift more than the weight of one gymnast at the same time. Height of the lift can be max. two gymnasts, including the lifting gymnast(s).

3.2.2.4. Synchronized movement element of the team (0.2)

Synchronized movement element of the team is a movement or a series of movements performed by the whole team at the same time in total synchronicity. The whole team must perform identical movement(s) such as body movements and body movement series, dance steps performed with additional body movements etc. The duration of the element is min. 5 s/8 counts.

The team can travel or change the formation during the element; however, all gymnasts must use the same directions and levels throughout the whole element.

It is not allowed to perform jumps, leaps, balances or lifts during the synchronized movement element of the team.

3.2.2.5. Canon element of the team (0.2)

Canon element is a movement or a series of movements in which a movement or a series of movements is identically copied and repeated by all gymnasts at equally long time-intervals. At least three (3) intervals are required.

The whole team must participate in the canon element. All gymnasts must start their role within six (6) counts. The movement must be performed using the whole body and with identical movements.

Value for each successfully performed collaboration element: 0.2

3.2.3. Originality elements (0.6)

Originality elements are novel and rarely seen elements specific for each group and performance. Originality elements give the program a special and additional artistic value and make the program unforgettable.

Originality elements	maximal value
Originality in movements	0.1
Originality in collaborations	0.1
Unforgettable connection between music and composition	0.2
Thematic story	0.2
	0.6

3.2.3.1. Originality in movements (0.1)

Composition must contain movements, movement series and combinations of different movement groups performed in a novel, original and unforgettable way (e.g. combined with supporting formation or artistic collaboration element etc.). One single new or original movement is not enough.

Originality in movements can be seen in any element; it does not need to be a required technical element. Originality in movements could also come from the original style of the whole composition.

- **Value 0.1**

3.2.3.2. Originality in collaborations (0.1)

Composition must contain various types of collaborations that are performed in new, innovative and unforgettable ways. The cooperation between the gymnasts must be original and varied throughout the whole composition.

- **Value 0.1**

3.2.3.3. Unforgettable connections between music and composition (0.2)

Each composition must be harmoniously built around the specific choice of music. The unforgettable connections between the music and the composition can be achieved e.g. by a well-thought-out placement of specific elements on specific music accents and phrases of the music etc.

The whole composition must be choreographed so that the connections between the music and the composition form an unforgettable experience for the viewers.

- **Value 0.2**

3.2.3.4. Thematic story (0.2)

Each composition must have a clear thematic “story” that is developed throughout the program and is performed with great artistic expression. The impression can come from a single impressive part of the composition or an unforgettable totality of the composition.

- **Value 0.2**

3.2.4. Evaluation of Artistic elements (AV-B)

- Maximum score for Artistic elements (AV-B) is 5.0 points.
- During the routine, a judge marks the content of the routine and each required element.
- When the routine ends, a judge:
 - counts the points from each required AV-B element, giving the total score for the team.

3.2.5. AV-B Artistic elements table

ARTISTIC ELEMENTS		maximal amount	value each time	maximal value
Difficulty elements				3.4
Bilaterality in jumps/leaps and balances		8	0.1	0.8
Body movement series including:	changing of directions and turning	2	0.2	0.4
	changing of levels	2	0.2	0.4
	traveling	2	0.2	0.4
	tempo variation	2	0.2	0.4
	dynamics	2	0.2	0.4
Balance starting directly from a body movement		1	0.2	0.2
Leap/jump starting directly from a body movement		1	0.2	0.2
Rotating balance (illusion/pivot)		1	0.1	0.1
Rotating jump/leap		1	0.1	0.1
Collaboration elements				1.0
Team collaboration without a lift		1	0.2	0.2
Pair or trio collaboration with/without a lift		1	0.2	0.2
Team lift		1	0.2	0.2
Synchronized movement element of the team		1	0.2	0.2
Canon element of the team		1	0.2	0.2
Originality elements				0.6
Originality in movements				0.1
Originality in collaborations				0.1
Unforgettable connection between music and composition				0.2
Thematic story				0.2

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 with 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 such 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, coordination, 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 routine to the dynamics and rhythm of the music.
- 9 The starting and ending positions are part of the execution.
- 10 All elements must be executed with consideration to healthy aspects: shoulders and hips being in line, supporting leg, shape, position, 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 judges in 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

4.2.1. Execution deduction table

Requirements and types of mistakes	Deduction per mistake (each time/each element, unless otherwise specified)		
	Minor: -0.1	Medium: -0.2	Major: -0.3
Posture and supporting line, healthy aspects	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - body control lost during or in ending the lift 	<ul style="list-style-type: none"> - landing from jump/leap while still in back bend - in a lift, clearly poor posture/supporting line by lifting gymnasts
Basic gymnastics technique	<ul style="list-style-type: none"> - insufficient extension - difference in execution between gymnasts - lack of fluency/continuity - lack of lightness 	-	-
Loss of balance (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)
Unity	<ul style="list-style-type: none"> - lack of synchronization - imprecise planes, levels or directions - inaccuracy between movement and rhythm of the music - inaccuracy in formations 	-	-
Collision between gymnasts	<ul style="list-style-type: none"> - execution is not or is slightly disturbed 	<ul style="list-style-type: none"> - execution is clearly disturbed for 1 gymnast 	<ul style="list-style-type: none"> - execution is clearly disturbed for 2 or more gymnasts
Physical characteristics: <ul style="list-style-type: none"> - lack in some area (flexibility, 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
Body movements: <ul style="list-style-type: none"> - incorrect technique - characteristics not shown for basic body movements 	Small mistakes in technique of an element	Partly incorrect technique of an element	Totally incorrect technique of an element
Jumps and leaps: <ul style="list-style-type: none"> - incorrect technique - characteristics not shown (shape not fixed, low elevation, poor body control, heavy landing) 			
Balances: <ul style="list-style-type: none"> - incorrect technique - characteristics not shown (shape not fixed, insufficient amplitude, poor body control, insufficient rotation) 			

Total fall in any movement	-0.4 each gymnast/ each time
Lift fails	<ul style="list-style-type: none"> - lift fails: -0.5 each time - gymnast(s) fall onto the floor from lift: -0.5 each time
AGG technique: <ul style="list-style-type: none"> - lack of total AGG technique 	-0.3 whole program

5. JUDGING

5.1. GENERAL

All judges must have a valid IFAGG license.

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

The Technical Committee of IFAGG proposes to the Council of IFAGG a list of judges and a Judge Responsible for each A-category competition.

Judges list, Judge Responsible and Superior Jury for the World Championships and Continent Championships are 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 12. However, at the World Championships, the minimum number of judges is 14.

Groups are evaluated by three panels of judges:

- Composition, **Technical Value (TV)**, consists of 3–4 judges
- Composition, **Artistic Value (AV)**, consists of 2 sub-panels (6–8 judges):
 - **Artistic quality (AV-A)**, consists of 3–4 judges
 - **Artistic elements (AV-B)**, 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 in 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 a competition category, the judges meet to negotiate within their own panel and check the differences in their scores together. Judges must give their scores before 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 a competition category
- checks that differences between the judges' scores conform to the rules
- calls a meeting in situations where the difference between the scores is too high (the order between the judges' scores (highest/lowest) cannot 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 deducted from the final score only if the majority (minimum 3/4 or 2/3) of the judges have made a proposal for the penalty.

Penalties deducted by Head Judges

Head Judge of the Artistic Value (AV-A panel):

Penalties that require a proposal [-] from the majority of the AV-A 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

Penalty deducted by the AV-A Head Judge (after proposal from Line Judges)

- Lost items (hair decoration, toe shoe, etc.) -0.1 / each lost item

Penalty deducted by Judge Responsible (after proposal from Line Judges):

- Color spot on the competition area caused by hair dye -0.2 / each color spot

Penalty deducted by the AV-A Head Judge (after proposal from Time Judges):

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

Head Judge of the Execution:

Penalties deducted by the Head EXE Judge:

- Borderline: for each gymnast each time the borderline is crossed: -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 in accordance with IFAGG rules and regulations.

Duties and responsibilities:

- must be present for the team draws
- responsible for all instructional judges meetings before the competitions
- assigns evaluating panels according to their level (judges draw)
- deducts penalties (in accordance with General Rules)
- checks and approves computer scores together with the Head Judges of the Panels before scores are published
- can allow for the 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

The Superior Jury consists of 3–4 first level judges. They are part of the evaluating panels, but their scores are not included in the official scores.

Duties and responsibilities:

- supervises that the actions of evaluating panels are in accordance with IFAGG rules and regulations
- observes the judging work and listens to the negotiations
- in extreme cases has the right to interfere in the work of an evaluating panel. 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.

Duties and responsibilities:

- Must signal each passing of the borderline of the competition area with a flag and record each of them on the designated slip of paper. 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. Penalty is deducted from the average score of Execution.
- Collect each lost item from the carpet and record each of them on the designated slip of paper. At the end of the exercise, the line judges send the slip of paper to the Head Judge of the AV-A Panel who approves the penalty. Penalty is deducted from the average score of the AV-A Panel.
- Fix color spots on the carpet (in case of detection) and record each of them on the designated slip of paper that will be provided. At the end of the exercise, the line judges send the slip of paper to the Judge Responsible who approves the penalty. Penalty is deducted from the average score of the AV-A Panel.

5.2.6. Time Judges

There must be at least 2 Time Judges. The Time Judges must measure the time independently and record the time for each team separately on the designated slip of paper.

If the length of the routine does not conform to the regulations (according to at least one of the Time Judges), both Time Judges must come to the Head Judge of the Artistic Value (AV-A) Panel and show their stopwatches with measured timing. Head Judge checks and approves the penalty.

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

6. SCORING THE POINTS

6.1. GENERAL

The final score for a group is calculated by adding the 3 partial scores: Technical Value, Artistic Value and Execution. The maximum score for the group in preliminaries and finals is 30.00 for each.

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

The score from preliminaries is added to the score from finals to get the final results (ranking). The maximum score for the final results (ranking) is 60.00 points.

Panel TV (Composition/Technical Value) evaluates the technical elements of the composition and calculates the score (0.0 - 10.0).

Panel AV (Composition/Artistic Value) consists of 2 sub-panels – total score of AV is calculated from 2 (two) sub-scores:

- Panel AV-A evaluates the artistic quality of composition, calculates the score (0.0-5.0) and makes the proposal for any possible penalties [-].
- Panel AV-B evaluates the artistic elements of composition and calculates the score (0.0-5.0).

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

6.2. CALCULATION OF THE PARTIAL SCORES

The partial scores of Technical Value and Execution are the average scores of each evaluating panel.

The partial score of Artistic Value is the sum of average scores from 2 sub-panels (AV-A + AV-B).

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 must 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 must not be greater than 0.4

7. AMENDING THE RULES

The Technical Committee of IFAGG is responsible for amending the rules. Any amendments are subject to prior IFAGG council approval.

8. APPENDIX

APPENDIX 1: AGG TECHNIQUE

1. AGG Philosophy
2. Basic Gymnastics Technique
 - 2.1. Characteristics of Balances
 - 2.2. Exceptions and specific techniques for Balances
 - 2.3. Table of examples of Balances
 - 2.4. Characteristics of Jumps and Leaps
 - 2.5. Exceptions and specific techniques for Jumps and leaps
 - 2.6. Table of examples of Jumps and Leaps
3. Basic Technique and Characteristics of Body Movements
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, 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, muscle control, 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 foot, on one knee or in a “cossack” position
- during the balance the free leg must be raised minimum at 90°
- only one leg can be bent in a balance

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

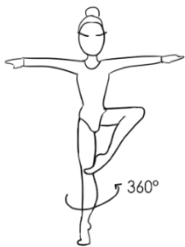


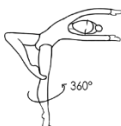
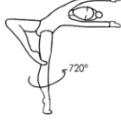







- tourlent (slow turn, promenade):
 - a rotation of 360° must be completed in a fixed shape
 - when performing a tourlent with a rotation of 360°, maximum 4 heel supports are allowed
 - tourlents must start after the initial position of the balance is fixed
 - all criteria concerning level of the free leg, hand support and shape of body movements are the same as for static balances
- illusions: a rotation of 360° from the shoulder and hip line must be completed
- pivots: can be executed a flat foot or on relevé.
 - a rotation of a minimum of 360° must be completed in a fixed shape
 - both legs can be bent during pivots


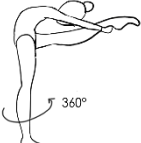
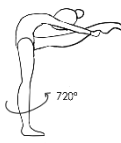

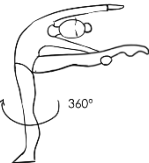
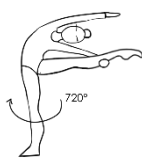



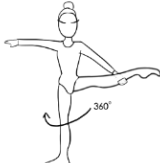
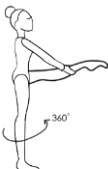

If the required rotation in a dynamic balance is not shown by every gymnast, the element is not counted as a balance.









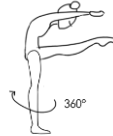


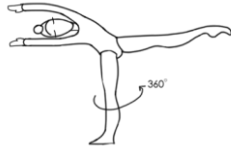


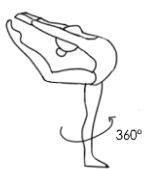





2.2. Exceptions and specific techniques for Balances








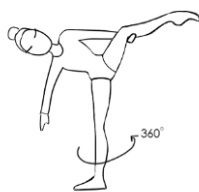



- balance 90° with hand support and BM: level A balance.
- balances where the free leg is raised 135° with hand support, back:
 - free leg raised 135° with support of the **same** hand, (penchee balance technique) - A level balance:
 - free leg raised 135° with **opposite** hand/**both** hands support, - B level balance: the technique required for holding the leg with the opposite hand requires a BM on both upper and lower back, therefor the value of the balance is B, both in ring balance technique and penchee balance technique. (See table of examples.)
- illusion balance: backwards illusion begins from a B-level value as the technique required is significantly more difficult than illusion forward. Criteria of amplitude will increase the level of the balance in +0.1 on both forward and backward illusion. (See table of examples.)










2.3. Table of Examples of Balances (examples are not exhaustive and serve only for illustration)












Shape	A-level Value 0.10	B-level Value 0.20	C-level Value 0.30
1. Pivot in a passé position	360° rotation in a passé pivot	360° rotation in a passé pivot + BM	720° rotation in a passé pivot + BM
			
			
			
		720° rotation in a passé pivot	
			
2. Pivot with amplitude below 90°, free leg in different directions	360° rotation in a pivot with amplitude below 90°	360° rotation in a pivot with amplitude below 90° + BM	720° rotation in a pivot with amplitude below 90° + BM
			
		720° rotation in a pivot with amplitude below 90°	
			




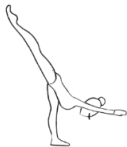





3. Free leg raised 90° with hand support – front, side, back	90° with hand support + BM	90° with hand support + BM + 360° rotation	90° with hand support + BM + 720° rotation
			
			
			
	90° with hand support + 360° rotation		
			
			
			

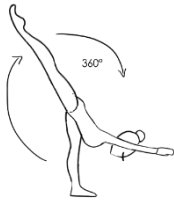
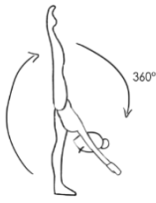
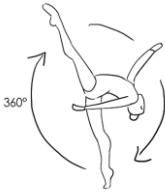
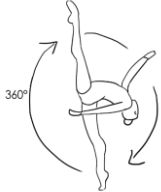
4. Free leg raised 90° without hand support – front, side, back	90° without hand support	90° without hand support + BM	90° without hand support + BM + 360° rotation
			
			
			
			
			
			
		90° without hand support + 360° rotation	90° without hand support + 720° rotation
			

5. Free leg raised min. 135° with hand support – front, side	135° with hand support	135° with hand support + BM/ 360° rotation	135° with hand support + BM + 360° rotation / relevé
			
			
			
			
			135° with hand support + 720° rotation
			
			

		180 with hand support	180° with hand support + BM/ relevé
			
			
			
6. Free leg raised min. 135° without hand support – front, side		135° without hand support	135° without hand support + BM/ relevé/ 360° rotation
			
			

			
			180° without hand support
			
			
7. Free leg raised min. 135° with hand support – back	135° with SAME HAND support	135° with SAME HAND support + 360° rotation	135° with SAME HAND support + 720° rotation
			
			
		180° with SAME HAND support	180° with SAME HAND support + 360° rotation/ relevé
			

		135° with OPPOSITE HAND/HANDS support	135° with OPPOSITE HAND/HANDS support + 360° rotation/ relevé
			
			
8. Free leg raised min. 135° without hand support – back		135° without hand support	135° without hand support + 360° rotation/ relevé
			
			
			
			180° without hand support
			
			

9. Illusion forward and backwards with rotation min. 360°, hand(s) must not touch the floor	Illusion forward with rotation minimum 360°, amplitude min. 135°	Illusion forward with rotation minimum 360°, amplitude min. 180°	
			
		Illusion backwards with the amplitude of min. 135°	Illusion backwards with the amplitude of min. 180°
			

2.4. Characteristics of Jumps and Leaps




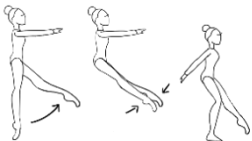

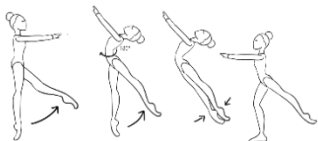


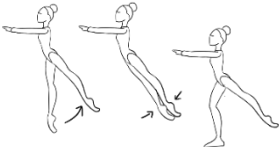

Jumps and leaps must have the following characteristics:

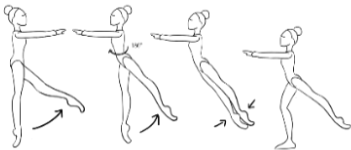

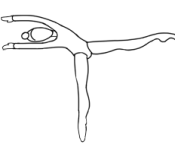

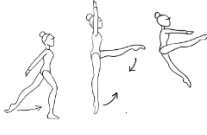




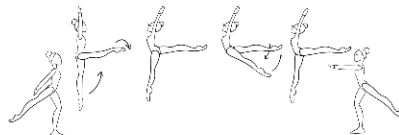


- shape fixed and well-defined during the flight
- shape fixed and well-defined during the rotation of the turning jumps and leaps
- good elevation during the jump or leap
- good control of the body during and after the jump or leap
- landing must be light and soft


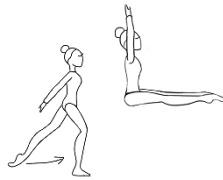





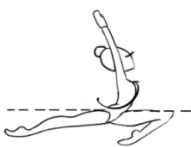






2.5. Exceptions and specific techniques for Jumps and leaps




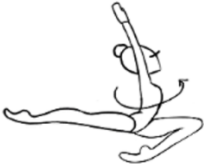






- criteria of rotation: **180° in shape/ 360° from take-off to landing**. Depending on the technique of the jump the requirements of rotation can be different.
- **cabriole** jumps: both legs must reach a **45° angle** on the moment of the 'clapping' technique. – **stag shape** jumps: in all the levels of stag jump/leap, **the front leg must be at 90°, independently of the amplitude** of the shape. When the jump includes a bending backwards the front leg can be slightly lower than the required 90° of the basic shapes.
- **Cossack** jumps: when performed with the legs in **front**, both knees must be **together**.
- **split** shape: in the 180° amplitude split leap, **the front leg must be at 90°**. It is allowed a slight lower position when the split is done with jump technique (take off from both feet)
- leaps with **switch of the legs**:
 - the movement of the switching leg must start **in front of the line of the hips**, independently of the final shape of the leap (stag, split, +BM).
 - jump/leap with switch of straight legs increases the level of the element.












2.6. Table of examples of Jumps/Leaps (examples are not exhaustive and serve only for illustration)





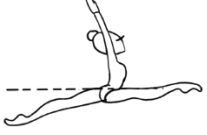



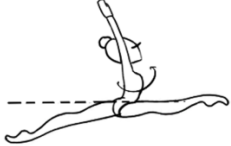




	A level, Basis, Value 0.10	B level Value 0.20 (basis + 0.10)	C level Value 0.30 (basis + 0.10 + 0.10)
1. Jump without amplitude between the legs	Jump without amplitude between the legs + rotation	Jump without amplitude between the legs + rotation + BM	
			
	Jump without amplitude between the legs + BM		
			
2. Cabriole jump/leap	Cabriole in different directions	Cabriole + BM	Cabriole + BM + rotation
			
			
			





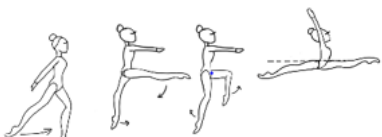


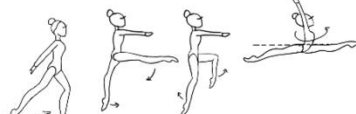

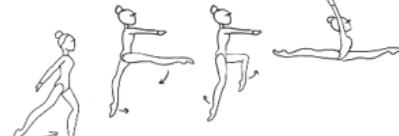

		Cabriole + rotation	
			
3.Jumpl/leap 90°amplitude	90° amplitude	90° amplitude + BM	90° amplitude + BM + rotation
			
			
			
			
			
		90° amplitude + rotation	
			
			


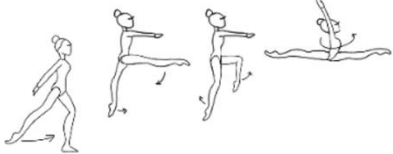

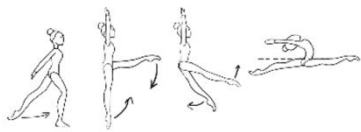


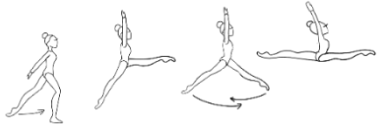

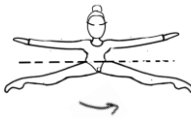


			
4. Pike Jump/leap	Pike shape	Pike shape + BM	Pike shape + BM + en tournant
			
		Pike shape + en tournant	Pike shape + BM + rotation
			
5. Stag jump/leap	Stag shape 135° amplitude + BM		
			
	Stag shape 135° amplitude + rotation	Stag shape 135° amplitude + BM + rotation	
			
	Stag shape 135° amplitude + en tournant	Stag shape 135° amplitude + BM + en tournant	
			
	Stag shape 180° amplitude	Stag shape 180° amplitude + BM	Stag shape 180° amplitude + BM + rotation
			




			
			
	Stag shape 180° amplitude + rotation		Stag shape 180° amplitude + BM + en tournant
			
	Stag shape 180° amplitude + en tournant		
			
Stag shape 180° amplitude + BM (front knee below not horizontal)	Stag shape 180° amplitude + BM + rotation (front knee not horizontal)		
			
			
Stag shape 180° amplitude + rotation (front knee not horizontal)			
			

		Stag shape 180° amplitude with switch of STRAIGHT legs	Stag shape 180° amplitude with switch of STRAIGHT legs + BM
			
			Stag shape 180° amplitude with switch of STRAIGHT legs + rotation
			
			Stag shape 180° amplitude with switch of STRAIGHT legs + en tournant
			
6. Cosack jump/leap	Cossack shape	Cossack shape + BM	Cossack shape + BM + rotation
			
			
			Cossack shape + BM + en tournant
			
		Cossack shape + rotation	Cossack shape amplitude 180° + BM
			

		Cossack shape + rotation/en tournant	
			
7. Cat jump/leap	Cat shape 180° amplitude	Cat shape 180° amplitude + BM	Cat shape 180° amplitude + BM + rotation/en tournant
			
8. Split jump/leap	Split shape 135° amplitude	Split shape 135° amplitude + BM	Split shape 135° amplitude + BM + rotation
			
			
		Split shape 135° amplitude + rotation	Split shape 135° amplitude + BM + en tournant
			
		Split shape 135° amplitude + en tournant	
			
		Split shape 180° amplitude	Split shape 180° amplitude + BM
			

			
			
			Split shape 180° amplitude + en tournant
			
			Split shape 180° amplitude + rotation
			
Split shape with the switch of BENT legs, amplitude 135°	Split shape with the switch of BENT legs, amplitude 135° + BM	Split shape with the switch of BENT legs, amplitude 135° + BM + en tournant	
			
	Split shape with the switch of BENT legs, amplitude 135° + rotation /en tournant	Split shape with the switch of BENT legs, amplitude 135° + BM + rotation	
			
	Split shape with the switch of BENT legs, amplitude 180°	Split shape with the switch of BENT legs, amplitude 180° + BM/ rotation/en tournant	
			

			
			
	Split shape with the switch of STRAIGHT legs, amplitude 135°	Split shape with the switch of STRAIGHT legs, amplitude 135° + BM / rotation / en tournant	
			
			
			
		Split shape with the switch of STRAIGHT legs, amplitude 180°	
			
	Side split, amplitude 135°	Side split, amplitude 135° + BM / rotation	
			
	Side split, amplitude 180°	Side split, amplitude 180° + BM / rotation	
			

9. Ring jump		Ring shape	Ring shape + rotation
			
			Ring shape + en tournant
			

3. Basic Technique and Characteristics of Body Movements

3.1. Total Body Waves

3.1.1. 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

3.1.2. 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

3.1.3. 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

3.2. 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. X

3.3. Bending

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

Characteristics:

- 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

3.4. Twisting

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

3.5. 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

3.6. 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.

Characteristics:

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

3.7. 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

3.8. 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.






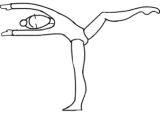



Body movements can also be varied by combining them with each other, for example: lean with twisting. Combinations of two body movements at the same time are counted only as one body movement.

3.9. 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).

4. 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 B or C:

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 at least 45°: The upper body must form a proper 45° angle. The body must be well controlled and no-bending should be executed.		
Twisting of the upper body: Shoulders must create at least 75° with the line of the hips	