



INTERNATIONAL FEDERATION OF AESTHETIC GROUP GYMNASTICS



IFAGG COMPETITION RULES SHORT PROGRAM Junior and Senior categories

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1. SHORT PROGRAM

1.1. General idea of AGG Short Program

The aim of the short program is to show the gymnasts AGG-technique, bilateral muscle work and physical capabilities. Short program offers an easy way to enter AGG-sports.

- Every two years the same musical (theme) style for every group.
- Required technical elements (list of required elements, two years the same)
- The whole composition must be like series of different movement groups
- Bilateral work (body movements, jumps and balances -> see list of required elements)
- No lifts
- No acrobatic elements

1.1.1. Number of gymnasts

A group consists of 4-15 nominated gymnasts. For each specific competition a team consists of 4-10 gymnasts on the competition carpet.

→ Penalty by Head Judge of Exe: - 0,5 for each missing or additional gymnast.

1.1.2. The Length of the Short Program

The permitted length of the short program in is 1 min 30 sec – 1 min 45 sec

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

→ Penalty by Head Judge of AV: - 0,1 for each additional or missing full second.

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

→ Penalty by Head Judge of AV (proposal from the majority of AV judges): - 0,3 for a group entrance that takes too long, is accompanied by music, or includes extra movements.

1.1.3. Music

In the short program there is the same musical (theme) style for every group which changes every two years. Theme of the music in 2022-2023 is "**Flamenco**".

The choice of "**Flamenco**" music is free, but it needs to show and support the theme clearly. "**Flamenco**" is a Spanish style dance from Andalusia. "**Flamenco**" music uses the Phrygian (Doric) sound style, in which the third and seventh steps are often altered. The stroke can be 2/4, 3/4 or 4/4 but the most common are 12-stroke systems.

There are no special dance steps. Flamenco style is conveyed by tapping heels (kicks) to the rhythm, clicking fingers and clapping hands, showing passion, vivid emotions, fire and drama. A play with the edge of the dress is essential. Flamenco is an art in which three components are equally important: dance (baile), song (cante) and guitar accompaniment (toque). It is important to keep rhythm and tempo during the whole competing program showing the Flamenco style

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

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

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

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

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

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

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

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

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

1.2 Competition Area

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

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

1.3 Dress, hair and make-up of Gymnasts

1.3.1. Dress:

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

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

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

It is permitted to have:

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

It is forbidden to have:

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

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

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

1.3.2. Hair and make-up:

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

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

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

1.4 Discipline

1.4.1. Doping

See IFAGG General Rules.

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

1.4.2. Discipline of the Gymnasts and Coaches

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

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

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

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

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

For other discipline regulations see IFAGG Discipline Code.

2. TECHNICAL VALUE

The technical value consists of 12 required elements (technical combinations of body movements, jumps and leaps, balances and pirouettes/ pivots) which are same for every team. Every team must perform the technical elements as instructed in the list of required elements.

NOTE: All elements have to be executed according to criteria written in the text – pictures are only examples!

Executing elements NOT as in the list, the element will be automatically counted as zero [0] points.

Short programs idea is to show AGG technique, bilateral muscle work, physical capabilities and different types of AGG technical combinations.

There are all together 12 required elements á 0,5 points.

Maximum value for technical elements is $12 \times 0,5 = 6,0$.

2.1. Characteristics of balances

Balances must be performed clearly and have the following characteristics:

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

2.2. Characteristics of jumps and leaps

Jumps and leaps must have the following characteristics:

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

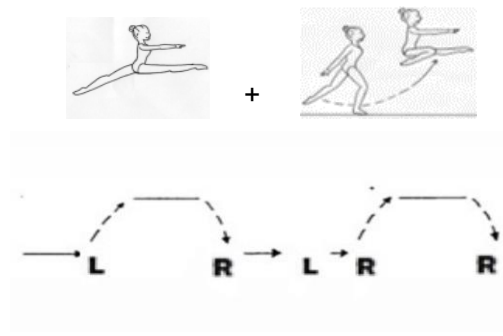
2.3. Characteristics of body movements

Body movements must have the following characteristics:

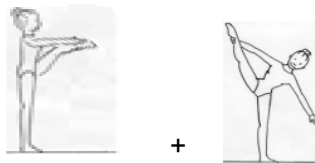
- aesthetic group gymnastics is composed of stylized and natural total body movements where the hips form the basic movement center.
- a movement performed with one part of the body is reflected throughout the entire body.
- all body movements series must be performed fluently and underline continuity from one movement to the next as if they were created by the previous movement and can be performed with arm movements (swings, pushes, waves, figure eights, etc.) or different kind of steps (rhythmic steps, walking, running, etc.).

2.4 List of required technical elements

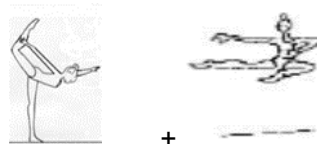
1. Leap series: series of two (2) leaps consists of split leap **right leg front** (amplitude at least 135°) + cossack jump **left leg front** (up at least 90°). There are 3 supports between leaps.



2. Balance series: series of two (2) balances consists of front balance, **left leg up** over 90° with support of hand/s, free leg is bent (shin is in horizontal position), body straight + one step for changing of supporting leg (not closing legs) + side balance of **right leg up** with min. 135° amplitude, legs straight, with right hand support and with body lean to left side.



3. Balance+ jump (with assemble): penchée back upper leg bended (**left leg up**, with support of one hand – same or opposite, body on horizontal position) + stag jump started from assemble (**right leg front, left leg straight**) with twisting of the body and with rotation in air (min. 180° rotation from take-off to landing).



4. Pirouette/pivot 360° + B-Body movement series with levels: Pivots (min. 360°) with the free leg (right or left) raised less than 90° to the back + B-Body movement series consists of three (3) body movements, free of choice, showing different levels (the change of levels must be done during the body movement series and all gymnasts must show the change of levels).



+ B-Body movement series consists of three (3) body movements, free of choice, showing different levels.

5. Leap + B-body movement series: Jeté en tournant (right leg front in stag position, amplitude at least 135°) + B-Body movement series consist of three (3) body movements, including any lean/lunge (free choice in the order of the body movements in the series).



+ B-Body movement series consists of three (3) body movements, including any lean/lunge, (free choice in the order of the body movements in the series).

6. A-Body movement series + Balance: series consists of two (2) body movements, one of which is any bending + balance with left leg front at least 90° with bending forward, supporting leg is bent (free choice in the order of the body movements in the series).



Series consists of two (2) body movements, one of which is any bending +

7. A-Body movement series: series consists of two (2) body movements, including any total body wave + contraction (free choice in the order of the body movements in the series).

8. A-Body movement series: series consists of two (2) body movements, one of which is twisting (free choice in the order of the body movements in the series).

9. A -Body movement series with turning: series consists of two (2) body movements, free of choice, with turning of 180° during the one of body movements.

10. B-Body movement series with travelling: series consists of three (3) body movements including any total body swing + side bending + relaxation, with travelling of all gymnasts in at least one of the body movements (free choice in the order of the body movements in the series).

11. B-Body movement series with directions: series consists of three (3) body movements, including total body side wave, lean/lunge and twisting, showing different directions – all gymnasts must show a change of directions (free choice in the order of the body movements in the series).

12. B-Body movement series with formations: series consists of three (3) body movements, one which is total body forward swing, with changing of the formations – 2 different formations are required (free choice in the order of the body movements in the series).

Note! The order of required technical elements inside of the composition is free.

2.5 Evaluation of Technical Value

The whole group must perform the Technical Elements with good quality or it cannot be considered as a difficulty of the Technical Value. Technical elements must be executed at the same time, in canon or within a short period of time.

Every element has the same value and every team is showing the same elements. Judges give points from each element regarding how the team is executing the element. The whole team must execute all elements.

Regarding to execution of the element, it can be evaluated as following:

0,5 points: the element is clean; it shows correct technique and there are no mistakes in the execution of the element

0,3 points: there are minor errors in executing the technique and it is not perfectly clean

0,1 point: the team has problems showing the correct technique and, in its execution, but the judge can recognize the element clearly

0 points: the element not done by whole group, there are major mistakes in executing the element, judge cannot recognize the element.

3. ARTISTIC VALUE

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

The theme/musical style is same for every team competing with short program. Artistic value judges will evaluate how the team is showing and supporting the theme throughout the routine with AGG technique.

NOTE:

If the required musical style is clearly wrong throughout the whole or most of the composition, the AV score will be 0,0.

If the required musical style is clearly incorrect even on less than half of the composition, the *Music and style* part of the AV will be 0,0.

If the musical style is correct or not clearly incorrect, the AV is evaluated according to the AV requirements.

Maximum points for Artistic value is 4,0.

3.1. Required artistic components of the composition

1. Music and style 1,5

Value 0-0,3 – the required music and style is expressed through elements

- 0,3 – During the whole routine
- 0,2 – During most of the routine
- 0,1 – During half of the routine
- 0,0 – Not expressed clearly

Value 0-0,3 – rhythm of the movement

- Variation in the tempo of the composition must be clear. The structure of the composition must show fast and slow parts and the gymnasts must be able to perform in different tempos during the routine.

Value 0-0,3 – movements, partner work, dress etc. is suitable for the required music & style and express the required music & style

- 0,3 – Supports the music and style during the whole routine
- 0,2 – Mostly ok
- 0,1 – Partly ok
- 0,0 – Not expressed clearly

Value 0-0,3 – style of the composition is suitable for the team, the team is expressing the style clearly with their execution

- 0,3 – During the whole routine
- 0,2 – During most of the routine
- 0,1 – During half of the routine
- 0,0 – Not expressed clearly

Value 0-0,3 – elements are part of the composition style, the required style of the composition continues from the beginning to the end throughout all required elements and other parts of the program (i.e. partner work, special foot work, short dance part etc.)

- 0,3 – During the whole routine
- 0,2 – During most of the routine
- 0,1 – During half of the routine
- 0,0 – Not expressed clearly

2. Fluency and dynamics, value 1,0

0-0,2 – elements go with the music, all movements according to the music

0-0,2 – the team shows different dynamics

0-0,2 – tempo changes between elements

0-0,2 – fluency throughout the composition

0-0,2 – fluent placing of the elements in the composition, not all jumps in the beginning, not all balances directly after each other etc.

3. Co-operation, value 1,0

0-0,2 – using pairs and trios

0-0,2 – group movements

0-0,2 – co-operation in element series

0-0,2 – unity

0-0,2 – co-operation with the audience: visuality, expression of the music and style

4. Formations, value 0,5

0-0,1 – creating new formations with/during the required TV elements

0-0,1 – using the carpet

0,1 – 5 formations

0-0,1 – use of different levels and directions

0-0,1 – variety of making formations

3.2. Deductions and penalties

- Deductions from music

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

- poor linking of music - 0,1 / each time
- disconnected additional effects - 0,1 / each time
- music stops before or after last movement - 0,1
- music ends by breaking off abruptly - 0,1
- music does not fit to theme - 0,2

- Deduction from error in the composition

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

- error in the composition - 0,1 / each time
 - poorly connected movement
 - illogical connection between elements/parts
 - the same formation is overused or too much time in the same formation
 - static of gymnast (during collaboration)
 - fixed upside down vertical position of head–shoulders–hips–line during the elements

- Penalty from forbidden movement or lift

- Forbidden movement / lift - 0,5 / each movement / lift

- Penalty from religion/ nationality/ political insults

The music, composition and competition dress must be aesthetic and must not hurt, insult or express any religion or take a stand politically or express hurting people.

- Religion/ nationality/ political insults - 0,3

- Penalty from the group entrance

See Generalities: The length of the competition program

- Group entrance is accompanied by music or extra movements or takes too long time -0,3

- **Penalty from dress hair or make-up not conforming to the regulations**

See Generalities: dress, hair and make-up of gymnasts

- For one gymnast - 0,1
- For 2 or more gymnasts - 0,2
- Lost items (hair decoration, toe shoes etc.) -0,1 / each lost item
- For each color spot on the competition area caused by hair dye -0,2

- **Penalty from the length of the competition program**

See Generalities: The length of the competition program

- additional or missing full seconds - 0,1 / second

4. EXECUTION

4.1 Execution Requirements

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

4.2. Evaluation of Execution

| 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 | | |
| 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 | - execution is not or is slightly disturbed | - execution is clearly disturbed for 1 gymnast | - execution is clearly disturbed for 2 or more gymnasts |
| Physical characteristics: - lack in some area (flex., strength, etc.) during the whole program | slight lack (group/each area) | clear lack (1-2 gymnasts/each area) | clear lack (group/each area) |

| Requirements and types of mistakes | Deduction per mistake (each time/each element, unless otherwise specified) | | |
|--|--|--|---|
| | Minor: -0.1 | Medium: -0.2 | Major: -0.3 |
| Body movements: - 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: - incorrect technique - characteristics not shown (shape not fixed, low elevation, poor body control, heavy landing) | | | |
| Balances: - 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 |
| AGG technique: - lack of total AGG technique | -0.3 whole program |
| Bilateral work: - checked from the body movements work | -0,3 whole program |

Maximum points 10,00

Penalty by Head Judge of EXE: - 0,5 for each missing or additional gymnast

The Panel EXE evaluates the execution of the composition and counts the mistakes in the execution

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

- count all mistakes of the execution and deduct them from execution maximum points (10,00)
- calculate the final score.

APPENDIX 1: JUDGING

GENERAL

All of the judges must have a valid IFAGG license.

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

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

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

EVALUATION JUDGES

Evaluation Panels

The number of judges for panels is 6 and 1 Judge Responsible

The groups will be evaluated by three panels of judges:

- Composition, Technical Value (TV), consists of 2 judges
- Composition, Artistic Value (AV), consists of 2 judges
- Execution (EXE), consists of 2 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.

All judges send their scores to the Judge Responsible

After the first performing group in the competition category, the judges always meet to negotiate within their own panel and check the differences in the scores together. Judges must give the scores before the negotiation.

JUDGE RESPONSIBLE OF JUDGES PANEL

Judge Responsible of Short program Panel of judges can be IFAGG international level judge who knows well short program rules. He/she is assisting the secretary of the competition.

The Judge Responsible must be a good role model in terms of behaviour and actions for all evaluation judges.

Duties of Judge Responsible for Short program Panel

- responsible for all instructional judges' meetings before the competitions
- assigns judging panels according to their level (judges draw)
- checks that the differences between the judges scores conform to the rules
- calls a meeting in situations where the difference between the scores is too high
- deducts penalties
- checks and approves computer scores together with the Panels before they are published
- can allow for repetition of a routine in "force majeure" situations
- may interrupt the performance due to a technical problem or dangerous situation

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

Penalties deducted by Judge Responsible

Artistic Value:

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

- Forbidden movement/lift: -0,5 each movement / lift.
- Religious/political insult: -0,3
- Group's entrance takes too long, is accompanied by music, or includes extra movements: -0,3
- Dress, hair and make-up not conforming to the regulations:
 - For one gymnast - 0,1
 - For 2 or more gymnasts - 0,2
 - Lost items (hair decoration, toe shoes etc.) -0,1 / each lost item
 - For each color spot on the competition area caused by hair dye -0,2

Penalties deducted by Judge Responsible:

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

Execution:

Penalties deducted by Judge Responsible:

- The borderline: for each gymnast each time for crossing the borderline: -0,1 points each time
- Missing gymnast: -0,5 for each missing or additional gymnast

Line Judges

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

Time Judges

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

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

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

SCORING THE POINTS

GENERAL

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

- Maximum score for the Technical Value 6,0
- Maximum score for the Artistic Value 4,0
- Maximum score for the Execution 10,0

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

The maximum score for the final results (ranking) will be maximum 40,00 points.

Panel TV (Technical Value) evaluates the required technical elements of the composition, counts the value (0,0 – 6,0).

Panel AV (Artistic Value) evaluates the artistic value of the composition, calculates the scores of the composition (0,0 – 4,0) and makes the proposal for any possible penalties [-].

Panel EXE (Execution) evaluates the execution of the routine, calculates the scores of the composition (0,0 – 10,00) and makes the proposal for any possible penalties [-].

CALCULATION OF THE PARTIAL SCORES

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

The difference between the middle scores taken into account may not be greater than:

- TV: 0,5
- AV: 0,4
- EXE: 0,5

APPENDIX 2: AGG TECHNIQUE

1. AGG Philosophy
2. Basic Gymnastics Technique
 - 2.1. Characteristics of Balances
 - 2.2. Characteristics of Jumps and Leaps
3. Basic Technique and Characteristics of Body Movements
 - 3.1. Variation of Body Movements
 - 3.2. Body Movement Series

1. AGG Philosophy

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

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

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

2. Basic Gymnastics Technique

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

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

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

2.1. Characteristics of Balances

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

All balances must have the following characteristics:

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

Balances can be static or dynamic.

Characteristics of **static balances**:

- static balances can be performed on one leg, on one knee or in a "cossack" position.
- during the balance the free leg must be raised minimum at 90° without hand support or minimum 135° with hand support (see exceptions with body movements).
- only one leg can be bent in a balance.
- can be performed on a flat foot or relevé.

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

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

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

A maximum of one step is allowed between 2 balances in the series, but not allowed to stand on both feet between the balances.

2.2. Characteristics of Jumps and Leaps

Jumps and leaps must have the following characteristics:

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

3. Basic Technique and Characteristics of Body Movements

Total Body Waves

Forward body wave (basic form)

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

Characteristics:

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

Backward body wave (basic form)

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

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

Characteristics

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

Side body wave (basic form)

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

Characteristics

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

Total Body Swing (basic form)

A swing consists of three parts, which are:

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

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

Bending

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

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

Twisting

A twisting must have the following characteristics:

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

Contraction

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

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

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

Contraction of the spine (basic form)

Characteristics:

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

Lean or Lunge

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

A lean and lunge must have the following characteristics:

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

Relaxation

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

Characteristics:

- relaxation of the body
- tilting of the hips

3.1. Variation of Body Movements

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

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

3.2. Body Movement Series

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

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