



International Federation of Aesthetic Group Gymnastics IFAGG

# INTERNATIONAL FEDERATION OF AESTHETIC GROUP GYMNASTICS



## IFAGG COMPETITION RULES SHORT PROGRAM

### Children categories Junior and Women 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.

- 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).
- Lifts are not allowed, only with special requirements for junior & women categories.
- No acrobatic elements in junior & women categories.

### 1.2. Number of gymnasts

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

- 4-14 gymnasts in children's categories
- 4-10 gymnasts in junior & women categories.

➤ Penalty by Judge Responsible: - 0.5 for each missing or additional gymnast

### 1.3. The Length of the Short Program

The permitted length of the short program is 1 min 25 sec – 1 min 45 sec.

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

➤ Penalty by Judge Responsible -0.1 for each additional or missing full second. Penalty is proposed by both of the Time Judges.

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

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

### 1.4. Music

In the short program there is the same musical (theme) style for every group which changes every two years.

**For junior/women categories** the theme of the **music in 2024-2025 is MUSIC FROM OPERA** - any musical works used in opera performances. The choice of music is free, but it needs to show and support the theme clearly.

Opera music is classical music that is made special for opera and has different music species: Opera classical, Opera serious, Opera buffa (Italian style comical opera from 18. century), Opera seria (tragédie-lyrique) (serious style from baroque time) or Operetta (funny, songful game). The lyrics can be in different languages.

All these opera music styles are permitted to use. Pre-dominant part of the music needs to remain in classical opera style. Various opera arrangements (rock, contemporary, recent, modern etc.) are permitted if they do not exceed more than 50% of the music.

**For children categories** the theme of the **music in 2024-2025 is MUSIC OF ETHNIC-FOLKLORIC CHARACTER**. This type of music includes folkloric traditional dance, contemporary folk music and also any music that involves cultural organization. For example: African, Celtic, Oriental music, reggae, Afro-Cuban and others.

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 a 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.

- Penalty by Judge Responsible (proposal from the majority of AV judges): -0.5 for incorrect required musical style

There must be a single piece of music recorded in the form requested by organizers.

The following information must be clearly marked in English on the 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 program must be performed in total with musical accompaniment.

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

A team may repeat their program 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 is required for the repetition of the program.

## **1.5. Competition Area**

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

- Penalty by Judge Responsible: 0,1 for each gymnast each time the borderline is crossed. Penalties are proposed by Line Judges.

## **1.6. Dress, hair and make-up of Gymnasts**

### **1.6.1. Dress**

The 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 program.

Gymnasts must perform the program in any kind of beige colored 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 program,
- skin-colored bandages and support tapes,
- national emblems and logos in conformity with General Competition Rules (size max. 30 cm<sup>2</sup>). Emblems can be situated on the 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,
- all types of earrings and other jewelry,
- any lights in the competition dress,
- gloves or sleeves on palm,
- too large decorations or decorative elements in the competition dress that do not allow the judges to see the movements
- pants.

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

- Penalty by Judge Responsible (proposal from the majority of AV 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 of all together hair decorations is approximately 5 x 10 cm, height from scalp max 1 cm) and needs to be the same style. The hairdo of the gymnasts must stay unchanged from the beginning till the end of the program. Each destroyed hairdo will result in an AV penalty.

*Clarification: Loss of small hair pins and small rhinestones will not be penalized.*

It is not allowed to use hair dyes that can transfer to the competition area.

Make-up should conform to the principles of competitive sports, but not a show or performance.

Sportive, moderate and aesthetic make-up is allowed. Theatrical make-up, drawings or other drawings on the face, stones or sequins, glitter shadows, too dark/unnatural lipstick color, colored contact lenses etc. are not allowed. Artificial eyelashes are allowed (not longer than 1cm).

- Penalty by Judge Responsible (proposal from the majority of AV 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 Judge Responsible (proposal from the majority of AV judges): -0.1 for each destroyed hairdo.
- Penalty by Judge Responsible (proposal from the Line judges): -0.1 for each lost item (hair decoration, toe shoes etc.).
- Penalty by Judge Responsible (proposal from the Line judges): -0.2 for each color spot

## 1.7. Discipline

### 1.7.1. Doping

See IFAGG General Rules.

As a condition for participating in IFAGG events, a person must follow the anti-doping rules. All gymnasts, coaches, assistants of the gymnasts, and officials are required to become familiar with the doping rules.

Information about the banned substances and methods can be found from the WADA pages: <http://www.wada-ama.org/>

### 1.7.2. Discipline of the Gymnasts and Coaches

All the teams must be present and perform their program at the official training. **The official trainings are held only in the A-category competitions.**

**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 AV.

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

Gymnasts are not allowed to warm up on the spot before entering the carpet. During the competition program coaches and reserve gymnasts must stay in the place designated for coaches. They cannot stay in any visible place near the carpet. This will lead to a penalty deducted from the AV.

- Penalty by Judge Responsible: -0.3 for discipline of the coach and/or gymnast/s

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

- Penalty by Judge Responsible: -0.3 for any assistance

Gymnasts are not allowed to make any vocal sounds during the program, except single claps, taps or similar rhythmic effects and will result in a penalty deducted from AV.

- Penalty by Judge Responsible (proposal from the majority of AV judges): -0.1 each time.

For other discipline regulations see IFAGG Discipline Code.

## 2. TECHNICAL VALUE

### MAXIMUM SCORE FOR TECHNICAL ELEMENTS IS:

- JUNIOR/WOMEN CATEGORIES – 5,0
- CHILDREN CATEGORIES – 4,0

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

**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.

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

### 2.1. Characteristics of balances

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 raised leg, according to the element criteria,
- good body control during and after the balance,
- performed with high relevé or flat foot.

Static balances:

- performed on one foot, on one knee or in a “cossack” position,
- free leg must be raised at minimum 90°,
- only one leg can be bent when performing a balance.

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.

### 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 body control 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 (BMS) 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.).

A-BM series	(2 BM)
B-BM series	(3 BM)
C-BM series	(4 BM)

Fundamental Body Movements:

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

*Characteristics for body movements: see appendix*

## 2.4. Steps, skips and hops

The series of steps, skips and hops must develop the gymnasts' agility. The execution of steps, skips and hops must show good technique and coordination and they must be performed rhythmically.

**For example:**

- variations of walking and running
- variations of different dance steps (e.g. waltz, polka etc.)
- variations of folk-dance skips and hops

## 2.5. Acrobatic movements

The 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.

- 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.

In acrobatic movements, gymnasts must show good muscle control, coordination and agility.

Acrobatic movements must be fluent and naturally integrated in the composition.

The acrobatic movements must be performed with consideration of the gymnasts' agility and skills and correct technique.

**For example:**

- cart wheel (all types) without clear stops at the vertical position.

### **2.5.1. Forbidden acrobatic movements**

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

- hand, head or elbow stands,
- any acrobatic movements with airtime.

### **2.6. Flexibility movements**

The flexibility movements must show a clean line, amplitude and good control. The movements must be performed with good technical quality and consideration of healthy aspects as well as display a good balance of flexibility and strength. The shape of the movement must be clearly visible.

The composition must show the gymnasts' flexibility in the legs in the front line. In the front line, the flexibility must be shown for both the left and right side. The amplitude must be 180°.

#### **For example:**

- Front line:
  - split on the floor,
  - balance, front split with the free leg held with/without hands, amplitude is 180°,
  - split leap, amplitude is 180°.

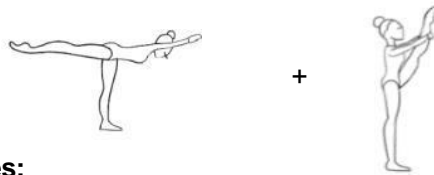
## 2.7. List of required technical elements

### 2.7.1. Required technical elements for Junior/Women category

- 1. Leap series (0,3):** series of two (2) leaps consists of stag leap which is taking off from left leg and right leg is raised front (90°) + capriole leap (45°) with lean forward (45°) taking off from left or right leg. A maximum of three (3) feet supports between the 2 leaps in a series are allowed.



- 2. Balance series (0,3):** series of two (2) balances consists of back balance right leg raised (over 90°) without hand support, free leg is straight, body on horizontal position + one step for changing of supporting leg (not closing legs) + front balance left leg raised (over 90°) with same, opposite or both hand/hands support, body and legs straight (raised leg can also be bended).



#### Combined series:

*Body movement series which are part of the combined series must consist of at least three body movements.*

- 3. Leap + balance (0,3):** cossack leap which is taking off from right leg and left leg is raised straight front + one step + front balance right leg raised front (over 90°) with bending forward, supporting leg is bent.



- 4. Pivot 360° rotation + B-Body movement series (0,5):** Any type of pivot in a passé shape (free choice of leg and rotation direction) + B-Body movement series consists of at least three (3) body movements free of choice).



+ B-BMS (free of choice)

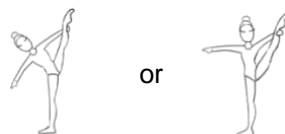
- 5. Leap + B-body movement series (0,5):** Jeté en tournant with split leap which is taking off from left leg and right leg is raised front (min 135° amplitude) + B-Body movement series consist of at least three (3) body movements free of choice.



+ B-BMS (free of choice)

- 6. B-Body movement series + Balance (0,5):** B-Body movement series consists of at least three (3) body movements starting with contraction + side balance left leg raised (over 90°) with same hand support, legs straight (with or without lean to the right).

B-BMS starting with contraction +



or



7. **B-Body movement series + Jump (0,5):** B-Body movement series consists of at least three (3) body movements starting with twisting + side split (min. 135° amplitude) started from assemble, both legs straight, with or without leaning front.

B-BMS starting with twisting +



**Body movement series**

*Body movement series consists of at least three body movements (free choice in the order of the body movements in series).*

8. **B-BMS including changing of levels (0.4):**
- For change of levels, all gymnasts must show at least one body movement in standing level and one body movement in floor level during the series.
9. **C-BMS including travelling (0.5)**
- 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.
10. **Two (2) different total body waves (0,3 each = 0,6)**
11. **Two (2) different total body swings (0,3 each = 0,6)**

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

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

## 2.7.2. Required technical elements for Children category 12-14

1. **One A-BMS (0,3) including relaxation**
2. **One B-BMS (0,4) including contraction**
3. **One C-BMS (0,5) including lean and bending**
4. **Isolated jump/leap (0,2): Tuck jump/leap with 360° rotation** (free choice of take-off & rotation direction)



5. **Leap/jump series (0,3):** series of two (2) leaps consists of split leap which is taking off from right leg and left leg raised front (min 135° amplitude) + scissors leap which is taking off from right leg (with 90° amplitude between legs). Two (2) feet supports between the 2 leaps are allowed.



6. **Pivot 360° (0,2):** Any type of pivot in a passé shape (free choice of leg and rotation direction)



7. **Balance series (0,3):** series of two (2) balances consists of **front balance left leg raised over 90° without hand support** + one step for changing of supporting leg (not closing legs) + **side balance right leg raised over 135° with hand(s) support**



8. **Dance steps, skips and hops series (0,3):** consists of at least 6 steps, at least 2 different types, including travelling.
9. **Acrobatic element (0,2):** free of choice (maximum two different types).
10. **Combined series (0,5)** – must be compulsory composed by one BMS + any other element (jump or balance). Every gymnast must perform the identical combined series.

One of possible variations for all gymnasts:

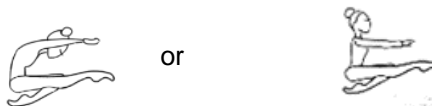
- BMS + jump/leap
- BMS + balance
- Jump/leap + BMS
- Balance+ BMS

11. **Two (2) flexibility elements front line (right & left) (0,1 each = 0,2)** – can be included inside of any other required element)
12. **Total SIDE body wave (0,3)** – can be included inside of any BMS
13. **Total SIDE body swing (0,3)** – can be included inside of any BMS

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

### 2.7.3. Required technical elements for Children category 8-10/10-12

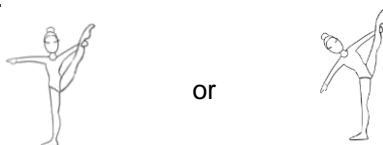
1. **One A-BMS (0,3) including lean**
2. **One B-BMS (0,4) including bending**
3. **One C-BMS (0,5) including twisting**
4. **Isolated jump: Cossack jump (0,2)** starting from assemble with or without bending forward (right leg front)



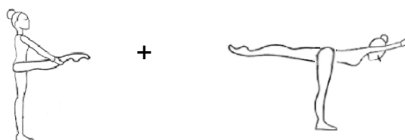
5. **Leap/jump series (0,3):** series of two (2) leaps consists of stag leap which is taking off from right leg and left leg is raised front (90°) + passe leap which is taking off from left leg and right leg is raised front (90°) with or without BM. One (1) or three (3) feet supports between the 2 leaps are allowed.



6. **Isolated balance (0,2):** Side balance left leg raised (over 90°) with same hand support, legs straight (with or without lean to the right).



7. **Balance series (0,3):** series of two (2) balances consists of front balance right leg up (over 90°) with hand support + one step for changing of supporting leg (not closing legs) + back balance left leg raised up (over 90°) without hand support, both legs are straight, body in **horizontal position**



8. **Dance steps, skips and hops series (0,3):** consists of at least 6 steps including travelling.
9. **Acrobatic element (0,2): Cartwheel** (maximum two variations of cartwheel are allowed)
10. **Combined series (0,5)** – must be compulsory composed by one BMS + any other element (jump or balance). Every gymnast must perform the identical combined series.

One of possible variations for all gymnasts:

- BMS + jump/leap
- BMS + balance
- Jump/leap + BMS
- Balance+ BMS

11. **Two (2) flexibility elements front line (right & left) (0,1 each = 0,2)** – can be included inside of any other required element

12. **Total FORWARD body wave (0,3)** – can be included inside of any BMS

13. **Total FORWARD body swing (0,3)** – can be included inside of any BMS

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



## 2.8. Evaluation of Technical Value

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

Technical Elements must be executed at the same time, in canon or within a short period of time. Technical Elements repeated identically several times in a program will be counted only once.

**All gymnasts in a team** must perform the Technical Elements with good quality, or the elements will not be considered as difficulties for Technical Value.

### **Junior/women categories:**

- If one (1) or more gymnasts do not show the Technical Element successfully, the element will not be counted to points.

### **Children categories:**

- 2/3 of the team must execute the required element acceptably in order to have it be counted in the Technical Value.

### 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.

#### MAXIMUM SCORE FOR ARTISTIC VALUE FOR ALL CATEGORIES – 5,0 points.

Evaluation of Artistic Value will be made with AV Deduction Table for SP.

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

#### 3.1. Required artistic components of the composition

Artistic value (AV) consists of:

<b>Artistic value (AV)</b> Max 5.0			
<b>AGG quality</b> Max 1.5	<b>Structure</b> Max 1.7	<b>Expression and music</b> Max 1.0	<b>Collaboration elements</b> Max 0.8
<ul style="list-style-type: none"> <li>● AGG technique 0.5</li> <li>● Fluency in linking movements and movement series 0.5</li> <li>● Continuity 0.5</li> </ul>	<ul style="list-style-type: none"> <li>● Unity 0.1</li> <li>● Variety of the composition:               <ul style="list-style-type: none"> <li>- Directions, planes and levels 0.3</li> <li>- Use of space and formations 0.5</li> <li>- Travelling 0.3</li> <li>- Body movements 0.1</li> </ul> </li> <li>● Tempo and dynamics 0.4</li> </ul>	<ul style="list-style-type: none"> <li>● Character and style of the composition 0.2</li> <li>● Expressive body language 0.2</li> <li>● Music 0.6</li> </ul>	<ul style="list-style-type: none"> <li>● Team collaboration without a lift 0.2</li> <li>● Pair or trio collaboration without a lift 0.2</li> <li>● Synchronized team movement element 0.2</li> <li>● Canon element of the team 0.2</li> </ul>
<b>Penalties</b>			



### 3.1.1. AGG quality (1,5)

#### AGG technique

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.

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

#### Fluency in linking movements and movement series

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

#### Continuity

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 0,5!**

### 3.1.2. Structure (1,7)

#### Unity

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.

Different kinds of solos or canons give nuances for the composition, but they must not be overused. Good synchronization and similar techniques and performing as a team must be predominant.

**Unity deductions:**

- Composition does not form a total unity -0.1

**Variety of the composition**

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.

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.

**Variety in directions, planes and levels**

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
- Not showing all the required criteria (direction, plane and level) -0.1 / each time

**Note: Maximum deduction for “Variety in directions, planes and levels” is 0.3!**

**Variety in use of space and formations**

The team must use all areas of the competition carpet. The formations must vary in size and location in the competition area. During the program the team must show a minimum of **6 formations** that are different in shape. The formations that differ only in size or direction will not be considered as different formations.

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

**Variety in the use of competition area and formations deductions:**

- Staying too long (more than 10 sec) in the same formation or location -0.1 / each time
- Same formation and/or location of the formation is overused (used more than three times) -0.1 / each time
- Some parts of the competition area are not used -0.1
- Less than 6 different formations -0.1

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

**Variety in travelling**

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 **three times**) 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 three times) -0.1 / each time

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

**Variety of body movements**

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!**

**Tempo and dynamics**

- **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 program.
- **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 program.

**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. Music & Expression (1,0)****Character and style of the composition**

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

## Expressive body language

The composition must be expressive, and expressiveness must be shown in the movements during the whole program. 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 team and the team'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

## Music

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 in 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!**

### Music penalties:

- Incorrect requires musical style -0,5

### 3.1.4. Collaboration elements (0,8)

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

Each element will be counted maximum once, additional team elements will not be counted. Composition can contain other kinds of collaborations, but they will not be counted as collaboration elements with an AV 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 without a 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
			<b>0.8</b>

#### Team collaboration without a lift

Team collaboration is 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.

#### Pair or trio collaboration without a lift

The whole team must perform a 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 could be shown either by a physical contact with each other or by passing over, under or through a gymnast/gymnasts.

#### Synchronized movement element of the team

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 during the synchronized movement element of the team.

#### Canon element of the team

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 in a short period of time.

The whole team must participate in the canon element. The movement must be performed using the whole body.

#### Collaboration elements deductions:

- missing any type of collaboration element: -0.2 / each time

### 3.1.5. Penalties

#### Lifts and collaboration

The composition may not contain lifting a gymnast (having the body weight of a gymnast completely supported by the other gymnasts or losing contact with the floor).

**Exception in junior & women categories:** One (1) lift (no value) without losing contact is allowed during the routine. The lifted gymnast must be active (must help with their own power when the other gymnasts lift) and is not allowed to lose contact with the gymnast/gymnasts.

In any case, the gymnast can't step on another gymnast or be carried out during the lift or collaborations.

- Forbidden movement / lift                                -0.5 / each movement / lift

#### Acrobatic elements - junior/women categories:

The composition may not contain any acrobatic movements, not even during the lift.

The 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.

- 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 movement / lift                                -0.5 / each movement / lift

### 3.2. Evaluation of Artistic value

The maximum score for Artistic value is 5.0 points.

During the program, a judge marks the content of the program and each mistake deviating from AV requirements.

When the program ends, a judge:

- deducts the mistakes or missing collaboration element from the maximum value of each requirement, using the AV-deduction table,
- counts the points for each requirement, giving the total score for the team,
- if needed, marks a proposal for the penalties.

## 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 team'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	incorrect supporting line (e.g. position of the supporting leg (in balances) or shoulders and hips not in line) poor posture heavy ending of the lift	body control lost during or in ending the lift	landing from jump/leap while still in back bend in a lift, clearly poor posture/supporting line by lifting gymnasts
Basic gymnastics technique	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 one support on hand, foot or other part of the body (each time/gymnast)
Unity	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 (flexibility, coordination, speed, strength, muscle control or endurance) during the whole program	slight lack (team/each area)	clear lack (1-2 gymnasts/each area)	clear lack (team/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 (two or more supports) in any movement	-0.4 each gymnast/ each time		
Lift fails	- lift fails: -0.5 each time - gymnast(s) fall onto the floor from lift: -0.5 each time		
AGG technique: lack of total AGG technique	-0.3 whole program		

**The maximum points for the execution are 10,00.**





**Penalty by Judge Responsible:** - 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.

## 5. JUDGING

### 5.1. 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 Continental Championships will be nominated by the Council of IFAGG.

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

### 5.2. Evaluation judges

#### 5.2.1. Evaluation panels

The number of judges for panels is 6-12 and 1 Judge Responsible

The groups will be evaluated by three panels of judges:

- Composition, Technical Value (TV), consists of 2-4 judges
- Composition, Artistic Value (AV), consists of 2-4 judges
- Execution (EXE), consists of 2-4 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.

All judges send their scores to Judge Number 1.

After the first performing team 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.

#### 5.2.2. Judge Responsible

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

The Judge Responsible will discuss final details of the competition (e.g. competition schedule and judges list) with the Council of IFAGG and supervise the competition to ensure that the actions of the judges are according to IFAGG rules and regulations.

#### Duties and responsibilities:

- must be present for the team draws,
- responsible for all instructional judges meetings before the competitions,
- assigns judging panels according to their level (judges draw),
- deducts penalties,
- checks and approves computer scores together with the Judges Number 1 of the Panels before scores are published,
- can allow for repetition of a routine in "force majeure" situations,
- may interrupt the performance due to technical problem or dangerous situation.

**Penalties deducted by Judge Responsible:****Artistic Value:**

- Discipline of the coach and/or gymnast/s or official person of the team
  - Loud voices or music from outside the competition area during performances of other teams -0,3
  - Any assistance during the competition program -0,3
  - Gymnasts warming up on the spot before entry to the carpet -0,3
  - Coaches and/or reserve gymnast/s stay in visible place near the carpet -0,3
- Penalty is proposed by majority of AV judges:
  - Forbidden movement/lift -0,5 each movement / lift.
  - Incorrect musical style -0,5
  - Religious/political insult -0,3
  - The team'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
  - Hairdo destroyed during program -0,1 each time / each gymnast
- Penalty is proposed by Time Judges:
  - Time: -0.1 for each additional or missing full second
- Penalty is proposed by Line Judges:
  - For each color spot on the competition area caused by hair dye -0,2
  - Lost items (hair decoration, toe shoes etc.) -0,1 / each lost item

**Execution:**

- Missing or additional gymnast: -0,5 for each missing or additional gymnast
- Penalty is proposed by Line Judges:
  - The borderline: for each gymnast each time for crossing the borderline: -0,1 points each time

**5.2.3. Line Judges**

There must be a minimum of two (2) 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 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 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 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 who approves the penalty. Penalties are deducted from the average score of the AV Panel.
- Fix color spots on the carpet (in case of detection) 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 who approves the penalty. Penalties are deducted from the average score of the AV Panel.



#### **5.2.4. 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 a slip of paper that will be provided.

*If the length of the routine does not conform to the regulations (according to both of the Time Judges), both Time Judges must come to Judge Responsible and show their stopwatches with measured timing. Judge Responsible will check and approve the penalty.*

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

## 6. SCORING THE POINTS

### 6.1. General

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

#### 20,0 junior and women categories

- Maximum score for the Technical Value 5,0
- Maximum score for the Artistic Value 5,0
- Maximum score for the Execution 10,0

#### 19,0 children's categories

- Maximum score for the Technical Value 4,0
- Maximum score for the Artistic Value 5,0
- Maximum score for the Execution 10,0

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

The maximum score for the final results (ranking) will be 40,0 points in junior and women categories and 38,0 points in children's categories.

Panel TV (Technical Value) evaluates the required technical elements of the composition, counts the value (0,0 – 5,0 in junior and women categories and 0,0 – 4,0 in children's categories).

Panel AV (Artistic Value) evaluates the artistic value of the composition, calculates the scores of the composition (0,0 – 5,0) 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).

### 6.2. Calculation of the partial scores

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

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

#### Panel of 4 judges:

- the highest and the lowest scores will be eliminated and the average of the two middle scores is the partial score,
- the difference between the middle scores taken into account 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.

#### Panel of 2 judges:

- average of both scores will be calculated and the result is the partial score,
- difference of both scores must not be greater than 0.3.

## 7. CHANGING THE RULES

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

## APPENDIX: AGG TECHNIQUE

1. AGG Philosophy
2. Basic Gymnastics Technique
3. Characteristics of Balances
4. Characteristics of Jumps and Leaps
5. Basic Technique and Characteristics of Body Movements
6. Variation of Body Movements
7. Body Movement Series
8. Characteristics of Other Movement Groups

### 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 control and good technique in balance enables the gymnasts to perform all movements in a healthy and safe way.

### 3. 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,
- performed with high relevé or flat foot.

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°,
- only one leg can be bent in a balance.

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.

#### 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.

#### 5. Basic Technique and Characteristics of Body Movements

##### Total Body Waves

###### Forward body wave (basic form)

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

Characteristics:

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

###### Backward body wave (basic form)

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

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

Characteristics:

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

### Side body wave (basic form)

The wave starts with a little relaxation in the body with the weight on one leg. The wave continues by pushing hips to the side with turning other side of the hips lean upwards. This makes the weight transfer to the other leg and at the same time, the upper body and the head balance the movement by relaxing to the opposite side. The wave continues throughout the spine upwards, and the upper body rises bent and in 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 the side,
- wave rolls through the whole body (with breathing in) and ends to 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 on the same line and the bending must be shown evenly throughout all of the 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 pressed in, the shoulders are moving forward and the back rounds up.

Contraction of the side (basic form) of a: 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) clearly towards the center of the body.
- The rest of the body responds naturally to the contraction.

### **Lean or Lunge**



In a lean the leaning of the whole body must be shown, but in a lunge, only the upper body from the hips upwards is leaned showing an angle (minimum 45°) between the body and the legs. Lean and lunge can be supported by the hand(s), but muscle control and 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 is reflecting the movement naturally 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.

## **6. 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.

## **7. Body Movement Series**

In a body movement series, two or more 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).

## **8. Characteristics of Other Movement Groups**

### **Arm movements**

The execution of the arm movements must clearly show different planes and directions and a variety of relaxation and strength. Arm movements must be performed using the whole length of the arm.

### **Leg Movements**

Leg movements must be performed with good technique, which includes good extensions, a rotation outward, good flexibility and the appropriate position of the hips in lifts and holdings.

### **Series of steps, skips or hops**

The series of steps, skips and hops must develop the gymnasts' agility. The execution of steps, skips and hops must show good technique and coordination and they must be performed rhythmically.

### **Acrobatic movements**

In acrobatic movements, the gymnasts must show good muscle control, coordination and agility.

### **Flexibility movements**



Flexibility movements must be performed with good muscle control and show a clear line and shape of the movement. The movements must be performed with good technique and respect the healthy aspects. Good balance of flexibility and strength must be shown.