



COMPETITION RULES OF AESTHETIC GROUP GYMNASTICS

International Federation of Aesthetic Group Gymnastics IFAGG owns these rules and has a copy right of these rules. These rules are used in all international aesthetic group gymnastics competitions in junior and senior categories.

1. GENERALITIES

1.1. COMPETITION ARRANGEMENTS

See IFAGG General Rules.

1.2. COMPETITION CATEGORIES

If the gymnast has participated in the IFAGG Junior Championships /Challenge Cup she cannot participate in the World Cup Competitions/ World Championships during the same year or vice versa.

1.2.1. Junior Category girls age 14 – 16 (gymnasts during competition year 14, 15, 16 years old) Exception alternatives for age limits:

- Maximum two (2) members of group may be one (1) year younger or (1) year older than the minimum or maximum given age.

1.2.2. Senior Category women over 16 years old.

Exception alternative for age limits:

- Maximum two (2) members of the group may be one (1) year younger than the given minimum age.

1.3. COMPETING GROUP

1.3.1. Number of the gymnasts

Group consists of 6 – 12 nominated gymnasts during the year and reserve gymnast belongs to the group. For every specific competition a team consists of 6 – 10 gymnasts on the competition carpet from 12 nominated gymnasts during the year.

Nomination to each competition (preliminaries and/or finals) must be done among nominated gymnasts.

1.3.2. A group/team can have a name (for ex. club name, group name).

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

1.5. DRESS OF GYMNASTS

The competition dress of a group must be a leotard with aesthetic appeal appreciating a spirit of competitive sport. A correct gymnastic leotard must be in nontransparent material. Arms, back and chest can be transparent. The cut of the gymnastics suit at the top of the legs must not go beyond the fold of the crotch (maximum).



The suit may have small decoration such as ribbons, rhinestones, rosettes. The decorations must not disturb the execution and must always be aesthetic. Leotards must be identical (material and style) and the same color for the gymnasts of the group. However, if the leotard is made of a patterned material, some slight differences due to the cut may be tolerated.

Gymnastic slippers and tights are permitted. Also hair decorations, make-up and gymnastics slippers are part of competition dress. Hat or any other headgear is forbidden. Costumes must not disturb evaluating of the execution.

Competition dress can not hurt/insult any religion, nationality or take of an attitude politically. Logos see IFAGG General Rules.

1.6. COMPETITION PROGRAM

1.6.1. The length of the competition program

The permitted program length is from 2 min 15 sec to 2 min and 45 sec. An over- or under run of 5 sec is permitted. Timing will start from the beginning of the first movement after the group has taken its starting position on the competition area. Timing will stop as soon as all gymnasts are totally motionless. The program must start and end at the competition area. The group's entrance to the starting position may not be accompanied by music or any extra movements – go straight to the starting position.

1.6.2. Music

Choice of the music is free. There must be one piece of music/CD. The club, name and country of the group as well as the length of the music must be clearly marked in English on the CD.

1.7. COMPETITION AREA

The size of the competition area is 13 m x 13 m. It includes the borderline. The competition area is covered with a gymnastics carpet.



2. TECHNICAL VALUE

Every gymnast in a group must execute same technical elements or same level technical elements. Technical elements must be executed at the same time, in canon or within a short period of time.

The competition program must be varied containing different body movements (for example body waves, swings, bendings, rotations, leans, lunges, contractions etc.), balances, jumps and leaps, skips and hops, arm movements, leg movements, steps and different combinations.

2.1. REQUIRED ELEMENTS OF THE PROGRAM:

The following required elements must be included in the competition program:

2.1.1. BALANCES

There should be both static and dynamic balances during the routine.

Static Balances

All balances must be performed clearly. The duration of the use of support surface in balance movements must be clearly visible. Shape must be fixed and well defined during the balance (“photo”). Support surface can be on one leg, on knee or “cossack” position (A – and B – criterias are the same concerning free leg level, hand support and body movement.) On balance, the free leg must be raised at least 90°.

Balances must have the following characteristics:

- shape fixed and well defined during the balance
- good amplitude in the shape
- good control in the body during and after balance.

Notice! Only one leg can be bended concerning balances (exception: pivots)

Dynamic balances (tourleans, illusions, pivots)

Tourleans must have following characteristics:

- the minimum of 180° should be rounded in fixed shape, if the rotation is less than 180° the element is not counted as a balance.

Illusions must have following characteristics:

- about of 360° should be rounded in fixed shape.
- hand must not touch the floor

Pivots must have following characteristics:

- the minimum of 360° should be rounded in fixed shape, if the rotation is less than 360° the element is not counted as a balance

Exception! Two legs can be bended concerning pivots.

Notice! All balances (statics and dynamics) can be performed with a flat foot or relevé.

The following required balances must be included in the composition:

2.1.1.1. Two (2) different balances (A or B).

2.1.1.2. One balance series: A minimum of 2 different balances (A or B) performed successive or with change of supporting leg.

Notice! Between 2 balances in same series is allowed maximum 1 step on the floor during the changing of support leg.

Difficulty-levels of the series:

A-series = A+A

C-series = A+B or B+A

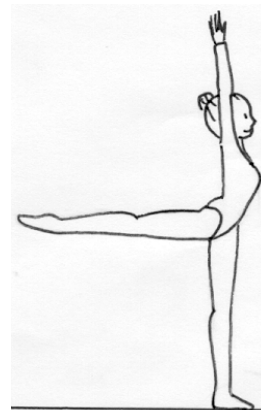
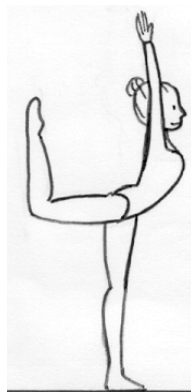
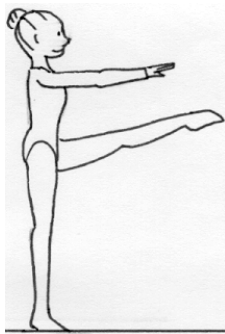
D-series = B+B

A-difficulties:

Some Examples of Balances

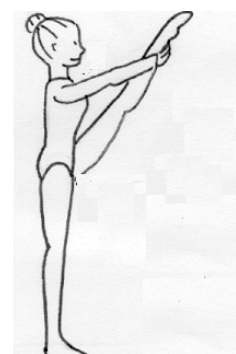
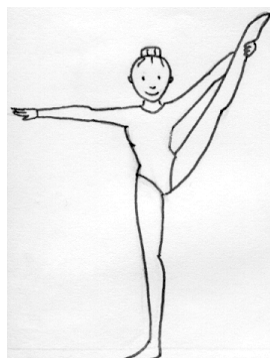
- Balance on one leg, free leg raised straight or bended at the horizontal (90°) front, back or side. (without support on the hands)
!When performing the same balance with the same shape and with turn (tourlean 180° minimum) it becomes, and it is counted, as an another technical element (variation).

(Some examples under)

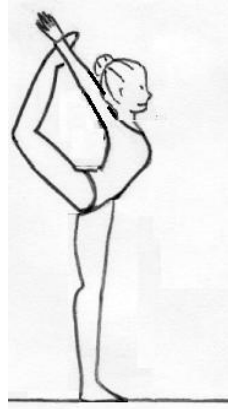


- Front or side splits (free leg min. 135°) free leg held with one or two hands.
!When performing the same balance with the same shape and with turn (tourlean 180° minimum) it becomes, and it is counted, as an another technical element (variation).

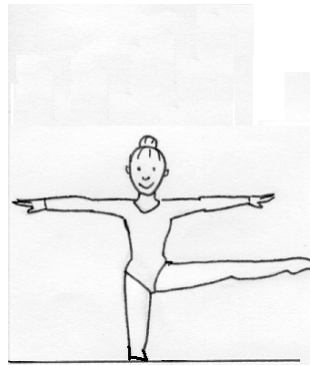
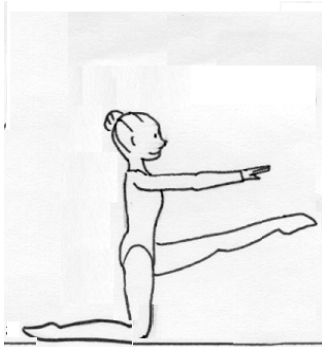
(Some examples under)



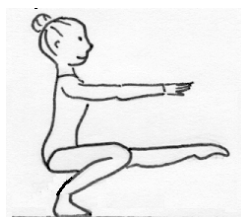
- Balance on one leg, free leg raised straight or bended backward with help of hand (it is also possible to use two hands, body is not bended)
!When performing the same balance with the same shape and with turn (tourlean 180° minimum) it becomes, and it is counted, as an another technical element (variation).



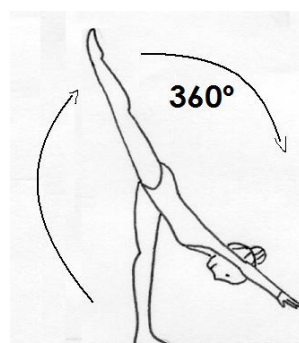
- Balance on one knee (without support on the hands), free leg raised at the horizontal 90°: front, back or side



- Balance in “cossack” position (without support on the hands), free leg raised at the horizontal 90°

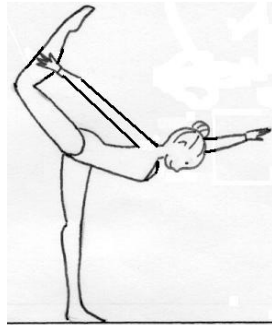


- Illusion, when the amplitude is less than 180°, can be done either on the flat foot or relevé, hand must not touch the floor
 (Example under)

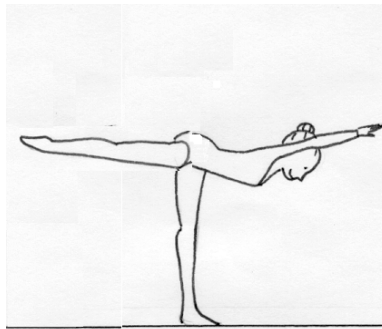


- Backward illusion without body movement, when the amplitude is less than 180°.

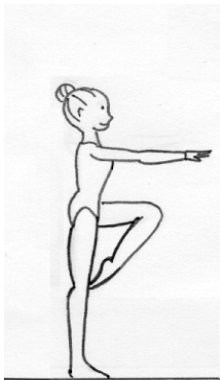
- Balance on one leg, free leg raised backward, supported with same hand, raised leg (minimum) 135°
(Example under)



- Balance on one leg, free leg raised backward, body and leg in the same horizontal line
(Example under)



Notice! Passé -position will not be counted as an A-difficulty balance

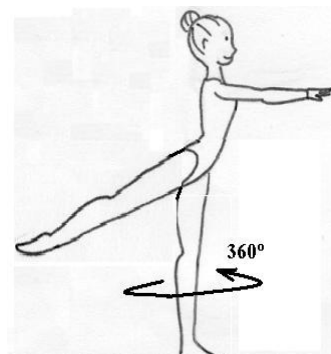
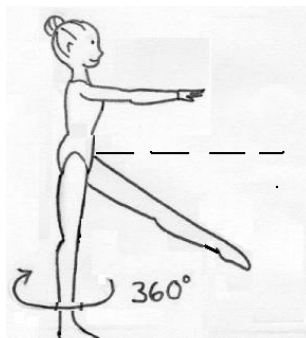


Not a difficulty!

Pivots Examples

- Pivots min. 360° performed on relevé or at flat foot, free leg raised or bended under horizontal (90°): front, back or side during the pivot, both legs can be bended

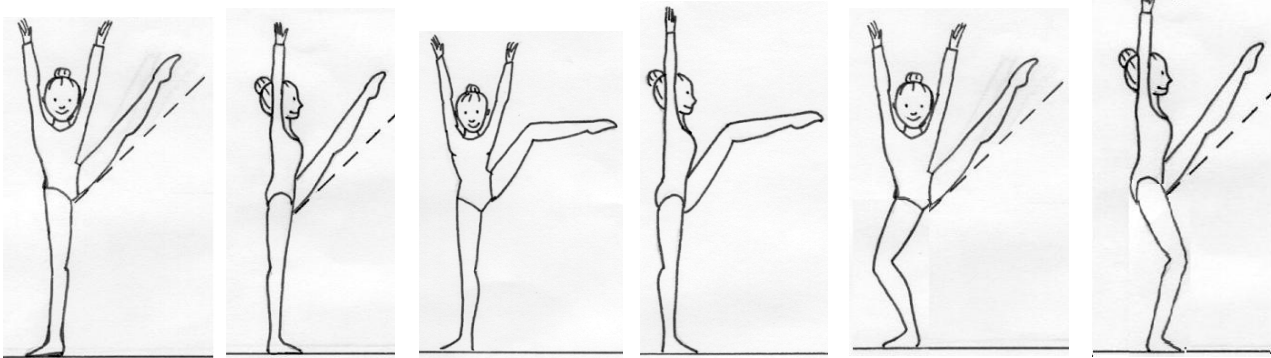
(Example)



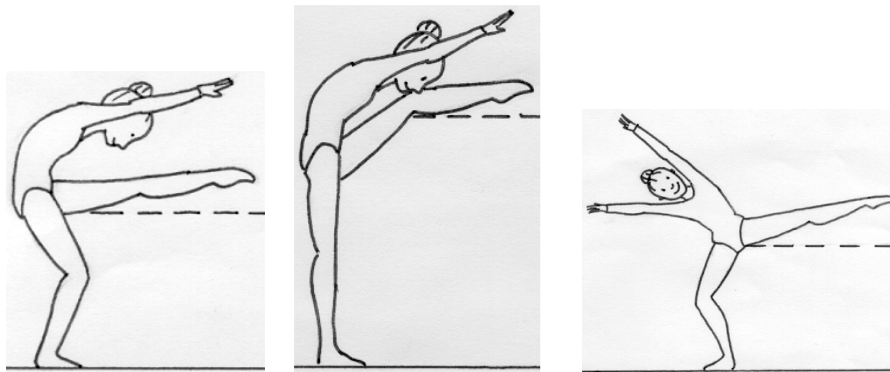
B-difficulties:

Some Examples of Balances

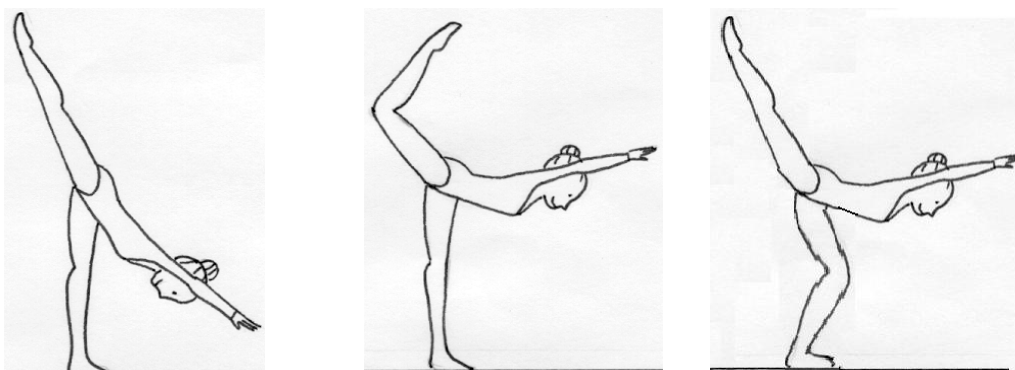
- Balance on one leg, free leg in front or side, min 135°, body vertical and only **one leg can be bended**. If the free leg is bended, must the leg (shinbone) be min 90°. !When performing the same balance with the same shape and with turn (tourlean 180° minimum) it becomes, and it is counted, as an another technical element (variation). (Some examples under)



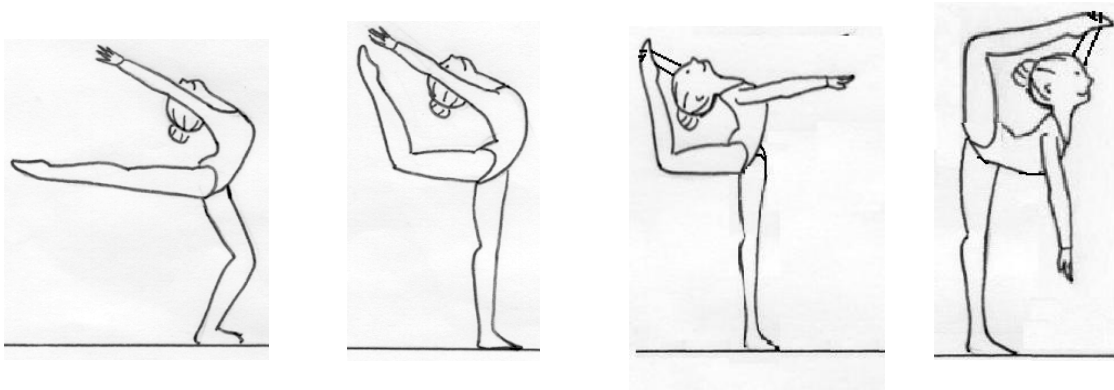
- **Balance with** body movement or body movement series on one leg, only one leg can be bended, free leg at the horizontal (thigh 90°); front or side. (Some examples under)



- Balance on one leg, free leg minimum 135° raised backward, only one leg can be bended (supporting leg or free leg)



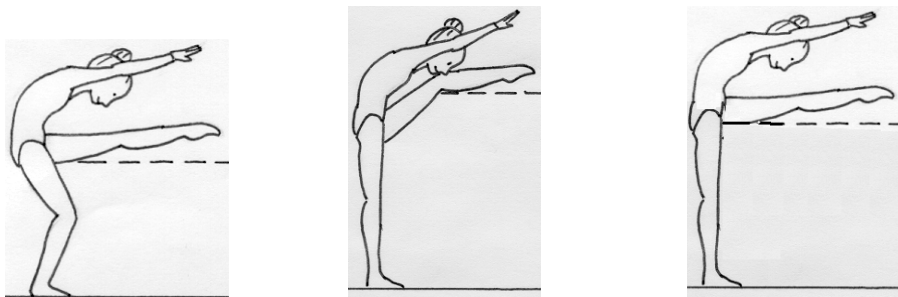
- Body movement during the balance, free leg raised backward min 90° without hands or with help of **opposite** hand (it is also possible to use two hands)



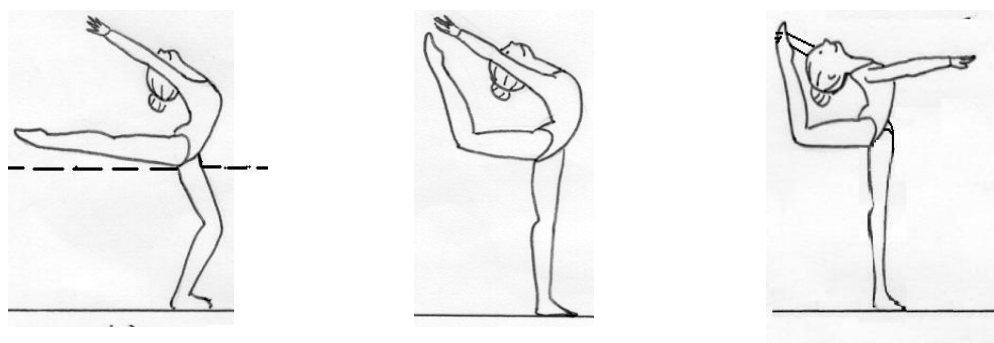
- Balance on one knee with body movement, free leg minimum horizontal (see required amplitude of body movements)
- Illusion, when the amplitude is 180°, can be done either on the toes or on the flat foot, hand must **not** touch the floor
- **Backward illusion with body movement, when the amplitude is less than 135°.**

NOTICE! REQUIRED AMPLITUDE OF BODY MOVEMENTS IN BALANCES:

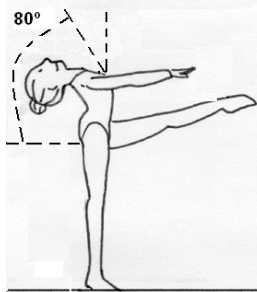
- Bending forward; back rounded, chest and upper back bends to the front side of the hips (Some examples under)



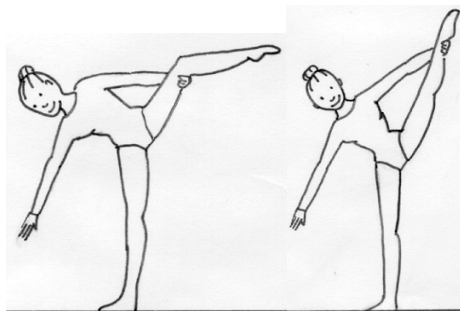
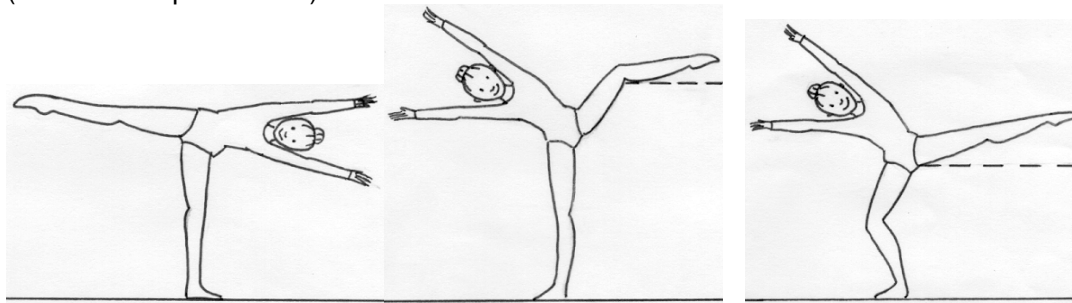
- Bending backward; balance on one leg behind, top of the head on the same line than hips and shoulders on the same plane (examples under)



- Balance on one leg in front, chest (breastbone) bends min. 80° from the vertical line, the whole back must not bend (upper back is enough) (example under)



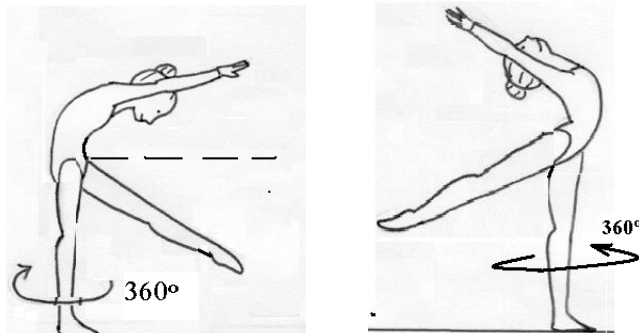
- Bending to the side; the opposite shoulder joint (left shoulder joint when bending to the right) on the same vertical line than the hips (to the same line with the right hip). The same criteria when performed on one knee. (Some examples under)



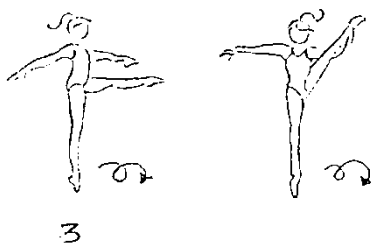
- Contraction of the stomach muscles; the whole back rounds to behind the line of hips and shoulders
- Inclination to the side; backward and forward, 45°
- Circulation must coil min. 90° from the line of the hips, shoulders on the same line and 90° from the line of the hips

Some Pivot Examples

- Pivot 360° minimum free leg can be less than horizontal (90°), raised straight or bended, with body movement during pivot (see required amplitude of body movements)



- Pivot 360° free leg raised straight or bended at the horizontal (min 90°) with or without help of the hands, both legs can be bended (Some examples under)



3

- Pivots min 720° both legs can be bended.
- Spiral pivots, free leg in passé position with body movement - B-balance (shape fixed, turning minimum 360°, body movement with good body control)

2.1.2. 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 amplitude in the shape
- good amplitude in the height and elevation
- good control in the body during and after jump or leap
- landing must be light and soft

The same body shape could be used and counted as another technical element if it is performed in a jump or leap or in a jump with the turning in different parts of the composition.

Shape, height and elevation during the flight define the level of a jump or a leap.

The following required jumps and leaps must be included in the composition:

2.1.2.1. Two (2) different jumps or leaps (A or B).

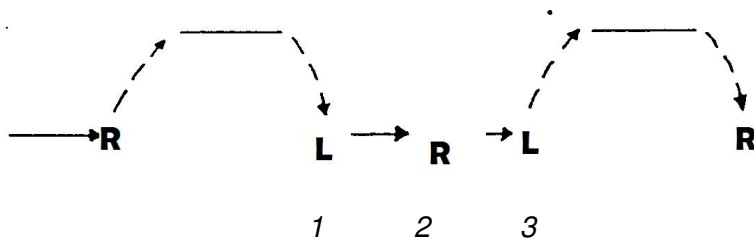
2.1.2.2. One jump or leap series: a minimum of 2 different jumps or leaps (A or B)
Notice! Between 2 jumps or leaps in same series is allowed maximum 3 supports on the floor.

Difficulty-levels of the series:

- A-series = A+A
- C-series = A+B or B+A
- D-series = B+B

Example 1:

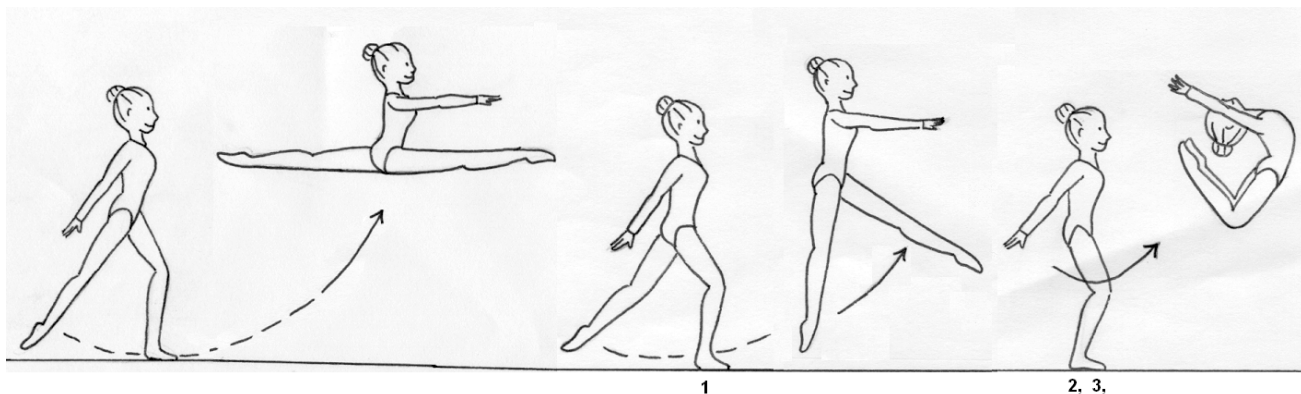
Two (2) different leaps with MAXIMUM 3 supports on the floor.



Leap from right leg, landing to left leg, step with right leg, leap from left leg, and landing to right leg.

Example 2:

Split leap and ring jump. Between leap and jump after coming down directly to jump (3 supports)



2.1.2.3. Clarifications of A- and B-jumps and leaps

2.1.2.3.1. All jumps and leaps which include turn min 180° in fixed shape are also classed B-jumps, except jumps 1, 2 and 3 (see page 12) which must turn min 360°. Vertical jump free leg at horizontal passé position is classed B-jumps when turning 360° or 180° with body movement.

2.1.2.3.2. When a jump includes a strong body movement (see required amplitude of body movement) during the flight (for ex. bending or contraction), it is classed as a B-jump.

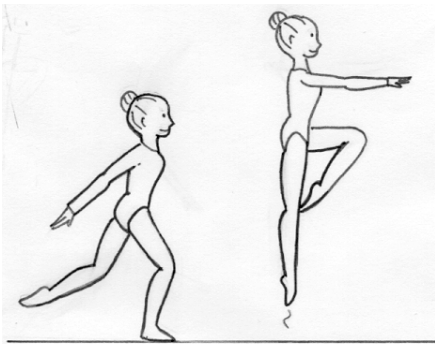
2.1.2.3.3. The amplitude of legs is not raising the difficulty of jumps or leaps (exception 16, 17 and 18, see pages 17-19). Height, elevation and shape during the flight are relevant.

2.1.2.3.4 Different A- and B-jumps (examples), all kinds of variations are possible according to 2.1.2.3.1. and 2.1.2.3.2.

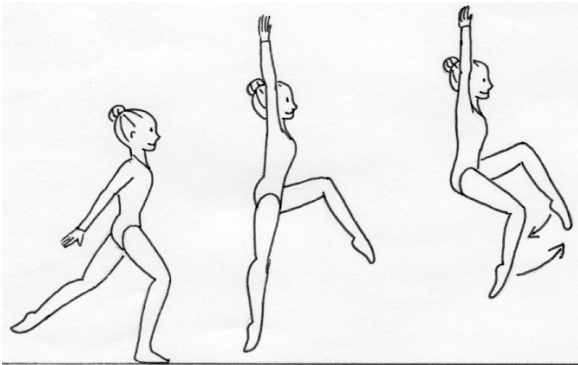
Some examples of jumps and leaps:

A-jumps

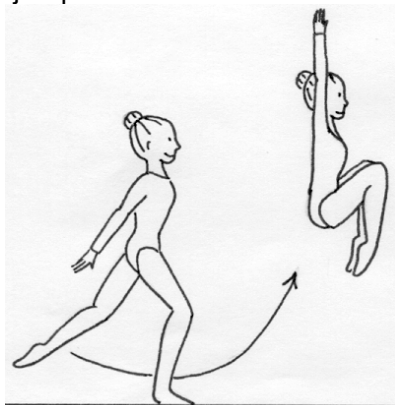
1. Vertical jump free leg at horizontal "passe"-position



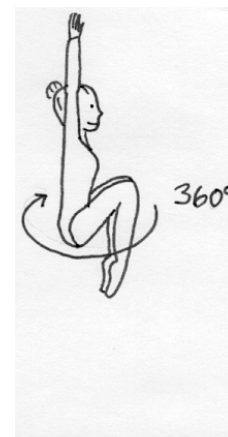
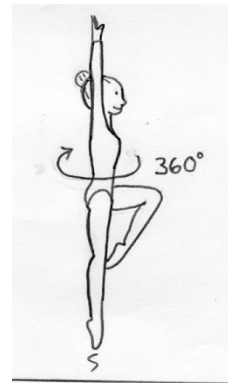
2. Scissors leap knees bended



3. Tuck jump

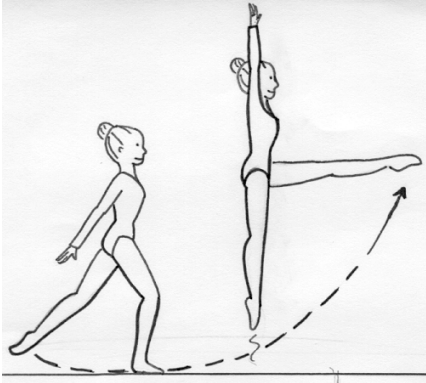


B-jumps

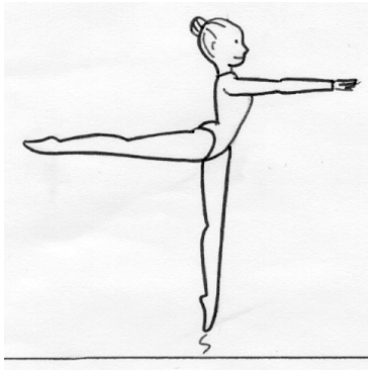


A-jumps

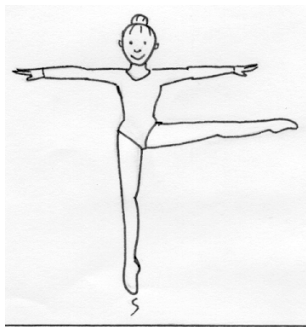
4.a) Vertical jump free leg at the horizontal, front



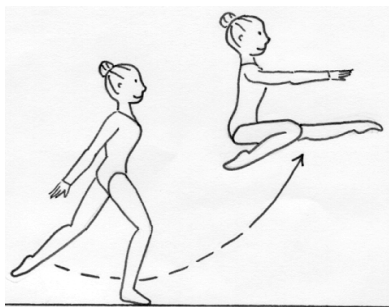
4.b) Vertical jump free leg at the horizontal, back



4.c) Vertical jump free leg at the horizontal, side

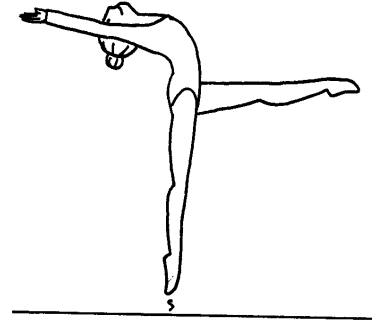
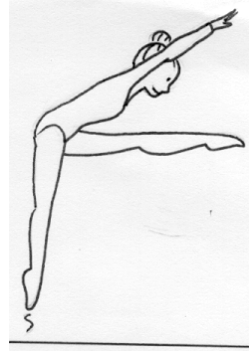


5.a) Cossack jump, free leg front

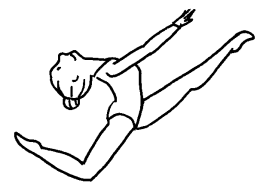
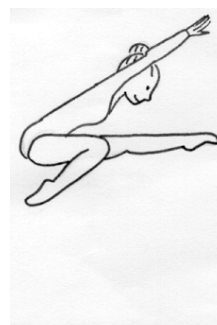
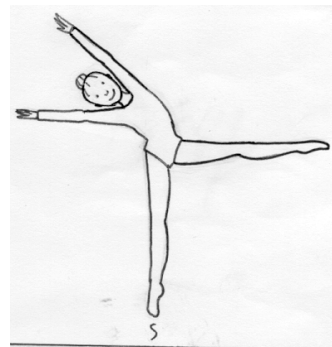
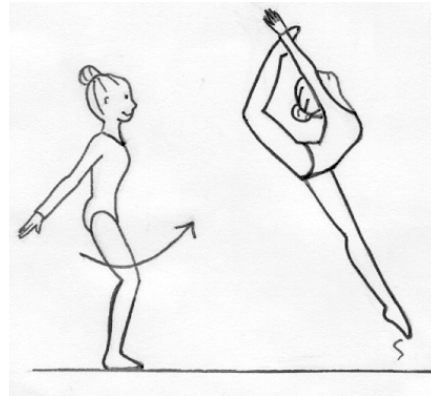


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B-jumps

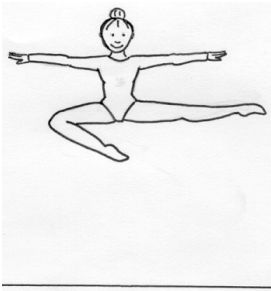


Ring jump leg stretched

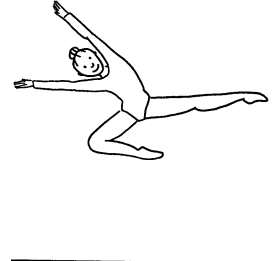
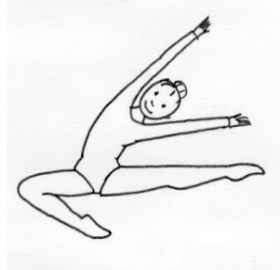


A-jumps

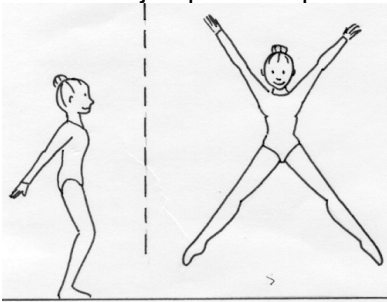
5.b) Cossack jump, free leg side



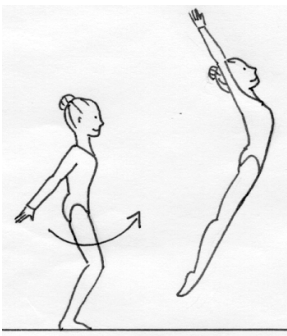
B-jumps



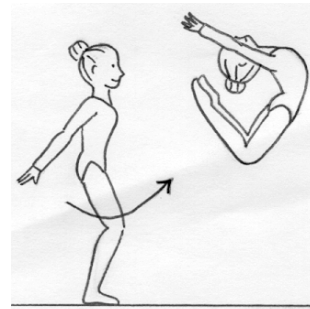
6. Vertical jump with X-position



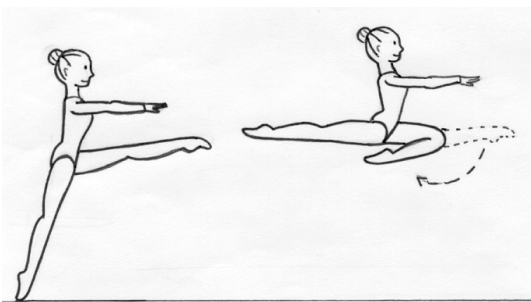
7. Arch jump



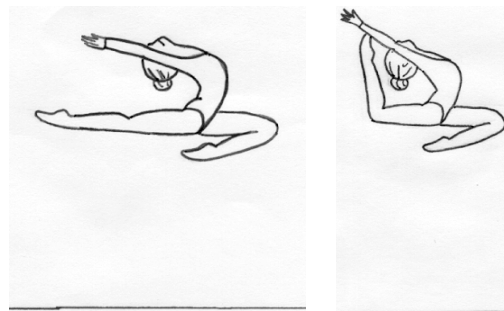
Ring jump with both legs bended



8. Stag leap

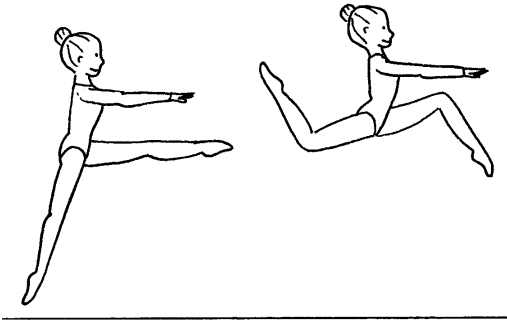


Stag ring leap

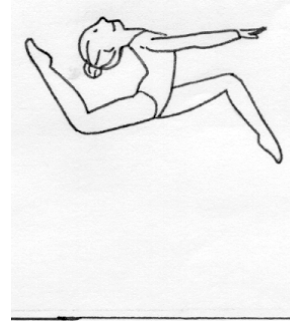


A-jumps

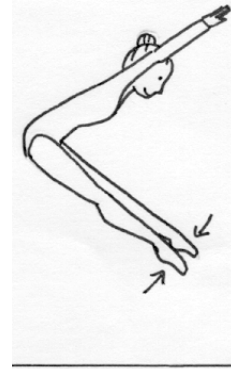
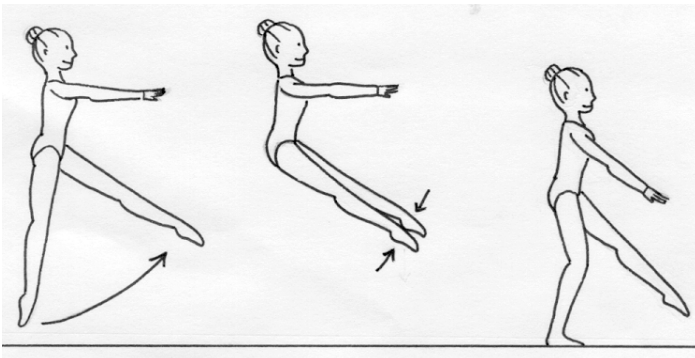
9. "Cat" leap



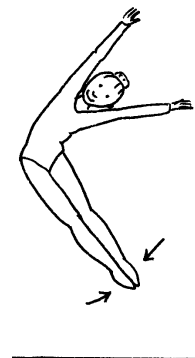
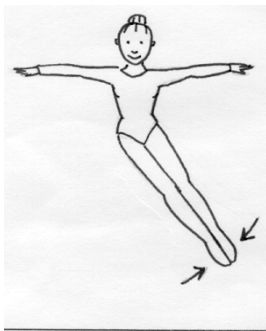
B-jumps



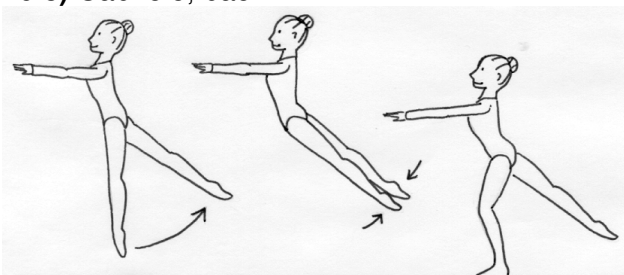
10.a) Cabriole, front



10.b) Cabriole, side

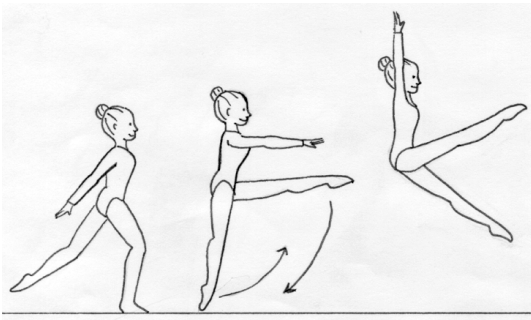


10.c) Cabriole, back



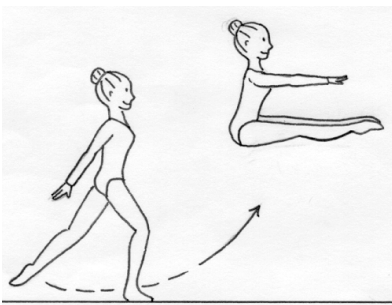
A-jumps

11. Scissors leap



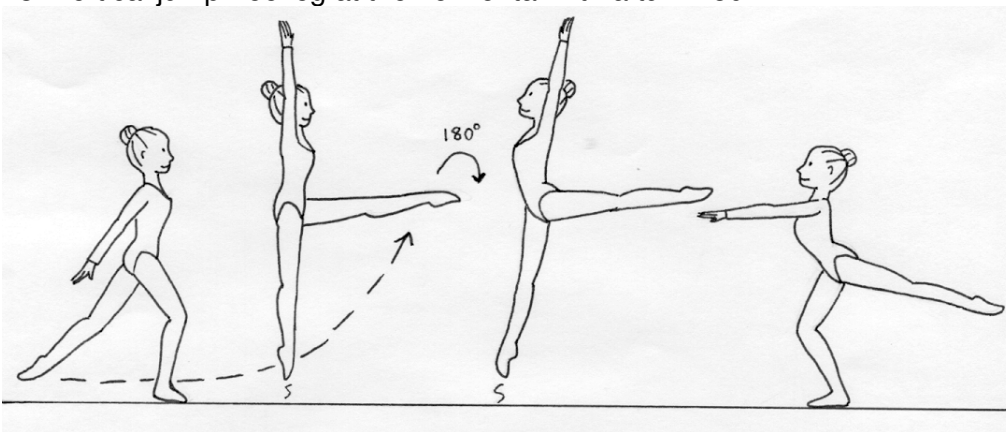
B-jumps

12. Pike jump

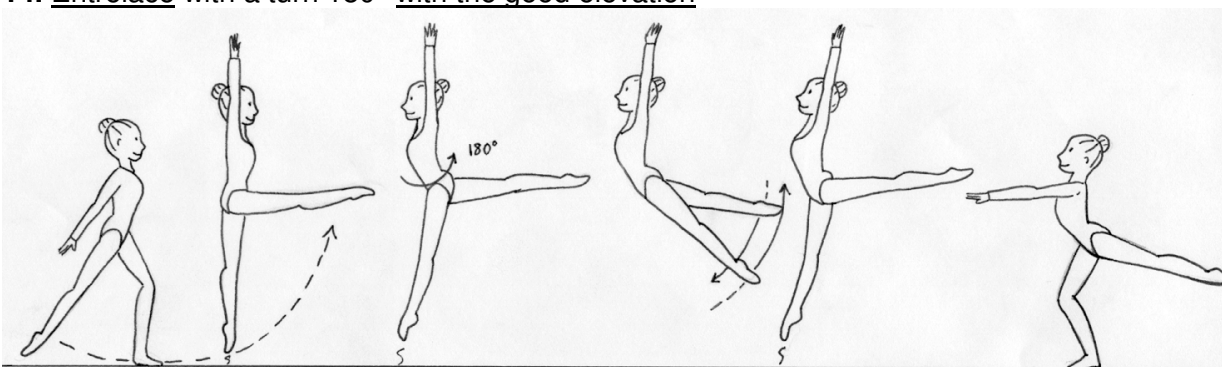


Other examples of B-jumps

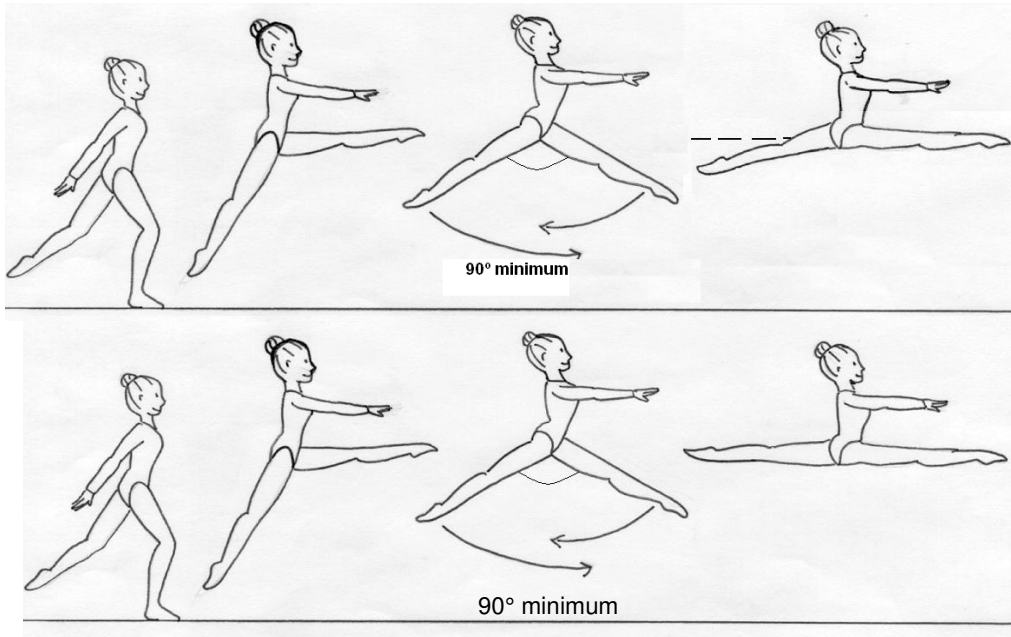
13. Vertical jump free leg at the horizontal with a turn 180°



14. Entrelacé with a turn 180° with the good elevation

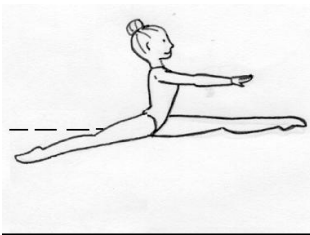


15. Split leap with change of **straight** legs (**amplitude is about 135°**)

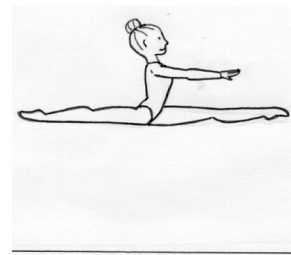


16. Split leap

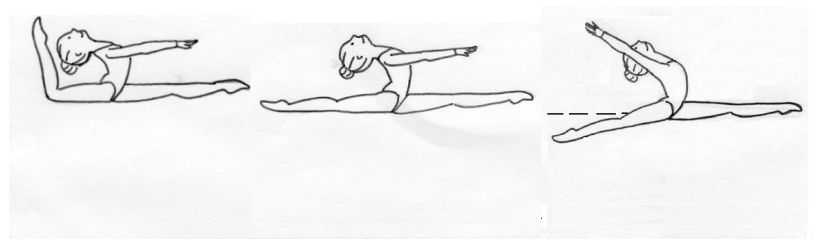
A-jump, if the amplitude is less than 180°
(amplitude is about 135°)



B-jump, if the amplitude is minimum 180°
without body movement

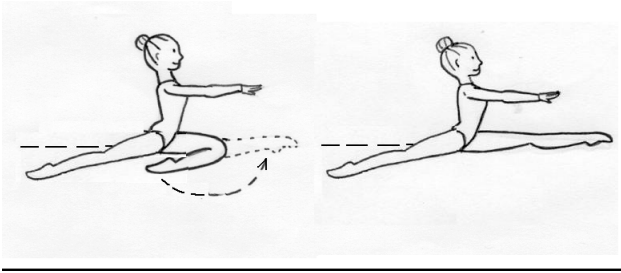


B-jump, if the amplitude is minimum 135° with
body movement

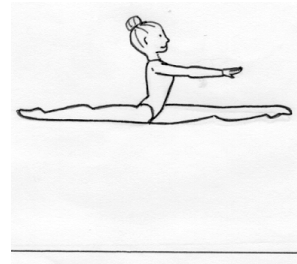


Variations next page! Split leap beginning with flexed leg.

A-jump, if the amplitude is less than 180°
(amplitude is about 135°)

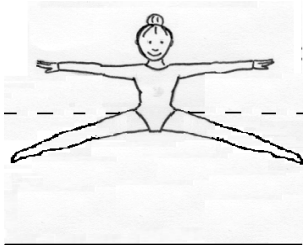


B-jump, if the amplitude is minimum 180°
without body movement



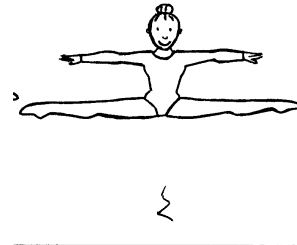
17. Side split leap

A-jump, if the amplitude is less than 180°
(amplitude is about 135°)

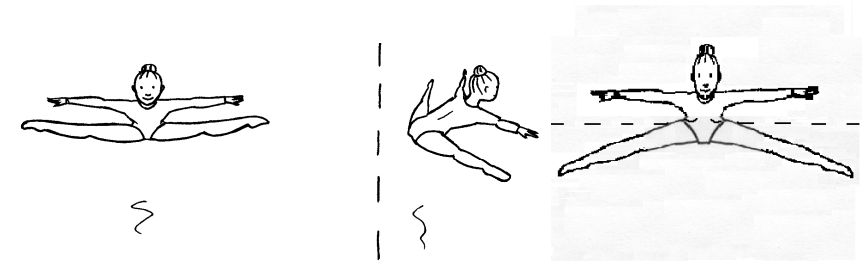


Straddle jump/leap

B-jump, if the amplitude is minimum 180°
without body movement

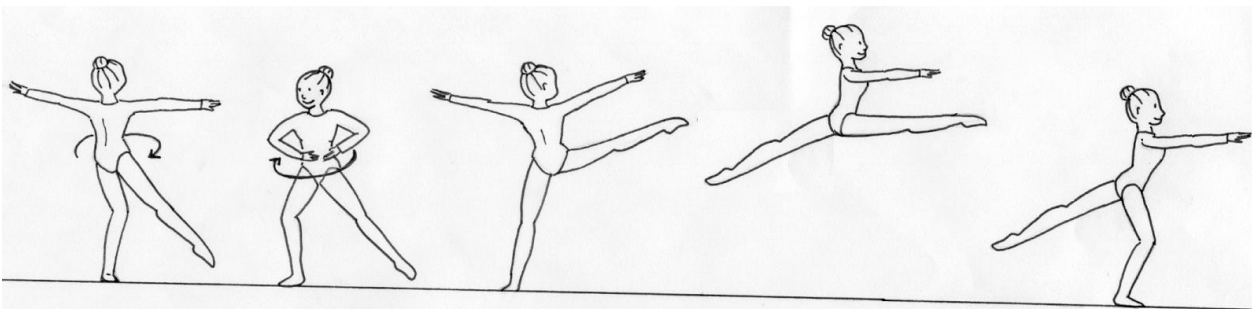


B-jump, if the amplitude is minimum 135°
with body movement

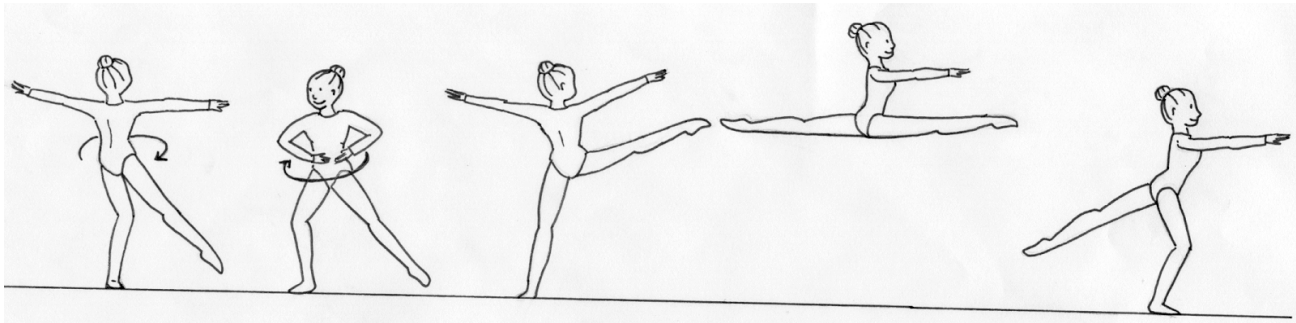


18. Tour jete

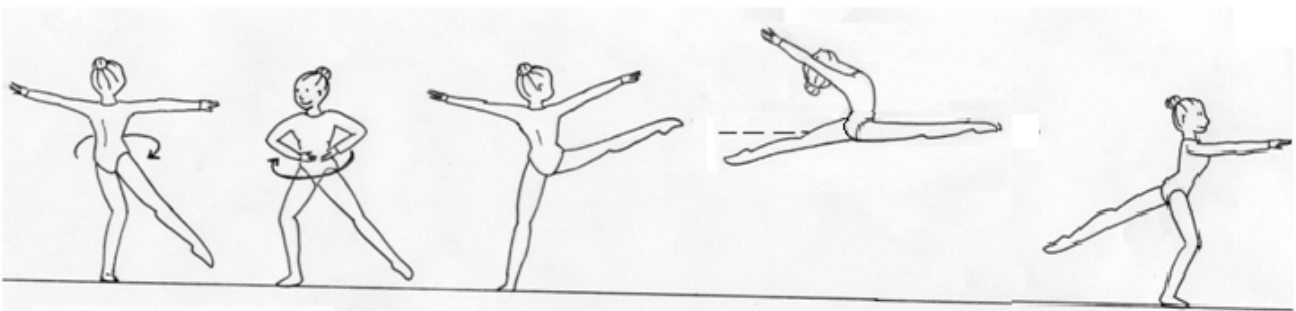
A-jump, if the amplitude is minimum 135° without body movement



B-jump, if the amplitude is minimum 180° without body movement



B-jump, if the amplitude is minimum 135° with body movement



19. Other jumps or leaps that meet the requirements comparing to previous jumps or leaps.

2.1.3. BODY MOVEMENTS

The composition must contain versatile and varied body movements performed in different planes (for example standing or in a low position on the floor) and directions (for example horizontal, vertical) and with variety in the dynamics.

Composition must contain different body movements.

Minimum:

- 2.1.3.1. Two (2) different total body waves (for example forward and backward; see the technique on page 25).
- 2.1.3.2. Two (2) different total body swings (for example forward and from side to side; see the technique on page 27)

The movements can be performed single, in series or combined with different movement groups (for example with steps, turns, skips, arm movements etc).

- 2.1.3.3. Two (2) body movements A-series (2 different body movements)
- 2.1.3.4. Two (2) body movements B-series (3 different body movements)

Total body waves and total body swings can be included in body movement series.



2.1.4. OTHER MOVEMENTS

Composition must contain several movements from following groups:

2.1.4.1. Arm movements

For example: swings, pushes, waves, figure eights, lifts, extensions, rotations, circles etc.

2.1.4.2. Leg movements

For example swings, plies, lifts, extensions etc.

2.1.4.3. Steps, skips and hops

For example: walking, running, rhythmic steps, turning etc.

Bonus of Technical Value

Variety and originality in using the different technical elements and series with a highest level of AGG technique (for clarification of AGG technique, see page 27)

2.2 EVALUATION OF TECHNICAL VALUE (TV)

The Technical Value is given by the required elements and supplementary difficulties.
Required elements and supplementary difficulties must be composed for the whole **team**.

Technical value is 0 - 6.0.

Total points of different sectors are 5.9

Bonus point +0.1.

The value of required elements (minimum requirements of the composition)

2.2.1. Balances

2 different balances	A = 0.1	max 0.4
	B = 0.2	
1 balance serie	A = 0.2	max 0.4
	C = 0.3	
	D = 0.4	
		(total 0.8)

2.2.2. Jumps and leaps

2 different jumps or leaps	A = 0.1	max 0.4
	B = 0.2	
1 jump serie	A = 0.2	max 0.4
	C = 0.3	
	D = 0.4	
		(total 0.8)

2.2.3. Body movements

		(maximum value)
2 different total body waves	à 0.2	0.4
2 different total body swings	à 0.2	0.4
2 A-series (2 body movement)	à 0.3	0.6
2 B-series (3 body movement)	à 0.4	0.8
		(total 2.2)

The maximum score of the required elements is 3.8

NOTE: The required element repeated several times in an exercise will count only one time. However, the required body waves and swings may be included in body movement A – or B – series.

The value of supplementary difficulties

In addition to required elements the program must include supplementary difficulties to get the full scores. The supplementary difficulties must be combined to a series of two different movement groups (body series, jumps and balances).

In a series one step between the movement groups is allowed.

The combination between different movement groups inside supplementary difficulties will be counted only once.

Examples of combination:

Jump/leap + balance

Balance + jump/leap

Jump/leap + body movement serie

Body movement serie + jump/leap

Balance + body movement serie

Body movement serie + balance

Inside of these combinations can be variations depending on level of difficulties:

<u>A = 0.2</u>	<u>C = 0.3</u>	<u>D = 0.5</u>
<u>A-jump/leap + A-balance</u>	<u>A-jump/leap + B-balance</u>	<u>B-jump/leap + B-balance</u>
<u>A-balance + A-jump/leap</u>	<u>B-jump/leap + A-balance</u>	<u>B-balance + B-jump/leap</u>
<u>A-jump/leap + A- body serie</u>	<u>A-balance + B-jump/leap</u>	<u>B-jump/leap + B-body serie</u>
<u>A-body serie + A- jump/leap</u>	<u>B-balance + A-jump/leap</u>	<u>B-body serie + B-jump/leap</u>
<u>A-balance + A-body serie</u>	<u>A- jump/leap + B-body serie</u>	<u>B-balance + B-body serie</u>
<u>A-body serie + A-balance</u>	<u>B- jump/leap + A-body serie</u>	<u>B-body serie + B-balance</u>
	<u>A-body serie + B-jump/leap</u>	
	<u>B-body serie + A-jump/leap</u>	
	<u>A-balance + B-body serie</u>	
	<u>B-balance + A-body serie</u>	
	<u>A-body serie + B-balance</u>	
	<u>B-body serie + A-balance</u>	

The team should have maximum 8 supplementary difficulties.

When judges are scoring the supplementary difficulties they will count the same combination only once and they are scoring the 6 highest level of supplementary difficulties.

In case of vice versa performance of supplementary difficulties (f.e.1/2 of team make in the same time B-body serie + B-balance and 1/2 of team make B-balance + B-body serie), the value of supplementary difficulties will be counted only once and the value of combinations twice.

The maximum score of supplementary difficulties can be 2.1



2.2.4. Deductions of Technical Value

- B-difficulty will be counted as an A-difficulty if there are **0.4 - 0.5** deductions in execution of the difficulty.
- B-difficulty will not be counted at all as a difficulty if there are 0.6 or more deductions in execution of the difficulty.
- A-difficulty will not be counted at all as a difficulty if there are 0.5 or more deductions in execution of the difficulty.

2.2.5. Bonus-points + 0.1

Variety and originality in using the different technical elements and series with a highest level of AGG technique (for clarification of AGG technique see page 27).

2.2.6. Evaluation of the Technical Value

Technical Value judge must proceed in the following manner:

- TV judge must mark all the technical elements from the whole programme before she starts to count difficulties
- count the number of required elements performed by the group paying attention to the difficulties at the highest level (max. score 3.8)
- if the simultaneously performed difficulties are of different level, the difficulty level valued by the lower difficulty level
- add the value of the supplementary difficulties performed by the group awarding a maximum of 2.1
- by adding the bonus point, if any, at the end **+0.1**

SCORING THE POINT / TECHNICAL VALUE

1. Count the number of required elements

- difficulties at the highest level (maximum score 3.8)

First: required balance elements or required jumps and leaps

- minimum 2 different balances and 1 balance series
- minimum 2 different jumps or leaps and 1 jump/leap series

Second: required body movements

- minimum 2 different body waves
- minimum 2 different body swings
- 2 body movement A series (including 2 different body movements)
- 2 body movement B series (including 3 different body movements)
- body movements may be included in the body movement A or B series or supplementary series

2. After counting required elements

Count the number of supplementary difficulties (maximum score of supplementary difficulties can be 2.1)

3. Add the bonus point, if any, at the end.

The maximum score of the Technical Value is 6.0

All the judges must give their scores independently of each other.

3. ARTISTIC VALUE

3.1. REQUIRED ARTISTIC ELEMENTS OF THE COMPOSITION

3.1.1. Gymnastics Quality of the composition

- The composition must be performed by total body movement technique, where elements and combinations flow naturally. The composition must show continuity and fluency of the movements. The movements must not be separate parts but they must form totality where the movement series and combinations are linked fluently, underlining continuity.
- The technique of aesthetic group gymnastics must be predominate in the movements and movement series being performed.
- The composition must show bilateral muscle control of gymnasts and correspond to the skill level of the gymnasts. The physical capabilities of all the gymnasts in the group must be comparable.
- The composition must show the gymnast's skills: coordination, muscle control, flexibility, strength, speed and endurance.
- Unity (doing together as a team) of the group is predominate. Different kinds of solos or canons give nuance for the composition, but they must not be predominate.
- The whole group must perform the required element with good quality or it cannot be considered as a difficulty of the Technical Value.

3.1.2. The structure of the composition

- The composition must form a total unity: unity between the gymnasts and unity between versatile movements and a variety of movement groups, combinations and movement series.
- The structure of the composition must be versatile and have variety.
- The using of different movement groups (body movements, balances, jumps) must be varied and in harmony.
- The required elements must be versatile, minimum 3 different kinds of balances (for ex. 1 leg front, 1 pivot, 1 leg back, minimum 3 different jumps and leaps (for ex 1 turning, 1 with bending, 1 jump with two legs), minimum 3 different body movements, f. ex combined with another movement group, on the floor etc..). The composition must show bilateral both sided movements (legs, bendings etc.) and variety in a use of elements.
- There must be variety in the use of space. Changes from one movement or formation to another must be fluent and varied.
- The composition must include minimum 8 different formations and the movements must be performed in different planes (low level → on the floor, medium level and high level → jumps and leaps) and in several directions (forward, backward, lateral, oblique).
- The **composition** must include fast and slow parts (variations in tempo).
- In composition must be variations of using power (dynamics).



3.1.3. The originality and expressiveness of the composition

- The composition must show the expressiveness and aesthetic appeal in the movements.
- The style and expression must be suitable and natural for the group and the expression must be developed through movements and combinations, not through separate and constrained expression.
- A successful composition carries the style and atmosphere through the whole composition.
- The idea and the expressiveness of the composition must form a consistent unity (expression is not separately part of composition, expressive body language).
- The music must correspond to the idea and the expressiveness of the composition. The music must be rhythmically varied. The composition must exploit the structure of the music, for instance varied use between the background rhythm and melody. The composition's movements, style, and rhythm of the music must fit together. Using the music's structure effectively and well the composition attain variety and expressiveness. The movements of the gymnasts must form a unity within the music.
- An original composition includes novel elements and novel formations or novel ways to attain these formations.
- The highlights come up clearly on a successful composition. The highlights of the composition could be for instance impressive movements, canons. The highlights are usually unforgettable, startling or especially impressive.
- The composition must aim to express and exploit changes in tempo and in the dynamics within the movements and combinations.

Bonus

Bonus points can be given if the composition has a thematic "story" and has been performed with great artistic expression. The impression could come from the single impressive part of the composition or unforgettable totality of the composition.

3.1.4. Deductions from the artistic value

- The music must **form** a unity. If the music is made up of different musical pieces, the different themes and modes must be linked 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 authorised. The quality of the music dubbing must be good. Music cannot end before the gymnasts.
- The permitted pre-acrobatic movements and lifts must be linked fluently to the unity of composition.
- The composition may not include the following vertical acrobatic movements; somersaults, hand-, head- or elbow stands.
- 2 gymnasts when the group size is 6 - 8 gymnasts or 3 gymnasts if the group size is 9-10 gymnasts can perform one bridge or one cartwheel during a competition program as an artistic element (including the lifts). These movements do not have any technical value. Deductions in execution and/or artistic value can be made if these movements are performed poorly. Starting and final position is counted as a part of composition.



- An error in the composition will be any part of the programme that disturbingly breaks the unity of the composition. These kinds of errors could be, for example, a too long pause between movements or combinations (waits, static parts of the composition), poor or unlogical moving from one formation to another (i.e. ordinary running or for ex disturbing situation when one gymnast is using different leg than the others during the same movement, **bilateral work of all team: body movement, balances and jumps /leaps**), poorly unified pre-acrobatic movements and lifts (that are not unified and fluently part of the composition, **poorly performed without sufficient technical knowledge**), unaesthetic movements etc.
- The composition must show good taste and can not hurt/insult any religion, nationality or take of an attitude politically.

3.2. EVALUATION OF ARTISTIC VALUE (AV)

Artistic value is 0 - 4.0. Total points of different sectors are 3.9 and bonus point 0.1.

3.2.1. The gymnastics quality of the composition

Total movements technique of aesthetic group gymnastics	0.2
Movements are linked fluently and naturally to each other	0.2
Movement series are linked fluently and naturally to each other	0.2
To be up to standards of skills (suitability)	0.2
Shows skills: <u>coordination</u> , muscle control, flexibility, strength, speed, endurance	0.3
Unity (doing together as a team) of the group is predominate	0.2
Total	1.3

3.2.2. Structure of the composition

Composition <u>forms a total unity</u>	0.1
Structure is varied	0.1
Variety in the use of different movement groups	0.1
Variety in the use of required elements	0.1
	Body movements 0.1
	Balances 0.1
	Jumps and leaps 0.1
Versatile making of formations	0.1
Travelling is fluent and versatile	0.1
<u>8 different</u> formations	0.1
Variety in planes	0.1
Variety in directions	0.1
Variations in tempo <u>of composition</u>	0.1
Variations in the use of power (<u>dynamics</u>)	0.1
Total	1.3

3.2.3. Artistic expression

Composition is expressive	0.1
Composition is aesthetic	0.1
Expressions and style is suitable for the group	0.1
Style and impression lasts through the composition	0.1
Artistic expression is to be included in the movements and	0.1



exercises, not separately

Composition and music correspond to each other	0.1
Music is variable	0.1
Structure of the music supports the composition	0.1
Novel and original movements, movement series or combinations of the movements	0.1
Original and interesting use of the formations	0.1
Highlights/culmination of the composition is clearly visible and emphasised	0.1
Variety of tempo inside of the movements and movements series	0.1
Variety of the dynamics inside the movements and movements series	0.1
Total	1.3

3.2.4. Deductions of the artistic value

Music is poorly linked	-0.2
Music is background music	-0.3
Music stops before the last movement of the gymnasts	-0.1
Forbidden movement (each time)	-0.5
An error in the composition (each time)	-0.1
Religion, political insults	-0.3

Bonus: The thematic “story” of program and artistic expression 0.1

3.2.5. Evaluation of the Artistic Value

- The Composition judge of the Artistic Value must proceed in the following manner:
- by adding different parts (gymnastics quality, structure, artistic expression) of composition starting score 0 (max 3.9)
 - after that deductions of the artistic value
 - by adding the bonus point, if any, at the end 0.1

Maximum score of the Artistic Value is 4.0

4. EXECUTION

4.1. TECHNIQUE OF BODY MOVEMENTS

Aesthetic group gymnastics is stylized, natural total body movement where the hips form the basic movement centre. A movement performed with one part of the body reflects in the whole body. When hips turn forward, the lower part of hips turns forward and upper part turns backward (hips lean backwards). When hips turn backward the lower part of hips turns backward and upper part turns forward (hips lean forward).

The philosophy of the sport is founded on harmonious, rhythmic and dynamic movements performed with economic and natural use of strength. 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. Execution must show amplitude, variety in the dynamics and variety in the speed.

4.1.1. Body wave forward (basic form)

The wave starts with a little relaxation in the body and hips go a little bit backward gathering of speed. Then hips turn strongly forward and start the body wave forward and up. The wave goes through the whole body from ankles to the head and reflects to the whole body. Wave ends to extension.

4.1.2. Body wave backward (basic form)

The wave starts with turning hips backwards, chest goes forward and head bends backward. Wave goes through the body down. Head comes last. Rising up happens with rounded back, forward turned hips, contraction in abdominals and head last. Wave reflects to the whole body.

4.1.3. Body wave from side to side (basic form)

The wave starts with a little relaxation or a little contraction in the body, weight on one leg. Weight transfer starts to other leg and at same time a strong push from the hips to side and up. Upper body and head balance the movement by relaxing to the opposite side. Neck must be relaxed. Wave goes through the body side and up. Extension continues until the whole body is extended.

4.1.4. Body swings with speed (basic form)

A swing consists of three parts, which are 1) gathering of speed by stretching, 2) the swing when body is released and 3) extension. The importance in this motion is alternation between extension and relaxation as well as between power and lightness. Body swing can be done forward, from side to side and in a horizontal stage.

All waves and swings can be performed with arm movements, steps or combined with other movements in different levels and directions.

4.1.5. Contractions

In contraction the abdominals, back or flank muscles are active. The rest of body reflects naturally to the contraction. Basic form in contraction of abdominals: hips are turned forward, chest pressed in and shoulders pushed forward, back rounds up.



4.2. BALANCES

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

Balances must have the following characteristics:

- shape fixed and well defined during the balance
- good amplitude in the shape
- good control in the body during and after balance.

Insufficient shape during the rotation in tourlean and illusion lowers the level of difficulty.
Insufficient rotation during tourlean (min. 180° in fixed shape) and illusion (min. 360° in fixed shape) is not considered a difficulty at all.

4.2.1. Pivots

Pivots must have following characteristics:

- shape fixed and well defined during the whole rotation of the pivot
- good amplitude in the shape
- good control in the body during and after pivot
- pivots can be performed both with a flat foot or relevé.

Insufficient shape during the rotation in pivots lowers the level of difficulty.
Insufficient rotation during pivots (min. 360° in fixed shape) is not considered a difficulty at all.

4.3. 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 amplitude in the shape
- good amplitude in the height and elevation
- good control in the body during and after jump or leap
- landing must be light and soft

An insufficient shape or flight of the jump or leap result in the lowering of the level of difficulty. Insufficient shape during the rotation of turning jumps and leaps lowers the level of difficulty. B-jump becomes an A-jump or jump is not considered at all. All jumps and leaps that considered flight and shape can be noticed as an A-jump.

4.4. OTHER EXECUTION REQUIREMENTS

- 1 The execution must be unified and synchronous.
- 2 All team members must perform the same elements with same or equal degrees of difficulty, either simultaneously, successively or within a short space of time.
- 3 The technique of aesthetic group gymnastics must be predominate. 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 reflects in every part of the body when movement flows either from the centre of the body, hips backwards or to the centre. 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; 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 Starting and ending position are part of the execution.
- 10 All elements must be executed with consideration of healthy aspects: shoulders and hips line, supporting leg, shape position, bilateral work (different body movements: front, back and side, minimum one (1) balance with other leg for all team and minimum one (1) jump/leap with other leg for all team, posture and lifts.

4.5. BONUS POINTS

The bonus point for the Execution can be given if all elements and series are executed on an excellent level and with well synchronized work.

4.6. EVALUATION OF EXECUTION (EXE)

Maximum points of the execution are 10.0

- execution 9.9
- bonus points 0.1

Different parts of execution:

4.6.1. <u>Healthy aspects</u>	<u>0.1 each time/movement</u>
<u>- Shoulders and hips line</u>	
<u>- Supporting leg</u>	
<u>- Shape position</u>	
<u>- Posture</u>	
<u>- Lifts</u>	
<u>- Bilateral work</u>	<u>0.3 each area /whole program</u>
4.6.2 Gymnastics quality	
- Total AGG technique	0.3 whole program
- Insufficient extensions	0.1 each time
4.6.3. Unity of the group	
- Slight difference in execution	0.1 each time
- Lack of synchronisation	0.1 each time
- Different execution technique of movements	0.1 each time
4.6.4. Body movements	



International Federation of Aesthetic Group Gymnastics IFAGG

- Slight imperfection/insufficiency in exec. 0.1 each time
- Unfixed shape 0.1 each time
- Extra movement 0.1 each time

4.6.5. Balances

- Unnecessary movement without step or hop 0.1 each time
- Unnecessary hop or step 0.2 each time
- Shape not fixed 0.1 each time
- Loss of balance: with support on step, hand, foot or other part of the body 0.3 each time

4.6.6. Jumps and leaps

- Shape not fixed 0.1 each time
- Heavy landing 0.1 each time
- Lack of amplitude in the shape 0.1 each time
- Insufficient flight (elevation) 0.1 each time

4.6.7. Travelling

- Lack of fluency 0.1 each time
- Lack of lightness 0.1 each time
- Collision between gymnasts 0.1 each time
- Collision between gymnasts: execution disturbs clearly 0.3 each time

4.6.8. Movement accuracy

- Imprecise planes or directions 0.1 each time
- Inaccuracy in formations 0.1 each time

4.6.9. Physical characteristics

- Slight lack in some area 0.1 each time/group/area
- Clear lack in some area during the whole execution 0.3

4.6.10. Music and movement

- Slight inaccuracy between movement and rhythm of the music 0.1 each time

4.6.11. Missing

- Slight uncertainty in execution 0.1 each time
- Missing momentary: the execution disturbs 0.2 each time

4.6.12. Falling 0.4 each time

4.6.13. Deductions for the whole group

- The same technical mistake/movement with 3 or more gymnasts 0.3 each time

4.6.14. Bonus points +0.1

The execution bonus:

Elements executed excellently and synchronized +0.1

5. JUDGING

5.1. COMPOSITION OF THE JURY

The Technical Committee nominates judges to the Jury. A coach or a choreographer of a competing group cannot judge. Judge has to pass an International Aesthetic Group Gymnastics Judges' Course and examination to be a qualified international judge in AGG.

5.1.1. Evaluating Judges

The groups will be evaluated by three panels of judges: Technical Value, Artistic Value and Execution.

- Composition – Technical Value (TV) may consist of 3 – 4 judges

- Composition – Artistic Value (AV) may consist of 3 – 4 judges

- Execution (Exe) may consist of 3 – 4 judges

One of evaluating judges of every panel (1st) will be the head-judge.

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

5.1.2. Judges of the competition

All judges must be nominated through the IFAGG member. All the judges must have valid licence. See General Rules.

5.1.3. Superior Jury or Official Observer

At the World Championships the Board of IFAGG names a Superior Jury or a Superior Judge for the competition.

5.1.4. Line Judges

There must be 2- 4 line judges: one in each corner of the floor area. The role of the line judges is to observe and note any passing of the boundary of the floor area by the gymnasts. They will signal each fault with a flag and record each of them on a special slip provided for that purpose; in the end of the exercise they will send it to the Head-judge of the Execution Jury. Deduction will be taken from the average score of execution.



6. SCORING THE POINTS

6.1. GENERAL

All the judges for the competition must give their score independently. The final score will be calculated by adding the 3 partial scores: Technical Value, Artistic Value and Execution. The partial score will be the average score either with or without eliminating the highest or the lowest scores, according to each case.

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

Maximum score for the group in preliminaries and finals can be 20.0 and in the final results (ranking) 40.0 points. Score from preliminaries will be counted together with the score from finals in order to get the final results and ranking.

6.2. SCORING THE POINTS, COMPOSITION JURYS

6.2.1. The jury for the Technical Value (TV)

The jury for the Technical Value (TV) will give their points 0.0 – 5.9. Depending on the number of judges the average of the points and differences between scores will be calculated as follows:

Jury of 4 judges

The highest and the lowest scores will be eliminated and the average of two middle scores is the partial score.

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

- 0.5 points for the scores between 0.0 – 3.8
- 0.3 points for the scores between 3.9. – 5.9.

Jury of 3 judges

The average will be calculated from all three partial scores (without eliminating the highest and the lowest scores).

The difference between all partial scores may not be greater than:

- 0.5 points for the scores between 0.0 – 3.8
- 0.3 points for the scores between 3.9. – 5.9.

Bonus points +0.1

Bonus points +0.1 are given separately and added to the average TV score only if the majority (3/4 or 2/3) of judges) of judges gave the bonus point.

Deductions

Deductions are given separately and added to the average TV score only if the majority (3/4 or 2/3) of judges makes deductions.



6.2.2. The jury for the Artistic Value

The jury for the Artistic Value (AV) will give their points 0.0 – **3.9**. Depending on the number of the judges the average of the points and differences between scores will be calculated as follows:

Jury of 4 judges

The highest and the lowest scores will be eliminated and the average of two middle scores is the partial score.

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

- 0.4 points for the scores between 0.0 – 2.9
- 0.3 points for the scores between 3.0 – 3.9.

Jury of 3 judges

The average will be calculated from all three partial scores (without eliminating the highest and the lowest scores).

The difference between all partial scores may not be greater than:

- 0.4 points for the scores between 0.0 – 2.9
- 0.3 points for the scores between 3.0 – 3.9.

Bonus Points +0.1

Bonus points +0.1 are given separately and added to the average AV score only if the majority (3/4, or 2/3) of judges gave the bonus points.

Deductions

Deductions are given separately and added to the average AV score only if the majority (3/4 or 2/3) of judges makes deductions.

6.3. SCORING THE POINTS, EXECUTION JURY

The jury for the Execution (Exe) will give their points 0.0 – 9.9. Depending on the number of the judges the average of the points and differences between scores will be calculated as follows:

Jury of 4 judges

The highest and the lowest scores will be eliminated and the average of two middle scores is the partial score.

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

- 0.5 points for the scores between 0.0 – 8.5
- 0.3 points for the scores between 8.6 – 9.9



Jury of 3 judges

The average will be calculated from all three partial scores (without eliminating the highest and the lowest scores).

The difference between all partial scores may not be greater than:

- 0.5 points for the scores between 0.0 – 8.5
- 0.3 points for the scores between 8.6 – 9.9

Bonus Points +0.1

Bonus points +0.1 are given separately and added to the average Exe score only if the majority (3/4 or 2/3) of judges gave the bonus points.

Deductions

Deductions are given separately and added to the average EXE score only if the majority (3/4 or 2/3) of judges makes deductions.

Head-judge

All judges will send their points to the head-judge. Head-judge checks whether the difference between the two middle scores/all partial scores given by the judges conforms to the regulations. Head-judge calls the judges together, if this difference is too big, and calls on the Superior Jury or other person nominated by the IFAGG board, if the judges cannot come to an agreement.

The head-judge adds penalties which are pointed to her/him according to the rules and adds the bonus point if the majority of judges have given it.

6.4. PENALTIES DEDUCTED BY THE HEAD-JUDGES

Penalties will be taken from the final score of Artistic Value and from the final score of Execution.

6.4.1. Penalties deducted by the head-judge of the Artistic Value

Time

Length of the exercise is more than 6 seconds under or lower than given time limit. Deduction 0.1 points.

Dress of gymnasts

Unaesthetic dress or dress not conforming to the regulations: deduction 0.1 for one gymnast and 0.2 for two or more gymnasts. Hair decorations, make-up and gymnastics slippers are a part of the dress. Deduction 0.1 for each loose item (hair decoration, slipper etc).

6.4.2. Penalties deducted by the Head-judge of the Execution

Gymnast out of the floor area

Each gymnast out of the boundary of the floor area (touching over the borderline of the floor): deduction 0.1 points every time

Line judges will send note for the head judge of every boundary mistake.



Missing Gymnast

For every missing gymnast: deduction 0.5 points. The deduction will be taken also if the group begins the exercise with for example 6 gymnasts, and in the middle of the exercise a gymnast drops out for any reason.



7. COMPETITION'S TECHNICAL ARRANGEMENTS

See more information in the Manual for competition organizers.

7.1. COMPETITION FORM

Preliminaries and Finals are to be arranged in the competition.
A maximum of 2 teams/country in the Finals in category A competitions.

7.1.1. Choice of the finalists

10 groups from the preliminary competition will compete in finals. Only two groups from each country are accepted. The board of IFAGG can make exceptions according to situation and inform it beforehand.

7.2. STARTING ORDER

The starting order of the preliminaries will be drawn at the technical meeting before the competition.

7.3. COMPETITION ORGANISATION

The organiser has to have enough officials to see to the arrangements of the competition: secretaries, announcer, a person responsible for the sound engineering, training and performance supervisor, line judge, time judge, prize-awarding responsible, messengers etc. See Manual for competition organizers.

7.4. RESULTS AND JUDGES SCORE TABLES

The organiser takes care of the results and judges score tables to the delegations. See Manual for competition organizers.

8. CHANGING THE RULES

Technical Committee of IFAGG is responsible for changing the rules.