



**INTERNATIONAL FEDERATION  
OF AESTHETIC GROUP GYMNASTICS**



**COMPETITION RULES OF  
AESTHETIC GROUP GYMNASTICS  
FOR CHILDREN**

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# COMPETITION RULES OF AESTHETIC GROUP GYMNASTICS FOR CHILDREN

These rules apply to all International Aesthetic Group Gymnastics competitions in Children categories organized by the IFAGG and its members.

## 1. GENERALITIES

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

### 1.1. COMPETITION ARRANGEMENTS

See IFAGG General Rules. **(not yet published)**

### 1.2. COMPETITION CATEGORIES

10-12 years: gymnasts aged 10, 11 and 12 during the competition season compete in this category. Two members of the group may be one year younger or one year older than the given minimum and maximum ages.

12-14 years: gymnasts aged 12, 13 and 14 during the competition season compete in this category. Two members of the group may be one year younger or one year older than the given minimum and maximum ages.

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

### 1.3. COMPETING GROUP

A group consists of 6-14 gymnasts and a reserve gymnast belongs to the group.

A gymnast may compete during the competition season only in one group and in one competition category.

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

- o **Penalty** by Head Judge of **Execution (EXE)**: - 0.5 for each missing gymnast

### 1.4. COMPETITION PROGRAM

#### 1.4.1. The Length of the competition program

The permitted length of the competition program is 2 min – 2 min 30 sec.

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

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

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



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

### 1.4.2. Music

The choice of music is free. It can be interpreted by one or several instruments. Voice(s) and words are allowed. The music must be unified and complete without interruptions with clear and well-defined structure and it must be appropriate for the gymnasts' age category. Disconnected musical fragments or irregular sound effects are not permitted. A short signal may sound before the music. Short musical introduction without movement is permitted.

- **Deduction of AV:** 0.1/each time for the poor connection of music or irregular sound effects causing a fragmented musical structure

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

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

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

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

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

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

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

## 1.5. COMPETITION AREA

The size of the competition carpet is 13 m x 13 m including the borderline. The borderline must be marked clearly and be at least 5 cm wide.

- **Penalty by Head Judge of Execution (EXE):** 0.1 for each touching the floor outside the borderline

## 1.6. DRESS OF GYMNASTS

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

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

A correct gymnastics leotard must be made of a non-transparent material with the exception of the sleeves, neckline and the part of the legs below the fold of the crotch. The neckline of the leotard must not be lower than the top of the breasts in the front and the bottom of the shoulder blades in the back. The cut of the skirt must be long enough to cover the groin in the front and the glutei in the back.



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It is permitted to have:

- tights down to the ankles, over or under the leotard
- small decorations on the leotard/skirt (such as ribbons, rhinestones, rosettes etc.), which must always be aesthetic and not disturb the execution of the routine
- small hair decoration (maximum size approximately 5x10 cm, height max 1 cm)
- make-up that is moderate, aesthetic and supports the theme of the routine
- skin colored bandages and support tapes

The dress may not prevent seeing the movements clearly or disturb the evaluation of the execution. Hair decorations, make-up and gymnastics toe shoes are also part of the competition dress. A small emblem with the team's national flag can be displayed on the outside of the upper left arm of each team member. For permitted emblem, see IFAGG General Rules. **(not yet published)**

It is forbidden to have:

- hats or any other headgear
- separate decorations on the wrists, ankles and/or neck
- pants
  
- o **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): - 0.1 for one gymnast and - 0.2 for two or more for dress not conforming to the regulations
- o **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): - 0.1 for each lost item (hair decoration, toe shoes etc.)

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

- o **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): -0.3 for dress hurting/insulting religion, nationality or expressing a political attitude/opinion

## 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/>.

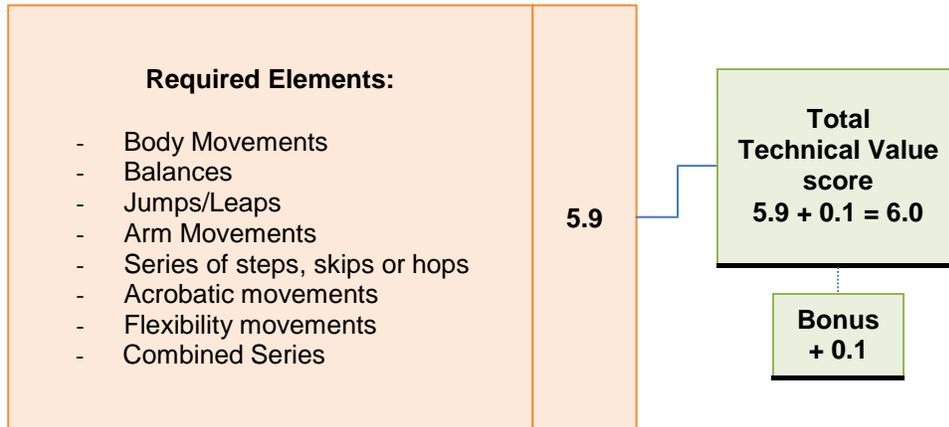
### 1.7.2. Discipline of the Gymnasts and Coaches

See IFAGG Code of Discipline **(not yet published)**.

## 2. TECHNICAL VALUE

The composition of the program must form a totality that allows and supports the gymnasts' abilities to learn the basic techniques of Aesthetic Group Gymnastics.

The Technical Value consists of:



### 2.1. REQUIRED ELEMENTS OF THE PROGRAM

#### 2.1.1. Body Movements

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

The composition must contain several Body Movements and Body Movements Series (BMS)

Fundamental Body Movements (BM): 0.2 each

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

Body Movements Series

**BM A** - series = 0.3 - series including any two different body movements

**BM B** - series = 0.4 - series including any three different body movements

In addition, the body movement series may consist of other body movements that develop coordination, body control and agility of the gymnasts.

**For example:**

- somersaults (forward, side or backward without air time)
- supported leans
- shoulder stands



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

### Basic Technique and Characteristics of Body Movements

- **Total body waves**

#### Forward body wave (basic form)

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

#### Characteristics:

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

#### Backward body wave (basic form)

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

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

#### Characteristics

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

#### Side body wave (basic form)

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

#### Characteristics

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

- **Total body swing (basic form)**

A swing consists of three parts, which are:

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

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

- **Bending**

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



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Characteristics of basic bending:

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

### • **Twisting**

A twisting must have the following characteristics:

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

### • **Contraction**

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

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

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

Characteristics:

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

### • **Lean or Lunge**

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

A lean and lunge must have the following characteristics:

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

### • **Relaxation**

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

Characteristics:

- relaxation of the body
- tilting the hips

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.
- combining them with each other such as a lean with twisting.

Combinations of two body movements at the same time are counted only as one body movement.



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### • **Body movement series**

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

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

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

### **2.1.2. Balances**

Balances chosen in the composition must correspond to the level of skills and age of the gymnasts.

The composition must contain different balances (static and dynamic: 0.2 each) and balance series (0.3 each) that can be performed on a flat foot or on relevé.

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

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

#### **Static Balances**

Static balances can be performed on one leg, on one knee or in a “cossack” position. During the balance the thigh of the free leg must be raised minimum at 90°. Only one leg can be bent in a balance.

- The same shape of a balance could be used and will count as another technical element (variation) if it is performed:
  - with a tourlent (slow turn/promenade) a minimum of 180°
  - with body movement

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

Tourlent (slow turn, promenade): a minimum of 180° should be completed in a fixed shape with a maximum 3-heel support during rotation.

Illusion: a rotation of 360° should be completed

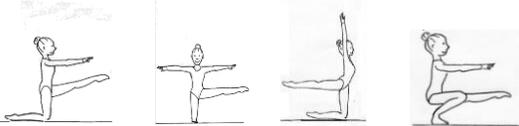
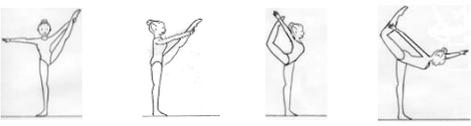
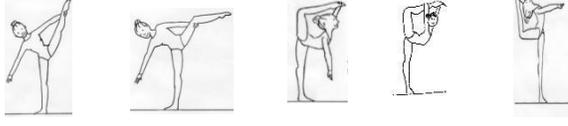
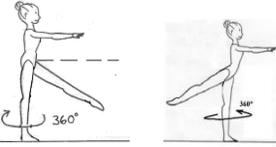
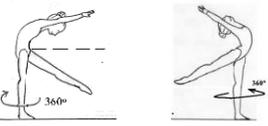
Pivot: a minimum of 360° should be completed **in a fixed shape**

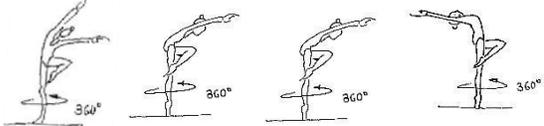
- Any static balance with a minimum rotation of 360° in a fixed shape (pivot) will be counted as a dynamic balance
- Both legs can be bent during pivots.

#### **Balance series**

A combination of two different balances performed successively on the same leg or with a change of the support leg. A maximum of one step is allowed in-between 2 balances in the series.

**TABLE: Examples of Balances**

	<b>Static Balances</b>	<b>Variation</b>
1.	<p>Without help, free leg must be raised at minimum 90°</p> <p>front  side </p> <p>or back   </p>	<p>with a body movement</p>  
2.	<p>On one knee or in a "cossack" position</p> 	<p>with a body movement</p> 
3.	<p>With help of one or two hands</p> 	<p>with a body movement</p> 
4.	<p>Passé –position</p> 	<p>with a body movement</p> 
	<b>Dynamic Balances (example)</b>	<b>Variation</b>
5.	<p>Illusion with rotation minimum 360°, when the amplitude is minimum 135°, hand(s) must not touch the floor</p> 	
6.	<p>Pivots ( minimum 360°)</p> 	
7.	<p>a) Pivots (min. 360°) with the free leg raised less than 90° to the front, back or side.</p> 	<p>with a body movement</p> 

8.	<p>a) Pivot with a passé shape (min. 360°)</p> 	<p>with a body movement</p> 
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- Other balances that are not listed in the “Examples of Balances” table but meet the necessary requirements are permitted.

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

- shape is not fixed and not well-defined during a static balance (“**photo**”)
- insufficient shape during the rotation in a tourlent, pivot and an illusion
- insufficient rotation during a tourlent (less than 180°) and an illusion and pivots (less than 360°)
- insufficient height of the lifted leg
- total loss of balance during or after the balance
- there is - 0.5 or more deductions in the execution of the difficulty

### 2.1.3. Jumps and Leaps

Jumps/leaps chosen in the composition must correspond to the level of skills and age of the gymnasts. The composition must contain different jumps, leaps (0.2 each) and jump series (0.3 each) – combination of 2 different jumps or leaps.

Jumps and leaps must have the following characteristics:

- shape is fixed and well-defined during the flight.
- shape is 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.

#### Clarifications of Jumps and Leaps:

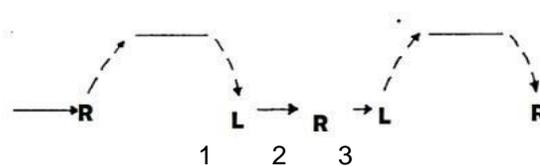
The same shape of the jump or leap could be used and will count as another technical element (variation) if it is performed:

- with a turn of minimum 180° (e.g.: basic shape - split leap, variation - jeté en tournant)
- with a different take off (e.g.: from one leg, variation - from assemblé)
- with a body movement (bending, twisting etc.)

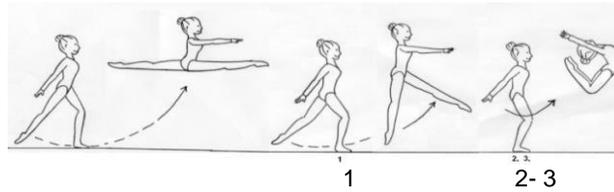
#### Jump/Leap series

Between 2 jumps or leaps in the same series a maximum of 3 supports are allowed

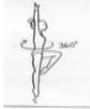
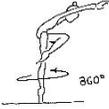
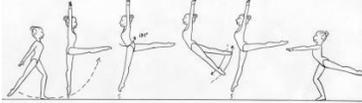
**Example 1:** Leap from the right leg, land on the left leg, step with the right leg, leap from the left leg, and land on the right leg.

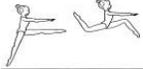
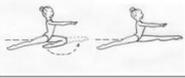


**Example 2:** Split leap and ring jump. After landing (1 support), an assemblé on two legs (2 supports) is permitted.



**TABLE: Examples of Jumps and Leaps**

	Jumps/Leaps	Variation
1.	Vertical jump with the free leg in the horizontal "passé"-position 	a) with a turn  b) with a body movement 
2.	Tuck jump 	with a turn 
3.	Scissor leap with straight and bent knees  	with a turn (entrelacé) 
4.	Vertical jump with the free leg horizontal at the Front                      side                      back   	with a body movement:  with a turn 
5.	Cossack jump with the free leg at the front, side  	with a body movement 
6.	Arch jump 	ring jump with both legs bent 

7.	<p>Stag leap</p> 	<p>with a body movement</p> 
8.	<p>“Cat” leap</p> 	<p>with a body movement</p> 
9.	<p>Cabriole at the front, back or side</p> 	<p>with a body movement</p> 
10.	<p>Pike jump</p> 	<p>with a body movement</p> 
11.	<p>a) Split jump/leap</p>  <p>b) Side split jump/leap</p>  <p>c) Split leap with the switch of straight legs</p> 	<p>a) with a body movement</p>  <p>b) with a body movement</p> 
12.	<p>Jeté en tournant</p> 	<p>with a body movement</p> 

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

Jumps or leaps do not count as a difficulty if:

- there is - 0.5 or more deductions in the execution of the difficulty
- shape is not fixed and not well-defined during the jump/leap

#### 2.1.4. Arm Movement series (0.2 each)

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.

The **arm movement series** must contain at least 3 different types of arm movements.

For example: waves, swings, pushes, pulls, figure eights, circles, claps, lifts, etc.



### 2.1.5. Steps, Skips and Hops series (0.3 each)

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.

A series contains a minimum of 6 steps, skips or hops that are of at least 2 different types.

- One of the series must contain a change in the rhythm
- One of the series must be combined with another movement group (e.g. arms or body movements)

**For example:**

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

### 2.1.6. Acrobatic Movements (0.2 each)

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

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, correct technique and must be naturally integrated in the composition.

**For example:**

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

**Forbidden movements**

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

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

### 2.1.7. Flexibility Movements (0.1 each)

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, back line and side 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°

Side line:

- side split on the floor
- balance, side split with the free leg held with/without hands, amplitude is 180°
- side split leap, amplitude is 180°



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Back line:

movements with the body bending backwards at a minimum 80°. In the body bending, the shoulders must stay on the same level/line and the bending must be shown evenly throughout the whole back

### 2.1.8. Combined Series (Series Combined of Different Movement Groups) (0.3 each)

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

In a series, one step in between the movement groups is allowed. If the jump is using in the series (as second element) an assemblé on two legs is permitted. Connection between movement groups must be logical and performed fluently.

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

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

The combinations of supplementary difficulties have to be different. The same combination will be counted only once.

- If half of the team performs for example Jump + Balance and other half perform simultaneously Balance + Jump, it is not counted as any Combined Series, BUT if in short period of time the team perform vice versa it is counted as 2 Combined Series

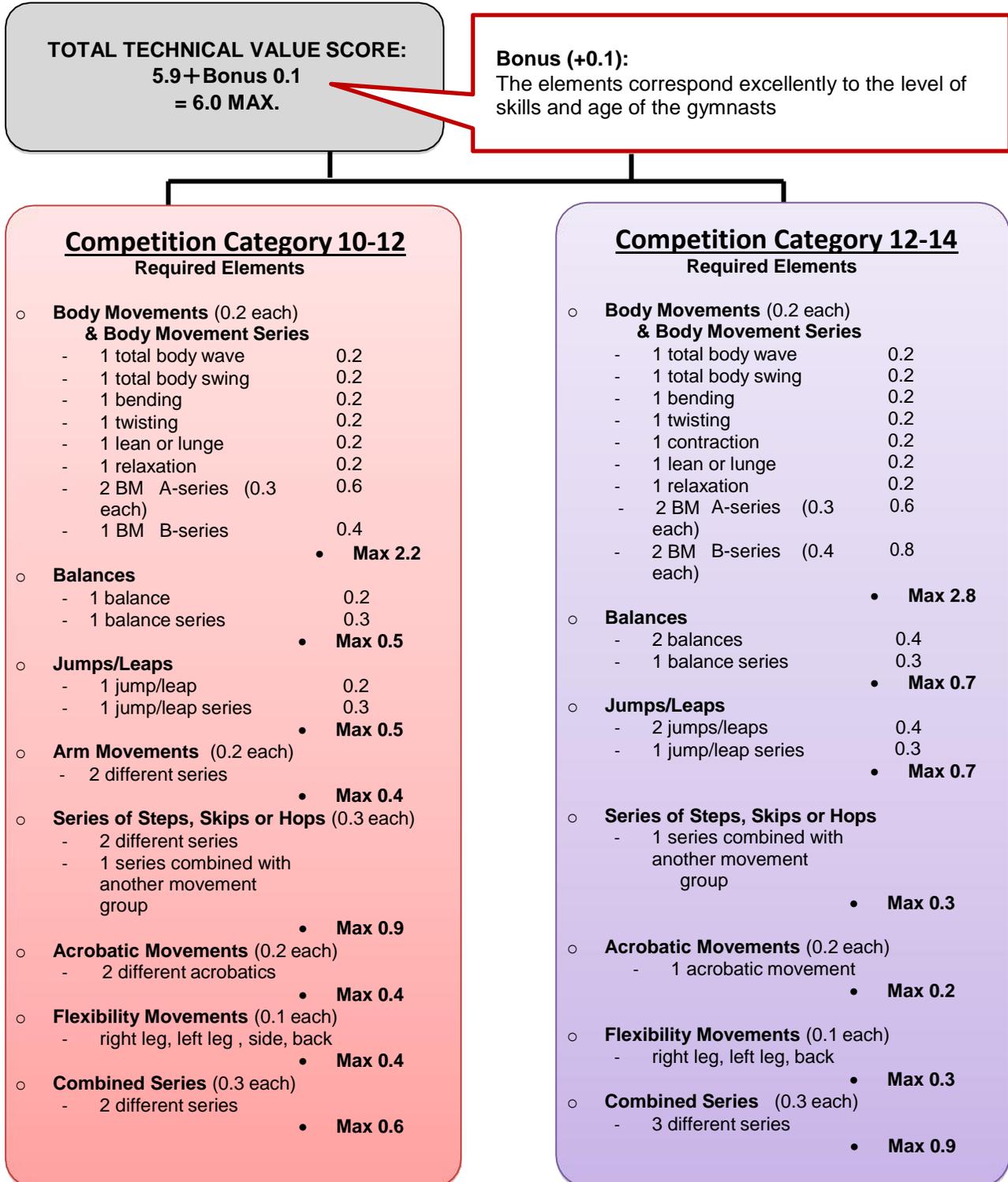
## 2.2. BONUS POINT (0.1)

The team can get a bonus point if all elements correspond excellently to the level of skills and age of the gymnasts

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

### 2.3.1. Technical Elements

Technical elements must be executed at the same time, in canon or within a short period of time.





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A required element will be counted in the technical value if the execution shows the movement clearly with the correct Body Movements technique. The required element repeated identically several times in an exercise will count only one time.

2/3 of the group must perform the required element acceptably in order to have it counted in the technical value.

A movement can be counted only as one required element at a time.

### However,

- the required body movements (wave, swing, bending, etc.) may be included in a body movement A or B series or Combined Series.  
*For example, if an A Series and a B Series that contain total body wave, total body swings, etc. are completed successfully then those requirements for the body movements are met.*
- flexibility movements may be included in other movements (e.g. leap, balance, acrobatic movement)
- flexibility movements may be shown with identical movements (e.g. split on the floor, front line)
- required arm movement series can be combined with other required movements

### 2.3.2. Evaluation of the Technical Value

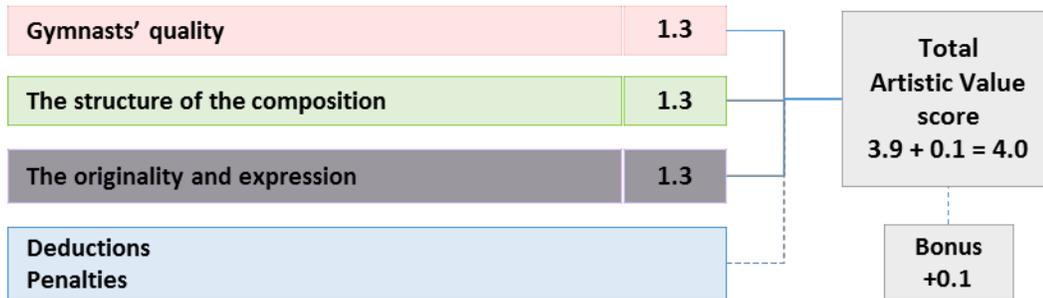
The Panel TV evaluates the technical elements of the composition, counts the value and makes the proposal for possible bonus points.

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

1. mark all the technical elements from the whole program before starting to count difficulties
2. count the number of required elements performed by the group
3. calculate the final score
4. make the proposal for possible bonus points

### 3. ARTISTIC VALUE

Artistic value consists of:



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

##### 3.1.1. Gymnasts' Quality

<b>Gymnasts' quality</b>	<b>1.3</b>
AGG technique:	0-0.2
The elements correspond to the skills:	0-0.4
- body movements	
- balances	
- jumps/leaps	
- combined series	
Capabilities, skills:	0-0.3
Bilateral muscle work	0.2
Unity:	0-0.2
- synchronization and similar technique	
- performing as team is predominant	

○ **AGG technique (0.2)**

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

▪ **Total body movement technique: (0.2)**

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

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

○ **The elements correspond to the skills: (0.4)**

The technical elements chosen in the composition must correspond to the level of skills and age of the gymnasts and must also be well executed and show good gymnastics technique:

- body movement 0.1
- balances 0.1
- jumps/leaps 0.1
- combined series 0.1



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- **Capabilities, skills: (0.3)**  
The composition must show the gymnasts' **flexibility, coordination, strength, speed, muscle control and endurance** and must also be well executed and show good gymnastics technique (AGG technique: see appendix)
  - minimum 1 from required skills: 0.1
  - minimum 2-3 from required skills: 0.2
  - minimum 4-5 from required skills: 0.3
- **Bilateral muscle work: 0.2**  
Composition must show the gymnasts' bilateral muscle work (showing elements and movements on both sides must be in harmony)
- **Unity (0.2)**
  - **Good synchronization and similar technique: 0.1**
  - **Performing as a team** is predominant: 0.1

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

### 3.1.2. The Structure of the Composition

<b>Structure of the composition</b>	<b>1.3</b>
Composition structure is varied	0.1
Composition forms a total unity	0.1
Variety of the composition: <ul style="list-style-type: none"> <li>- in planes, directions and levels</li> <li>- in use of the space</li> <li>- in the making of formations</li> <li>- travelling is fluent and versatile</li> <li>- fast and slow parts</li> <li>- strong and soft parts</li> </ul>	0.6
Variety of elements: <ul style="list-style-type: none"> <li>- use of different movement group</li> <li>- body movements</li> <li>- balances</li> <li>- jumps/leaps</li> </ul>	0.4
6 different formations	0.1

- **Composition structure is varied: 0.1**  
The structure of the whole composition must be versatile and varied. This includes variety of the composition, variety of elements and dynamics and variation in tempo. The overall composition is varied.
- **Composition forms a total unity: 0.1**  
The composition must form a total unity from the beginning of the routine until the end of the routine, even though the composition is varied. Different parts of the composition may not appear as separate parts. Breaks in the composition structure and style are not permitted. The storyline of the actual composition must not be broken.
- **Variety of the composition (0.6)**
  - **Variety in planes, directions and levels: 0.1**  
The composition must be performed using different directions (forward, backward, lateral, diagonal, oblique) and different planes and levels (low: on the floor, medium and high level: jumps and leaps) performed by the whole team



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- **Variety in the use of space:** 0.1  
The group must use all areas of the competition carpet. The formations must vary in size and location.
- **Variety in the making of formations:** 0.1  
Changes from one formation to another has to be varied and versatile
- **Travelling is fluent and versatile:** 0.1  
Changes from one plane to another or from one location in the competition area to another must be performed fluently, demonstrate good technique, and use different styles or types of travelling. Travelling should not include ordinary running or steps with any inconsistent style, and they should not be predominant.
- **Fast and slow parts in the composition:** 0.1  
Variation in the tempo of the composition must be clear. The structure of the composition has to show fast and slow parts and the gymnasts must be able to perform in different tempos during the routine.
- **Strong and soft parts in the composition:** 0.1  
The composition must be dynamic (i.e. clearly show strong and soft parts throughout the whole routine) and the gymnasts must be able to perform using different levels of power during the routine.
- **Variety of elements (0.4)**
  - **Variety in the use of different movement groups:** 0.1  
The use of different movement groups (body movements, balances, jumps) must be varied and in harmony and balance during the composition.
  - **Variety of body movements:** 0.1  
The composition must contain different types of body movements and body movement series.  
Variety can be demonstrated by:
    - performing all types of body movements, with varied forms of body movements
    - showing movements in different planes or levels or with different power or tempo
    - with or without steps
  - **Variety of balances:** 0.1  
The composition must have a minimum of 3 different types of balances.  
Variety can be demonstrated by:
    - static vs. dynamic balances: at least one pivot
    - different directions of the free leg: front, side, and back all have to be shown
    - different shapes e.g. with and without support of hands, with or without body movement, with straight legs or bended leg, in different planes
  - **Variety of jumps /leaps:** 0.1  
The composition must have a minimum of 3 different types of jumps and leaps.  
Variety can be demonstrated by:
    - different take-offs: both leap and jump technique has to be shown
    - different directions: with turning or moving straightforward
    - different shapes: with or without body movement, with straight legs or bended leg(s)
- **Variety of formations**
  - **6 different formations:** 0.1  
The composition must include a minimum of 6 geometrically varied formations. Difference in size or direction of the formation are not counted as different formations.

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

<b>The originality and expression</b>	<b>1.3</b>
<b>Expression:</b> - composition is expressive (0.1) - composition is aesthetic (0.1) - expression and style last throughout the composition (0.1) - expression and style are appropriate for the age category (0.2)	0.5
<b>Music:</b> - music and composition correspond (0.1) - music is variable (0.1) - music supports the composition (0.1) - music is appropriate for the age category (0.2)	0.5
<b>Originality:</b> - in movements or combinations (0.1) - in formations (0.1) - in collaborations (0.1)	0.3

○ **Expression (0.5)**

▪ **Composition is expressive:** 0.1

The composition must be expressive. The idea and the expressiveness of the composition must form a consistent unity throughout the composition (expression is not a separate part of the composition).

▪ **Composition is aesthetic:** 0.1

The composition must show aesthetic appeal and this can be seen in the movements and in the style of gymnastics expressions.

▪ **Expression and style last:** 0.1

The style and atmosphere must be carried throughout the whole composition. Each group must show the expression throughout the entire composition.

▪ **Expression and style are appropriate for the age category:** 0.2

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

○ **Music (0.5)**

▪ **Composition and music correspond:** 0.1

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

▪ **Variety in the music:** 0.1

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

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

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

▪ **Music appropriate for the age category:** 0.2

The music of the composition must be appropriate for the gymnasts' age category.



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### ○ **Originality (0.3)**

#### ▪ **Originality in movements:** 0.1

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

#### ▪ **Originality in formations:** 0.1

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

#### ▪ **Originality in collaborations:** 0.1

The composition may consist of various collaborations, which have to be original, aesthetic and must be performed with:

- consideration of the gymnast's ability and skills (healthy aspect)
- good technique (muscle control, fluency)
- logical connection with routine

## 3.2. DEDUCTIONS AND PENALTIES

### - **Deductions from music**

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

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

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

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

- error in the composition -0.1 / each time
  - poorly connected collaborations or pre-acrobatic elements
  - illogical connection between elements/parts
  - the same formation is overused or too much time in the same formation
  - static of gymnast

### - **Penalty from forbidden movement or lift**

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

**Exception in 12-14 years category:** One (1) lift without losing contact is allowed during the routine. The lifted gymnast has to be active (has to 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 during lift or collaborations

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



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- **Penalty from religion/ nationality/ political insults**  
The music, composition and competition dress must aesthetic and must not hurt/insult any religion, nationality or express a political attitude/opinion.
  - Religion/ nationality/ political insults - 0.3
- **Penalty from the group entrance**  
*See Generalities: The length of the competition program*
  - Group entrance is accompanied by music or extra movements or takes too long time -0.3
- **Penalty from unaesthetic dress or dress not conforming to the regulations**  
*See Generalities: dress of gymnasts*
  - For one gymnast -0.1
  - For 2 or more gymnasts -0.2
  - Lost items (hair decoration, toe shoes etc.) -0.1 / each lost item
- **Penalty from the length of the competition program**  
*See Generalities: The length of the competition program*
  - additional or missing seconds -0.1 / second

**Table: Artistic Value deductions and penalties**

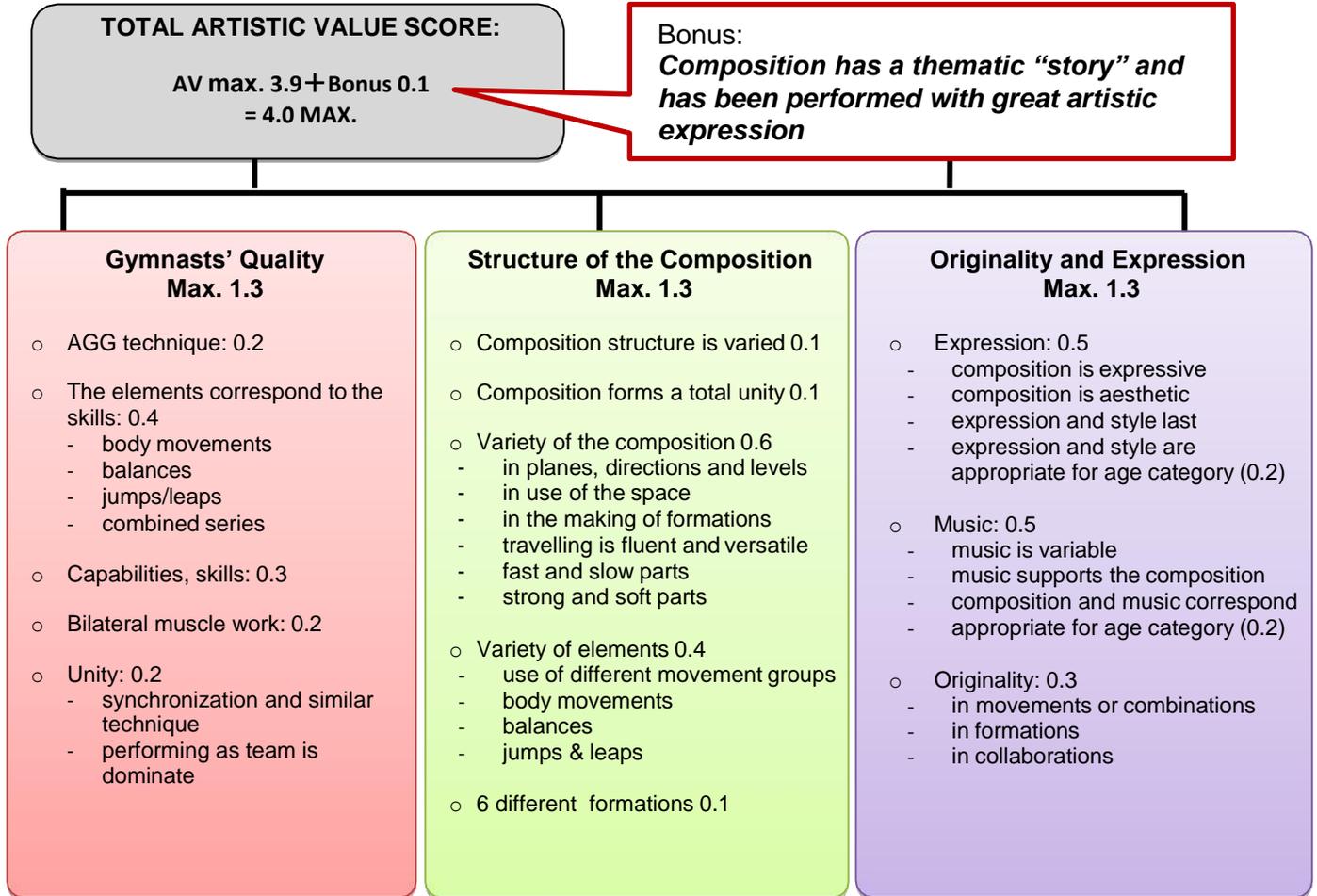
Deductions and Penalties	
<b>Deductions</b> (by each judge individually)	
<ul style="list-style-type: none"> <li>• <b>Music:</b> <ul style="list-style-type: none"> <li>- music is poorly linked -0.1</li> <li>- disconnected additional effects - 0.1</li> <li>- music stops before last movement - 0.1</li> <li>- music ended by breaking off abruptly - 0.1</li> <li>- background music - 0.2</li> </ul> </li> <li>• <b>An error of the composition:</b> - 0.1 / each time               <ul style="list-style-type: none"> <li>- poorly connected collaborations or pre-acrobatic elements</li> <li>- illogical connection between elements/parts</li> <li>- the same formation is overused or too much time in the same formation</li> <li>- static of gymnast</li> </ul> </li> </ul>	
<b>Penalties</b> (by proposal [-], requires majority of AV judges):	
<ul style="list-style-type: none"> <li>- forbidden movement or lift - 0.5 / each movement / lift</li> <li>- religion/ political insults - 0.3</li> <li>- group entrance - 0.3</li> <li>- dress - 0.1 one gymnast; -0.2 two or more</li> <li>- lost items - 0.1 / each lost item</li> </ul>	
<b>Penalties by Head Judge of AV:</b>	
<ul style="list-style-type: none"> <li>- additional or missing seconds -0.1 / second</li> </ul>	

### 3.3. BONUS POINTS

Bonus points (+0.1) can be awarded 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 the unforgettable totality of the composition.

### 3.4. EVALUATION OF ARTISTIC VALUE

The Panel AV evaluates the artistic components of the composition, counts the value and makes the proposal for possible bonus points or penalties.



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

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



## 4. EXECUTION

*AGG philosophy and technique – see appendix*

### 4.1. EXECUTION REQUIREMENTS

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

### 4.2. BONUS POINTS

The bonus point for Execution can be given if all of the elements and series are executed on an excellent level and are well synchronized: + 0.1.

If the group consists of 9 or more gymnasts, and the elements and series are executed on an excellent level and are well synchronized, the value of bonus is +0.2.



### 4.3. EVALUATION OF EXECUTION (EXE)

Maximum points of the execution are 10.0

- execution 9.8
- bonus points 0.1 or 0.2 (depending on the group size)

Types of mistakes	Small: -0.1 1 gymnast	Medium: -0.2 2 gymnasts	Big: -0.3 3 or more gymnasts
<b>Healthy aspects:</b> - shoulders and hips line - position of the supporting leg (in balances) - posture	each time/movement	each time/movement	each time/movement
<b>Basic gymnastics technique:</b> - insufficient extension - slight difference in execution - lack of fluency/continuity - lack of lightness	each time/movement	each time/movement	each time/movement
<b>Body movements:</b> - imperfection/insufficiency in execution - unfixed shape - extra movement	each time/movement	each time/movement	each time/movement
<b>Jumps and leaps:</b> - unfixed shape - lack of amplitude in the shape - insufficient elevation - heavy landing	each time	each time	each time
<b>Balances:</b> - unfixed shape - unnecessary movement without a step or hop - insufficient muscle control in starting/ending the balance	each time	each time	each time
<b>Unity:</b> - lack of synchronization - imprecise planes, levels or directions - inaccuracy between movement and rhythm of the music	each time	each time	each time
<b>Collision between gymnasts</b>	execution is not disturbed	execution is slightly disturbed	execution is clearly disturbed
<b>Physical characteristics:</b> - lack in some area (flex., strength, etc) during whole program	slight lack (each area)	slight lack (each area)	clear lack (each area)
<b>Loss of balance</b> (in any movement):	with unnecessary movement (each time/gymnast)	with unnecessary hop (each time/gymnast)	with support on hand, foot or other part of the body (each time/gymnast)
<b>Total loss of balance with fall</b> (in any movement):	-0.4 each gymnast/ each time		
<b>AGG technique:</b> - lack of total AGG technique	0.3 whole program		
<b>Bilateral:</b> - balance (-0.2 each) - jump/leap (-0.2 each)	-0.2 each time/each element		
<b>Inaccuracy in formations</b>	0.1 each time		

**Penalty by Head Judge of EXE:** -0.5 for each missing gymnast



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**Bonus points:** All of the elements and series are executed on an excellent level and are well synchronized  
+0.1 (group size 6-8 gymnasts)  
+0.2 (group size 9 or more gymnasts).

The Panel EXE evaluates the execution of the composition, counts the mistakes in the execution and makes the proposal for possible bonus points.

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 (9.8)
- calculate the final score
- make the proposal for possible bonus points [+] or penalties [-]



## 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.

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

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

### 5.2. EVALUATION JUDGES

#### 5.2.1. Evaluation Panels

The minimum number of judges for a panels is 9, the maximum number of judges is 12.

The groups will be evaluated by three panels of judges:

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

#### Duties and responsibilities of Evaluation Judges

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

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

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

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

#### 5.2.2. Head Judges

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

- supervises that the rules are followed
- calls the judges together after the first performing group in the competition category
- checks that the differences between the judges scores conform to the rules
- calls a meeting in situations where the difference between the scores is too high (the order between the judges' scores (highest/lowers) cannot be changed in the negotiation).
- calls the Superior Jury (if nominated), if the judges cannot come to an agreement.
- adds bonus
- deducts penalties
- checks and approves computer scores together with the Judge Responsible before they are published



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**Bonus Points** are given separately and added to the average score only if the majority (minimum 3/4 or 2/3) of the judges have made the proposal for the bonus.

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

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

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

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

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

Penalties deducted by the Head AV Judge:

- Time: -0.1 for each additional or missing second

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

Penalties deducted by the Head EXE Judge:

- The borderline: touching the floor outside the borderline: -0.1 points each time
- Missing gymnast: -0.5 for each missing gymnast

### **5.2.3. Judge Responsible**

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

Duties and responsibilities:

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

### **5.2.4. Superior Jury**

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

Duties and responsibilities:

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



### 5.2.5. Line Judges

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

### 5.2.6. Time Judges

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

If the length of the routine does not conform to the regulations, the Timing Judge has to send the slip of paper to the Head Judge of the Artistic Value Panel who will then approve the penalty.

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



## 6. SCORING THE POINTS

### 6.1. GENERAL

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

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

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

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

Panel TV (Composition/Technical Value) evaluates the technical elements of the composition, counts the value (0.0 - 5.9) and make the proposal for possible bonus points [+].

Panel AV (Composition/Artistic Value) evaluates the artistic value of the composition, calculates the scores of the composition (0.0-3.9) and makes the proposal for any possible bonus points [+] or penalties [-].

Panel EXE (Execution) evaluates the execution of the routine, calculates the scores of the composition (0.0 - 9.8) and makes the proposal for any possible bonus points [+] or penalties [-].

### 6.2. CALCULATION OF THE PARTIAL SCORES

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

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

#### Panel of 4 judges:

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

#### Panel of 3 judges:

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

## 7. CHANGING THE RULES

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



## APPENDIX 1: AGG TECHNIQUE

1. AGG Philosophy
2. Basic Gymnastics Technique
  - 2.1. Characteristics of Balances
  - 2.2. Characteristics of Jumps and Leaps
3. Basic Technique and Characteristics of Body Movements
  - 3.1. Variation of Body Movements
  - 3.2. Body Movement Series
4. 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.

#### 2.1 Characteristics of Balances

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

All balances must have the following characteristics:

- shape is fixed and well-defined during the balance (“photo”).



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- sufficient height of the lifted leg
- good control of the body during and after the balance

Balances can be static or dynamic.

Characteristics of **static balances**:

- static balances can be performed on one leg, on one knee or in a “cossack” position.
- during the balance the free leg must be raised minimum at 90°
- only one leg can be bent in a balance

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

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

Insufficient rotation during tourlent (minimum 180° in a fixed shape) and illusion and pivot (minimum 360° in a fixed shape) is not considered a difficulty.

## 2.2 Characteristics of Jumps and Leaps

Jumps and leaps must have the following characteristics:

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

## 3. Basic Technique and Characteristics of Body Movements

### Total Body Waves

#### Forward body wave (basic form)

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

Characteristics:

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

#### Backward body wave (basic form)

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

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



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### Characteristics

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

### Side body wave (basic form)

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

### Characteristics

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

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

A swing consists of three parts, which are:

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

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

### **Bending**

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

Characteristics of basic bending:

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

### **Twisting**

A twisting must have the following characteristics:

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

### **Contraction**

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

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



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

Characteristics:

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

### **Lean or Lunge**

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

A lean and lunge must have the following characteristics:

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

### **Relaxation**

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

Characteristics:

- relaxation of the body
- tilting of the hips

## **3.1 Variation of Body Movements**

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

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

## **3.2 Body Movement Series**

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

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



## **4. 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 outwards, 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.