INTERNATIONAL FEDERATION
OF AESTHETIC GROUP GYMNASTICS

IFAGG COMPETITION RULES
LONG PROGRAM

Junior and Women categories
APPENDIX

Updated: January 1, 2024
Valid since: January 1, 2024
Valid until: December 31, 2024

APPENDIX 1: AGG TECHNIQUE

1. AGG Philosophy

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

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

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

2. Basic Gymnastics Technique

As part of AGG technique, the basic gymnastics technique must be visible. Good basic gymnastics technique consists of and shows:
- good, natural posture and clean shoulders and hips line,
- sufficient turnout of the legs,
- good extensions (legs, knees, ankles, arms, hands),
- good feet technique, especially in any steps, skips and hops, including take-off for jumps/leaps,
- accuracy of movements,
- variations in the use of muscular tension, relaxation and strength,
- good coordination, balance, stability and rhythm.

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

2.1. Characteristics of Balances

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

All balances must have the following characteristics:
- shape is fixed and well-defined during the balance ("photo"),
- sufficient height of the raised leg, according to the element criteria,
- good control of the body during and after the balance,
- performed with high relevé or flat foot.

Balances can be static or dynamic.

Characteristics of **static balances**:

- static balances can be performed on one foot, on one knee or in a "cossack" position,
- during the balance the free leg must be raised minimum at 90°,

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● only one leg can be bent in a balance.

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

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

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

Illusions:
● A rotation of 360° from shoulder and hip line must be completed.
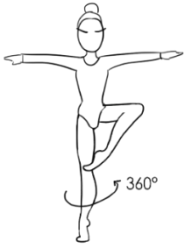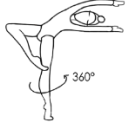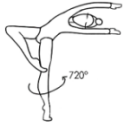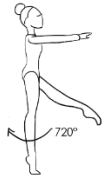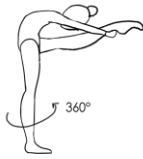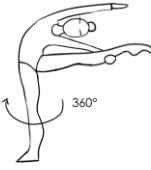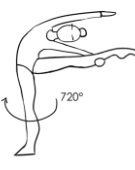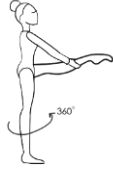
Pivots:
● A rotation of a minimum of 360° must be completed **in a fixed shape.**
● If the required rotation in a dynamic balance is not shown by every gymnast, the element is not counted as a balance.
● Both legs can be bent during pivots.
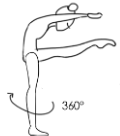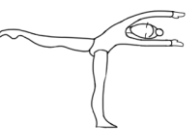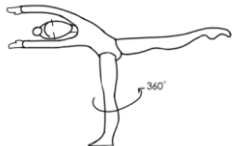
2.2. Exceptions and specific techniques for Balances
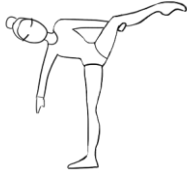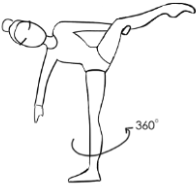
● balance 90° with hand support and BM: level A balance.
● balances where the free leg is raised 135° with hand support, back:
   ○ free leg raised 135° with support of the **same** hand, (penchee balance technique) - A level balance:
   ○ free leg raised 135° with **opposite** hand/**both** hands support, - B level balance: the technique required for holding the leg with the opposite hand requires a 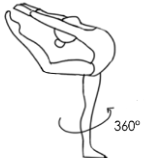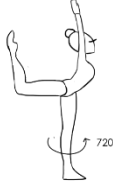BM on both upper and lower back, therefore the value of the balance is B, both in ring balance technique and penchee balance technique. (See table of examples.)
● illussion balance: backwards illusion begins from a B-level value as the technique required is significantly more difficult than illusion forward. Criteria of amplitude will increase the level of the balance in +0.1 on both forward and backward illusion. (See table of examples.)
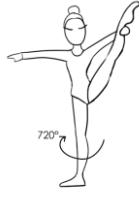
2.3. Table of Examples of Balances (examples are not exhaustive and serve only for illustration)

Shape	A-level Value 0.10	B-level Value 0.20	C-level Value 0.30
1. Pivot in a passé position	360° rotation in a passé pivot 	360° rotation in a passé pivot + BM 720° rotation in a passé pivot 	720° rotation in a passé pivot + BM
2. Pivot with amplitude below 90°, free leg in different directions	360° rotation in a pivot with amplitude below 90° 	360° rotation in a pivot with amplitude below 90° + BM 720° rotation in a pivot with amplitude below 90° 	720° rotation in a pivot with amplitude below 90° + BM
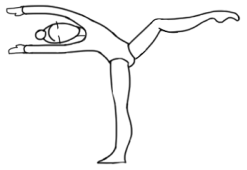
	90° with hand support + BM	90° with hand support + BM + 360° rotation	90° with hand support + BM + 720° rotation
3. Free leg raised 90° with hand support – front, side, back			
	90° with hand support + 360° rotation		
	90° with hand support + BM	90° with hand support + BM +	90° with hand support + BM +

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	90° without hand support	90° without hand support + BM	90° without hand support + BM + 360° rotation
4. Free leg raised 90° without hand support – front, side, back			
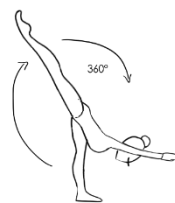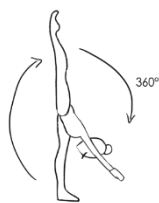
		90° without hand support + 360° rotation	90° without hand support + 720° rotation
5. Free leg raised min. 135° with hand support – front, side	135° with hand support	135° with hand support + BM/ 360° rotation	135° with hand support + BM + 360° rotation / relevé

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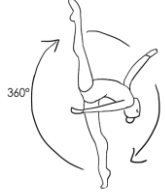
		135° with hand support + 720° rotation
	180 with hand support	180° with hand support + BM/ 360° rotation/ relevé

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

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	135° with **SAME HAND** support	135° with **SAME HAND** support + 360° rotation	135° with **SAME HAND** support + 720° rotation
7. Free leg raised min. 135° with hand support – back			
		180° with **SAME HAND** support	180° with **SAME HAND support +** 360° rotation/ relevé
		135° with **OPPOSITE HAND/HANDS** support	135° with **OPPOSITE HAND/HANDS** support + 360° rotation/ relevé
			180° with **OPPOSITE HAND/HANDS** support

		135° **without** hand support	135° **without** hand support + 360° rotation/ relevé
8. Free leg raised min. 135° without hand support – back			
			180° **without** hand support

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

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		Illusion **backwards** with the amplitude of min. 135°	Illusion **backwards** with the amplitude of min. 180°

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2.4. Characteristics of Jumps and Leaps
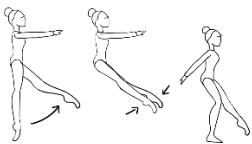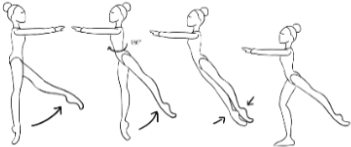
Jumps and leaps must have the following characteristics:
- shape fixed and well-defined during the flight,
- shape fixed and well-defined during the rotation of the turning jumps and leaps,
- good elevation during the jump or leap,
- good control of the body during and after the jump or leap,
- landing must be light and soft.
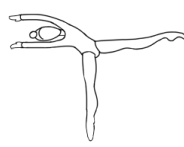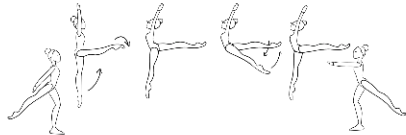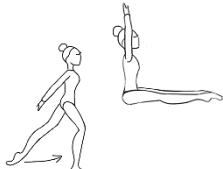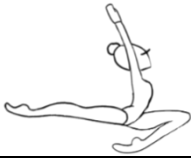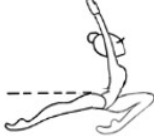
2.5. Exceptions and specific techniques for Jumps and leaps

- criteria of **rotation**: **180° in shape/ 360° from take-off to landing**. Depending on the technique of the jump the requirements of rotation can be different.
- **cabriole** jumps: both legs must reach a **45° angle** on the moment of the 'clapping' technique.
- **cossack** jumps: when performed with the legs in **front**, both knees must be **together.** In case the knees are not together a mistake in Execution will apply.
- **split** shape: in the 180° amplitude split leap, **the front leg must be at 90°**. It is allowed a slight lower position when the split is done with jump technique (take off from both feet)
- **stag** shape: minimum of 135° amplitude is required. In case executed correctly with minimum amplitude, the jump will be counted also in AV-B for the bilaterality criteria. In all the levels of stag jump/leap, **the front leg must be at 90°, independently of the amplitude** of the shape. When the jump includes a bending backwards, rotation or en tournant the front leg can be slightly lower than the required 90° of the basic shapes.
- leaps with **switch of the legs**:
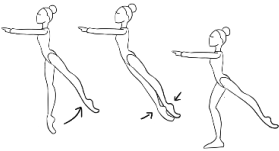   o the movement of the switching leg must start **in front of the line of the hips**, independently of the final shape of the leap (stag, split, +BM),
    o jump/leap with switch of straight legs increases the level of the element.

2.6. Table of examples of Jumps/Leaps (examples are not exhaustive and serve only for illustration)
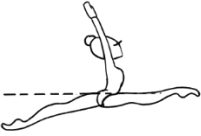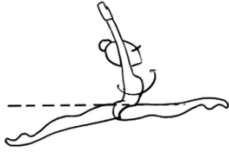
	A-level Value 0.10	B-level Value 0.20	C-level Value 0.30
1. Jump without amplitude between the legs	Jump without amplitude between the legs + rotation	Jump without amplitude between the legs + rotation + BM	
	Jump without amplitude between the legs + BM		
2. Cabriole jump/leap	Cabriole in different directions	Cabriole + BM	Cabriole + BM + rotation
		Cabriole + rotation	
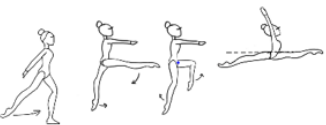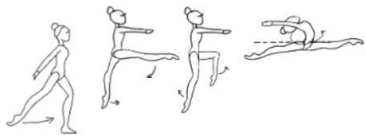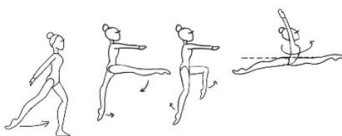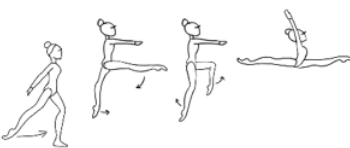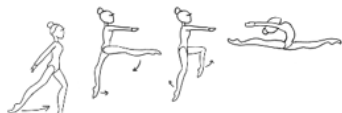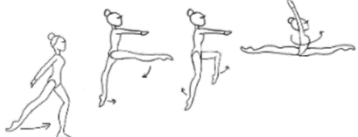
	90˚ amplitude	90˚ amplitude + BM	90˚ amplitude + BM + rotation
3.Jumpl/leap with 90˚ amplitude between the legs, free leg in different directions			
		90˚ amplitude + rotation	

	Pike shape	Pike shape + BM	Pike shape + BM + en tournant
4. Pike Jump/leap			
		Pike shape + en tournant/rotation	**Pike shape + BM + rotation**

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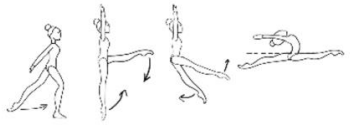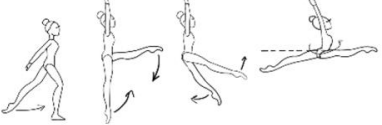
	Stag shape (front knee horizontal)	Stag shape + BM (front knee horizontal)	Stag shape + BM + rotation (front knee horizontal)
5. Stag jump/leap			
			Stag shape + rotation (front knee horizontal)	Stag shape + BM + en tournant (front knee horizontal)

	Stag shape + rotation (front knee horizontal)	Stag shape + BM + en tournant (front knee horizontal)
	Stag shape + en tournant (front knee horizontal)	

Stag shape + BM (front knee **not** horizontal)	Stag shape + BM + rotation (front knee **not** horizontal)	

Stag shape + rotation (front knee **not** horizontal)	Stag shape + BM + en tournant (front knee **not** horizontal)	

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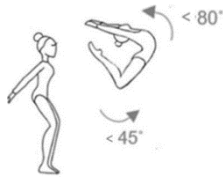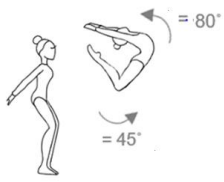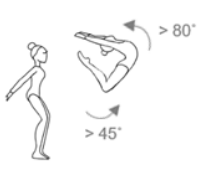
Stag shape + en tournant (front knee **not** horizontal)		
	Stag shape + switch of **STRAIGHT** legs	Stag shape + switch of **STRAIGHT** legs + BM
		Stag shape + switch of **STRAIGHT** legs + rotation
		Stag shape + switch of **STRAIGHT** legs + en tournant

6. Cossack jump/leap	Cossack shape	Cossack shape + BM	Cossack shape + BM + rotation
			Cossack shape + BM + en tournant

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		Cossack shape + rotation	Cossack shape amplitude 180˚ + BM
		Cossack shape + en tournant	

7. Cat jump/leap	Cat shape 180˚ amplitude	Cat shape + BM/rotation/en tournant	Cat shape + BM + rotation/en tournant

8. Split jump/leap	Split shape 135˚ amplitude	Split shape 135˚ amplitude + BM	Split shape 135˚ amplitude + BM + rotation
		Split shape 135˚ amplitude + rotation	Split shape 135˚ amplitude + BM + en tournant
		Split shape 135˚ amplitude + en tournant	
		Split shape 180˚ amplitude	Split shape 180˚ amplitude + BM

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

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

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	Ring shape (less than 45˚ hips /less than 80˚ bending)	Ring shape (= 45˚ hips /= 80˚ bending)	Ring shape (more than 45˚ hips /80˚ bending)
9. Ring jump/jump			
			Ring shape + rotation
			Ring shape + en tournant

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3. Basic Technique and Characteristics of Body Movements

3.1. Total Body Waves

3.1.1. Forward body wave (basic form)

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

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

3.1.2. Backward body wave (basic form)

The wave begins by tilting the bottom of the hips backward and extending the body upwards while moving the chest forward and allowing the neck to bend backwards. Rising up starts by pushing the hips forward and continues through the spine, which rises in a rounded wave-like form. The head follows last. The wave is reflected throughout the entire body and ends with an extension.

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

3.1.3. Side body wave (basic form)

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

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

3.2. Total Body Swing (basic form)

A swing consists of three parts, which are:
- gathering of speed by stretching (with breathing in),
- a swing motion when the upper part of the body is relaxed (with breathing out),
- ending in a well-controlled position with the extension (with breathing in).

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

3.3. Bending

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

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

3.4. Twisting

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

3.5. Contraction

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

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

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

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

3.6. Lean or Lunge

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

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

3.7. Relaxation

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

Characteristics:
- relaxation of the body,
- tilting of the hips.

3.8. Variation of Body Movements

Body movements can be varied by combining them with different kinds of arm movements, leg movements, skips, steps or hops and by performing them in different planes or levels.
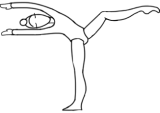
Body movements can also be varied by combining them with each other, for example: lean with twisting. Combinations of two body movements at the same time are counted only as one body movement.

3.9. Body Movement Series

In a body movement series, two or more different body movements are performed consecutively, linking them fluently together. Fluency is supported with natural breathing and by using the total body movement technique logically: the movements outwards from the center of the body and towards the center of the body follow each other in a logical order. In a series, all kinds of body movements can be used (including variations of basic body movements and pre acrobatic movements like rolls).

4. Criteria of Body Movements Amplitude to Raise Technical Value of Balance or Jump/Leap

The following criteria for body movement amplitude apply for raising the technical value of balances and jumps or leaps from value A to B or C:

Body movement	Example / Balance	Example / Jump or Leap
Bending (forward): the back is rounded and the chest and upper back bends forward to the hips.		
Notice: in pivots, the free leg can be raised less than 90°, straight or bent.		
Bending (backward): chest breastbone bends backward (minimum 80°) from the vertical line of your body. The whole back must not bend (upper back is enough). When the free leg is behind, the top of the head is in line with the hips and the shoulders.		
Bending (side): the opposite shoulder (left shoulder when bending to the right, and vice versa) is on the same vertical line with the hips. (E.g. when bending to the right, the left shoulder should be in line with the right hip). The same rules apply when performing on one knee.		
Lean at least 45°: The upper body must form a proper 45° angle. The body must be well controlled, and no-bending should be executed.		
Twisting of the upper body: Shoulders must create at least 75° with the line of the hips		

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