



## **DSIGO RHYTHMIC GYMNASTICS Juniors & Seniors Levels**

**UPDATED February 2026**

**LEVELS OF COMPETITION** – The Junior category includes gymnasts aged between 10 and 16. The Senior category includes gymnast aged between 17 and over. Juniors and Seniors will receive awards separately. There will be a separate award for each apparatus. Each gymnast can choose to compete with one or more apparatus

- The Junior All Around winner will be named Junior World Champion.
- The Senior All Around winner will be named Senior World Champion.

**EVENTS OFFERED: Juniors** Choice of 4: Rope, Hoop, Ball Clubs, Ribbon (4 mt)

**EVENTS OFFERED: Seniors** Rope, Hoop, Ball, Clubs, Ribbon (5 mt)

## **JUNIORS REGULATIONS & REQUIREMENTS**

- 6 Body Difficulties (with apparatus handling or motion)
  - Routines may have a maximum of 3 Body Difficulties chosen in the DSIGO Table of Body Difficulties value 0.20-0.60 (**Table A**).
  - The remaining 3 required Body Difficulties may be skills that are a lower level chosen in the Table of Body Difficulties value 0.10 (**Table B**).
  - Body Difficulties can only be chosen from 0.10 and 0.6 skills in the DSIGO (**Table A and B of Body Difficulties**).
  - Body Difficulties chosen in Table A not performed to FIG standards of execution and amplitude will be valued at 0.10.
  - Recognizable skills not listed in the FIG Code of Points will be valued 0.1.
- 12 occurrences of Apparatus Handling value: 0.20 each.
- 3 Rhythmic Dance Steps (minimum 6-8 steps). Value: 0.60 each
- 3 Mastery maximum. Value 0.40 each

## **SENIORS REGULATIONS & REQUIREMENTS**

- 6 Body Difficulties (with apparatus handling or motion)
  - Body Difficulties should be chosen from the DSIGO Table of Body Difficulties (**Table A or/and B**)
  - FIG Body Difficulties not performed to FIG standards of execution and amplitude will be valued at 0.10
  - Skills not listed in the FIG Code of Points will receive no credit.
- 12 occurrences of Apparatus Handling. Value: 0.20 each
- 3 Rhythmic Dance Steps (minimum 6-8 steps). Value: 0.6 each
- 5 Mastery maximum. Value 0.40 each

**MUSIC** – DSIGO will follow FIG regulations.

**APPARATUS SPECIFICATIONS** DSIGO will follow FIG regulations.

**JUDGING GUIDELINES** – Routines should be evaluated by 2 panels: D Panel (Difficulty) and E Panel (Execution). by a Superior Jury and a Secretary Judge. **For the official DSIGO Competitions:**

- Difficulty Jury (D) 4 judges, divided into 2 subgroups - 2 for Body (DB); 2 for Apparatus (DA). DB score - average from DB1 and DB2. DA score - average from DA1 and DA2. D score - the sum of DB and DA
- Execution Jury (E) - 4 - the higher and the lowest deduction are eliminated, and the remaining 2 deductions are averaged and subtracted from 10.00 p.

Final score for each gymnast - the score from the D Panel is added to the score from the E Panel.

See below for the composition of the judging panels.

**Senior:** Maximum score for each panel D is 10.00. Maximum score for panel E is 10.00. Maximum score for each routine is 20.00.

**Junior:** Maximum score for panel D is 7.70. Maximum score for panel E is 10.00. Maximum score for each routine is 17.70

**SENIOR/JUNIOR D Panel have a different score and is divided into 2 sub-groups:**

<b>SENIOR</b>		<b>JUNIOR</b>	
<b>D Panel is divided into 2 sub-groups:</b>	<b>SCORE</b>	<b>D Panel is divided into 2 sub-groups</b>	<b>SCORE</b>
<b>D1 – 5.4 max</b>	3.6 Body Difficulties	<b>D1 – 3.9 max</b>	2.1 Body Difficulties
	1.8 Dance steps		1.8 Dance steps
<b>D2 – 4.6 max</b>	2.4 Apparatus	<b>D2 – 3.8 max</b>	2.4 Apparatus
	2.0 Mastery		1.2 Mastery
	0.2 Virtuosity		0.2 Virtuosity

**SENIOR/JUNIOR E Panel have the same score and is divided into 2 sub-groups:**

<b>E (Execution) – 6.0</b>	2.0	Form (0.10 penalty every time during the exercise)
	2.0	Amplitude (0.10 penalty every time during the exercise)
	2.0	Apparatus Error (0.10 penalty every time during the exercise)
<b>E2 (Artistry) – 4.0</b>	2.0	Connections (0.10 penalty every time during the exercise)
	1.0	Musicality (0.10 penalty every time during the exercise)
	0.5	Floor pattern & use of space (0.10 penalty every time during the exercise)
	0.5	Elegance & expression (0.10 penalty every time during the exercise)

**1) Body Difficulties – (Seniors Maximum value of 3.6 / Juniors Maximum value of 2.1)**

- a. Required: 6 difficulties so distributed 2 different leaps/jumps, 2 different pivots, 2 different balances
- b. At least one occurrence of Apparatus Handling must be performed in conjunction with each Body Difficulty. BD without Apparatus Handling **are not valid**.

**2) Apparatus Handling (Maximum value of 2.4)**

- a. 12 occurrences of apparatus handling are required
- b. Apparatus handling is chosen from the current FIG Code of Points and in the table APPARATUS HANDLING. Each handling will be valued at 0.20
- c. Each handling may receive credit three times.
- d. No partial points may be given.
- e. In order to receive credit, the apparatus handling must be performed in conjunction with a Body Difficulty, Rhythmic Steps, or a body movement as follows:
  - 1.2 Body Difficulties (6)

- 0.6 Rhythmic Steps (3)
- 0.6 Free choice performed with a Body Skill, Rhythmic Steps, or body movement (3)

**3) Rhythmic Dance Steps – Maximum value of 1.8**

- a. 3 sequences are required
- b. A sequence must have a minimum of 6 dance steps that reflect the character of the music & choreography
- c. Each sequence is valued at 0.60
- d. No credit will be awarded if the Rhythmic Dance Steps are performed with static apparatus.
- e. No partial credit may be given

**4) Virtuosity – Maximum value of 0.20 (evaluated by Judge D2)**

- a. At the judge's discretion, the athlete may be awarded 0.20 points for virtuosity.
- b. No partial points may be given.
- c. To receive points for virtuosity, the athlete must show:
  - 1) Clean execution and excellent amplitude throughout the entire routine
  - 2) A clear connection between the choreography & the music
  - 3) Intricate apparatus handling
  - 4) Complex dance steps that reflect the character of the music

**5) Mastery – Seniors Maximum value of 2.0 Juniors Maximum value of 1.2**

- a. There is no requirement for Mastery elements
- b. Mastery elements are chosen from this code
- c. Each Mastery element is valued at 0.40
- d. Mastery credit is given only if the element is performed to FIG standards of execution and amplitude
- e. A maximum of 5 mastery elements for Senior a maximum of 3 mastery for Juniors may receive credit
- f. No partial points may be given.

**6) 0.30 penalty exit gymnast, 030 penalty exit apparatus ( each time evaluated by Judge E1)**

**SENIOR/JUNIOR E Panel: 10.0**

Partial points may be awarded, as listed below

6.0	Execution, Amplitude, and Apparatus Technique
2.0	Connections
1.0	Musicality
0.5	Floor pattern and use of space
0.5	Elegance and Expressions

**Execution, Amplitude, and Apparatus Technique (6.00)**

The following breakdown is a guideline to help determine the amount of credit to be given for execution and amplitude. The gymnast will begin with a minimum base score of 1.0. The Execution and Amplitude category is divided into sub-categories so that each gymnast will be rewarded for areas in which she excels and not be too harshly penalized for an area in which she may have limitations

2.0	Form (pointed toes, straight legs, position and extension of the upper body, etc.) (0.10 penalty each for the body movements)
2.0	Amplitude – The general extension and amplitude of both body (height of jumps, extension of the legs and upper body, high on toes, etc.) and apparatus (height of tosses, extension in swings, etc.) (0.10 penalty each for the body movements)
2.0	Apparatus errors (drops, incorrect handling of the apparatus, static apparatus, etc.) (0.10 penalty each for the apparatus technique)

## Connections (2.0)

The composition should be developed by the technical, aesthetic, and connecting elements, where one movement passes smoothly into the next, including contrasts in the speed/intensity (dynamism), amplitude and levels of the movements, performed in relationship with the music. (FIG)

## Musicality (1.0)

The character of the music should define the guiding idea/theme of the composition, and the gymnast must convey this guiding idea to the audience from the beginning to the end of the exercise. (FIG)

**Floor Pattern and Use of Space (0.5)** The floor area must be used completely:

- Different **levels** (gymnast in flight, standing, on the floor, etc.)
- Variety of **directions/trajectories** of body/apparatus movements (forward, backwards, etc.)
- Variety in the **modalities** of travelling (FIG)

## Elegance and Expression (0.5)

Elegance includes graceful, soft, flowing arms, supple body movements and an elegant carriage of the body. Expression through the use of body and facial expression, the gymnast must convey the idea of the choreography to the audience. The gymnast must be full of confidence and perform with style and emotion.





















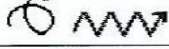
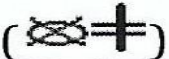
Body Faults and Drop Apparatus are penalized according to degree:

<b>BODY FAULTS</b>		<b>DROP APPARATUS</b>	
0.10	Small faults	0.30	Immediate retrieval (without a step)
0.30	Medium faults	0.50	Retrieval after 1-2 steps
0.50	Major faults	0.70	Retrieval after 3 or more steps

# MASTERY








This scheme represents the way to achieve Mastery.

- 1) Mastery using Throw or Catch in combination with different criteria
- 2) Mastery using a rotation element in combination with apparatus handling
- 3) Mastery is a combination of 2 different criteria.

1.	 or 	<b>Throw  or catch  in combination with the following criteria:</b>
		Jump or leap
		Rotation element
		Under the leg
		Passing through (for rope and for hoop)
		Outside of visual control during the throw/catch
		Without the help of the hands during the throw/catch
		Direct catch in a roll
		Direct re-throw/ re-bounce
		Direct catch in rotation (hoop)
		Catch the ball with one hand
		Catch on the floor without help of the hands
2.		<b>Rotation element + apparatus handling</b>
	<b>Examples:</b>	 (for rope and for hoop) or  (for ball), or 
		 (for clubs) or  for ribbon or
3.	<b>Combinations</b>	<b>Handling with 2 different criteria to get credit</b>
	<b>Examples:</b>	

# APPARATUS HANDLING

## ROPE

	<p>Passing through the rope with a jump/leap. Rope turning forward, backward, or to the side</p>
	<p>Passing through the rope with series (3 minimum) of small hops. Rope turning forward, backward, or to the side</p>
	<p>"Echappe"</p>
	<p>Spirals (double or more rotations of the rope's end during "echappe")</p>
	<p>Figure eight or "sail" movement with ample movement of the trunk (Rope held in two hands) Large circles (rope held in two hands)</p>
	<p>Catch of the rope with one end in each hand</p>
	<p>Series (3 minimum) of rotations. Rope folded in two          One free rotation around a part of the body          One rotation of the open, stretched rope, held by the middle or by the end</p>
	<p>Small or medium throw and catch</p>
	<p>Wrapping or swings</p>









# HOOP



	<ul style="list-style-type: none"> <li>• Passing through the Hoop with the whole or part of the body (two large body segments) FONDAMENTAL</li> </ul>
	<ul style="list-style-type: none"> <li>• Large Roll of the Hoop over minimum two large body segments Roll of the Hoop on the floor FONDAMENTAL</li> </ul>
	<ul style="list-style-type: none"> <li>• Rotation (min. 3) of the Hoop around the hand or around a part of the body FONDAMENTAL</li> </ul>
	<ul style="list-style-type: none"> <li>• Rotation (min- 1) of the Hoop around its axis around the fingers or around or on part of the body</li> <li>• Rotation (min-3) on the floor around the axis FONDAMENTAL</li> </ul>
	<ul style="list-style-type: none"> <li>• Passing over the hoop with a part or with all the body</li> </ul>
	<ul style="list-style-type: none"> <li>• Small and medium throw and catch the hoop</li> </ul>
	<ul style="list-style-type: none"> <li>• Throw and catch the hoop</li> </ul>



## BALL

	<ul style="list-style-type: none"><li>• Free roll of the ball on the body</li></ul>
 	<ul style="list-style-type: none"><li>• Large ( 1 meter minimum) roll of the ball on the floor</li><li>• Series (3 minimum) of small rolls of the ball on the floor</li></ul>
	<ul style="list-style-type: none"><li>• Bounces<ul style="list-style-type: none"><li>• Series (3 min.) of small bounces (below knee level)</li><li>• One high bounce (knee level and higher)</li><li>• Visible rebound from a part of the body</li></ul></li></ul>
	<ul style="list-style-type: none"><li>• Balancing of the ball — For example: Swings or Figure eight of the ball with circle movements of the arms (circumduction)</li></ul>
	<ul style="list-style-type: none"><li>• Catch of the ball with one hand</li></ul>
	<ul style="list-style-type: none"><li>• “Flip over” movement of the ball</li><li>• Rotations of the hand(s) around the ball</li><li>• Series (3 min.) of assisted small rolls</li><li>• Roll of the body over the ball on the floor</li><li>• Thrust/ ush of the ball from different parts of the body</li></ul>
	<ul style="list-style-type: none"><li>• Small or medium throw and catch</li></ul>










**CLUBS**





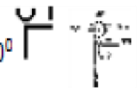











✕	<ul style="list-style-type: none"> <li>• Mills- at least 4 small circles of the dubs with time delay and by alternating crossed and uncrossed wrists/hands each time</li> </ul>
⊖	<ul style="list-style-type: none"> <li>• Series (3 minimum) of small circles with both clubs</li> </ul>
+	<ul style="list-style-type: none"> <li>• Asymmetric movements of 2 clubs, must be different in their shape or amplitude and in the work planes or direction</li> </ul>
⇒	<ul style="list-style-type: none"> <li>• Small throws and catches with rotation of 2 clubs together, simultaneously or alternating</li> </ul>
∞	<ul style="list-style-type: none"> <li>• Free rotations of 1 or 2 clubs on the part of the body or on the floor</li> <li>• Rolls of 1 or 2 clubs on the part of the body or on the floor</li> <li>• Rebound of 1 or 2 clubs from the body</li> <li>• Swings /"Sliding"</li> <li>• Tapping (1 minimum)</li> <li>• Thrust/push of the clubs from different part of the body</li> </ul>
○	<ul style="list-style-type: none"> <li>• Series (3 minimum) of small circles with 1 club</li> </ul>
→	<ul style="list-style-type: none"> <li>• Small or medium throw and catch of 1 dub</li> </ul>
↗	<ul style="list-style-type: none"> <li>• Throw or catch of 2 clubs, simultaneous</li> </ul>
	<ul style="list-style-type: none"> <li>• Throw or catch of 2 clubs, asymmetric</li> </ul>
	<ul style="list-style-type: none"> <li>• "Cascade" throws (double or triple)</li> </ul>
—●●	<ul style="list-style-type: none"> <li>• Small throw of two locked</li> </ul>

# RIBBON










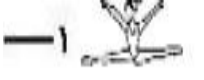
























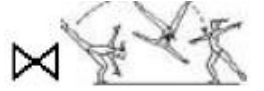












	<ul style="list-style-type: none"> <li>• Spirals (4-5 waves), tight and same height</li> </ul>
	<ul style="list-style-type: none"> <li>• Spirals on the floor</li> </ul>
	<ul style="list-style-type: none"> <li>• Snakes (4-5 waves), tight and same height</li> </ul>
	<ul style="list-style-type: none"> <li>• Snakes on the floor</li> </ul>
	<ul style="list-style-type: none"> <li>• Passing through or over the pattern of the ribbon</li> </ul>
	<ul style="list-style-type: none"> <li>• "Echappe"</li> </ul>
	<ul style="list-style-type: none"> <li>• Boomerang in the air or on the floor</li> </ul>
	<ul style="list-style-type: none"> <li>• Rotational movement of the ribbon stick around the hand</li> <li>• Roll of the ribbon stick on the part of the body Rebound of the stick from the part of the body Wrapping</li> <li>• Figure eights, swings, large circles</li> <li>• Movement of the ribbon around the part of the body created, when the stick is held by different parts of the body (hand, neck ,knee, elbow) during body movements or difficulties with rotation not durin "slow turn"</li> </ul>
	<ul style="list-style-type: none"> <li>• Small or medium throw and catch</li> </ul>

**TABLE A**

12. SYMBOLS OF JUMPS – LEAPS		SALTOS				
DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
180° 	360° 					
180° 	360° 					
180° 	360° 					
180° 	360° 					
	180° 	180° 				
						
		180° 				

DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
	 (whole foot higher than head)					
4	4	180°	180°	180°	4'	180° 180°  (Zk)
		180°				
			 (Zr)		2 One Difficulty	
					3 (0.70) One Difficulty	


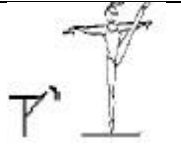
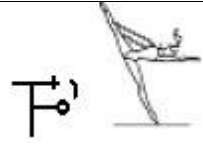
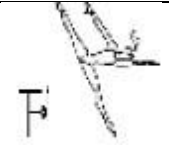









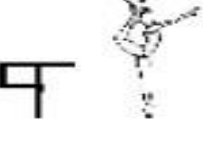


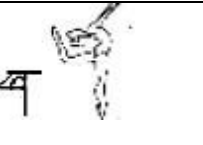
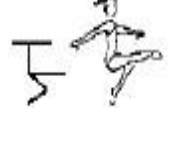
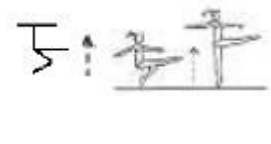

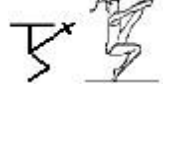

DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
		180° 	180° 	180° 		
						
						
						
						
			180° 	180° 		
						
						





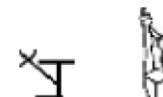
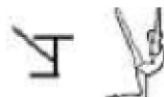


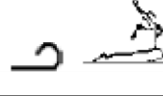
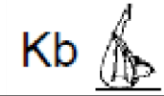




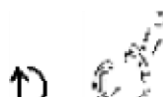
DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
						
						
						
						










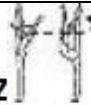

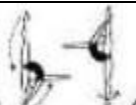
**13. SYMBOLS OF BALANCES EQUILIBRIOS**

**Balances on the foot**

DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60

DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
						
						
						
						
						
						
						

Balances on other parts of the body		EQUILIBRIOS SOBRE OTROS PARTES DEL CUERPO				
DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
						
						
						
						
						
<b>Dynamic Balances</b>		<b>EQUILIBRIOS DINAMICOS</b>				
						
						
						20



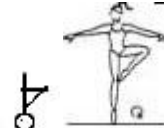







DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
						
						
	 <p>Leg at the horizontal for min 2 shapes + min 1 turn</p>		 <p>Leg above horizontal for min 2 shapes + min 1 turn</p>			
	 <p>movement backward into elbow stand</p> 		 <p>U<sub>2</sub> also vice versa</p>  <p>U<sub>3</sub> (0.50)</p>	 <p>U 180° (0.60)</p>		
			 <p>Gz also vice versa</p>  <p>Kp also vice versa</p>	 <p>U2 180° (0.60) with 180 turn in any phase, or vice- versa</p>		

















**14. SYMBOLS OF PIVOTS**


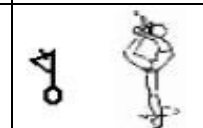


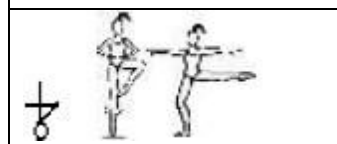
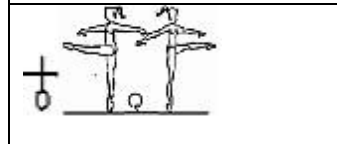
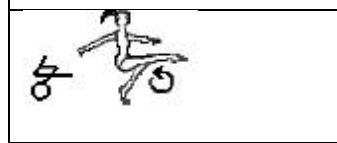
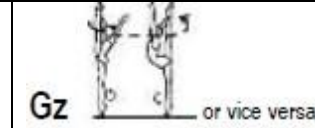
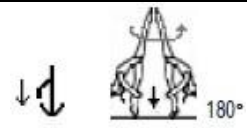
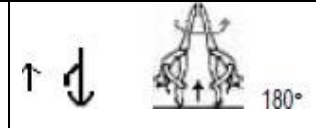

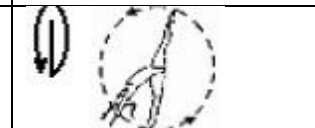
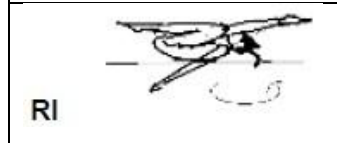




**GIROS**











**Rotations on the foot**







**GIROS SOBRE UN PIE**

<p><b>DSIGO 0.20</b></p>	<p><b>DSIGO 0.40</b></p>	<p><b>DSIGO 0.60</b></p>	<p><b>DSIGO 0.60</b></p>	<p><b>DSIGO 0.60</b></p>	<p><b>DSIGO 0.60</b></p>	<p><b>DSIGO 0.60</b></p>
						
						
						
						
						
						
						

DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
						
						
						
						
						
						
						

DSIGO 0.20	DSIGO 0.40	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60	DSIGO 0.60
						
						
						
						
		 Gz or vice versa		 180°	 180°	
						
<b>Rotations on other parts of the body</b>		<b>RODAMIENTOS SOBRE OTROS PARTES</b>				
 Rl		 Kn DEL CUERPO				
						

<b>TABLE B</b>		<b>DSIGO RHYTHMIC GYMNASTIC BODY DIFFICULTIES 0.10</b>	
VALOR 0.10	<b>JUMPS</b>		
	<ul style="list-style-type: none"> <li>• Vertical Jump without rotation</li> </ul>		
	<ul style="list-style-type: none"> <li>• Tuck Jump without rotation</li> </ul>		
	<ul style="list-style-type: none"> <li>• «Scissors» forward with bent legs</li> </ul>		
	<ul style="list-style-type: none"> <li>• Vertical Jump with passé</li> </ul>		
	<b>BALANCES</b>		
	<ul style="list-style-type: none"> <li>• Balance on the toes in relevé 5^ position</li> </ul>		
	<ul style="list-style-type: none"> <li>• Balance flat floor in opened passé</li> </ul>		
	<ul style="list-style-type: none"> <li>• Balance on the knee with trunk back at horizontal</li> </ul>		
	<ul style="list-style-type: none"> <li>• Balance split without help of the hand on the floor</li> </ul>		
	<ul style="list-style-type: none"> <li>• Balance split without help of the hand on the floor with trunk back at horizontal</li> </ul>		
	<ul style="list-style-type: none"> <li>• Back split flat floor with the help of 1 or 2 hands</li> </ul>		

	<ul style="list-style-type: none"> <li>• Back split with and without help, trunk forward at horizontal or below</li> </ul>
	<ul style="list-style-type: none"> <li>• Front split sessions with trunk flexion forward</li> </ul>
	<ul style="list-style-type: none"> <li>• Face down trunk extension leg flexion feet in contact with the head and hands resting on the floor</li> </ul>
<b>ROTATIONS</b>	
	<ul style="list-style-type: none"> <li>• Rotation 360<sup>0</sup> on the 2 toes</li> </ul>
	<ul style="list-style-type: none"> <li>• Roupe 360<sup>0</sup> twist: the tip of the foot is placed at ankle level</li> </ul>
	<ul style="list-style-type: none"> <li>• Rotation 360<sup>0</sup>: free leg under the horizontal level</li> </ul>



