

# **IJRU Competition Rules**

## **Judging Manual**



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# Judging Manual

The Judging Manual (JM), defines rules concerning the judging of all different competition events of all IJRU competitions.

This manual is meant for judges, coaches and athletes to understand and execute the IJRU rules in a correct way.

## Judge expectations and code of ethics

Judges should:

- Ensure that the actions of the athletes follow the rules. In fulfilling this task, the official must establish the best possible climate for fair competition with the attention on the athletes.
- Maintain Judges Certification.
- Participate in the online continuing education within the IJRU training portal.
- Watch routines on videotape or at their local team's practices and analyse them as if you were a judge.
- Practice clicking speed and identifying deductions.
- Be very familiar with and knowledgeable about all rules and procedures as described in the most current IJRU Rule Book.
- Become confident and comfortable with the responsibilities of all judging positions for which they are assigned.
- Be very familiar and confident in following through the competition procedures set forth by the IJRU.
- Be familiar enough with the judging system and scoring collection method to be able to score routines quickly as well as accurately, to keep tournaments running smoothly.
- Always be punctual, pleasant, and polite while judging.
- Be impartial. Avoid coaching or cheering for any certain competitor or competitors.
- Be friendly with their fellow judges but refrain from any comments or discussion while judging.
- Attend all judges' meetings prior to the competition they are judging at as required by the Tournament Director.
- Look professional. In most cases, an official judging shirt will be provided.
  - If not, judges should wear a plain, black shirt free of logos.

- They should wear black pants, shorts, or skirt when judging.
- They should make sure there are no markings on any piece of clothing or on them that can identify them as being affiliated with any team or competitor.
- Wear athletic shoes, no flip-flops, sandals, or bare feet.
- Personal cell phone use is not allowed while judging. No videoing is allowed from the judging table.
- The conduct of each judge affects the public's attitude toward all judges. Therefore, every judge must uphold the honour, integrity and dignity of the role.

*Last updated on **22 Oct 2024***

# Judging speed and multiples events

Judges will count the jumps of each athlete from the beginning to the end of each speed and multiples event, using an IJRU-approved device.

Head Judges are responsible for:

- All communication at a station. This includes communication with the tournament director, athlete(s), and coaches.
- Showing the athlete(s) where the camera is in the station (if video replay is being used)
- Checking that the correct athlete is at their station before the competition event starts.
- Reporting false starts and false switches after confirming that a majority of judges agree a false start or switch has occurred.

Head Judges may communicate an approximate, unofficial score to the athlete.

If 2 of the 3 judges scores differ by more than 3 for a speed or multiples event, the head judge must record the scores on the score sheet and immediately notify the tournament director, prior to the start of the next heat.

Where scores are not automatically collected from each judge by electronic means, or in the case of an electronic system failure in use, it is the Head Judge's responsibility to record the exact number shown on all the station's judges' approved devices onto a scoresheet. The head judge may record 1 less than the number shown on the judges' devices if the judge communicates that in accordance with the rules in this chapter.

The speed judges are called S - Speed Judge and H - Head Judge.



# Counting

## General

No deductions are made for any misses in speed or multiples events, once a miss occurs the athlete(s) are allowed to resume jumping immediately and there are no special requirements for how this is done.

Single ropes must be turned in a forward motion, whereas Double Dutch ropes must be turned counter clockwise with the right hand and clockwise with the left hand.

## Speed

For speed events, athletes must jump with their feet in an alternating fashion. On one jump only the right foot must touch the ground and on the next jump only the left foot must touch the ground. If an athlete repeats the same foot twice or more without alternating to the other foot in between judges should stop counting until an alternation occurs.

For all speed events, judges count the first completed right foot jump and each additional alternating right foot jump.

If an athlete misses and the judge recognizes they counted the jump the miss occurred on, the judge will resume counting on the next countable jump after the athlete has completed a countable jump. If an athlete misses at the end of a competition event and a judge has not yet taken off a jump, they will deduct one jump from the final score.

## Double Unders

For double unders, judges count each jump where both feet land simultaneously after the rope has passed under the feet twice, while completing two forward vertical rotations around the body.

If an athlete misses and the judge recognizes they have counted the double under the miss occurred on, the judge will resume counting again on the second double under following the miss. If an athlete misses at the end of a competition event and a judge has not yet taken off a jump, they will deduct one jump from the final score.

# Consecutive Triple Unders

For triple unders, judges count each jump where both feet land simultaneously after the rope has passed under the feet three times, while completing three forward vertical rotations around the body.

Once an athlete has completed one triple under, judges stop counting when the athlete either stops, misses, or completes any skill other than a triple under.

If an athlete misses before completing 15 triple unders, they will have one more attempt at starting the competition event. If the athlete decides to continue with a second attempt, the scores will be reset (not recorded) and the athlete is committed to the score of the second attempt. For both attempts, misses on any preparation jump(s) before the athlete completes their first triple under does not count as a miss and the athlete may resume their preparation jumps.

30 seconds after the start of the competition event, the athlete is no longer eligible to begin the competition event or start a second attempt and the judges must not count any triple unders performed by the athlete.

Time the judges take to get ready or reset their counters is not counted against the athlete's 30 seconds. If an athlete misses before the 30 second call-out and the judges are not ready to start again before the 30 seconds call-out, the athlete is allowed to start immediately after the judges are ready, even if that is after the 30 seconds call-out.

*Last updated on **22 Oct 2024***

# Violations

## False Starts

A false start occurs if an athlete's rope begins a rotation before the start signal.

A false start results in a deduction from the score. See [Calculating speed and multiples scores](#) for deduction values.

All judges need to watch for and report false starts to the head judge following the heat. A majority of judges must agree that a false start occurred for the athlete(s) to receive a deduction.

### NOTE

If a false start occurs, all judges are still required to count the event.

## False Switches

In team speed or multiples events, a false switch may occur if an athlete's rope begins a rotation, or if an athlete takes the ropes from a turner or enters the ropes before the signal to switch sounds.

Each false switch results in a deduction from the score. See [Calculating speed and multiples scores](#) for deduction values.

All judges need to watch for and report false switches to the head judge following the heat. A majority of judges need to agree on the number of false switches that occurred in an entry.

During a Single Rope speed or multiples event with more than one athlete, when the switch beep occurs, judges immediately stop counting the prior athlete and start counting the next. Any extra jumps by the prior athlete after the beep are not counted but also not penalized.

For Double Dutch Speed Relay (DDSR), the following turning and jumping order must be followed:

1. A and B turn for C, who is facing B

2. A and C turn for D, who is facing A
3. D and C turn for B, who is facing C
4. D and B turn for A, who is facing D

Judges should not count any jumps that are not performed in this manner.

## Space violations

A space violation occurs any time part of an athlete's body touches the ground outside of the competition boundary.

A space violation can also occur if anyone in the coach's box enters the competition boundary, or fully leaves the coach's box.

A team may receive a space violation for any team member competing in the entry who commits a space violation, including members of the team who are competing in the entry but not actively jumping at the time of the space violation.

During a space violation, the judges must stop counting, and the head judge must verbally notify the athlete(s) that they are out of bounds.

Judges resume counting once the athlete(s) have re-entered the competition area.

An athlete cannot receive an additional space violation until they have successfully completed a counted jump within the competition area.

If a space violation interferes with, obstructs, or impedes an opposing athlete/teams' rope(s), the head judge will award a re-jump to the affected athlete/team. The affected athlete/team can decide if they wish to accept the re-jump or submit their current score. They must notify the head judge of their decision before leaving the competition floor.

## Obstructions

For DDC speed events, each time the athletes perform actions which disturb or inhibits the judge's ability to judge the event the judges will record an obstruction and a deduction will be made from the athlete's score.

# Judging freestyle events

There are several types of freestyles all with differing judging methods, you can explore them in the pages linked below.

## **Single Rope**

3 items

## **Double Dutch**

3 items

## **Wheel**

4 items

## **Show Freestyle**

4 items

## **DDC**

3 items

# Judging Single Rope freestyle events

This part of the manual focuses on all different judging aspects of a single rope freestyle event.

This contains all rules about the difficulty, presentation, required elements of a freestyle and how deductions are being given.

Freestyle judges will evaluate routines based on difficulty and presentation. Judges will also record any deductions.

There are five different types of freestyle judges, each responsible for evaluating one or more areas of the score.

- D<sub>P</sub> – Difficulty - Power and Gymnastics
  - [Power and Gymnastics](#)
  - [Repeated Skills](#)
  - [Required Elements](#)
- D<sub>M</sub> – Difficulty - Multiples
  - [Multiples](#)
  - [Repeated Skills](#)
  - [Required Elements](#)
- D<sub>R</sub> – Difficulty - Rope Manipulation
  - [Rope Manipulation](#)
  - [Repeated Skills](#)
  - [Required Elements](#)
- P – Presentation
  - [Presentation](#)
  - [Misses](#)
- T – Technical Judge
  - [Misses](#)
  - [Breaks](#)
  - [Time Violations](#)
  - [Space Violations](#)

- Required Elements (Pairs Interactions)

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# Difficulty

## General

Difficulty judges will award a level for each skill performed in a routine. A skill is defined as a motion of the rope and/or athlete, beyond a double bounce jump, single bounce or basic side-swing, that is assigned a level of difficulty. The starting levels of difficulty and modifiers are described in the paragraphs below and illustrated using tables/matrices.

During a routine, the difficulty judges mark the difficulty level of each skill successfully performed within the time limit of the routine. A skill should only be marked by one of the three judges, so it is important for judges to be able to recognise when a skill includes an element that falls under the responsibility of one of the other judges. The determination of which of the three judge types will judge a specific skill is as follows:

1. Any skill including a [power or gymnastics](#) element will be judged by the Power and Gymnastics judge (Examples: frog, double under push-up, flip with a mic, aerial with a wrap).
2. Any [multiple under](#) skill that takes off and lands on two feet and **does not** include a power or gymnastics element will be judged by the Multiples judges (Examples: triple under TJ, quadruple AS, Hummingbird, double under crosses)
3. Any other skill, meaning skills that **do not** contain any power, gymnastics, and **isn't** a two-foot take-off/landing multiple under will be judged by the Rope Manipulation judge. (Examples: wraps releases, footwork, change in direction of rope movement in the air, single bounce crossing, double under crougar wrap, mic release, can-can, Awesome Annie etc.)

For freestyle with more than one athlete, if different skills are performed simultaneously, award credit for the lowest skill completed. If one athlete misses during a skill, this skill does not count, and no difficulty will be awarded until all athletes have resumed executing skills.

Judges should watch for skills that come before or after the skills that fall into their categories and make adjustments to skill levels as they deem appropriate. For example, an intricate wrap and release sequence that ends with a double under frog. The power judge may award a level 6 for the frog if the sequence prior to the double under frog added to the difficulty of completing the double under frog.



Note that the matrices and modifiers below are based on properly executed skills, judges should adjust the levels down if a skill is so poorly performed that it has become easier. Examples of this includes, but is not limited to, "fake" multiples (multiples starting with a side swing where the athlete has not left the ground when the rope passes by their feet on the first turn), "splits" that aren't deep enough and instead turns into a forward straddle, push-ups where the athlete doesn't jump out far enough and ends up looking like a "tent", etc.

### **i NOTE**

Determining the level of individual skills in single rope includes a variety of factors: the level of athleticism required to complete a skill, the intricacy of a skill and the length of time required to complete a skill. Levels for skills have been adjusted to account for these factors and promote the use of skills to create well rounded routines that include a balance of all skill types.

## **Repeated Skills**

The Difficulty judges are responsible for counting exact repetitions of skills and make a "repeated skill" mark any time one is performed.

Any time an exact skill with difficulty level 3 or higher is clearly repeated during a routine the difficulty judge should NOT make a mark for that skill, and instead make a "repeated skill" mark. Variations that are not considered repeated:

- Changing the direction (forward vs. backwards)
- Different ways of entering or exiting a skill

Variations that are considered repeated:

- Performing a skill on a different side or with different arms
- Performing a skill in a different direction relative to the floor or rope (for example looking north, south, east or west)
- Performed by a different athlete (or different combination of athletes) in the routine

## **Required Elements**

In order to ensure that freestyle routines are well-rounded and varied, athletes will be required to perform certain skill types or elements. For each required element not fulfilled

points will be deducted from the score.

The amount of required elements performed is determined based on the skill level marks made by the different difficulty judges, or by the Technical Judge for pairs interactions. Skills level 3 or above count as one completed required element, skills level 2 or below count as 1/2 completed required element.

For the IJRU World Championships Series, the following number of elements are required for freestyle events in the Senior competition, with the number of required elements for the Junior Competition and Open Tournament in (parenthesis):

- 6 (4) Power and/or Gymnastics skills
- 6 (4) Multiples
- 6 (4) Rope manipulation skills
- 4 (4) Pairs interactions (recorded by the Technical Judge)

#### **EVENT ORGANISER DISCRETION**

The event organiser for other events than the IJRU world championships may adjust these numbers.

## Power and Gymnastics

### Gymnastics matrix

| Starting Level | Examples of skills   |
|----------------|--|
| Level 1        | <ul style="list-style-type: none"><li>• Cartwheel</li><li>• Roundoff</li><li>• Forward/backward roll</li><li>• Butterfly kick (B kick)</li></ul> |
| Level 2        | <ul style="list-style-type: none"><li>• Front handspring</li><li>• Kip</li><li>• Dive roll</li></ul>   |

| Starting Level | Examples of skills   |
|----------------|--|
| <b>Level 3</b> | <ul style="list-style-type: none"> <li>• Aerial</li> <li>• Barani</li> <li>• Back handspring</li> <li>• <math>\frac{3}{4}</math> flip<sup>1</sup> (front <math>\frac{3}{4}</math> flip landing in a crab position or back <math>\frac{3}{4}</math> landing in a push-up position)</li> </ul> |
| <b>Level 4</b> | <ul style="list-style-type: none"> <li>• Front aerial</li> <li>• Front flip</li> <li>• Back flip</li> <li>• Butterfly twist (B twist)</li> </ul>   |
| <b>Level 5</b> | <ul style="list-style-type: none"> <li>• Flips with twists (half or full)</li> <li>• Front flip (L4) with double under (+1)</li> <li>• <math>\frac{3}{4}</math> flip (L3) with triple under (+2)</li> </ul>  |
| <b>Level 6</b> | <ul style="list-style-type: none"> <li>• Flips with 1.5 or 2 spins</li> <li>• Kip whip</li> <li>• Front handspring whip</li> <li>• Backflip (L4) with triple under (+2)</li> <li>• Front flip (L4) with triple under (+2)</li> </ul>   |
| <b>Level 7</b> | <ul style="list-style-type: none"> <li>• Back flip (L4) with a TJ (+2 for triple, +1 for one arm restricted)</li> <li>• Kip Whip (L6) with a cross (+1 for cross with gymnastics)</li> </ul>   |
| <b>Level 8</b> | <ul style="list-style-type: none"> <li>• Double back</li> <li>• Triple full</li> <li>• Back flip (L4, +2 in triple under) with an AS cross (+2)</li> </ul>   |

## Power matrix

| <b>Starting Level</b> | <b>Examples of skills</b>   |
|-----------------------|---|
| <b>Level 1</b>        | <ul style="list-style-type: none"> <li>• Standing to Frog/Push-up without pulling the rope</li> <li>• Frog/Push-up to standing without pulling the rope</li> <li>• Basic power skill entrance</li> </ul>  |
| <b>Level 2</b>        | <p>One of the following skills to standing with pulling the rope under the feet in the exit (single bounce)</p> <ul style="list-style-type: none"> <li>• Frog</li> <li>• Push-up</li> <li>• Crab</li> <li>• Split</li> </ul>  |
| <b>Level 3</b>        | <ul style="list-style-type: none"> <li>• One-handed power Frog/Push-up to standing</li> <li>• Standing to landing in frog by two-foot take off (no rope goes under the body), and exiting from it</li> <li>• Frog to single bounce cross landing in standing</li> </ul> |
| <b>Level 4</b>        | <ul style="list-style-type: none"> <li>• Push-up to Push-up<sup>2</sup></li> <li>• Frog to Push-up (Belch)</li> <li>• Standing to open single bounce landing in frog by two-foot take off</li> </ul>  |
| <b>Level 5</b>        | <ul style="list-style-type: none"> <li>• Standing to open single bounce landing in one-handed frog</li> <li>• Standing to double under open-open landing in frog</li> <li>• Push-Up to Push-Up or Belch with double under or cross</li> </ul>                           |
| <b>Level 6</b>        | <ul style="list-style-type: none"> <li>• Split to backwards open single bounce landing in standing (must be full split with rope on the ground before pulling)</li> </ul>   |
| <b>Level 7</b>        | <ul style="list-style-type: none"> <li>• Frog/Push-up to backwards open single bounce landing in standing</li> <li>• Triple under landing in Frog</li> </ul>  |

| Starting Level | Examples of skills  |
|----------------|---|
| Level 8        | <ul style="list-style-type: none"> <li>• Moneymaker (Frog to single bounce remaining on the hands landing in frog)</li> </ul> |

## Modifiers for powers and gymnastics

- +1 for Criss-cross performed with power or gymnastics skills and/or flips
- +1 to the level of a multiple landing in Push-up, Split or Crab position
- +2 to the level of the starting skill if landing in a frog position
- +1 for assisted flips without supporting interaction
- -1 for assisted flips with supporting interactions all the way around
- +1 for every 90-degree turn in power when the rope is pulled (90° = +1, 180° = +2, 270° = +3, etc.)
- -1 for gymnastics with rope held with only one hand and not jumping the rope (for example, one-hand handspring (L2) with both handles in one hand (-1) = L1; front aerial (L3) with both handles in one hand (-1) = L2)

## Common modifiers for skills done as pairs interactions

- +1 for one athlete being scooped by one rope
- +2 for multiple athletes being jumped by scoop
- +2 for multiple ropes moving during scoop
- +2 for leap frog (scoop)
- +3 for Multiple ropes *and* multiple athletes moving during scoop

## Multiples

Judges should be familiar enough with multiples skills to recognize when a side swing has been completed on the ground before the skill. Thus, not resulting in an additional level being added to a skill. Ex: Triple under toad (TJ) with initial side swing completed partially on the ground would result in only a Level 2 (double under toad) recorded by the judge (the initial side-swing being "Level 0").

| <b>Starting Level</b> | <b>Examples of skills</b>   |
|-----------------------|---|
| <b>Level 1</b>        | <ul style="list-style-type: none"> <li>• Double under</li> </ul>  |
| <b>Level 2</b>        | <ul style="list-style-type: none"> <li>• Triple under</li> <li>• Double under with one-arm restriction</li> </ul>   |
| <b>Level 3</b>        | <ul style="list-style-type: none"> <li>• Quadruple under</li> <li>• Triple under TJ (Triple under toad)</li> <li>• Double under AS</li> <li>• Double under mic</li> <li>• Triple under EK (360° turn performed in a triple under)</li> </ul>  |
| <b>Level 4</b>        | <ul style="list-style-type: none"> <li>• Quintuple under</li> <li>• Quadruple under TJ</li> <li>• Triple under EB TJ</li> <li>• Triple under AS</li> <li>• Double under AS×AS</li> </ul>  |
| <b>Level 5</b>        | <ul style="list-style-type: none"> <li>• Sextuple under</li> <li>• Quintuple under EB</li> <li>• Quadruple under CL</li> <li>• Hummingbird (Level 3 for quadruple under, +1 for restricted side swing +1 for wrap)</li> <li>• Double under (L1) AS (+2) switch (+1) TS (+1)</li> <li>• Double under (L1) AS (+2) switch (+1) CL (+1)</li> </ul> |
| <b>Level 6</b>        | <ul style="list-style-type: none"> <li>• Quintuple under AS</li> <li>• Triple under (L2) AS (+2) CL (+1) TS (+1)</li> <li>• Quintuple EB open AS</li> <li>• Quadruple under AS×AS</li> <li>• Backward quadruple under AS open, landing in AS</li> </ul>   |

| Starting Level | Examples of skills   |
|----------------|--|
| <b>Level 7</b> | <ul style="list-style-type: none"> <li>• Quintuple under (L4) with under-the-leg mic (+2) caught in one handed restricted position (+1)</li> <li>• Quintuple (L4) under 360° (+1) with backward leg-over cross (+1) and forward leg-over cross (+1)</li> </ul> |
| <b>Level 8</b> | <ul style="list-style-type: none"> <li>• Quintuple with under-the-leg mic caught in a two handed restriction</li> <li>• Backwards quintuple under (L4) TS (+2) open CL (+1) open AS (+1)</li> </ul>  |

**(i) NOTE**

The first one- or two-arm restriction of a multiple will add one or two levels respectively. Any additional arm restrictions, such as any changes in arm restrictions will only add one level each regardless of how many arms are restricted.

**(i) NOTE**

Multiples ending with a side swing should be scored as if the side swing was not part of the multiple. For example, "Triple under" open open side-swing should be judged as a double under open open.

## Modifiers for multiples

- +1 for body rotation more than 270° in twist or flip direction (for example, EK, BC, full twist)
  - +1 for every additional 180° turned in the air beyond a 360° turn when jumped. (540° = total +2, 720° = total +3, 900° = total +4, etc.)

## Common modifiers for skills done as pairs interactions

- +1 for one athlete being scooped by one rope
- +2 for multiple athletes being jumped by scoop
- +2 for multiple ropes moving during scoop
- +2 for leap frog (scoop)

- +3 for Multiple ropes *and* multiple athletes moving during scoop

# Rope manipulation

| Starting Level   | Examples of skills  |
|------------------|---|
| <b>Level 0.5</b> | <ul style="list-style-type: none"> <li>• Foot work (performed at a slow pace)</li> <li>• Criss Cross</li> <li>• Basic arm wrap</li> </ul>   |
| <b>Level 1</b>   | <ul style="list-style-type: none"> <li>• Restricted side-swing</li> <li>• Toad</li> <li>• Crougar</li> <li>• EB</li> <li>• Basic rope release</li> <li>• Foot work (performed at a fast pace)</li> </ul>              |
| <b>Level 2</b>   | <ul style="list-style-type: none"> <li>• AS</li> <li>• CL</li> <li>• TS</li> <li>• Elephant toad</li> <li>• KN</li> <li>• EM</li> <li>• Caboose</li> <li>• Mic release</li> <li>• Crougar wrap<sup>3</sup></li> </ul> |



| Starting Level | Examples of skills  |
|----------------|---|
| <b>Level 3</b> | <ul style="list-style-type: none"> <li>• Lasso release caught in the air</li> <li>• Caboose jumping out to a forward single-bounce ("forward French trick")</li> <li>• One-arm restriction with a double wrap (For example, Toad jumped with double wrap)</li> <li>• AS go-go/crazy-cross</li> <li>• Catching a mic release in a one arm restriction</li> </ul> |
| <b>Level 4</b> | <ul style="list-style-type: none"> <li>• Caboose jumping out in backwards double under ("Backward French-trick")</li> <li>• Catching mic release in backward two-arm restriction</li> </ul>   |
| <b>Level 5</b> |   |
| <b>Level 6</b> |   |
| <b>Level 7</b> |   |
| <b>Level 8</b> |   |

**(i) NOTE**

Levels increase as athlete combines wraps, releases, increases the speed of jumping, or preceded by or connected to a skill that makes it harder to complete. Example: Frog to AS. An AS performed as a frog exit requires more rope control than an isolated AS.

## Modifiers for rope manipulation

- +1 for switch crosses (AS×AS, criss-cross×criss-cross, AS×CL as long as the arm on top changes, etc.)
- +1 per layer for go-go's/crazy criss-cross (one hand crosses twice across body, leg or arm without uncrossing)
- +1 (max +3) per extra wrap layer for wraps

- +1 for changing the direction of rope movement in the air (Note, skills like EK where the rope continues in the same direction but the athlete turns doesn't count)
- +1 for switching handles
- +1 for transition jumps (jumping a one-hand restricted skill and in one jump, jumping the opposite side one-hand restricted skill, such as crougar-crougar)
- +1 for each restricted arm catching the release when catching a release in a one-arm restricted position
- +1 to the release for releasing a handle in a restricted position if, and only if, the hand is completely behind the body (behind the back or behind both legs)
- +1 for catching a release with something other than a hand (such as scooping the rope, squeezing it with a body part, or landing the rope on a foot, shoulder, or similar, jumping the rope with the rope caught on a body part)

## Common modifiers for skills done as pairs interactions

- +1 for one athlete being scooped by one rope
- +2 for multiple athletes being jumped by scoop
- +2 for multiple ropes moving during scoop
- +2 for leap frog (scoop)
- +3 for Multiple ropes *and* multiple athletes moving during scoop

## Footnotes

1. Historically referred to as a "suicide flip" ↩
2. Historically referred to as a "kamikaze" ↩
3. Under the leg wraps typically consist of multiple components. For example, a crougar wrap may consist of: Crougar, wrapped crougar, 2 restricted swings to unwrap. These steps would result in 4 separate scores: 1,2,1,1. ↩

# Presentation

Judging Presentation means closely watching the performance of each athlete or team. Presentation judges are responsible for evaluating routines in the categories below. Each category is weighted in the final presentation.

- [Musicality](#)
- [Form/Execution](#)
- [Creativity](#)
- [Entertainment](#)
- [Variety/Repetitiveness](#)

Presentation is evaluated in two steps, first the judges make continuous marks during the routine as they see positive or negative things in a number of categories in the routine. After the routine is over, the marks are summarised and the judge is presented with a preliminary score for each category. They can then modify this score by adjusting each category's score up or down, in case the preliminary score does not match what their overall impression of the routine was.

## NOTE

Presentation judges also make marks for misses. In addition to a miss being a deduction, a miss marked by a presentation judge also automatically counts as a "minus" mark in all five presentation categories when summarising their first-step scores. In other words, judges **do not** need to manually make a minus mark for each of the presentation categories as the "miss" mark should be treated as such.

It is possible for a routine to score high in one area and low in the other. For example, a routine with many original and imaginative skills and sequences, may have poor technical presentation. It is important to remember that presentation is judged regardless of the difficulty level. Doing a difficult skill poorly should be a detriment to the Presentation score.

Within each component of Presentation below, there is guidance on when judges should make that mark as well as the "baseline" which is where the routine should be when judges are not making any marks. The goal is to capture the overall essence of the presentation that happened during the routine. It's not necessary to make a mark for every skill performed, but when the component noted below are showcased well, judges will mark a "+" and when the component is shown poorly, judges will mark "-".

In the second step, judges will be presented with the option to adjust each category's score on a scale from 1 to 24. The scale should be divided as follows:

- Basic: 0-5
- Elementary: 6-10
- Intermediate: 11-15
- Advanced: 16-20
- Mastery: 21-24

## Musicality

The use of music to enhance the routine.

### Mark +

- The athlete(s) choreograph their routine using music. Athlete(s) should be jumping to the beat of the music. When there are transitions in the music or accents, the athlete(s) is utilizing those to enhance their routine and make the connection between routine and music.

### Baseline

- There is some intention by the athlete(s) to choreograph the routine to music, but not consistent throughout the routine.

### Mark -

- The routine is not choreographed, and the music is simply used as background music without clear effort to match the style of routine to music using accents and transitions.
- *Out of Sync* - The athlete(s) were not in sync with each other or with the music for more than two jumps, continue making a mark again every few seconds if they continue to stay out of sync.

## Form/Execution

This looks at how athlete(s) execute skills and how they hold themselves (form) while competing the skills.

### Mark +

- The athlete(s) perform a skill in the upright postures which includes the correct form of the body when considering skill being performed and rope (no bends/breaks in the rope) and being performed fluently and gracefully. The athlete(s) have high amplitude with a soft landing of the skill in an upright position making the skills completed look effortless when appropriate for the skill being performed.

### **Baseline**

- The athlete(s) are not consistent in their form while completing skills. The form is not negative, but it's also not done in a way that is gracefully completed with ease.

### **Mark -**

- The athlete(s) has bad posture (such as: hunched over to complete the skill, "tent" push-ups, splits that are not fully extended, low or hard landings in multiples etc.) The athlete(s) show obvious effort to complete the skill and may land very low or hard when completing a skill.

## **Creativity**

This looks to how athlete(s) choreograph their routines with things such as unique skills and movements.

### **Mark +**

- Athlete(s) may move around the competition floor in unpredictable and unique ways and connect skills in ways not often seen to point to the idea that the judge may not know what they will see next. Athlete(s) utilize unique skills.
- The athlete(s) did something unpredictable that looks impressive to an audience and that not all athletes can do.

### **Baseline**

- The athlete(s) show some attention to the flow of the routine and the way the routine moves around the competition floor.

### **Mark -**

- The athlete(s) paid little attention to how the routine flows from one trick to the other or movement around the competition floor is all very predictable.
- The athlete(s) performance is lacking interest, does not look creative and is being predictable and without anything that attracts the audience.

# Entertainment

This area pertains to how the athlete(s) entertain the audience and/or judges while performing their routine.

## Mark +

- Entertainment accounts for excitement, wow factor, overall impression, ability to connect to the audience, movement, and the way a routine is constructed/designed. The athlete(s) understand that the audience is present and shows showmanship and stage presence to captivate their audience. The skill(s) are performed in a way that interacts or connects with the audience and invites the audience/judges to be "a part" of the routine. The judges/audience are fascinated by the overall impressive nature of the choreographed routine.

## Baseline

- The athlete(s) understand the judges and audience are there, but they are not engaging with the audience at all opportunities or at the fullest extent.

## Mark -

- The athlete(s) perform in a way that's hard to see as the audience, looking at the ground and not engaging with the audience. The routine is predictable and/or redundant regarding movement and directionality. The audience/judges are an "after thought" and not included in the routine.

# Variety/Repetitiveness

Routines performed by athlete(s) that include a variety of skills and movement while routines are being performed.

## Mark +

- The athlete(s) is moving across the floor in a decisive way that they haven't used before in the routine, or mark if the athlete(s) are continually using the floor in a unique and varied way. The Athletes(s) complete a variety of skills that may be unexpected and uniquely choreographed in a way is not predictable.

## Baseline

- The athlete(s) utilize the competition floor well but may be predictable. The athlete(s) use a variety of skills, but not in a way that enhances the routine to keep judges/audience guessing what will come next.

### **Mark -**

- The jumping can be repetitive due to long, uninspiring sequences (multiple after multiple or wrap after wrap); lack of movement across the floor; bringing back the same type of element over and over. When a type of skill is used excessively, if the overall impression of the routine is of similar types of skills with one type of skill dominating the routine.
- A judge would make a "-" mark if the routine is feeling "bland" and should keep making this mark if the routine continues being repetitive.

*Last updated on **22 Oct 2024***

# Deductions

## Misses

A miss is defined as any of the following:

- any time a rope stops, unless an athlete is wrapping the rope, changing the direction of the rope, trapping the rope on a body part, and/or catching the rope in a pose
- if an athlete attempts to grasp the rope and misses catching any part of the rope during a release
- if a rope is pulled out of an athlete's hand during a skill

If a disturbance of the rope(s) occurs but it doesn't constitute a miss according to the above criteria, it is considered a "bobble", not a miss, and should therefore not be counted as a miss. However, it is accounted for by the presentation judges.

Another miss can occur on the next attempt to jump the rope(s).

In Single Rope events, a team can receive multiple misses simultaneously if the miss occurs in another (set of) rope(s).

Misses are counted per (set of) rope(s), not per athlete. During Single Rope partner interactions, Wheel events, and Double Dutch events, when a miss occurs, this is counted as one miss (not one miss per competitor).

## Breaks

There are a number of ways that athletes can implement a break in their routine to allow for recovery or set-up for the next skill. A single bounce, double bounce, or side swing done in isolation are clear breaks between skills. It is possible for an athlete to also use lower level skills between high level skills to create breaks. For example, the repeated use of a double bounce full turn between high level power skills, or a single bounce criss cross repeated between quadruple and quintuple under skills. A judge should look for and recognize the overuse of bounces, side swings and lower level skills that are used (specifically) to create athletic breaks in a routine.



This does not mean every single single bounce is a break, judges should be able to distinguish between skills used to create athletic breaks, and skills necessary for the flow or execution of the routine.

Judges should count all breaks occurring during a routine.

## Space violations

A space violation occurs any time part of an athlete's body touches the ground outside of the competition boundary. The boundary marker itself is in-bounds.

A space violation can also occur if anyone in the coach's box enters the competition boundary, or fully leaves the coach's box.

If a space violation occurs, the judges must not score any skills completed outside of the boundary. They must resume judging once the athlete has re-entered the competition area.

An athlete cannot receive an additional space violation until they have successfully completed a skill within the competition area.

Judges must count all space violations during a routine.

## Time violations

If the athlete(s) moves to start their routine before their music is audible, or if the athlete(s) performs any jumps or routine-related moves after the length of the event or the end of their music, a time violation has occurred.

A maximum of 2 time violations can occur per routine. Judges must count all time violations during the routine.

*Last updated on **22 Oct 2024***

# Judging Double Dutch freestyle events

This part of the manual focuses on all different judging aspects of a double dutch freestyle event.

This contains all rules about the difficulty, presentation, and how deductions are being given.

Freestyle judges will evaluate routines based on difficulty and presentation. Judges will also record any deductions.

There are four different types of freestyle judges, each responsible for evaluating one or more areas of the score.

- D<sub>J</sub> – Difficulty - Jumpers
  - [Jumper Difficulty](#)
- D<sub>T</sub> – Difficulty - Turners
  - [Turner Difficulty](#)
  - [Repeated Skills](#)
- P – Presentation
  - [Presentation](#)
  - [Misses](#)
- T – Technical Judge
  - [Misses](#)
  - [Time Violations](#)
  - [Space Violations](#)

## NOTE

Compared to previous versions of the IJRU rules, there are no longer any required elements for Double Dutch.

# Difficulty

## Jumpers

Jumper judges are mostly focused on the athlete(s) inside and outside of the ropes (not holding any handle(s)), the "jumpers". Jumper judges will make marks for each skill sequence performed by the jumpers, the sequences are based on the jumpers' cadence. It is recommended that the Jumper judges make their marks based on the average level of skills in each skill sequence. It is up to the jumper judge to decide the length of a skill sequence, and therefore up to the jumper judge to decide when exactly to give each mark. For long sequences the jumper judges may give several marks. The matrix below provide guidance for how to score different categories of jumper skills in double dutch, but there are several ways in which the level of a turner skill can increase that cannot be represented in a skill matrix, often skills done in (longer) combinations challenge the athleticism of the jumper, this increasing the difficulty level.

A difficulty mark for jumper difficulty can be either a Break, or Level 1-5. For each level 1-5 the judge can also optionally give a plus or a minus mark to turn it into into, for example, a Level 3+, a Level 5-, or neither to make it stay at, for example, a Level 4.

If jumpers are repeating jumper skills excessively, it should negatively impact the level the Jumper judges' mark for that combination.

**Holistic Judging:** While jumper judges should focus their scoring specifically on the jumper(s), they will take into account what the turners are doing and may make slight adjustments accordingly.

### EXAMPLE

A jumper who performs a sequences of power skills while the turners are performing double unders should receive a higher score than a jumper who performs the same sequence with basic turning. When this occurs, jumper judges can give a "+" mark which bumps up their level with +0.5. E.g: a Level 3 sequences with a combination of difficult turner skills can give level 3+.

**Accounting for Form & Execution:** The way in which skills are executed can affect how difficult they are to perform. For example, a push-up that is not fully extended or a split that is not low to the ground are much easier to perform than fully extended versions of these

skills. Difficulty judges will have the freedom to exercise their judgment and adjust scores for skills sequences containing skills that are not performed to their full extent and thus deserve slightly lower credit.

 **EXAMPLE**

If a skill is performed in a bad way that it becomes less difficult, a judge can give a "-" mark which reduces the level with -0,25. E.g: a poorly executed Level 2 skill can be score as a "2-" skill which gives a 1.75 level skill in the calculation of their average.

**Breaks:** Jumper judges will make a break mark for each break in the routine. These breaks will be averaged as a level 0 skill combination with other marks and negatively impact the jumper difficulty score. Things that may constitute breaks are, among others, more than one jump while preparing to exit the ropes, several "empty" turns of the ropes while the jumper(s) wait to enter the ropes, etc. It is up to the jumper judges to determine when this kind of jumping results in a break in the flow of the routine.

| Jumper skill category | Level 1  | Level 2  | Level 3  | Le  |
|-----------------------|--|--|--|---|
| <b>Footwork</b>       | Slow to moderate pace basic footwork skills                | <ul style="list-style-type: none"> <li>Fast paced, simple footwork</li> <li>Slow to moderate complex footwork/speed steps</li> </ul> | <ul style="list-style-type: none"> <li>Moderate paced footwork that includes intricate turner skills, rope manipulation</li> <li>Very fast paced complex footwork/speed steps, even without intricate turner skills</li> </ul> | Fast p footw includ intricat turner rope mani |
| <b>Power skills</b>   | Basic power where ropes are not pulled through on both the | Basic Power skills done in isolation or short sequences,   | Basic Power skills done in longer  | High I power                                  |

| <b>Jumper skill category</b>                | <b>Level 1</b>  | <b>Level 2</b>  | <b>Level 3</b>  | <b>Le</b>  |
|---|---|---|---|--|
|   | entrance and exit of the power skill, mountain climber  | ropes must be pulled through on entrance and exit   | combination, higher level power done in isolation: hand hops, one handed power, v-kick                              | done comb  |
| <b>Gymnastics skills</b>                    | <ul style="list-style-type: none"> <li>• Roundoff</li> <li>• Cartwheel</li> <li>• Somersault (forward/backward roll)</li> </ul> | <ul style="list-style-type: none"> <li>• Front handspring</li> <li>• Kip</li> <li>• Any gymnastics skill done through the double dutch ropes and not catching the landing jump</li> <li>• Any gymnastics skill used an exit of the ropes and turning of the skills is not included</li> </ul> | <ul style="list-style-type: none"> <li>• Aerial</li> <li>• Back handspring</li> <li>• ¾ flip<sup>1</sup></li> </ul> | <ul style="list-style-type: none"> <li>• Fr</li> <li>• ba</li> <li>w</li> <li>de</li> <li>th</li> <li>th</li> <li>tiu</li> </ul> |
| <b>Interactive Power Skills<sup>2</sup></b> |   | Isolated basic power skills done side by side or in a simple stacked position (e.g. frog over push-up)  | Combination of simple power skills performed with interaction (e.g., subway, ceebie, etc.)                          | Comb of hig power perfor with intern intera  |

| Jumper skill category                     | Level 1 | Level 2   | Level 3  | Le     |
|---|---------|---|--|--------|
|   |         |   |  |        |
| <b>Interactive Gymnastics<sup>2</sup></b> |         | Assisted flips performed as an exit or through the ropes (i.e., without jumping the take-off and landing) | <ul style="list-style-type: none"> <li>• Assisted areal</li> <li>• wheel barrow flip</li> <li>• spotted back flip/front flip</li> <li>• destroyer</li> </ul> | Toe pi |

**(i) NOTE**

Basic power skills refers to frog, push-up, crab etc.

## Turners

Turner judges are mostly focused on the athletes turning the ropes (holding at least one handle), the "turners". Turner judges will give make marks for each **unique** turner skill performed by one or more of the turners. The matrix below provide guidance for how to score different categories of turner skills in double dutch, but there are several ways in which the level of a turner skill can increase that cannot be represented in a skill matrix, such as the way turner skills are combined, the speed at which they are completed, both turners completing high level skills at the same time, etc. It is up to the turner judge's to determine this and adjust their marks accordingly.

A difficulty mark for turner difficulty can be Level 1-5. For each level 1-5 the judge can also optionally give a plus or a minus mark to turn it into into, for example, a Level 3+, a Level 5-, or neither to make it stay at, for example, a Level 4. Note that there is a requirement to do 20 unique turner skills to get full credit, if fewer skills are performed the missed skills will be credited as level 0, which when taken into the average skill level will negatively impact the team's score. If more than 20 skills are performed, only the highest 20 will be used for the average skill level.

If multiple turners complete turner skills at the same time the Turner judge should make a mark of the sum of the level of all the turner skills being performed.

#### **EXAMPLE**

If one turner completes a criss-cross while another completes a toad, the Turner judge should make only one mark.

#### **NOTE**

Only **unique** turner skills should receive marks. Once a turner skill has received a skill mark, no further skill mark will be awarded for the same skill if repeated later in the routine.

**Holistic Judging:** While turner judges should focus their scoring specifically on the turner(s), they will take into account what the jumper(s) are doing and may make slight adjustments accordingly.

#### **EXAMPLE**

Turners who perform a switch while turning in wheel should receive slightly higher difficulty credit if the jumper is holding a handstand rather than simply standing in the middle waiting for the rope to come around. Similarly, turning double unders with power skills is more difficult than turning double unders while the jumper is simply jumping.

If the jumpers are performing difficult skills/sequences during the turner skill, the Turner judge may give a "+" mark to bump up the score of the turner skill by 0.5 levels. On the other hand, if the jumpers are performing basic jumps, breaks, etc. during the turner skill the Turner judge may give a "-" mark to decrease the level of the turner skill by 0.25.

**Accounting for Form and Execution:** As described in the [Jumper Difficulty section](#), turner difficulty judges may also account for execution in their scoring. This mainly applies when turners are performing power or gymnastics skills while turning the ropes, and can result both in a "+" mark for the level if performed perfectly, or a "-" mark for the level if performed poorly.

| Turner skill category   | Level 1  | Level 2   | Level 3  | Level 4  |
|-------------------------|--|---|--|--|
| <b>Arm restrictions</b> | One arm restricted (e.g. turning in a crougar or one turner is turning a cross-like skill)                           | <ul style="list-style-type: none"> <li>• 2 arms restrictions in front of body and line of sight is not hindered. (e.g. one or both turners are in a toad, or simple cross)</li> <li>• One turner performs a more complex crossing skill (e.g., rotate into EB, TS)</li> </ul> | <ul style="list-style-type: none"> <li>• Arm restriction changes (quick changes between one arm restriction to the next)</li> <li>• 2 arm restriction behind the body (e.g. TS, AS,...)</li> </ul> | Both turners with arm restrictions, line of sight is hindered as well. (e.g. both turners are in backwards AS cross (not facing each other)) |
| <b>Multiples</b>        | Double under   | Triple and quadruple under  | Quintuple and sextuple under   | Octuple and nonuple under  |
| <b>Power</b>            | Power completed without jumping while turning a rope (e.g., a frog in wheel without pulling the rope under the feet) | Frog or push-up completed while jumping and turning a rope, leapfrog  | One handed power and hand hops while jumping and turning a rope  | <ul style="list-style-type: none"> <li>• Power skills completed while jumping and turning multiple unders</li> </ul>                         |



| Turner skill category            | Level 1   | Level 2                                   | Level 3  | Level 4  |
|----------------------------------|---|---|--|--|
|                                  |   |   |  | <ul style="list-style-type: none"> <li>Multiple athletes completing difficult power skills together while jumping and turning the rope (e.g., one handed frog, hand hops)</li> </ul> |
| <b>Gymnastics</b>                | Cartwheel, somersault (forward/backward roll), splits while turning | Front handspring while turning            | Back handspring or aerial while turning          | Front flip or backflip while turning   |
| <b>Rotational turning skills</b> | Pinwheel  | Simple wheel, such as switching places in | Wheel where both turners perform crossing skills | Wheel with complex crossing skills that  |

| Turner skill category   | Level 1      | Level 2  | Level 3  | Level 4   |
|-------------------------|--------------|--|--|---|
|                         |              | wheel or one turner performing a simple cross in wheel   | (e.g., toad) or one turner performs a more complex crossing skill (e.g., TS)   | significantly restrict the turners' ability to control the ropes (e.g., AS cross) |
| <b>Turner exchanges</b> | Basic switch | <ul style="list-style-type: none"> <li>• Circle switches</li> <li>• Basic "over under" switch (one athlete does a pinwheel while the other two athletes exchange handles and move around one another)</li> </ul> | Fast hand-offs of ropes and rotation of turners  |   |
| <b>Releases</b>         |              | <ul style="list-style-type: none"> <li>• Releasing one handle close to the body (e.g., simple floater, trap rope behind)</li> </ul>  | <ul style="list-style-type: none"> <li>• Simple release of two handles close to the body</li> <li>• Releasing one handle close to the body in a</li> </ul> | A mamba release or two handled release of both ropes simultaneously               |

| Turner skill category | Level 1 | Level 2  | Level 3  | Level 4 |
|-----------------------|---------|--|--|---------|
|                       |         | knee and re-grasp)<br><ul style="list-style-type: none"> <li>• Helicopter</li> </ul> | restricted position that makes the rope significantly more difficult to control<br><ul style="list-style-type: none"> <li>• Snake or mic release of one rope</li> <li>• Two handled release of one rope</li> </ul> |         |

## Footnotes

1. Historically referred to as a "suicide flip" ↩
2. Only for competition events with 2 or more jumpers, such as Double Dutch Pair Freestyle. ↩ ↩<sup>2</sup>

Last updated on **22 Oct 2024**

Version: 4.1.0

# Presentation

Double Dutch presentation is judged the same way as [Single Rope presentation](#)

*Last updated on **22 Oct 2024***

# Deductions

## Misses

Please refer to the [Single Rope freestyle section](#)

## Space violations

Please refer to the [Single Rope freestyle section](#)

## Time violations

If the athlete(s) moves to start their routine before their music is audible, or if the athlete(s) performs any jumps or routine-related moves after the length of the event or the end of their music, or if the athletes stop jumping or performing routine-related moves before enough time has elapsed from the start of the routine, a time violation has occurred.

If athletes start too early, the judges should mark one time violation.

If athletes end too late, the judges should mark one time violation.

If the routine is shorter than the event max time, specified in the [Competition Manual - Competitions](#), the judges should mark based on how much shorter the routine was.

- More than 15 seconds too short: 12 time violations
- More than 10 seconds too short but less than 15 seconds too short: 8 time violations
- More than 5 seconds too short but less than 10 seconds too short: 4 time violations
- Less than 5 seconds too short: no time violations

### **EXAMPLE**

For Double Dutch Pair Freestyle in the Senior Competition, this means that a routine that is 70 or 73 seconds long will receive no time violations, a routine that is 65 or 68 seconds long will receive 4 time violations, a routine that is 60 or 64 seconds long will receive 8 time violations, and a routine that is 45, 50, 57, 59 seconds long will receive 12 time violations.

The event max time may vary for other events and judges should be well understood with the timing of the event they are judging.

Judges must count all time violations during the routine.

*Last updated on **22 Oct 2024***

# Judging Wheel freestyle events

This part of the manual focusses on all different judging aspects of a wheel freestyle event.

This contains all rules about the difficulty, presentation, required elements of a freestyle and how deductions are being given.

Freestyle judges will evaluate routines based on difficulty and presentation. Judges will also record any deductions.

There are four different types of freestyle judges, each responsible for evaluating one or more areas of the score.

- $D_A$  – Difficulty - Athlete A
  - [Difficulty](#)
  - [Repeated Skills](#)
- $D_B$  – Difficulty - Athlete B
  - [Difficulty](#)
  - [Repeated Skills](#)
- P – Presentation
  - [Presentation](#)
  - [Misses](#)
- T – Technical Judge
  - [Misses](#)
  - [Breaks](#)
  - [Time Violations](#)
  - [Space Violations](#)
  - [Required Elements](#)

# Difficulty

Wheel difficulty and repeated skills are judged with the same criteria as [Single Rope Difficulty](#), the key difference is that scoring is separated by athlete instead of by skill type. Any skill performed by an athlete is scored by their assigned judge. If the two athletes are doing a skill at the same time in synchronised wheel it is scored by both judges. Skills performed in a single rope fashion (where ropes are not shared between athletes) will not be scored.

The athletes are judged as athlete A and athlete B. The athletes may themselves provide a clear marker to separate the athletes, such as different shirt colour, or wide bracelet, arm-band or coloured tape on the shoe/sleeve of one of the athlete. The event organiser should be able to provide coloured tape. Athlete A will be the athlete with the designated marker.

*Last updated on **22 Oct 2024***



Version: 4.1.0

# Presentation

Wheel presentation is judged the same way as [Single Rope presentation](#)

*Last updated on **22 Oct 2024***

# Required Elements

In order to ensure that freestyle routines are well-rounded and varied, athletes will be required to perform certain skill types or elements. For each required element not fulfilled points will be deducted from the score.

The amount of required elements performed is determined based the marks made by the Technical Judge. Skills can be completed at any level to count as a completed required element.

For the IJRU World Championships Series, the following number of elements are required for freestyle events in the Senior competition, with the number of required elements for the Junior Competition and Open Tournament in (parenthesis):

- 6 (4) Power and/or Gymnastics skills
- 6 (4) Multiples
- 6 (4) Rope manipulation skills
- 4 (4) Partner interactions

## **EVENT ORGANISER DISCRETION**

The event organiser for other events than the IJRU world championships may adjust these numbers.

Version: 4.1.0

# Deductions

## Misses

Please refer to the [Single Rope freestyle section](#)

## Breaks

Please refer to the [Single Rope freestyle section](#)

## Space violations

Please refer to the [Single Rope freestyle section](#)

## Time violations

Please refer to the [Single Rope freestyle section](#)

*Last updated on **22 Oct 2024***

# Judging show freestyle events

This part of the manual explains how a show freestyle event is judged both for difficulty, presentation, required elements as well as how deductions are noted by the judges.

There are four different types of freestyle judges, each responsible for evaluating one or more areas of the score.

- P<sub>A</sub> – Athlete Presentation
  - [Form and execution](#)
  - [Athlete Style](#)
- P<sub>R</sub> – Routine Presentation
  - [Entertainment](#)
  - [Musicality](#)
- R – Required Disciplines
  - [Required Disciplines](#)
  - [Misses](#)
  - [Time Violations](#)
- D – Difficulty
  - [Difficulty](#)

# Difficulty

Difficulty judges will award a level for each skill performed by the athletes. Judges should not score skills being completed if 25% of the team is not performing (i.e. either in a miss or standing still/not moving). (For example, 12 athletes performing four 3-wheels, one 3-wheel makes a mistake. The difficulty judge should not award points until all 3-wheels are actively jumping again.)

At the top of each table/matrix column is the level of difficulty (0.5, 1, 2, etc.) with the skills in that level below it. Each row groups skills by element (multiples, power, rope manipulations, etc). If a skill includes two "starting value" skills, add the value of the skills together to get a total level of difficulty for the skill. A 0.5 level does not add difficulty to another skill/component.

During a routine, the difficulty judges mark the difficulty level of each skill successfully performed within the time limit of the routine.

## Single Rope

The Single Rope freestyle skills and modifiers are grouped by elements below. If different skills are performed simultaneously, award credit for the lowest skill completed. If one athlete misses during a skill, this skill does not count, and no difficulty will be awarded until all athletes have resumed executing skills.

| Starting Level | 0      | 0.5  | 1   | 2   | 3                | 4         |
|----------------|--------|--|---|---|------------------|-----------|
| Multiples      | Single |  | Double  | Triple  | Quad             | Quintuple |
| Power          |        | Bubble (regardless of the number of wraps) | Basic power (not pulling rope): basic frog, basic | Power pulling rope: frog exit, push-up, crab, two footed entry for frog | One handed power |           |

| <b>Starting Level</b>        | <b>0</b>      | <b>0.5</b>                               | <b>1</b>   | <b>2</b>   | <b>3</b>  | <b>4</b> |
|------------------------------|---------------|--|--|--|---|----------|
|                              |               |  | push-up,<br>butt<br>bounce,<br>back<br>jump  |  |   |          |
| <b>Gymnastics</b>            |               |  | Cartwheel<br>and<br>round-off  | Handsprings,<br>kip, suicide   | Flips   |          |
| <b>Rope Manipulation</b>     | Side<br>swing | Criss-<br>cross, 180<br>on the<br>ground | One hand<br>restricted:<br>toad (leg<br>over<br>cross),<br>cougar<br>(leg<br>over), EB<br>(one hand<br>behind<br>back),<br>restricted<br>side<br>swing | Both hands<br>restricted:<br>AS, CL, TS,<br>caboose,<br>elephant,<br>weave |   |          |
| <b>Releases</b>              |               |  | Basic<br>release,<br>inversed<br>release,<br>snake<br>release,<br>floater  | Mic release,<br>2 handled<br>rope release                                  | Lasso<br>(snake<br>release<br>above<br>head,<br>catching<br>it out of<br>the air) |          |
| <b>Scoops / Interactions</b> |               |  | One<br>athlete is<br>scooped<br>and basic  | Multiple<br>athletes are<br>jumped by<br>scoop,                            | Multiple<br>ropes +<br>multiple<br>athletes                                       |          |

| Starting Level  | 0 | 0.5      | 1                              | 2   | 3                   | 4 |
|-----------------|---|----------|--------------------------------|---|---------------------|---|
|                 |   |          | wheel jumping, basic leap frog | Multiple ropes moving during scoop, leap frog (scoop) | moving during scoop |   |
| <b>Footwork</b> |   | Footwork |                                |   |                     |   |

When scoring wraps, score an individual level of difficulty for every time the rope passes under the body or as a wrapped side swing (+1 level for jumping a wrapped rope, with each additional wrap around the body that is jumped adding a level, with a limit of +3).

When scoring releases, score the release as a separate skill unless the release is caught, and a skill is completed with it all in the air at the same time.

A multiple is when a rope makes more than one rotation around the athlete's body while the athlete is in the air, if the multiple starts with a side-swing the athlete's feet must have left the ground before the rope pass by their feet, similarly if a multiple ends with a side-swing the rope must have passed the athlete's feet before the athlete's feet touch the ground, otherwise those rotations are not counted and the skill is credited considering the fewer rotations.

In multiples: once a hand has been placed in a restricted position, it must change positions or exit and re-enter a restricted position before it will further increase the level of that skill. The hand restrictions are scored independently of each other. If a hand is left in a restricted position for more than one revolution of the rope without changing that position, no additional levels will be awarded to the skill for the restricted position. Examples:

- Quintuple AS (two versions) – Side, open (going into AS), AS, AS, AS = L6
  - L4 for quint, L2 for two hands restricted in the first AS
- Quintuple AS – Side, AS, open, AS, open = L8
  - L4 for quint, L2 for two hands restricted in the first AS, L2 for two hand restricted in the second AS because the first restriction was exited and re-entered
- Side-EB-CL = L4
  - L2 for triple, L1 for restricting one of your arms behind your back during the side swing on the 2nd rotation of the rope, L1 for restricting your second arm behind your legs on the third rotation of the rope

For power skills the entry and exit are scored separately

The following modifications will add 1 level to the skill being performed (unless otherwise specified):

## **Multiples**

- Body rotation (at least 270 degrees in twist or flip direction): EK, BC, Full Twist
- An additional +1 level for every 180-degree turned in the air beyond a 360 when jumped ex. 540, 720, 900

## **Power/gymnastics**

- Criss-cross performed with power/strength skill and/or flips (criss-cross, EB, Toad...)
- Landing in push-up, split or crab position
- Landing in frog position (+2)
- Assisted flips interaction (unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)
- An additional +1 level for every 90 degree turn in power when the rope is pulled

## **Manipulations**

- Switch crosses (AS×AS, criss-cross×criss-cross, AS×CL as long as the arm on top changes...)
- Go-go's/crazy criss-cross (one hand crosses twice across body, leg or arm without uncrossing)
- Wraps (scored as explained above)
- Change direction of rope movement in the air (EK- rope continues in same direction: doesn't count)
- Switching handles
- Transition jump (jumping a one hand restricted skill and in one jump, jumping the opposite side one hand restricted skill (such as crouger-crouger))

## **Releases**

- Catching a release in a restricted position
- Releasing a handle in a restricted position if, and only if, the hand is completely behind the body (behind the back or behind both legs)



- Catching a release with something other than a hand (such as scooping the rope, squeezing it with a body part, or landing the rope on a foot, shoulder or similar, jumping the rope with the rope caught on a body part)

## Negative modifiers/limits

- -1 level: Gymnastics with rope held with one hand

## Exceptions

- Kips and front handsprings with a whip (pulling the rope under before landing) are level 6
- The money-maker/kamikaze frog, back handspring pulling rope under before landing on hands are level 7

### ▼ ⓘ EXAMPLE SKILLS AND EXPLANATION

The matrix is to be used as a baseline for determining the difficulty level of each skill completed. A single double under is considered a level 1 skill. If a restricted arm movement is added to the double under (ex: double under leg cross), a judge must then add the level 1 of the double under with the Level 1 of a restricted arm, thus the level the judge records is a level 2 for that skill. If the same skill is completed in a triple under, the level recorded would be level 3. Restricted arm cross is level 1, triple under is level 2, making a TJ, with a total level 3.

Several base skill levels can be added together to create a higher level for one skill. For example, a backflip that includes a triple under and an under the leg cross (TJ) would earn a level 6. Backflip is level 3, Triple Under is level 2, and an under the leg cross level 1.

Criss-Cross do not increase the level of difficulty in multiples, but it does increase the difficulty levels in power and gymnastics skills. A frog jumped in isolation is a level 2 for landing the frog with the rope pulled under. When a criss-cross landing is added to the frog, the skill becomes a level 3.

A judge must be familiar enough with jump rope movements and skills that they can easily determine the level of the skills as they happen and enter the correct level on the designated method of score collection.

## Double Dutch

Double Dutch skills and modifiers are grouped by elements below. For Double Dutch pairs freestyle, if different skills are performed simultaneously, award credit for the lowest skill completed, unless the interaction is listed as a modifier.

Double Dutch skills are scored per snapshot which is the sum of the difficulty of the skill the jumpers are doing when a rope passes under their feet/hands added to the difficulty of what the turners are doing with that rope at the time. (For example, when jumping over one rope the jumper is transitioning from a upright jump to a push-up (L2), on the next rope the jumper is transitioning from a push-up to an upright jump (L2), one turner restricts this rope by an arm turned under the knee in a crouger position (+1) resulting in a Level 3 snapshot. This sequence would be scored Level 2, Level 3).

A difficulty level is awarded to all jumps where all athletes are actively involved with the skill (for example, assisting a flip into the ropes while standing outside the ropes is credited because the assisting athlete is actively involved in performing the skill. Similarly, turner involvement skills can be credited on its own as long as all the athletes who are not turning are jumping in the ropes).

| <b>Starting Level</b> | <b>0</b> | <b>0.5</b> | <b>1</b>  | <b>2</b>  | <b>3</b>                                 |
|-----------------------|----------|------------|---|---|--|
| <b>Multiples</b>      | Single   |            | Double  | Triples and quads   | Quints and sextuples                     |
| <b>Power</b>          |          |            | Mountain climber, power without jumping the rope (ex: up the ladder push-up), piggyback | Frog, push-up, crabs, butt bounces, back jump, splits, leap frog, kip | Hand hops, t foot frogs, v l backbends/b |
| <b>Gymnastics</b>     |          |            | Cartwheel, round-off, 360-degree  | Handsprings, suicide  | Flips                                    |

| <b>Starting Level</b>     | <b>0</b>                               | <b>0.5</b>  | <b>1</b>   | <b>2</b>  | <b>3</b> |
|---------------------------|--|---|--|---|----------|
|                           |  |   | rotation of body   |   |          |
| <b>Turner involvement</b> | Basic turning (backwards and forwards) | Going into Synchronized Wheel                               | Pinwheel, Going into Alternating Wheel, turner skills only involving one hand movement (ex: leg over, and criss-cross) | Turner skills involving more than one hand movement (ex: restriction of both hands, power skills, and gymnastics) |          |
| <b>Releases</b>           |  |   | Helicopter, floaters   | Mic, two handled release  |          |
| <b>Switches</b>           |  | Basic switch (athlete does not enter with next turned rope) | Quick switch, Wheel switch, Exchange of handles during Wheel, any interaction between jumper and turner                |   |          |
| <b>Footwork</b>           |  | Footwork  |  |   |          |

A turner involvement skill will only add a level of difficulty when the turner(s) transition between turner skills. This means that a turner involvement skill will not continue to add a level of difficulty if the turner holds the skill for more than 2 jumps.

For turner involvement skills completed in wheel, judges should use the wheel difficulty matrix. Note that .5 skills do not increase difficulty levels of another skill or component.

The "starting value" of turner involvement skills is awarded per turner except for:

- Basic pin Wheel
- Basic Wheel

This means that if both turners restrict the same rope under one knee in a crouger position while in normal Double Dutch turning they are awarded +1 Levels each.

The following modifications will add 1 or more levels to the skill being performed (unless otherwise specified):

## **Power/gymnastics**

- An additional +1 level for every 90-degree turn in power when the rope is pulled
- One handed frog-type skills
- An additional +1 level for each 360-degree rotation of the body in a power or gymnastics skill

## **Interactions**

- Power skills done over another athlete, and an additional +1 level for each additional layer in a power skill
- +2 levels for flips over another athlete
- Assisted flips interaction (unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)

## **Wheel**

When judging Wheel, judge every skill performed by each athlete, unless the athletes are in synchronized Wheel for single under rope manipulation or footwork skills. In this case, the athletes receive one skill mark and only the lowest level skill performed will be scored. Skills performed in a single rope fashion (where ropes are not shared between athletes) will not be scored. Wheel skills and modifiers are grouped by elements below.

| <b>Starting Level</b>    | <b>0</b>   | <b>0.5</b>                                 | <b>1</b>   | <b>2</b>  | <b>3</b>                         | <b>4</b>  |
|--------------------------|------------|--|--|---|----------------------------------|-----------|
| <b>Multiples</b>         | Single     |  | Double   | Triple  | Quad                             | Quintuple |
| <b>Power</b>             |            | Bubble (regardless of the number of wraps) | Basic power (not pulling rope): basic frog, basic push-up, butt bounce, back jump        | Power pulling rope: frog exit, push-up, crab, two footed entry for frog | One handed power                 |           |
| <b>Gymnastics</b>        |            |  | Cartwheel and round-off  | Handsprings, kip, suicide   | Flips                            |           |
| <b>Rope Manipulation</b> | Side swing | Criss-cross, 180 on the ground             | One hand restricted: toad (leg over cross), cougar (leg over), EB (one hand behind back) | Both hands restricted: AS, CL, TS, caboose, elephant, weave             |                                  |           |
| <b>Releases</b>          |            |  | Basic release, inversed release, snake   | Mic release, 2 handled rope release                                     | Lasso (snake release above head, |           |

| Starting Level               | 0 | 0.5              | 1                     | 2   | 3  | 4 |
|------------------------------|---|------------------|-----------------------|---|--|---|
|                              |   |                  | release, floater      |   | catching it out of the air)                            |   |
| <b>Scoops / Interactions</b> |   | Switching places | One jumper is scooped | Multiple jumpers are jumped by scoop, Multiple ropes moving during scoop, leap frog | Multiple ropes + multiple athletes moving during scoop |   |
| <b>Footwork</b>              |   | Footwork         |                       |   |  |   |

Refer to [Single Rope](#) for further explanations of specifics.

The following modifications will add 1 level to the skill being performed (unless otherwise specified):

## Multiples

- Body rotation (at least 270 degrees in twist or flip direction): EK, BC, Full Twist
- An additional +1 level for every 180-degree turned in the air beyond a 360 when jumped ex. 540, 720, 900

## Power/gymnastics

- Criss-Cross performed with power/strength skill and/or flips
- Landing in push-up, split or crab position
- Landing in frog position (+2)
- Assisted flips interaction (unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)
- An additional +1 level for every 90 degree turn in power when the rope is pulled

# Manipulations

- Switch crosses (AS×AS, criss-cross×criss-cross, AS×CL as long as the arm on top changes...)
- Go-go's/crazy criss-cross (one hand crosses twice across body, leg or arm without uncrossing)
- Wraps (scored as described under [Single Rope](#))
- Change direction of rope movement in the air (EK- rope continues in same direction: doesn't count)
- Switching handles
- Transition jump (jumping a one hand restricted skill and in one jump, jumping the opposite side one hand restricted skill (such as crouger-crouger))

# Releases

- Catching a release in a restricted position
- Releasing a handle in a restricted position if, and only if, the hand is completely behind the body (behind the back or behind both legs)
- Catching a release with something other than a hand (such as scooping the rope, squeezing it with a body part, or landing the rope on a foot, shoulder or similar, jumping the rope with the rope caught on a body part)

# Exceptions

- Kips and front handsprings with a whip (pulling the rope under before landing) are level 6
- The money-maker/kamikaze frog, back handspring pulling rope under before landing on hands are level 7 Negative modifiers/limits
- -1 level: Gymnastics with rope held with one hand

# Long Rope

The discipline involving long ropes with one rope being at least 6 meters long turned and jumped in any fashion. Some examples include (but are not limited to): the triangle, the umbrella, the rainbow, and the giant wheel.

# Turner skills

- Having multiple of any or all long ropes crossed/turning in a different direction
  - Ex. simple eggbeaters and simple umbrellas would both be level 1
- Turners scooping another turner
  - Ex. rainbow; also, Thai long rope or variants thereof like the Matrix
- Each additional rope turned by every turner on the floor
  - Ex. one basic triangle (3 turners with 1 or more jumpers) gives level 1 since all turners are turning 2 ropes
  - Additional example: a simple umbrella would still be level 1 since each turner is turning 1 rope. That would not add level (having the ropes crossed adds a level)
- Single bounce scooping, plus 1 additional level for each multiple under
  - Ex. +2 for double under scoops, +3 for triple under scoops, etc.
- Turners scooping themselves
  - +1 for one turner and +2 for both turners on the same rope
- Consecutive scooping (shotgun scoops/not taking a jump in between jumpers)
- All turners moving and/or rotating while scooping
- Turner performing skill while scooping
  - Use applicable [Double Dutch](#) or [Wheel](#) level of difficulty to add to the overall level of difficulty of a skill

## Jumper skills

- Having more than 1 person jumping inside any or all long rope(s)
  - Maximum of 1 added level regardless of adding more jumpers
  - Ex. simple rainbow with Single Rope jumper inside both long ropes gives level 3 (+1 for scooping turners inside long rope, +1 for having more than 1 person jumping inside the long rope, and +1 for combining disciplines of Single Rope inside long rope)
- Athlete(s) performing skills while being scooped
  - Use levels of difficulty from [Single Rope](#), [Double Dutch](#) and [Wheel](#) to add to the overall level of difficulty of a skill
- Athlete(s) moving and/or rotating to be scooped while the turners are moving
- Athletes changing the formation while the turners are moving
  - ex. rotating the line, moving from one shape to another, switching places, etc.

## Combining disciplines

- +1 for each additional discipline combined



# Traveller

A traveller is when an athlete scoops two or more athletes in a sequence. At a minimum, this sequence needs to be scooping one athlete and then scooping the next athlete with a maximum of one jump in between.

## Starting level of 0 (not scored)

1 traveller/jumper using double bounce jumping with one or more jumps between scoops

## Traveller skills

- Single-bounce scooping, plus 1 additional level for each multiple under scoop
  - Single-bounce scooping aligns with the Single Rope matrix scoops (level 1 if one athlete is scooped by a traveller; level 2 if both the athlete and the traveller are jumped by the scoop)
  - i.e. +2 for double under scoops, +3 for triple under scoops, etc.
- Consecutive scooping (shotgun scoops/not taking a jump in between athletes)
- Backwards scooping (traveller jumps backwards while scooping the athlete)
- Blind scooping (traveller is facing away from the athletes when scooping; i.e. forwards jumping while scooping in front of the athlete gives +1, or backwards jumping scooping behind the athlete gives +2 [+1 for backwards scooping and +1 for blind scooping])
- Rotating while scooping
  - +1 for each 180-degree turn: 180 degrees gives +1, 360 degrees gives +2, 540 degrees gives +3, etc.
- Traveller(s) performing skill while scooping
  - use [Single Rope](#) levels of difficulty to add to the overall level of difficulty of a skill
- Multiple travellers
  - +1 if there is a space or jump in between them, +2 if both scooping consecutively (+1 for multiple travellers and +1 for consecutive scooping)

## Athlete skills

- Athletes performing skills while being scooped
  - use levels of difficulty from [Single Rope](#) and [Double Dutch](#) to add to the overall level of difficulty of a skill
- Athletes moving and/or rotating to be scooped while the traveller(s) is/are moving
- Athletes changing the formation while the traveller(s) is/are moving
  - ex. rotating the line, moving from one shape to another, switching places, etc.

# Combining Elements

- +1 for each additional element combined
  - ex. wheel traveller gives +1, wheel traveller scooped by a long rope gives +2, and so on

*Last updated on **22 Oct 2024***

# Presentation

Presentation Judges in Show Freestyle Events are divided into two sets, like other Freestyle Events. These judges make marks (+, ✓, -) throughout the routine but at least every 2 seconds.

## Athlete Presentation - Form and Execution

To evaluate form and execution, a judge should watch for body posture and positioning, amplitude, and the flow and arc of the rope. Skills should be performed in the best possible way for judge and audience visibility, as well as aesthetics. Judges will make a mark for Form and Execution for every skill performed. In freestyle routines with more than one athlete, judges should award the average level of form and execution for each skill. For example, if one athlete in a pairs routine has Excellent form and execution but the other athlete has Basic form and execution, the skill should be awarded Average form execution.

| <b>Form and Execution (Technicality)</b>  |  |  |
|---|--|--|
| <b>- Basic</b>  | <b>✓ Average</b>   | <b>+ Excellent</b>   |
| Hunched over position, showing lack of skill, focus is towards the floor  | Bent over to help execute the skill  | Upright posture – shoulders and head up, back straight             |
| Shows obvious effort to complete the skill. Legs or back are bent when not appropriate for the skill being performed  | Performs moves well enough to complete the skill but with minor breaks in form | Clean lines and proper form at all times when performing the skill |
| Hesitation between skills, obvious effort in thought between completing skills. Long pauses or bobbles in the routine | Minor moments of hesitation. Executes short break in the flow of the routine   | Smooth flow between skills and superior execution of the routine   |

## Form and Execution (Technicality)

| - Basic  | ✓ Average   | + Excellent   |
|--|---|---|
| The arc of the rope(s) is wobbly   | The arc of the rope(s) are not exceptional, but not bad   | The arc of the rope(s) is continuous and smooth   |
| Struggles to complete the skill. Low and hard landing of the skill   | Slight break in form when landing the skill. Visible that it takes effort to complete the skill | Displays exceptional athleticism. High amplitude with a soft landing. Landing the skill upright or in the appropriate form for the skill being performed    |
| Performing the skill while oriented in a direction that makes it difficult to evaluate                     | The skill is performed in a less than ideal position on the floor                               | The skill is staged well in relation to the judges and audience. The directionality and position on the floor is visually pleasing to the intended audience |
| Pairs or teams are not coordinated or synchronized, and/or need to focus on each other to stay together    | Pairs or teams are coordinated and synchronized   | Pairs or teams are perfectly coordinated and synchronized without effort  |
| Formations are minimal and/or lines are not in alignment   | Some variety in formations, mostly straight lines in formations                                 | Multiple different formations; lines are spaced well and straight   |
| Little or no effort made by athletes to use the floor. Display a lack of skill with movements on the floor | Athletes use the floor space fairly well and movements are performed at a moderate pace         | Athletes use the floor space exceptionally well. Movements on the floor are smooth and quick  |

# Athlete Presentation - Style

To judge style, judges should look at how the athletes in the routine executes their part of the performance and connect to the audience.

| <b>Form and Execution (Technicality)</b>   |  |   |
|--|--|---|
| <b>- Basic</b>   | <b>✓ Average</b>   | <b>+ Excellent</b>  |
| Inappropriate/distracting facial expressions and body language   | Facial expression shows inward concentration and lack of eye contact.<br>Behaviour/body language neither detracts from nor adds to the overall performance.            | Facial expressions and body language are appropriate and professional, including but not limited to natural smiles and eye contact  |
| Costumes/uniforms detract from the performance and do not fit with the music and choreography  | Costumes/uniforms neither detract from nor add to the overall performance.   | Athletes use their costumes/uniforms to improve the overall performance and enhance the musicality and choreography of the routine. |
| Displays a lack of confidence, no effort made to connect with the judges and audience.<br>Behaviour on the floor detracts from the routine | Athlete may perform a strong routine and have moments of connecting to their intended audience but has moments of obvious inward concentration and lack of connection. | Strong showmanship and stage presence.<br>Professional behaviour shown during the routine   |

# Routine Presentation - Entertainment

To evaluate the entertainment component of a routine, judges should watch for unique skills and combinations, varied movement across the floor, and smooth transitions between skills. Routine Presentation judges will also watch for repetition. This includes sections of the

routine that begin to appear repetitive. For example, long multiple sequences, similar turner involvement during Double Dutch, etc. Note that an exact repeated skill does not necessarily constitute repetitiveness. Judges will make a mark for entertainment at least every 2 seconds.

| <b>Entertainment</b>  |   |  |
|---|---|--|
| <b>- Basic</b>  | <b>✓ Average</b>  | <b>+ Excellent</b>   |
| Displays a lack of confidence, no effort made to connect with the judges and audience, no visible eye contact made  | May have moments of connecting with the judges and audience, but they are minimal and shows obvious inward concentration throughout the routine | Strong showmanship and stage presence demonstrated. Athlete performs a routine that captivates the judges and audience's attention. Effort made to make eye contact and connect with intended audience |
| The section of the routine is predictable and/or not designed from the spectator perspective  | The section of the routine is neither interesting nor predictable   | The section of the routine is interesting and entertaining to watch  |
| The section of the routine is repetitive in comparison to other sections of the routine; athlete appears to have a limited repertoire of skills; an exact skill is repeated | The section of the routine has some variety of skills and combinations with some repetition in comparison to the routine as a whole             | The section of the routine shows variety in comparison to the routine as a whole   |
| Predictable movements or no movement, little to no rope direction changes   | Athlete moves and uses the competition space, but movements and the athlete remains in one place for an extended period of time                 | Directionality of the rope and athlete movements are varied and unpredictable (interesting to watch)   |
| Choppy transitions and breaks in flow   | Transitions between skills exist but they are not   | The athlete transitions smoothly and effortless  |

| <b>Entertainment</b>  |   |   |
|---|---|---|
| <b>- Basic</b>  | <b>✓ Average</b>  | <b>+ Excellent</b>  |
|   | interesting or well-executed                                  | between sections of the routine                           |
| Narrow variety of skills; sequences, and predictable/ simplistic choreography | The skills are neither overly original nor overly predictable | Original moves, sequences, and choreography, "Wow" factor |

## **Routine Presentation - Musicality**

To evaluate the musicality of a routine, judges should watch for effective use of music, unique music selection and choreography. Judges will make a mark at least every 2 seconds.

If a routine does not have any music this category should be marked with only one minus. However, if a competition cannot run music for some reason this category is not judged at all and no marks should be made.

| <b>Musicality</b>  |   |  |
|--|---|--|
| <b>- Basic</b>   | <b>✓ Average</b>  | <b>+ Excellent</b>   |
| Accents of the music do not correspond to elements of the routine; Little rhythmic connection between the beat and athlete's movements | Jumping is sometimes on-beat and on-rhythm; some alignment of accents and transitions between the music and the routine | Jumping is consistently on-beat and on-rhythm; excellent use of accents in the music to amplify the routine                              |
| The athlete doesn't use the music to connect with the choreography or style  | The athlete embraces the spirit and style of the music  | The style of jumping closely matches the music; the routine tells a story with the music, creates an emotional connection with the music |

| <b>Musicality</b>                                 |  |   |
|---|--|---|
| <b>- Basic</b>                                    | <b>✓ Average</b>   | <b>+ Excellent</b>  |
| No effective starting and/or ending pose/sequence | Athlete uses starting and ending poses/sequences but without much impact on the quality of the routine | Starting pose/sequence creates anticipation for the routine; finishing pose marks a clear and graceful finish |

*Last updated on **22 Oct 2024***



# Required disciplines

In order to ensure that team show is well-rounded and varied, athletes will be required to perform certain disciplines. For each required discipline not fulfilled, points will be deducted from the score.

## General

- Athletes must successfully complete a skill that can be awarded a difficulty level for it to count as a required discipline
- Athletes can complete multiple required disciplines at the same time
- Required disciplines can be performed at any difficulty level
- At least 75% of the team must be involved in the required discipline for it to be counted

## Disciplines

- Single Rope
- Double Dutch
- Wheel
- Long Ropes
- Traveller

# Deductions

## Misses

Judges will count a miss if 50% of the active members of the team is involved in a miss at the same time. (see [Single Rope Freestyle Misses](#) for the definition of a miss)

## Time violations

Please refer to the [Single Rope freestyle section](#)

*Last updated on **22 Oct 2024***

# Judging DDC Performance and DDC Freestyle Battle

This part of the manual focuses on all different judging aspects of a DDC performance event and DDC freestyle battle event.

## DDC Performance

All members of a DDC team participate in a DDC performance to music in which technique and entertainment is judged.

There are four different types of performance judges, each responsible for evaluating one or more areas of the score.

- J – Jumper Judge
  - [Technique - Jumpers](#)
  - [Mistakes](#)
  - [Surprise Bonus](#)
- T – Turner Judge
  - [Technique - Turners](#)
  - [Mistakes](#)
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## DDC Freestyle Battle

# Judging

For DDC freestyle battle, judges hold a discussion to determine the winning team, the judging is completely subjective and up to the judge's discretion. In the final heat of the final round, the judges will vote on the winner rather than discuss to form a consensus.

During DDC Freestyle battle, no ties will be accepted and no second attempts or extra rounds will be performed as a tie breaker. Judges are required to come to a conclusion together that determines a winner.

## Battle structure

- At the signal of the event speaker, music will start and the battle will begin.
- The first team starts by making one "move"<sup>1</sup>, it ends when the "move" is completed or when the speaker signals that 1 minute has elapsed and the team returns to the waiting area<sup>2</sup>.
- The second team then makes 1 "move" in the same manner.
- When the teams have finished making a total of 2 "moves" each (3 for the final round), the battle ends.

### NOTE

When making a move, the team should face the opposing team, not the audience or judges.

## Footnotes

1. Defined under [CM - The competitions](#). ↩
2. A waiting area will be assigned for each team, and the team that is waiting must be careful not to move out of their waiting area when they are not performing a "move". ↩

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# Technique

## Jumpers

Judges should give the team a score on a scale from 0 to 10 (where 10 is the best score) taking the following aspects into account:

- Combinations
  - Continuity and smoothness.
- Acrobatics
  - Proficiency and perfection of acrobatics performed.
- Dance
  - Proficiency and perfection of dance moves.
- Speed
  - Proficiency and perfection of speed.
- Sharpness
  - Varied pace of jumping during a skill.

Acrobatic skills are defined as gymnastic skills, break dance moves, or circus stunts such as a front flip or jumping using body parts other than only feet (push-ups, donkeys, shifts, etc.). This includes skills done in pairs. The same judging standards apply for all jumpers, regardless of age or gender.



### TIP

Athletes performing acrobatics skills are advised to learn how to perform the move in a safe way from a specialist, and to have practised the skill before in a safe and well-planned manner.

## Turners

Judges should give the team a score on a scale from 0 to 10 (where 10 is the best score) taking the following aspects into account:

- Form
  - Posture, movement and margin

- Accuracy
  - Rope trajectory and clean form, hand and rope affinity.
- Rope manipulation
  - Rope handling, such as varied pace of rope speed, multiple rotation turning, etc.
- Rope tricks
  - Variety, proficiency, and perfection of turner skills.
- Releases
  - Variety of releases, connection with skills prior/following, proficiency and perfection.

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# Entertainment

## Expression

Judges should give the team a score on a scale from 0 to 10 (where 10 is the best score) taking the following aspects into account:

- Musicality
  - Choreography that maximizes use of the music, complete team understanding, and simultaneity<sup>1</sup> with the song
- Confidence
  - Energy emitted from body, space domination, appeal power, lively appearance, sharpness (physical), internal hidden passion, ability to attract the audience
- Fashion
  - Costumes including apparel decor and makeup, match with music and performance, expression of world view through costumes
- Facial expression
  - Very effective and impressive facial expression of thoughts, feelings, the atmosphere, world views, and ideas to convey
- Physical expression
  - Form of all physical expression, form when still and when moving

## Staging

Judges should give the team a score on a scale from 0 to 10 (where 10 is the best score) taking the following aspects into account:

- Structure
  - Density of Double Dutch skills, smoothness between skills and moves, overall balance
- Creativity
  - Originality and ingenuity to make the performance even more attractive
- Variation
  - Awareness of "attracting the audience," storyline (opening, ending, etc.), originality and ingenuity of skills, moves, and connecting elements
- Formation

- Use, arrangement, and formation of the stage that effectively makes an attractive performance
- Synchronism
  - Synchronism with the team's overall performance

## Footnotes

1. Simultaneity means the approach to the music, effort made in choreography to the strong/weak parts and flow of the music ↔

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# Bonuses and Deductions

## Bonuses

### Surprise Bonus

Each judge is allowed to give a surprise bonus to any team they believe really captivated the audience.

### No Mistake Bonus

Routines with a miss deduction of 0 will get an extra bonus.

## Deductions

### Mistakes

All judges will count the number of mistakes.

There is no set definition for a mistake, judges should rely on their own experience in the sport to identify mistakes.

# Recompeting

For speed and multiples events, the Head Judge will notify the Tournament Director immediately if an athlete is eligible to recompile. Athlete(s) are eligible to recompile in the following instances:

- If the 2 closest judges' scores are not within 3 jumps and the tournament does not have video replay
- Broken ropes
- Interference or sabotage

## NOTE

If video replay is available for the tournament and the judges are outside the allowed margin of error described above, the speed entry will be recounted from the video and the athletes will not recompile. The Head Judge should still notify the Tournament director if the scores does not fall within the allowed margin of error, to speed up the process of video replay.

For freestyle events, the Technical Judge will notify the Tournament Director immediately if an athlete is eligible to recompile. Athlete(s) are eligible to recompile in the following instances:

- Broken ropes
- Interference or sabotage

There may be instances when athletes get to recompile events based on a decision by the Tournament Director. When this happens, judges should score the event based on the relevant judging rules.

## Broken rope

If an athlete's rope breaks unintentionally during an event and the majority of judges agree the rope is broken, the athlete will be given one additional attempt to compete the event successfully. However, once an athlete leaves the station, they can no longer claim a broken rope.

A broken rope includes but is not limited to:

- Frayed wire
- Rope separating from handle
- Snapped rope
- Broken handle (that impairs its use)
- Any breakage that halts the functionality of the rope.

If the rope breaks again on their second attempt, they will not be given another chance to reattempt the event, but they may bring an additional (set of) rope(s) into the station for their second attempt to use if their rope breaks again. For Single Rope events one extra rope per athlete is allowed, for Double Dutch and Wheels one extra set of ropes is allowed.

For team events, the team only gets 2 attempts regardless of which athlete's rope breaks. This means that one athlete's rope could break in the first attempt and a different athlete's rope could break in the second attempt, but they will still only receive 2 attempts

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# Video replay

A video camera might be provided for each speed and multiples station to allow for recounts due to inaccurate clicking. If the 2 closest scores from the original judge panel and attempt are not within 3 jumps and video replay is available at the tournament, the event will be recounted off the competition floor while the tournament continues by a separate replay judge panel.

The replay judge panel will continue to score the event until at least 2 judges get a score within 3 jumps. This score will be used to calculate a final, total speed score. If the athlete(s) or coaches obstruct the view of the camera and a recount is not possible, the head judge from the replay judge panel should notify the tournament director.

If a video replay has occurred, regardless of the reason (such as a valid or invalid appeal, or at the request of the Tournament Director) the score of the video replay will be used.

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