

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 **28 Aug 2026***

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.
- Notifying the Tournament Director of invalid scores
- Notifying the Tournament Director of Interference or Sabotage, if prompted by the athlete's.

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

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.

Valid Score

A valid score is defined as follows:

- For an event that uses only Human Judges: The 2 judges with the closest scores has to be within 3 jumps of each other.
- For an event that uses only AI Judges: The AI judge must report a confidence score higher than or equal to the minimum specified in its Certification.

- For an event using a combination: Either of the above requirements must be met.

EXAMPLE

With a panel of 3 judges with the scores 10, 13, 20 - the score is considered valid since 10 and 13 are within 3 of each other.

With a panel of 4 judges with the scores 10, 14, 18, 22 - the score is considered invalid since no judge are within 3 of another judge.

For Human Judge panels, the Head Judge should be checking if at least 2 scores are within 3 and notify the Tournament Director if a score is invalid because of this requirement. This will help speed up the process for Video Replay and/or recompeting.

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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.

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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_P – Difficulty - Power and Gymnastics
 - [Power and Gymnastics](#)
 - [Repeated Skills](#)
 - [Required Elements](#)
- D_M – Difficulty - Multiples
 - [Multiples](#)
 - [Repeated Skills](#)
 - [Required Elements](#)
- D_R – 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.

i DISTINGUISHING BETWEEN MULTIPLES AND ROPE MANIPULATION

Multiples are skills that traditionally start with an open jump, side swing, or wrap and do not start or end on one leg (e.g. double under EB landing in toad, or a double under exiting a toad on one foot), or start coming out of a restricted position (e.g. CL exit double under or CL double under switch). In other words, an athlete beginning a TJ, which is traditionally a multiple, standing on one leg should still be scored as a multiple, and not as a rope manipulation skill.

On the other hand, AS jumping out in a double under, TS jumping out in a double under, etc. are rope manipulation skills and not multiples. The same concept applies for switch double unders. These skills more closely align with traditional rope manipulation skills. They are performed low to the ground and begin with a rope manipulation skill.

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

EXAMPLES

1. TJ to double under entry to pushup, frog exit to double under entry to pushup, the double pushup will only count the first time it is done regardless of the type of skill done.
2. EB CL quadruple under done in isolation then a EB CL quadruple under landed in a CL are considered the same skill

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 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	• Cartwheel • Roundoff • Forward/backward roll • Butterfly kick (B kick)
Level 2	• Front handspring • Kip • Dive roll
Level 3	• Aerial • Barani • Back handspring • $\frac{3}{4}$ flip¹ (front $\frac{3}{4}$ flip landing in a crab position or back $\frac{3}{4}$ landing in a push-up position)
Level 4	• Front aerial • Front flip • Back flip • Butterfly twist (B twist)
Level 5	• Flips with twists (half or full) • Front flip (L4) with double under (+1) • $\frac{3}{4}$ flip (L3) with triple under (+2)

Starting Level	Examples of skills
Level 6	• Flips with 1.5 or 2 spins • Kip whip • Front handspring whip • Backflip (L4) with triple under (+2) • Front flip (L4) with triple under (+2)
Level 7	• Back flip (L4) with a TJ (+2 for triple, +1 for one arm restricted) • Kip Whip (L6) with a cross (+1 for cross with gymnastics)
Level 8	• Double back • Triple full • Back flip (L4, +2 in triple under) with an AS cross (+2)

Power matrix

Starting Level	Examples of skills
Level 1	• Standing to Frog/Push-up without pulling the rope • Frog/Push-up to standing without pulling the rope • Basic power skill entrance • Butt Bounce
Level 2	One of the following skills to standing with pulling the rope under the feet in the exit (single bounce) • Frog • Push-up • Crab • Split

Starting Level	Examples of skills
Level 3	• One-handed power Frog/Push-up to standing • Standing to landing in frog by two-foot take off (no rope goes under the body), and exiting from it • Frog to single bounce cross landing in standing • Frog/Push-up to standing without pulling the rope • Double Under(1.5 rotations) Entry To Push-up
Level 4	• Push-up to Push-up² • Frog to Push-up (Belch) • Double Under Exit from Frog/Push-up
Level 5	• AS Double Under (1.5 rotations) entry to push-up (more commonly known as AS push-up) • Standing to double under open-open landing in frog • Push-Up to Push-Up or Belch with a cross or one handed
Level 6	• Split to backwards open single bounce landing in standing (must be full split with rope on the ground before pulling) • Double Under (1.5 rotations) two footed entry to one handed frog • Triple Under (2.5 rotations) two footed entry to frog • Double Under Push-up to Push-up
Level 7	• Frog/Push-up to backwards open single bounce landing in standing • Triple Under (2.5 rotations) two footed entry to frog with a cross • Quadruple Under (4 rotations) AS landing in a pushup • One Handed Sunny D
Level 8	• Moneymaker (Frog to single bounce remaining on the hands landing in frog) • Frog/Push-up to backwards open single bounce landing in standing (Sunny D/Darkside) to Cross

Starting Level	Examples of skills
	- Frog/Push-up to backwards open single bounce landing in standing (Sunny D/Darkside) to Double Restriction(AS,CL,TS) - Frog/Push-up to backwards open single bounce landing in standing (Sunny D/Darkside) to Pushup - Triple Under (2.5 rotations) two footed entry to frog with a Double Restriction (AS, CL, TS)

Modifiers for powers and gymnastics

- +1 for Criss-cross performed with power or gymnastics skills and/or flips
- +1 for landing in a push-up, split or crab position from a multiple under power (e.g. Quadruple under AS (L5) multiple in pushup (+1) **landing in pushup (+1)** = L7, triple under TJ (L3) multiple in pushup (+1) **landing in pushup (+1)** = L5)
- +2 for landing in a one-footed frog from a multiple under power
- +3 for landing in a two-footed frog from a multiple under power (e.g. Double under (L1) multiple in power (+1) **landing in two-footed (+3)** = L5)
- +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 (L3) with both handles in one hand (-1) = L2; front aerial (L3) with both handles in one hand (-1) = L2)
- +2 for landing in a pushup from another power skill (e.g. pushup (L2) to pushup (+2) = L4, Sunny D (L7) to pushup (+2) = L8 (adds to 9, but is capped at 8))
- 2 for a one-handed Sunny D if the arm not placed on the ground begins moving backward before the arm on the ground begins to leave the ground (L5 instead of L7)
- +1 for one-handed power and gymnastics on exit.

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").

Starting Level	Examples of skills
Level 1	• Double under
Level 2	• Triple under • Double under with one-arm restriction
Level 3	• Quadruple under • Triple under with a single restriction (e.g. TJ (triple under toad), Inverse TJ (triple under inverse toad), triple under EB) • Double under with a double restriction (e.g. double under AS, double under CL, double under TS, double under EM) • Double under mic • Triple under EK (360° turn performed in a triple under)
Level 4	• Quintuple under • Quadruple under with a single restriction (e.g. Quadruple under TJ (quadruple under toad), Quadruple under inverse toad, quadruple under crougar, quadruple under EB) • Triple under with a double restriction (e.g. Triple under AS, triple under CL, triple under TS, triple under EM, triple under EB Toad, triple under Elephant)

Starting Level	Examples of skills
Level 5	• Sextuple under • Quintuple under with a single restriction (e.g. Quintuple under EB, quintuple under toad, quintuple under inverse toad, quintuple under crougar) • Quadruple under with a double restriction (e.g. Quadruple under AS, quadruple under CL, quadruple under TS, quadruple under EM, quadruple under EB Toad) • Hummingbird (Level 3 for quadruple under, +1 for restricted side swing +1 for wrap)
Level 6	• Quintuple under Double restriction (e.g. Quintuple under AS, quintuple under CL, quintuple under EB toad, quintuple under KN, quintuple under TS) • Quintuple Single Restriction (e.g. Quintuple under EB, quintuple under toad, quintuple under inverse toad) to additional restriction • Quadruple under AS×AS • Quadruple under Double Restriction (e.g. Quadruple under EB Toad, quadruple under KN, quadruple under AS, quadruple under CL, quadruple under TS) to additional restriction • Backward quadruple under AS open, landing in AS • Quintuple under (L4) Mic (+2) to a single restriction (e.g. EB, toad, crougar) (+1)
Level 7	• Quintuple under (L4) to a double restriction (e.g. EB toad, KN, AS, CL, TS) (+2) to an an additional restriction (+1) • Quadurple under (L3) Mic (+2) to a Double restriction (e.g. EB toad, AS, CL, TS, EM) (+2)
Level 8	• Quintuple under (L4) Mic (+2) to a double restriction (e.g. EB Toad, AS, CL, TS) (+2) • Quintuple under (L4) double restriction (e.g. EB Toad, AS, CL, TS, KN) (+2) to open to additional restriction (+1) to open to additional restriction (+1)

Starting Level	Examples of skills
	• Sextuple under (L5) double restriction (+2) to an additional restriction(+1) • Septuple under (L6) double restriction (+2)

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.)
- +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 do not count)

Rope manipulation

Starting Level	Examples of skills
Level 0.5	• Foot work (performed at a slow pace) • Criss Cross • Basic arm wrap • Turns (180°, 360°)
Level 1	• Single Restriction (e.g. toad, EB, crougar, restricted side swing) • Basic rope release • Foot work (performed at a fast pace)
Level 2	• Double Restriction (e.g. AS, CL, TS, KN, EM, elephant toad, caboose , t-toad, megan/tummytuck) • Mic release • Crougar wrap³ • Single Restriction Double Under landed on 1 leg (e.g toad, crougar, inverse toad)
Level 3	• Lasso release caught in the air • Caboose jumping out to a forward single-bounce ("forward French trick") • One-arm restriction with a double wrap (for example, toad jumped with double wrap) • AS go-go/crazy-cross • Catching a mic release in a one arm restriction • Double under double restriction (e.g. AS, CL, TS, EM) and exiting from the restriction • Double restriction double under landed on 1 leg (e.g. EB toad, t-toad, KN toad, elephant toad) • Double restriction switch cross (e.g. AS, CL, TS, caboose)
Level 4	• Caboose jumping out in backwards double under ("Backward French-trick") • Catching mic release in backward two-arm restriction

Starting Level	Examples of skills
	• Double restriction double under switch cross (e.g. AS, CL, TS, caboose) • Single restriction wrap triple (e.g. toad, crougar)
Level 5	• Double under AS CL switch cross • Double under AS TS switch cross • Double restriction wrap triple (e.g. EB toad, TS, CL) • Restricted release (Fully by the knees or behind the back) to double restricted catch • French Trick to a additional restriction (e.g. AS, CL, TS, EB, toad)
Level 6	• French trick triple under (L5) To additional restriction (+1) • Restricted mic (L3) switch handles (+1) to double restricted catch (+2)
Level 7	
Level 8	

(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.

(i) NOTE

Judges should look for athletes who attempt to pull the rope under their feet prior to a french trick in order to make the skill easier. Judges should respond by lowering the level by 1. Example French Trick +4 EB +1 pulled under feet -1 Level 4

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 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)

Pairs Interactions

Starting Level	Examples of Rope Manipulation skills	Examples of Multiples skills	Examples of Power skills
Level 1	• Basic Scoop		
Level 2	• Multiple athletes being jumped by a Scoop • Multiple ropes moving during a Scoop		• Leapfrog (Scoop) • Frog/pushup entrance (L1) Scoop (+1)
Level 3	• Single Restriction +1 Scoops both Athletes +2 • Multiple ropes and multiple	• Double Under (L1) Scoops both athletes (+2)	• Frog/pushup Exit +2 Basic Scoop +1

Starting Level	Examples of Rope Manipulation skills	Examples of Multiples skills	Examples of Power skills
	athletes moving during scoop Basic Floater (L1) Scoops both athletes (+2)		
Level 4	- Mic (L2) Scoops Both athletes (+2) - Double restriction (L2) Scoops Both athletes (+2)	Triple Under (L2) scoops both athletes (+2)	- One-handed pushup exit (L3) scoop (+1) 2-in-1 assisted (-1) standing frog to double under (1.5 rotations) two-footed frog entry (L5)
Level 5	Restricted mic (L3) scoops both athletes (+2)	TJ (L3) scoops both athletes (+2)	2-in-1 assisted (-1) front flip (L4) triple under (+2) - Front or backflip (L4) with a scoop (+1)
Level 6	- Restricted mic with restricted catch (L4) scoops both athletes (+2) - French Trick (L4) scoops both athletes (+2) - Backflip (L4) scoops both athletes (+2)	Double restriction (L4) scoops both athletes (+2)	2-in-1 assisted (-1) Sunny D (L7)
Level 7		Hummingbird (L5) scoops both	2-in-1 assisted (-1) Sunny D (L7) scoops

Starting Level	Examples of Rope Manipulation skills	Examples of Multiples skills	Examples of Power skills
		athletes (+2) • Mic (L2) direction change (+1) triple under (+2) scoops both athletes (+2)	additional athlete (+1)
Level 8	• French Trick EB triple under (L6) scoops both athletes (+2)	• Hummingbird quintuple under (L6) scoops both athletes (+2)	• 2-in-1 assisted (-1) Sunny D (L7) yo pushup (+2) • Sunny D/Darkside (L7) scoops both athletes (+2) • 2-in-1 (-1) both athletes front flip L8 double under (+1)

Modifiers for rope manipulation

- +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
- **-1** for partner interactions where an athlete is being supported/assisted during the entirety of the scoop with the handle. (If the other athlete involves themselves in the scoop this (normally a +2) the end result would be a +1 modifier, since the other athlete is still being fully supported in the skill)

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. ↩

*Last updated on **28 Aug 2026***

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.

However, for extended misses the presentation judges should give additional minuses in **all categories** as a substantial portion of the freestyle is being taken up by something that isn't entertaining, varied, etc. Adjustments can be made to the final score after the presentation has finished if the judge feels the additional minuses were too penalising based on the rest of the routine.

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 **28 Aug 2026***

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, basic arm- or EB-wraps, double unders (done in sequence with Quadruple and Quintuple Unders to make those skills easier) and lower level skills that are used (specifically) to create athletic breaks in a routine.

i NOTE

This does not mean every 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.

i NOTE

A break is a overuse of a way athletes can create recovery or set-up for the next skill. This means athletes are allowed 1-2 uses of these ways to create recovery or set-up for the next skill prior to judges counting a break.

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.

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_J – Difficulty - Jumpers
 - [Jumper Difficulty](#)
- D_T – 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 judgement 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.

NOTE

If a long miss occurs the jumper difficulty judge should continue to mark breaks every few seconds as it is similar to the athlete only jumping the ropes and no skills being completed.

Repeated Skills: Repeated skills are no longer a consideration in DD. If a jumper repeats skills, judges can consider the skills a part of the combination or sequence. Overuse of a skill can result in a judge no longer providing a score for that skill. Example: 3 handhops could all be considered in a sequence. An athlete(s) performing 5 backflips (using a hard skill to game the system) would result in a judge no longer considering the backflip in a sequence or combination. Athletes are encouraged to not overuse a skill to increase their score.

Jumper skill category	Level 1	Level 2	Level 3	Level 4
Footwork	Slow to moderate pace basic footwork skills	- Fast paced, simple footwork - Slow to moderate complex footwork/speed steps	- Moderate paced footwork that includes intricate turner skills, rope manipulation - Very fast paced complex footwork/ speed steps, even without intricate turner skills	Fast paced footwork including intricate turner rope manipulation
Power skills	Basic power where ropes are not pulled through on both the entrance and exit of the power skill, mountain climber	Basic Power skills done in isolation or short sequences, ropes must be pulled through on entrance and exit	Basic Power skills done in longer combination, higher level power done in isolation: hand hops, one handed power, v-kick	High level power done in combination
Gymnastics skills	- Roundoff - Cartwheel - Somersault (forward/backward roll)	- Front handspring - Kip - Any gymnastics skill done through the double dutch	- Aerial - Back handspring ¾ flip¹	- Front flip - Backward walk down the trapeze

Jumper skill category	Level 1	Level 2	Level 3	Le
		ropes and not catching the landing jump Any gymnastics skill used an exit of the ropes and turning of the skills is not included		
Interactive Power Skills²		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
Interactive Gymnastics²		Assisted flips performed as an exit or through the ropes (i.e., without jumping the take-off and landing)	- Assisted areal - wheel barrow flip - spotted back flip/front flip - destroyer	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 that reflects the level of all the turner skills being performed based on the difficulty guidelines below.



EXAMPLE OF SCORING DOUBLE DUTCH TURNING SKILLS

Sequence 1

- 2 crougars – level 2
- 2 crosses – level 2
- 1 cross & 1 crougar – no score as both turner involvements have already been completed

Sequence 2

- 1 cross and 1 crougar – level 2
- 2 crosses – no score as cross has already been completed
- 2 crougars – no score as crougar has already been completed

Clarifying Levels

One cross or toad is a level 2, two crosses or two toads is a level 2. Doing one cross is nearly as hard as both turners doing a cross because both turners have to adjust their turning to make the cross happen. You could award it a 2+.

In other words, doing the same turner skill at the same time is not repeated however you can only count the one turner involvement, giving one total score for the two turner involvement completed at the same time.

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
Arm restrictions	One arm restricted (e.g. turning in a crougar or one turner is turning a cross-like skill)	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) - One turner performs a more complex crossing skill (e.g., rotate into EB, TS)	- Arm restriction changes (quick changes between one arm restriction to the next) 2 arm restriction behind the body (e.g. TS, AS,...)	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))
Multiples	Double under	Triple and quadruple under	Quintuple and sextuple under	Octuple and nonuple under
Power	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	Power skills completed while jumping and turning multiple unders

Turner skill category	Level 1	Level 2	Level 3	Level 4
				Multiple athletes completing difficult power skills together while jumping and turning the rope (e.g., one handed frog, hand hops)
Gymnastics	Cartwheel, somersault (forward/backward roll), splits while turning	Front handspring while turning	Back handspring or aerial while turning	Front flip or backflip while turning
Rotational turning skills	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)
Turner exchanges	Basic switch	• Circle switches • Basic "over under" switch (one athlete does a pinwheel while the other two athletes exchange handles and move around one another)	Fast hand-offs of ropes and rotation of turners	
Releases		• Releasing one handle close to the body (e.g., simple floater, trap rope behind)	• Simple release of two handles close to the body • Releasing one handle close to the body in a	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) • Helicopter	restricted position that makes the rope significantly more difficult to control • Snake or mic release of one rope • Two handled release of one rope	

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. ↩ ↩²

Last updated on **28 Aug 2026**

Version: 5.0.0

Presentation

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

*Last updated on **28 Aug 2026***

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 in the IJRU World Championship Series, 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 **28 Aug 2026***

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.

Wheel Matrix

The following matrix adds in a few wheel specific skills, and provides examples of how the single rope matrices translate to wheel.

Starting Level	Examples of skills
Level 0.5	• 180° spin • 360° spin/pinwheel • Cross • Basic arm wrap
Level 1	• Switching places • Double under • Entry into frog, pushup, crab, split • Basic scoop • Basic release (note: both A and B judges give marks) • Single restriction (e.g. toad, crougar, inverse toad, EB) • Buddy bounce/butt bounce

Starting Level	Examples of skills
Level 2	• Front handspring • Exit from frog, pushup, crab, split by jumping over the rope • Triple under • Double under with single restriction (e.g. toad, crougar) • Mic (note: both A and B judges give marks) • Double restriction (e.g. AS, CL, TS, EB toad, KN, CN, EM)
Level 3	• Single restriction (L1) triple under (+2) • One-handed frog or pushup exit • Restricted release (behind the back or knees) • Quadruple under • $\frac{3}{4}$ front flip • crougar triple under (triple Under (L2) crougar (+1) cross (+0)) • Double under entry to pushup (double under (L1) pushup entry (+1) multiple in power (+1)) • AS double under (double restriction AS (L2) double under (+1)) • Two-footed frog entry • Ariel
Level 4	• Quadruple under (L3) with single restriction (+1) • Front flip/backflip • AS triple under (triple under (L2) with double restriction (+2)) • Pushup/Frog to Pushup • Restricted release (behind the back or knees) with restricted catch (under legs, behind back, behind head, behind knees, by a body part that isn't a hand). (note: both A and B judges give marks) • One-handed frog with a scoop
Level 5	• Double under frog (1.5 open rotations landing in frog) (two-Footed frog (L3) double under (+1) multiple in power (+1)) • Front flip (L4) with double under (+1)

Starting Level	Examples of skills
	- Sunny D/Darkside with rope movement prior to one or both hands leaving the ground - Double restriction quadruple under (e.g Quadruple under (L3) with AS (+2), Quadruple under with CL, quadruple under with TS, quadruple under with EB Toad) - French Trick with a scoop (French Trick (L4) Scoop (+1))
Level 6	- Kip whip - Front handspring whip - Backflip (L4) with triple under (+2) - Backwards Split exit
Level 7	- Sunny D/Darkside - Kip Whip (L6) with a cross (+1 for cross with gymnastics)
Level 8	- Double back - Backwards Pushup to Pushup, Backwards Frog to Pushup - Money Maker(Frog to Frog)

** NOTE**

When scoring a rope release, both athletes should receive a score for a rope release as both athletes are involved in either the release of the rope, control of the release, or the catch of the rope.

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Version: 5.0.0

Presentation

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

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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 unique elements are required for freestyle events in the Senior competition, with the number of unique required elements for the Junior Competition 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.

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](#)

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Judging show freestyle events

This part of the manual explains how a show freestyle event is judged both for difficulty, presentation, required disciplines.

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

- D – Difficulty
 - [Difficulty](#)
- P – Presentation
 - [Presentation](#)
- T – Technical Judge
 - [Required Disciplines](#)
 - [Misses](#)
 - [Time Violations](#)

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Difficulty

General Principles

Difficulty judges will make marks for skill sequences performed by the team. A skill sequence is a string of connected skills from one or more disciplines of jump rope / rope skipping (including, but not limited to Single Rope, Double Dutch, Wheel, Long Rope, and Traveller). The judge is ultimately responsible for deciding when a skill sequence starts and ends but should be guided by the athlete's cadence. However, it is recommended that a skill sequence is around 10 seconds long, and if a skill sequence goes on for longer it can be given multiple marks as if it had been several separate skill sequences. Difficulty judges should make their marks based on the average level of skills in each skill sequence.

A difficulty mark can be either a 0, 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, for example, a Level 3+, a Level 5-, or neither to make it stay at, for example, a Level 4.

A judge should mark a level 0 when no meaningful rope activity is occurring (for example, empty rope turns, excessive preparation jumps, waiting to enter ropes, performing jumping skills without a recognisable level). Note that intentional show transitions — such as music changes or scene shifts — may be treated differently; see [Choreographic Show Transitions](#).

NOTE

The proportion of actively involved athletes does not directly determine whether a skill sequence receives a Difficulty mark or not. However, skill sequences with a higher proportion of the athletes actively involved should be given higher marks than the equivalent skill sequence with a lower proportion of athletes actively involved.

Intricate formations, complex skill sequences, skilled integration of music, and a higher proportion of athletes actively involved may increase the Difficulty level of a skill sequence when they add meaningful technical or coordination demands. Combining disciplines within the same skill sequence may also increase the Difficulty level when the combination adds meaningful complexity. Poorly done formations or poorly executed skills may lower the Difficulty level even when the intended content appears difficult.

Repetition: If jumpers are repeating skills or disciplines excessively, it should negatively impact the level the judges' mark for that skill sequence.

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 judgement and adjust scores for skills sequences containing skills that are not performed to their full extent and thus deserve slightly lower credit.

Multiple disciplines: When multiple disciplines appear within a single skill sequence, the base difficulty score is determined by the dominant discipline. The inclusion of an additional discipline or additional disciplines in a skill sequence *may* increase the level of the skill sequence but only if it's done in a way that meaningfully demands more technical or coordination skill without negatively impacting the execution or formations. In other words, judges should not simply award a higher level of difficulty just because a second discipline appears briefly or superficially in a skill sequence.

Holistic Judging: While the primary focus is on the athletes who are actively jumping or turning the ropes, athletes not directly involved with the ropes may also be considered: if their movements are synchronized with rope-involved athletes or serve to enhance and emphasize those athletes' actions, judges may recognize this as contributing to overall Difficulty and award a higher level accordingly.

For details on how to score each discipline, see the following sections:

- [Show Freestyle Single Rope](#)
- [Show Freestyle Double Dutch](#)
- [Show Freestyle Wheel](#)
- [Show Freestyle Long Rope](#)
- [Show Freestyle Traveller](#)

i NOTE

These discipline specific instructions should be treated as baseline guidelines rather than hard limits on what is allowed to be performed. Disciplines and skills not listed here are strongly encouraged, and judges should determine an appropriate difficulty level in relation to other disciplines or skills, or be taken into account as part of a bigger picture that raises the total difficulty of a skill sequence as part of Holistic Judging.

Choreographic Show Transitions

A Choreographic Show Transition is an intentional, artistically motivated pause that serves to enhance the routine as a whole — such as a change of music track, a scene shift, a costume reveal, or a theatrical moment. Up to three occurrences per routine may be exempt from being scored as Level 0.

Any pause or transition that does not enhance the show is scored as Level 0, from the first occurrence. When evaluating a pause or transition, judges should ask: "*does this moment serve the show?*" If not, it is Level 0.

Note that music transitions and scene changes are not in themselves considered moments of excitement or crowd engagement. However, if rope skills are meaningfully integrated during such a transition — keeping the rope actively involved — the moment may be recognised as a positive contribution to Difficulty and/or Presentation scoring.

Show Freestyle Single Rope

Single Rope levels of difficulty in Show Freestyle follow the same matrices as [Single Rope Freestyle](#), with the notable exception that you look at the group holistically, taking into account the levels of all the skills being performed to land at an average level of each skill sequence. However, once a skill sequence has been scored based on those matrices and the levels have been averaged, the average level needs to be converted into Level 0-5 by the use of the following table:

Average SR Freestyle Level	Show Freestyle Level
0.5	1-
1	1
2	2
3	3
4	3+
5	4
6	4+
7	5

Average SR Freestyle Level	Show Freestyle Level
8	5+

💡 EXAMPLES

- **Example 1:** 10 × Level 3 → average SR level 3 → **Show Freestyle Level 3**
- **Example 2:** 5 × Level 1 + 5 × Level 3 → average SR level 2 → **Show Freestyle Level 2**
- **Example 3:** 5 × Level 2 + 5 × Level 3 → average SR level 2.5 → **Show Freestyle Level 2+**
- **Example 4:** 5 × Level 7 + 5 × Level 3 → average SR level 5 → **Show Freestyle Level 4**

Show Freestyle Double Dutch

Double Dutch levels of difficulty in Show Freestyle follow the same matrices as [Double Dutch Freestyle](#). However, whereas in Double Dutch Freestyle the Jumper and Turner difficulty is scored separately, Show Freestyle Difficulty Judges look at the Jumper Difficulty as a base score, and consider the Turner Difficulty as modifiers that can raise or lower scores as part of Holistic Judging.

Show Freestyle Wheel

Wheel levels of Difficulty in Show Freestyle follow the same matrices as [Wheel Freestyle](#), but each Judge judges every athlete in the wheel pair. After scoring a skill sequence in accordance with Wheel Difficulty, it is mapped to a Show Freestyle Difficulty using the same table as for [Show Freestyle Single Rope Difficulty](#).

Show Freestyle Long Rope

Long Rope is defined as ropes that are at least 6 meters long, they can be jumped in any fashion. Long rope difficulty is context-dependent — combining other disciplines with long rope, or multiple long ropes with each other can be more difficult or less difficult.

Long Rope skill sequences are judged based on two factors, defined below. Judges should use these factors, along with the level and judging examples further down to determine the

level of a Long Rope skill used as a modifier for another discipline, or for a dedicated Long Rope skill sequence; however, the examples are not strict limits and Judges should use their own experience and knowledge of the discipline, together with the two factors below and the principles of Holistic Judging to determine an appropriate difficulty level. Double Dutch, and the examples below may serve as a general reference point, but judges should take the specific demands and characteristics of Long Rope into account.

- **Complexity:** the intrinsic difficulty of the skills performed inside the rope(s).
- **Dependency:** the degree to which the team's collective performance is at risk. It is the product of two sub-factors:
 - **Reach:** the proportion of the total team affected if a miss occurs.
 - **Risk:** the likelihood that a miss occurs, based on the number of athletes actively performing skills inside the rope(s).

A formation involving more athletes and greater dependence is rewarded with a higher difficulty level, even if the individual skills performed are less complex than in a smaller, more isolated formation.

NOTE

A single athlete or a clear minority performing or being involved in a high-level skill while others do basic turns do not meaningfully increase the skill sequence level. More athletes actively performing the same skill does raise the level.

EXAMPLE

In a spider formation, all ropes converge at a single point where one athlete (or a small number of athletes) performs skills. Although all athletes are involved — meaning a miss would have high **Reach** — only one athlete is actively jumping, so the **Risk** of a miss is low. Therefore, another formation with fewer crossed ropes but more athletes jumping simultaneously may achieve the same or higher dependency and should receive an equal or higher difficulty level.

Judging Examples

The difficulty of the skills can be referenced from the Double Dutch Difficulty matrices, or in some circumstances, like athletes jumping with Single Ropes inside Long Ropes, the Single Rope Difficulty Matrices. Below are some examples of the formation created with Long Ropes, the skills performed inside them, and the resulting level.

Formation	Skills	Level
2 Double Dutch sets performed using Long Ropes, 4 athletes in each set	Double Dutch Level 2 skills inside each	3
1 Double Dutch set performed using Long Ropes, 10 athletes inside	Double Dutch Level 2 skills	4

Here, the second example has greater dependence. The Reach is 10 athletes affected by a miss compared to 4 in the first example, and the Risk is also higher because of the greater number of athletes involved. Therefore the final level of the second example is higher, even though the skills performed inside are identical to the first example.

Formation	Skills	Level
1 Long Rope, 10 athletes inside	Isolated skills that would be a Level 2 if performed in Double Dutch	3
Spider, 1 athlete performing skills	—	2+

Level Examples

Level	Example skills
1	Power and gymnastics at Level 1 in Long Rope; box, egg beater, spider formations
2	- Basic rainbow (3 ropes involved) - One Long Rope, 4 athletes (jumpers) performing isolated Level 2 skills - One Long Rope, 8–10 athletes (jumpers) performing isolated Level 1 skills - One Double Dutch set turned with Long Ropes, 4 athletes (jumpers) performing isolated Level 1 skills - Complex turner or jumper skills (Level 2) in every rope while turning box / egg beater / spider
3	Rainbow (4–5 ropes involved)

Level	Example skills
	• One Long Rope, 4 athletes (jumpers) performing isolated Level 3 skills • One Long Rope, 8–10 athletes (jumpers) performing isolated Level 2 skills • One Double Dutch set turned with Long Ropes, 4 athletes (jumpers) performing isolated Level 2 skills • Two Double Dutch sets turned with Long Ropes, each with 4 athletes (jumpers) performing isolated Level 2 skills • Complex turner and jumper skills (Level 2) in every rope while turning box / egg beater / spider • Interactions between jumper and turner
4	• Rainbow (6–7 ropes involved) • One Long Rope, 4 athletes (jumpers) performing isolated Level 4 skills • One Long Rope, 8–10 athletes (jumpers) performing isolated Level 3 skills • One Double Dutch set turned with Long Ropes, 4 athletes (jumpers) performing isolated Level 3 skills • Two Double Dutch sets turned with Long Ropes, each with 4 athletes (jumpers) performing isolated Level 2 skills • Multiple Long Rope formations in combination (e.g. Giant Long Rope scoops box)
5	• Rainbow (8–9 ropes involved) • One Long Rope, 4 athletes (jumpers) performing isolated Level 5 skills • One Long Rope, 8–10 athletes (jumpers) performing isolated Level 4 skills • One Double Dutch set turned with Long Ropes, 4 athletes (jumpers) performing isolated Level 4 skills • Two Double Dutch sets turned with Long Ropes, each with 4 athletes (jumpers) performing isolated Level 3 skills

Show Freestyle Traveller

Traveller difficulty is context-dependent — the combination of movement and rope skills can make a sequence more difficult or less difficult depending on execution and interaction between athletes.

Judges should use the below examples, as well as the [Single Rope Pairs Interactions Difficulty Matrix](#) (since Traveller shares similar characteristics of coordinated movement and athlete interaction with the rope) as a starting point for judging Traveller difficulty. However, as with Long Rope these examples should not be considered absolute limits and Judges should use their own experience and knowledge of the discipline, its specific demands and characteristics, and the principles of Holistic Judging to determine an appropriate difficulty level.

Level Examples

Level	Example skills
1	• 1-4 athletes being scooped in a row by one rope in double bounce
2	• 1-4 athletes being scooped in a row by one rope in single bounce • 4+ athletes being jumped by scoop in a row in double bounce • Multiple ropes moving during scooping of multiple athletes (e.g. Wheel Traveller)
3	• 4+ athletes being jumped by scoop in a row in single bounce • Performing Level 2 Power / manipulation / multiples / DD Turner skills while being scooped • 1-4 athletes being scooped in a row by one rope in single bounce while the turner's line of vision is clearly obstructed
4	• Performing Level 3 Power / manipulation / multiples / DD Turner skills while being scooped
5	• Performing Level 4 and higher Power / manipulation / multiples / DD Turner skills while being scooped

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Presentation

Show Freestyle presentation is judged similarly to [Single Rope presentation](#), but additional factors should be taken into consideration for each category as described below.

Musicality

In addition to the original criteria: the suitability of the music to the routine's theme or story.

Mark +

- The music choice clearly reflects and reinforces the theme or concept of the routine. The style, energy, and transitions in the music align with what is happening in the performance, creating a cohesive and intentional impression throughout.

Baseline

- There is a recognisable theme or story, and the music is broadly suitable, but the connection between music and the performance concept is not consistently reinforced.

Mark -

- The music feels disconnected from or at odds with the routine's theme or story, creating an incoherent or confusing overall impression. The routine could have used any music without changing the performance.

Form/Execution

In addition to the original criteria: The technical aspects of Formation and Synchronisation — how precisely athletes move together, align spatially, and match timing with one another.

Mark +

- Athletes are in tight synchronisation throughout. Formations are crisp and well-defined, and transitions between formations are clean and executed together. Spatial alignment is precise and deliberate.

Baseline

- Athletes show general awareness of formation and synchronisation, but minor timing differences or spatial misalignments occur occasionally without significantly detracting from the performance.

Mark -

- Athletes are noticeably out of sync with each other, formations are unclear or poorly executed, or spatial alignment is significantly off. The lack of cohesion detracts from the overall impression.

Creativity

In addition to the original criteria: Creative use of formations — inventive spatial arrangements and transitions between formations that go beyond standard rope skills.

Mark +

- The team uses formations in unexpected and imaginative ways. Spatial arrangements are distinctive, transitions between formations are inventive, and the use of the performance space surprises and engages the judge.

Baseline

- Some formation work is present beyond basic arrangements, but it is predictable or limited in variety.

Mark -

- Formations are minimal, repetitive, or restricted to standard spatial arrangements. There is no inventive use of space or creative transitions between formations.

Entertainment

In addition to the original criteria: transitions between scenes, storytelling and theme, and "wow" moments that elevate the overall impact of the performance. Costumes, props, and visual design that reinforce the routine's theme or story. The overall arc and coherence of the performance as a complete piece.

Mark +

- The routine has a clear, compelling story or theme that unfolds with intentional scene transitions. Costumes, props, or visual design strongly reinforce the concept. There are distinct "wow" moments that create a memorable impression and elevate the performance beyond rope skills alone. The performance has a clear arc — it builds, peaks, and resolves in a way that feels complete and intentional.

Baseline

- There is some narrative or thematic intent and costumes or visual design are present, but the story is not fully developed or the elements do not fully cohere into a unified impression. The routine has a recognisable structure but lacks a strong sense of arc or resolution.

Mark -

- The routine lacks a clear story or theme, or costumes and props feel generic and disconnected from the performance. Transitions between sections feel abrupt or unmotivated, and there are no moments that elevate the overall impact. The performance feels like a collection of disconnected sections rather than a complete piece.

Variety/Repetitiveness

In addition to the original criteria: Variety of disciplines — the range of Jump Rope / Rope Skipping disciplines (including, but not limited to Single Rope, Double Dutch, Wheel, Long Rope, and Traveller) used throughout the routine.

Mark +

- The routine features a broad and well-distributed range of disciplines, each contributing meaningfully to the performance rather than appearing as brief token inclusions.

Baseline

- Multiple disciplines are present but not all are given meaningful time, or the variety feels imbalanced with one discipline clearly dominating.

Mark -

- The routine is dominated by one or two disciplines with little meaningful use of others, or additional disciplines appear only as brief transitions rather than as integral parts of the performance.

Required disciplines

In order to ensure that Show Freestyle is well-rounded, varied, and representative of multiple facets of Jump Rope / Rope Skipping, 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
- Required disciplines can be performed at any difficulty level
- Athletes can complete multiple required disciplines at the same time
- Each required discipline only has to be demonstrated once to receive full credit for it.

Required Disciplines

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

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Deductions

Misses

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 90 seconds too short: 12 time violations
- More than 60 seconds too short but less than 90 seconds too short: 8 time violations
- More than 30 seconds too short but less than 60 seconds too short: 4 time violations
- Less than 30 seconds too short: no time violations

EXAMPLE

For Show Freestyle in the Show Competition in the IJRU World Championship Series, this means that a routine that is 350 seconds long will receive no time violations, a routine that is 320 seconds long will receive 4 time violations, a routine that is 280 seconds long will receive 8 time violations, and a routine that is 260 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.

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](#)
 - [Surprise Bonus](#)
- E – Expression Judge
 - [Entertainment - Expression](#)
 - [Mistakes](#)
 - [Surprise Bonus](#)
- S – Staging Judge
 - [Entertainment - Staging](#)
 - [Mistakes](#)
 - [Surprise Bonus](#)

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"¹, it ends when the "move" is completed or when the speaker signals that 1 minute has elapsed and the team returns to the waiting area².
- 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 simultaneity¹ 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.

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