

# Universal Jump Rope

## **World Cup and World Series**

### Judging Book



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## UNIVERSAL JUMP ROPE PRODUCTION

### GENERAL EXPECTATIONS

- Be very familiar with and knowledgeable about all rules and procedures as described in this Judging Book.
- Become familiar and comfortable with the responsibilities of all judging positions for which you are assigned.
- Be very familiar with the procedures required for judging freestyle routines at your level and adhere to those procedures.
- Practice judging as much as possible. Watch routines on videotape or at your local team's practices, and analyze them as if you were a judge. Practice clicking speed and counting misses. This is also a great way to help your local team prepare for competition.
- Judging Uniform: We would like our judges to look professional. In most cases, an official judging shirt will be provided for you to wear. If not, please wear a plain, white shirt. Wear khaki or tan-colored pants, shorts, or skirt when judging. Make sure there are no markings on any piece of clothing or on you that can identify you as being affiliated with any team or competitor. Wear athletic shoes, no flip-flops, sandals or bare feet.
- Be pleasant and polite at all times while judging.
- Be impartial. Avoid coaching or cheering for any certain competitor or competitors.
- Be friendly with your fellow judges but refrain from any comments or discussion while judging.
- Cell phones should be put away while judging.
- Be familiar enough with the judging system to be able to score routines quickly as well as accurately, to keep tournaments running smoothly.



## SPEED AND POWER JUDGING PROCEDURES

### SPEED COUNTING

- Judges at each speed and power station will count the jumps of each competitor within the allotted amount of time, using a UJR-approved clicker.
- Count the right foot jumps only.
- For the double under pairs speed event, athletes will use a two-foot bounce where both feet hit the ground simultaneously, and judges need to click once every time both feet touch the ground following two rotations of the rope passing under the feet (click once for every double under).
- If the athlete missed and you counted that missed jump, then do not count the next right foot jump in order to rectify the score, which should only reflect completed jumps.
- Begin clicking at the initial beep and stop clicking immediately when final beep sounds. All speed judges must show their clickers to each other and to the head judge after each competitor is judged.
- All judges should watch as the head judge records scores to help protect against mistakes in recording scores. If clicking accuracy is a problem, a fourth judge may be added to the station. Only Head Judges should communicate with the athletes or with the Tournament Director.

### SPEED AND POWER HEAD JUDGING

There will be one head judge at each station. In addition to ensuring that all rules pertaining to speed and power events are properly followed at their station, the head judge will also be responsible for the following:

- Maintain a steady flow of competitors at your station.
- Make sure all UJR-approved clickers are working properly.
- Make any necessary communications with competitors and/or with the tournament director.
- Have one judge at your station hold up the flag provided between heats. Your flag being lowered indicates that your station is ready to begin the next heat. If there is a problem at your station, your raised flag will alert the tournament director.
- Confirm that the name of the competitor matches what is printed on your score sheet.
- Check competitors for gum chewing or any device being used to attach the rope to the body. Any gum or illegal devices found should be removed before the athlete competes.
- Count the competitors' jumps using a UJR-approved clicker. The Head Judge will utilize SkipTraq and the other two judges in the station will use UJR-approved clickers.
- Boundaries: Make athletes aware of the boundaries of the competition area and the placement of the video camera, if used, for recounts before they begin their event. Warn them that a space violation is a 5 points deduction. If an athlete goes out of bounds (either with a body part, jewelry/uniform or with the arc of the rope), immediately stop the athlete/team, move them back into the competition area, and instruct them to continue their event. This should be done quickly, and with as little disruption as possible to the athlete/team or

surrounding athletes/teams. The athlete/team will be given a space violation deduction each time this occurs. The judges should not click while the athlete/team was out of bounds.

- After each event, keep the athlete(s) away from the judges while scores and deductions are being processed. You may communicate an approximate score to the athlete(s) when you are ready.
- Record any false starts or false switches (see below for details).
- Ask the judges to show their clickers, and all of you show and compare your scores.
- Manage re-jump/re-count situations (broken rope, technical problem, inaccurate clicking-see below for details). If there is cause for a re-jump/re-count, keep the athlete(s) at your station until the heat ends, then explain the situation to the Tournament Director, who will handle the situation from there.
- Record the scores of all judges, exactly as shown on the clickers, in the appropriate places on the score sheet. Hand the score sheet to the runner.
- There is one exception to this procedure described in the “special issues” section of this handbook.

#### RE-JUMP/RE-COUNT DUE TO INACCURATE SPEED COUNTING

- If 2/3 judges are not within 3 clicks for a speed or power event, the head judge should record the scores on the score sheet and notify the tournament director immediately – before the next heat begins.
- The Tournament Director will notify the coach or other representative for the team right away of the following procedure:
  - If video replay is being used at a tournament, the event in question will be automatically recounted.
  - An extra panel of 3 judges will recount the video. This recount will occur off the competition floor, while the tournament continues.
  - Initially, the 3 judges will count the video file once at full speed independently. If the 2 closest judges' scores are not within 3 clicks, they will recount the event in slow motion until 2 judges have a score within 3 clicks.
  - Once the panel has obtained a recount within 3 clicks, the average of the 2 closest judges' scores will be recorded as the final score and reported to the coach or other representative for the team.
  - If the athlete(s) obstruct the view of the camera, so that the video cannot be counted, the athlete(s) will not be eligible for a recount or re-jump and will receive the score from their initial attempt.
  - If video replay is not being used at a tournament or if there is a technical problem where the video cannot be recounted, the athlete(s) are eligible for a re-jump due to inaccurate counting. The coach may accept or deny this opportunity.
  - If a team chooses to re-jump, the athlete(s) will be given the score of the re-jump. (A re-jump score is determined by averaging the three closest scores out of five judges.)

## BROKEN ROPE

- If an athlete(s) should experience an unintentional broken rope or personal equipment malfunction during the event, the athlete(s) will be allowed one re-jump of that event.
- Should another broken rope or personal equipment malfunction occur during the re-jump, the athlete will be given the score of the re-jump and not be given a second re-jump.

**No judging or competitive modifications can be given to athletes or teams based on reputation or for any other reason.**

This includes “warning” judges at a station that a team/athlete is “really good” or “really fast” or providing any other exception or advantage. Such actions reflect favouritism, cause an unfair competitive atmosphere, and can foster feelings of intimidation and resentment in other competitors.

## FALSE STARTS AND FALSE SWITCHES

All judges need to look for false starts and false switches, however, the Head Judge makes the final determination regarding these violations. A false start or a false switch is a deduction of 5 points. These are defined as:

- False Start: Starting the rotation of the rope(s) before the initial beep
- False Switch:
  - Starting the rotation of the rope(s) before the call “switch” or entering double dutch ropes before the call “switch”.
  - Exchanging or switching athletes at any time other than during the official “switch” as determined by the official timing track.
  - In the case of double dutch, the athlete finishing their time period must exit the ropes before the next athlete can enter the ropes. Both athletes should not be in the ropes at the same time.

## SPECIAL ISSUES

There are some special situations that speed judges need to be aware of.

- Judges should stop clicking immediately when final beep sounds, or when the call to “switch” is made in a relay event.
- If a switch is made by the athletes before the call to “switch”, judges should not begin clicking the next athlete until after the call to “switch”. Such an action is a false switch.
- During any relay event, if a miss occurs just before the call to “switch” is made, then judges must skip the first right foot jump of the next athlete to rectify the score.
- If a miss occurs after the call to switch is made but before the next athlete begins (as in exiting the double dutch ropes), then the judges were not clicking when the miss occurred and there is no need to rectify the score with the next athlete.
- There is only one instance where it is acceptable to record a score other than what is shown on your clicker. If a miss occurs at the end of a speed event, and the athlete or team does not

have a chance to resume jumping before the final beep sounds, then the score on your clickers will include one incomplete jump. If all three judges are in agreement that this has occurred, then the scores recorded should reflect one jump less than what is shown on the clickers.

- Sometimes it is perceived by the judges that an athlete has bounced twice on the right foot to resume jumping after a miss. The judges should not begin clicking until the second right foot jump is executed, and that second jump should follow a left foot jump, performed in a jogging step motion. In most cases, what has actually happened is that a well-trained athlete will begin with the right foot after a miss, then jump on the left foot, so that the following right foot jump can be counted as soon as possible.

### POWER JUDGING PROCEDURE (TRIPLE UNDERS)

Power will be tested with a “Consecutive Triple Unders” event. Begin clicking when the athlete completes his or her first triple under and continue clicking once every time a triple under is successfully landed. If a miss occurs, any jump other than a triple under is performed, or a break is taken by the athlete after their triple unders have begun, then the attempt is over and all judges should stop clicking. The head judge should announce “stop” to clearly signal the end of the attempt, since there is no central timer that will do so. If the athlete has performed fewer than 15 triples on their first attempt, they will be given another attempt. See the excerpt from the Competition Rule Book below for details:

For the Consecutive Triple Unders event, one person performs consecutive triple under jumps until they either miss or choose to stop.

- This event is not timed, but competitors will be given the cue to begin with “Judges are ready, Jumpers are Ready, Set, Go”
- Competitors will be given two attempts to complete 15 triples or more.
- If an athlete begins to perform consecutive triple unders and then misses or stops before completing the fifteenth triple under, then the athlete may try again. Judges should record the score for the first attempt in the appropriate place on the score sheet.
- The athlete will have up to one minutes to recover in his or her station before beginning their second attempt. The athlete may not leave the station.
- Once the second attempt has begun, any stop or miss of the rope will indicate the end of the event, regardless of how many triple unders were performed (if any). Judges should record the score for the second attempt in the appropriate place on the score sheet.
- If the athlete completes 15 triple unders, whether on the first or second try, then any stop or miss of the rope from that point forward will indicate the end of the event.
- If two attempts were made, the score of the two attempts will be counted as the final score.
- The athlete may do single or double jumps as “preparatory jumps” prior to beginning triple unders. However, the counting of triple unders stops once any double under or single under jumps are performed after the athlete has begun consecutive triple unders.

Athletes must wait at their stations until all athletes in that heat have finished. Be aware that an athlete may perform basic bounces or even double unders before performing the triple unders, and





judges should be able to determine when it is appropriate to begin clicking. Athletes have two attempts to successfully complete fifteen triple unders. If their second miss occurs before a triple under has been completed, then the attempt is over. As with speed judging, the judges may record a score one less than what their clicker reads only if a missed triple under was clicked at the end of the athlete's attempt.



## FREESTYLE JUDGING (World Cup)

### GENERAL FREESTYLE JUDGING PROCEDURES (WORLD CUP)

All freestyle events will be evaluated by three elements: Difficulty, Presentation and Entertainment Value. Routines will be judged on a ten-point decimal scale. A perfect score is 10.

### PROCEDURE

- There will be five judges for every freestyle station. All judges will need to evaluate all three elements.
- When all judges have allocated the score of the routine, the highest score and the lowest score will be discarded, the average of the remaining three scores will be the final score of the routine.
- Make sure the name and competitor ID number listed on your score sheet is correct for each jumper before each heat begins.
- When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station.

### DIFFICULTY

The total score of difficulty will be 6, it is divided into three elements for evaluation:

D1: Multiples

D2: Rope manipulation

D3: Power skills

All elements contain 2 points, the added total will be the total score of difficulty.

### MULTIPLES

Skills that involve the rope making more than one revolution per jump.

A master level of multiples may include:

- Multiples showing a variety of septuple unders done with crossing skills using both arms and legs (such as sept with TJ or sept with AS)
- Multiples showing a variety of sextuple unders performed with rope-release skills

If the routine did not contain any multiple skills, judges should write 0 on the score sheet for multiples.

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## ROPE MANIPULATIONS

Skills that cause the rope to perform motions other than the standard loop around the body (e.g. crosses, releases, swings, wraps)

A master level of rope manipulations may include:

- Rope manipulations sequences including release moves that show varied release and regrip techniques and rope movement and changes during releases
- Rope manipulations sequences including the rope wraps around different parts of body at the same time

If the routine did not contain any rope manipulations skills, judges should write 0 on the score sheet for rope manipulations.

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## POWER

Skills requiring athletes to be:

- Jumping off their hands or forearms or from a starting position where their hands or forearms are touching the ground (e.g. frog, push up)
- Seated
- On their back (supine)
- Lying facing the ground (prone)
- In a crab or split position
- And/or having their head pass below their waist level
- Acrobatics moves
- Gymnastic skills

A master level of power may include:

- A variety of power moves that require a significant show of strength, flexibility, and/or gymnastic skills
- Power moves combined with another type of element, such as crossing skills, multiple unders, or rope releases

If the routine did not contain any power skills, judges should write 0 on the score sheet for power.

## PRESENTATION

The total score for presentation will be 2. Judges should look for posture, countenance, flow, beginnings and endings, the level to which the routine is being presented in the best possible way (for judges' visibility as well as for aesthetics), and acknowledgement of the judges/audience in the performance of the routine.

If judges see the athlete(s) present the routine perfectly, it should write 2 on the score sheet for presentation. Oppositely, write 0 for the worst presentation of the routine.

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### MASTER LEVEL OF PRESENTATION

The below are suggestions of master level of presentation, judges are not limited to those suggestions only.

- The entire routine is performed in such a way that the jumper flows from sequence to sequence without hesitation or obvious effort.
- The judges feel part of the routine, jumper is performing for the benefit of an audience and acknowledges the judges/audience with eye contact and smiles when appropriate and natural
- Skills and sequences are performed in locations on the floor and at angles that maximize the judges' ability to appreciate and enjoy them.
- The completed skills appear easy and effortless, and are performed with energy, grace and proper form.
- There are appropriate and professional-looking beginning and ending poses and/or sequences performed that complement the choreography of the routine.
- Personal presentation enhances the judges' ability to enjoy the routine (uniform clean and appropriate, hair off face, appropriate use of make-up, etc.).

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### POTENTIAL FLAWS OF PRESENTATION

The below are suggestions of potential flaws of presentation, judges are not limited to those suggestions only

- Jumper's back to the judges unnecessarily for extended periods
- Poor form (bent knees when not necessary, landing low in multiples, poorly done acrobatic skills, appearance that the jumper is struggling to complete tricks).
- Skills done at an angle or position that make it hard for the judges to see what is going on or is displeasing to the judges (such as bent-over tricks with your behind faced at the judges).
- The jumper hesitates between skills or sequences – it is obvious that the jumper is thinking about the routine or is mentally "switching gears".
- The jumper focuses on the floor and/or appears nervous or anxious.
- Poor facial expression or body language.
- Unprofessional or non-existent beginnings and endings.
- Uniform detracts from the routine presentation (dirty, ill-fitting, sloppy looking, etc.)
- Personal presentation is distracting (hair hanging in the face, too much make-up, unclean, etc.)

- Mistakes happen involving the rope (such as a bobble) that would not necessarily be considered a “miss”. For example, the rope hits the jumper and loses its arc, but the jumper is able to pull out of the miss and the rope never stops completely.
- Mistakes are handled poorly and detract from the performance.

## ENTERTAINMENT VALUE

The total score for entertainment value is 2. This element is very subjective and judges’ opinions can differ. Judges should evaluate for effective use of music, attention paid to details in transitions and combinations, originality in choreography and in skills performed and also costume and prop.

If judges see the athlete(s) entertain the routine perfectly, it should write 2 on the score sheet for entertainment value. Oppositely, write 0 for the worst entertainment of the routine.

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### MASTER LEVEL OF ENTERTAINMENT VALUE

The below are suggestions of master level of entertainment value, judges are not limited to those suggestions only.

- The routine has original, imaginative, and entertaining elements.
- Original tricks and combinations are used.
- Movement and directionality are varied and unpredictable.
- The routine shows a full variety of skills, styles and elements.
- The routine was designed to perfectly match the music (beat, timing, accents and highlights) from beginning to end.
- Teams are dynamically interactive in interesting ways throughout the routine.
- The choreography is entertaining and interesting to watch from beginning to end.
- Stand out costume and prop.

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### POTENTIAL FLAWS OF ENTERTAINMENT VALUE

The below are suggestions of potential flaws of entertainment value, judges are not limited to those suggestions only.

- The routine is predictable and/or redundant in its skills, movement, and directionality.
- One or two types of skills dominate the routine.
- No effort shown to be original, imaginative, or entertaining.
- Little or no interaction between pairs or teams.
- Music is not used, is inappropriate, or is not used effectively.

## FREESTYLE JUDGING (UJR World Series Championship)

### GENERAL FREESTYLE JUDGING PROCEDURES (UJR WORLD SERIES CHAMPIONSHIP)

All freestyle events will be evaluated on Required Elements, Difficulty, Density, Technical Quality of Presentation, Accuracy (misses) and Entertainment Value. Routines will be judged on a ten-point decimal scale. A perfect score is 20. Athlete will have a foundation score of 7 at the start of the freestyle event.

There will be Head Judge, Content Judges, and Presentation Judges for every freestyle station.

Points will be awarded and deducted as follows:

Content Judges will award points in the following areas:

Degree of Difficulty: the average difficulty of the skills and sequences performed as defined by the "Levels of Difficulty charts" = 6 points

Density: the number of skills and combinations performed versus the number of "breaks" or basic bounces taken between performing skills or major sequences = 2 points

Presentation Judges will award points in the following areas:

Technical Presentation: elements that affect the aesthetic qualities of a routine, such as amplitude, body alignment and extension, countenance, flow of routine, etc.= 3 points

Entertainment Value: efforts taken to make the routine exciting to watch, such as interesting and entertaining choreography, use of music, variety of styles and skills, unique or original skills, general innovation, etc. = 2 points

Head Judge will evaluate the performance of required elements and numbers of skills, accuracy (misses), and adherence to space and time constraints.

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### SPECIAL NOTE FOR ALL JUDGES REGARDING BOUNDARY AND TIME VIOLATIONS:

During freestyle events, the Floor Judge is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during the course of an event (either with a body part or the arc of a rope). The jumper/team should be moved back into the competition area and instructed to continue the event. They will also be given a space violation deduction from the Head Judge. If the jumper/team is out of bounds only very briefly and moves back in bounds on their own, then the jumper/team will simply receive a space violation deduction. In either case, the judges should not score what was performed while the jumper/team was out of bounds. Also, if a jumper or team begins the routine before the call to "go" (initial beep) or ends the routine after the call "time" (final beep), judges should not score anything that was done outside of the legal time allotment (before "go" or after "time"). In fact, judges should look away if this occurs so as not to allow anything performed during those times to affect the scoring of the routine.

## FREESTYLE PRESENTATION JUDGING

### GENERAL PROCEDURE:

There will be two Presentation Judges on each judging panel, including the Technical Presentation Judge and Entertainment Value Judge. Make sure the name and competitor ID number listed on your score sheet are correct for each jumper before each heat begins. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Technical Presentation and Entertainment Value). Take notes to ensure that your scores are accurate. When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

Technical Presentation Judge Note: (Give scores to every competed skills)

+ + + + - ✓ + + - - - ✓ ✓ ✓ ✓ +

Technical Presentation (Body Alignment and extension, Flow, Posture, countenance, Beginnings and endings)		
Total		
+	✓	-

Entertainment Value Judge Notes: (Give scores to every competed routines around every 3-5 seconds )

+ - ✓ + + ✓ ✓ ✓

### INSTRUCTIONS FOR EVALUATING TECHNICAL PRESENTATION:

Entertainment Value (Effective use of music, Variety of skills, styles and elements, original tricks and combinations, Interaction)		
Total		
+	✓	-

Look for posture, countenance, flow, beginnings and endings, the level to which each element or segment of the routine is being presented in the best possible way (for judges' visibility as well as for aesthetics), and acknowledgement of the judges/audience in the performance of the routine.

Give the scores to every competed skills.



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MASTERS-LEVEL(+) TECHNICAL PRESENTATION WOULD LOOK LIKE THIS (TO INCLUDE BUT NOT LIMITED TO):

- The entire routine is performed in such a way that the jumper flows from sequence to sequence without hesitation or obvious effort.
- Skills and sequences are performed in locations on the floor and at angles that maximize the judges' ability to appreciate and enjoy them.
- The completed skills appear easy and effortless, and are performed with energy, grace and proper form.
- There are appropriate and professional-looking beginning and ending poses and/or sequences performed that complement the choreography of the routine.

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POTENTIAL FLAWS (-) IN PRESENTATION (TO INCLUDE BUT NOT LIMITED TO):

- Jumper's back to the judges unnecessarily for extended periods
- Poor form (bent knees when not necessary, landing low in multiples, poorly done acrobatic skills, appearance that the jumper is struggling to complete tricks).
- Skills done at an angle or position that make it hard for the judges to see what is going on or is displeasing to the judges (such as bent-over tricks with your behind faced at the judges).
- The jumper hesitates between skills or sequences – it is obvious that the jumper is thinking about the routine or is mentally "switching gears".
- The jumper focuses on the floor and/or appears nervous or anxious.
- Poor body language.
- Unprofessional or non-existent beginnings and endings.
- Mistakes happen involving the rope (such as a bobble) that would not necessarily be considered a "miss". For example, the rope hits the jumper and loses its arc, but the jumper is able to pull out of the miss and the rope never stops completely.
- Mistakes are handled poorly and detract from the performance.



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#### INSTRUCTIONS FOR EVALUATING ENTERTAINMENT VALUE:

This category is very subjective, and judges' opinions can differ. Judges should evaluate for effective use of music, attention paid to details in transitions and combinations, choices in directionality and movement, and originality in choreography and in skills performed.

Give scores to every competed routines, around every 3-5 seconds

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#### MASTERS – LEVEL ENTERTAINMENT VALUE WOULD LOOK LIKE THIS (TO INCLUDE BUT NOT LIMITED TO):

- Every segment of the routine has original, imaginative, and entertaining elements.
- Original tricks and combinations are used.
- Movement and directionality are varied and unpredictable.
- The routine shows a full variety of skills, styles and elements.
- Pairs or teams are dynamically interactive in interesting ways throughout the routine.
- The choreography is entertaining and interesting to watch from beginning to end.
- The judges feel part of the routine – the jumper is performing for the benefit of an audience and acknowledges the judges/audience with eye contact and smiles when appropriate and natural.
- The routine was designed to perfectly match the music (beat, timing, accents and highlights) from beginning to end.
- Personal presentation enhances the judges' ability to enjoy the routine (uniform clean and appropriate, hair off face, appropriate use of make-up, etc.).
- Nothing detracts from the enjoyment of watching the performance.

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#### POTENTIAL FLAWS IN ENTERTAINMENT VALUE (TO INCLUDE BUT NOT LIMITED TO):

- The routine is predictable and/or redundant in its skills, movement, and directionality.
- One or two types of skills dominate the routine.
- No effort shown to be original, imaginative, or entertaining.
- Little or no interaction between pairs or teams.
- Music is not used, is inappropriate, or is not used effectively.
- Poor facial expression
- Personal presentation is distracting (hair hanging in the face, too much make-up, unclean, etc.)

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#### NOTE-TAKING AND SCORING PROCEDURES:

From the beginning of the routine to the ending pose, watch and make notations that reflect short segments of the routine. There are few, if any, perfect "Masters" level routines being performed – so the routines that you judge are likely to be somewhere on the continuum between "Basic" and



“Masters”. Even within routines, there are likely to be moments of brilliance and moments that are lacking in either technical presentation or entertainment value. It is also possible for a routine to score high in one area and low in the other, such as a routine with lots of original and imaginative skills and sequences, but poor general presentation. Therefore, it is necessary for judges to document for themselves not only levels of mastery achieved, but also in what areas of judging, so that the scores given can accurately reflect the routines performed. It is important to remember that you are NOT to take difficulty into account. In fact, doing a difficult skill poorly should actually be a detriment to the Technical Presentation score.



The following notation procedure is recommended:

+ = Impressive    ✓ = Average    - = Basic

The following chart helps to illustrate when certain notations might be given:

<b>“+” Professional Presentation</b>	<b>“✓” Average Presentation</b>	<b>“–” Basic Presentation</b>
<i>Appearance is appropriate and professional, including natural, appropriate smiles and eye contact.</i>	<i>Appearance is appropriate, but facial expression shows inward concentration, lack of eye contact.</i>	<i>Inappropriate/distracting appearance (facial expression, body language, uniform, hair).</i>
<i>Exceptional athleticism – performs moves consistently with high energy, grace, ease, and amplitude</i>	<i>Performs some skills with athleticism, but performs other skills with difficulty or obvious effort.</i>	<i>Struggles to perform the skills, barely makes the tricks attempted.</i>
<i>Strong form in strength moves, gymnastic moves, and multiple unders.</i>	<i>Performs moves well enough to complete the skills, but with minor form breaks.</i>	<i>Poor form, can barely perform the skill, form detracts from routine.</i>
<i>Smooth, energetic, and confident execution of the routine.</i>	<i>Performs with some thought and slight hesitation, but knows the routine well.</i>	<i>Execution is choppy and insecure, hesitation detracts from routine.</i>
<i>Upright posture – shoulders and head up, back straight</i>	<i>Bent over some to help execute tricks, eyes down.</i>	<i>Hunched over position, showing lack of both confidence and skill.</i>
<i>The routine is presented using professional and effective beginning and ending poses/sequences</i>	<i>Beginning and ending poses and/or sequences are used, but do little to enhance the routine</i>	<i>Beginning and ending poses and/or sequences are not used, or they detract from the quality of the routine</i>
<i>Obvious attention has been paid to presenting every trick in the most pleasing and effective way, considering directionality and position on the floor</i>	<i>Some attention has been paid to presenting tricks in pleasing and effective ways, considering directionality and position on the floor, but not consistent</i>	<i>No attention has been paid to presenting tricks in pleasing and effective ways, the directionality and/or position on the floor makes it hard to evaluate the routine</i>
<i>The routine has been designed to constantly match the music in timing and beat, and shows many highlights or accents that reflect the music</i>	<i>The routine is performed to the beat of the music, but shows only a few highlights or accents related to the music</i>	<i>No music is used, or the music used shows no relationship to the routine.</i>
<i>Pairs or teams are perfectly coordinated and synchronized throughout the routine</i>	<i>Pairs or teams are coordinated and synchronized at some times, but lack these qualities at other times.</i>	<i>Pairs or teams are consistently not coordinated or synchronized, and/or need to focus on each other to stay together.</i>
<b>“+” High Entertainment Value</b>	<b>“✓” Moderate Entertainment Value</b>	<b>“–” Basic Entertainment Value</b>
<i>The routine is constantly interesting and entertaining to watch</i>	<i>Parts of the routine are interesting, but other parts are predictable</i>	<i>No effort has been made to make the routine interesting to watch</i>
<i>There is a full variety of skills and styles shown from all elements</i>	<i>Some variety shown, but not a wide variety. Some repetition.</i>	<i>One type of move/element dominates the routine. Repetitive.</i>
<i>Many examples of original moves, sequences, and choreography.</i>	<i>Some interesting moves and choreography used, but familiar.</i>	<i>No unique moves or choreography</i>
<i>Directionality and movement are varied and unpredictable, and keep the routine constantly interesting to watch</i>	<i>Movement and changes directionality are shown, but are familiar and/or predictable</i>	<i>Little or no effort shown to include movement or changes in directionality</i>
<i>The music selected is unique, interesting and is effectively interpreted throughout the routine</i>	<i>The music selected is appropriate and enhances the routine, but the routine does not consistently or effectively “interpret” the music.</i>	<i>No music is used, music used is inappropriate, and/or the music bears little to no relationship to or connection with the routine</i>
<i>Pairs or teams consistently interact with each other in dynamic, unique and interesting ways</i>	<i>Pairs and teams show some “dynamic interaction”, but what is shown is familiar or lacks creativity</i>	<i>Little or no “dynamic interaction” is shown between pairs or team members</i>



## UNIVERSAL JUMP ROPE PRODUCTION

### FREESTYLE CONTENT JUDGING

#### GENERAL PROCEDURE:

There will be Content Judges on each judging panel. Make sure the name and competitor ID number listed on your score sheet is correct for each jumper before each heat begins. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Difficulty and Density). When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

#### Single Rope Freestyle

##### Difficulty

Level	<u>Lv 1</u>	<u>Lv 2</u>	<u>Lv 3</u>	<u>Lv 4</u>
Score	0.75	1.5	2.25	3
Total				
Level	<u>Lv 5</u>	<u>Lv 6</u>	<u>Lv 7</u>	<u>Lv 8</u>
Score	3.75	4.5	5.25	6
Total				

##### Combo

Types	//	/	C1	C2	C3	C4	C5	C6	C7	C8
Score	0	0.1	0.6	0.8	1	1.2	1.4	1.6	1.8	2
Total										





# UNIVERSAL JUMP ROPE PRODUCTION

## Double Dutch Freestyle

DIFFICULTY Score

Level	Lv 1	Lv 2	Lv 3	Lv 4
Mark	0.75	1.5	2.25	3
Total				
Level	Lv 5	Lv 6	Lv 7	Lv 8
Mark	3.75	4.5	5.25	6
Total				

Transition

Type	//	/	T
Mark	0	1	2
Total			

// (5 or above Jump or Swing)

/ (3-4 Jump or Swing)

T (Good Transition)

## Wheel Freestyle

Difficulty

Level	Lv 1	Lv 2	Lv 3	Lv 4
Score	0.75	1.5	2.25	3
Total				
Level	Lv 5	Lv 6	Lv 7	Lv 8
Score	3.75	4.5	5.25	6
Total				

Combo

Types	//	/	C1	C2	C3	C4	C5	C6
Score	0.1	0.3	0.6	0.9	1.2	1.5	1.75	2
Total								



---

#### DIFFICULTY:

In order to determine the difficulty of a routine, judges must be familiar with the levels of difficulty described in the charts located in this handbook. The levels of difficulty charts give judges standard criteria by which to judge each skill, sequence, or combination performed in a routine. There can be varying levels of difficulty displayed in a routine, but the final difficulty score should reflect an average level of difficulty performed throughout the routine. Routines should only score in the “masters” range if EVERY combination performed in the routine is exceptionally difficult as described in the levels of difficulty. Consequently, a routine must be exceptionally dense to be considered exceptionally difficult! On the other hand, judges should not be afraid to give credit when it is due, by giving a “Level 8” notation when a jumper or team performs a masters-level combination. Judges should also keep in mind the level of dynamic interaction displayed when judging routines involving more than one person. It is more challenging to design a routine where competitors interact cooperatively and are highly dependent on one another than it is to have each member perform their skills independent of the other member(s) performing.

---

A LEVEL 8 (MASTERS-LEVEL) SINGLE ROPE ROUTINE MAY INCLUDE:

(These are only examples; there are many ways to fulfill the criteria for each level of difficulty):

- Multiple unders showing a variety of septuple unders done with crossing skills using both arms and legs (such as sept with TJ, or sept with AS).
- Multiple unders showing a variety of sextuple unders performed with rope-release skills.
- Rope manipulation sequences including release moves that show varied release and regrip techniques and rope movement and changes during the releases.
- A variety of inversion/displacement moves that require a significant show of strength, flexibility, and/or gymnastic skill – each move combined with another type of element, such as crossing skills, multiple unders, or rope releases.
- \*\* It is possible to improve even on the examples given above (such as the fast footwork/rope manipulation sequence described above performed with the rope turning backwards, or the multiple unders performed while rotating in a circle).

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A LEVEL 8 (MASTERS-LEVEL) DOUBLE DUTCH ROUTINE MAY INCLUDE:

(These are only examples; there are many ways to fulfill the criteria for each level of difficulty):

- A variety of inversion/displacement moves that require a significant show of strength, flexibility, and/or gymnastic skill – with the turners involved using intricate turning positions and/or rope manipulations.
- Wheel-type rope manipulation sequences that involve all members of the group moving, rotating, performing jumping tricks and exchanging places as turners and jumpers.
- sextuple under skills performed with rope manipulations by the turners and strength moves by the jumper(s).
- Very fast “up-the-ladder” style multiples performed with the turners showing complex rope manipulation skills, all while rotating around the jumper.
- Fast, complex footwork performed by both the turners and the jumper(s) in combination with rope manipulations – showing control of speed and pace.
- \*\* It is possible to improve even on the examples given above (such as the rope manipulation sequence described above with strength moves done as well).



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DIFFICULTY NOTE-TAKING AND SCORING PROCEDURES:

As the routine is being performed, take notes on what you see without taking your eyes from the routine. Make a mark that reflects what is being done every skill.

The following notations are recommended:

8 = "Level 8" (masters)

7 = "Level 7" (masters)

6 = "Level 6" (advanced)

5 = "Level 5" (advanced)

4 = "Level 4" (intermediate)

3 = "Level 3" (intermediate)

2 = "Level 2" (elementary)

1 = "Level 1" (elementary)

---

**DENSITY:**

Number of sequences and combinations performed versus the number of isolated skills, “breaks”, or basic bounces taken between performing major skills or sequences. A masters-level routine will have no breaks in the routine – the routine appears to be one continuous combination of sequences and skills without any isolated skills or basic bounces. Combo moves are simple skills used between more difficult sequences. Often, combo moves are used to move from one sequence to the next. Eight levels of combo moves can be performed (C1 to C8), by accumulating rope manipulation skills, releases, wraps, and body rotations which are regarded as combo skills. Moving from one position of any combo skills mentioned above to another is viewed as one combo move. Unnecessary side swing or basic jump is viewed as the end of the combo skills set. Repeated entry skill or exit skill of the combo move will not be accumulated in it. Combo skills can also be “choreographic”, meaning that they are pauses, moves or skills used to reflect highlights in the music or create interesting choreography for the routine.

---

#### DENSITY NOTE-TAKING AND SCORING PROCEDURES:

As you make notes of skills and combinations performed, also note pauses, breaks, and transitional skills in a routine. Misses also break up the density of the routine, causing unintentional pauses and breaks. The following notes are suggested to record density elements:

Single Rope Freestyle:

// = Long breaks (3 or more basic jumps between tricks, or long pauses in the routine).

/ = Short breaks (1-2 basic jumps between skills or combinations, short pauses in the routine)

C(Numbers) = Numbers of accumulating skills in each combo

Wheel Freestyle:

// = Long breaks (5 or more basic jumps between tricks, or long pauses in the routine).

/ = Short breaks (1-4 basic jumps between skills or combinations, short pauses in the routine)

C(Numbers) = Numbers of accumulating skills in each combo (The highest combo for wheel is 6)

Double Dutch Freestyle:

// = Long breaks (5 or more basic jumps between tricks, or long pauses in the routine).

/ = Short breaks (3-4 basic jumps between skills or combinations, short pauses in the routine)

T = Numbers of good transition

- Use the following guideline to determine the points to be awarded:
- Basic = mostly single skills are performed in isolation with long pauses between each skill (mostly //).
- Elementary = some skills are performed in combination and some single skills are performed in isolation with pauses between skills and combinations (some //, some /).
- Intermediate = skills are performed in combination with only short pauses between combinations (most /).
- Advanced = all skills are performed in combination with transitional skills used to connect combinations. Only a few short breaks.
- Masters = the routine is one continuous combination with no non-choreographic pauses or breaks (no / or //).
- Exception: Basic jumps before performing roundoff will not count as short break or long break.



# UNIVERSAL JUMP ROPE PRODUCTION

## LEVELS OF DIFFICULTY FOR SINGLE ROPE:

Single rope skills completed in singles, pairs, wheel and team freestyle can be assigned a level of difficulty using the following matrix and list of modifications. The matrix provides the starting value of the base skills in each discipline of single rope. The modifications list provides ways a skill can be modified to make it more difficult. A single skill could be comprised of multiple base skills from the matrix as well as multiple modifications. For pairs and team freestyle, if different skills are performed simultaneously, award credit for the lowest skill completed.

Starting Level	Level 1	Level 2	Level 3	Level 4
Multiples	SC, SO, Footwork	Double	Triple	Quadruple
Rope Manipulation		One hand restricted: toad, crooger, crooger inverse, Marley, EB, BC, Both hands restricted: AS, CL, TS, caboose, EB toad, EB toad inverse, elephant, KN, KN toad inverse, EM, TummyTuck	Caboose to Forward, AS switch, CL Switch, TS Switch	Caboose to Backward
Release and Floater		Release (not pulling rope), Floater (not pulling rope)	Release, Floater, Release to double under (separate jumps for release and double under)	Release to multiples with hand in restricted position (separate jumps for release and multiples)
Power	Mountain climber pushup Fake	butt bounce, Frog Fake leap frog (base in half squad or bend over position, not pulling rope)	forward roll, back roll	Power pulling rope: frog, push-up, crab, split, Frog Cross, Pushup Cross, Split Cross, Roundoff, Cartwheel, Kip up (not pulling rope) Leap frog (base in stand straight)





# UNIVERSAL JUMP ROPE PRODUCTION

				position, not pulling rope), leap frog (base in half squad or bend over position, pulling rope)
<b>Starting Level</b>	<b>Level 5</b>	<b>Level 6</b>	<b>Level 7</b>	<b>Level 8</b>
<b>Multiples</b>	Quintuple, Hummingbird	Sextuple	Septuple	Octuple
<b>Power</b>	One handed power, two footed frog, Double under push up, AS/CL Pushup, Pushup AS/CL, Pushup backward, Frog AS /CL, Kamikaze pushup, back roll to pushup, Roll to Kip up, Split to push up, Push up to split, AS forward roll	Hollow Back Frog, Double frog, Frog Double Under, Pushup Double Under, Sunny D, Backward split, Frog to backward two footed frog, Shoemaker (360 push up), suicide, belch, Handspring / Walkover (not pulling rope) back roll to frog, Back Walkover to Frog, flip (not pulling rope), Aerial, Front Aerial, Butterfly kick, Side flip, StarFish Kip Up, Suicide Kip Up, Leap frog (base in stand straight position, pulling rope)	Triple Frog, Darkside/ Kamikaze Backwards, VKick, AS/CL frog Monkey Flip, Kamikaze pushup Double Under, Double frog to Sunny D, Double frog to frog double under, Frog to one handed double frog, I-dive, Moneymaker-scoop, Flip (pulling rope) Backflip 180 B Twist A Twist Round off Backflip, Standing Backflip Double Leg, Kip up (pulling rope) X-Out Backflip Gainer	Quadruple Frog, Money-maker / Kamikaze frog, Deathwish, Corkscrew, Round off Backflip 360, Moon Kick, Flash Kick,

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

When scoring releases, score the release as a separate skill unless the release is caught and a skill is completed with it all in the air at the same time or release is caught and perform into wraps or sets of rope manipulation should score as combo.





If a skill consists of two “starting value” skills, add the value of the skills together.

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

- Switch crosses
- Crosses performed with power/strength skill at Level 5 or higher and/or flips
- Go-gos (one hand crosses twice across body without uncrossing)
- Wraps
- Body rotation (at least 270 degrees): EK, BC, Full Twist
- Backwards rotation of the rope ONLY if power skill is performed at Level 5 or higher
- Ending a release in a restricted position
- Catching a release with something other than a hand
- Landing in push up position
- Landing in frog position (+2)
- Change direction of rope movement in the air (EK- rope continues in same direction: doesn't count)
- Switching handles
- Inversing a release
- Assisted flips interaction (+1 unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)
- +1 level for every 90 degrees turn in power when the rope is pulled
- +1 level for every 180-degree twisted in the air beyond a 360 when jumped (ex. 540, 720, 900, etc.)





# UNIVERSAL JUMP ROPE PRODUCTION

## LEVEL OF DIFFICULTY FOR DOUBLE DUTCH

The levels of difficulty for double dutch skills can be evaluated using the following skill matrix. Judges must take into account all skills performed by each member of the group when awarding a total level to each skill. If a skill consists of two “starting value” skills, add the value of the skills together. For Pairs and Triad if athletes perform different skills within the ropes, award credit for the skill with the lowest score, unless the interaction of the two skills clearly makes both more difficult.

Starting level	0	1	2	3	4
Multiples	Single		Double	Triple	Quadruple
Power		360 degree rotation of body	Leap frog (base in full squad position)	Butt bounce, back jump, forward roll, back roll, leap frog (base in half squad or bend over position)	frog, push-up, crab, split, Roundoff, Cartwheel, Kip up, leap frog (base in stand straight position)
Releases		Helicopter			Floater
Switches	Basic switch (athlete does not enter with next turned rope)	Quick switch, wheel switch, Exchange of handles during wheel, any interaction between jumper and turner			
Footwork		Footwork			
Skill level	5	6	7	8	
Multiples	Quintuple	Sextuple	Septuple	Octuple	
Power	One handed power, two footed frog, back roll to pushup, Roll to Kip up	Hand hop, V kick, Suicide kid up, starfish kid up, back roll to frog, back walkover to frog, Shoemaker (360 push up), wall spin, across the back roll, flips*, Handspring/Walkover*, aerial*, front aerial*, butterfly kick* *(not pulling rope)	One handed hand hop, wall front flip, wall back flip, flips (pulling rope), BTwist, ATwist, Roundoff backflip	Roundoff backflip 360, Moon kick, Flash Kick	



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

- +1 level for turner skills involving hand movement or in restricted position (e.g. cross, crooger)
- +1 level for turner skills performed in power
- +1 level for turner skills performed in flips
- +1 level for power skills performed with triple or above
- +2 level for power skills performed with quintuple or above
- +2 level for power skills performed with turner performing floater
- +1 level for every 90 degree turn in power when the rope is pulled
- +1 level for subways
- +1 level for each additional layer in a subway
- +1 level for each 360 degree rotation of the body in a power skill
- +1 level for every 180 degree twisted in the air beyond a 360 in a power skill (ex. 540, 720, 900, etc.)
- +1 level for stacks and switching places (lemons and switch frogs)
- +2 levels for flips over another athlete
- Assisted flips interaction (+1 unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)





## UNIVERSAL JUMP ROPE PRODUCTION

### FREESTYLE HEAD JUDGING

#### GENERAL PROCEDURES:

There will be Head Judge on each judging panel. Make sure the name and competitor ID number listed on your score sheet is correct for each jumper before each heat begins. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position (Required Elements, Accuracy deductions, Time and Space Violations). In addition, you will also be responsible for making communications on behalf of your station and working with the Floor Manager and score sheet collectors to maximize the flow and efficiency of your station. When each routine is finished, fill out your official score sheet and make it available to be collected by the runner for your station. It is NOT necessary for you to do any math required for your score sheet. Tabulators will do that for you. The score sheet that you will fill out for each competitor or team will look similar to this:

#### Single Rope Freestyle

##### Required elements

		6 Lv4 or Above	3-5 Lv4	0-2 Lv4
Multiple		No deduction	-0.2	-0.4
Power		No deduction	-0.2	-0.4
Spatial Dynamics		No deduction	-0.2	-0.4
Combo	C	C6 or Above	C3-C5	C2 or Below
		No deduction	-0.2	-0.4

##### General Deduction

Time Violation (✓)		Space Violation	Major Miss(-0.4)	Minor Miss(-0.2)
False Start				
Under 60 seconds				
Over Time				





# UNIVERSAL JUMP ROPE PRODUCTION

## Double Dutch Freestyle

### Required elements

	2 Lv4	1 Lv4	0 Lv4
Multiple	No deduction	-0.2	-0.4
	4 Lv4 or Above	2-3 Lv4	0-1 Lv4
Power	No deduction	-0.2	-0.4
Spatial Dynamics	No deduction	-0.2	-0.4

### General Deduction

Time Violation (✓)		Space Violation	Major Miss(-0.4)	Minor Miss(-0.2)
False Start				
Under 60 seconds				
Over Time				

## Wheel Freestyle

### Required Element

		4 Lv4	2 Lv4	0 Lv4
Multiples		No deduction	-0.2	-0.4
Power		No deduction	-0.2	-0.4
Spatial Dynamics		No deduction	-0.2	-0.4
Combo	C	C4 or above	C2-C3	C1 or below
		No deduction	-0.2	-0.4

### General Deduction

Time violation (✓)		Space Violation	Major Miss (-0.4)	Minor Miss (-0.2)
False Start				
Under 60 seconds				
Overtime				





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## GENERAL DEDUCTIONS:

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### TIME VIOLATIONS

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#### FALSE START:

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The jumpers begin jumping before the official signal (beep) to “go”. Jumpers may move into their poses before the beep, but should not begin jumping their routine until the official signal (beep) to “go” has been made.

#### UNDER OR OVER TIME:

---

Make sure the competitors complete their routines within the allotted time, and make deductions if necessary. Competitors must complete their routines within the time allotted:

60 – 90 seconds for all freestyle event

Jumpers need to have reached their ending positions at the final beep. The routine should be considered “under time” if the ending pose is reached before the minimum time is called, it should be considered “over time” if the pose is not reached when the final beep occurs. Also, if a jumper or team begins the routine before the initial beep or ends the routine after the final beep, judges should not score anything that was done outside of the legal time allotment (before initial beep or after final beep). In fact, judges should look away if this occurs so as not to allow anything performed during those times to affect the scoring of the routine.





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#### SPACE VIOLATIONS:

Make sure that routines are performed within the allotted space, and make deductions if necessary. The head judge is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during the course of an event (either with a body part or the arc of a rope, or with a piece of uniform or equipment). The jumper/team should be moved back into the competition area and instructed to continue the event. They will also be given a space violation deduction from the Head Judge. If the jumper/team is out of bounds only very briefly and moves back in bounds on their own, then the jumper/team will simply receive a space violation deduction. In either case, the judges should not score what was performed while the jumper/team was out of bounds.

---

#### ACCURACY JUDGING:

While watching each routine, the Head Judge counts major and minor misses using mechanical clickers. These judges click once for every "minor miss", and twice for every "major miss". When a miss occurs, the Head Judge will immediately click their clicker, then count, "one-thousand one, one-thousand two". If the routine is still delayed when two seconds are counted, then another click will be given on the clicker. No more than two clicks will be given. For all types of freestyle events, the routine is considered to be no longer delayed once ropes are turning and jumpers are actively jumping. At the conclusion of each routine, the Head Judge will convert the number of clicks on their clickers into a numerical deduction using the table provided on the score sheet. Circle the number of clicks on the chart and carry the point value over to the accuracy score box on the score sheet. This deduction will be taken from the Technical Presentation score by the tabulators. Judges should NOT attempt to do the math on the score sheets!



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#### MINOR MISS (0.2 POINTS DEDUCTION):

A minor miss is considered to be an unintentional stop of the rope or unintentional drop of the handle. The rope(s) may hit a jumper, turner, or the opposite rope, or any other mistake involving the rope(s) that causes the rope to stop. If a jumper or team “pulls out” of a miss and the rope does not stop, that is considered a “bobble” and does not receive a “click”. Instead, the presentation judges should indicate this mistake with a negative mark in their “Technical Presentation” notes.

---

#### MAJOR MISS (0.4 POINTS DEDUCTION):

A major miss is considered to be any time the rope or the performance of a routine comes to a STOP unintentionally for 2 or more seconds. This might occur due to a rope catching on a competitor’s body, slapping the opposing rope, or any other mistake involving the rope(s) that causes the routine to stop.

---

#### SPECIAL ISSUES:

Another jump of the rope does not need to be completed after a miss before a second miss can be counted. Every missed attempt to jump the rope will be counted as a miss.

In Single Rope Pairs and Single Rope Team freestyle routines, two, three or four partners missing at the same time while jumping their own separate ropes are counted as separate misses. A miss that occurs during dynamic interaction sequences where only one rope is in use, or during wheel jumping, is only counted as one miss.

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## REQUIRED ELEMENTS:

It is expected that routines will fulfil defined requirements for each element.

The head judge will deduct points for each required element that does not reach the defined requirement.

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## DESCRIPTION OF FREESTYLE REQUIRED ELEMENTS

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### MULTIPLES

Skills that involve the rope making more than one revolution per jump.

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### POWER

Skills requiring a change in the center of gravity, displaying strength, balance, flexibility, and/or agility (including gymnastic, acrobatic, and martial-arts type tricks).

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### SPATIAL DYNAMICS

Movement around the performance area. To receive no deductions, jumpers must use all four quadrants of the competition area outside of a three-foot radius from the center. If the jumper uses 2-3 quadrants, a partial deduction will be taken. The quadrants should be seen as a + formation on the floor.

---

### COMBO

(For single rope freestyle and wheel freestyle)

Accumulating rope manipulation skills, releases, wraps, and body rotations which are regarded as combo skills.

- Single rope freestyle: Combo 1- Combo 6 will be judged as 1 skill and Combo 7 - Combo 8 will be judged as 2 skills.
- Wheel freestyle: Combo 1- Combo 4 will be judged as 1 skill and Combo 5- Combo 6 will be judged as 2 skills.

---

## EVALUATION OF REQUIRED ELEMENTS

To be considered “completed”, required elements for multiples, rope manipulations, inversion and displacement, and double dutch spatial dynamics must be performed at “Level 4 (intermediate)” difficulty or higher, as defined by the Levels of Difficulty charts. Also at least 25 skills in Single Rope Freestyle events and 18 skills in Wheel and Double Dutch Freestyle are performed.

- 0.4 or 0.2 points will be deducted from the average difficulty score for every required element if a certain number of “Level 4” is omitted or not performed.
- A maximum 1.6 points can be taken from the average difficulty score for required elements deductions, or until the average difficulty score is reduced to “0”.
- For single rope freestyle, if the total number of skills is 19-24, every 0.1 points will be deducted for each missing trick; if the total number of skills is 13-18, every 0.2 points will be deducted for each missing trick.
- For double dutch freestyle, if the total number of skills is 12-17, every 0.1 points will be deducted for each missing trick; if the total number of skills is 6-11, every 0.2 points will be deducted for each missing trick.
- For single rope freestyle, if the total number of skills is 13 or below, will be considered "Do Not Finish (DNF)".
- For double dutch freestyle, if the total number of skills is 5 or below, will be considered "Do Not Finish (DNF)".

---

#### SINGLE ROPE AND WHEEL SPATIAL DYNAMICS:

- To fulfill the requirement and receive no deduction, the jumper or team must use all four quadrants of the competition area outside of a three-foot radius from the center. The quadrants should be seen as a + formation on the floor. In pairs and teams, it is not required that all jumpers reach all quadrants, only that all quadrants are touched by at least one member of the group.
- 0.4 will be deducted if the jumper or team uses only one quadrant of the floor.
- 0.2 will be deducted if the jumper or team uses 2-3 quadrants of the floor.

---

#### OTHER CONSIDERATIONS:

- If a miss occurs during a sequence of skills, the Head Judge must determine whether enough of the element was performed before the miss happened to fulfill (fully or partially) the requirement for that element.
- No Credit should be given to elements performed WITHOUT the rope(s) turning around or passing under the body.
- Be Aware that jumpers often fulfill more than one required element in a single skill or sequence (e.g. in single rope, a donkey kick with a double under cross fulfills the requirement for inversion/displacement, rope manipulation, and multiple unders with one trick!).



UNIVERSAL JUMP ROPE  
PRODUCTION

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