



IJRU Rule Book

Judging Manual

Version 1.0.0-draft1

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2 JUDGING SPEED AND MULTIPLES EVENTS

2.1 GENERAL

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, but is not limited to, all communication with the tournament director, athletes, and coaches.

Head Judges may communicate the number on their clicker to the athlete as a preliminary score.

Head Judges are responsible for checking that the correct athlete is at their station before the event start.

Head Judges are responsible for reporting false starts and false switches.

Where scores aren't automatically collected from each judge by electronic means, or in case of a failure of the used electronic system it is the Head Judges responsibility to record the exact number shown on all the station's judges approved clicker device onto a scoresheet.

2.2 COUNTING

2.2.1 General

No deductions are made for any misses in speed events.

2.2.2 Speed

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

If an athlete misses and the judge recognise that they have counted the jump the miss occurred on, the judge will resume counting on the right foot jump once the athlete has completed a right foot jump followed by a left foot jump.

2.2.3 Double Unders

For double unders, judges count each jump where both feet land simultaneously after the rope has passed under the feet twice and completed 2 vertical rotations around the body.

If an athlete misses and the judge recognise that they have counted the double under the miss occurred on, the judge will resume counting again on the second double under following the miss.

2.2.4 Consecutive Triples Unders

For triples, judges count each jump where both feet land simultaneously after the rope has passed under the feet three times and completed 3 vertical rotations.

Once an athlete has completed one triple under, judges stop counting when the athlete either stops, misses, or complete any trick other than a triple under. No triples made after that attempt will be counted.

If an athlete misses before completing their first triple under, they will have one more attempt at starting the event.

However, if the athlete has not performed any triples within the first 15 seconds of the event the judges must not count any triple unders performed by the athlete.

2.3 FALSE STARTS

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

Each false start results in a deduction from the score.

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

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

2.4 FALSE SWITCHES

In team speed and multiple 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.

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

Judges must not count any jumps performed by the team if more than one athlete are jumping simultaneously.

Judges must not count any jumps performed by the team if more than one athlete a jumping simultaneously.

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

2.5 SPACE VIOLATIONS

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

A team may get space violations for any team member competing in the event that makes a space violation, even members of the team who are not actively performing the event at the time.

If a space violation occurs, the judges must not count any jumps/skips completed outside of the boundary, and the head judge must notify the athlete(s) that they are out of bounds.

Judges resume counting once the athlete has re-entered the competition area.

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

Disrupting another athlete's rope(s) during a space violation results in a disqualification from the event for the athlete or team that were outside of their freestyle field or whose ropes entered into another speed field.

2.6 VIDEO REPLAY

A video camera will be provided for each speed and multiples station to allow for recounts due to inaccurate clicking.

Athletes will be made aware of the competition boundary and location of the video camera before the heat begins.

If 2/3 of the judges are not within three (3) clicks for a speed or multiples event, the head judge should record the scores on the score sheet and immediately notify the tournament director, prior to the start of the next heat.

The tournament director will notify the coach or a representative from the team who were present in the coach box that the video of the event will automatically be re-counted at a slower speed by an additional panel of judges. If no one was in the coach box during the event, the national head-coach or head of delegation will be notified.

The event will be recounted off the competition floor while the tournament continues.

Once the judges that are recounting the event get a score within three (3) jumps, this score will be final and the tournament director will notify of the coach or team representative of the new score.

If the athlete(s) or coaches obstruct the view of the camera and a recount is not possible, the athletes do not receive a second attempt and will be given the score originally counted by the judges.

2.7 RECOMPETING

2.7.1 Technical problem

If a video recount is not possible, due to a technical issue such as a deleted file, or the camera ran out of space or power, then the athlete(s) will be given an opportunity to re-compete the event.

2.7.2 Broken ropes

If an athlete's rope breaks unintentionally during a speed or multiples event, they will be given one additional attempt to compete the event successfully. For team events this applies per team per event, and not per athlete.

The head judge will notify the tournament director immediately if an athlete has an option to re-compete an event and the athlete will wait with the tournament director until the re-compete has been scheduled. Once an athlete leaves the station, they can no longer claim a broken rope.

The tournament director will then notify the coach or team representative who was present in the coach-box, if unavailable the tournament director will notify the national head coach or head of delegation. They will have five (5) minutes to decide whether or not to re-compete the event. If they choose not to re-compete, they will be given the score originally counted by the judges.

Athletes will be permitted a re-skip if their rope is broken unintentionally during an event. A broken rope includes and is not limited to frayed wire, rope separating from handle, snapped rope or any breakage that halts the functionality of the rope. The judges decide if a rope is broken or not.

The athlete(s) will be given a minimum of ten (10) minutes between attempts.

The score of the athlete's second attempt will be their final score.

If the rope breaks again on their second attempt they will not be given another chance to recomplete the event.

3 JUDGING FREESTYLE EVENTS

3.1 DIFFICULTY

3.1.1 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	0	0.5	1	2	3	4	5
Multiples	Single		Double	Triple	Quad	Quintuple	Sextuple
Power		bubble (regardless of the number of wraps)	Basic power (not pulling rope): basic frog, basic pushup, butt bounce, back jump	Power pulling rope: frog, pushup, crab, two footed entry for frog	One handed power		Backwards power: examples : darkside, sunny D
Gymnastics			Cartwheel and round-off	Handsprings, kip, suicide	Flips		
Rope Manipulation	Side swing	Crosses, 180 on the ground, switching places in wheel	One hand restricted: Toad (leg over cross), Cougar (leg over), EB (one hand behind back)	Both hands restricted: AS, CL, TS, Caboose, Elephant, Weave			
Releases			Basic release,	Mic release,	Lasso (snake		

Starting level	0	0.5	1	2	3	4	5
			Inversed release, snake release, floater	2 handled rope release	release above head, catching it out of the air)		
Scoops / Interactions			One jumper is scooped and basic wheel jumping	Multiple jumpers are jumped by scoop, Multiple ropes moving during scoop, Leap Frog	Multiple ropes + multiple athletes moving during scoop		
Footwork		Footwork					

If a skill consists of two “starting value” skills, add the value of the skills together. A 0.5 level does not add difficulty to another skill/component.

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

- Switch crosses
- Crosses performed with power/strength skill and/or flips
- Go-gos (one hand crosses twice across body without uncrossing)
- Wraps
- Backwards rotation of the rope ONLY if skill is performed at Level 3 or higher
- Ending a release in a restricted position
- Catching a release with something other than a hand
- Landing in pushup 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
- Assisted flips interaction (unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)
- Body rotation (at least 270 degrees in twist or flip direction): EK, BC, Full Twist
- +1 level for every 90 degree turn in power when the rope is pulled
- +1 level for every 180 degree turned in the air beyond a 360 when jumped ex. 540, 720, 900
- Transition jump (jumping a one hand restricted cross and in one jump, jumping the opposite side one hand restricted cross)

Negative modifiers/limits:

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

- Level 6- kips and front handsprings with a whip (pulling the rope under before landing)
- Level 7- the moneymaker/kamikaze frog, back handspring pulling rope under before landing on hands

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

3.1.2 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.

Skill level	0	0.5	1	2	3	4
Multiples	Single		Double	Triples and quads	Quints and sextuples	Septuples and octuples
Power			Mountain climber, Power without jumping the rope (ex: up the ladder pushup), piggyback	Frog, pushup, crabs, butt bounces, back jump, splits, leap frog	, hand hops, two foot frogs, v kick, backbends/ bridges	
Gymnastics			Cartwheel, round-off, 360 degree rotation of body	Handsprings, suicide	Flips	
Turner involvement (value is awarded per turner except for basic pin wheel, and basic wheel)	Basic turning (backwards and forwards)		pinwheel, wheel, turner skills only involving hand movement (ex: leg over)	Turner skills involving more than one hand movement (ex: inversion displacement, restriction of both hands, power skills and gymnastics)		

Skill level	0	0.5	1	2	3	4
Releases			Helicopter, floaters	Mic, two handled release		
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				

For Turner Involvement skills to count the athletes jumping in the ropes has to do something else than a single/double bounce

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

- +1 level for every 90 degree turn in power when the rope is pulled
- +1 for every power over another athlete
- +1 level for each additional layer in a power+1 for one handed frog-type skills
- +1 level for each 360 degree rotation of the body in a power or gymnastics skill
- +2 levels for flips over another athlete
- +1 Assisted flips interaction (unless one athlete is supporting an athlete all the way around in the flip, in which case, reduce the level by 1)

3.2 PRESENTATION

Athlete Presentation (Judge A) will judge how well the athlete performs the routine. They will evaluate:

- Form and Execution
- Style

Routine Presentation (Judge B) will judge how well the routine is choreographed. They will evaluate:

- Entertainment
- Musicality

3.2.1 Form and Execution (Technicality) - Presentation Judge A

To evaluate form and execution, you should watch for body posture and positioning, amplitude, and the flow and arch of the rope. Skills should be performed in the best possible way for judge and audience visibility as well as aesthetics.

- Basic	Form/Execution (technicality)	
	✓ Average	+ Excellent
Hunched over position, showing lack of skill, focus is towards the floor	Bent over occasionally to help execute tricks	Upright posture – shoulders and head up, back straight
Obvious effort to complete power and gymnastic skills. Legs or back that are bent when not appropriate for the skill being performed	Performs moves well enough to complete the skills but with minor breaks in form	Straight legs, clean lines and solid landings in power and gymnastic skills
Hesitation between skills, obvious effort in thought between completing skills, long pauses or bobbles in the routine	Some moments of hesitation. Executes the routine with occasional breaks in the flow between skills	Smooth flow between skills and superior execution of the routine
Struggles to complete the skills. Low and hard landings between skills	Performs some skills with athleticism but performs other skills with difficulty and/or obvious effort. Slight break in form when landing	Displays exceptional athleticism. High amplitude with soft landings. Landing skills upright or in the appropriate form for the skill being performed.
Athlete's back is to the judges and audience for an extended period of time. Performing skills in a direction that makes it difficult to evaluate	Some skills are performed in less than ideal position on the floor.	Skills are staged well in relation to the judges and audience. The directionality and position on the floor is visually pleasing to the intended audience

3.2.2 Style (Athlete) - Presentation Judge A

To evaluate athlete style, you should watch for athlete confidence and countenance as well as professionalism and showmanship.

- Basic	Style (Athlete)	
	✓ Average	+ Excellent
Inappropriate/distracting appearance (facial expression, body language, uniform, hair).	Appearance is appropriate, but facial expression shows inward concentration and lack of eye contact. Behaviour neither detracts from or nor adds to the overall performance.	Appearance is appropriate and professional, including natural, appropriate smiles and eye contact
Behaviour on the floor detracts from the routine		Professional behaviour shown during the routine
Displays a lack of confidence, no effort made to connect with the judges and audience	Athlete may perform a strong routine and have moments of connecting to their intended audience but has moments of obvious inward concentration and lack of connection.	Strong showmanship and stage presence

3.2.3 Entertainment - Presentation Judge B

To evaluate the entertainment component of a routine, you should watch for original skills and combinations, varied movement across the floor, and smooth transitions between skills.

Entertainment		
- Basic	✓ Average	+ Excellent
The routine is predictable; routine not designed from the spectator perspective	Parts of the routine are interesting, but other parts are predictable	The routine is constantly interesting and entertaining to watch
The routine is repetitive; athlete appears to have a limited repertoire of skills	A variety of skills and combinations with some repetition	There is a full variety of skills and styles shown from all elements
Routine has little movement and movements are predictable	Athlete moves and uses the competition space, but movements are unoriginal	Directionality and movement are varied and unpredictable, and keep the routine constantly interesting to watch
Choppy transitions and breaks in flow	Routine has transitions although they are not interesting or well-executed	Routine has smooth transitions between sections
Narrow variety of skills; choreography is simplistic	Thought put into choreography but not applied consistently through the routine	Many examples of original moves, sequences, and choreography
Routine is like many others, not memorable	Routine has aspects of originality	"Wow" factor – routine captivates the audience

3.2.4 Musicality - Presentation Judge B

In situations where music is not used, this category is not judged and is scored as a "Check."

To evaluate the musicality of a routine, you should watch for effective use of music and unique music selection and choreography.

Musicality		
- Basic	✓ Average	+ Excellent
Accents of the music do not correspond to elements of the routine; Little rhythmic connection between the beat and athlete's movements	Jumping is on-beat and on-rhythm; some alignment of accents and transitions between the music and the routine	Jumping is on beat with the music; excellent use of accents in the music to amplify the routine
The music bears little to no relationship to or connection with the routine	The routine embraces the spirit and style of the music	The style of the routine and athlete closely matches the music; the routine tells a story with the music, creates an emotional connection with the music
No music is used, music used is inappropriate	Music is used and appropriate, but not very original or interesting	Music is unique and interesting and adds to the entertainment value of the routine
No effective starting and/or ending pose/sequence	Athlete uses starting and ending poses/sequences but without much impact on the quality of the routine	Starting pose/sequence creates anticipation for the routine; finishing post marks a clear and graceful finish

3.3 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, the deduction judges will subtract points.

3.3.1 General

- Athletes must successfully complete a skill that can be awarded a difficulty level in order for it to count as a required element
- Required elements may be performed in isolation or in sets.
- Athletes can complete multiple required elements in the same skill
- Required elements can be performed at any difficulty level. However, athletes must jump their rope immediately after completing a required element
- **In freestyle events with more than one athlete in the same routine, the required element must be performed by all athletes simultaneously**

3.3.2 Single Rope

- 4 different multiples
 - Skills that involve the rope passing under an athlete's foot more than once per jump/skip
- 4 different gymnastics and/or power skills
 - 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
 - Seated
 - On their back (supine)
 - Lying facing the ground (prone)
 - In a crab or split position
 - Having their head pass below their waist level
- 4 different wraps and/or releases
 - A release counts from when an athlete lets go of the handle(s) until they catch the rope and perform another type of jump/skip
 - A wrap involves jumping/skipping the rope while the rope is wrapped around an athlete's body (or part of their body)

Additional Required Elements for Single Rope Pairs Freestyle and Single Rope Team Freestyle:

- different interactions
 - Jumper interactions are skills completed in a way that the athletes support each other, share a rope, jump/skip another athlete with their rope (scoop), and/or perform skills over/under each other

3.3.3 Double Dutch

- 4 different turner involvement skills
 - Turning the ropes in a manner other than standard double dutch or together in the same direction
 - Standard double dutch turning= turning the ropes in an alternating, opposite direction without multiples
- 4 different gymnastics and/or power skills
 - 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
- Seated
- On their back (supine)
- Lying facing the ground (prone)
- In a crab or split position
- Having their head pass below their waist level
- 4 skills performed in the ropes by each athlete

In freestyle events with more than three athletes in the same routine, the following additional required elements exist:

- 4 different interactions
 - Jumper interactions are skills completed in a way that the athletes support each other, perform skills over/under or around each other, and/or physically connect with each other

3.4 DEDUCTIONS

3.4.1 Misses

Any unintentional stop of the rope(s), or any unintentionally dropped handle(s) is considered a miss. A miss may be caused by the rope(s) hitting an athlete, turner or another rope, or any other mistake that results in the ropes coming to a stop.

If a disturbance of the ropes occur but the rope(s) does not stop and the routine thus continues without delay it is considered a “bobble”, not a miss, and should therefore not be counted as a miss, it is however accounted for by the presentation judges.

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

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. For example, a set of Double Dutch ropes with two (2) or more athletes jumping/skipping in the rope when the miss occurs is only counted as one (1) miss.

3.4.2 Space Violations

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

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, a space violation is equal to one (1) miss.

3.4.3 Time Violations

If the athlete(s) move to start their routine before the music starts playing, or if the athlete(s) perform any jumps or moves after the music has ended, a time violation has occurred.

A maximum of two (2) time violations can occur per routine. Judges must count all time violations during the routine, a time violation is equal to one (1) miss.

4 CALCULATION OF SCORES AND RESULTS

4.1 CALCULATING SPEED AND MULTIPLES SCORES

Scores are collected from each judge, the two closest scores are then averaged. If the difference between multiple scores are equal the benefit goes to the skipper so the higher two that are of lowest difference are averaged and called t. (For example 112, 115, 118 $\rightarrow t = \frac{115+118}{2} = 116.5$)

The amount of false starts and false switches as reported by the head judge are summed up and multiplied by five, this is called d. ($d = (starts + switches) * 5$)

The result, called R is obtained by deducting d from t ($R = t - d$)

4.2 CALCULATING FREESTYLE SCORES

Freestyle scores are based on an accumulative difficulty model where Presentation, Required Elements, and Deductions can affect the score

4.2.1 Difficulty

The difficulty score is called T_1

4.2.2 Presentation

The presentation score may impact the difficulty score by a factor of $F_p =$

The score for each presentation judge is calculated by averaging the weight of the marks that they have made. This is done by multiplying the amount - marks (called n_-) with the change factor F deducted from 1 ($1 - F$), adding that to the amount of \surd marks (called n_{\surd}), added to the amount of + marks (called n_+) multiplied with the factor F added to 1 ($1 + F$) this sum is then calculated into an average by dividing with the total amount of -, \surd , and + marks ($n_+ + n_{\surd} + n_-$)

$$p = \frac{(n_+ * (1 - F)) + n_{\surd} + (n_- * (1 + F))}{n_+ + n_{\surd} + n_-}$$

All presentation judges scores (A and B) are then summed and averaged. The result is called T_2

4.2.3 Deductions and Required Elements

The deduction and required elements score is called T_3

4.2.4 Final Score

4.3 CALCULATING WHEELS SCORES

4.4 CALCULATING SHOW CONTEST SCORES

4.5 CALCULATING THE RANKING

4.5.1 Per event

4.5.2 Overall