

AAU Jump Rope JUDGING MANUAL 2023-2024



Amateur Athletic Union
www.aaujumprope.org



AAU Sports For All, Forever

2023-2024 AAU Jump Rope Judging Manual

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AAU Jump Rope relies on Judges, Officials, and Volunteers to serve at our tournaments and events. This AAU Jump Rope Judging Manual is designed to help train Judges and Officials in these duties and responsibilities, so they are prepared to serve in these roles and score athletes accordingly.

This Judging Manual begins with the general expectations for all judges and officials, followed by sections specific to the judging of Speed, Power, Freestyle, and Group Routine events and the different judge levels and roles. AAU Jump Rope Scoresheets included at the end of this document.

There are currently two levels of AAU Jump Rope Judging:

- Level 1: Speed/Power Judging, Freestyle Floor Manager, and Freestyle Presentation Judging. Experienced Level 1 Judges may be trained for Freestyle Head Judge.
- Level 2: Speed/Power Judging, including Head Speed Judge, and Freestyle Content Judging, and Freestyle Head Judge

Please refer to the AAU Jump Rope Rulebook for full description of AAU Jump Rope events and rules, available at www.aaujump rope.org

SECTION 1 SUMMARY OF CHANGES FOR 2023-2024

1. There are no rule changes related to judging.
2. A list of the Differences and Similarities between AAU Jump Rope and AMJRF/IJRU is included as a reference on pages 66-67.

SECTION 2 JUDGES' CODE OF CONDUCT AND GENERAL EXPECTATIONS

Objective: Conduct the tournament in the fairest possible way for all competitors following the AAU Jump Rope Rulebook and AAU Jump Rope Judging Manual guidelines. **Judges and Officials are expected to act in a professional manner. Judges should perform their duties in accordance with the certification training that they have received.**

- All Judges, Officials, and Volunteers must be current AAU members. AAU memberships are available at www.aausports.org. Membership must be obtained prior to the tournament or event, and membership number provided to the Tournament Director.
- Participate in an official judge training certification session at least once per competition season and complete required testing. Training sessions and testing may be held in-person or virtually at the discretion of the Judge Trainer with approval of the AAU Jump Rope Committee.
- Attend all meetings and judges' briefings as indicated on the tournament schedule.

- Review the Judging Handbook and be familiar with all rules and procedures related to your assigned duty. Practice both speed and freestyle judging as often as possible to be able to score routines quickly and accurately on the scores sheet.
- Keep track of the progress of the tournament so you arrive at your station on time and prepared for your assigned duty.
- Wear a white shirt and navy-blue shorts/pants (denim not permitted) and athletic shoes while serving as a judge or official volunteer. The shirts may be a white AAU Officials Shirt, a white USAJR Judge Shirt, or a plain white shirt. No jump rope team insignia is permitted to be worn while working as a judge, official, or volunteer. Judges may not wear hats while judging speed or freestyle events.
- Cellphones, cameras, and similar devices may not be used in any manner (talking, texting, emailing, taking pictures, or videoing) while on the competition floor, while part of a freestyle judging panel, or during any event that you are judging. The only exception is speed judges using a cellphone or iPod to click speed, in which case the device must be in airplane mode.
- Be pleasant and polite while judging and serving in any official role. Be friendly with your fellow judges but refrain from any comments or discussion while judging.
- Judges must demonstrate impartiality with a consistent attitude. All jumpers and teams should be treated equally. Panel judges should not speak to the athletes or coaches.
- The Head Judge and/or Floor Manager is the only person permitted to communicate with the athlete. This communication is limited to assigned responsibilities such as verifying their name and event, delay of tournament infractions, and informing jumpers of their approximate speed score. Possible re-jump details may NOT be shared with the jumper. The Tournament Director will notify the coach if an athlete may be eligible for a re-jump. The Floor Manager in freestyle events will be assigned these duties.
- No judging or competitive modifications may be given to jumpers or teams based on reputation only. This includes “warning” judges that at a station that a given team or jumpers are “really good” or “really fast,” or providing any other exception or advantage.
- Do not discuss scores, concerns, judging issues, re-jumps, protests, or challenges with the coach or competitors. Any issues should be brought to the attention of the Tournament Director immediately.
- Judge only those elements for which you are responsible. The totals and final score are not your concern.
- It is vital that judges check every score sheet to be sure the correct, pre-printed sheet is being used for each competitor or team. Head Speed Judges must complete each box on

the speed scoresheet. All freestyle judges **must** make notes on their scoresheets and all boxes must be filled in.

Any questions about judging rules or procedures should be directed to a certified judge trainer that conducted your training session or the AAU Jump Rope Committee.

SECTION 3: JUDGING ITEMS APPLICABLE TO ALL EVENTS

A. Score Sheets

Score sheets must be filled out correctly and completely. Score sheets will be returned to judges if required boxes are left blank, information is missing, or no notations were made. Numbers must be written legibly and completely. Judges should write 0.1 or 1.0 and not just 1, to assist the tabulators in correctly calculating the score.

B. Delay of Tournament

A Delay of Tournament penalty of a 10-point deduction in Speed and Power events or 0.4 penalty in Freestyle events will be applied when athletes are late or fail to arrive on the competition floor and in their assigned station for their event, have a violation of the uniform, jewelry, or equipment rules, or continue a Freestyle routine after the final tone of the timing track.

1. **Delay of Tournament for Uniforms:** Athletes will incur only the point penalty for uniforms that do not match or coordinate with each other. They do not need to leave the competition area to remedy the situation unless decency or safety issues are involved, such as to put on shoes, eye-glasses safety strap, or decent coverage for inappropriate garment.

2. **Delay of Tournament for Jewelry or Eyeglasses:**

- a. Jewelry and watches may be worn by athletes while competing. No re-jumps for athletes that experience any issues with jewelry while competing (i.e., rope catches on watch or other item). If an athlete's jewelry falls off while competing, they will be assessed a penalty for a space violation and if their jewelry goes into another athlete's station, they will also be assessed a delay of tournament penalty if that athlete chooses to re-jump.
- b. Eyeglasses require a secure strap or wedges to hold them in place if an athlete must wear them while competing. If they enter the station wearing eyeglasses without a strap or wedges, they may choose to remove them while jumping and no delay will be assessed, or if they must wear them to jump and take time to get a strap, they will be assessed the delay of tournament penalty. A competitor may remove them in the station and place them in the coaches' box or hand them to a coach. If the eyeglasses must be worn, a strap or wedges is required. AAU takes no responsibility if they are lost, scratched, or broken.

NOTE: untied shoes and broken ropes are not considered delays to the tournament

3. **Delay of Tournament Penalty when a routine continues after time is called:** Any freestyle routine that continues for more than 5 skills or movements after time is called will be assessed a delay of tournament penalty by the head judge of 0.4. This is in addition to the 0.2 deduction penalty for going overtime.

PROCEDURE TO DETERMINE DELAY OF TOURNAMENT VIOLATION

1. The Head Judge or Floor Manager will check the athletes during the announcement of competitors to verify if a competitor, or team, is late to report or enters the competition station with gum, mismatched or inappropriate uniforms, unsecured eyeglasses, or other infraction as noted in this Rulebook.
2. If infractions are found, the Head Judge will explain what is wrong to the athlete(s) and will impose a penalty of 10 points in speed and power, or 0.4 in freestyle.
3. The Head Judge(s) will indicate lack of readiness to proceed by holding up a red flag.
4. The Central Timer will start the stopwatch if any red flags are shown after all the competitors are announced. Athletes will then be given a maximum of one minute (two minutes in multi-person events) to rectify the situation before a zero score is imposed. Athletes may leave their station to remedy the infraction but must report to the clerk before re-entering the competition area.
5. End of Freestyle Routine
 - a. When an athlete finishes their routine after the tone for time has been called, they will be assessed a 0.2 deduction for going over time.
 - b. If athlete(s) continue their routine for more than 5 skills or movements after the tone for time has been called, they will be assessed a delay of tournament penalty 0.4 by the Head Freestyle Judge, this is in addition to the 0.2 deduction for going over time.

C. Broken Rope

A re-jump will be offered in the event of an unintentional broken rope, handle or hardware malfunction of the rope that causes the jumper to stop the event, while in progress. Prior to leaving the station, the competitor must inform the Head Judge of the malfunction. The Head Judge will inform the Tournament Director who shall then determine the validity of the broken rope and time for the re-jump. In the case of team show, if the broken rope adversely affects the routine, a re-jump may be offered.

- In AAU Jump Rope events, only one re-jump is permitted in the case of a broken rope. Athletes may bring an additional rope to their re-jump station to be used if rope breaks again during the re-jump.

D. Out of Bounds

Athletes must perform their event within the taped boundaries for their assigned station. The boundary line is considered in bounds. If a jumper/team leaves their competition area during their event (either with a body part or the arc of a rope), they will be assessed a space violation penalty of 0.2 for each out of bounds occurrence by the Head Judge. Judges should not score a routine or click speed and power while athletes are out of bounds.

- 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.
- If an athlete goes out of bounds and may enter another station or disrupt another athlete's performance, the Head Judge or Floor Manager should stop the jumper/team immediately, move the jumper/team back into the competition area and instruct the jumper/team to continue the event. This should be done quickly with as little disruption as possible to the jumper or surrounding jumpers.

SECTION 4: SPEED AND POWER JUDGING

A. General Procedures and Judging Panel

1. There will be three clicker judges at each station, one of which will be assigned as the Head Speed Judge.
2. Head Judge (Judge 1) checks Entry ID# on score sheet, checks paperwork, records the scores and any penalties.
3. Judge 2 checks for Delay of Tournament issues and reports issues to Head Judge. Judge 2 may speak to the jumper(s) to remind them to remove jewelry. If Judge 2 and the Head Judge both miss seeing a jewelry item, then no penalty is assessed.
4. Judge 3 is the red (or yellow) flag person. Judge 3 will raise the flag at the start of the heat and keep the flag raised until the jumper and judges are ready.
5. All speed judges must show their clickers to each other and watch as the Head Judge records the scores on the score sheet to minimize errors in recording scores. If a judge has cleared his clicker before showing it, the Head Judge must record a zero for that judge's score.
6. 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 jumper or team does not have a chance to resume jumping before the "tone" for time, then the score on your clickers will include one incomplete jump. If all three judges agree that this has occurred, then the scores recorded should reflect one jump less than what is shown on the clickers.
7. For the triple under event, judges may only record a score one less than what their clicker shows if all 3 judges clicked a missed triple under when the "tone" for time is called.
8. An extra speed judge (4th Clicker) may be added at the AAU Junior Olympic Games for competitors who have documented scores at or above those listed in the AAU Jump Rope Rulebook. This is dependent on the availability of additional judges.

9. One of the judges may be assigned a digital clicker or other device (iPod, etc.) if scoring displays are used. Judges using digital clickers linked to the speed displays will receive a briefing prior to competition.

B. Technique

1. Before the heat begins, check your clicker to make sure it works (click through 100 and count to yourself as you click).
2. Judges may use their own clicker.
3. Depress clicker hard enough to make sure it is registering.
4. Keep your arm steady when clicking.
5. Click visually not by sound.
6. For speed events, judges will count right foot jumps only. If you find yourself clicking the left foot, continue until a break occurs then continue clicking the right foot.
7. Position yourself to allow a good view of the right foot, understanding that the jumpers are permitted to move within their station. Judges should also have a good view of the boundary lines to watch for space violations.
8. Begin clicking at the start “tone” and stop clicking immediately when “tone” indicating time is called.
9. If the jumper misses, the judge should not count the next right foot jump. The score should only reflect completed jumps.
10. Clicking should stop when the jumper or rope goes out of bounds (rope is considered out of bounds). No verbal warning or physical positioning is allowed to prevent the jumper from going out of bounds.
11. Make sure competitors are using correct step. (i.e.: jog step, double under or triple under). In the case of improper execution, the Head Judge hand signals to other judges to stop clicking. Clicking should resume when correct execution is continued.
12. Judges must be either standing, kneeling, or squatting when clicking speed and power events and stay within the boundaries of their assigned station. Special accommodation is permitted for judges unable to stand for periods of time.

C. Accuracy Standards

1. Accuracy Standard

Two out of three of the judges need to be within three (3) clicks for all speed/power events. If a judge is not within 3 clicks, then that judge is required to change his/her clicker immediately. If that judge is not within the speed counting standards a second time, he or she will need to be replaced at the end of that speed event, before the next speed event begins.

- When a 4th judge is present, two of the judges need to be within three (3) clicks for all speed / power events.

2. Re-Jump Procedures

Procedures are in place to guarantee jumpers the opportunity to re-compete in the case of inaccurate speed counting.

- a. If more than one of the judges are not within 3 clicks for a speed or power event, then the Head Judge must record the scores on the score sheet and then notify the tournament director immediately – before the next heat begins. Do not give the score sheet to the runner. It should be given directly to the tournament director.
- b. The tournament director will notify the coach/coach of record for the team right away that the jumper(s) are eligible for a re-jump due to inaccurate counting. The coach may accept or refuse this opportunity.
- c. For all re-jumps due to inaccurate counting, 5 judges will be assigned to the station for the re-jump. The closest 3 scores out of the 5 will be recorded on the score sheet. A new heat may need to be created to accommodate this judging requirement.
- d. If a coach/coach of record elects to re-jump, the re-jump score becomes the official score for the athlete.

D. Misses

1. 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 jumper to rectify the score.
2. If a miss occurs after the call to switch is made, then the judges should not have been clicking when the miss occurred and so there would be no need to rectify the score with the next jumper.
3. Sometimes it is perceived by the judges that a jumper 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.

E. False Starts and False Switches

1. There are two types of false starts/switches, Blatant and Minor:
 - Blatant False Start/Switch (10-point deduction): The competitor jumps the rope before the call to “go” or to “switch” is given.
 - Minor False Start/Switch (5-point deduction): Any motion to start the rope before the “tone” to begin or call to “switch” is given (nervous twitches or wiping hands are not considered false starts).
2. In speed relay events, if a switch is made by the jumpers before the call to “switch”, judges should not begin clicking the next jumper until after the call to “switch”. Such action is a false switch.
3. All speed judges will need to watch for false starts and false switches. A deduction will be made if at least 2 of the 3 judges agree that a violation took place, and what type of violation (blatant or minor). If 2 out of 3 judges agree that there was a violation, but there is a disagreement over what type of violation took place (blatant or minor), then the head judge will make the determination.
4. The Head Judge will record the violation as appropriate on the scoresheet.

F. Speed and Power Events

1. Speed Events

Speed events are timed events where the athlete jumps each turn of the rope with alternating feet (ex: right-left-right). This is called a jog step and can be jumped in single rope or Double Dutch. Judges count only the right foot jumps in speed events.

AAU Jump Rope Speed Events include:

- a. Male/Female Single Rope (1 Minute)
- b. Pairs Single Rope Speed (2x30)
- c. Double Dutch Single Speed (1 minute)
- d. Double Dutch Speed Relay (4x30)

2. Double-Unders

Double Unders is a timed event where the athlete attempts to complete as many double under jumps with a rope as possible within the time period. A double under is performed by completing two rope revolutions for each two-foot jump. Only such jumps will be counted.

Begin clicking when the athlete completes his or her first double under and continue to click once every time a double under is successfully completed.

AAU Jump Rope Power Events include:

- a. Male/Female Single Rope Power/Double Unders* (1 Minute)
- b. Pairs Single Rope Power/Double Unders* (2x30)
- c. Double Dutch Single Power (1 minute)
- d. Double Dutch Pairs Power (2x30)

***Note:** 8-Under athletes will compete only Single Two-Foot jumps in Power events. If an 8-Under athlete wishes to compete Double Unders, they must register to compete in 9 or 9-10 age divisions.

3. Timed Triple-Unders

Timed Triple Unders is an event where athletes attempt to complete as many triple under jumps as possible within a 1-minute period. A triple under is performed by completing three rope revolutions for one two-foot jump. Only such jumps will be counted.

Begin clicking when the athlete completes his or her first triple under and continue to click once every time a triple under is successfully completed.

- Judges should be aware that a jumper may perform basic bounces or even double unders before performing triple unders and must be able to determine when it is appropriate to begin clicking.

G. Head Judge for Speed and Power Events

There will be one head judge at each station. In addition to maintaining a steady

flow at the station, the head judge will also be responsible for the following:

- a. Make sure all mechanical clickers are working properly.
- b. Check for debris or wet and sticky spots on the floor.
- c. Assign duties to the other judges as indicated above. The ultimate responsibility still belongs to the head judge.
- d. Confirm that the name of the competitor(s) matches what is printed on your score sheet (not the heat sheet). If there is a discrepancy, the red flag should be raised to alert the Tournament Director.
- e. In the case of a scratch write "Scratch" on the score sheet and hand it to the runner.
- f. Be sure to check on the jumping order with the competitors in multi-person events, or the jumper's set-up for triples, and to communicate that to the other judges at the station.
- g. Make jumpers aware of the boundaries of the competition area before they begin their event.
- h. If a problem occurs at your station do not cause an alarm or interrupt the heat after the timing track has begun. Hold the jumper at your station until the heat has ended and alert the Tournament Director.
- i. After each event, step away from the athlete(s) while the judges scores and deductions are being recorded on the scoresheet. An approximate, unofficial score can be given to the jumper(s) after scores have been recorded.
- j. Be sure to record the scores of all 3 judges in the appropriate boxes on the score sheet.
- k. Record any Blatant or Minor false starts or false switches, and any space violations. When recording violations complete all boxes on the score sheet.
- l. Make any necessary communications with competitors or with the tournament director.
- m. Be prepared to recommend a clicker switch if a judge is inaccurate or to alert the Tournament Director if that change does not fix the inaccuracy.
- n. Alert the Tournament Director if the jumper may qualify for a re-jump. Do not discuss this with the jumper or anyone else other than the Tournament Director. The Tournament Director will make the determination if athlete is eligible for a re-jump and communicate with their coach accordingly.

SECTION 5 FREESTYLE FLOOR MANAGER

A. General Procedures

There will be one floor manager at each freestyle station. The floor manager must be a certified Level 1 judge. The freestyle floor manager will be responsible for the following:

1. Check station for debris and wet or sticky spots.
2. Communicate with competitors and judges. Meet the jumper in the middle of the station and point out the boundaries and center of the station. The Head Judge may ask you to communicate with the Tournament Director as well.
3. Greet all competitors in the same manner and remain consistent with explanations.

4. Confirm that the identity of the jumper(s) matches what is printed on the freestyle score sheets and the heat sheet. If there is a discrepancy, notify the Tournament Director by keeping the flag raised at your station. Be aware that there may be scratches. Notify all judges on your panel if there has been a scratch.
5. Announce to the judges the name and ID number of the competitor, so they can ensure they have the correct score sheet to judge the event.
6. Hold up the red (or yellow) flag between all heats – Keep the flag raised until everyone at your station is ready to begin.
7. Be familiar with the uniform and equipment rules (see Head Judge freestyle section).
8. Check the competitor's ropes to make sure they are legal with no powered devices or attachment to the body.
9. Notify the Head Judge of any situations that require special written notification. For example: medic alert bracelet, cast or splints, religious garments.
10. If a jumper or team leaves the bounds of the competition area during an event (either with a body part or the arc of a rope), stop the jumper/team immediately, and move the jumper/team back into the competition area and instruct them to continue the event. This should be done quickly and with as little disruption as possible to the jumper/team or surrounding jumpers/teams.
11. Note: The boundary line itself is considered in bounds.
12. Make sure that the score sheets for each entry are properly collected, organized, and delivered to the runners or tabulators.
13. If there is a problem at your station, do not cause alarm or interrupt the heat once the timing track has begun. If your station has a problem, hold the jumper at the station and raise the flag to get the attention of the Tournament Director.
14. Report any infractions and violations to the Head Judge who will decide which penalties to apply.

SECTION 6 FREESTYLE JUDGING

All Freestyle events must be between 60 – 75 seconds and be performed with music. Routines without music will not be judged.

AAU Jump Rope Freestyle Events include:

Male/Female Single Rope Freestyle
Pairs Single Rope Freestyle
Double Dutch Single Rope Freestyle
Double Dutch Pairs Freestyle
4-Person Team Freestyle

A. General Procedures and Judging Panel

There will be five Presentations Judges, five Content Judges, and one Head Judge on each judging panel. Each judge will:

1. Verify the heat number, station number, judge number, and the entry ID number on each score sheet.
2. Attentively watch the performance of each competitor or team. Look for the elements specific to your judging position.

3. Write notations in the space provided on the score sheet. Scores cannot be arbitrarily awarded.
4. Numbers must be written legibly and completely. Judges should write 0.1 or 1.0 and not just 1, to assist the tabulators in correctly calculating the score. Additionally, circle the corresponding range of scores and density combinations.
5. When each routine is finished, fill out the official score sheet, turn it face down and set in front of you for the runner to pick up. DO NOT do the math to calculate the total score for your score sheet, the Tabulators will calculate the totals.

Final Freestyle Score

The scores from each judge on the freestyle panel are entered into the computer scoring program.

The computer scoring program will determine the final freestyle score. The final score is computed as follows:

$$\text{Head Judge Score} + \text{Avg. Content Score} + (\text{Avg. Presentation Score} - \text{Avg. Accuracy Deduction}) - \text{Time and Space Violations} = \text{Final Freestyle Score}$$

- Average content score will be calculated by dropping the highest and lowest content judge scores, then averaging the remaining three scores.
- The average presentation score will be calculated by dropping the highest and lowest presentation judge scores, then averaging the remaining three scores.
- The three accuracy deductions will be compared, and the two closest scores, or if the scores are equidistant, the two lower scores will be averaged together to determine the average accuracy score.

B. FREESTYLE PRESENTATION JUDGING

The two components of Presentation judging are Quality of Presentation and Creativity.

1. Quality of Presentation

Quality of presentation in a routine is judged based on posture, countenance (facial expression, composure, and the degree of eye contact), 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.

Example of master-level Quality of Presentation:

- 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 – the 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 grace and proper form.
- There are appropriate and professional-looking beginnings and ending 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 for females, etc.).
- Nothing detracts from the enjoyment of watching the performance.

Examples of potential flaws in Quality of Presentation:

- Jumper's back to the judges for extended periods.
- Poor form (bent knees, 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.
- The jumper does not acknowledge the judges with smiles or eye-contact, just 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 (i.e., dirty, ill-fitting, sloppy looking).
- Personal presentation is distracting (e.g., hair hanging in the face, too much make up, unclean).
- 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 can pull out of the miss and the rope never stops completely.

2. Creativity

Creativity in a freestyle routine is based on how entertaining the routine is, attention paid to details in transitions and combinations, choices in directionality and movement, originality in choreography or in actual skills performed.

Example of masters – level Creativity:

- 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 and elements.
- The choreography is entertaining and interesting to watch from beginning to end.

Example of potential flaws in Creativity:

- The routine is predictable and/or redundant in its skills, movement, and directionality.
- One or two types of skills dominate the routine.
- Little or no effort is shown to be original, imaginative, or entertaining.

3. Note Taking for Quality of Presentation and Creativity

From the beginning of the routine to the ending pose, watch and make notations that reflect segments of the routine. There are few, if any, perfect “Masters” level routines being performed – so the routines that you judge will be on a continuum between “Basic” and “Masters”. Even within routines, there are likely to be moments of brilliance and moments that are lacking in either creativity or presentation.

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 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 be a detriment to the Quality of Presentation score.

The following notation procedure is recommended for Quality of Presentation and Creativity:

+ = Impressive ✓ = Average - = Poor

Guidelines for presentation notation are given in Table 1.

Table 1. Presentation Notation

+ Impressive Presentation	✓ Average Presentation	— Poor Presentation
Appearance is appropriate and professional, including smiles and eye contact.	Appearance is appropriate, but facial expression is neutral, showing inward concentration	Inappropriate/distracting appearance (facial expression, body language, uniform, hair)
Exceptional athleticism – performs moves with grace, ease, and amplitude	Performs skills with obvious effort.	Struggles to perform the skills, barely makes the tricks attempted.
Strong form strength, and gymnastic moves, multiples.	Performs moves well enough to complete the skills, but with minor form breaks	Poor form can barely perform the skill, form detracts from routine.
Smooth, energetic, and confident execution of the routine.	Performs with some thought and slight hesitation but knows the routine well.	Execution is choppy and insecure; hesitation detracts from routine.

Upright posture – shoulders and head up, back straight	Bent over some to help execute tricks, eyes down	Hunched over position, showing both lack of confidence and skill.
Pairs or teams perfectly synchronized through complex choreography (lots of changes in beat, directionality, (movement)	Pairs or teams synchronized, but choreography is not that complex (some change in beat, directionality, movement).	Pairs or teams not synchronized, or need to focus on each other to stay together
The routine is clearly designed to match the music from beginning to end, the beat of the jumping matches the beat of the music, changes in the music are reflected with accents in the routine, the start and finish of the routine are designed to match the music. *	The music enhances the routine. The beat of the jumping matches the beat of the music, but few if any specific accents are used to highlight changes in the music. The beginning and/or ending coordinate with the music. *	The routine seems to have no connection to the music. The jumping does not reflect the beat of the music – the appearance of “background music” to the routine. *

*Routines performed without music will not be scored.

Guidelines for creativity notations are given in Table 2.

Table 2. Creativity Notation

+ Impressive Creativity	✓ Average Creativity	— Poor Creativity
Poses are unique and enhance the choreography of the routine.	Poses are there but do little to enhance the routine.	No poses, or inappropriate poses that detract from the routine
Full variety of skills shown from all elements.	Some variety is shown, but not a wide variety. Some repetition.	One type of move/element dominates the routine. Repetitive.
Unique moves, sequences, or choreography.	Interesting moves and choreography used, but familiar	No effort to show unique moves or choreography.
Directionality and movement are varied and unpredictable.	Movement and directionality are shown, but familiar and/or predictable.	Little or no effort to include movement or directionality, or directionality not flattering.

The following are note taking guidelines for presentation judges:

- Maintain consistency in judging quality of presentation and creativity throughout each age group and gender group in freestyle.
- Quality of presentation note taking for appearance, pose, and negative behavior may occur before the start “Tone” and after the “Tone” for time is called while the jumper or team is in the freestyle station.
- Presentation Judges are responsible for considering activities executed outside the Double Dutch ropes in addition to those executed inside.
- Each 3-4 seconds represents a “snapshot” of the Presentation and Creativity Level seen during that period. Appropriate notations should be written down for each “snapshot” throughout the routine.

- Make +, -, or V notations approximately every 3-4 seconds on presentation and creativity following the suggested format above. See Table 1 and Table 2 for examples of “+”, “V”, and “-” notations.

A good rule to follow is that you should have at least 12-20 notations at the conclusion of a freestyle routine.

4. Calculating the Score

Levels and Point Scales

- The Presentation Judge score sheet uses Levels and Point Scales to convert Judge notations (+, v, -) to numeric values (refer to Presentation Judge’s Score Sheet on page 58)
- The Quality of Presentation and Creativity judge components are each broken down into five Levels on the score sheet: Level 1 (Basic) through Level 5 (Masters)
- Next to each Level, there is a Point Scale
- Quality of Presentation may be awarded a maximum of 2 points, and Creativity may be awarded a maximum of 1 point. Maximum points for each of these judging components are distributed evenly among the five levels. Therefore, on the score sheet the Point Scales for the same Levels differ among each of the two components, for example:

o Quality of Presentation:

- max 2.0 points / 5 levels = 0.4 points for each Level, so:
 - Basic (Level 1) has a point scale range of 0.0 - 0.4.
 - Intermediate (Level 3) has a point scale range of 0.9 – 1.2.
 - Masters (Level 5) has a point scale range of 1.7 – 2.0.

o Creativity:

- max 1.0 points / 5 levels = 0.2 points for each Level, so:
 - Basic (Level 1) has a point scale range of 0.0 – 0.2.
 - Intermediate (Level 3) has a point scale range of 0.5 – 0.6.
 - Masters (Level 5) has a point scale range of 0.9 – 1.0.

5. Judge notations to Levels

Each of the three judge notations are intended to describe the middle of the range for a Level, for example:

- “-” notation translates to the middle of the range of Point Scale for Basic (Level 1)
- “V” notation translates to the middle of the range of Point Scale for Intermediate (Level 3)
- “+” notation translates to the middle of the range of Point Scale for Masters (Level 5)

To determine the appropriate range of Point Scale for Quality of Presentation or Creativity, review your judge notations for each judging component and use the following guideline:

Basic (Level 1) = Majority - with minimal ✓

Elementary (Level 2) = Equal ✓ and –

Intermediate (Level 3) = Majority ✓ with minimal + or –

Advanced (Level 4) = Equal + and ✓

Masters (level 5) = Majority + with minimal ✓

To determine the actual number of Points Given to assign for the Quality of Presentation or Creativity judging component, first determine which notation has the greatest number of occurrences (this is the majority or primary notation). Notations other than the primary will raise or lower the score within the range for the applicable level.

Cancel judge notations as follows to make an accurate determination of the actual number of Points Given (within the point scale range) for each judging component:

- **Quality of Presentation:** for each pair of + and – in your notes, cancel these notations against each other by substituting two ✓ marks (ex: P+ and P- equals two P ✓s)

- Then count the quantity of each judging notation to determine which is primary, and whether there is enough of another notation to raise or lower the score within the associated Point Scale

Important: for every 2 notations that you cancel out you must replace them with 2 notations of equal value that are in the middle of the range between the 2 cancelled notations

- Write the score in the Quality of Presentation Points Given box on the score sheet.

- **Creativity:** for each pair of + and – in your notes, cancel these notations against each other (ex: C+ and C- equals two C ✓s), and determine an actual score using the same procedure that you used when determining Quality of Presentation Points Given above

- Write the score in the Creativity Points Given box on the score sheet.

Where in the determined range the actual Points Given score should fall can depend on the number of one notation over another (from steps above), or even an overall impression. However, systematically analyzing each routine will help to create consistent scores that accurately reflect the performances and choreography and identify strengths and weaknesses in each routine.

6. Filling Out Score Sheet

A blank Presentation Judge's score sheet is shown on page 58. Presentation judges are required to:

- Take notes in the space provided at the bottom of the score sheet.
- Fill in the quality of presentation points given box and circle the point range.
- Fill in the creativity points given box and circle the point range.
- Head presentation judges must also complete the accuracy deductions by circling the number of points deducted and filling in the points deducted box.
- Numbers must be written legibly and completely. Judges should write 0.1 or 1.0 and not just 1, to assist the tabulators in correctly calculating the score.

Presentation judges should not fill in the total presentation score in the bottom box; that total is calculated by the tabulators.

7. Head Presentation Judge

Each freestyle judging panel has one person assigned as the Head Presentation Judge. In addition to their regular Presentation judging duties and responsibilities described above, the Head Presentation Judge is also responsible for judging accuracy by counting the number of misses in a routine.

Procedures for Accuracy Judging are listed on pages 29-30.

C. FREESTYLE CONTENT JUDGING

The two components of content judging are Density and Difficulty. Density measures the number of unbroken combinations of 5 skills throughout a routine, compared to the number of breaks in the routine.

What Constitutes a Skill?

For the purposes of counting snapshots of 5 skills in Difficulty and Density notations, a skill is one jump of the rope in single rope or one jump in turning Double Dutch ropes. A skill can also be a rope manipulation. You will see in the examples below that this jump, or skill demonstrates an action other than a basic jump done in isolation. Note that the jump or skill may include a launch jump into the skill or the landing jump that completes the skill, which should not be considered a basic jump.

Skills must be counted as they are performed. Do not wait for a sequence to finish before counting each skill.

The following examples represent 1 of the skills that would count towards a 5 count "snapshot" for making a Difficulty notation:

- A double, triple or quadruple under in single rope (multiple turns in one jump = 1 skill)

- A double under, triple or quadruple under in Double Dutch (2 or more turns of the Double Dutch ropes for 1 jump by the jumper = 1 skill)
- A squat jump plus the jump up to the upright position (2 turns of the rope, 2 jumps = 1 skill)
- A full twist in the air (1 launch jump, twist in the air and 1 landing jump = 1 skill)
- A criss-cross, TS cross, EB cross (= 1 skill. A jump taken to go into a cross or to come out of a cross is part of the skill and should not be considered a basic jump)
- A scoop in single rope pairs (A scoop or catch of a partner is 1 skill and the exit jump is part of that skill and should not be considered a basic jump)
- Donkey kick (Launch into an inversion followed by an upright landing = 1 skill) □ Leap frog in Double Dutch (Launch jump, leapfrog over and landing = 1 skill)
- Rapid turner-jumper exchange in Double Dutch = 1 skill. (The exit jump of one jumper, rope exchange and entry of the next jumper are all in one turn of the ropes)
- Helicopter in 3-person double dutch would count as one skill.

Examples of multiple skills that count towards your 5 count “snapshots”:

- A can-can is 4 skills (jump, lift knee, jump, kick out in front = 2 skills. Repeat with the other leg = 2 more skills. The set-up jumps are part of the skill and should not be counted as a basic jump)
- Awesome Annie is 3 skills (under leg, cross under leg, under leg)
- Subway in Double Dutch = 2 skills (squat jump, push-up under partner bridge, exit to upright position. If more push-ups are done under the partner bridge, they would count as additional skills for each turn of the ropes under the jumpers)
- Slow turner-jumper exchange in Double Dutch = 2 separate skills (exit jump of one jumper, exchange of ropes while ropes turn, entry jump of the other jumper. NOTE: the handover of ropes during a rope turn would count as a Density Break in this example as it is not done in one fluid movement. A new skill count would begin after the Density Break. (See Density scoring below)
- A slow 360 rotation jumped in single rope can be achieved in 2, 3 or 4 counts or skills. (The number of turns of the rope while the jumper does part of the rotation each counts as a skill)
- Rope wrap around the arm, immediately into a mic release without a jump in between = 2 skills, skill one is the wrap and skill two is the release.

NOTE: The Content Judge will give a Difficulty notation based on the average level of Difficulty during the 5-count skill “snapshot”.

1. Density

Density is the number of skills and combinations performed in a routine, versus the number of “breaks”. A routine will receive a high-density score if it has minimal breaks in the routine – meaning that the routine appears to be one continuous combination of sequences and skills. Simple skills used between more difficult sequences are

considered in the counting of density breaks. The Density Break section below describes what constitutes a skill, a break, and provides examples of determining the density for several combinations.

The following are guidelines for scoring density:

- Judges evaluate how many skills are compacted into a routine by noting the number of combinations. Skills of all levels count toward density. Therefore, skill has no bearing on Density, only on Difficulty.
- Notes for Density must be included in judging notes at the bottom of the official score sheet.
- Combinations of 5 or more skills in a closely linked choreographed sequence without any misses or other Density Breaks should receive the appropriate Difficulty notation and should also be circled (or noted with a "C") to indicate Density.
- Density scores are based on the Point values listed on the Density Combination table on the Content Judge's score sheet.
- Judges will give credit for Density based on the number of combinations circled or noted with a C (see Density Table below). The tabulators will do the math.

A. Density Breaks

Judges should make a slash notation when the jumper/jumpers are disengaged based on misses or density breaks. Density slash notations are used as a tool to show that a combination has been broken at that point.

NOTE: A ^ may be used to denote misses if you wish.

- Any of the following minor or major misses or Density breaks would be noted with a single slash notation to denote a break in a sequence of skills.
- A Density Break in single rope is 1 isolated basic jump or side-swing or a miss, not counting a basic jump used to launch the jumper into a skill or a jump taken to land or exit from a skill.
- A Density Break in Double Dutch is 1 basic turn without a jumper, or basic turning with a jumper doing basic jumps, or a miss.
- Basic bounces or simple side swings between skills #1 through 4 when counting are density breaks. More complex transitional skills are not Density Breaks. They are considered under Levels of Difficulty and affect the Difficulty notations given as combinations continue.
- Tumbling runs: For safety reasons set up jumps for tumbling runs are handled differently. A Density slash should only be assessed if there are excessive steps in the tumbling run. 4 steps, or 3 plus a hurdle are permitted, leading into a Single Rope or Double Dutch tumbling skill.
- A lower number of set up jumps should be considered by the Content judge as a higher Level of Difficulty.
- 4 steps, or 3 plus a hurdle, leading into a tumbling skill would count as one skill in determining if a sequence of skills adds up to 5. A tumbling run can therefore

contribute to a combination to be circled or noted with a “C”. More than the 4 steps allowed for a tumbling run would result in breaking the combination.

- A combination is broken when Time is called.

A. Density Note Taking

Density and difficulty note taking are done simultaneously. The following are note taking procedures for content judges:

- Count every 5 skills in an unbroken combination of 5.
- Make the appropriate Difficulty notation for the combination (with + or - if appropriate to show the high or low end of that level). The difficulty notation is the average difficulty of the 5 skills.
- Based on your preference, circle the Difficulty notation or make a C after it if the Combination has been maintained throughout that “snapshot” of 5 skills.
- Continue to count every 5 skills and make a Difficulty notation and a notation for a Combination unless the Combination is broken by a Density Break or the routine ends.
- If the combination is broken, be sure to record the average score of the skills completed.
- Re-start the count of 5 skills after a Density Break
- Continue in this manner throughout the routine.
- Combinations must be circled or given a C notation indicating Density regardless of the level of Difficulty of the skills.
- Combinations lasting longer than 5 skills will continue into the next notation period (snapshot) and will be given the appropriate Difficulty and Density notations based on what is seen in each notation period.
- Shorter sequences may be considered for a Difficulty notation without being circled or given a C notation.
- A miss or break in Density interrupts a combination.
- A miss or break in Density automatically re-sets to the beginning of a new combination (or the routine may re-start with isolated skills or a short sequence).

B. Calculating Density Score and Filling Out the Scoresheet

The Density score given on the Content scoresheet must be based on the Point Value from the Density Combination Table which is on the content judge score sheet.

A Circled Combination or a C notation = 5 uninterrupted skills, which is approximately 3-4 seconds. To calculate the density score judges would:

- Count the number of circled combinations or C notations from their notes.
- Circle the corresponding number of combinations in the Density score chart on the score sheet.
- Fill in the associated density score in the Density Points Given box on the score sheet.

- If a routine did not reach a combination of 5 skills, go to the far-left side of the Density Table and circle the appropriate maximum number of skills successfully completed as a sequence, and fill in the density score in the Density Points Given box on the score sheet.

Density Table:

		Circle number of combinations from your notes below			
All skills in isolation	0.1	1 = 0.5	2 = 0.6	3 = 0.7	4 = 0.8
Maximum of 2 skills in sequence	0.2	5 = 0.9	6 = 1.0	7 = 1.1	8 = 1.2
Maximum of 3 skills in sequence	0.3	9 = 1.3	10 = 1.4	11 = 1.5	12 = 1.6
Maximum of 4 skills in sequence	0.4	13 = 1.7	14 = 1.8	15 = 1.9	16 = 2.0

2. Difficulty

To determine the difficulty of a routine, judges must be familiar with the levels of difficulty described in this handbook. The levels of difficulty give judges a standard 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. Single and pairs routines should only score in the “Level 6/Exceptional” range and double dutch routines in the “Level 5/Masters” range if EVERY combination performed in the routine is exceptionally difficult as described in the levels of difficulty. Judges should not be afraid to give credit when it is due, by giving an “X” or “M” notation when a jumper or team performs a top-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.

There are 6 Levels of Difficulty on the Content Judge’s score sheet from Level 1 through Level 6 (Basic to Exceptional) for single and pairs routines and 5 Levels of Difficulty from Level 1 to Level 5 (Basic to Masters) for double dutch routines and team shows. The Levels of Difficulty and examples are included in Sections 11-14 of this handbook.

There is no substitute for understanding the levels of difficulty. Content freestyle judges should:

- Be familiar with the Intermediate range of Difficulty and consequently what scores higher and lower.
- Notice that combinations, movement/rotations, additions of elements such as multiples or releases and change of rope direction are keys to upgrading difficulty as notations for Difficulty levels are made.
- Give a maximum of an Elementary level score for that skill when ropes are placed on the floor during dynamic interaction in Pairs Freestyle. If ropes are kept in the hand, any appropriate score up to master’s level may be awarded.

- Not be afraid to score routines in the master's range if they meet that standard, regardless of age-level.
- Not give credit to missed skills.
- Give credit for the Difficulty of skills completed before a miss in a combination. The combination would not be circled or given a C notation for Density if there is a break. After the miss/Density Break, resume making Difficulty notations and counting skills towards the next combination. (See section 6.6 Density Breaks)
- Count Difficulty only for skills performed within the turning Double Dutch ropes, or single rope skills.
- Remember to give credit for all entries, exits and turner/jumper interaction in Double Dutch routines.
- Not judge skills completed before "go" or after "time" is called.

A masters-level single rope routine may include (these are only examples; there are many ways to fulfill the criteria for each level of difficulty):

- Multiples showing varied combinations of triples done with cross skills while moving and rotating.
- Multiples showing combinations of triples with leg-cross movements, and/or quads with crossing skills.
- Rope manipulation sequences include release moves that show varied release and re-grasp techniques, rope movement and changes during the release, while the jumper moves across the floor.
- Combinations using a variety of inversion/displacement moves, showing strength, flexibility, and gymnastic skill – combined with rope manipulations (such as cross skills) while the jumper rotates 180 degrees.
- Fast footwork combined with fast rope manipulations performed while moving across the floor.

***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). In these cases, the "M+" notation should be used to indicate the very top of the difficulty scale.*

A masters-level Double Dutch routine may include (these are only examples; there are many ways to fulfill the criteria for each level of difficulty):

- Combinations showing a variety of inversion/displacement moves, showing strength, flexibility, and gymnastic skill – with the turners involved using rope manipulations.
- Rope manipulation sequences (such as wheel-type movements) that involve all members of the group moving, rotating, and exchanging places as turners and jumpers.
- Very fast up-the-ladder style multiples, performed with the turners rotating around the jumper.
- Fast, complex footwork performed 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). In these cases, the “M+” notation should be used to indicate the very top of the difficulty scale.

A. Difficulty Note Taking

As the routine is being performed, take notes on what you see without taking your eyes off the routine. The following notations are recommended for difficulty:

- 6 or X = exceptional
- 5 or M = masters
- 4 or A = advanced + = at the top of that range
- 3 or I = intermediate
- 2 or E = elementary - = at the bottom of that range 1 or B = basic

The notations that you make will reflect segments of the routine, and might look like:

(Numbers: 3+ 2- 4 4+ 3 2+ 5)

(Letters: I+ E- A A+ I E+ M)

To determine the score, estimate an “average” based on your notes. The example routine above would score in the high intermediate range of difficulty for a single rope routine (see below - section 6.2.B Calculating Difficulty Score).

The following are note taking guidelines for Content judges:

- Every 5 skills represent a “snapshot” of the Difficulty and Density shown during that period.
- When judging Content, a judge should be making notations every 5 skills or approximately every 3 – 4 seconds throughout the routine for Levels of Difficulty, and for Density combinations. Add + or - to the Difficulty notations as appropriate. The time taken to complete 5 skills may vary by jumper based on the speed of execution of the skills.
- Appropriate notations should be written down for each “snapshot” throughout the routine, bearing in mind that any of the following upgrade level of difficulty:
 - combining elements
 - combinations of 5 skills
 - rotation and/or movement across the floor
 - multiple unders
 - rope releases, wraps and other manipulations.
 - change of rope direction
 - front arm cross or recross.
 - arm cross behind back or under one or both legs
 - Do not attempt to record the value of every jump or skill.

B. Calculating the Difficulty Score

Notations need to be converted into a numerical score. The quickest way to do this is by using the scoring grid method. Another way is to use a calculator. The goal, as

always, is to provide judges with the tools they need to ensure consistency, precision, and fairness.

Scoring Grid Method:

Find the average of your difficulty notations and record your average in your notes section of the score sheet. Then find your average on the grid (make sure to use the correct grid as different events have different grids). The grid includes a range of averages that coincides with a score. This is to prevent scores from going to the hundreds place. Once you have located your score, please record it in the difficulty box on your scoresheet.

Scoring Grid #1 for use with Single Rope and Pairs Events

SINGLE ROPE AND PAIRS										
(AVG/1.4 - 0.5)										
AVG	PTS		AVG	PTS		AVG	PTS		AVG	PTS
0.77 - 0.90	0.1		2.17 - 2.30	1.1		3.57 - 3.70	2.1		4.97 - 5.10	3.1
0.91 - 1.04	0.2		2.31 - 2.44	1.2		3.71 - 3.84	2.2		5.11 - 5.24	3.2
1.05 - 1.18	0.3		2.45 - 2.58	1.3		3.85 - 3.98	2.3		5.25 - 5.38	3.3
1.19 - 1.32	0.4		2.59 - 2.72	1.4		3.99 - 4.12	2.4		5.39 - 5.52	3.4
1.33 - 1.46	0.5		2.73 - 2.86	1.5		4.13 - 4.26	2.5		5.53 - 5.66	3.5
1.47 - 1.60	0.6		2.87 - 3.00	1.6		4.27 - 4.40	2.6		5.67 - 5.80	3.6
1.61 - 1.74	0.7		3.01 - 3.14	1.7		4.41 - 4.54	2.7		5.81 - 5.94	3.7
1.75 - 1.88	0.8		3.15 - 3.28	1.8		4.55 - 4.68	2.8		5.95 - 6.08	3.8
1.89 - 2.02	0.9		3.29 - 3.42	1.9		4.69 - 4.82	2.9		6.09 - 6.22	3.9
2.03 - 2.16	1.0		3.43 - 3.56	2.0		4.83 - 4.96	3.0		6.23	4.0

Scoring Grid #2 for use with Double Dutch Events

DOUBLE DUTCH							
(AVG/1.2 - 0.4)							
AVG	PTS		AVG	PTS		AVG	PTS
0.54 - 0.65	0.1		1.74 - 1.85	1.1		2.94 - 3.05	2.1
0.66 - 0.77	0.2		1.86 - 1.97	1.2		3.06 - 3.17	2.2
0.78 - 0.89	0.3		1.98 - 2.09	1.3		3.18 - 3.29	2.3
0.90 - 1.01	0.4		2.10 - 2.21	1.4		3.30 - 3.41	2.4
1.02 - 1.13	0.5		2.22 - 2.33	1.5		3.42 - 3.53	2.5
1.14 - 1.25	0.6		2.34 - 2.45	1.6		3.54 - 3.65	2.6
1.26 - 1.37	0.7		2.46 - 2.57	1.7		3.66 - 3.77	2.7
1.38 - 1.49	0.8		2.58 - 2.69	1.8		3.78 - 3.89	2.8
1.50 - 1.61	0.9		2.70 - 2.81	1.9		3.90 - 4.01	2.9
1.62 - 1.73	1.0		2.82 - 2.93	2.0		4.02 - 4.13	3.0
						5.22	4.0

Calculator Method:

Example: Assume that the following judging marks have been made for “difficulty”

3+ 2- 4 4+ 3 2+ 5

Step 1: Sum the numerical values (ignore the + and – marks in this step). The sum in this example is 23.

Step 2: Account for the + and the – markings. Each + adds 0.33 and each – subtracts 0.33 from the sum calculated in Step 1. In the example, there are 3 +’s and 1 -. The new total is 23.66.

Step 3: Divide by the total number of marks. In the example above there are 7 judging marks. $23.66 / 7 = 3.38$

Step 4: Use the designated formula for the type of event being judged to convert the average into a difficulty score. There are two separate formulas, one for Single Rope Freestyle and a different one for Double Dutch Freestyle events:

- **Formula to Use for Single Rope Freestyle Events:**
We will divide by 1.4 and then subtract 0.5. $(3.38 / 1.4) - 0.5 = 1.9$
- **Formula to Use for Double Dutch Freestyle Events:**
We will divide by 1.2 and then subtract 0.4. $(3.38 / 1.2) - 0.4 = 2.4$

Round the resulting score to the nearest tenth and enter this score in the box for Points Given for Difficulty.

3. Head Content Judge

Each freestyle judging panel has one person assigned as the Head Content Judge. In addition to their regular Content judging duties and responsibilities described above, the Head Content Judge is also responsible for judging accuracy by counting the number of misses in a routine.

Procedures for Accuracy Judging are listed on pages 29-30.

D. FREESTYLE HEAD JUDGING

There will be one Head Judge on each Freestyle Judging Panel.

In addition to working with the Floor Manager to maintain a steady flow at the station, the head judge is responsible for the following:

- When no Floor Manager is available the Head Judge is responsible for all the Floor Manager duties.
- Make communications with judges, athletes, or tournament director.
- Confirm that the identity of the jumper(s) matches what is printed on the freestyle cover sheet. If substitutions are not shown on the scoresheet, verify with the tournament director.
- Be familiar with the uniform and equipment rules, see AAU Jump Rope Rulebook
- Be familiar with the entire Freestyle Head Judge section of the AAU Jump Rope Judging Manual, as well as the following items described in Section 3: Delay of Tournament Rules and Procedures, Broken Rope, and Out of Bounds Judging.

1. Accuracy Judging

Accuracy judging refers to the number of misses in a routine. The head judge, head presentation judge, and head content judge are responsible for scoring accuracy. There is one type of miss as defined as “the unintentional stoppage of the rope.”

Miss

- Accuracy deductions will now reflect the average number of misses with every three misses being a deduction of one tenth. There is no longer a difference between a major and minor miss. A miss is a miss as defined as an unintentional stoppage of a rope.
- A miss is an unintentional stoppage of the rope or an obvious unintentional miss of the handle during a rope release re-grasp.
- A missed attempt to catch the rope handle after a release is counted as a miss even if the jumper keeps the rope moving and catches the rope on the next rotation. When the rope is caught down from the handle and the handle is worked into the jumper’s hand during the next few turns, the move is counted as a “bobble” and would be a presentation issue not an accuracy deduction.
- A miss may be caused by the rope(s) hitting 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 “^” notation for a miss. Instead,

the presentation judges should indicate this bobble with a negative mark in their "Quality of Presentation" notes.

- 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.
- A miss "^" is a miss no matter how major or minor.
- The total possible maximum for all accuracy deductions is 2.0.
- There is a one-tenth deduction for every 3 misses. Deductions will be given as follows:
 - 0-2 misses: no deduction
 - 3-5 misses: 0.1 deduction
 - 6-8 misses: 0.2 deduction
 - 9-11 misses: 0.3 deduction
 - 12-14 misses: 0.4 deduction
 - Etc....

Accuracy Note Taking

While watching each routine, the Head Judge, Head Presentation Judge, and Head Content Judge count misses using "^" notation marks. These judges make one "^" notation mark for every "miss". When a miss occurs, the Head Judges will immediately make a "^" notation, no more than one "^" notation mark per miss will be given.

Calculating Accuracy Score

At the conclusion of each routine, the Head Judge, Head Content Judge, and Head Presentation Judge will convert the number of "^" notations into a numerical deduction using the table provided on the score sheet. Circle the number of "^" marks 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 Quality of Presentation score by the scoring program. Judges should NOT attempt to do the math in the total box at the bottom of the score sheets!

Accuracy Special Issues

- Unlike speed judging, 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. A miss on a re-start is considered another miss.
- In a single rope event, the routine is considered restarted after a miss when the jumper attempts the next jump or performs a rope manipulation.
- In single rope pairs routines, both partners missing at the same time while jumping their own separate ropes is counted as two 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.
- A Double Dutch routine is considered resumed after a miss when the jumper attempts to re-enter the turning ropes, or the turners perform a rope manipulation.

2. Required Elements

The intention of the required elements rules is to ensure freestyle routines display the different elements of freestyle jumping to make the routines entertaining for the spectator to watch no matter the skill level. It is completely possible for a basic level jumper to receive full credit from the Head Judge. Level of difficulty is not considered when awarding credit for required elements.

The Head Judge will award full credit, partial credit, or no credit based on the performance of each required element.

Each required element must be demonstrated a minimum of twice at any level except for spatial dynamics for Single Rope events and synchronized team footwork for Double Dutch events. No credit is given if the element is omitted completely or attempted with no success at all.

- Full credit (0.2) will be awarded for each required element successfully completed at least **twice** during the routine, *except for Spatial Dynamics for Single Rope events and synchronized team footwork in Double Dutch events*.
- Partial credit (0.1) will be awarded for each required element successfully completed one time during the routine.
- No Credit (0) should be awarded for each required element that is omitted or that the jumper misses while attempting to complete the required element.
- No Credit (0) should be awarded to Double Dutch required elements performed **WITHOUT** the ropes turning around or passing under the body.
- Be Aware that jumpers often fulfill more than one required element in a single skill or sequence (i.e., rope manipulations combined with rope direction changes performed while using space).

The five required elements in AAU Jump Rope are:

- Use of Music
- Strength Movement (Multiple Unders and Inversion or Displacement Skills)
- Directionality/Backwards Skills in Single Rope events or Synchronization/Unison in Double Dutch events.
- Spatial Dynamics in Single Rope events and Double Dutch events or Dynamic Interaction in Single Rope Pairs events.
- Rope Manipulation Skill in Single Rope and Intricate Turner Skill/Turner/Jumper Exchanges in Double Dutch

A. Use of Music

Freestyle routines must have music. Full credit will be awarded for a routine which begins and ends with the music. Note the beginning of the routine may be delayed up to 16 beats without penalty to accommodate music which is designed with a passage or intro. The end of the routine must end on cue or music may fade at conclusion of the routine. Music should be cut or faded to end the routine. Music that continues to play without fading after the ending pose will not receive full credit.

- Full credit when routine begins **and** ends with music.
- Partial credit, 0.1 will be awarded if the routine starts on cue but does not end with the music or fade.
- Partial Credit, 0.1 will be awarded if the routine does not start on cue and ends with the music or fade.
- No Credit may not be awarded if the routine does not begin and end with the music.

B. Strength Movement (Multiple Unders and Inversion or Displacement Skills)

This includes Multiple Under skills that involve the rope rotating more than one time per jump; and Inversion Displacement Skills which require a change in the center of gravity, displaying strength, balance, flexibility, and/or agility (including gymnastic-type skills).

- Full credit will be awarded for the successful completion of at least two of these skills.
- Partial credit will be awarded for successful completion of only one of these skills.
- No credit will be given if the jumper(s) fail to complete at least one of these skills.

C. Directionality / Backwards skills in Single Rope; Synchronization in Double Dutch:

In Single Rope Events: Skills demonstrating an obvious change in the direction of the rope around the jumper's body. The direction of the rope is determined by the direction the rope approaches the jumper's feet. If the rope approaches the jumper's toes, the rope is going forward. If the rope approaches the jumper's heels, the rope is going backward. ***Note that the rope must make a complete revolution around the jumper's body to satisfy this requirement.***

- Full credit will be awarded for two changes of direction during the routine by each jumper.
- Partial credit will be awarded for one change of rope direction by each jumper during the routine.
- No credit will be given if the jumper(s) fails to complete a change of direction during the routine.

Examples:

- Full credit example: jumper begins routine with rope moving in forward direction, then changes rope to backward direction for a period and then changes rope to forward direction for another period. (2 rope direction changes)
- Partial credit example: jumper begins the routine with the rope moving forward; jumper jumps most of the routine in the forward direction. Toward the end of the routine, the jumper changes direction of the rope to backwards and jumps the remainder of the routine in the backward direction, ending the routine in the backward direction. (1 rope direction change)

- No credit example: jumper does entire routine in the forward direction. (No change of rope direction)
- Things to watch:
 - Watch for the direction of the rope during gymnastic skills. These will count for a direction change if the rope revolves around the jumper's body.
 - Side swings, buddy bounces, stalls without jumping the rope, helicopters, horizontal body wraps, and other such skills do not count toward a direction change, as the rope does not revolve around the jumper's body.
 - Skills that involve changing from forward to backward in one jump will count for a change of direction (e.g., EK full twist).

In Double Dutch Events: Synchronized team footwork.

- To receive full credit, all jumpers and turners must perform synchronized team footwork in unison. This required element does NOT need to be completed twice.
- If some of the jumpers and turners participate, partial credit will be awarded.
- No credit will be given if synchronized team footwork is not done.

D. Spatial Dynamics (Single Rope Events) Or Dynamic Interaction (Single Rope Pairs Events):

In Individual Single Rope events, the Spatial Dynamics element is defined as movement throughout the performance area.

- To receive full credit, the jumper must use all four quadrants of the competition area outside of a three-foot center radius. The quadrants are marked with a + formation on the floor.
- If the jumper uses 2 or 3 quadrants, partial credit will be awarded.
- No credit will be awarded if the jumper remains in the same quadrant for the entire routine or fails to move outside the three-foot center radius.

Dynamic Interaction is required for Single Rope Pairs Freestyle Events. This element is demonstrated when jumpers interact cooperatively and are highly dependent on one another (e.g., it is not possible to perform the skill without both jumpers' collaboration)

- Full credit will be awarded when the jumpers successfully complete dynamic interaction at least twice during the routine (example: Scoops, Chinese Wheel).
- Partial credit will be awarded if dynamic interaction is successfully completed once during the routine.
- No credit will be given if the jumpers fail to successfully complete dynamic interaction at least once.

In Double Dutch, Spatial Dynamics is defined as any movement that results in a jumper becoming a turner and a turner becoming a jumper.

- ALL athletes must take a turn as a both a jumper and a turner during the routine to receive full credit.
- Partial credit will be awarded if only some jumpers and turners participate.
- No credit will be given if spatial dynamics is not done.

E. Rope Manipulations in Single Rope; Intricate Turner Skill in Double Dutch

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

- Full credit will be awarded when each jumper successfully completes at least 2 rope manipulations during the routine. Consecutive rope manipulations will fulfill this requirement.
- Partial credit will be awarded for 1 rope manipulation per jumper during the routine.
- No credit will be given if the jumpers fail to successfully complete at least one rope manipulation.

In **Double Dutch**, these skills involve Intricate Turner Skills, excluding exchanges.

SKILLS MUST BE DONE WITHIN OR INVOLVING A ROPE TO RECEIVE CREDIT!!!

3. Head Freestyle Judging Note Taking

As the routine is being performed, take notes on what you see without taking your eyes off the routine. The following notations are recommended:

Single Rope Events:

C = Use of Music

M/I/D = Multiples / Inversion / Displacement

B = Backwards Skills

S = Spatial Dynamics / Dynamic Interaction (pairs)

R = Rope Manipulations

Double Dutch Events:

C = Use of Music

M/I/D = Multiples / Inversion / Displacement

U = Unison (synchronized team footwork) *

S = Spatial Dynamics

R = Rope Manipulations

* Can use a “-” next to the notation for Double Dutch to signal an element that deserves partial credit only.

The notations that you make will reflect required elements as they are performed. In a single rope pairs routine they might look like:

M B B R R S D D S S R R M

Both jumpers completed one multiple (M). The second multiple was completed by only one jumper, and therefore was not recorded. Both jumpers switched to jumping backwards (B), and then switched back to forward jumping (B). Both jumpers completed 2 rope manipulations each (R R). Jumpers completed one dynamic interaction skill (e.g., a scoop) (S), then completed 2 inversion/displacement skills while doing a dynamic interaction (e.g., 2 frog kicks, one jumping one turning) which would count as both as two inversion/displacement skills (D D) and two dynamic interaction skill (S S). Jumpers each completed 2 rope manipulations (R R). The jumpers each completed a triple (M). The routine would be scored full credit for all required elements. (2 Ms = full credit for multiples, 2 Ds = full credit for inversion/displacement, 2 Bs = full credit for 2 change of direction, 2 Ss = full credit for dynamic interaction, 2 Rs = full credit for rope manipulation). If the jumpers had not both completed the multiple at the end of the routine, (i.e., the last M), then only partial credit for multiples would be awarded. Accurate notetaking is VITAL!

4. EQUIPMENT

- Athletes may use a variety of different ropes for Tournaments. Ropes must be powered only by the competitor. No battery-powered devices may be used. Swivels or other types of fittings are legal.
- Attaching the rope(s) to the body in any way is not allowed. This is viewed as a safety concern, and as a possible way for competitors to gain an unfair advantage in competition.
- Props are not allowed in any event, including freestyle and Team Show. For safety reasons, only ropes may be used in competition.
- Trampolines or mats are not permitted.
- Single Ropes may be of any style, material, or length.
- Double Dutch ropes may be of any style, material, or length.

5. UNIFORMS

See AAU Jump Rope Rulebook for more details.

- Athletes may wear any type of athletic clothing normally worn in sport competition or exercise activity. Team uniforms must match or coordinate in color and design and may have the team's name and/or logo displayed during the competition. Differences are acceptable, regardless of gender (sleeve length, collar style, and short length). On a team, the athletes' uniforms must match or coordinate with the other athletes on the team. Team Show competitors may coordinate their uniforms to allow for creativity. Exceptions can be made for religious preferences with prior notification to the tournament director. Manufacturer's logos do not have to match.
- Jewelry and watches may be worn while competing.
- Eyeglasses worn while competing must have a sport safety strap or wedges to prevent them from falling off during competition.
- Competitor's underwear of any kind should not be visible when in a standing

position (excluding spandex worn under shorts). Delay of tournament penalty will apply to any competitor that would have to leave the floor to change or cover up.

6. TIME VIOLATIONS

Make sure the competitors complete their routines within the allotted time and mark any deductions for time violations as appropriate on the scoresheet. Competitors must complete their routines within the 60 – 75 seconds allotted. Jumpers may move into their poses before the “tone” to begin but should not begin jumping their routine. Jumpers need to have reached their ending positions at the “tone” for time. The routine should be considered “under time” if the ending pose is reached before 60 seconds is called and “over time” if the pose is not reached when 75 seconds is called. Also, if a jumper or team begins the routine before the “tone” to begin or ends the routine after the “tone” for time, 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.

Any routine that continues for more than 5 skills or other movements after time is called, will be assessed a delay of tournament penalty by the head judge of 0.4. This is in addition to the 0.2 deduction penalty for going overtime.

7. SPACE VIOLATIONS

Make sure that routines are performed within the allotted space and make deductions if necessary. Out of bounds occurs when any part of the athlete’s body or jump rope extends beyond the taped (or marked) boundary line. The boundary line is considered in bounds. A deduction of 0.1 should be made for each occurrence of a space violation.

The Floor Manager is instructed to stop the jumper/team immediately if the jumper/team leaves the competition area during an event (either with a body part or the arc of a rope) that may interfere with an athlete in adjoining station. 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.

8. ILLEGAL SKILLS

Be aware of what constitutes an illegal skill. Be prepared to stop the routine and disqualify the athlete(s) if you are positive that an illegal skill was executed. The Tournament Director may also stop the routine for an illegal move.

Illegal or Prohibited Moves:

- Jumping on knees
- Jumping on elbows

- Jumping on the head

A jumper or turner may not use their feet to invert themselves off another jumper or turner's body (Ex: including, but not limited to; the back, shoulders, head, knees, leg, chest, or lower back), unless they are supported by their hands prior to the inversion. Jumpers or turners may only invert themselves off an assistor's hands.

Examples of skills that are acceptable include wheelbarrow, toe-pitch, or other skills whereby the assistor uses **ONLY** their hands to cause the other jumper to become inverted. A jumper can invert themselves from a dual push-up position with their feet off another body part only if they are supported by their own hands during the inversion.

When an illegal or prohibited move occurs, the Head Judge or Tournament Director will stop the routine. The jumper (if it is an individual event) or team (in a multi-person event) is disqualified from that event.

Additional Notes

- Make sure all boxes on your score sheet that are your responsibility have notations.
- Do not discuss protests or challenges with the coach or jumpers. Refer them to the Tournament Director.

E. 4-PERSON TEAM FREESTYLE JUDGING

The 4-Person Team Freestyle event is judged the same in the same manner as the Single Rope Pairs Freestyle event. The athletes must assemble a combination of finesse, power, strength, dance, and intricate arm rope skills both forwards and backwards into a routine, which is choreographed to music. Precision, synchrony, dynamic interaction between the 4 jumpers as well as intricate formations are judged in this routine. The routine must be between 60 and 75 seconds in length.

SECTION 7. SYNCHRONIZED GROUP ROUTINE JUDGING

Group Routine scoring will be judged on a Ten Point Decimal Scale. A perfect score is ten (10) points. Group Routines are scored in three areas: Choreographic Balance, Content, and Presentation.

The judging panel for the Synchronized Group Routine consists of 12 judges:

- Two people are assigned as Head Judges (A and B) and are responsible for Choreographic Balance, in addition to any time, space, or Delay of Tournament violations.
- Five people are assigned as Content judges that are responsible for judging the

Intricacy, Density, and Precision of the routine.

- Five people are assigned as Presentation judges that are responsible for judging the Quality of Presentation and Creativity of the routine.

The scores for both Head Judge A and Head Judge B are added together and then averaged to determine the Head Judge score that is entered into the computer scoring program.

The scores for each Content and Presentation judge are entered into the computer scoring program. The scoring system will drop the high and low scores in Content and Presentation. The three (3) closed Content scores will be averaged and the three (3) closest Presentation scores will be averaged. Both will be added to the averaged Head Judge scores and deductions taken.

A. Head Judges - score Choreographic Balance (2.0 points):

To receive full credit, Group Routines must include each of the following elements to receive the maximum score:

- Intricate Footwork – Combination of skills, difficulty of footwork and armwork skills, and quality of different skills (0.5 point)
- Music Interpretation – degree to which the routine is choreographed to music (0.5 point)
- Formations and Patterns – Quality of different formations/patterns (0.5 point)
- Synchronization – Synchronization of entire group, i.e., all participants are executing identical skills (0.5)

Head Judges are also responsible for watching for time, space, and other violations and marking any deductions as appropriate on their scoresheet.

- Time Violation – The Group Routine event must be performed within a 2 to 4-minute time frame. There is a four-tenths (0.4) deduction for any time violation, over or under time. Time begins when the music starts in Group Routine.
- Space Violation - two-tenths (0.2) deduction for "each" space violation when an athlete or rope goes out of bounds.

Note: The Tournament Director has the discretion to not tape or mark the boundaries on the competition floor for the Group Routine event, if this is the case, then there are no possible penalties for space violations.

- Delay of Tournament 0.4 deduction is applied under freestyle judging rules as appropriate for uniform violations or continuing a routine for more than 5 movements or skills beyond the "tone" for time.

B. Content Judges - Score the following (4.0 points):

- **Intricacy:** The use of skills combinations and formations that are challenging to execute. Judges will consider coordination, strength, flexibility, teamwork, and

timing when evaluating the skills. (Points should only be given for the skills and formations successfully completed). The Content Judges will assess the impact of the number of athletes who complete the skills in the Group Routine (1.0 point)

- **Density:** Judges will consider the number and different types of moves and formations used in the routine versus the pauses or breaks. (1.0 point)
- **Precision:** The degree to which the team executes the routine in synchrony. Misses are considered in this area. (2.0 point)

About Intricacy & Density: The use of physically and choreographically challenging skills that are displayed by the entire group during a routine. This means that highly difficult routines will display many interrelated parts, be highly involved or complex, show an integration of elaborate elements, and require the jumpers to show energetic activity, movement, and cooperative interaction. Routines should have every member of the team physically and choreographically involved in every aspect of the routine. The choreography of EVERY element requires that ALL jumpers be dynamically interactive, working cooperatively in an interconnected way. The only time all team members aren't interconnected is during quick and smooth transitions between sections of the routine. The choreography of EVERY element will also require movement, beat and rhythm changes, and changes of formation. The routine is specifically and intricately choreographed to the patterns, beat, rhythm, and changes in the music selected. Number of different movements used, versus the number of "breaks" or pauses in the routine. Density means having component parts closely compacted together. There should be few (if any) pauses or breaks in the routine. A "masters" level routine will have no major breaks – each part of the routine is choreographically designed for smooth transitions.

C. Presentation Judges - score the following (4.0 points):

- **Creativity:** The use of unique formations, skill combinations, associated movement, or other choreographed elements. (1.0 point)
- **Quality of Presentation:** How well the skills and formations are completed and the degree of excellence and style. The routine contains an opening formation and ending formation. Overall facial expression is observed during a routine. Body alignment and extension, good posture maintained, and kicks fully extended. The smoothness and flow of the routine to the music is also judged in this area. (3.0 points)

About Quality & Creativity: *Originality and imagination in the choice of skills and movements used, style.* The score given for this component should reflect the average level of creativity shown throughout the routine. A "masters" level routine will have unique and original choreography shown in EVERY aspect of the

routine, including skills, combinations, formations, transitions, and poses. New and original ideas will have been used throughout the routine, and the routine will succeed in being fun and interesting to watch. Music selection will be original and will complement the choreography. Use of costumes (optional and not required) and themes will be considered in this category (but are not required).

Group Routine Quality of Presentation

“+” Impressive Presentation	“✓” Average Presentation	“–” Poor Presentation
Sequence is performed with accuracy and enthusiasm by every member of the team.	Accuracy and enthusiasm shown by some. Some misses occur but detract very little.	Misses detract from sequences, no enthusiasm shown.
Smooth, energetic, and confident execution of the sequence.	Some members of the team perform smoothly, but some show obvious effort.	Many members of the team struggle to perform the skills, barely make the tricks attempted.
Every member of the team shows good countenance and professionalism.	Some members of the team show good countenance and professionalism.	Poor professionalism (facial expression, body language)
Every member of the team shows perfect beat and rhythm.	Some members struggle to maintain beat and rhythm.	Execution is choppy and insecure; lack of beat and rhythm detracts from routine.
Formations are perfectly clean and geometrical, lines are straight.	Formations and lines are recognizable, though not perfect.	Formations and lines poorly executed, or not attempted.
Every member of the team is perfectly synchronized through complex choreography (many changes in beat, direction, and movement).	Most team members are synchronized, but choreography is not that complex (some changes in beat, directionality, mvmt).	Most team members are not synchronized or need to focus on each other to stay together. Very simple choreography.
The choreography of the routine perfectly matches and is enhanced by the music.	Some parts of the routine appear choreographed to the music, others not.	No effort made to choreograph to the music. Music is simply in the background.

Group Routine Creativity

“+” Desirable Creativity	“✓” Average Creativity	“—” Lacking Creativity
Poses are unique and enhance the choreography of the routine.	Poses are there, but do little to enhance the routine	No poses, or inappropriate poses used that detract from the routine
Full variety of skills shown from all elements.	Some variety shown, but not a wide variety. Some repetition.	One type of move/element dominates the routine. Repetitive.
Unique and original music, moves, formations, and choreography are used.	Interesting music, moves and choreography used, but familiar.	No effort to show unique music, moves or choreography
Directionality and movement are varied and unpredictable	Movement and directionality are shown, but familiar and/or predictable	Little or no effort to include movement or directionality, or directionality not flattering.

D. For all Group Routine Judges:

- Group Routines must be performed with all competitors using individual single ropes only.
- The use of long rope and Double Dutch ropes and skills, as well as Chinese Wheel skills are not permitted in the Synchronized Group Routine. If they are used during the Group Routine event, then those skills will not be scored by the judges.
- No Props other than ropes may be used. Additional ropes, if used, must be secured to the athlete's person when not in use or must be retrieved from or taken to the boundary of the competition area. For safety reasons, discarded ropes must be safely put at the boundary of the performing area. A penalty of 0.4 points will be assessed if ropes are discarded in the competition area more than 3 feet away from the boundary. Ropes that are dropped creating an unsafe environment for any competitor will cause the athlete(s) to be stopped at that point. The performance will be judged up to that moment. A space violation will be assessed for ropes discarded out of bounds.
- Judges must make notes on their scoresheet.
- Judges may give partial credit for skills not completely executed.
- Judging of the routine may not take place after time is called.
- Music is mandatory for Group Routines. Routines without music will not be scored.
- The Judges Score Sheet will be totaled and verified by the Score Keeper's table.

ILLEGAL MOVES· The following are illegal and prohibited moves: Jumping on the knees, head, or elbows. An athlete may only use his/her hands, or another athlete's hands, to launch him/herself into an assisted inversion.

When an illegal or prohibited move occurs, the Head Judge or Tournament Director will stop the routine, thereby giving a zero score to the individual or team in that component. The Head Judge may also consult with the judging panel before ruling on an illegal move.

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LEVELS OF DIFFICULTY

For determining the level of difficulty performed in single rope and double dutch freestyle routines.

Examples are given in each level of difficulty; the examples are just one of countless possibilities in which to achieve that level.

GYMNASTICS LEVEL OF DIFFICULTY

To be used as a guide when considering these skills as part of the Inversion/Displacement required element for single rope and Double Dutch.

LEVEL	DESCRIPTION
Basic / Level 1	<ul style="list-style-type: none"> • Forward/Backward Roll • Hurdle (Is a step then a skip that is needed to develop momentum into a tumbling element such as a round-off or front handspring) • Split Leap • Cartwheel (single rope) • Pirouette changing direction or moving in a circular motion by twisting while in the handstand position. <p>Performing the move in a sequence with other similar level skills or required elements (i.e., rope release, etc.) moves it up partial levels</p>
Elementary/ Level 2	<ul style="list-style-type: none"> • Cartwheel (double dutch) • Round Off (Rope passes under feet before landing) • Donkey Kick One foot takes off into a handstand snap down) Back Extension Roll • Bridge Kick Over • Front/Back Walkover • Front Handspring (low landing in a squat position) • Dive Roll <p>Performing the move in a sequence with other similar level skills or required elements (i.e., rope release, etc.) moves it up partial levels</p>
Intermediate / Level 3	<ul style="list-style-type: none"> • Kip (Neck Kip to Stand) (Forward roll press to feet) • High Frog (Two foot take off into a handstand snap down) Stalder Press into a Handstand snap down (High Frog) • Back Extension Roll into a Handstand snap down (High Frog) • Front Aerial (Front walkover without touching hands to the floor) • Side Aerial (cartwheel without touching hands to the floor) • Front Handspring (landing in upright position) Back Handspring (Flick-Flac) • Front Whip (Front handspring without touching hands to the floor) <p>Suicide / Front Toss / Front Aerial to Wolf sit position (Puolin) Performing the move in a sequence with other similar level skills or required elements (i.e., rope release, etc.) moves it up partial levels</p>
Advanced / Level 4	<ul style="list-style-type: none"> • Butterfly Twist (Tong-Fei) Side twist seen in Double Dutch • All Saltos: (see definition page) Back Tuck Salto, Barani Salto. Back Whip, Standing Front Salto, Standing Back Tuck Salto, Round-Off Back Salto, Hurdle Front Salto, Front Tuck Salto, Front Pike Salto, • Back Pike Salto, Cowboy Salto, Front Layout Salto, Back Layout Salto, Arabian Salto, Side Salto. <p>Criteria for Advanced front or back salto flip:</p> <ul style="list-style-type: none"> • Salto with rope held in front, making one natural rotation around the body during the flip = A- • Salto with double under = A • Salto with triple under = A+ <p>Add a partial level (from A- to A, or from A to A+) when any salto is performed with a twist.</p>

Level	Description
Advanced / Level 4	<ul style="list-style-type: none"> Round-off Arabian with rope held in front of the jumper, making one natural rotation around the body during the flip = Advanced Round-off Arabian with a double under = A+ Performing the move in a sequence with other similar level skills or required elements (i.e., rope release, etc.) moves it up partial levels (such as from A- to A, potentially).
Masters / Level 5	Criteria for Masters: front or back salto flip: <ul style="list-style-type: none"> Salto with any arm cross triple under = M- Arabian Round-off Arabian with a triple under = M- Salto with any arm and leg cross triple under = M Round-off Arabian with an arm-cross triple under = M Round-off back lay out with a full twist, with an EB triple under = M, Performing the move in a sequence with other similar level skills or required elements (i.e., rope release, etc.) moves it up partial levels (such as from M- to M, potentially). The same criteria should be used for double dutch. Any tumbling skill should require intricate turner involvement to reach "Masters".
Masters + / Level 5 +	<ul style="list-style-type: none"> Round-off Arabian with a leg-over cross triple, or with a quadruple under = M+ Round-off back lay out with a full twist, with a leg cross or rope release multiple under = M+. Performing the move in a sequence with other similar level skills or required elements (i.e., rope release, etc.) moves it up partial levels

Notes:

A tumbling skill is scored at a higher difficulty level if performed with multiple unders. Examples:

- A round-off back handspring performed with a single under rebound should be scored in the intermediate range. A round-off back handspring performed with a backwards quadruple under or backward triple under TJ = A
- Round-off Arabian with a double under = A+
- Round-off Arabian with a triple under = M-
- Round-off Arabian with an arm-cross triple under = M
- Round-off Arabian with a leg-over cross triple, or with a quadruple under = M+

A combination of tumbling skills performed without a break will score higher than the level of the individual score. Examples:

- A round-off back handspring double under rebound into a high frog should score in the high intermediate to low advanced range.
- A front handspring into a round-off back tuck salto quadruple-under would score in the master's range.

A partial level should be added when any salto is performed with a twist

Example: A layout back salto scores in the A+ range A layout back salto performed with a twist would score in the masters range

In Double Dutch any tumbling skill requires intricate turner involvement to reach "masters" level.

Content Judge Density Rule.

In preparation for a tumbling run, up to three steps inclusive of the hurdle (one step and a skip) directly in front of the tumbling skill are considered part of the skill. Four steps and a skip are permitted without a deduction. Five or more steps are considered a transition and are subject to a deduction.

Gymnastic Skill Descriptions

Arabian Salto (A round-off followed by a half turn then forward salto).
Back Extension Roll to Handstand (Backward roll into the handstand position)
Back Handspring (Flick-Flac)
Back Layout Salto (A stretched body position, straight or slightly arched)
Back Pike Salto (Body bent forward more than 90 degrees at the hips while the legs are kept straight.).
Back Tuck Salto (A position in which the knees and hips are bent and drawn to the chest; The body is folded at the waist)
Back Walk Over
Back Whip (Back handspring without touching hands to the floor)
Backwards Roll
Barani Salto (A round-off without touching hands to the floor – a piked front salto with a ½ twist initiated by shoulder twist and <u>completed by the hips as the body opens in flight</u>)
Bridge Kick Over
Butterfly Twist (Tong-Fei) Sideways twist seen in Double Dutch
Cartwheel
Cowboy Salto (Legs are straddled but knees are close to the side).
Curl to Handstand Pressing to a handstand from a tucked position
Dive Roll (A roll that has flight between the takeoff and landing of the skill)
Donkey Kick (One foot take off into a handstand snap down)
Forward Roll
Front Aerial (Front walkover without touching hands to the floor)
Front Handspring
Front Layout Salto
Front Pike Salto (Body bent forward more than 90 degrees at the hips while the legs are kept straight.).
Front Tuck Salto (A position in which the knees and hips are bent and drawn to the chest; the body is folded at the waist.)
Front Layout Salto (A stretched body position, straight or slightly arched)
Front Walk Over
Front Whip (Front handspring without touching hands to the floor)
High Frog (Two foot take off into a handstand snap down)
Hurdle (A step and a skip directly in front of the tumbling skill, used to develop momentum into a tumbling element such as a <u>round-off or front handspring</u>)
Hurdle Front Salto (Combination run into front salto)
Kip (Neck Kip to Stand) (Forward roll press to feet)
Pirouette Changing direction or moving in a circular motion by twisting while in the handstand position
Round Off
Round Off Back Salto (Combination round-off into a back salto)
Salto (A flip or somersault, with the feet coming over the head and the body rotating around the axis of the waist)
Side Aerial (cartwheel without touching hands to the floor)
Side Salto (A side somersault)
Split Leap
Stalder Press into Handstand Snap down
Standing Back Salto (A back flip performed from a static position)
Standing Front Tuck Salto (A front flip performed from a static position)
Suicide / Front Toss / Aerial to Wolf Sit Position (Puolin)

SINGLE ROPE LEVELS OF DIFFICULTY - MULTIPLES

Multiples (M)

Skills which involve the rope rotating more than one time per jump.

Level	Description and Examples
Basic / Level 1	One or more basic double unders performed in the routine.
Elementary / Level 2	Double unders performed with basic arm movements or footwork, and/or rotation One triple under or side swing triple under in isolation. EXAMPLES: Double unders with basic crosses and/or side swing crosses, double unders in a jogging step.
Intermediate / Level 3	Sequences involving double unders performed with arm movements, arm only crosses, and/or rotations, possibly including more than one triple under or side swing triple under. Triple under with any arm-only cross or rotation done in isolation. Quadruple under in isolation. EXAMPLES: Sequence involving double unders with front-back crosses and double back crosses ending with side swing triples. Triple under with a front-back cross, triple under 360 (EK) in isolation.
Advanced / Level 4	Sequences double unders performed with intricate arm and leg crosses. Sequences involving triple unders performed with arm-only crosses and/or rotations. Triple under with leg-cross done in isolation. Quadruple under with arm-only cross or rotation done in isolation. Quintuple under in isolation. EXAMPLE SEQUENCE: (1)) A.S. open double under (2) side cross open triple under (3) triple under E.K. (4) side cross cross triple under (5) C.L. open double under
Masters / Level 5	Sequences of triple unders performed with intricate leg crosses. Sequences of quadruple unders performed with arm-only crosses and/or rotations. Quadruple under with leg-cross done in isolation. Quintuple under with arm-only cross or rotation done in isolation. Sextuple under in isolation. EXAMPLE SEQUENCE: (1) Inverse T.J. triple under (2) E.B. T.J. triple under (3) open A.S. open triple under (4) side cross E.B. quadruple under (5) 180 side cross open cross quadruple under
Exceptional / Level 6	Sequences of quadruple unders performed with intricate arm and leg crosses. Sequences of quintuple unders performed with arm-only crosses and/or rotations. Quintuple under with leg-cross done in isolation. Sextuple under with arm-only cross or rotation done in isolation. Septuple under in isolation. EXAMPLE SEQUENCE: (1) Side side open cross open quintuple under (2) side C.L. open cross quadruple under (3) quintuple under E.K. (4) side krueger toad open quadruple under (5) side toad A.S. open quadruple under

SINGLE ROPE LEVEL OF DIFFICULTY – INVERSION DISPLACEMENT

Inversion Displacement (I/D)

Skills requiring a change in center of gravity or inversion of the body, displaying strength, flexibility, and agility. Examples of moves that may be considered in this category:

*Leaps *Push-ups *Crab jumps *Mountain Climber *Donkey kicks *Jumping in splits

*Any acrobatic or gymnastic skill (refer to tumbling levels of difficulty document)

*Frog-style donkey kicks: diving from both feet into a handstand position (vs. kicking up one foot at a time as in a regular donkey kick)

Level	Description and Example
Basic / Level 1	Simple skill involving raising or lowering the center of gravity, or a simple acrobatic skill inverting the body. EXAMPLES: simple leaps, forward roll, cartwheel, squat jump.
Elementary / Level 2	Simple acrobatic skill or a single strength move done in isolation while the rope turns around the body. EXAMPLES: round-off, one jump in push-up position, one donkey kick jump, mountain climbers, front handspring landing in a squat position.
Intermediate / Level 3	Intermediate acrobatic skill performed while rope turns around the body, simple strength moves and/or acrobatic moves performed consecutively or in combination. EXAMPLES: front handspring into a push-up, three donkey kicks performed consecutively, cartwheel into crab jumps.
Advanced / Level 4	Sequences involving multiple acrobatic and/or strength moves done in combination, showing variations of inversion or displacement skills that require more strength, agility, and flexibility to perform. EXAMPLE: combination involving a round-off directly into three frog style donkey kicks into a crab jump into the splits performed with the rope passing under the jumper's feet.
Masters / Level 5	Sequences in which Level 4 or acrobatic skills are performed in combination with other types of Level 4 jumping skills. EXAMPLE: Sequence involving frog-style donkey kicks performed with double unders into behind the knees crosses into double under push-ups with crosses.
Exceptional / Level 6	Sequences in which Level 5 strength or acrobatic skills are performed in combination with other types of Level 5 jumping skills. Example Sequence: (1) Roundoff back tuck with triple under A.S. (2) backwards triple under C.L. to push-up (3) double under kamikaze (4) push-up kamikaze to frog (5) coming out of the frog, double under T.J. landing in split

SINGLE ROPE LEVELS OF DIFFICULTY – ROPE MANIPULATION

Rope Manipulation (R)

Skills that cause the rope to perform unique motions other than the standard loop around the body.

Examples of moves that may be considered in this category:

*Rope releases (of one or both handles)

*Wraps

*Crosses of all kinds

*Swings (swinging rope overhead, at sides, or under feet)

*Rotational skills

Level	Description and Example
Basic / Level 1	Simple movement done in isolation requiring one motion. Simple release and catch of one handle. EXAMPLE: jumper performs only a side swing to the left and then a side swing to the right while standing still. One forward cross. Half turn to jumping backwards.
Elementary / Level 2	Simple crosses, swings or wraps done in combination with other arm skills or basic body movements. Simple release and catch of one handle while completing a skill of similar difficulty. EXAMPLE: jumper performs consecutive side swings while moving or rotating, overhead swing into body wrap, side swing crosses, front-back (or EB) cross in isolation, leg over arm jump, release and catch of one handle.
Intermediate / Level 3	Release and catch of one handle during which the rope does at least one revolution. Crossing skills where both arms cross behind the back or one or both arms crosses under one or both legs. EXAMPLE: Mic release, T.S., E.B. toad
Advanced / Level 4	Release skills involving intricate or unusual release and regrasp techniques a one handle release during which the rope does at least one revolution while completing a skill of similar difficulty, basic release and catch of both handles simultaneously. Sequences of Level 3 crossing skills involving a combination of arm and leg crosses of similar difficulty. EXAMPLE: Mic release into A.S. EXAMPLE SEQUENCE: (1) Inverse toad (2) C.L. (3) switch cross C.L. (4) caboose (5) backwards T.S.
Masters / Level 5	Sequences in which Level 4 rope manipulation skills are performed in combination with other types of Level 4 jumping skills. A two-handle release into which the jumper incorporates a skill of similar difficulty. EXAMPLE SEQUENCE: (1) Backwards double under landing in A.S. (2) switch cross backwards A.S. (3) backwards T.S. (4) backwards switch cross T.S. (5) two handle rope release
Exceptional/ Level 6	Sequence in which Level 5 rope manipulation skills are performed in combination with other types of Level 5 jumping skills. EXAMPLE SEQUENCE: (1) Mic release into triple under back tuck (2) 180 quadruple under switch cross A.S. (3) double under C.L. landing in frog (4) come out of the frog in a backwards jump and release both handles (5) catch both handles while going into a triple under A.S. front tuck

SINGLE ROPE LEVELS OF DIFFICULTY – SPACIAL DYNAMICS/PAIRS DYNAMIC INTERACTION

Single Rope Spatial Dynamics

This required element does not require difficulty levels. Jumpers receive full credit for passing through all four quadrants of the floor space at a minimum three-foot radius from the center.

Pairs Dynamic Interaction

This can involve trading rope handles, both jumpers in one rope, or one partner jumping the rope that is being turned by the other partner. A pair's interaction combination is required during the routine, but it is not necessary to perform pair's interaction skills in other sequences throughout the routine. Inclusion of interaction during sequences within a pair's routine will raise the level of difficulty for any sequence that involves it.

Examples of skills in this category: Traveler, scoops, two jumpers in one rope, Chinese wheel.

Single Rope Levels of Difficulty – Pairs Dynamic Interaction

Level	Description
Basic/ Level 1	Any basic scoop in which only one jumper jumps the rope at a given time. Also, basic face-to-face scoops, or a scoop with one jumper behind the other jumper, performed with mostly double bounce jumping. Jumpers rotate around each other. EXAMPLE: Jumpers start side by side; one jumper does a 180 toward partner and scoops to switch places. Jumpers rotate around each other performing basic level tricks.
Elementary/ Level 2	Single and double bounce scoops w/both jumpers jumping the rope. Shared rope skills (one-wheel/two-wheel) performing basic level skills. All scoops performed with one rope is laid on the floor are elementary. EXAMPLE: Crosses and 360 performed in a one-wheel or two-wheel. Double bounce scoops performed while rotating and alternating scoopers, basic crossing scoop.
Intermediate/ Level 3	Both jumpers take turns scooping and being scooped while performing single bounce elementary level skills. Strength and multiple under scoops performed at an elementary level. Both athletes holding ropes during interaction will be intermediate level. EXAMPLE: Double under scoop; E.B. scoop; pushup scoop; frog scoop.
Advanced / Level 4	Combination displaying intermediate levels of strength/multiple under scoops, spinning, and backwards direction of ropes, scoops in leg cross positions, all performed with single bounce jumping and few breaks. EXAMPLE: Jumpers perform side by side pushups facing opposite directions. One jumper performs kamikaze into a log roll while other does a 180 triple over partner landing in pushup, log roll over pushup, two-footed frog scoop.
Masters / Level 5	A sequence of 3 or more interaction moves performed in combinations, including advanced levels of scooping or other elements with few breaks. EXAMPLE: SS triple under scoop landing in front of partner, person in front does fast crossing series while person getting scooped alternates between fast jumping and double under jumping, backwards leapfrog scoop, backwards double under pushup scoop scooping both partner and scooper.

DOUBLE DUTCH LEVELS OF DIFFICULTY - MULTIPLES

Multiples (M)

Skills involving a rope or ropes passing under the jumper's feet more than one time per jump.

Examples of moves that may be considered in this category:

*Up the ladder: Multiple unders performed while the turners alternate between pulling one or both ropes above the jumper's head and under the jumper's feet.

Level	Description and Example
Basic / Level 1	Double unders while jumper maintains basic jumping rhythm.
Elementary / Level 2	Double unders while jumper performs simple leaps (tuck jumps, full twist jump, straddle leap), double unders performed while turners move, rotate, or change positions.
Intermediate / Level 3	Sequences of double unders with up the ladder moves performed at a moderate pace. Triple under or quadruple under in isolation. Sequences of double unders with high gymnastics leaps.
Advanced / Level 4	Sequences of triple or quadruple unders with up the ladder moves. Triples or quadruples with high gymnastic leaps. Level 3 multiples performed with rope manipulations of similar difficulty. Up the ladder sequences performed at a very fast pace. Quintuple or sextuple under in isolation.
Masters / Level 5	Level 4 skills or sequences performed with other elements of similar difficulty. Septuple under or more in isolation. EXAMPLE: Up the ladders performed with quadruple unders and high gymnastic leaps into a fast up the ladder sequence using a varied rope manipulation pattern performed while rotating in a circle around the jumper.

DOUBLE DUTCH LEVELS OF DIFFICULTY – INVERSION DISPLACEMENT

Inversion Displacement (I/D)

Skills requiring a change in center of gravity, displaying strength and agility.

Examples of moves that may be considered in this category:

*Leaps *Push-ups *Crab jumps *Leap frogs *Mountain climber *Donkey kicks *Jumping in splits

*Assisted acrobatics *Any acrobatic or gymnastic skill (refer to tumbling levels of difficulty document)

*Skills that require squatting or bending over.

*Frog-style donkey kicks: diving from both feet into a handstand position (vs. kicking up one foot at a time as in a regular donkey kick)

*Eye of the needle: jumping while holding one leg fully extended over head *Turntables: rotating at least 90 degrees while in a push-up position

Level	Description and Example
Basic / Level 1	Simple skill involving raising or lowering the center of gravity, or a simple acrobatic skill inverting the body. EXAMPLES: forward roll, tuck jump, full twist jump.
Elementary / Level 2	Simple acrobatic skill entering or exiting two turning ropes, squat move combinations, or a single strength move done in isolation within two turning ropes. EXAMPLES: round-off entry, one or two jumps in push-up position, one donkey kick jump, split leap, spread eagle jumps, cartwheel exit.
Intermediate / Level 3	Intermediate acrobatic skill entering the ropes, simple acrobatic skill performed within two turning ropes, Level 2 moves and/or acrobatic moves performed consecutively or in combination. Non-acrobatic dynamic interaction moves. EXAMPLES: leapfrog over turner into the ropes, round-off within ropes, donkey kicks into push-ups, sequence of high gymnastic leaps, eye of the needle jump spinning around, one jumper leapfrogs over another.
Advanced / Level 4	Sequences involving multiple acrobatic and/or strength moves, showing variations of inversion and displacement skills that require more strength, agility, and flexibility to perform. Level 3 moves done with turner involvement of a similar level or dynamic interaction. Assisted acrobatic skills. EXAMPLES: sequence involving a front-handspring directly into three frog style donkey kicks into a split leap landing in push-up position into a turntable. One jumper tunnels under another jumper, both in a push-up position. One jumper supports the weight of another performing a back flip within the turning ropes. Toe pitches and wheelbarrow skills.
Masters / Level 5	Level 4 skills or sequences performed with other elements (rope manipulations, multiples, spatial dynamics, dynamic interaction) of similar difficulty.

DOUBLE DUTCH LEVELS OF DIFFICULTY – SPEED DYNAMICS TEAM SPEED FOOTWORK

Speed Dynamics: Team Speed Footwork (P)

Examples of moves that may be considered in this category:

*Simple footwork: feet repeat the same pattern of movement requiring only two different foot positions (e.g., when doing side straddles, feet go apart, then together, apart, then together).

*Complex footwork: feet perform a pattern of movement requiring many different foot positions, changes of direction, and beat or rhythm changes.

*Dynamic interaction: anytime two jumpers interact together in the ropes, such as with disco or swing dance moves.

Level	Description and Example
Basic / Level 1	Simple footwork performed by jumper only at a normal pace, or a pace slightly faster than normal. EXAMPLE: jumper performs side straddles, skier, and one-foot jumps.
Elementary / Level 2	Simple footwork performed by turners and jumper at a normal jumping pace. EXAMPLE: turners and jumper perform a synchronized sequence including side straddles, skiers, and one-foot jumps.
Intermediate / Level 3	Sequence of Level 2 skills performed by the turners and jumpers while moving or rotating. Level 2 sequence performed at a pace faster than normal. Simple footwork performed at a regular pace while jumpers show dynamic interaction. EXAMPLES: sequence described for “elementary” done while rotating in a circle or done at a pace considerably faster than normal.
Advanced / Level 4	Complex footwork sequence (involving many different moves) performed by the turners and the jumpers at a fast pace. Simple footwork sequence performed by the turners and jumpers at a fast pace while moving or rotating. Simple footwork performed by the turners and the jumper while the jumpers at a fast pace while the jumpers show dynamic interaction.
Masters / Level 5	Sequence involving complex footwork performed by the turners and jumpers at a very fast pace while the jumpers are dynamically interactive. Level 4 sequences performed in combination with other elements of similar difficulty. EXAMPLES: Jumpers and turners perform complex footwork sequence while the turners rotate around the jumper, and the jumpers and turners perform fast exchanges within the rhythm of the footwork sequence.

DOUBLE DUTCH LEVELS OF DIFFICULTY

SPATIAL DYNAMICS – TURNER JUMPER EXCHANGES

Spatial Dynamics (S): Turner-Jumper Exchanges

Any movement that results in a jumper becoming a turner and a turner becoming a jumper (also known as turner-jumper exchanges).

Level	Description
Basic / Level 1	Slow exchange: jumper exits ropes, takes ropes from a turner, turner enters after a few turns of the ropes.
Elementary / Level 2	Fast exchange: the exit, hand-off, and entrance are performed in one fluid movement.
Intermediate / Level 3	<p>Combinations of Level 2 exchanges, or a Level 2 exchange performed in combination with another Level 2 jumping skill.</p> <p>EXAMPLES: One jumper exits, takes the ropes, and the turner enters the ropes immediately with a round-off. Jumper exits ropes, takes one rope from turner, both turners perform a weave before the other turner enters the ropes.</p>
Advanced / Level 4	<p>Fast exchanges performed in combination with Level 3 jumping and/or turning skills. Multiple fast exchanges involving all 4 members of a double dutch pairs team simultaneously.</p> <p>EXAMPLES: Jumper exits and takes the ropes; the turner enters immediately with a leapfrog over the previous jumper. All members of the team are involved in a wheel-type sequence, with the jumpers and turners switching places. Jumper exits, the opposite turner jumps through ropes while the jumper takes the ropes from the close turner, the next jumper enters with a donkey kick.</p>
Masters / Level 5	<p>Level 4 exchange sequences performed in combination with other elements of similar difficulty.</p> <p>EXAMPLES: Jumper and one turner perform fast exchange with a leapfrog entry immediately into a fast exchange with the other turner including an assisted-aerial entry. All members of the team involved in wheel moves rotating and changing places while handing off ropes and including multiples and helicopter moves in the sequence.</p>

DOUBLE DUTCH LEVELS OF DIFFICULTY - ROPE MANIPULATION TURNER INVOLVEMENT

Rope Manipulation (R): Turner Involvement

Skills related to turning the ropes (turner involvement)

*Any movement by the turners other than basic double dutch or basic turner-jumper exchanges.

** "Pinwheel" – turners spin the ropes in the same direction, alternately being positioned face-to-face and back-to-back. This move is a precursor to Chinese wheel jumping.

** "Weave" – two jumpers hold a rope on one end of the double dutch. In its simplest form, one turner passes under the other turner's rope, then the other turner jumps over the previous turner's rope to resume regular turning again.

** "Helicopter" – one turner throws a handle, the other turner swings it around, the first turner catches the handle again. The other rope should remain turning during this move.

Level	Description
Basic / Level 1	One turner deliberately changes position while jumper is performing Level 1 skills. Both turners rotate around the jumper. EXAMPLE: one turner goes on one knee while jumper does side straddles.
Elementary / Level 2	Both turners deliberately change position, turners deliberately alter the beat of the ropes, turners pull one or both ropes away from the jumper and then resume regular beat. EXAMPLES: turners rotate around jumper doing footwork, turners pull ropes over jumper's head for two beats while jumper squats, then return ropes to normal.
Intermediate / Level 3	Any simple Chinese wheel-based move, simple pinwheel, simple weave, skills involving one turner performing a move that requires rotation, manipulation, and/or jumping one or both ropes while turning. Helicopter with nobody jumping in the turning rope. EXAMPLES: one turner goes into splits then performs a backward roll while turning, one turner jumps through ropes while turning, turners "pinwheel" and then go into Chinese wheel.
Advanced / Level 4	Any Level 3 rope manipulation performed while jumpers perform Level 3 skills, sequences in which both turners simultaneously perform skills that require rotation, manipulation, and/or jumping one or both ropes while turning. Helicopter with someone jumping in the turning rope. EXAMPLES: Turners alternate jumping through the ropes while the jumper performs donkey kicks. Turners perform the wheel rotating around the jumper while the jumper does the eye-of-the-needle.
Masters / Level 5	Turners perform Level 4 skills or sequences while jumper completes Level 4 jumping skills. Sequences in which all three or four members of a team are actively involved in rope manipulations combined with at least two other elements of similar difficulty.

SYNCHRONIZED GROUP ROUTINE LEVELS OF DIFFICULTY

Routine performed by the group using individual single ropes involving at least four group members.

Level	Description
Basic / Level 1	Simple footwork and arm work skills performed by some members of the group, with no formation or rhythm changes.
Elementary / Level 2	Simple footwork and arm work skills performed by all members of the group, with a few simple formation or rhythm changes. Or, more complex jumping skills performed by part of the group, including formation and rhythm changes.
Intermediate / Level 3	Complex footwork and arm work skills, with legwork skills incorporated are performed by the entire group, with more complex formation and rhythm changes. Or complex footwork, arm work, and legwork skills with multiple unders incorporated are performed by part of the group, with complicated formation and rhythm changes.
Advanced / Level 4	The entire group performs sequences with complex footwork, arm work, legwork, multiple unders, and inversion/displacement moves, incorporating rhythm and formation changes. During the formation changes, challenging skills are not performed.
Masters / Level 5	The entire group performs sequences with complex footwork, arm work, legwork, multiple unders, and inversion/displacement moves, incorporating complicated rhythm and formation changes. Challenging skills are performed during the formation changes.

AAU JUMP ROPE EVENT TIME FILES

AAU Jump Rope Event Timing files are available at www.aaujumprope.org under Rules & Forms.

The calls or sounds on the timing files for each even are listed below:

1. INDIVIDUAL ROPE SPEED, 60 seconds:

"Judges Ready"- "Jumpers Ready" - "Tone"- "15" - "30" - "45" - "Tone"

2. INDIVIDUAL ROPE POWER, 60 seconds:

"Judges Ready"- "Jumpers Ready" - "Tone"- "15" - "30" - "45" - "Tone"

3. INDIVIDUAL ROPE TRIPLE UNDERS, 60 seconds:

"Judges Ready"- "Jumpers Ready" - "Tone"- "15" - "30" - "45" - "Tone"

4. INDIVIDUAL ROPE PAIRS SPEED, 60 seconds (2 x 30 seconds):

"Judges Ready"- "Jumpers Ready" - "Tone"- "10" - "20" - "Switch" - "10", "20" - "Tone"

5. INDIVIDUAL ROPE PAIRS POWER, 60 seconds (2 x 30 seconds):

"Judges Ready"- "Jumpers Ready" - "Tone"- "10" - "20" - "Switch" - "10", "20" - "Tone"

6. DOUBLE DUTCH SINGLES SPEED, 60 seconds:

"Judges Ready"- "Jumpers Ready" - "Tone"- "15" - "30" - "45" - "Tone"

7. DOUBLE DUTCH SINGLES POWER, 60 seconds:

"Judges Ready"- "Jumpers Ready" - "Tone"- "15" - "30" - "45" - "Tone".

8. DOUBLE DUTCH TEAM RELAY, 120 seconds (4 x 30seconds):

"Judges Ready"- "Jumpers Ready" - "Tone"- "10" - "20" - "Switch" - "10" - "20" -
"Switch" - "10" - "20" - "Switch" - "10" - "20" - "Tone"

9. DOUBLE DUTCH PAIRS POWER, 60 seconds (2 x 30 seconds):

"Judges Ready"- "Jumpers Ready" - "Tone"- "10" - "20" - "Switch" - "10" - "20" - "Tone"

10. FREESTYLE EVENTS:

"Judges Ready" - "Jumpers Ready" - "Tone" - "45 seconds" - One Minute - "Tone"

AAU JUMP ROPE SCORE SHEETS:

- SPEED (& POWER) SCORE SHEET page 57
- FREESTYLE PRESENTATION JUDGE..... page 58
- FREESTYLE HEAD PRESENTATION JUDGE page 59
- FREESTYLE CONTENT JUDGE page 60
- FREESTYLE HEAD CONTENT JUDGE page 61
- FREESTYLE HEAD JUDGE page 62
- GROUP ROUTINE PRESENTATION JUDGE page 63
- GROUP ROUTINE CONTENT JUDGE page 64
- GROUP ROUTINE HEAD JUDGE page 65

2021 AAU Junior Olympics

Speed Total Score Sheet

Event:

Age:

EntryID:

Team:

Heat:

Station:

Competitors:

Deductions		Score	
	Space Violation (5 pts per occurrence)	Judge #1	
	Blatant False Start (20 pts per occurrence)		
	False Start (5 pts per occurrence)	Judge #2	
	Blatant False Switch (20 pts per occurrence)		
	False Switch (5 pts per occurrence)	Judge #3	
	Delay of Tournament (10 points)		
=			
	Total Deductions (sum of all deductions above)		



Presentation Judge's Score Sheet Freestyle

Heat #	
Station #	
Judge #	
Entry ID #	

Team Name: _____

Competitors _____

Age: _____ Event: _____

PRESENTATION	Point Scale	Tally	Awarded															
Quality of Presentation Opening and Ending Pose Countenance Body Alignment and Extension Smoothness and Flow Choreographed To The Music The use of skills that are challenging to execute. Judges will consider coordination, strength, flexibility and timing when evaluating the skills. (Points awarded only for skills successfully completed)	2 pt. scale <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">majority -</td> <td style="padding: 2px;">Basic</td> <td style="padding: 2px;">0.0 - 0.4</td> </tr> <tr> <td style="padding: 2px;">equal - / ✓</td> <td style="padding: 2px;">Elementary</td> <td style="padding: 2px;">0.5 - 0.8</td> </tr> <tr> <td style="padding: 2px;">majority ✓</td> <td style="padding: 2px;">Intermediate</td> <td style="padding: 2px;">0.9 - 1.2</td> </tr> <tr> <td style="padding: 2px;">equal ✓ / +</td> <td style="padding: 2px;">Advanced</td> <td style="padding: 2px;">1.3 - 1.6</td> </tr> <tr> <td style="padding: 2px;">majority +</td> <td style="padding: 2px;">Masters</td> <td style="padding: 2px;">1.7 - 2.0</td> </tr> </table>	majority -	Basic	0.0 - 0.4	equal - / ✓	Elementary	0.5 - 0.8	majority ✓	Intermediate	0.9 - 1.2	equal ✓ / +	Advanced	1.3 - 1.6	majority +	Masters	1.7 - 2.0		Points:
majority -	Basic	0.0 - 0.4																
equal - / ✓	Elementary	0.5 - 0.8																
majority ✓	Intermediate	0.9 - 1.2																
equal ✓ / +	Advanced	1.3 - 1.6																
majority +	Masters	1.7 - 2.0																
Creativity -- Use of unique skills and combinations, associated movement or other choreographed elements.	1 pt. scale <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">majority -</td> <td style="padding: 2px;">Basic</td> <td style="padding: 2px;">0.0 - 0.2</td> </tr> <tr> <td style="padding: 2px;">equal - / ✓</td> <td style="padding: 2px;">Elementary</td> <td style="padding: 2px;">0.3 - 0.4</td> </tr> <tr> <td style="padding: 2px;">majority ✓</td> <td style="padding: 2px;">Intermediate</td> <td style="padding: 2px;">0.5 - 0.6</td> </tr> <tr> <td style="padding: 2px;">equal ✓ / +</td> <td style="padding: 2px;">Advanced</td> <td style="padding: 2px;">0.7 - 0.8</td> </tr> <tr> <td style="padding: 2px;">majority +</td> <td style="padding: 2px;">Masters</td> <td style="padding: 2px;">0.9 - 1.0</td> </tr> </table>	majority -	Basic	0.0 - 0.2	equal - / ✓	Elementary	0.3 - 0.4	majority ✓	Intermediate	0.5 - 0.6	equal ✓ / +	Advanced	0.7 - 0.8	majority +	Masters	0.9 - 1.0		<div style="text-align: center;">+</div> Points: <div style="text-align: center;">= /</div>
majority -	Basic	0.0 - 0.2																
equal - / ✓	Elementary	0.3 - 0.4																
majority ✓	Intermediate	0.5 - 0.6																
equal ✓ / +	Advanced	0.7 - 0.8																
majority +	Masters	0.9 - 1.0																
Total Presentation Score:			Total: 															

Judging Notes:

P

C

P Totals
-
✓
+
C Totals
-
✓
+



Your Tournament Name **HERE**

January 20, 2007

Head Presentation Judge's Score Sheet Freestyle

Heat #	_____
Station #	_____
Judge #	_____
Entry ID #	_____

Team Name: _____

Competitors _____

Age: _____ Event: _____

Accuracy Deductions				
Accuracy Deductions	# of "^^"s = Points deducted		- points deducted	
-- 1 "^^" for unintentional stoppage of rope	1 = 0	6 = .2	11 = .3	16 = .5
	2 = 0	7 = .2	12 = .4	17 = .5
	3 = .1	8 = .2	13 = .4	18 = .6
	4 = .1	9 = .3	14 = .4	19 = .6
	5 = .1	10 = .3	15 = .5	20 = .6

PRESENTATION	Levels	Point Scale	Points Given
Quality of Presentation Opening and Ending Pose Countenance Body Alignment and Extension Smoothness and Flow Choreographed To The Music The use of skills that are challenging to execute. Judges will consider coordination, strength, flexibility and timing when evaluating the skills. (Points awarded only for skills successfully completed).	majority - equal - / ✓ majority ✓ equal ✓ / + majority +	Basic Elementary Intermediate Advanced Masters	0.0 - 0.4 0.5 - 0.8 0.9 - 1.2 1.3 - 1.6 1.7 - 2.0
			+
Creativity -- Use of unique skills and combinations, associated movement or other choreographed elements.	majority - equal - / ✓ majority ✓ equal ✓ / + majority +	Basic Elementary Intermediate e Advanced Masters	0.0 - 0.2 0.3 - 0.4 0.5 - 0.6 0.7 - 0.8 0.9 - 1.0
			=
Total Presentation Score:			

Judging Notes:	P Totals
	-
	✓
P	+
<hr/>	
C	C Totals
	-
	✓
	+



JUMP ROPE

December 27, 2011

Content Judge's Score Sheet Freestyle

Heat #	_____
Station #	_____
Judge #	_____
Entry ID #	_____

Team Name: _____

Competitors _____

Age: _____ Event: _____

CONTENT	Levels Indiv/ Pairs	Point Range	Levels Double Dutch	Point Range	Points Given																								
Difficulty -- Use of challenging skills and combinations	Basic Elementary Intermediate Advanced Masters Level 6	0.0 - 0.5 0.6 - 1.2 1.3 - 1.9 2.0 - 2.6 2.7 - 3.3 3.4 - 4.0	Basic Elementary Intermediate Advanced Masters	0.0 - 0.8 0.9 - 1.6 1.7 - 2.4 2.5 - 3.2 3.3 - 4.0																									
Density Number of Circled Combinations Circle the Number of Combinations from Notes below.					+																								
<table border="1"> <tr> <td>All Skills in Isolation</td> <td>0.1</td> <td>1 - 0.5</td> <td>2 - 0.6</td> <td>3 - 0.7</td> <td>4 - 0.8</td> </tr> <tr> <td>Max 2 Skills in Sequence</td> <td>0.2</td> <td>5 - 0.9</td> <td>6 - 1.0</td> <td>7 - 1.1</td> <td>8 - 1.2</td> </tr> <tr> <td>Max 3 Skills in Sequence</td> <td>0.3</td> <td>9 - 1.3</td> <td>10 - 1.4</td> <td>11 - 1.5</td> <td>12 - 1.6</td> </tr> <tr> <td>Max 4 Skills in Sequence</td> <td>0.4</td> <td>13 - 1.7</td> <td>14 - 1.8</td> <td>15 - 1.9</td> <td>16 - 2.0</td> </tr> </table>	All Skills in Isolation	0.1	1 - 0.5	2 - 0.6	3 - 0.7	4 - 0.8	Max 2 Skills in Sequence	0.2	5 - 0.9	6 - 1.0	7 - 1.1	8 - 1.2	Max 3 Skills in Sequence	0.3	9 - 1.3	10 - 1.4	11 - 1.5	12 - 1.6	Max 4 Skills in Sequence	0.4	13 - 1.7	14 - 1.8	15 - 1.9	16 - 2.0					(Cannot be less than 0 or greater than 2.0)
All Skills in Isolation	0.1	1 - 0.5	2 - 0.6	3 - 0.7	4 - 0.8																								
Max 2 Skills in Sequence	0.2	5 - 0.9	6 - 1.0	7 - 1.1	8 - 1.2																								
Max 3 Skills in Sequence	0.3	9 - 1.3	10 - 1.4	11 - 1.5	12 - 1.6																								
Max 4 Skills in Sequence	0.4	13 - 1.7	14 - 1.8	15 - 1.9	16 - 2.0																								
Total Content Score:					=																								

Judging Notes:

Important Reminder

Judges notations for density and difficulty are required on this scoresheet.



JUMP ROPE

Your Tournament Name HERE

Head Content Judge's Score Sheet Freestyle

Heat #	_____
Station #	_____
Judge #	_____
Entry ID #	_____

Team Name: _____

Competitors _____

Age: _____ Event: _____

Accuracy Deductions						
Accuracy Deductions -- 1 "^" for unintentional stoppage of rope		# of "^" = Points deducted				- points deducted
		1 = 0 2 = 0 3 = .1 4 = .1 5 = .1	6 = .2 7 = .2 8 = .2 9 = .3 10 = .3	11 = .3 12 = .4 13 = .4 14 = .4 15 = .5	16 = .5 17 = .5 18 = .6 19 = .6 20 = .6	
CONTENT	Levels Indiv/ Pairs	Point Range	Levels Double Dutch	Point Range	Points Given	
Difficulty -- Use of challenging skills and combinations	Basic Elementary Intermediate Advanced Masters Level 6	0.0 - 0.5 0.6 - 1.2 1.3 - 1.9 2.0 - 2.6 2.7 - 3.3 3.4 - 4.0	Basic Elementary Intermediate Advanced Masters	0.0 - 0.8 0.9 - 1.6 1.7 - 2.4 2.5 - 3.2 3.3 - 4.0		
Density Number of Circled Combinations Circle the Number of Combinations from Notes below.					+	
All Skills in Isolation	0.1	1 - 0.5	2 - 0.6	3 - 0.7	4 - 0.8	
Max 2 Skills in Sequence	0.2	5 - 0.9	6 - 1.0	7 - 1.1	8 - 1.2	
Max 3 Skills in Sequence	0.3	9 - 1.3	10 - 1.4	11 - 1.5	12 - 1.6	
Max 4 Skills in Sequence	0.4	13 - 1.7	14 - 1.8	15 - 1.9	16 - 2.0	
					(Cannot be less than 0 or greater than 2.0)	
					=	
Total Content Score:						

Judging Notes:

Important Reminder

Judges notations for density and difficulty are required on this scoresheet.



Your Tournament Name **HERE**

December 27, 2011

Head Judge's Score Sheet

Freestyle
45 to 75 Seconds

Heat #	_____
Station #	_____
Judge #	1
Entry ID #	_____

Team Name: _____

Competitors: _____

Age: _____ Event: _____

DEDUCTIONS:

Time Violations	Space Violations	Delay of Tournament	Total Deducts
To indicate time violations, please circle: a) Below 60 seconds b) Above 75 seconds (minus 0.2 points each)	Indicate how many space violations occurred: (minus 0.1 points each)	Indicate number and type of delay(s) that occurred: (minus 0.4 points each)	Sum of all deductions:

Accuracy Deductions

Accuracy Deductions	# of "^" = Points deducted	- Accuracy points deducted
-- 1 "^" for unintentional stoppage of rope	1 = 0 6 = .2 11 = .3 16 = .5 2 = 0 7 = .2 12 = .4 17 = .5 3 = .1 8 = .2 13 = .4 18 = .6 4 = .1 9 = .3 14 = .4 19 = .6 5 = .1 10 = .3 15 = .5 20 = .6	

REQUIRED ELEMENTS	Point Scale	Points Given
Musical/Rhythmic Interpretation -- Degree to which the routine is choreographed to the music	0 0.1 0.2	
Strength Movement Skills -- Multiple Unders -- Inversion displacement skills e.g. Hand Spring, Sommersault, or lowering center of gravity as in Push Up or Donkey Kick.	0 0.1 0.2	
Directionality/Backwards Skills -- Single Rope: Change of direction of rope -- Double Dutch: Team footwork (turners and jumpers synchronized)	0 0.1 0.2	
Spatial Dynamics / Pairs Interaction -- Single Rope: competitor(s) must use all four (4) quadrants of floor space -- Double Dutch: Exchange of turner/jumper -- Single Rope Pairs: Level each partner is dependent on the other during routine	0 0.1 0.2	
Rope Manipulation Skill -- Single Rope: arm action skills, rope toss, whirls, wraps, etc. -- Double Dutch: turner skills, excluding exchanges	0 0.1 0.2	
Total Points Awarded For Required Elements:		

Judging Notes:



JUMP ROPE

Presentation Judge's Score Sheet Group Team Routine

Heat #	_____
Station #	_____
Judge #	_____
Entry ID #	_____

Team Name: _____

PRESENTATION	Point Scale	Tally	Awarded
Quality of Presentation: How well the jumps and formations are completed and the degree of synchronicity, geometry, excellence and style. The Routine contains an opening and ending formation pose. Overall facial expression, body alignment, kicks and posture are maintained throughout the routine. Smoothness and flow are also judged in this area.	3 pt. scale Basic Elementary Intermediate Advanced Masters	0.0 - 0.6 0.7 - 1.2 1.3 - 1.8 1.9 - 2.4 2.5 - 3.0	Points: <input type="text"/>
			+
Creativity: Use of unique skills and combinations, associated movement or other choreographed elements.	1 pt. scale Basic Elementary Intermediate Advanced Masters	0.0 - 0.2 0.3 - 0.4 0.5 - 0.6 0.7 - 0.8 0.9 - 1.0	Points: <input type="text"/>
			Total: <input type="text"/>

Judging Notes:



JUMP ROPE

Content Judge's Score Sheet Group Team Routine

Heat #	_____
Station #	_____
Judge #	_____
Entry ID #	_____

Team Name: _____

CONTENT	Point Scale	Tally
Intricacy: Use of challenging skills and combinations. Degree of Intricacy, detail and dynamic interaction. Judges will consider coordination, strength, flexibility and timing when evaluating the skills. Points may only be awarded for skills successfully completed in synchrony with team.	1 pt. scale Basic 0.0 - 0.2 Elementary 0.3 - 0.4 Intermediate 0.5 - 0.6 Advanced 0.7 - 0.8 Masters 0.9 - 1.0	Points: <div style="border: 1px solid black; width: 100px; height: 50px; margin: 10px;"></div>
+		
Density: Number and types of different skills successfully completed in synchrony with team.	1 pt. scale Basic 0.0 - 0.2 Elementary 0.3 - 0.4 Intermediate 0.5 - 0.6 Advanced 0.7 - 0.8 Masters 0.9 - 1.0	Points: <div style="border: 1px solid black; width: 100px; height: 50px; margin: 10px;"></div>
+		
Precision: The degree to which the team executes the routine in synchrony. Misses will be considered in this area as well	2 pt. scale Basic 0.0 - 0.4 Elementary 0.5 - 0.8 Intermediate 0.9 - 1.2 Advanced 1.3 - 1.6 Masters 1.7 - 2.0	Points: <div style="border: 1px solid black; width: 100px; height: 50px; margin: 10px;"></div>
=		
Judging Notes:		Total: <div style="border: 1px solid black; width: 100px; height: 50px; margin: 10px;"></div>



JUMP ROPE

Head Judge's Score Sheet Group Team Routine

Station #	_____
Judge #	_____
Entry ID #	_____

Team Name: _____

Required Elements

Each element may be awarded 0.0 to 0.5 points. Circle the appropriate score for each element. Add the scores in the Tally column.

Choreographic Balance

	0.0	0.1	0.2	0.3	0.4	0.5	Tally
Intricate Footwork and Armwork: Combinations of Skills Difficulty of Footwork and Armwork Skills Quantity of Different Skills							1. _____
Synchronization: Synchronization Of Entire Team. e.g. All Participants are executing identical skills.							2. _____
Formations Patterns: Quality Of Different Formations Patterns Use of Floor Space							3. _____
Music Interpretation: Degree to Which the Routine is Choreographed to the Music.							4. _____
⇒							
2 point scale							Total

Deductions

Deductions To Indicate any violations listed below, please circle: <table> <tr> <td>Time Violation * (minus 0.4 point)</td> <td>Space Violation (minus 0.2 point)</td> <td>Delay of Tournament (minus 0.4 point)</td> </tr> </table>			Time Violation * (minus 0.4 point)	Space Violation (minus 0.2 point)	Delay of Tournament (minus 0.4 point)	Note: Do Not subtract deductions from Total. Scoring program handles calculating the deduction value if any. Place the value below in the Space on the TOTAL SCORE SHEET.
Time Violation * (minus 0.4 point)	Space Violation (minus 0.2 point)	Delay of Tournament (minus 0.4 point)				
*(Less than 2 minutes, or more than 4 Minutes in length)			<div style="border: 1px solid black; height: 60px; width: 100%;"></div> <p style="text-align: center;">Total Deductions</p>			

**SIMILARITIES AND DIFFERENCES IN RULES & EVENTS
BETWEEN AAU JUMP ROPE AND AMERICAN JUMP ROPE FEDERATION**

This document is intended to show the similarities and main differences between the rules and events of these two jump rope organizations to make it easier for athletes, coaches, and judges to participate in events hosted by both organizations. Please be sure to refer to each organization's rulebooks and manuals for complete information, www.aaujumprope.org or www.amjrf.com.

EVENTS	AAU JR	AMJRF / IJRU
Single Rope Speed 1x30	NO	YES
Single Rope Speed 1x60	YES	NO
Single Rope Speed 1x180	NO	YES
Single Rope Power Double Unders 1x60	YES for 9-older; <i>8-Under compete Single 2-foot jumps</i>	NO
Single Rope Pairs Power Double Unders 2x60	YES for ages 9-older; <i>8-Under compete Single 2-foot jumps</i>	YES
Single Rope Pairs Speed 2x60	YES	NO
Single Rope Speed Relay 4x30	NO	YES
Individual Triple Unders	YES Timed for one minute- # of Triple Unders completed in one minute; for ages 15+	YES Not timed - completed consecutive Triple Unders until athletes has a miss
Double Dutch Speed 1x60	YES	YES
Double Dutch Speed 4x30	YES Does not have a specific order in which athletes turn & jump, all athletes must jump & turn at least once.	YES There is a specific order in which the athletes must turn and jump. All athletes turn twice and jump once.
Double Dutch Power 1x60	YES	NO
Double Dutch Pairs Power 2x30	YES	NO
DDC Speed 1x30	NO	YES
Single Rope Individual Freestyle	YES	YES
Single Rope Pairs Freestyle	YES	YES
Single Rope Team Freestyle	YES	YES
Pairs Wheel Freestyle	NO	YES
Double Dutch Single Freestyle	YES	YES
Double Dutch Pairs Freestyle	YES	YES
Double Dutch Triad Freestyle	NO	YES
DDC Freestyle	NO	YES
Group Routine (AAU) or Team Show (AMJRF)	YES - Single Rope routine only. 6-24 athletes. 2-4 minutes in length. Junior and Senior age categories	YES - Required elements are Single rope, traveler, wheel, and double dutch, 6 minutes max time frame. 8-20 athletes.
	Triple Crown in Individual, Pairs, Single DD, and Pairs DD consists of Speed, Power, & Freestyle components	Selected events part of Individual and Team Overall

AGE GROUPS	AAU JR	AMJRF / IJRU
Individual Female Events	8-U, 9, 10, 11, 12, 13, 14, 15-16, 17-18, 19-22, 23-Older	11-U, 12-13, 14-15, 16-18, 19+, 30+, 50+
Individual Male Events	8-U, 9-10, 11-12, 13-14, 15-16, 17-18, 19-22, 23-Older	11-U, 12-13, 14-15, 16-18, 19+, 30+, 50+
Single Rope Pairs Events	8-U, 9-10, 11-12, 13-14, 15-17, 18+	11-U, 12-13, 14-15, 16-18, 19+, 30+, 50+
Double Dutch Events	10-U, 11-12, 13-14, 15-17, & 18+	11-U, 12-13, 14-15, 16-18, 19+, 30+, 50+
Single Rope Team Freestyle (4-person)	14-Under and 15-Over	11-U, 12-13, 14-15, 16-18, 19+, 30+, 50+
Team Show (AMJRF)	N/A	12 and older
Synchronized Group Routine (AAU)	Junior Group 14-Under and Senior Group 15-Over	N/A
Gender Divisions for Team Events	No separate gender divisions. Single Rope Pairs, DD, Team Freestyle, and Group Routine may be same gender or mixed	Separate divisions for female, male, or mixed gender teams. Mixed gender teams must include at least 1 male and 1 female athlete.
Competition Age	Athlete's Age as of June 15 th of competition year	Athlete's age on Dec. 31 st of competition year

JUDGING – Major Differences:

AMJRF uses tablets for judging freestyle, AAU judges make note on paper score sheets

AAU has set guidelines for uniforms. No uniform restriction for AMJRF.

AAU freestyle density based on skills in groups of 5. AMJRF judges each skill.

JUDGE POSITION	AAU JR	AMJRF / IJRU
Head Judge - AAU Required Elements Judge - AMJRF	1 Judge per panel, responsible for Required elements, time/space violations, and misses. Required elements are Inversion/ Displacement, Directionality change, Spatial Dynamics, Rope Manipulation/ Turner Skills, and Music. Athletes must complete 2 of each to receive full credit	2-3 Judges per panel Required elements are 4 multiples, 4 gymnastics/power, 4 wraps/releases, 4 partner interaction. Each skill is judged for difficulty. Presentation is judged similar to AAU. Everything is judged using JRJ app on tablets.
Presentation – AAU Presentation A, Presentation R -AMJRF	5 Judges per panel, 1 of which is Head Presentation Judge. Judge presentation and creativity; Head Presentation judge also counts misses.	2-3 Presentation A and 2-3 Presentation R judges per panel Presentation A judges Athlete Presentation and misses Presentation R judges Creativity and Musicality
Content – AAU Difficulty - AMJRF	5 Content judges per panel, 1 of which is Head Content Judge. Judge content & difficulty. Head Content judge also counts misses. Make a mark for skills done in combinations of 5. Skills done in less than groups of 5 are given a mark for difficulty but do not count towards density combinations.	3-5 Difficulty judges per panel Make a mark for every skill performed