



IJC
International Judges
Commission
Global Education

**Freestyle Snowboard Judge Manual
2016 / 2017**

The IJC is the Snowboard Judge Commission of



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Judging Basics

THE JUDGE

Judging is not just giving out scores and ranking riders. To Judge on a high level, with confidence and efficiency, you need to be well trained in the following faculties:

PROPER TRICK RECOGNITION

Each Trick needs to be recognized automatically and very little thought. There are different mechanisms that we can train to make this more intuitive.

PROPER EXECUTION

A Judge needs to be aware what a properly executed trick looks like. They need to be aware how much insecurities and instabilities will affect the score.

VISUALIZATION / MEMORY

A Judge needs a good visual imagination and memory. They need to be able to recall a run from memory and from their personal steno.

ESTIMATION OF TRICK DIFFICULTY

Even when a new trick is executed, a judge needs to be able to define the Trick Difficulty. They need to know how different techniques, rotations and grabs influence the Trick Difficulty. They also need to know what influences the different features have on the Difficulty (Half Pipe, Kickers, Different types of Rails, etc.).

POINTS AND RANKING

A Judge needs to be aware of all Judging Criteria. Analysis of the Criteria should happen automatically during the run, and not as a check list at the end of the run. When a Judge scores a run, they need to keep an overview of the entire field, and take their personal ranking in consideration. Riders with similar scores should be comparable with each other.

OVERVIEW

It is very important that a Judge keeps a broad overview of the entire event. We can use different methods, depending on the Competition Format. Additional notes on the Memory boards can help a great deal.

THINKING IN ADVANCE

If a Judge can think at least one step in advance they will get into less trouble and not lose the overview. Thinking in advance you can gain time during an event. For example before a rider starts, a Judge can check who might be their direct adversaries. During a run, a Judge can already be ranking the rider in their mind or decide in the second run if the rider is improving over their first run.

RECOGNIZING MISTAKES AND CONTROL SYSTEM

Self-control helps to avoid mistakes. A Judge needs to realize immediately when something has gone wrong with the trick recognition. A control system is needed when giving out scores (score and deduct / anchor and compare). A Judge needs to feel safe and stay calm in difficult situations. They should even recognize a trick even when they have missed some portion of the trick.

EFFICIENCY

A good judging speed will increase the flow of the Competition and helps the riders get more runs, either with additional training or more jam runs. Therefore it is important that a Judge is strong in all the faculties of the chapters above. Judging will always be only as fast as the slowest Judge on the panel. The slowest Judge will always feel stress and tends to lose focus.

RELIABILITY

A Judge needs to be reliable. They should always be on time at the competition and never cancel a job at the last moment.

KNOWLEDGE OF THE SCENE

A good Judge knows the snowboard scene well. They know what tricks are more common and what tricks are new and progressive. It is important that they know how much they need to value Style and Execution compared to Trick Difficulty. This can be achieved by watching snowboard movies and videos, clips from events and happenings on the Internet.

If a Judge is aware and well trained in all the above faculties, they open themselves up to focus and concentrate on the important aspects of a run. It is important that the methods and tools of judging are automatic and can be used with little conscious thought.

EXTERNAL INFLUENCES ON JUDGES

HEAD JUDGE

A Head Judge should support the Judges in their work. The main Focus should be on helping the Judges to keep the overview of the entire competition.

COMPETITION FORMAT

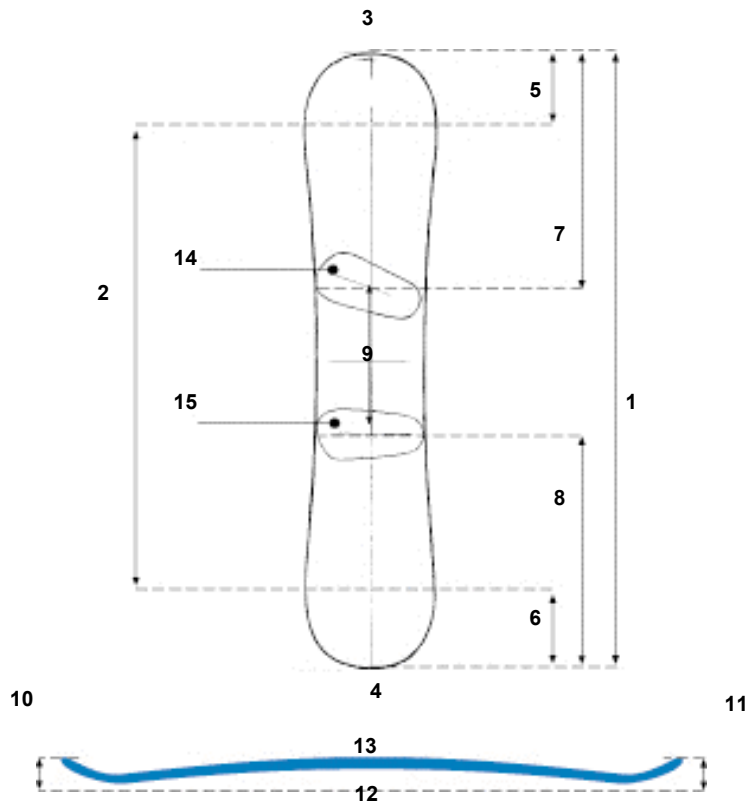
It is important that the competition format fits the interests of the organizers and riders. It should allow the Judges to keep the overview through the entire field. There should be 15 to 25 Riders per heat. If there are more than 30 Riders in a Heat, even an experienced Judge can lose the overview quickly.

SCORING SYSTEM

A good Tabulation System supports the Judges in their work. The minimum requirement is a system that allows the Head Judge to check the ranking during the competition. It is ideal when they can see the new ranking of each rider right after the Judges give the scores. A Tabulation System with score pads or PC's are suitable. Ideally each Judge should be able to check their personal Ranking on a screen.

Snowboarding Basics

THE SNOWBOARD



1. Length
2. Edge length
3. Nose Tip
4. Tail Tip
5. Nose
6. Tail
7. Nose Shovel
8. Tail Shovel
9. Rail
10. Tail Kick
11. Nose Kick
12. Deck
13. Base
14. Front binding
15. Back binding

Side cut

The side cut of the snowboard is shaped with a specified radius. Generally speaking, the smaller the radius the more aggressive the turning ability of the snowboard.

Torsion

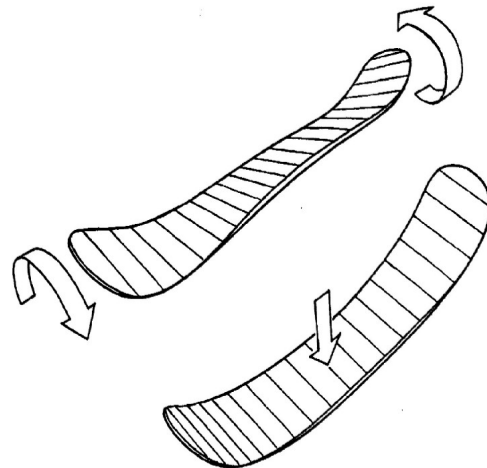
The twisting movement of the Board through the longitudinal Axis is called Torsion. In general Riders choose a stiffer Board in the torsion for Half Pipe than on Kickers or Rails.

Flex

Flex means how soft the Board feels, when you bend it around the lateral axis. In Freestyle the Boards have a much softer flex than for speed disciplines.

Stance

The Stance is defined as the distance between the centre of the front binding and the centre of the back binding, the angles of the bindings and Set Back. The **Set Back** is the distance which the centre of the two bindings is behind the centre of the effective edge length.



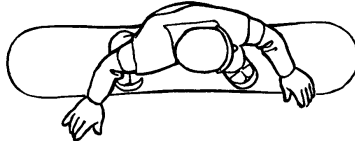
The **Angles** are the amount of degrees between Bindings and the lateral Axis. The front Angle is positive and the back angle might be positive or negative. If the back angle is negative it is called a duck stance.

THE RIDER

THE POSITION

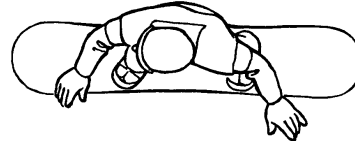
Regular

The left foot is in front.



Goofy

The right foot is in front.



THE BODY'S AXIS

Centre of Mass

The centre of mass is the point where the body axes all meet. It is at approximately the height of the belly button. The body axis and board axis are synonymous.



Longitudinal Axis

The longitudinal axis is the axis going from the nose to the tail. Trick example: Barrel roll



Vertical Axis

The vertical axis is the thought line from head to toe.



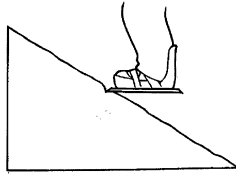
Lateral Axis

The lateral axis is front-to-back, with the rider as reference point. Trick examples: Front flip, back flip



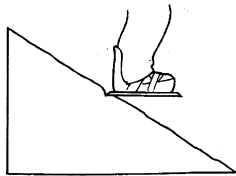
RIDING TECHNIQUE

BOARD-SNOW CONTACT



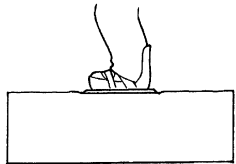
Toe-edge

The toe-edge of the snowboard is the only part of the board that has contact with the snow. The rest of the base is elevated.



Heel-edge

The heel-edge of the snowboard is the only part of the board that has contact with the snow. The rest of the base is elevated.



Flat Base

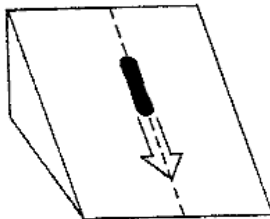
The entire base is in contact with the snow.

LINES

The line describes the orientation of the board relative to the slope. This definition applies not only to the slope itself, but also relative to riding a jump, half/quarter pipe or hand rail. For instance, if you were watching a snowboarder from the bottom of a halfpipe there is a difference between your perspective of left and right looking up the halfpipe and the riders perspective of left and right.

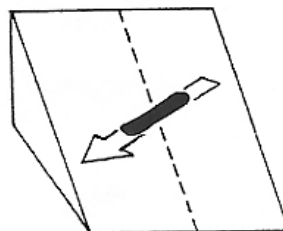
In the fall line

The longitudinal axis of the snowboard and the fall line are parallel.



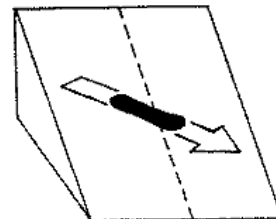
Crossing from right to left

The longitudinal axis is still in an angle turned away from the fall line, but this time the rider is riding from right to left.



Crossing from left to right

The longitudinal axis is in an angle to the fall line. The rider is riding from left to right.



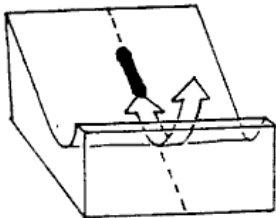


RE-ENTRY

Re-entry is a term that is used in quarter pipe and halfpipe. The re-entry is the counterpart of the take-of, and is parallel in the movement. The direction of the movement is (naturally) the exact opposite of the take-of. See examples below

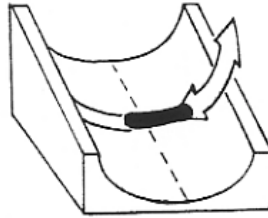
In the fall line

The board's longitudinal axis is parallel to the fall line, and re-entry is parallel but in the opposite direction. This is normal in Quarter pipes.



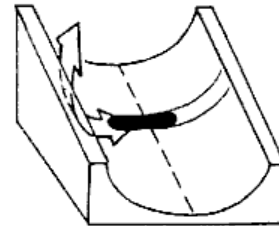
From left to right

The Longitudinal axis of the board is perpendicular to the fall line. The rider is approaching from left to right. A good example for HP is Air to fakie.



From right to left

Same as above, but crossing from right to left.



Re-entries with no Rotation will be landed fakie. For landing forward, at least a 180 needs to be done.

URNS

A turn occurs when a rider actively changes the direction of his or her snowboard, while gliding on the snow. Heel and toe edges are actively used to manipulate how the board interacts with the snow. The way the board responds to these interactions is called a heel side or a toe side turn.

Turns with slide

The board is sliding while turning, causing speed loss but in most cases also a sharper turn than the side cut allows.

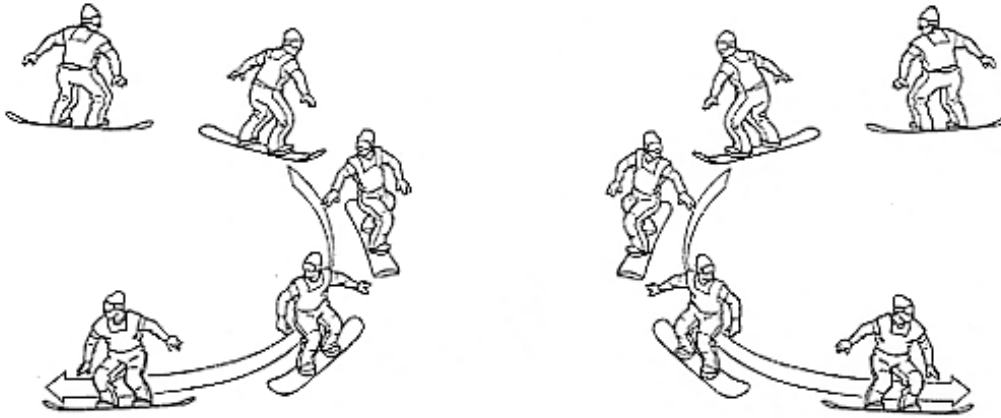
Carving (Turn without sliding)

The rider takes full advantage of the board's edges, keeping the loss of speed to a minimum. This is the ideal way to turn and to maintain one's speed. A good pipe rider loses as little speed as possible, ensuring big, consistent amplitude throughout the run.



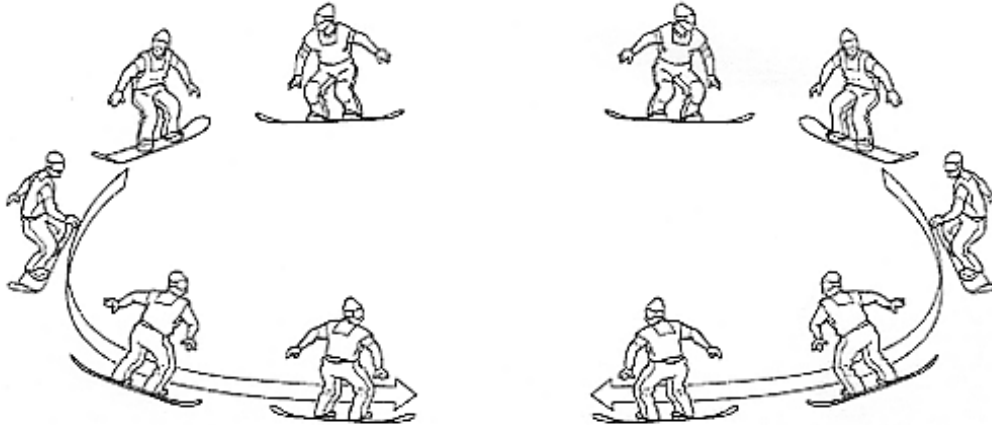
Heel side turns

By applying force to the heel edge of the board, (in combination with slight torsion in the body) a turn is accomplished with the heel edge. After a heel side turn, the rider continues to ride on the heel edge.



Toe side turns

Toe side turns are performed using the same principles as the heel side turns, with the exception that the toe edge is applied instead of the heel edge. After the turn is complete the rider keeps riding on the toe edge.

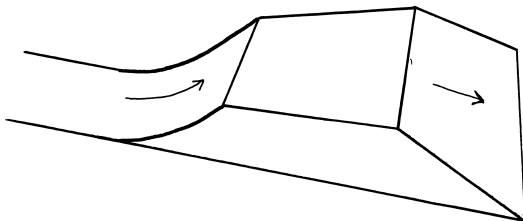


FEATURES AND OBSTACLES

Freestyle snowboarding and snowboard-cross both depend on having man made obstacles as part of the course (e.g. jumps, rails), or are the entire course (e.g. halfpipe, quarterpipe).

TABLE

The table jump is built into the fall line. Behind the actual jump there is a long, flat area which the rider needs to clear in order to reach the landing properly. The landing is often found to have a very steep slope. There is no rule that states how steep, it depends on how the take-of is shaped, and how much speed and amplitude the rider achieves.



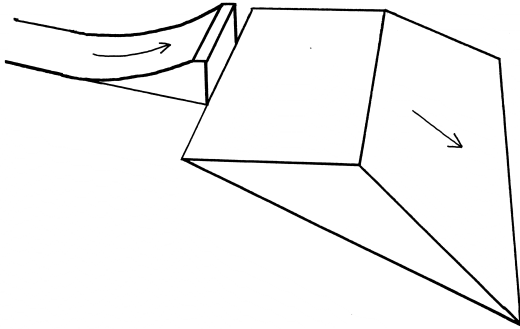
- 1 In-run
- 2 Transition
- 3 Table
- 4 Landing



1 BIG AIR / STEP DOWN

2

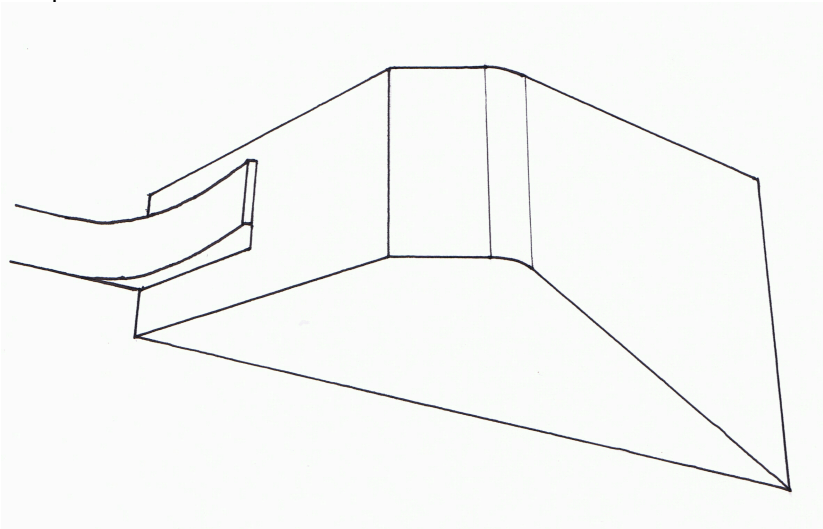
The big air is a larger version of a regular table top jump in which the table can be as long as 15-40 meters. The big air also requires a steep landing because of the substantial height required. The Table of the Big Air is generally built slightly upwards. This allows higher and steeper Take offs and makes the landing softer for riders who come up short.



- 1 In-run
- 2 Transition
- 3 Table
- 4 Landing

STEP UP

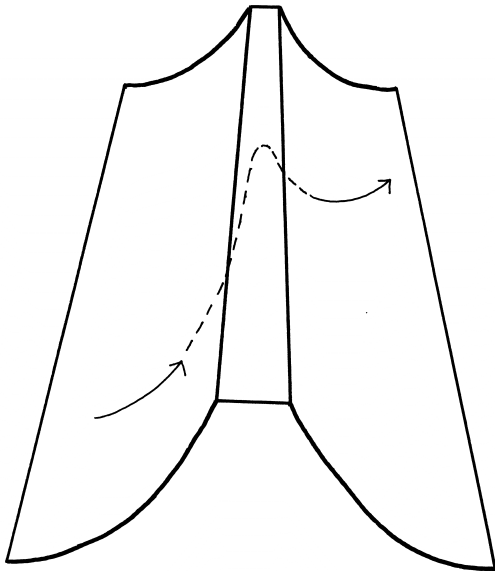
A Step Up is built like a Table on the fall line. The beginning of the Landing is built higher than the Takeoff. Therefore you need a steeper takeoff. These kinds of Jumps have a big range in the distance. Short landings will be soft. The Landing can be built in general very long, as it does not need to be extremely steep.



- 1 Transition
- 2 Table
- 3 Knuckle
- 4 Landing

SPINE 2

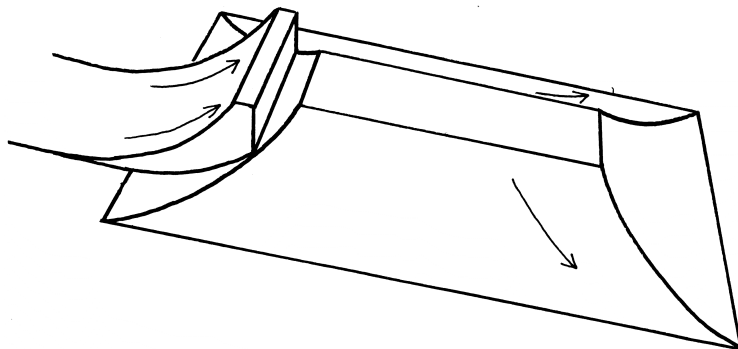
The spine that some of you know from skateboarding is the same obstacle in snowboarding. It consists of two quarter pipes built back to back. It is built in the fall line, making transition and landing perpendicular to the fall line.



- 1 Transition / Landing
- 2 Lip / deck

CORNER / HIP

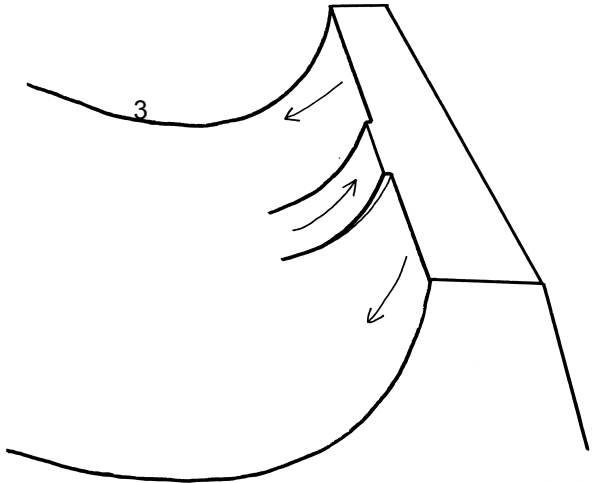
The corner (also known as a hip jump) consists of two parts; the jump and the spine. The transition and landing are aligned differently, and the corner can be built in two ways: 1. Transition in the falling line, then landing sideways 2. Transition sideways, and landing in the fall line.



- 1 Transition
- 2 Landing
- 3 Deck

QUARTER PIPE

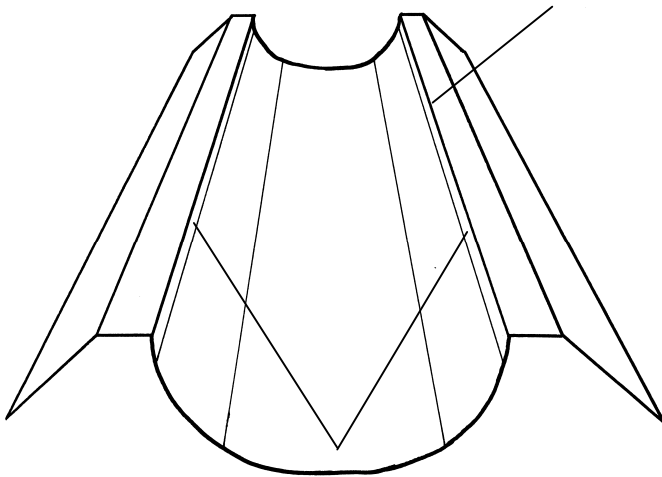
The placement of the Quarter Pipe is mostly found to be perpendicular to the fall line. The Transition is also the landing, making the last half of the meter to be shaped vertically.



- 1 Transition
- 2 Landing
- 3 Deck

HALF PIPE

As the name indicates, the halfpipe is the shape of half a pipe. The pipe is built along the fall line. The rider traverses from the top, making jumps (hits) on each side of the wall on the way down. All the hits together make up a run. If the size of the Half Pipe is bigger than 4.5m it is called a Super Pipe.

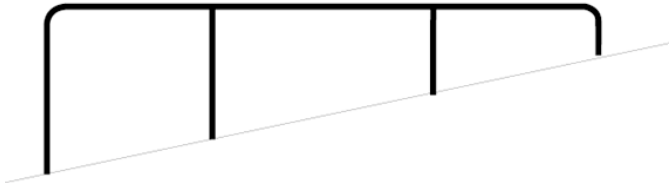
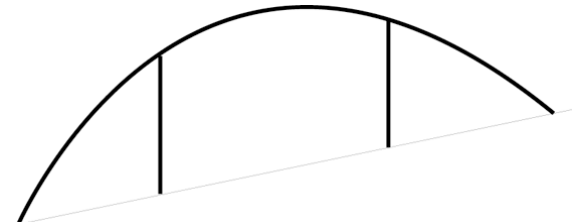
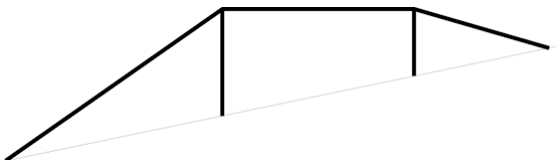
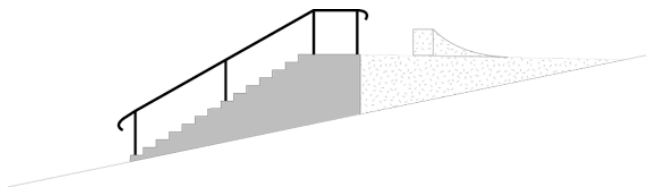
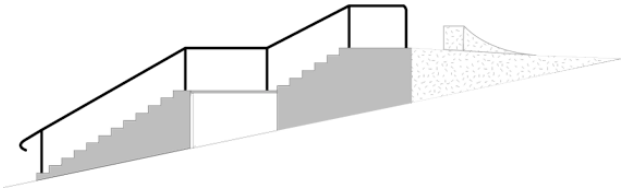


- 1 Flat
- 2 Transition
- 3 Vert
- 4 Deck
- 5 Lip



RAILS

Handrails and flat bars are some of the most legendary skateboard obstacles. They can be built with long steel pipes. These might be round or flat.. The Rail might be straight or have kinks, waves or curves. In Curved Rails you generally see C-Rails or S-Rails.

<p>Straight Rail / Flat Bar</p>	
<p>Rainbow</p>	
<p>A-Frame / Battleship</p>	
<p>Handrail Flat-Down</p>	
<p>Kink Handrail Flat-Down-Flat-Down</p>	

BOXES

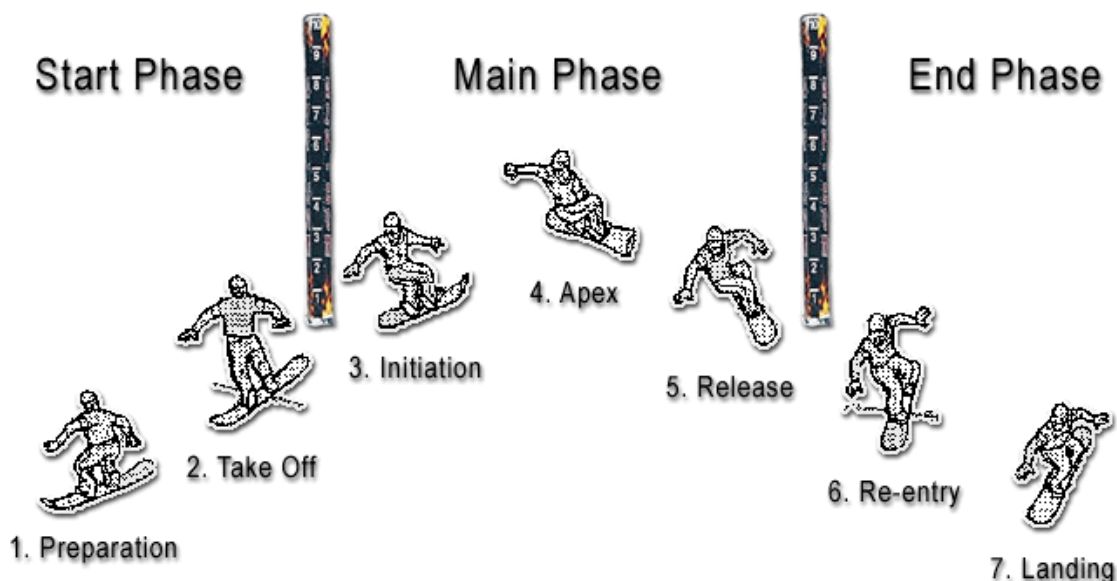
Boxes have plastic surfaces for sliding. Boxes have similar lines to Rails, but in general, they are easier to handle than Rails. You often see hard combinations of boxes.

Trick Recognition

A trick is every manoeuver performed by a rider. To judge and correctly describe a trick, the trick must be broken down and each of the different components needs to be defined. Tricks can be executed on the snow, on Rails or Boxes, on the lip (in HP or QP), or in the air. Most of the tricks are jumps, which are divided into motion tricks (no Rotation on Straight Airs or up to 180° on Re-Entries) and rotation also called spin tricks.

PHASES

To be able to describe a trick successfully, the trick needs to be divided into phases. Every trick can be split up into seven phases.



Phase	Description	Execution	Instabilities
START PHASE			
1 Preparation	From the flat bottom of the obstacle as the rider approaches the wall, kicker etc.	Clean transition technique Balanced Ready for Take off Controlled speed Centre of Balance over the Board.	Unnecessary movements Loss of speed or Speed checking Extra edging to correct balance Arms waving Loss of balance Loss of control
2 Take off	Last point of contact at or near the lip of the halfpipe, kicker etc.	Prepared for Initiation Phase Balanced Optimum line Clean Take off	Initiate trick before Take off Loss of control Loss of balance Strong line change
MAIN PHASE			
3 Initiation	First stage in air where the rider starts to initiate	Balanced Proper Initiation of the	Fighting the rotation Arms waving



	the trick	Trick	Losing Balance
4 Apex	Full extension and execution of the trick	Maximum amplitude Proper execution and control over the Trick Balanced in the air Solid Grab(s)	Breaking up the trick before the Release Phase Poor or missed grab Not balanced
5 Release	Stopping of the maneuver	Controlled stopping of the Trick Control over Balance Ready for Re-entry	Loss of orientation Unstable Balance Rotation not finished
END PHASE			
6 Re-entry	First contact with the snow at the top of the transition after performing a trick or maneuver	Optimum line Optimum transition Good balance	Over rotating Finishing Rotation on the floor Loss of balance Wrong Line
7 Landing	Position in the transition	Centre of Balance over the Board centre Standing upright Clean Landing	Bails Butt checks Hand touches Jet skis Disaster Landings Reverts Dragging hand or body behind Line/Edge changes

INSTABILITIES

The different phases need to be watched carefully. What phase did the rider make the mistake? If the rider makes a mistake in the take off phase and slams, the reduction of points will be more substantial than if the instability is found in the landing phase. Examples of insecurities:

Hand Touch: The rider touches the snow with one or two hands to regain control.

Jet Ski: The rider has too much weight on the back and loses their balance. They ride after the landing on their tail through the Landing Transition.

Light Bail: The rider leans on one or both hands to keep their balance.

Bail / butt check: The rider touches the snow with other limbs, mostly the butt, but doesn't lose too much speed.

Hard Bail / Full Fall: The rider falls, and the rider loses their speed for doing the next Trick or stops completely.

Flat Landing: The rider lands in the flat or in the lower part of the transition.

Disaster: Like in skateboarding, the rider lands with the lip between their legs. In snowboarding it is in general not part of the trick and is rated as insecurity.

Deck landing: The rider lands outside of the halfpipe on the deck.

Slide In / Revert: The rider makes an incomplete or over spun rotation, causing the last part of the rotation to be slid on the ground.

Sketchy: The rider initiates the trick improperly, and loses balance and control over the entire trick. The rider will wave with the arms or suddenly forces a change to the rotation axis

Touch Grab: The grab is too fast and the rider is just touching, but not holding the board.

No Trick: The Rider loses control at the take off and is not able to perform the Trick.

Edge Change: The rider lands on the wrong edge causing instability or not finishing the trick and changes direction after landing.

Line Change: The rider rides parallel to the Lip for instance, or is hitting the same wall twice.

Insecurity in Flat: Speed checking and general instability in the flat, causing the rider to lose the ideal line or speed.

AMPLITUDE

An integral part of any Trick is Amplitude. The distance traveled needs to be taken into consideration as a part of Amplitude. To estimate the Amplitude and Travel Distance, objects in the background like banners or fences can be used as reference. The amplitude is measured from the rider's center of mass.

DIRECTION OF MOVEMENT

Normal

The rider has their front foot in front. They are in base position and rides forward

Fakie

The rider has their back foot in front. They are still in base position and their body looks uphill, but is riding backwards.

Switch

The rider has their back foot in front. They change position and look downhill. A goofy rider is now in the base position of a regular rider. The explanation for this term comes from skateboarding where switch means to Ollie a trick going backwards off the nose. Fakie means to Ollie a trick with the tail going backwards.

In snowboarding there is much less an Ollie than in Skateboarding. Many riders are just floating off the features with equal weighting, so it is difficult to separate switch from fakie. Doing a trick fakie or switch in snowboarding is a question of execution and weight distribution.

ROTATIONS

DIRECTION OF ROTATION

There are two directions of rotation: **Frontside** and **Backside**. These names were originally adapted from ramp skating in skateboarding. In skating you see the backside of the skater when he or she is doing a backside air. Frontside airs are exactly the other way around; turning frontside means seeing the frontside, when standing on the deck.

You can recognise the Direction of Rotation during the take off and initiation phase.



Frontside

When performing a frontside rotation, the rider turns along the vertical axis; the frontside of their torso becomes visible to the judges when sitting at the bottom of the obstacle. In the halfpipe, all downhill toe edge rotations are frontside rotations.



Backside

When performing a backside rotation, the rider turns along the vertical axis; the back is the first part of the body that becomes visible to the judges when sitting at the bottom of the obstacle. In the pipe all downhill, heel edge rotations are backside.

If the rotations are done backwards, we consider this switch. This means that a Goofy rider who rides fakie, will become a regular rider for defining the direction of rotation.

STYLE OF ROTATION

The definition of the style of rotation uses the three body axes of the rider. Pure vertical rotations are very common. Pure rotations over the lateral axis are front and back flips. If a rider does a pure longitudinal rotation it will be a 90 roll. Pure Lateral or Longitudinal rotations are not very common. There are a lot of different types of spin tricks where the rider combines the Axis. When the rider combines the Axis it can no longer be defined as a pure rotation. There is only one initiation direction of the rotation. The rider can change this rotation by moving the position of their rotation axis at the initiation, or during the Trick. Any changes of the body position will change the momentum and axes of the rotation. To define these combination spins we can split them into three categories.

Vertical

The rider spins purely along their vertical axis.

Off Axis / Corked

The rider uses more than their vertical Axis to spin, but is never completely inverted. This means, that the board never gets clearly above the riders head. When this moment occurs after the first 180 degrees of rotation it is considered a **Late Cork**.

Inverted

The Rider uses more than the vertical Axis for their spin and has a clear moment of being upside down. If the rider performs a spin including a front flip, it is called a **Misty**. If it is performed including a back flip, it is called a **Rodeo**.

Double-invert or Double Cork

If the trick is inverted twice it is called a **Double Rodeo** or **double flip (Front or Back)**.

If the manoeuvre has two clear moments head dipping beyond the horizontal plane but not truly inverted it is called a **Double Cork**.

Triple-invert or Triple Cork

If the trick is inverted three times it is called a **Triple Rodeo** or **Triple flip (Front or Back)**.

If the manoeuvre has three clear moments head dipping beyond the horizontal plane but not truly inverted it is called a **Triple Cork**.

AMOUNT OF ROTATION

Counting the number of rotations around the vertical axis is easy; a helpful hint is to note the direction of the rider before the jump and after the landing. If the rider lands in the same direction as they took off, the rider has made a 360, 720, 1080... If the rotation is conducted in a half pipe or quarter pipe the trick is a 180, 540 or a 900...When the rider lands opposite of the direction they took off, it all shifts 180 degrees. On a straight jump they have completed a 180, 540, 900... While in the pipe they have completed a 360, 720, 1080....

If the trick is inverted, the quantity of rotation is determined from all rotations executed. It is the total amount of rotations done in the trick on all of the axis. If the the rotation is inverted then the vertical part of the rotation will be shorter. Example: The McTwist is a trick executed in halfpipes and quarterpipes only. It has a backside element on the vertical Axis, and a forward element on the lateral and longitudinal axis. Through the inverted portion of the trick, the rider does a short cut on the vertical portion. So the Amount of Rotation is 540°.



GRABS

Frontside Grab (backside = indy)

The rear hand grabs the toe edge. If the Grab is executed in the Half Pipe, the frontside version is called **Frontside Grab**, and the backside version **Indy Grab**.



Canadian Bacon Grab

The rear hand grabs the toe edge; the arm goes between the legs.



Mute Grab

The front hand grabs the toe edge.



If this is tweaked upward with bent knees it is called a **Japan**

Tai-Pan Grab

The front hand grabs the toe edge; the arm goes from the back to the front between the legs.



Stalefish

The rear hand grabs heel edge.



Roastbeef Grab

The rear hand reaches between the legs; grabbing the heel edge.



Backside Grab (frontside = Lean)

The front hand grabs the heel edge. If the Grab is executed in the Half Pipe, the frontside version is called **Lean Grab**, and the backside version **Backside Grab**.



Crail

The rear hand grabs the toe edge in front off the front Binding.

Tail Grab

The rear hand grabs the tail.



Nose Grab

The front hand grabs the nose.





STYLES

Tweaked

The upper body rotates in the vertical axis, causing the stomach and the base to turn downhill.



Boned

One leg is folded, the other one stretched. When the front leg is stretched, it's called nosebone, when the rear leg; tailbone.



Shifty

The body is twisted along the vertical axis. The spectators are getting the toe edge, and back of the rider. The opposite of tweaked.



Tucked knee

The knee is being tucked, or pressed against the deck. Both legs can be used.



Arched

The body builds an arch. The base points upwards.



Stiffy

Both legs are kept stretched out.



FEATURE SPECIFIC DEFINITIONS

HALF PIPE / QUARTER PIPE

If the rider does a normal frontside or backside air they usually do it with a 180° rotation. As they re-enter, they need this rotation to land forward again.

To Fakie

The rider performs no rotation. They go up forward and land backwards. In the halfpipe this is called air-to-fakie. In the Half Pipe we need to define either frontside or backside according to which edge the rider took off from. This is not necessary in the Quarterpipe as they are in generally executed straight up and down , without travelling any distance.

The same trick in switch is called Pop tart.

Alley-Oop

The rider rotation is executed in the opposite direction than their initial rotation. In half pipe the rotation is uphill. In the Quarterpipe, this means that they travel to the left, but spin to the right, or vice versa. You name the alley-ooop by the direction of rotation.

Inverted tricks

The most common inverted rotations are the ones where the inverted part of the rotation follows the natural way to inside of the pipe. On the backside wall it will be a forward rotation called Mc Twist, on the frontside wall a backwards rotation called rodeo. The inverted rotation will be done mostly on the longitudinal axis. There are some versions where the rider rotates more over the lateral axis like for example the Sato flip.

The other way to perform inverted Tricks is to rotate opposite to the natural flow of the transition, this means to the outside. In this case the initiation looks like an inverted trick, but the rider doesn't get really fully inverted as they are leaning nearly 90° into the Pipe at the initiation. This kind of rotation is a backside rodeo. On the frontside wall it is called a frontside misty.

Hand Plants

A Hand Plant is a maneuver where the rider leans on one or both hands during the Apex Phase of the trick. There are as many Hand Plant variations as there are Aerial Tricks, but just a few versions are common today. The most common Hand Plant is an inverted 180 on the Backside wall called Andrecht.

RAILS AND BOXES

Rail tricks are defined by Skateboarding. We use much of the same terms in snowboarding as in skateboarding. You have three phases to describe a rail trick:

1. Entering the Rail

The approach to the rail determines if a trick is frontside or backside.

If the initiation of the trick is done with a rotation, you name the trick by the direction of rotation.

There are two ways to rotate: the hard way and normal. If the rider approaches frontside the hard way will be the frontside rotation and a backside rotation will be the normal way. On boardslides it will be 270°, 450°,... on fifty-fiftys 180°, 360°,...

Angle of Approach

If the rider approaches the obstacle straight on, you use the trick name only without identifying the type of approach. You may say for the backside boardslide just boardslide, as this is the most basic way to slide down a Rail.

Cab

The expression cab is used when the rider approaches fakie and spins frontside. The rider needs to do a minimum 180 degrees of rotation.

A half cab boardslide is more or less the same trick as a switch frontside lipslide to forward.

A cab 270 (or more) you can compare with a switch frontside 270 the hard way.

2. The Slide

The way the rider slides the rail is how it gets its name. The Slide may have two or more parts, especially on Kink Rails.

Fifty-Fifty (50-50)

Ride or air onto the rail travelling in a forward direction of movement. Slide along the rail with the longitudinal axis of the board parallel to the rail for the entire maneuver. (Can be done fakie)

Boardslide

Starting from a forward travelling direction, the rider lifts the nose of the board over the rail in the beginning phases of the trick, and slides with the Rail in the middle of the board.

Lipslide

The Rider lifts their tail over the Rail and slides similar to a boardslide. For a trick to be called a Lipslide, it needs to be approached properly at an angle from either side. The Rider needs to initiate the trick by lifting the Tail over the Rail. For example a Backside Lipslide will be a Frontside Boardslide when the Rider approaches the rail straight on.

Nose and Tail slides

Boardslides can also be executed on the nose and tail (in front or behind the binding). Then they are called nose slide and tail slide. If the riders weight is shifted past the bindings in a vertical motion it can be described as a Blunt.

Nose press and Tail press

If the rider approaches and executes similar to a Fifty-Fifty, but has their weight on the Nose and lifts their Tail, it is called nosepress. For the tailpress the weight is on the tail and the nose is lifted.

3. Exiting the Rail

To exit the rail you can either go Normal or to Fakie. If the rotation is more than 180 degrees you name the spin by the amount of rotation. When the exit rotation is done counter the flow it will be called rewind, pretzel or Hard Way.

TRICK NAMES

The chapters above define the Trick as a technical description. With these technical descriptions you can define any maneuver, even when it is new or has never been seen before. In the Snowboard scene there are often other names used instead of the technical Trick description. Each rider who invents a new trick gives it a name. It might be that two riders invent the same trick in similar timeframes. Often the trick names change between the continents. Therefore it is very important that each Judge knows to speak the technical description. They should also know the actual snowboard slang. Some expressions have become timeless. Below is a glossary of some important expressions and Trick names. It is just a small Glossary, but to complete it you would fill pages, and would be quickly out of time.

EXAMPLES FOR STYLE-GRAB COMBINATIONS AND TRICK NAMES

Melon	Backside Grab with Nosebone
Japan	Mute Grab with tucked front knee, and often tweaked as well
Stalefish	Stale Grab with shifted Tailbone
Freshfish	Same like Stalefish performed on the Backsidewall
Method	Arched Backside Air
Mc Twist (hp)	Backside 540 misty with Mute Grab
Haakonflip (hp)	late inverted switch frontside rodeo 720 (1/2 cab to Mc Twist)
Wet Cat (hp)	backside 900 misty (Mc Twist 900)
Underflip	Inverted Frontside rotation, dropping the back shoulder over the lateral axis (usually a toe edge take off)

TOOLS FOR EFFECTIVE TRICK RECOGNITION

To recognize a trick it is very important that you always know which stance the rider is and if they are riding switch or normal in between the features. In Big Air you have to keep in mind if the rider rotates clockwise or counter clockwise. In the Pipe you can see easily if a rider rotates uphill or downhill. Additionally you need to keep in mind if the rider crosses the flat on the heels or on the toes. If you keep these points in mind, recognizing the tricks become second nature. These mechanisms should work automatically to be a good judge.

STANCE AND DIRECTION OF MOVEMENT

Straight Jump

If we know which way (Clockwise or Counterclockwise) the rotation was and we know the direction of movement we can always reconstruct the direction of the spin. Together with the Stance you can find out the direction. The table below explains this more clearly.

	Goofy	Regular
Normal Clockwise	Frontside	Backside
Switch Clockwise	Backside	Frontside
Normal Counterclockwise	Backside	Frontside
Switch Counterclockwise	Frontside	Backside

Half Pipe

In the Half Pipe Trick recognition get easier. Uphill rotation (Ally Oop) is easily recognized. Normal Tricks off the toes are frontside and maneuvers off the heels are backside. If an Ally Oop is off the toes it will be backside and off the heels, frontside.



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If the rider approaches the wall on their toe edge and exits on the heel edge, the trick performed was a 180, 540, 900... When the rider crosses the flat twice on the toes or twice on the heels they have changed from forward to switch or vice versa. The trick will then be a 360, 720,...

TRICK FLOW

After a certain Trick is performed in a run, only a specific number of tricks can follow. Off Straight jumps it is half of the tricks divided into normal or switch. In the Half Pipe because of the two walls, it is split into just a quarter. For example in Halfpipe, after a frontside 720, a switch frontside trick or a switch backside Ally Oop can be performed.

MISSED TRICKS

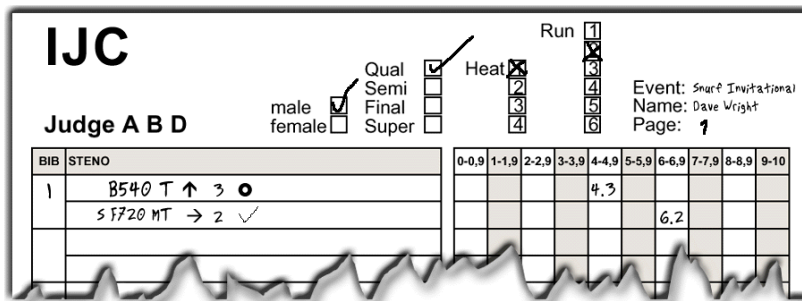
If you miss a trick it is important to stay calm. You should leave a gap on the memory board and steno this Trick after the run. The Head Judge can help you, or you find out by yourself what trick it was. Use the trick recognition explained above to figure out the trick. If you have just missed the takeoff you can still reconstruct the trick. You can see the intensity of the rotation and the direction (clockwise or counterclockwise). Together with the stance and the direction of movement you can determine the amount of rotation. If it was frontside or backside you can find out with spin direction, stance and direction of movement. In a Half Pipe, the pipe walls define which direction of rotation the trick was.

Judging Tools

WORKING MATERIAL

MEMORY BOARDS

It is important that each run is recorded properly. By doing this a judge can compare the runs more accurately. In the case of a protest you can always check the problematic run with the aid of the notes. To note the runs we use memory boards. Each rider's runs should always be written directly under each other. Like this you can compare the runs quickly. Therefore we have different memory boards for each competition format, depending on how many runs will be judged.



IJC

Judge **A B D**

male female Qual Semi Final Super

Heat 1 2 3 4

Run 1 2 3 4 5 6

Event: *Snurf Invitational*
Name: *Dave Wright*
Page: **1**

BIB	STENO	0-0,9	1-1,9	2-2,9	3-3,9	4-4,9	5-5,9	6-6,9	7-7,9	8-8,9	9-10
1	B540 T ↑ 3 ○ 5 F720 MT → 2 ✓					4.3				6.2	

BIB

In this field will be written the BIB number of the rider. Depending on the format this field is high or lower, and stands for 1, 2, 3 or more lines. Some memory boards will include the riders' stance here.

Steno

The tricks will be written down with a steno system in this field. The following points should be noted for every trick performed:

- Trick Name and Grab
- Amplitude
- Execution
- Insecurities

Points

For each run there are 10 Fields. The Points will be written down corresponding to the Point Level. With this a Judge has the better visual overview through the ranking.

Deduction

On FIS Memory boards you will find a Column for deductions. You note here the point deductions off the score for all the insecurities.

EXECUTION

Poor = -
 Average = ~
 Good = +
 Excellent = ++

STENO SYSTEM (SHORT HAND NOTATIONS)

An important part of being a good judge is the ability to write down a single trick or a whole run accurately with short hand notations. This is crucial when judging multiple runs. You need to be able to compare all the tricks and runs seen, describe and discuss a run, and explain why a certain score was given. For this the IJC has developed a Steno System. It is a method of recording important information regarding a competitor's run so that it may be accurately compared and evaluated against all other contest runs. There is a column allocated on the Memory Board for the Steno to be recorded. Every Judge develops and uses their own Steno System. The following is a proposal for a Steno System, which includes all the recommended information. Every Judge should be able to read this official steno. A Judge's Steno should be clear, legible, and always include following information:

DIRECTION OF MOVEMENT

Natural (forward) =(blank)
 Switch or Fakie = s
 Cab (shortcut for sf) = c

ROTATIONS STYLE

vertical =(blank).
 with front flip = m
 With back flip = r
 Off Axis = o
 Ally Oop = a or @
 To Fakie = tf

AMOUNT OF ROTATION

180 = 1
 360 = 3
 540 = 5
 720 = 7
 900 = 9
 1080 = 10
 1260 = 12
 1440 = 14

GRABS

Capital Letters for Grabs
 General Grab = G
 Backside = B
 Stale = S
 Indy = I
 Mute = M
 Nose = N
 Tail = T
 Crail = C
 Tai Pan = TP
 Roastbeef = R
 Canadian Bacon = CB

INSTABILITIES

Hand Touch = ht
 Light Bail = lb
 Bail = b
 Hard Bail = hb
 Flat Landing = fl
 Disaster Landing = dl
 Edge Change = ec
 Slide In = sl
 Reverted = re
 Line Change = lc
 Touch Grab = tg
 No Trick = nt
 Insecurity in Flat = if
 Using the Steno

STENO SYSTEM

It is best practice to steno your tricks in the following order:

1. Direction of Movement (switch or normal)
2. Direction of Rotation, Style of Rotation and Amount of Rotation
3. Grab
4. Execution
5. Amplitude

Example: A well executed switch frontside Rodeo 720 with Indy Grab (fakie Mute), with good Amplitude but a hand touch in the Landing would be stenoed as: **cr7M + ht ↗**

This Steno system is a proposal. You can for example also steno a shortcut for trick names. (A Mctwist as **mc**, a Haakon Flip as **hk**)

STENO OVERALL

When judging Overall Impression it is very important to write down all the Tricks with their Execution, Landing and Amplitude. This is a lot of information and needs a lot of training to master.

To save time you can leave out the unimportant information. You don't need to note if it was average amplitude or execution. If you miss the name of the Grab, you can just note a G.

Steno needs a lot of practice. The ultimate goal is that your eyes never leave the run. To see if you are still on the correct line on your memory board, try to make one short check in the middle of the run after a safe trick.

TABULATION SYSTEM

For each freestyle competition you need a Tabulation System with a Computer and Printer. The Tabulation System assures that the results can be released quickly and helps the Judges keep the overview.

The minimum is an Excel sheet. To transfer the results you use post it cards. A column with the actual ranking is necessary. With this the Head Judge can control the ranking at any time.

A better and faster way is a digital Tabulation System with score Pads or PC's for the Judges. The PC's are very useful as you can show each Judge their personal ranking without referring to the memory boards.

Judging Criteria

THE CRITERIA

The IJC has defined 8 Judging Criteria:

- Execution
Inc. Take off, Maneuver Control, Landing, Style
- Difficulty
- Amplitude
- Variety
- Combinations
- Risk
- Progression
- Technical Nature

EXECUTION

The most important criteria of judging is execution.

You can split it into three parts: Take off, Maneuver Control and Landing.

1. TAKE OFF

- No Speed checking and general instability in the flat, which causes the rider to lose their ideal line or speed.
- Controlled take off with the intended Trick following
- The rotation should start in the initiation phase and not in the transition (except Butter take off)
- The take off should happen at the lip of a halfpipe or jump, not underneath.
- The Rider should maintain their line.

2. MANEUVER CONTROL

When watching a run, ask yourself the following questions:

- How long is the trick solidly grabbed for?
- Does the rider show control with additional elements like boning, tweaking or other style elements?
- Is the rotation clean or fought?
- Do ally-oop and air-to-fakie tricks have large travel distance?
- Does the rider have enough time to finish the maneuver properly?

3. LANDING

Check the line with:

- Flat Landings, Disaster Landing, Lip landing in the Half Pipe or on Hips and Corners
- Landings beside the Line, short Landings or knuckle landings on Big Airs and Tables

Watch if the Trick is completed and look for:

- Slide-Ins or Reverts
- Hand Touches, Light Bail, Bails or Hard Bails
- Jet skis, Edge-Changes or Line-Changes

TRICK DIFFICULTY

To value a freestyle run it is important that a Judge can estimate the trick difficulty of every single Trick. The difficulty is influenced by the Trick family, the amount of rotation, the Grab and additional Style elements like Boning or tweaking. The feature also has a big influence on the Trick difficulty. Below are marked the main points which influence the trick difficulty:

Amount of Rotation

A large amount of rotation makes a Trick more difficult than a smaller rotation.

Take off

A switch take off is more difficult than a forward take off, especially if it is a backside rotation.

It is much harder to take off on the heels than on the toes.

A butter take off makes a trick much more difficult

Landing

It is easier to land forward than switch.

Trick Perspective

The trick perspective is very important. A blind view at the take off and especially at the landing, makes a trick much more difficult. A blind landing means that the rider does not see the landing during the last 180° of the rotation.

Grab

Grabs increase the trick difficulty and greatly depends which Grab is performed. There are Grabs which help the rider in the initiation of rotation and other Grabs which slow down the initiation, depending on the direction. Grabs between the legs, like for example roast beef, are harder than standard grabs near the Bindings.

Style

Different Style elements make a trick more difficult. With a bone or tweak you change the momentum of the body's rotation. The rotation gets slowed down and the axis gets altered. On Nose and Tail grabs it depends on how much the riders pulls the board to the body for making the rotation moment smaller.

When the Board stays in the same direction as the rotation axis, it is easier to spin as with the board staying 90° to the rotation axis.

Inverts / Off Axis

Inverted Tricks are not necessarily harder than the vertical version. On inverted rotations you have an additional lateral or longitudinal part of the rotation. This adds a short cut on the vertical axis. Many Inverted Jumps can be executed as a flip with a 180° rotation on the end, but the similar version with a stronger vertical part and mixed axis over the whole Jump will be more difficult. A very important influence is the view. It is very difficult to land blind after being inverted or strongly off axis.

Double inverted or double corked tricks are much harder than a trick with the same amount of rotation but only single inverted or corked.

The Trick Difficulty is a mix of the above aspects. It is possible that a Trick with a lower amount of rotation is harder than one with a larger amount of rotation, depending on the Trick Family, Grab and the Style elements.

Feature

The different characters of the features also have a large influence on the difficulty. There will be some additional influences when the takeoff or landing crosses the fall line.

HIP / CORNER

A hip is jump with a curved aspect. To do a full rotation you will have a 90° short cut on one direction and on the other direction needs an additional 90° to finish the rotation. When the Corner is built with the take off crossing the falling line, what edge the rider takes off from has a large influence on the trick Difficulty.

QUARTER PIPE

On a Quarter Pipe the Re-Entry is into the fall line making the heel edge a non-factor. Instead the point of view is the most important factor. Therefore, front side rotations seem a little bit more difficult than backside rotations. For Alley-Oop much of the difficulty depends on the travel distance.

HALF PIPE

Taking off of the heel edge is much harder than taking off the toes, as is landing on the heel edge. This makes backside tricks more difficult than frontside ones. Vertical alley-ooop tricks are harder than normal tricks because of the greater distance of rotation. Doing tricks to fakie is more difficult than a normal straight air.

HAND PLANT

The two most important factors which influence the difficulty of a Hand Plant are the view at the takeoff and which hand is planted. Backside Hand Plants are easier than the frontside versions, as you see the lip throughout the maneuver. On a frontside version you don't see the lip and have a longer distance to bring your weight to your hand. It is important which Hand is used as support. Backside it is easier to lean on the back hand, than the front. For Frontside it is the opposite.

RAIL TRICKS

It is generally more difficult to approach the rail with an angle than straight on. It is Harder to slide facing uphill than facing downhill. Siding on the Nose or Tail is more difficult than when the rail is positioned between the legs. Various methods of getting on the rail increase trick difficulty: Lip slides, rotation (180, 270, 360, etc)... When the rotation direction changes in the middle of the trick. Combinations of slides increase the Trick difficulty. Boardslide to fifty-fifty is harder than fifty-fifty to boardslide. Various methods of exiting the rail increase trick difficulty: blindside to fakie, 270, 360... The rewind or hard way version is a more difficult exit than going with the original rotation direction of the trick.

The shape of the rail also greatly influences trick difficulty. For Example a fifty fifty on a long thin rail might be harder than a boardslide on a shotgun rail (two parallel bars) or flat bar. Gaping to a kink rail is easier when the flat part of the kink is short, sometimes even easier than sliding the flat part of a rail. When the flat part of the rail is longer it becomes much more difficult to gap than to slide it all. If the obstacle allows one to Ollie from a lower part to an upper part or has a physical gap it also increases the difficulty. In this case, the difficulty depends on which slide the ollie is done from (backside being more difficult).

AMPLITUDE

Amplitude is key for a successful trick and is a very important criteria. Not only is the height important, but the distance travelled as well. This is important for Straight Jumps and also in halfpipe. In halfpipe it is mainly Alley Oops and Air to fakie's which are rewarded for travel. A Pipe run which is small in the beginning and big in the end values more for Amplitude than a run which starts off huge and ends small.

VARIETY

A good freestyle run has a large variety of trick families. A large Variety shows that the rider has a complete repertoire of tricks. The rider should show normal and switch tricks, frontside and backside rotations, do vertical and inverted rotations. Executing Ally Oop tricks and Air to Fakies also show excellent variety.

There should generally be no repetitions in rotations or grabs.

* In formats where more than one run counts, the rider should show variation between runs as well.

COMBINATIONS

Executing two hard tricks in a row is much more difficult than when they are done with a standard trick in-between. It is important to focus on the difficulty of landing from the previous trick.

RISK

The following should be considered high risk, and appropriately rewarded:

- Hard Tricks in the middle or near the beginning of the run.
- Very high Amplitude
- Hard Combinations in the beginning of a run

PROGRESSION

Following should be rewarded because of progression:

- New tricks
- New harder rotational degrees
- Uncommon Tricks
- Altering the line from run to run (if more than one run counts)

TECHNICAL NATURE

The overall composition of the run and its flow is an important character for scoring. Watch following Points:

- How good is the flow and intensity of the run
- How well is the Pipe or Slope Style course used
- Does the rider speed check?
- Do they perform set up reverts?
- Are there stops in the run?
- How big is the influence of insecurities and bails on the flow of the run

In Slope Style this an especially important criteria. There are often several possibilities for choosing the lines. It is important that the lines are ridden with a nice flow.

REGIONAL EVENTS

At a low level regional event it is very difficult to split the riders properly in their ranking. It is particularly difficult at the average level where you see many similar runs. There are far less tricks to compare, as all the runs have similar technical properties.

Some very important Criteria to focus on are Amplitude and Execution. The other Criteria will not have as large a roll, as the rider needs technically strong runs to gain the proper weighting. At this level a judge needs to have a focus on the base technique of Pipe riding.

CROSSING THE FLAT

Does the rider have clean edge control, and keep their speed?



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TAKE OFF

Does the rider have good timing or is the take off too early?

LANDING

Does the rider land properly on the uphill edge and prepared for the next trick, or do they have to do an edge change?

ARMS

Are the arms stable and quiet or does the rider wave or push with their arms?

STABILITY

Is the rider stable? Do they land square and stable over their board?

TRANSITION TECHNIQUE

Does the rider follow the transition properly with their weight, or are they leaning against the flow?

Judging

JUDGING METHODS

In Judging it is important to work with structure. If you just give out scores, you might lose the overview and go up and down in the score level inside the heats. There are two methods for Judging: “Anchor and Compare” and “Score and Deduct.”

ANCHOR AND COMPARE

Use the first significant runs as an anchor. Compare the following runs with these anchor runs and decide if they are better, much better, worse or much worse. After this, you will find the right score.

SCORE AND DEDUCT

Give a score for the run you have seen like it was executed perfectly. You then decide how big a deduction for the insecurities will be. Subtract this from the clean score.

Use both systems when you are judging. One you will use to find the right score and the other one is used as a back up, to check if the score is correct. It is the Judges decision which of the two systems they use first and which one as back up. You might even change the method for different runs. For example, you can give a clean run the first score by finding the right ranking and check it afterwards with the scoring and deduction system. For a run with many insecurities, you might find the right score with the score and deduction system and check the rank afterwards.

RANGE

Each Judge has a point range from 1 to 100. There are 100 Points that can be used to spread the field. It is important that we use this Range well. With a tight range it is difficult to spread the field out and you will have many ties.

The range should correspond with the competition Level and be equal with the other Judges. The best runs should get between 90 -100 Points and the average awards around 50 points or lower.

The worst run should receive a score close to 0. The best run should receive a score close to 100.

Do not change your range during a competition round. Range changes can only be made between two rounds, i.e.; semi final and final round. Changing the range during a round means one rider in an earlier heat may receive a better score for a worse run than a rider of an other heat.

The range has to be set during the training. Use your Practice Judging Memory Board for backup.

Regional Events

At regional level events it is dangerous that we get stuck in a low range. In general there are just a few top riders. The average level is often very low. That's why the technical Level should not be set too high for an average run. Often it is enough when the riders know the base technique and gets a little Amplitude.

PRACTICE JUDGING

Practice Judging is one of the most important aspects of judging. Only by watching and evaluating the riders practice can we accurately gauge the competition level and set an appropriate range.

While Practice Judging we should inspect the course before the first training session and check course conditions. On Slope Style courses it is very important to know where take offs are placed. In the Pipe you have to check the transition and vert. Look for irregularities in the wall and flat bottom. Try to ride the course, in arrangement with the Head Judge. Also talk to the riders about the course conditions to get their feed back.

In the first part of the Training you ask yourself what are the most difficult, highest and best tricks that have been performed so far. Ask yourself what has been a good, an average, and a poor run so far. Discuss the runs with the other Judges. For the last 20min of practice, the whole Judge Team sits down together and defines the best run they have seen. The score for a clean version of this run should be around 95 Points. Also find the average run. (Be careful on a low Level event!)

Start Judging during the last 10 min with memory boards and evaluate the riders' runs with points. Discuss your points given with the Head Judge and the other Judges. Go on with judging until you feel able to score each rider. Properly note everything on your Memory board so you have a backup during the competition.

If there is an electronic scoring system it is useful to do a simulation with all people involved.

JUDGE SYSTEMS

OVERALL IMPRESSION SYSTEM

The Overall Impression Judging System is the most common way to Judge. It is recommended for International Competition Level. It is also the system used for any single Hit Events.

The advantage of the Overall Impression system is that a rider doesn't get stuck in a routine. They can decide if they want to go for a more technical run with a lot of spins and usually not a lot of amplitude, or they can do a run with more standard maneuvers but with greater Amplitude.

In the Overall Impression System the Judge takes all the Judging Criteria into consideration. It is important that both methods (anchor and Compare, Score and deduct) are used, one method to find the score and the other as a backup. Keep a strong focus on your personal Ranking.

TRUE OVERALL JAM

The True Overall Jam System is the best way to Judge a Jam. In contrast to a "Best Of" format, you can take the variety between runs into consideration. The core of the System is the personal Ranking of each Judge. To Rank the field, all Judging Criteria will be taken into consideration. Variety has a larger value than in other Judge Systems. Each Judge gives out one score/rank for the whole Jam instead of one run. After each rider you should make a new ranking. This only needs to be done if the rider has improved their position. A rider can never be moved down the ranking after a run. They can only be passed by other riders with their improved runs. The most important ranking is the one at the end. The results in between help the Judges keep the overview and give information to the riders about their actual standings. It also helps to build crowd excitement.

Efficiency is very important in a jam format. If the Judging is fast the riders will get more runs. Thinking in advance is the key to efficiency. You can check before the riders start who are their main adversaries and what they need to improve.

With this system you can use a pure ranking system, or give points.

Ranking

Each Judge does their personal Ranking. The Total of the Ranking points will give the results. To keep the overview, the Judges need a System to sort the BIB Numbers. For example you can use Post It notes or magnetic name plates.

Points

In a True Overall Jam with Points, the Ranking is the most important part. The points are easier to understand for riders and spectators. With Points you don't need a new Tabulation System and can use a standard system. A screen for the Judges, which shows their personal ranking is a big help.

In the first round, the Judges give out their scores with enough gaps to slot riders into their range. In the next rounds each Judge decides for their self if the rider has improved. Compare with the other riders in the field to give out the new score. The Points are an expression how tight two riders are. A rider might improve in their Points, but not improve in ranking. If a rider bails, or does nothing new or improved, they will not improve. This needs to be communicated immediately, so the next rider can start without any delay.

IJC SEPARATION SYSTEM (ONLY USED IN GRASS ROOTS EVENTS)

The IJC Separation System is recommended for all Halfpipe Events at a Regional Competition Level.

The IJC Separation System consists of a minimum four Judges each focusing on the following separate judging criteria: Motion/Standard Manoeuvres, Rotation, Amplitude, Over-All Impression

There may also be two Overall Impression judges in the Panel so you get a total of 5 Judges and one Head Judge.

The advantage of the Separation System is that the rider can get feedback of their run. They can see in which category they have to progress for a better overall score.

Motion

The Motion Judge judges all non-rotating maneuvers. This means they take all tricks, including hand plants and lip tricks, with less than 360° rotation into consideration.

Judging Criteria

- Execution (Take off, manoeuvre control, Landing)
- Trick Difficulty
- Variation
- Amplitude
- Combinations
- Progression

Rotation

A Rotation Judge judges all maneuvers of 360° of rotation or greater, including inverted aerials. Handplants and lip tricks belong only to this category if they include a rotation of 360° and more.

Judging Criteria

- Execution (Take off, Manoeuvre control, Landing)
- Trick Difficulty
- Variation
- Amplitude
- Combinations
- Progression

Amplitude

The Amplitude Judge in the IJC Separation System evaluates each rider's Amplitude by looking at the height of each trick in the halfpipe. Every rider will receive a score for each single hit regarding the distance between the center of mass and the lip of the halfpipe. All these scores are added together and divided by the amount of hits. This score is the overall amplitude score for the riders run.

IMPORTANT: Handplants and lip tricks are NOT measured by the Amplitude Judge.

If a rider bails during a trick, then the amplitude(s) of subsequent tricks are measured but the rider's score will suffer for the error.

It is important to find the range during practice judging. Set a lip value according to the Competition Level. You can divide the points using feet. This works for most of the levels. If the level is very low you may use smaller steps than feet.

Help yourself with a drawing of your measurements. Mark the lip level, how many points awarded for banner height or other tools in the background used to mark height.

Overall Impression

The Overall Impression judge will score the run by evaluating the run's overall impression including the execution of the run and the routine attempted. The Overall Impression judge does NOT evaluate Style, but rather evaluates the precise nature of the run in relation to maneuvers attempted, both individually and as a sequence. The overall composition of the run is the most important factor the OI Judge evaluates, which equals: the sequences of tricks, the amount of risk in the routine, how the rider uses the pipe and if the rider is showing a progression in their riding (different routines) and tricks. The Overall Impression judge does take falls into consideration.

Judging Criteria

- Technical Nature
- Risk
- Progression

SLOPESTYLE SLS JUDGING SYSTEM

The Snowboard Live Scoring (SLS) Judging system can be used at high-level slopestyle competitions. The SLS system combines a sharp focus on individual tricks and the overall run composition of the OI scores. There are dedicated Trick judges and OI judges. The combined result of Trick and Flow scores gives a detailed overview of a rider's performance per trick, their overall run impact, and the effect it has on their ranking. The SLS system allows for an easy to follow scoring path showing how the run result was achieved, a result that can be compared trick by trick, and from run to run.

At the core of the SLS is the separation of the duties of the judges. By having the judges' focus either on Tricks or OI, the judges outline a very transparent representation of the riders run. By scoring all aspects of the run either as a Trick judge or OI judge, the judges give the rider a high degree detail of their run and why that specific score was reached.

• Trick Judges (TR) – Two Judges per Team

Each Trick Judge team will evaluate an individual trick performed in a run. This will include straight airs, rotations (from flat spins to inverts), and alley-oops and switch tricks. Individual Trick judges will score any and all tricks that are attempted. Each trick is evaluated independently within the context of all of the runs taken within each contest. Judges will concentrate their judging values on Amplitude, Difficulty and Execution. A Trick Judge Team may judge up to two hits or features depending on the number hits performed or length of the course.

• Overall Impression Judges (OI) – Two Judges per Team

The OI judges look at the run's overall composition, which includes the technical execution of the run and the order and combo of tricks attempted. Each OI judge will focus on the overall impact of the run over the entire course. Judges will concentrate their judging values on Variation, Execution, Combinations and Progression. Variation includes the distinct variation among all tricks (i.e. straight airs and rotation tricks), as well as the distinct variation between Frontside and Backside rotations, inverted and non-inverted and switch and normal tricks. The OI judges also look at the line chosen and overall amplitude in relation to the run. The OI judge wants to see the highest level of progression in a rider's run. The OI judges are looking at subtle, as well as, obvious changes in a run to determine the run's level of difficulty. The OI judges will take into consideration all sketches and falls.

The weighting used to combine the Trick and OI scores is at the discretion of the event organizer but a 60/40 split is highly suggested.

Requirements

1. This system can only be used on slopestyle when the course is being filmed top to bottom and a dedicated TV feed can be seen by all of the judge team.
2. A minimum of nine judges (6 Trick {Three teams of two judges}, 2 OI and 1 HJ) are needed.
3. A Scoring System which allows the HJ to evaluate both trick and OI separately as well as the weighting of course features.
4. Default scores will be used for falls.

HALFPIPE SLS 2.0

EXECUTION (TWO JUDGES - 25% OF TOTAL SCORE)

The judges will evaluate EXECUTION in four parts: Take off, Maneuver Control, Landing and Style.

1. TAKE OFF

- No Speed checking and general instability in the flat, which causes the rider to lose their ideal line or speed.
- Controlled take off with the intended Trick following
- The rotation should start in the initiation phase and not in the transition
- The take off should happen at the lip of a halfpipe not underneath.
- The Rider should maintain their line.

2. MANEUVER CONTROL

- How long is the trick solidly grabbed for?
- Does the rider show control with additional elements like boning, tweaking or other style elements?
- Is the rotation clean or fought?
- Do ally-oop and air-to-fakie tricks have large travel distance?
- Does the rider have enough time to finish the maneuver properly?

3. LANDING

- Flat Landings, Disaster Landing, Lip landing in the Half Pipe
- Slide-Ins or Reverts
- Hand Touches, Light Bail, Bails or Hard Bails

4. Style

- Different Style elements make a trick more difficult. With a bone or tweak you change the momentum of the body's rotation. The rotation gets slowed down and the axis gets altered. On Nose and Tail grabs it depends on how much the riders pulls the board to the body for making the rotation moment smaller. When the Board stays in the same direction as the rotation axis, it is easier to spin as with the board staying 90° to the rotation axis.

TRICK DIFFICULTY (TWO JUDGES - 25% OF TOTAL SCORE)

The judges will evaluate trick difficulty using the following criteria:

1. Rotation

- Larger amounts of rotation make a Trick more difficult than smaller rotations.
- A switch take off is more difficult than a forward take off, especially if it is a backside rotation.
- It is much harder to take off on the heels than on the toes.
- It is much more difficult to land on your heels.

2. Trick Perspective

- The trick perspective is very important. A blind view at the take off and especially at the landing, makes a trick much more difficult. A blind landing means that the rider doesn't see the landing during the last 180° of the rotation.

3. Grab

- Grabs increase the trick difficulty and greatly depends which Grab is performed. There are Grabs which help the rider in the initiation of rotation and other Grabs which slow down the initiation, depending on the direction. Grabs between the legs, like for example roast beef, are harder than standard grabs near the Bindings.

4. Progression

Following should be rewarded because of progression:

- New tricks
- New harder rotational degrees
- Uncommon Tricks

5. Inverts / Off Axis

- Inverted Tricks are not necessarily harder than the vertical version. On inverted rotations you have an additional lateral or longitudinal part of the rotation. This adds a short cut on the vertical axis. Many Inverted Jumps can be executed as a flip with a 180° rotation on the end, but the similar version with a stronger vertical part and mixed axis over the whole Jump will be more difficult. A very important influence is the view. It is very difficult to land blind after being inverted or strongly off axis.
- Double inverted or double corked tricks are much harder than a trick with the same amount of rotation but only single inverted or corked.
- The Trick Difficulty is a mix of the above aspects. It is possible that a Trick with a lower amount of rotation is harder than one with a larger amount of rotation, depending on the Trick Family, Grab and the Style elements.

AMPLITUDE (TWO JUDGES - 25% OF TOTAL SCORE)

Amplitude will be evaluated by the judges using the height of rider from lip to center of balance, the distance traveled and the consistency of height and travel down the length of the halfpipe.

OVERALL IMPRESSION (TWO JUDGES - 25% OF TOTAL SCORE)

The Overall Impression judge will score the run by evaluating the run's overall impression including the execution of the run and the routine attempted. The Overall Impression judge does NOT evaluate Style, but rather evaluates the precise nature of the run in relation to manoeuvres attempted, both individually and as a sequence. The overall composition of the run is the most important factor the OI Judge evaluates, which equals: the sequences of tricks, the amount of risk in the routine, how the rider uses the pipe and if the rider is showing a progression in their riding (different routines) and tricks. The Overall Impression judge does take falls into consideration.

Each judge pair will take into account instabilities into the score for each of the judged criteria and how they will effect the score. Upon a run ending fall the Overall Impression judges will give a maximum score of 20 depending on where the fall occurred. It is up to the Head Judge on whether a fall will receive the default score.

DISCIPLINES

BIG AIR / QUARTER PIPE

On a Big Air and QP contest the following Judging Criteria are taken into consideration:

- Execution *Take off, Maneuver Control, Landing*
- Trick Difficulty
- Amplitude
- (Variety)
- Progression
- Risk

HALF PIPE

In the Half Pipe the following Judging Criteria are taken into consideration:

- Execution *Take off, Maneuver Control, Landing*
- Trick Difficulty
- Amplitude
- Variety
- Combinations
- Risk
- Progression
- Technical Nature

RAIL JAM

On Rails or Boxes the following Judging Criteria are taken into consideration:

- Execution *Take off, Maneuver Control, Landing*
- Trick Difficulty
- (Variety – if multiple features are present)
- Risk
- Progression
- (Technical Nature – if multiple features are present)

SLOPE STYLE

On Slope Style the following Judging Criteria are taken into consideration:

- Execution *Take off, Maneuver Control, Landing*
- Trick Difficulty
- Amplitude
- Variety
- Technical Nature
- Risk
- Progression

The Competition

THE JUDGE TEAM

For Freestyle events you need a minimum of 3 Judges (the quantity of Judges depends on the judging system and the event format), a Head Judge and a tabulator. If it is a Ranking system (Jam or KO) you need an uneven amount of Judges for tie breaking. A double up system requires Judges to be divided in 2 Teams. In this case there should be at least 2 teams of 3 Judges and a Head Judge.

The Judges give their points or ranks according to the runs. This needs to be controlled by the Head Judge. The tabulator is responsible for ranking the list according to the points given from the Judges. For each competitor judged, a Judge must fill out a scorecard with the bib number and a score. Scorecards are collected and reviewed by the Head Judge. The tabulator types scores into a computer and saves the cards after each round.

If an electronic system with keypads is used, the Head Judge checks the score on screen. In case of a technical or computer breakdown the judges have to switch to manual tabulation immediately.

COMPETITION PROCEDURE

BEFORE THE COMPETITION

- Contact the Head judge and scheduler in an appropriate amount of time before the competition to ascertain schedule times and receive updates.
- Arrive at the resort in time to attend the last training day (minimum)
- Perform practice judging on the last training day
- Attend pre-competition Judge's meetings
- Attend riders meeting before competition
- Arrive at the course before the first warm up round starts. The Head Judge will give a meeting time required to arrive at the pre-competition judge meeting.
- Check the course condition before the Training starts.
- Perform practice judging at practice on all competition days and find your range as described in the manual.
- Write down the BIB's on the Memoryboard before each Heat starts.

DURING THE COMPETITION

- Prepare yourself 5 min before each competition round starts in the Judge stand.
- Work efficiently and think in advance
- Double check scores after each round. Ask for a print out of the scores from the Tabulator.
- No discussions are allowed concerning the scores except those with the Head Judge.
- No body language or gestures are allowed. No disparaging words should be mentioned during judging.
- The Head Judge is the final authority.

Scoring Procedure

- Find the next BIB immediately as soon as you are ready. When it is the 2nd run or higher, find the riders direct adversaries.
- Steno the whole run on the memory board
- Try to decide during the run at which point level a rider will land or if they will improve in their ranking

- First write down your score on the score card and hand it over to the Head Judge or input your score into the electronic scoring system. Then write down the competitors score on your memory board for later reference. This is done to save time when judging.
- Do a backup of your scores (Score and deduct or Anchor and compare) and check the runs trick flow for any errors.

Score Corrections

Occasionally a Judge may score a run higher or lower than what is appropriate for the rider's performance. If a Judge assigns a skewed score and it does not match with what the Head Judge observed from the run, the Head Judge will inform the Judge of the discrepancy and ask him to explain the score. If a score change is deemed necessary, the Judge should change the score immediately. Any score changes have to be changed also on the memory board.

AFTER THE COMPETITION

- Check the final results together with the Head Judge and the Tabulator
- Transcribe the judging steno for the top 3 runs
- Clean up judge podium after each judging day
- Compare your personal ranking with the overall ranking. Ask yourself what made the differences and see if they are differences of opinions or mistakes. Use the memory board as support.
- The runs might be discussed with the other Judges, but only inside the Judge stand. You need to stay reasonable and without emotions.
- Attend post competition judge meeting
- Help the Head Judge writing the Media Report.

COMPETITION FORMAT

The Competition format is there to raise the quality of the event and to support the Judge in the contest overview.

In general there should be Finals done with the best riders. In big fields it is recommended to do a semi final as well. The Competition Formats can be combined with each other.

Discuss the competition format with the event organizer prior to the event. Include the division of the field, the Runs and scoring system, and the schedule.

DIVISION OF THE FIELD

If there are big fields, the riders need to be divided into heats. There should be never more than 30 riders in one Heat.

Cut Down

All riders start for the first run in one Heat. The best riders are directly qualified for the finals. From the rest of the field the top riders do a second run. The same amount of riders as in the first run will be qualified for the finals as well.

Heat

The Heat System helps to organize a big field for qualification. The field is divided in 2, 3 or 4 Heats, depending on the amount of riders. The optimum number of riders for one Heat is around 20. There should not be more than 30 riders in a single Heat. From each Heat the same amount of rider will pass to the semifinals. If there is not enough time semi finals can be skipped, but the qualification process is more fair when there is a semi final.

Head to Head (KO System)

The Head to Head System works only in Finals. The best riders of the qualification are spread over a cup tableau. There are always two riders against each other; the winner going to the next round. The runs can be ranked or scored. When it is scored, a best of two system is the most common. When the Head to

Head System is ranked you can either do only one run or 3. With 3 runs, a rider will have to win 2 duels. The 3rd run will only be done if there is a tie after 2nd run.

RUNNING SYSTEM AND ORGANISATION

Depending on the amount of riders and the event organizers interests, the Running System and Organization of a Competition can be done in different ways.

Single Judging

Single Judging is the simplest system but also slowest way to run a competition. The Training will be done directly before the Heats. There will be a start order for the runs.

Session

The Session System saves time compared to Single Judging. It works similar to single judging but there is only a short training before the heat starts. The judged Runs follow without break after the training. There is no Starting order. The riders can train in-between the runs. At the start will be one cueing line for the Judged runs and one for training runs. The starter will look that there is a clear gap to a judged rider.

Double Up

The double Up System is ideal for a large amount of riders. It works similarly to the single Judging, but two Judge Teams are used. Two Heats are held at the same time. The start alternates between riders from each Heat. Each Judge team Judges only one of the two Heats.

Jam

The Jam allows the riders to do many runs and to try new tricks. In a Jam the riders are allowed to do as many runs as they want. There is no start order except for the first round when there is a break between Training and the next Heat.

The Jam can be held as double up, but only if you start 2 Heats at same time (For example Men and Women Finals)

RUNS AND SCORING SYSTEM

Best of 1

One run per rider. The Cut Down System is a best of 1. This System is old and not useful for snowboard competitions.

Best of 2

Each rider has 2 runs. The best run counts. In case of a tie, the 2nd run will split the riders.

Best of 3

Each rider has 3 runs. The best run counts. In case of a tie, the 2nd best run will split the riders.

2 of 3

Each rider has 3 runs. The 2 best runs count. In case of a tie, the 3rd run will split the riders.

Best of Jam

Each rider can do as many runs as they are capable to do in the defined Time of the Jam. At the end best run will count (or the 2 best runs).

True Overall Jam

Each rider can do as many runs as they are capable to do in the defined Time of the Jam. All runs of the Jam will be taken into consideration. There is only one score.

JUDGES' GENERAL CODE OF CONDUCT

- A Judge shall adjudicate and rank each competitor fairly, without bias, without regard to past impressions, and without regard to the competitor's national affiliation, event, race, creed or sponsor.
- Anytime a Judge is at a competition, each judge shall conduct themselves in a professional manner.
- Each judge shall be on time at the competition location. If there are any troubles concerning travel they shall contact the Head Judge on all different media's until the Head Judge is informed about the travel problems and there are solutions concerning the problems.
- Judges shall make themselves available to the Head Judge to perform any necessary tasks as requested. Each judge shall assist the organizer with basic judge stand preparations when necessary.
- When judging, each judge shall refer to the Head Judge for any disputes and/or questions related to judging.
- Each judge shall contribute towards creating a positive judging atmosphere at all events. When judging, recognise that you are one member of a judge team and that all judging opinions are valued equally. You shall not argue with other judges or the Head Judge on the stand or in front of athletes, officials, or event organizers.
- Judges must **NOT** smoke; consume drugs or alcohol before or during a contest. This includes excessive drinking the night before a competition.
- All Judges must not discuss points, results, or judging with the competitors, spectators, media, and/or the team captains during or after competition without approval from the Head Judge
- All Judges must voice any potential conflicts of interest to the Head Judge
- A Judge must be discreet and reasonable in all of his/her communications
- A Judge must not predict event outcomes in advance of the competition
- A Judge must accept criticism calmly and maintain his/her composure in all situations
- Assist Head judge if requested at any time.
- All Judges need to be able to judge in an effective and timely manner. A Judge must not intentionally delay the competition.