

# The Jumphabet And The Tricktionary



Created by Lee Reisig

<b>Forward:</b> .....	4
<i>What it is:</i> .....	5
<i>What it is not:</i> .....	5
<b>How does it work?</b> .....	7
<i>Snap Shots</i> .....	7
<i>The Basics</i> .....	7
<i>Multiple Unders</i> .....	8
<b>The Big Ten</b> .....	9
<i>The “Opens”</i> .....	9
<i>The “Crosses”</i> .....	10
<i>The “Uh-uhs”</i> .....	11
<b>Section 1: Crosses and Swings</b> .....	13
<i>A little jump rope math</i> .....	13
<i>Do I need to memorize all of these?</i> .....	14
<b>Diagonal line:</b> .....	17
<i>Changing sides</i> .....	18
<i>Weaves</i> .....	19
<i>Pretzels</i> .....	20
<i>So what’s with the colors?</i> .....	20
<i>Forward and backward fine, what about spins</i> .....	22
<i>Color rules with spins</i> .....	25
<b>Misc.</b> .....	26
<i>The O,K,J,[ skills</i> .....	26
<i>@f, @b</i> .....	27
<b>Swing add-ons</b> .....	27
<i>Wrap vs. Vap</i> .....	27
<b>Section 2: Gogo Crosses</b> .....	29
<i>More tricks, symbols ... gaaa!</i> .....	29
<i>Ok, explain it one more time</i> .....	29
<i>How do I get into them?</i> .....	30
<i>My head is going to explode!</i> .....	30
<i>More colors</i> .....	31
<i>:C, :K, :F, :M</i> .....	31
<i>Gogo +</i> .....	32
<b>Section 3: K-Crosses</b> .....	34
<i>Basic Concept</i> .....	34
<i>Writing it</i> .....	34
<i>Jumping it</i> .....	35
<i>K gogos</i> .....	35
<i>K gogo +</i> .....	36
<i>Weaves</i> .....	36
<i>Wraps, weaves, K-crosses, Gogos, gaaaaaaaa!</i> .....	36
<b>Section 4: Releases and Body Position</b> .....	37
<b>Releases</b> .....	37
<i>Passes</i> .....	38
<i>Holds</i> .....	38

<i>Body Positions</i> .....	38
<i>Rotation and Amount</i> .....	39
<b>Section 5: Things I forgot to mention</b> .....	41
<i>Double Bounces</i> .....	41
<i>Special Thanks</i> .....	41
<i>Credit and Amendments</i> .....	41

## **Forward:**

Greetings all jump rope fanatics; this is Lee Reisig with another fascinating development I like to call “The Jumphabet.” I have been working on this system for about four years now and I am still finding new things to add. I began this project when I attempted to list every single quadruple under trick I could think of. Some of you may have seen this posted on websites before. As I delved deeper, I kept discovering more and more to add. Since then, I have spent countless hours thinking of every possible single rope cross combination, and creating a lettering scheme that will represent each skill in a simple and effective manner. Once I had the symbols were organized, I set out to arrange them in a table that could be used to help link tricks at a glance. My ultimate goal is to create a pocket-sized chart that every jumper can keep on hand that literally contains every piece of single rope information.

Another inspiration for the Jumphabet was through online communication via e-mail, or instant messaging. Jumpers would create new tricks and try to describe them to me by writing out lengthy explanations. Because there is not yet a universal language for jump rope, it would often take hours of typing to explain a single skill, and even then we weren’t sure we had communicated correctly. I thought that there must be an easier way. Hence, the Jumphabet was born.

As I was nearing completion of the Jumphabet (so I thought) I was thinking how cool it would be to list all of the possible quads you could do (drawing back to the original idea of the Quads list). I realized though that not all of the skills could be linked together in any combination. There were certain rules that had to be followed in each trick. Thus, I began my work on the “Tricktionary” the chart that organizes each symbol so that one could follow the rules necessary to create his/her own tricks.

*What it is:*

- An attempt at a comprehensive system to classify, and describe every trick possible with a single rope
- A method of introducing several new skills that I have discovered
- A tool to help you create your own new and unique jump rope skills
- A system to communicate tricks in a quick and understandable fashion to other jumpers and potentially judges.

*What it is not:*

- A list of tricks
- A replacement for trick names
- A jumbled mess of symbols designed to confuse people
- A system that includes Chinese Wheel, Double Dutch, or other jump rope styles, although those will hopefully come later.
- A system that is designed to represent footwork motions, again, that may come in time.
- A complete system. This is a great start to an ever-growing process that may one day encompass jump ropes entirety.

I hope as you read this document, you will keep an open mind, and appreciate all the hard work that has gone into its creation. Without further ado, I give you the Jumphabet and the Tricktionary.

# The Trickionary

by Lee Reisig

### Right Hand / Top Hand

r	c	i	t	k	j	o	(	n	b	
x	r	y	z	rk	rj	rs	r(	w	e	
c	r	c	t	ck	cj	s	c(	n	b	
i	y	i	f	d	ik	ij	is	ic	q	u
t	z	t	d	g	tk	tj	ts	t(	p	v
k	rk	ck	ik	tk	mk	jk	k	(k	nk	bk
j	rj	cj	ij	tj	jk	j	j	(j	nj	bj
o	rs	s	is	ts	k	j	o	(	ns	bs
r(	c(	i(	t(	k(	j(	o(	(	nc	bc	
n	w	n	q	p	nk	nj	ns	nc	a	l
b	e	b	u	v	bk	bj	bs	bc	l	h

Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

Gogogs

### Second Cross

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Gogogs

### Left Hand / Bottom Hand

r	c	i	t	k	j	o	(	n	b	
x	r	y	z	rk	rj	rs	r(	w	e	
c	r	c	t	ck	cj	s	c(	n	b	
i	y	i	f	d	ik	ij	is	ic	q	u
t	z	t	d	g	tk	tj	ts	t(	p	v
k	rk	ck	ik	tk	mk	jk	k	(k	nk	bk
j	rj	cj	ij	tj	jk	j	j	(j	nj	bj
o	rs	s	is	ts	k	j	o	(	ns	bs
r(	c(	i(	t(	k(	j(	o(	(	nc	bc	
n	w	n	q	p	nk	nj	ns	nc	a	l
b	e	b	u	v	bk	bj	bs	bc	l	h

Gogogs

### Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t	k	j	o	(	n	b
r	r	y	z					w	
c	r	i	t					n	b
i	y		f					u	
t	z		g					v	
o									
k									
j									
o									
n	w	n	q						
b	e	b	u						

Swings +

\$	w	v	u
----	---	---	---

### Gogogs

r	c	i	t
---	---	---	---

## How does it work?

I like to think of the Jumphabet as a periodic table of jump rope skills. It is a collection of letters and other symbols that will describe a trick in its entirety in a very short, yet meaningful, way. As in a periodic table, the symbols have been arranged in a fashion that groups like skills together based on their characteristics.

### *Snap Shots*

Each letter or symbol represents a “snap shot” of the jumper’s arm and leg positions, the jumper’s body orientation, and the direction and position of the rope. This “snap shot” represents the moment in time where the rope passes under the jumper’s feet. For example, if a jumper is jumping forward with the standard loop around his/her body, this is represented by the symbol “O.” If the jumper is jumping forward with a regular criss-cross, this is represented by the letter “C.” If a jumper does a regular forward side-swing, this is represented by the letter “S.” Now that you know some symbols, let’s see how the Jumphabet works to create tricks.

### *The Basics*

To describe a trick using the Jumphabet, you simply must place the “snap shots” in the in the order you want them. For instance, if a jumper is doing a series of forward single bounce criss-crosses it would look like this.

O,C,O,C,O,C...

One jump open, one jump crossed, one jump open, one jump crossed, etc.

Let’s say they wanted to add some swings:

O, C, S, O, S, C

This represents a criss-cross followed by a single side-swing, followed by a single side-swing criss-cross all going forward, with single bounces.

### *Multiple Unders*

Notice above how the for a single bounce skill, each symbol is separated by a comma. If we want to do multiple unders, we simply place two or more symbols inside each comma. Let's do that last 6 count single bounce combination as 3 double unders:

### OC, SO, SC

This represents 3 double unders in a row. The first is a double under with an open on the first rotation of the rope and a cross on the second rotation, the second double under is a side-swing on the first rotation and an open on the second rotation, the third double under is a swing on the first rotation and a criss-cross on the second rotation.

Hopefully you have discovered why the Jumphabet is so effective. I can represent the entire paragraph above with six letters and two commas! True, the paragraph is a little wordy, but it is essential to exactly describe the moves. For the first double under, I could have simply written "double under criss-cross." But that could be anyone of the following skills:

### OC, CO, CC

With the Jumphabet, the description is shorter *and* more precise. And that's just double unders. Imagine the whopper of a paragraph I would have to write to describe the following multiple under combination:

### SC, SCC, SCO, SOC, SOO, SSOO, SSOC, SCOC, SOCO, SCSO, SOOO, SSSC, SCSC

That's a thirteen trick combination set out with one line of type. There is no question as to what each skill is even though most of them would be described as "side swing cross triple or quad."

This is the power of the Jumphabet. As you can see, we can make entire combinations that are easy to read and identify, and we only used three symbols! Imagine how much these combinations could expand if we used more symbols. Luckily, there are hundreds of symbols in the Jumphabet. It may seem like a lot to learn, but we'll go slowly.

## The Big Ten

There are all together ten basic arm positions recognized by the Jumphabet at this time. They are the basic building blocks upon which all the skills are based, yet they are not skills themselves. Two or more of the big ten must be combined to form a skill. The big ten are represented by the lowercase letters o,k,j,(,c,r,t,i,n, and b. They appear on the borders of the Jumphabet tables in sections 1, 2, and 3 and are shaded in Red. To understand the Jumphabet, we must understand the definition of these symbols. Each of the big ten will be shown on the right side. Here we go.

### *The “Opens”*

“The opens” consist of the four symbols o,k,j, and (. They are called the opens because they do not require the arms to cross over the body.

o (Open): This symbol stands for holding the rope in standard position, hand at the side of the body.

k (Crougar): K is for crougar. I know crougar starts with a “C” but that one I save for “cross” (as in above examples). This position consists of one arm going underneath the leg of the same side *from the inside*. Notice, the arm doesn’t cross the body; the right arm stays on the right side of the body.

j (Inverse Crougar): It is unfortunate that such a difficult position appears so early in our education, but we have to go through it some time. The inverse crougar consists of an arm going underneath the opposite leg *from the outside*. This bad boy twists you up pretty good, but notice, the right hand is still on the right side of the body. Don’t worry; this one is the hardest of the big ten.

( (Chicken): Perhaps the trick that challenged me the most to add into the Jumphabet. I often challenged its “trick legitimacy.” But it has grown on me, and so here it is. I chose the parenthesis because it looks kind of like a “C” which, as we know by now, was already taken. Because it is a symbol, not a letter, I use the parenthesis as the “lowercase chicken,” and the square bracket for “uppercase chicken.” We won’t cover upper and lowercase meaning yet, but just so you know when we get there. As for the trick itself, it consists of one arm going underneath its own arm,

or armpit. As the name suggests it looks like a chicken wing, go on, give it a little flap. Again, the right arm stays on the right side of the body.

That finishes off the opens. Now let's move on to the big ten's crosses.

### *The "Crosses"*

As you may have guessed the crosses will cause the right arm to cross over the body to the left side, and you would be right in that assumption. See, it all makes some sense.

That being said, you might be a little confused by the next section. All you have to do is remember that we are only talking about what *one hand is doing*. There are 6 of these to learn. Let's go.

c (Cross): The arm crosses in front of the body. Notice the right hand now appears on the left side of the body. Now, you may be confused as to why the left hand is still at the left side of the body. This is because we are only defining one arm at a time with the big ten. If you are confused, read on, it will make sense eventually.

r (Neck): The reasoning for choosing "r" for neck was basically because all the other good choices were used up already. I just like to think of it as "ringing your neck" which I know actually starts with a "W," but again, that was used up too. Anyway, this motion is where one arm crosses behind the neck. Many people do this motion by placing the arm over the head, but that's just bad form. If it ain't behind the neck, it doesn't count people.

t (Toad): T is for toad. In the toad motion one arm goes underneath the opposite leg *from the inside*. For example, the right arm goes under the left leg. Again, the right hand is now on the left side of the body.

i (Inverse Toad): This skill consists of the arm going underneath the same leg *from the outside*. Make sure that the arm continues all the way across the body.

n (Knees): n is for "nees" where one arm goes underneath both legs starting from its own side and working across the body to the opposite side.

b (Back): b represents an arm crossing the body behind the back. Make sure that the hand makes it all the way across, to the other side.

That's it! You now know the big ten. That is all you really have to know to understand 75% of the Jumphabet chart. Here is a nice review table.

### *The "Uh-uhs"*

While we are at a nice break point let me point out that these were the 10 basic motions (believe me, the crosses get pretty nuts from here, these were only the building blocks) that were *recognized* by this system. There are some that I may not have thought of and some that have decided not to include. Just so you know what I'm talking about here are a few of the ones that didn't quite "do it for me."

The Shins: It is strange how jumpers distinguish behind the back and behind the knees, but not in front of the body and in front of the knees. It is right now seen as a stylistic interpretation of the basic criss-cross, but one that I would like to see a little more of. I predict that this will be one of the first amendments to the current Jumphabet.

The Figure 4s: These skills consist of either a front cross or a behind the knees cross while the legs are crossed. No matter how you combine the big ten (see Gogos section), you cannot reach this position. However, they are technically just a basic "n" or "c" with the feet doing something funky. So again, it seems like just

another stylistic interpretation. I have included these skills to some degree in the skills list, but have left them out of the charts all together.

Others unrecognized: While I'm at it, I might as well tell you what else this edition of the Jumphabet doesn't include. I do not deal with any spins that are not multiples of 180 degrees. Meaning I will recognize a half spin, full spin, one and a half, double, two and a half, etc, but not a one quarter spin, three quarter spin and so on. I see these as stylistic approaches to a spin skill, or just being lazy and not finishing out the dang trick out. Also, any skill where the rope travels horizontally as in a helicopter or lariat, those are out. It is just too hard (at this time) to identify the ropes axis of rotation. Also, I don't allow for rope releases where the rope is completely extended as in a "slam dunk" (don't worry we still have "Mc's," lots and lots of "Mc's"). Footwork of any kind is absent (for now). Finally, there are a lot of strange wraps that I couldn't decide how to include. There are plenty of new and unusual wraps in here, just not all of them.

Ok, so now that we have that out of the way, let's get back to what I do recognize. And that people is *a lot*. Probably more than you have seen or thought of before. I guarantee you will learn something new here. So, armed with our big 10, let's hit up section 1 of the Jumphabet chart: Crosses.

## Section 1: Crosses and Swings

This section is by far the most important of section of the Jumphabet chart. The majority of jumper's skills come from this section. In fact, most routines will not stray out of section 1. And yet, there are several moves in section 1 that have never been seen in competition, I would guess around 50%. So let's see just how to read this thing, shall we. You'll notice that the left side and top are lined with the "big 10." This is to create a grid of sorts, not only to help you remember what the symbols mean, but also, how you can best link the skills together. Inside the grid, you'll see several colorful boxes with more symbols inside. Each colored section represents skills with similar characteristics. You may also notice that the "big 10" are arranged in a slightly different order than they were introduced. This was so the colored regions would cluster as much as possible. All that aside, let's find out how to use this thing finally.

### *A little jump rope math*

Anyway, the basic concept is this: choose from one of the big 10 on the left side of the grid. That will be the motion of one hand. Now choose a motion from the top to be your other hand. Where the grid meets up is the symbol for the skill you have. Let's see a few examples.

Basic criss-cross: Everyone knows how to do a criss-cross. Each hand crosses the in front of the body to the other side. So I choose "c" from the left column and "c" from the top and they match up at "C." This means that C is the official Jumphabet symbol for a criss-cross (as we have seen before).

How about something a little harder, an E.B. Toad perhaps? For those of you who don't know that's a "t" with one hand and a "b" with the other. And they match up at "V," the official Jumphabet symbol for an E.B. Toad.

One more: C.L. cross, also known as the knot. That is an "n" motion with a "b" motion.  $n+b=L$ . Get it now?

These capitol letter symbols are then what we use to make our combinations as we did earlier. You may notice that some of these symbols contain a capitol letter and a lower case letter. That is because I simply ran out of letters to use. So as in the Periodic Table from chemistry, the capitol letter is what defines the start of a new motion. For example, a multiple that looks like this:

**STkCkC**

would be a quadruple under. Even though it has 6 letters, only 4 of them are capitalized. It is made up of the motions S, Tk, Ck, and C. By the way, some of you might be able to figure just how bad-ass that multiple under would be.

*Do I need to memorize all of these?*

Before I run down each skill in Section 1, I want to put your mind at ease. There are a lot of these skills you might never use, and so their symbols might be strange to you when you see them. The more common ones, you will use all the time and they were derived from old skill names (T for toad, I for inverse toad, A for A.S. cross, B for E.B. cross, etc.) so you will memorize them quickly. If you ever see a symbol you do not know, don't fret, you can always work backward. "What the heck is a Z cross?" Find the Z on the chart and go backward to its "big 10" symbols. "Oh, a Z cross is where I place one arm behind my neck, and another arm under its opposite leg from the inside." If at this point you are asking yourself why you should bother learning all these letters and crap, take a look again at the description above and then look at this:

**Z**

Knowing what you know now, which is easier to understand, communicate, and share with friends, a single letter, or a long-winded description? Try explaining something like **STkCkC** to someone in another state. Or better yet, try and name that trick so that someone can read it and understand what it looks like. Now that you are starting to get the point, let's have a look at what these section 1 skills look like properly. Note that all

of these skills are done on the *right side*. That doesn't necessarily mean the right leg will be lifted on leg over skills. Some of that has to do with how skills link together, and some of it is pure convention.

Pics

***Diagonal line:***

One of the major feature of the section 1 chart is the diagonal line that splits the “top half” from the “bottom half.” That has some special meaning to it. Though it is not significant in the sense of linking of skills, it will help you identify right hand skills from left hand skills as well as identify “weaves.”

***Right vs. left***

The diagonal line can help you identify the difference between skills that are on the right side and skills that are on the left. This may seem somewhat trivial, but depending on how difficult your tricks/combinations might be, you may need to know which side your skill is on. For example, if you were to describe an “Awesome Annie” it would be identified as a right toad to a left crougar back to a right toad. Now without being able to identify between right and left, you may think that an Awesome Annie was a right toad to a right crougar to a right toad, which is a much different skill. So not only do we need a way to identify right/left we need a way to tell when we switch from one to the other. Lucky for us, the Jumphabet provides both.

So if you look at the left of chart 1 you’ll see a label that says “Right Hand/Top Hand” and on the top one that says “Left Hand/ Top Hand.” Just worry about right and left for now; top and bottom will come into play with other things. So how this works is basically this: If you select “c” with your right hand and “t” with your left hand, you arrive at “T.” This happens to be the T that is above the diagonal line. That means it is a right toad. If you switch the two, you arrive at the T that is below the line... a left toad. As you may have guessed, this works with all the other skills as well. A right “L” is the L above the line, right arm in “n” position, left arm in “b.” If the right hand is in “t” and the left hand is in “r” you get a left Z, etc. Unfortunately, as with most rules, there are a few exceptions. There is a chunk of 16 swings highlighted below that are left when above the line and right when below the line. This is due to the fact that most people classify a swing by what side the rope goes to and not which arm is doing the “work.” So when you do a right side swing, it’s the left hand that crosses the body. The only other exception is the one arm chicken, “[”. Luckily for us, these exception crosses are the

most obvious to identify as right and left because of how they look. Just use the “above the line/below the line” rule for the ones you are unsure about, and everything will be fine.

(PIC OF EXCEPTION CROSSES)

### *Changing sides*

Ok, so we’ve identified our right and left tricks, now how do we use that information? Let’s go back to our Awesome Annie example. Let’s agree that an Awesome Annie is the exact same for the right side as the left side, correct? Choosing which side to start on is arbitrary, the changing of sides is what’s important here. So here’s where we introduce the symbol “-.” This symbol (I pronounce as “uh,” call it what you want), signifies when you are changing from a right handed skill to a left handed skill or visa versa. So an Awesome Annie would be noted:

**T,-K,-T**

Notice the commas, it is not a triple under, it is 3 jumps. Also notice, I do not signify whether you start on the right side or the left side, it doesn’t matter, you still *change sides* in the same way.

“-“ can also be used to change sides in a cross that lies ON the diagonal line. For instance C,-C is a “cross-cross” (see where the notation comes from) where you cross your right hand on top and then your left. This simple symbol can open up all kinds of skills you’d never thought of. Once you write down a combination you already have, try and through a “-“ in there or take one out. Like I said before “T, -K, -T” is much different from “T,K,T” which is also different than “T, -K, T,” and “T,K,-T.” See now you have 4 different combos that are all quite different but fundamentally the same. Next try taking out a couple commas to make some double or triple unders. The possibilities are amazingly endless yet simple to identify now that you know how to write skills.

### *Weaves*

Since I have been jumping, the term “weave” has been thrown around rather loosely. It has been used in tricks like “AS Weave” or “CL Weave” which are just the P, Q, U, and V crosses. As you can see, AS Weave referred to 2 different crosses and the same for CL Weave. But we are not going to use “weave” in the same sense, so you can forget all that.

In the Jumphabet, “weave” refers to any cross in which the arm that is supposed to go on top weaves to the bottom or arm that is supposed to be on bottom weaves to the top. For example, in a right T cross, the left hand is under the right leg and the right hand crosses over the top. There are 2 types of weaves with a T cross. For the first, the right arm still crosses the body, but goes underneath the left armpit. This is where the top arm weaves to the bottom. In the second weave, the right arm still crosses the body, but the left arm crosses in front of it first. This is where the bottom hand weaves to the top. See the pictures below for clarification.

(PICS of T weave)

These two weave types are signified by a lowercase “y” or “o” (simply because I ran out of letters to use at this point) for example, Ty or To. “y” weaves are where the top arm weaves to the bottom and “o” weaves are where the bottom hand weaves to the top. Also, as an important note, you can get into y weaves with ease jumping forward but o weaves require a swing to get into. Likewise, while jumping backward, o weaves are easy to get into and y weaves require a swing.

So how do these fit into Chart 1? Well, if you go back to the left side and top of the chart you’ll see the top hand and bottom hand labels. Let’s go back to the T cross above the diagonal line. You’ll notice it lines up with the “c hand” on top and the “t hand” on bottom. But below the diagonal line, the “c hand” is on bottom and the “t hand” is on top, which is how it is in a weave. This pattern works with everything in Chart 1. If it is above the line, it is a regular cross, which top hands and bottom hands where they are

supposed to be. Everything below the line is in the weave zone, with top hands and bottom hands reversed. In theory any cross in the weave zone can be y and o weaved, however, some are more difficult than others. There is one more thing about weaves before we move on, and that's what I call pretzels.

### *Pretzels*

Pretzels are where you do both a y weave and an o weave at the same time. In addition to all the crosses in the weave zone, you can also add every cross along the diagonal line to the pretzels. Let's look at a C pretzel for a second, denoted Cx (any cross that is pretzeled is followed by "x"). This looks like folding your arms in front of your body. The other pretzels look similar but with legs and/or the jumper's body woven in between. As you might imagine, these are strange crosses to get into. You can only get into a pretzel after a release or handle exchange of some kind. So as you might expect, pretzels are extremely difficult and rare to see. So if you do see one, give it the appreciation it deserves.

### ***So what's with the colors?***

Here is where the real beauty behind section one comes in. Some of you may need to sit down for this one; it may just blow your mind. Grab your section 1 chart and follow along. Here we go.

The chart is divided into five colors, excluding the "big ten." There are red, yellow, blue, white, and grey sections. We will first go over the red, yellow, and blue sections.

The red section represents what I call "front crosses." This is where all the action takes place in front of the body, nothing is behind the back. The blue is for "back crosses," where all the action takes place behind the body. The yellow section is for "half crosses," where there is one arm in front of the body and one arm behind. So what right?

Well...lets say you want to make up a cross combination or a multiple under skill. You would probably want to know how you could link one skill to the next. That way, you

literally have every combination at your disposal. This color scheme will help you do that. Any red can link to any red, any yellow to any yellow, and any blue to any blue. For example, I can go C to T to D, but I cannot go C, T, A, because T is a red cross and A is a blue cross. But there must be a way to cross over to different colors, right? Yes there is, but there are some rules regarding this.

When jumping forward the flow of skills can be linked in this way.

Blue > Yellow > Red

That is, any blue skill can go to any yellow skill. Any yellow skill can go to any red skill. Also, any blue skill can skip completely over to any red skill. Now to go in the opposite direction, something special must be done, and this is where the white skills come in.

Just as the other skills, any white skills can link to any other white skill. But, white skills are very special in that they have at least one hand in the “open” position, which is where the jumper can transition from in front of the body moves to behind the body moves. So, if a jumper wants to go from a red cross to a yellow cross, he/she must first perform one of the white skills *on the red/yellow border*. Similarly, to go from yellow crosses to blue crosses, the jumper must perform a white skill on the yellow/blue border. The O symbol lies both on the red/yellow and the yellow blue borders. Consequently a jumper can go from a red skill to a blue skill only by passing through O. Pretty flippin’ cool, huh? So to sum up, here is a flow chart of skills.

R>R

Y>Y

B>B

W>W

B>Y>R

B>R

R>W>Y

Y>W>B

R>O>B

Now as I said before, that is the flow of skills while *jumping forward*. What if the jumper is jumping backward? All of the rules work in reverse! It's that simple. So the rules for jumping backward go like this:

R>R

Y>Y

B>B

W>W

R>Y>B

R>B

Y>W>R

B>W>Y

B>O>R

One more note about the white skills. White skills can be linked to either side of the “border.” So a red can go to a white on the red/yellow border and then back to red. Or, a red can go to a white on the red/yellow border, to a white on the yellow/blue border and then to either a yellow or a blue cross. Also, any white on the yellow/blue border can go to any red skill (when jumping forward) and any white on the red/yellow border can go to any blue skill (when jumping backward). These transition skills make things a little strange, but once you understand the “flow” of skills, you will be linking them in no time.

***Forward and backward fine, what about spins***

Before I forget, I need to show you how to write skills when you are going backward. To do this, everything is the same; however you underline the backward letters, like this:

Forward Triple Under Side Swing Criss-Cross: SCC

Backward Triple Under Side Swing Criss-Cross: SCC

Forward to Backward 180 Triple Under Side Swing Criss-Cross: SCC

Forward 360 Triple Under with a Backward Cross and a Forward Cross: SCC

Notice how only the backward skills are underlined, not the entire trick. Also, again notice how quick and easy it is to describe the tricks with the Jumphabet. When things get more complicated and more specific, word descriptions get lengthy. One more important thing about spinning skills, *the rope never stops its direction of rotation!* That is, when ever you jump from forward to backward and back to forward, you are spinning, the rope is not stopping and going from backward and going to forward again. Another way to think about it is to pick your favorite wall, and face it, jumping forward. Now do any spinning skill and notice that every time you face this wall, you will be jumping forward, and every time you face the wall behind you, you will be jumping backward.

Now, what if you do want to change the ropes direction? Well, I have a symbol for that too. The exclamation point “!” is used any time you change from backward to forward or forward to backward while facing the same direction. So if you see this:

S-SO,!O, SC-SC

That signifies a side swing triple under, followed by jumping in the air, catching the rope on your foot (or other body part) and flicking it backward before landing. Followed by a backward side-cross, side cross quad. This is all done while facing the same direction. If you feel like stopping the rope in the air, without having it hit a body part (a much slower process, usually done in a double bounce) you will use a double exclamation, “!!”. Also, you can do a “stop” or “stall” in any cross you want. Treat the “!” as a lowercase subscript that can be added to anything (there are several more symbols like this later on). For example a caboose would look like this:

+,G!!,+,O

You are probably wondering what “+” means, and that’s because I haven’t explained it yet, my bad. That is when the rope goes in between the feet, so you do not have to jump

it. It is the only way to get into the grey items in Chart 1 (grey can then go to red forward (G and M only), or blue backward (F only)). Sorry about the confusion there, if you experiment with the grays, you'll get what I mean. Also, the + is used for both going between the legs from the front and from the back. You must use context to figure out which one it is. Luckily, it is impossible to do it the wrong way (try putting your hands between your legs from the front while jumping backward). Ok, enough about + let's go back to the spins.

So now we know about spinning tricks going forward and backward and not stopping the direction of the rope, unless we want to of course. But what if we want to signify a spin that has no backward (or forward) jumping, like a full twist. It is a double under that consists of a forward side swing and a forward jump while doing a 360 degree spin. One might write it like this:

SO

But there is no way to tell that a 360 has happened. So all we need to do is replace the "S" with a "\$" This is a "spin" instead of a "swing" and is used to identify any skill that is a 360 degree spin. So a full twist is:

\$O

A 540 spin looks like: \$SO

And a 720 is: \$\$O

Etc. Pretty cool huh? The cool thing about spins is that we can count the number of "\$" and/or the number of forward and backward jumps and at first glance we can tell how many spins it is, and how many "unders" it is. Take a look:

SOO (triple under 360)

Bs\$O (triple under 540 starting backward, ending forward)

SOSO (quadruple under 540 starting forward, ending backward)

SOOSO (quintuple with a 540 spin starting forward ending backward)

SOO\$O (quintuple with a 720 starting and ending forward)

Pretty fun, huh? Now try and throw in some T, I, K, B,-,! and see how things get complicated in a hurry. None of my examples above had a “\$” or a spin starting backward, but it is possible to do. One final note on the “\$” This is for the standard swing spin that starts probably 90% of all multiple under spins. But “on the ground” or some crazy multiple masters you might spin without using the regular spin, but it is a rare thing. In that case, use a smaller, lowercase “\$” as a lowercase add-on. For example, if you wanted to do a spinning Awesome Annie, you would go:

T, -K, -T\$, -K, -T

Because that \$ is smaller, that symbol is not a double under, it just further describes the T being done. By the way, the T\$ looks just like a Ts, but you spin a 360 before jumping again.

### *Color rules with spins*

When spinning, one often changes from forward to backward jumping or visa versa, and so the color rules change a little as well when in the act of spinning. When you stop spinning for at least one swing of the rope, the rules go back to being the forward/backward rules described above. For these rules, R, Y, B, and W refer to the colors red, yellow, blue and white respectively. Also, O is “open”. Grey is excluded for now because there are few possibilities with it.

When going forward to backward

O>Y,B,W

W (in between red and yellow)>R,Y,B,W

W (in between yellow and blue) >Y,B

R>R, Y, B, W (excluding O)

Y>R,Y,B,W

B> Y,B,W

Similarly as before, the rules from backward to forward are similar. The rules for jumping backward to jumping forward are as follows:

O>R,Y,W

W (in between red and yellow)>W,R,Y,B

W (in between yellow and blue) > R,Y

R>R, Y, B, W (excluding O)

Y>R,Y,B,W

B> R,Y,W

Ok, so we are almost finished going over chart 1, by far the most detailed section. All we have to talk about is the little areas on the outskirts of chart 1.

### ***Misc.***

The box of miscellaneous symbols has a few symbols we already know about. We already know !, !!, -, and +, now let's take a look at some of those other pretty red symbols.

### *The O,K,J,[ skills*

These skills are basically all based on the leg hook. A leg hook has the same hand position as "Is" however, it is not really a swing in this case, it is a jump. The reason it hasn't shown up yet all has to do with the fact that you are kicking your leg forward, not behind you, as you would in a purely theoretical sense of jumping. But I digress... So Oi is the common "leg hook" skill in which the right hand goes under the right leg from the outside (like an inverse, "i") while the left hand remains open. Ot, is similar, except the right hand goes under the left leg from the inside (like a toad, "t"). Ot and Oi are the motions going into a leg hook when going backward, and the motions coming out of a leg hook when going forward.

The K, J, and [ skills follow suit except the “open” hand is in a K, J, or [ position. Notice that there is a period on the K.t, and K.i skills. This is to distinguish it from the “K-crosses” in section 3 which we will see later. Don’t worry though, you probably won’t use this skills enough to accidentally miss the period, context will be your friend as well.

*@f, @b*

Ok, this one is a little weird, but fun. If you were jumping and you stuck your hands straight out in front of you, you could make the rope make a complete loop in-front of your body. Careful, sometimes you get hit in the face with this one. Similarly, if you reached way back behind you, you could have a loop behind you. @f is the loop in “front” of your body and @b is the one in “back.” Simple.

### ***Swing add-ons***

This is the final section of our Chart 1. We already know what \$ means in this chart. The other symbols are all lowercase add-ons that you can add to any swing found in Chart 1 or anywhere else in the Tricktionary. “w” and “v” refer to wraps skills. A wrap is where the rope goes around an arm (or leg or other body part) while both handles are being held. A basic arm wrap, Sw, is shown below.

(PIC)

As I said before, any swing can be made a wrap. To write it, all we need to do is replace the lowercase “s” for “swing” and put “w” or “v” for “wrap,” and what I call “vap.” (we’ll get to the difference in a second). So Is becomes Iw, Ts to Iw, etc. Some swings don’t have a lowercase s to replace, so just add it to the end: S becomes Sw, Ck becomes Ckw. These letters are reserved for wraps and nothing else, so just pile ‘em on.

### ***Wrap vs. Vap***

There is a slight problem with having only one symbol to signify wraps, and that is which arm is doing the wrapping. If I were in a Ts, for instance, and I wanted to wrap, would I go around the “open” hand or the one under the leg? Both will work, and both are totally

radical tricks, so what do we do? I have reserved “w” for the least complicated arm, in this case the open hand. “v” is then reserved for the more complicated hand, in this case, the one doing the toad motion. As you can imagine, you will probably see more “w”s than “v”s, which is why I have assigned the letters this way. Who the heck wants to do lots of “vap” tricks, right?

Finally “u” is for unwrap. Once the rope is wrapped you have to get out of it sometime (though not always right away, try S, Sw, C, -Cu...its pretty sweet) It is also an add-on letter to place at the end of your favorite cross. Now, you are not jumping the unwrap, your arms are merely in a cross position. In reality, you are doing some kind of gogo swing when you unwrap, but for simplicity sake, I have set the convention that you just symbolize this with a cross (for example, the unwrap motion of Ts, Tw,-Tu,-T is not quite a T, but it’s not a Ts either, once you learn gogos, you’ll see it really is a :Tcu, but again, this Tu convention just makes life easy). If you experiment with wraps, and later on gogos, you will understand what I mean.

Ok, we’ve made it though Section 1, YIPPEE! Like I said it’s the bulk of the material in the Jumphabet/Tricktionary, so you are well on your way. But after looking at that last section you are wondering, “what the heck is a gogo?” Well, I’m glad you asked, because that is what the next section is all about.

## Section 2: Gogo Crosses

Gogo crosses are a relatively new development. Actually, we first started recognizing them at the skills conference when I first introduced my quads list. They are a little bit difficult to explain, but hopefully I've given you a good foundation to understand them. If you think back, you might remember the "big 10" arm positions that are listed in various locations throughout the Tricktionary. For all the skills in section 1, each hand was assigned one of the big 10. In a gogo cross, one hand does two of the big 10 and the other hand does nothing (remains in open position). A quick note about the rest of the section: all of the examples described, unless stated otherwise are while jumping forward. Ok, let's get onto gogos.

(PICS)

*More tricks, symbols...gaaa!*

Luckily for you guys, I've thought ahead about all the letters and tried to come up with the easiest system possible. Gogo symbols look the exact same as the others, except they are preceded by a colon ":" and some are followed by a period "." If you look at section 2, you can see the table of possible gogos. Notice that it corresponds with the crosses in section 1. For example, :T lies at the intersection of t and c, just as T lies in the intersection of t and c and so on. Also, each gogo below the diagonal line has a period behind it. That is because in section 1, each cross appeared twice in the chart, but here, :T above the line and :T below the line are separate skills. So we differentiate them with "." And as with section 1, all add-on lower case letters are fair game.

*Ok, explain it one more time*

First let's take a look at their make-up once again. Notice the top and left side of the gogo chart has a first cross and second cross label respectively. Let's look at :T again. You'll see that it has a first cross of t and a second cross of c. What exactly does that look like? Well, take your right hand and stick it under your left leg as in the toad position we've seen 100 times already. Is it there? Ok, now imagine that from that

position your hand is going to cross in front of your body as in a cross position we've also seen 100 times. When you actually try to do it, you may have to bring your leg along for the ride, and that's ok. Your left hand should just be at your side. Kind of tweaks your back a little bit, but it looks pretty cool with rope in hand. Let's look at another real quick. :P looks pretty cool, and should be fairly easy to explain. First cross is n, so the right hand goes behind the knees. Second cross is t, so then your arm must go in front of the left leg, and behind the right. Again, the leg kind of has to go along for the ride, but now you look like a killer skier pulling off a sick grab or something.

*How do I get into them?*

Gogos are pretty tricky to get into and out of, but I think the chart will help illustrate how to do it. You can see how chart 2 lies below chart 1 so that the big 10 letters of each line up. No, this is not a coincidence. If you look at the "c" column in chart 1 and follow it straight down, you will find it matches with "first cross c" column of chart 2. So what does this mean? This means to get into any gogo in the c column, you must get there from a cross in the c column of chart 1. To get to a gogo in the n column, you must come from a cross in the n column.

For the most part, it is pretty free to select any cross from chart 1 to go down into chart 2. There are some tricky exceptions though. For example T to the c gogo column won't work, because the under the leg hand gets in the way of gogoing (awesome new word). However, we can do a Ty weave and the problem goes away. A T to a :T is a breeze, but again, a To weave is needed to go to a :Z So just play around with them a little bit, and you'll find out which ones need special care.

*My head is going to explode!*

Ok, calm down. Before we get any further, let me remind you that most of these gogos you will never use in a routine or performance, but that doesn't mean you shouldn't know they exist, right? There are about 5 gogos I can consistently hit, but now that I've seen some new ones, I'd be willing to give them a shot and add a little "wow factor" to my rope manipulation combo. Ok, back to the charts!

*More colors*

There are only two colors in the gogo chart, a light blue and a sea green. Luckily for us, gogos are not very complicated when it comes to linking them or rotating with them. First off, the colors don't mean a whole lot except to explain that :C, :M, , :F and :K are just four gogos that do not follow the rules of all the rest. So let's leave them alone for the time being. All of the others follow a simple set of rules. The first rule, which we already discussed, was the whole "stay in your column" thing. That holds true whether you are going forward, backward or spinning. Also, when linking gogos, you must still remain in the same column and you can only link skills that have the same front/back assigned to it. What I mean to say is that if the second cross is r,c,i, or t it must link with another gogo with one of those as the second cross, similar with n and b. So for example, :B can link to :U and :V, but not to :L. Of course you could go from :B to Bs to :L, but the link cannot be made directly. This link system is a lot easier than chart 1 wouldn't you agree?

*:C, :K, :F, :M*

These four skills are rather special, and if you can get any of them, congrats. They are special because they are either not true gogos by definition, or they are double gogos (whoa!). But the same "stay in your column" rule still applies. The first is :K. To get it, place your right hand under your right leg in typical K fashion. Now reach your wrist and handle around your leg and try and go under it a second time, also in typical K fashion (anything but...). Now just do that while jumping and you're all set.

:F is also a fun one, a little more doable. To do it, get in a regular F cross, and then open your hands so they are each wrapped around its own leg, left around left, right around right.

:M is a little trickier. To start, get in a normal M cross. Now point your hands toward the center of your body and cross your legs. Your handles should now be pointed toward the outside of your body. Almost like the old school Double Dutch trick the spider.

Finally, we arrive at the :C also known as the contortionist. To do this skill, cross your arms left over right, then keep twisting them so they cross again right over left. That is the standard :C I left this one for last because there are many variations, as you can see in the little :C side table. Once you have the twist you can go under a leg (:Ct, :Ci ) or do a caboose with it (+,:Cg) or even a third twist of your wrists to make 3 crosses (:Cc, and yes, I've seen this one done). So those are all of the basic gogos.

### *Gogo +*

Now I know what you are thinking, “how can I make these gogo things a little *more* complicated?” Well I'm glad you asked. If you look to the right of the gogo chart, you have your solution, the Gogo + menu. This gives you ideas about what you can do with that hand that isn't doing the gogo, and you don't want to just leave in “open” position. Most of these are actually quite common; people do them without realizing it. The purple skills are all swinging skills (you guessed it, you can wrap 'em, spin 'em, and all that jazz too) and the grey skills are ones that you actually have to jump. When writing them, you simply add the letter of the additional big 10 skill after the gogo. For example, you could do a :Tn or a :Rk (which is actually pretty easy and cool looking, I highly recommend it).

Now there are two ways to get into these skills, the first and probably easiest way is to start with any regular cross, then move one hand to a gogo position and keep the other right where it is. For example, to go from I to :Ic all you have to do is tweak that under-the-leg hand around your foot a bit. Keep in mind, you can also go from I to :It or :Ir without much trouble. However, going to :In or :Ib would require going first to :I then to :In or :Ib This has to do with the front/back laws that we've experienced with the regular crosses. But I could go from V to :Ib with no problem.

The other way to get to the Gogo + area is to do a gogo first, then add on to it. For example, go from S to :R to :Rk

Finally, getting out of gogos is about as simple as getting in, if not easier. For several of them, you can simple return to O, or it might be easier to swing out of it. You can also always go back to a cross in the same column. You could literally bounce back and fourth between Chart 1 and Chart 2 in a maddening rope manipulation sequence.

That does it for chart 2. I told you it would be short. Let's move on to chart 3, which is also called the K-cross chart.

### Section 3: K-Crosses

K-crosses are very similar to gogos in that they take a cross and tweak it to another level. You can almost think of these as gogos where the first cross is always K, but because this section is so large, and the details are a little bit different (for example, the “other hand” crossing rather than remaining open) I gave it its own section. So here we go.

#### *Basic Concept*

The basic principle of a K-cross is pretty simple. They are just like regular crosses in the sense that each hand is doing one of the “big 10” motions. However, one hand starts in a K position before doing its “big 10” motion. That is, it pulls the leg along for the ride. This somewhat restricts the options that can be done with that hand/leg. It is only left with three options: in front of the body, behind the knee of the opposite leg, and behind the neck (yeah, I didn’t think it was possible either, but I’ve seen it done). These choices are listed on the left hand side of the K-cross chart. One top of this chart are the other options left for the free hand. As you can see there are the big 10 options, as well as the option of doing a gogo with that free hand (have fun with that). All the K-cross skills are listed there in the chart; try some of them out to get the feel. Again, there are a couple different colors in this chart. These colors are there to illustrate which K-crosses you must jump, and which ones are swings only, not a big deal.

(PICS)

#### *Writing it*

Writing K-crosses are pretty easy. If you look back in section 1 and section 2, there are no crosses, gogos, or anything else that begins with a capitol K, besides just regular ol’ K. Again this is not a coincidence; there is a method to the madness. So if you ever see “K” with some other crap behind it, it is a K-cross. The “crap behind it” tells you what the other hand is doing. If you see Kc, the other hand is crossing the body, if you see Kb, the other hand is behind the back. The little “prime signs” or slanted dashes tell you which of the three options the K-hand has done. No dash is in front, because it is the most

common. One dash is behind the back, and two dashes is over the head, because it is the least common.

### *Jumping it*

As said before, these skills can only be entered from a K, or any K skill (from the 5<sup>th</sup> row of chart 1) while jumping forward. While jumping backward they can be entered from any skill that you can use to get into a regular K cross (ie S, T, C, ect). As far as moving from K-cross to K-cross, there are some restrictions. When jumping forward, if you want to “jump the light-orange gap” from left to right to the opposite dark orange, you must first do a Ks or K`s. For example going from Kc,Ks,Kn. Also, if you want to go from either the K row or the K` row to the K` row, you must first go back to one of the skills in the regular K row of chart 1. An example of this is Kc, Ck, K`c. Again, these rules are all while jumping forward. The reverse is true for jumping backward. You must go through Ks if you are going to “jump the light orange gap” from right to left, and if you want to go from the K` row to the K row or K`` row, you must first go back to a regular K row skill from chart 1.

### *K gogos*

Just when you thought it couldn't get any more complicated, K gogos go and screw everything up. Luckily, there are only six of these, and any rules are easy. The basic principle is this: that arm that is under the leg can do two of the “big 10” motions while the other hand does nothing...WHAT!?! Yeah, you can do it. You must start in either a K row or K` row K-cross. Then you just go for that second cross, and the other hand opens up. If you notice the chart, there is no K listed in the skill. But it has the gogo “:” so you know it's a gogo, and the K cross “dash” so you know it's a K-cross.

Unfortunately, there is a little mishap with this nomenclature because ` usually means behind the knees K-cross, and `` usually means behind the neck. However, if you just use the “more common, least common” rule, it should be pretty easy to remember which skill is which (and you'll not see these skills very much anyway).

*K gogo +*

Just as in the regular gogos (oh, the good old days, when gogos were easy) the hand that is doing the “open” position can have some fun of its own and do one of the “big 10” motions as well. Also, just as in regular gogos, you can get into these from either a K-cross or from a K gogo. Finally, I have color coded the K gogo + chart in the same way as the gogo + chart: purple skills are swings and grey skills are ones that need to be jumped. Similarities rock!

*Weaves*

Before I forget, you can also weave gogos, K-crosses, and all the rest. They are kind of specific about how you get into each one, so I won't try to generalize rules. But take a look at this quickly. Think about going from Ty to Tk to Kt...this time the toad hand is between the K hand and the leg (see picture below).

## PICS

This is just one example of probably hundreds of possibilities. See the Jumphabet list of tricks for all the possibilities here.

*Wraps, weaves, K-crosses, Gogos, gaaaaaaaaa!*

Like I've said before, most of these “crazy crosses” you are not going to use often if at all, I just wanted to let you know they exist, incase you did want to get really good at them. Luckily for us, this is about as crazy as things get for now, but if someone wants to try, you could always bust out double gogos or something. We have one more section to go, but it's the easiest one, so let's go!

## Section 4: Releases and Body Position

The fourth and final section goes over the “leftovers,” of body position and releases. These can basically be added to any trick or combination you already had, or you can use them as the inspiration for new combinations or skills. Let’s start with the releases.

### *Releases*

First of all, when doing releases, all bets are off with rules. For example, you can go from a red cross straight to a yellow cross if you let go of a handle and re-grab it in the yellow cross. In fact, you can release the rope from any skill and re-grasp it in any other skill. Let’s go over all of these little guys really quick.

First of all, most of the skills in this chart are lower-case add-ons. The only one that isn’t is the ? symbol. This symbol is used to identify the “snap shot” where one handle is released into the air and the rope is still rotating in a vertical loop next to the body. The default position for this action is with the arm open next to the body. You can add lowercase add-ons to describe other motions ( ?c, ?t, ?k, etc). One common skill with this is the combination

Sm, ?c, Og

Those other symbols you may notice are also in the release chart. “m” is the symbol for releasing the rope (named for the “Mc” series of skills that are oh, so famous). The ?c is the count where the rope is swinging to the side, and finally Og means the jumper goes into O position and *grabs* the rope “g.” This is needed because it is possible to do an O with only one handle; the jumper does not have to grab it there. You may notice that there is an “m.” symbol on the release chart as well. Just as with wraps, we need to know which handle is being released. Because the “more complicated arm” is usually the one doing the releasing, we have given it “m” and the “least complicated arm” we have given “m.” The symbol “d” is if you happen to release both handles, or a “double.”

### *Passes*

Not all release skills have the ropes flying through the air, there is another series called passes, where you simply hand-off the handle of one arm to the other. “p” is for the giving the most complex arm off to the other hand, “q” is for giving the least complicated to the other hand. For example, if you are doing a Ts under the right leg, “p” would mean you place both handles into the right hand, “q” would mean you put them into the left hand. From there, you can continue to swing/wrap the rope with one hand using Ts, Sw, or you could hand off the handles to the other hand using “h.” Once you want to go back to one handle in each hand, use “g” with any skill to signify this.

### *Hold*s

The final four symbols are known as holds. They are skills in which on or both handles are in places other than the hands. They are “a” for arm pit, “e” for elbow, “l” for leg (knee pit) and “f” for face (neck, but “n” is already taken). These skills can also be combined well with the passes and releases to come up with some really cool combos. Again, these are all lowercase add-ons. Have some fun with these.

### ***Body Positions***

Body positions refer to power/strength moves and acrobatics. In its simplest form, a strength move is simply any skill that we have covered so far but landing or taking-off in any position other than standing up on your feet. If you look at the chart, there are several symbols, each of which corresponds to a body position. For the most part, each skill has a symbol, and the symbol is repeated for a harder version on of that skill (i.e. pushup is # and a one handed pushup is ##). Every jump rope skill must start and end in a certain body position. The reason we haven’t seen any of these yet is because everything we have discussed so far has been off of a regular jump. So let’s say you wanted to do a handstand AKA donkey kick, mule kick, frog, you would start in a handstand (\*) and land on your feet. But of course, before you land, the rope must go under (O). So together, it would be \*O. Notice, there is nothing after the O, which means the jumper lands on his/her feet. Now what if you wanted to do a belch, that is a frog to a pushup, it would look like \*O#. How about a Kamikaze #O#, or a dark side

(backward Kamikaze) #O#. What if you wanted to do a one handed Kamikaze where you switched arms. ##O-##. Notice, the “-“ symbol, which of course means we switch to the other side, it works with these symbols too. Crabs: <O-<-<O-<-<. Notice how there is a section where you switch legs, but do not jump the rope, just like when you really do them. The list goes on and on.

One thing to note is the two foot take-off. This only pertains to strength moves or flips. We know that when you jump in non-power skills, sometimes you are on two feet, sometimes one. We don't need you to describe that, just when it is involved with a strength skill.

### *Rotation and Amount*

Because body positions deal with rotating the body in all kinds of crazy ways, we want to be sure to know just how to describe each motion. For example, a Kamikaze is pretty simple, but a 180 turn table Kamikaze is much more difficult. Also, a pushup to crab can be done by either rolling over sideways, or by doing a shoot-through. So we have some more add-ons to illustrate these moves.

Some of these add-ons have already been used (b, t, q, etc) but when they appear after a power symbol they mean different things. First the rotation letters tell which way you will move. “s” is spinning, that is spin around as in a full twist, or rotating about an axis that runs through your head down to your feet. Again, you don't have to use this for regular spins we discussed earlier, only for power moves, for example a pushup rolling over to a crab. “t” is to turn as in a cartwheel or turn tables, to rotate about an axis that goes through your belly button. “f” and “b” are for flips, forward and backward respectively. That is to rotate about an axis that runs through your hips from left to right.

The amount letters let you know how much to rotate. “q”, “h”, “t”, “f” stand for quarter, half, three-quarter, and full respectfully. For example say I wanted to do a backflip and land in a pushup, I would write it like this: \_\_btO#. This brings up another good point. If I'm going to land in a pushup, of course I'm only going to rotate three quarters around.

So, the thing to do about these add-ons is to only use them to clarify any ambiguity in your maneuvers. The more “junk symbols” we can get ride of, the better. So it should look like this: \_\_bO#. Not a whole lot better, but if you add a spin in there (a full to pushup) you’d notice quite a difference. So there’s an example of ignoring the amount, how about ignoring the rotation. Frog to Pushup is always understood to be a backward one-quarter rotation, so that can be eliminated all together, frog to crab, the same thing. Convention is set that \*O< is a frog with a backward three quarter rotation to a crab. Now if you were to go *the other way* you would definitely want to include this information: \*fqO<.

Finally, the round-off skill is so common (and quite ugly when written with the rotation/amount symbols) that I have just given it a // symbol. So round-off to backward leg-over cross looks like: //SOT. Round-off to back-flip triple would be //bOO.  
 Crap, I opened up like three cans of worms right there. I’ll explain them real quick. Ok, #1, it’s understood that right after the round-off, there is a rebound jump so I do not need to include \_\_ before the flipping symbols. Secondly, if I’m doing a backward rotation and landing on my feet again, I do not need to include that it is a full back flip, that just gets messy. **Thirdly, I said triple under, but there were only two O symbols. Well, this all has to do with point of reference. Because the jumper is doing a back flip, a spectator will see the rope go around 1 more time than the jumper experiences. So, when describing any skills (flipping, rotating, etc.) make sure you are always describing the skills relative to the jumper, not the spectator.**

Alright folks, that does it, you have reached the end of the Jumphabet/Tricktionary training. A couple side notes and things I may have forgotten to mention first.

## Section 5: Things I forgot to mention

### *Double Bounces*

Double bounces can be easily accounted for by adding commas. So O,C,O,C,O is all single bounce. O,,C,,O,,C,,O is all double bounce. O,,C,O,,C, O,, is double bounce on all the O jumps, etc.

### *Special Thanks*

A special thanks to Helen Hood Scheer and Scott B. Morgan for coining the phrase “Tricktionary” for me. Also a big thanks to all the jumpers that I have semi-described this to and thought it was a cool idea. I don’t think I could have done it if no one was interested.

### *Credit and Amendments*

Ok, here’s where I’m going to get a little greedy, selfish, and sensitive. This is *my* work. I have spent countless hours over four plus years to develop this system. What you are seeing is the most complete version I have come up with. I have gone through sheet after sheet of graph paper aligning symbols, finding patterns, discovering new body positions, and revising, revising, revising. Not to mention writing possibly the longest document on pure single rope theory (not just instruction/fitness information) to date. So please, use it, and use it often. But be sure you give proper credit where credit is due.

As I have said before, this is not by any means a finished product. There are several things not yet covered by the Jumphabet that I am aware of, and several more I’m sure that will be discovered as time goes by and jumping gets even more ridiculous. If you would like to amend this in any shape or form, please either contact me, or make reference to my work when you come up with your contribution.

There’s my speech. Take care, enjoy, and like I always say: Keep it Crazy!

Lee Reisig