



*REVISED FOR HHI EVENTS BEGINNING 2010, modifications in red colour*

## **The 11<sup>th</sup> SWISS HIP-HOP COMPETITION regulations and rules**

**Please read carefully the rules, that follows now the International one.**

### **Hip Hop International (HHI)**

*Hip Hop International founded in 2000 is based in Los Angeles, California. Hip Hop International is recognized worldwide for its live event productions and television broadcasts on ESPN, MTV and international networks reaching more than 170 countries. Hip Hop International is represented by official licensees throughout the world who respect the origins of hip hop and who conduct their events under the auspices of Hip Hop International and who qualify dancers and dance crews to represent their country in Hip Hop International's World Hip Hop Dance Championship and World Battles: Bboy, Popping and Locking.*

### **Hip Hop Crew Championships**

*Hip Hop International Hip Hop Dance Championships are competitive dance events that provide performers with opportunities to showcase the artistry and technique of Hip Hop dance and street dance, nationally and internationally, with the chance for television and media exposure and prestigious national and world championship titles. Crews showcase their ultimate works of art in a two (2) minute routine. Creativity, showmanship and artistic freedom are always rewarded provided integrity, good taste and safety are not compromised. The most captivating hip-hop routines contain a variety of dance styles, original moves, showmanship and engaging music.*

### **Hip Hop Dance Defined**

*There is no one definition to describe hip-hop dance. Hip-hop dance is a fusion of street dance disciplines and cultural interpretations from around the world. A hip-hop dance routine incorporates the look, music, attitude, posture and street dance style to make it uniquely hip-hop. The most real routines showcase a variety of hip-hop dance styles, signature moves and choreography conveying the character and energy of the street.*

## **CATEGORIES**

### **CREW**

A crew consists of a minimum five (5) to a maximum of **twelve (12) members (at the World championship, the maximum is 8 participants)**. The members of the crew may be made up of any combination of males and females within the defined age divisions

### **SOLO (only for Swiss Championship)**

One single participant males and females within the defined age divisions

### **DUO (only for Swiss Championship)**

A DUO consists of two participants made up of any combination of males and females within the defined age divisions.

## **Age Divisions**

KIDS: Ages seven (7) to twelve (12)

TEENS: Ages thirteen (13) to seventeen (17)

ADULTS: Ages eighteen (18) and older

Example: A 12-year-old turning 13 within the competition year (by 12/31) may compete in the Kids or Teens division. Likewise a 17-year-old turning 18 within the competition year (by 12/31) can compete as a Teens or Adults.

## **Age Requirement**

1. Each Participant's proof of age will be validated by sending to the event organizer, with the registration, a current driver's license, birth certificate copy, student ID and/or passport indicating date of birth.
2. A crewmember whose age falls between two age divisions in the competition year (ending December 31) may compete in either division within that year.
3. Up to two members in a crew may compete up into an older age division but no crewmember may compete in a younger age division.

## **Participation Limit**

A crewmember may not compete in more than one (1) crew per age division per competition.

## **Forms and Releases**

1. Entrants must complete and sign all forms, including but not limited to registration, music, and insurance information. The forms must be returned prior to the registration deadline to the national HHI affiliate office with the appropriate registration fees or registration may be denied.
2. Release of Liability: Each crewmember must sign and submit a release of liability form prior to the competition, releasing HHI, the organizer, their agents, officers, staff and sponsors from liability for any accident or injury occurring to a crewmember prior to, during, or after a HHI event or competition.
3. Release of Likeness: All crews must sign a release of likeness form permitting HHI and the competition organizer, agents or sponsors to film, videotape, and/or record the crews performance(s) and event participation for use in television, motion pictures, home video, internet, radio, press releases, media, public relations, etc..

## **Entry Changes or Substitutions**

For circumstances beyond the control of the crewmember(s) (including situations effecting Defending Champions), substitutions of participants in the crew may be made. A maximum of two substitutions will be permitted for crews consisting of 5 to 6 crewmembers and a maximum of 3 substitutions for crews comprised of 7 to 8 crewmembers. A crew may also elect not to substitute its missing crewmember(s) as long as the crew does not go below five (5) members. The event organizer and/or the competition Judiciary Director must approve such circumstances.

## **Competition Floor**

The standard competition floor is 9 meters x 9 meters for all championship events. The competition organizer may adjust the size of the performance floor and must notify all participants in advance of the competition. Under no circumstance will the competition floor be less than 6 meters x 9 meters.

## **Attire**

Attire may include accessories such as hats, caps, gloves, scarves, jewelry, etc. Removing pieces of clothing during the performance is permitted provided it is not offensive or out of character. Discarded clothing should be placed outside the competition area and never thrown off the stage into the audience. Appropriate under garments must be worn by all crewmembers both male and female, at all times. Clothing too short and/or too tight will be scrutinized and may be deemed inappropriate especially for overexposure of certain areas of the body and/or age appropriateness. Body oils, body or face paints or other substances applied to the body or clothing that may affect the clean dry surface of the stage and the safety of fellow competitors are prohibited. Crews may wear dance boots, sneakers or athletic sport shoes. All footwear must have clean, non-scuff soles (street shoes, dress shoes, high heels and street boots are not acceptable). Tap shoes, jazz shoes and bare feet are prohibited.

## **Props**

Props that are not considered an integral part of a crew's "attire" are prohibited (i.e. canes, chairs, tambourines, musical instruments). Kneepads or any other performing apparatus to aid in the safety and proper execution of a move is allowed but concealed, when possible, so as not to detract from the performance or the judges' concentration on the performance. When in doubt contact Hip Hop International for clarification.

## **Medical Attention**

1. It is the responsibility of the crew, coach or crew administrator to report a crewmember's injury or illness to the event organizer(s).
2. If at any time prior to or during competition a crewmember is ill, injured, or his/her physical or emotional condition is at risk by competing, he/she may be declared ineligible to compete, or disqualified from competing further. The competition organizer(s) reserves the right to withdraw any competitor who appears to have such serious disability or injury or needs medical attention.
3. The competition organizer(s) reserves the right to request the submittal of a physician's written authorization for a crewmember to compete.

## **Technical Equipment/Sound and Lighting**

1. The audio/visual equipment must provide professional standard sound and lighting quality for the crews and spectators.
2. The event should include an amplifier, mixing board, Cd player and a minimum of four (4) sound speakers: two (2) on stage directed at the performers and two (2) directed to the audience.
3. Speed control (pitch) of the musical equipment is not guaranteed.

## **Performance Music Requirements**

1. The routine must be performed, in its entirety, to music selected and prepared by the crews. The competition organizer(s) will not provide the crews' music.
2. A crew's competition music must be recorded on a CD and be the only piece of music recorded on the CD.
3. The CD must be in good condition containing no scratches. It is a crew's responsibility to keep a back-up CD available at all times for use.
4. The crew name and division must be printed on the CD.
5. There is no maximum or minimum number of songs or recordings that may be used in the routine. The songs may be edited to enhance choreography and personal performance.
5. **Sound effects and original compositions are permitted. Caution is advised against the music becoming too complex with too many edits, sound effects or songs preventing a clean and tight performance, which can negatively impact a crew's total score.**
6. The competition music must not contain inappropriate, lewd or offensive language.
7. A crew may edit or substitute its original music when advancing from one round to another.
8. Crews may be required to provide the following music information in writing to the competition organizer(s) prior to the event for each song used in the routine.
  - a. Title
  - b. Artist
  - c. Composer
  - d. Publisher
  - e. Recording Company
9. Due to varying copyright laws, the competition organizer(s) do not guarantee that a crew's music will be used at live events, on television, film or theatrical broadcasts or other distribution mediums. The competition organizer(s) reserve the right to ask the crew to replace the music for one that is acceptable or the organizer may substitute a crew's music for another piece of music of the organizer's choice for such situations.

## **Routine Changes**

A crew may re-choreograph or change their original routine when advancing from one round of competition to another.

## **Composing the Routine**

### **Recommendations for the Development of Your Routine**

As you prepare your choreography to develop a winning routine you are reminded to CAREFULLY select movement styles that best represent your strong points and the flavor of your personality. Crews are encouraged to be fresh and imaginative and to follow their own style and identity when creating a routine. Building a story within the dance may be a method to consider.

Avoid emulating or being influenced by past World Champions' routines, as there is no distinct model for a winning routine. HHI has the most knowledgeable and experienced judges who look for performances that are different, new, original and showcase a variety of authentic urban street dance styles. Be yourself and express your crew's diversity with passion, intensity and style.

Make sure your routine includes an ample amount of dance. A common mistake by crews, which often inhibits dance performance, is using too many songs and incorporating too many sound effects in the routine. While there is no restriction on the numbers of songs you can use (minimum or maximum) crews must understand this can lead to a lower score. Editing the music excessively or adding too many sound effects can prohibit phrasing, 8 counts and musicality. The songs you use in a routine are meant to leave a lasting impression or express a musical theme allowing for clean uninterrupted dance. Over usage of edits and sound effects often leads to a no music no dance outcome. Be cautious and preserve the musicality of your routine.

Frequently overlooked or forgotten by crews is finding "The Groove". The groove is the dancer's reaction to the beat and the undertone of the music. It helps a dancer to improvise and express their dancing more from the inside out. The groove exists in all types of music and dance and certainly within all styles of street dance. It's what makes the dance "funky". Find the groove in your music and express it in your crew's routine. It's another opportunity to showcase the dance and be rewarded by the judges.

Crews should include less street dance styles in their routines and execute them perfectly rather than add more with the possibility of poor execution. The minimum number of street dance styles is 3. Don't risk a lower score by attempting a greater variety.

Judges will assess the abilities of the crew through the weakest crewmember. Crews should be aware that having a younger member that isn't clearly as strong as his/her crewmembers may lower the crew's overall score.

The inclusion of a reasonable usage of traditional (cultural) dances and folklore to enhance individuality and further identify the crew is allowable and welcomed – examples: Salsa, Capoeira, etc..

Moves performed in a routine (that require preparation into the move e.g., back flip) will be considered tricks with no values awarded unless they are preceded, followed and integrated within hip hop dance choreography. The inclusion of TRICKS (a practice established by the use of specialized skills representative of a particular field of activity which does not conform to hip hop dance e.g., gymnastics) may add to the overall production of a routine, but will not elevate it above another crew's routine. No special points will be awarded for the inclusion "specifically " of tricks but using them to heighten the routine's theme, personality and excitement is an allowable risk.

Originating and utilizing one of a kind "signature moves" to increase creativity and crowd appeal is encouraged. The inclusion of a SIGNATURE MOVE (a difficult, dexterous, or clever act designed to amuse intrigue and/or amaze, which involves the majority of the crewmembers at the same time) will enhance a routine and increase a score if executed well and is relevant to the overall interpretation of a routine. The creation and use of a signature move will help to identify a crew from the other crews. Crews are cautioned however to limit the number of signature moves in a routine since the set up time to perform them may take away from the time needed to perform a proper amount of hip hop dance choreography needed for a high scoring routine.

## General Rules and Criteria

### The Routine's Length

Kids Division: The routine's length for junior crews is one minute thirty seconds **(1:30)**. A grace period of five (5) seconds, plus or minus, is allowed resulting in a minimum of one minute twenty-five seconds (1:25) and a maximum of one minute thirty-five seconds (1:35).

Teens and Adult Divisions: The routine's length for varsity and adult crews is **two (2) minutes**. A grace period of five (5) seconds plus or minus is allowed resulting in a minimum of one minute fifty five seconds (1:55) and a maximum of two minutes five seconds (2:05).

Timing begins with the first audible sound (includes cueing beep) and ends with the last audible sound. Routine length (music) that is less than (<) one minute fifty-five seconds (1:55) or is greater than (>) two minutes five seconds (2:05) for varsity and adult and is less than (<) one minute twenty-five seconds (1:25) or is greater than (>) one minute thirty-five seconds (1:35) for junior crews will result in a deduction

### Scoring the Routine

1. The Hip Hop Crew performance is evaluated according to the **Performance** and **Skill** criteria defined herein for a total possible score of 10 points.

#### **Performance criteria and value** **Performance = 60% or six points of the total score**

The judges will reward crew choreography incorporating unique and original/creative moves, a high number of hip-hop and street dance style executed, good usage of the stage, formations, showmanship, intensity and street appearance resulting in an entertaining routine that evokes emotional response.

#### **Creativity (10%)**

Choreographing and presenting your two-minute routine in a unique and one of a kind way with signature moves and combinations of moves that are yours alone. Original ways to go to the floor, getting up from the floor, transitions, moves, music editing, clothing and a unique look and style that sets you apart from the other routines. Be special, different and fresh with all aspects of your routine.

#### **Staging, Spacing, Formations and Level changes (10%)**

The crew must demonstrate awareness of spacing between the members through a full range of unique, complicated and challenging formations, interactive partner moves and patterns. The full use of stage will also be considered. The routine should include three (3) levels of movement (low/mid/high) utilizing arm, leg, foot, torso and head movements with transitions that are creative and unpredictable.

#### **Showmanship, Intensity, Confidence, Projection & Presence (10%)**

The routine contains dynamic movements from beginning to end by the crew as a whole and as individuals containing minimal pauses and poses. **During featured performances by one or more members of the team, the remaining members must continue performing movements that add to the overall intensity of the routine.** Projection of the crewmembers is consistently strong throughout the entire routine with an uninterrupted display of confidence measured by facial expression, eye contact and body movement. The crewmembers should perform with enthusiasm, passion and a "natural" ability to "sell it" on stage.

#### **Street presence/Attire (10%)**

Street presence is the capacity of the crewmembers to demonstrate an authentic and uninhibited representation of hip-hop dance. Street presence includes attitude, energy, posture and street style. Clothing and accessories worn should represent and reflect the real character and natural style of the

urban street environment with a unique look that sets the crew apart. Crewmembers do not have to be dressed identical or similar. Individuality of dress is encouraged. Theatrical costumes are not typical of the street and are not recommended. Crews may wear stylized clothing representing their routine's theme. **Theatrical costumes are not typical of the urban street (e.g., storybook characters, animals, Halloween costumes, etc.) and are not recommended. When in doubt contact Hip Hop International for clarification.**

### **Entertainment Value/Crowd Appeal (10%)**

The crewmembers and their routine should connect with the audience and evoke emotional responses, i.e., excitement, joy, laughter, involvement and/or sense of drama relative to the style presented. The routine should leave a memorable and lasting impression.

### **Variety of Hip Hop Dance Styles (10%)**

A minimum of three (3) street dance styles must be performed in a routine to receive Variety points, the more styles a crew includes and performs correctly in the routine the higher the variety score will be.

Crew should include in their performance a broad selection of street dance styles from the list provided without excessive use of the same move or patterns or just one style. A range of styles should be shown in the choreography of arm, leg, and body movements.

### **The following are a list of Street Dance Styles from early foundation to present\*:**

- Locking
- Popping
- Bboying/Bgirling (break dancing)
- Wacking/Punking
- Vogueing
- House dance
- Party Dances or Club Dances (popular or trendy dances)
- Hip Hop Dance/Choreography
- Krumping
- Stepping/Gumboots

\*see attached pages for information, descriptions and websites of the above-mentioned dance styles

### **Skill criteria and value**

**Skill = 40% or four points of the total score**

The judges will evaluate the execution and difficulty of the style(s) performed; popping, locking, break dancing, house, etc. The judges will consider the quality of movement throughout the routine, including arm, leg and body placement, combinations of three levels-floor, standing and air, and synchronization of the crewmembers.

### **Musicality (10%)**

Performance and choreography corresponding to timing and music usage and the crew's ability to perform simultaneously to the music. Movements and patterns performed to the simulated sounds of the crewmembers in the absence of recorded music (e.g., foot stomping, hand clapping, vocals, etc.) will also be considered musicality and judged similarly.

**Musicality - Beat Technique/Syncopation** The movements within the routine must demonstrate musical structure and style, i.e., using rhythmic variations emphasizing upbeat, downbeat, tempo and accents in single, double, halftime and syncopated musical patterns.

**Musicality - Moves Related to Music** Staying in time with the music, moving to the beat of the music, and using identifiable phrases to construct the routine's choreography.

### **Synchronization/Timing (10%)**

The movements of the crewmembers are performed in sync; the range of movement, speed, timing and execution of moves are performed by all members in unison. Peel off or in cannon movements are allowable.

### **Execution/Controlled Mobility and Stabilization (10%)**

The crew must maintain control of the speed, direction, momentum and body placement throughout the routine

### **Difficulty (10%)**

Difficulty is measured by the levels of ability demonstrated by all the crewmembers and the variety of styles they perform throughout the routine. Consideration is given to the number of crewmembers who attempt and successfully complete complex choreography and who demonstrate through their variety of dance styles and their execution an understanding of the foundation and origin of hip hop.

Additional consideration and awarding of difficulty points is given to crews who attempt difficult moves with all or most of their members. Example: a crew of five who all attempt and clearly accomplish a breaking move will score higher than if only two members attempt and complete the move. Further, if the same crew incorporates locking, popping and breaking styles they will score higher in difficulty than a crew of five when they demonstrate the breaking move.

### **Incidences of Extraordinary Circumstances**

An extraordinary circumstance is an occurrence beyond the control of a crew that affects the crew's ability to perform at the beginning or at any time in a routine. An extraordinary circumstance is not limited to the examples listed below and may be declared at the discretion of the Judicial Director.

1. Incorrect music is played or cued.
2. Music problems due to equipment malfunction.
3. Disturbances caused by general equipment failure, i.e. lighting, stage, venue or sound.
4. The realization of or introduction of any foreign object or disturbance into the performance area, just before or during a performance, by an individual or means other than the crew(s).

### **Management of Extraordinary Circumstance**

1. It is the responsibility of the crew to immediately stop the routine if an extraordinary circumstance occurs.
2. The competition organizer, Judiciary Director and/or event committee will review the situation, and upon a confirming decision and correction of the problem, the crew will be reintroduced, return to the stage and restart their routine. If the crew's claim is determined to be unfounded by the Judiciary Director, the crew will not be allowed to restart the performance resulting in a default.
3. Claim of an extraordinary circumstance presented by the crew after the routine has been completed will not be accepted or reviewed.

### **Full Crew Start**

All crewmembers must start together on stage and remain on stage for the full 2:00 minutes of the routine. There is no entering or exiting the stage by crewmembers at any time. A deduction will be taken for failure to adhere to this.

### **Late Start**

A crew who fails to appear on stage and strike a starting position within twenty (20) seconds after being called will be deemed a late start and receive a deduction.

### **Pre Start**

A pre start occurs when prior to taking the start position; the crew demonstrates excessive introductions or displays for longer than ten (10) seconds after all crewmembers have entered the stage. A deduction will be given.

### **Walk Over**

A crew who fails to appear on the stage and initiate the starting position within sixty (60) seconds after being called will be declared a "no show" and disqualified.

### **Grandstanding**

Grandstanding is a post performance display or posing at the end of the routine. A deduction will be given.

### **Falls**

#### **1. Major Fall**

- a. A Crewmember(s) falls from a lift or support that is unrecoverable.
- b. A Crewmember falls during the performance that is unrecoverable.

#### **2. Minor Fall**

- a. A highly noticeable, accidental error during the performance that is recoverable.
- b. A Crewmember stumbles, trips, or falls during the performance that is recoverable.

## **List of Deductions**

### **PERFORMANCE**

All crewmembers not on stage for open of routine or exiting during or re-entering stage during the routine 1,0

Late Start - failure to appear on stage within 20 seconds of being announced 0,05

Grandstanding 0,05

Pre start - pre-performance display greater than ten (10) seconds 0,05

Fall trip or stumble/per occurrence – Major 0,1

Fall trip or stumble/per occurrence – Minor 0,05

False start/unsubstantiated 0,1

### **MUSIC**

KIDS Division Routine length (not 1:25-1:35) .1

TEENS and ADULTS Division Routine length (not 1:55-2:05) .1

Contains inappropriate language .1

### **PROHIBITED MOVES**

Lewd gestures, comments or movements 0,05

### **ATTIRE**

Use of props 0,1

Clothing or props tossed into audience 0,05

Costume/shoes inappropriate 0,05

Attire not intact (untied laces /clothing articles) 0,05

Use of body oils, paints or other substances that affect the performance area 0,05

### **Judges Panel**

A panel of judges will consist of national and international Hip-Hop specialist

- a. Three (3) Technical Merit judges
- b. Three (3) Artistic Merit judges
- c. One (1) Judiciary Director

### **Protests**

Protests are prohibited and will not be accepted regarding any score or result of a decision.

## **Specific rules for the categories SOLO and DUO**

### **Length of the routine**

#### **SOLO**

##### **1 minute**

There will be a selection of the participants who will go to the final and perform alone on the stage. During this selection, dancers have to perform all together on the stage. Music will be selected by the organizers.

The finalist will perform alone, on the stage, on their own music. They will follow the same rules then for CREWS.

#### **DUO**

##### **1 minute 30**

The duo groups will perform on the stage on their own music. They will follow the same rules then for CREWS.

**Please, follow the same rules than for CREWS.**

## **INSCRIPTIONS**

to de VERTIGO DIFFUSION  
av. de Montchoisi 15 - 1006 LAUSANNE

Join the list of the participants and pay the due amount before **March 20, 2010**

A complementary info newsletter will be send to all the participants and Crews.

#### **Fee**

**Sfr. 250.--/Crew**

**Sfr. 20.—/person for the categories SOLO**

**Sfr. 50.—for the DUO**

**To the att. of VERTIGO CONVENTION Ccp Nr. 17-646481-4**

## Recommended Websites for Old School and New School Styles

### OLD SCHOOL:

Bboying/Bgirling (Breakdancing)

[www.rocksteadycrew.com](http://www.rocksteadycrew.com)

[http://en.wikipedia.org/wiki/Break\\_Dancing](http://en.wikipedia.org/wiki/Break_Dancing)

Locking

[www.lockerlegends.com](http://www.lockerlegends.com)

Popping

[www.electricboogaloos.com](http://www.electricboogaloos.com)

<http://en.wikipedia.org/wiki/Popping>

Wacking- Punking

<http://www.breakcheck.com/index.php?pg=Article&id=30> (also refer to voguing dance below)

Vogueing

[http://en.wikipedia.org/wiki/Vogue\\_\(dance\)](http://en.wikipedia.org/wiki/Vogue_(dance))

[http://en.wikipedia.org/wiki/Paris\\_is\\_Burning\\_\(film\)](http://en.wikipedia.org/wiki/Paris_is_Burning_(film))

### NEW SCHOOL:

Hip Hop

[http://en.wikipedia.org/wiki/Hip\\_hop\\_culture](http://en.wikipedia.org/wiki/Hip_hop_culture)

[http://en.wikipedia.org/wiki/History\\_of\\_hip\\_hop](http://en.wikipedia.org/wiki/History_of_hip_hop)

New Jack Swing

<http://www.mp3.com/new-jack-swing/genre/608/subgenre.html>

[http://en.wikipedia.org/wiki/New\\_jack\\_swing](http://en.wikipedia.org/wiki/New_jack_swing)

House dance

[www.housedancer.com](http://www.housedancer.com)

[http://en.wikipedia.org/wiki/Chicago\\_house](http://en.wikipedia.org/wiki/Chicago_house)

<http://en.wikipedia.org/wiki/Jacking>

New Style

(same as hip hop in Europe - new styledance = hip hop dance)

Clowning and Krumping

<http://en.wikipedia.org/wiki/Krump>

Ragga - Reggaeton

<http://en.wikipedia.org/wiki/Reggaeton>

<http://en.wikipedia.org/wiki/Reggae>

Steppin –Stomp-Gumboots

[http://www.uppercountystepppers.org/downloads/History\\_of\\_Step.pdf](http://www.uppercountystepppers.org/downloads/History_of_Step.pdf)

<http://www.gumbootsworldtour.com/english/history.html>

<http://en.wikipedia.org/wiki/Gumboots>