



2018/19 Hip Hop Rules

for the

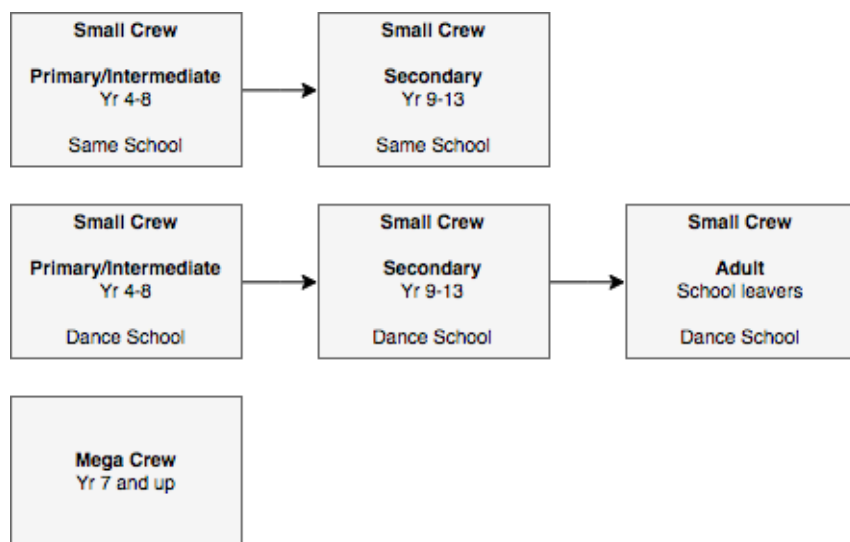
New Zealand Schools Hip Hop Competition

Presented by the New Zealand Competitive Aerobics Federation

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PART 1 – CATEGORIES

1.1 NSHHC Categories



1.2 Hip Hop Unite Categories

Hip Hop Unite is the International Pathway presented by NZCAF in New Zealand. Not all NSHHC events will offer Hip Hop Unite Categories.

Hip Hop Unite Divisions are based on the age the competitor will become during the competition year.

Please ensure you check the current Hip Hop Unite Age regulations, and competitions available on the NZCAF Website (<http://www.nzcaf.org.nz>) for detailed information about the current age requirements.

1.3 NSHHC Section, Division, Year Group, & Grade Overview

Rules	Section	Division	Age Division
NSHHC	Small crew 5-9 Dancers	Same School	Primary/Intermediate - Yr 4-8
			Secondary - Yr 9-13
		Dance School	Primary/Intermediate - Yr 4-8
			Secondary - Yr 9-13
	Mega crew 12-25 Dancers	N/A	Adult **
		Note: There is no division. Crews can be Same School, Dance School or mixed.	Yr 7 and up

1.3.1 Adult Age Division

One or more dancers in the crew has left school.

1.3.2 Allowances to Age Divisions (Year Group) for NSHHC

Crews may contain members from younger divisions.

The Crew must enter into the division of their oldest member.

- Primary/Intermediate
 - All dancers are between years 4-8 at school.
- Secondary
 - One or more dancers are between year 9-13 at school.

Example:

A crew of five Year 9 dancers and one Year 8 dancer must enter as a Secondary crew

A crew of five Year 8 dancers and one Year 9 dancer must enter as a Secondary crew

1.4 Participation Limit

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

For example:

- A crew member can not be two crews that are the Primary/Intermediate Dance Schools category twice.
- A crew member can be in a Primary/Intermediate Dance Schools crew AND a Primary/Intermediate Same Schools crew.

Crew members are allowed to enter multiple age divisions, following the rules in section 1.3.2.

It is encouraged that students don't enter more than twice, due to timetabling constraints.

Part 2 – COMPETITION REQUIREMENTS

Please also refer to the competition information included in the 'NZCAF Competition Rules & Regulations' available on the NZCAF Website (<http://www.nzcaf.org.nz>).

2.1 Performance Area

An area of 9 x 9 metres square will be used for Hip Hop where the venue will allow.

If the venue is smaller, then the performance area may have to be altered. Athletes will be given this information as soon as possible.

2.2 Performance Times

Rules	Section	Division	Year Group	Performance Time
NSHHC	Small Crew 5-9 Dancers	Same School.	Primary/Intermediate - Yr 4-8	1:30sec *
			Secondary - Yr 9-13	2:00min*
		Dance School	Primary/Intermediate - Yr 4-8	2:00min*
		Secondary - Yr 9-13	2:00min*	
		Adult	2:00min*	
		Mega Crew 12-25 Dancers	N/A	Yr 7 and up

*Timing will begin with the first audible sound and will end with the last audible sound (this would include a cueing beep if used). Music length has a 5 seconds either side for the time limit. (1:25-1:35, 1:55-2:05 and 2:25-2:35)

PART 2 – HIP HOP REGULATIONS

NATIONAL SCHOOL HIP HOP CHAMPIONSHIP (NSHHC)

2.1 Introduction to Hip Hop

Hip Hop culture originated in New York amongst young Hispanic and African American communities during the late 1960's. Synonymous with rap, scratch music and graffiti art, the style encompasses the movements of break-dancing and body-popping, and has been internationally recognized since the 1970's.

The 1980's saw the emergence of a new style of hip hop into rap videos, distinguished from original break dancing styles by its concentration on footwork as opposed to acrobatics. Hereafter, the emergence of house music saw hip hop re-invent itself again with a broader range of influences and freer expression.

Old School / New School, General History

The Old School Hip Hop Styles such as Locking, Popping and Break dancing or B-boying emerged from the USA in the 1970's, and were a result of improvisational steps and moves from the streets and clubs. Old-school music had fast beats which matched the breaking moves.

Music videos of artists such as Bobby Brown, Bell Biv DeVoe, Heavy D, and M.C. Hammer proved that a new way of dance was coming alive and young dancers were ready to explore this new form. New moves were and are continually being invented by creative and innovative versions and mixing of the Old School Styles. Current trends, cultures and disciplines such as Martial Arts, Reggae and Soul Train also had an effect and resulted in New School Hip Hop styles evolving in the late 1980's. Moves were very simple with steps such as Running man, Roger Rabbit, and Robocop were popular in this era. These were moves that everybody could do unlike the Old School Styles. However, new school dance in present time is much more evolved and complex. Many dancers have 'twisted' popping or electric boogie and put in their own moves.

Today, Funk and Hip Hop have many individualized styles but the roots are still in Old School Hip Hop and in New School Hip Hop. The blending of music styles and dance moves influenced by many factors which are then personalized by a choreographer, makes it impossible to define Funk and Hip Hop styles unambiguously.

2.2 General Description of Hip Hop Styles

General – Locking and Popping

Both locking and popping, or ticking, originally came from Los Angeles. Popping was created by street dance crew Electric Boogaloo. Locking was created by The Lockers. Both locking and popping existed a long time before breaking was born.

During the breaking era, b-boys started to put popping and locking into their dance. Nowadays, so-called "Breakdance" consists of breaking, locking, and electric boogie or popping.

LOCKING

The best way to describe the movement of locking would be thus: Imaging the little-figured toys that are like inside-out puppets on small plastic circular platforms or pedestals, and if you press the bottom of the platform the figure collapses really fast, then when you let your finger up it goes back into shape?... Well that's what locking looks like. The body moves out of control then back into control snapping into position, collapsing then snapping back. Locking is basically American street dance and an example of the movement is used by Janet Jackson in her Rhythm Nation video. This style is very energetic and is characterized by very precise and clean moves with difficult co-ordination between the arms and legs. A party dance – a celebration!

POPPING

The best way to describe the movement of popping would be to imagine a force of energy going through the body causing it to move like a wave. This style is difficult to manage at the technical level as it requiring command of isolations, a perfect knowledge of the body, and a good sense of the rhythm with major use of counter-tempo. The style demands continuous contraction of the muscles to the beat to give a jerky/snapping effect – a bouncy style.

ELECTRIC BOOGIE

Electric boogie is a style of popping (ticking) but the major difference is that Popping creates a soft wave whereas Electric Boogie creates more jerky waves with micro wave moves, executed with a high velocity more difficult than classical popping. The Robot, and the more smooth and controlled movements of mime are characteristic. Instead of throwing the body in and out of control like locking, or in total hydraulic control like The Robot, energy is passed through the body popping and snapping elbows, wrists, necks, hips and just about all the body joints along the way. Electric Boogaloo is more like mime in the sense that it imitates a live wire of electrical current or rippling river, but it still needs the control of The Robot to give it style.

BREAKDANCING/B-BOYING

Breaking or b-boying, commonly called breakdancing, is a style of dance that evolved as part of hip-hop culture among Black and Latino American youths in the South Bronx during the 1970s. It is danced to both hip-hop and other genres of music that are often remixed to prolong the musical breaks.

Four basic elements form the foundation of breaking. The first is Toprock, a term referring to the upright dancing and shuffles. The second element is Downrock which refers to footwork dancing performed on the floor. The third element is the Freeze, the poses that breakers throw into their dance sets to add punctuation to certain beats and end their routines. The fourth element is the Power Moves. These are the most impressive acrobatic moves normally made up of circular motions where the dancer will spin on the floor or in the air.

The term breakdancing, though commonly used, is frowned upon by those immersed in hip-hop culture because the term created by the media to describe what was called breaking or b-boying in the street. The majority of the art form's pioneers and most notable practitioners refer to the dance as b-boying.

FUNK

Funk dancing originated on the West coast of the United States, where it developed in the late 60's as a reaction to the fusion of Soul and Disco, as well as early R'n'B and Hip Hop music.

It is a highly choreographed dance form, similar to dances seen on commercial video clips. It features a mixture of sharp and fluid movements, popping & locking and animated expression.

UPROCK

Uprock is a soulful, competitive street dance using the rhythms of Soul, and Funk music. The dance consists of foot shuffles, spins, turns, freestyle movements, sudden body movements called "jerks" and hand gestures called "burns". Uprock is said to be mastered with discipline, patience, heart, soul, and knowledge.

STREETDANCE

Streetdance is very physical and incorporates dance moves from all over the world. Various dance styles are mixed with a multi-cultural influence and funky tunes. Generally a Streetdance routine can include locking and popping, street style and funk. Streetdance is a FUSION of styles from the Hip Hop genre.

TUTTING/TETRIS

Tutting or Tetris is a dance style that mimics the angular poses common to ancient Egyptian art. Whoever coined the term probably imagined that this was how King Tut danced. The style is rapidly evolving but there are some constant rules that define it. The most important stylistic convention is that limbs form 90 degree angles.

While this constraint is fundamental, and for the most part is not violated, other aspects of the dance are in flux. Dancers used to utilize a limited set of static hiero-inspired poses, but they now have begun to create more complex geometric patterns involving interaction between multiple limbs.

BATTLES

A battle is a freestyle where dancers 'fight' against each other on the dance floor without contact. They form a circle and take turns trying to show each other up by using either a better style, more complex combinations, or harder moves.

LIQUID DANCING

Liquid dancing (or liquiding) is a form of gestural dance that sometimes involves pantomime. The term invokes the word liquid to describe the fluid-like motion of the dancers body and limbs. It is primarily the dancers arms and hands which are the focus, though more advanced dancers work in a full range of body movements. Liquid dancing is similar to the styles of popping or locking.

BOOGALOO

A fluid style, that uses every part of the body and involves using angles and smooth movements to make everything flow together. It often uses rolling of the hips, knees, and the head and is often used as a transition.

RAGGA

This is a dance style originating (in the late 70's) from street dance by Afrojamaicans, Afrocarabians, which uses music which evolved from classical Reggae with a hip hop influence. The style used is a combination between hip hop moves, afro moves with latin influences with sensuality. It requires very good physical condition, as many muscles are involved in the Raggajam, particularly in the lower part of the body. Correct execution requires good technique.

HOUSE DANCE

House is a group of dance styles primarily danced to house music that have roots in the clubs of Chicago in the late 70's and early 80's. The main styles include Footwork, Jacking and Lofting. Like hip hop dance it was created by black and latino Americans and is often improvisational in nature. It emphasizes fast and complex foot oriented steps combined with fluid movements in the torso. House dance incorporates movements from many other sources such as Capoeira, tap, jazz, bebop, and salsa. It includes a variety of techniques and sub-styles that include skating, stomping, and shuffling. One of the primary elements in house dancing is a technique called jacking and involves moving the torso forward and backward in a rippling motion, as if a wave were passing through it. This movement is repeated and sped up to match the beat of a song. This technique is the most important movement in house dancing. All footwork in house dancing is said to initiate from the way the jack moves the center of gravity through space. Other than footwork, jacking, and lofting, house dance has grown to include other related styles such as vogue, wacking and hustle.

LYRICAL

It's a hip hop dance style of LA that combines elements of ballet, modern, and jazz dance techniques. It is commonly set to popular music with vocals or just instrumental bars. The name lyrical comes from the word "lyrics" because dancers use the lyrics of a song or instrumental music to inspire them to do certain movements or show expression. The goal of a lyrical dancer is to use gesture, facial expression, and controlled movements in order to execute their movements and emotions fully. Besides emotional connection to music, lyrical dance typically encourages use of articulation, line, weight, and movement qualities.

There are endless moves and styles, more are listed below:

Animation	Bopping	Bodydrum	Centopede	Clowning
Crazy Legs	Cobra	Dime Stopping	Floating/gliding	Filmore
Hitting	Puppet	Robot	Saccin	Scarecrow
Snaking	Spiderman	Sticking	Strobing	Ticking
Classic	Jumping	Techtonic	Vogueing	Waving
Melbourne Shuffle	Krumping	Wacking	Hype	
Martial Art styles e.g. Capoeira				

PART 3 – SCORING AND JUDGING

3.1 The Judging Panel

The judging panel will have members who have either an extensive dance background or are currently involved in Hip Hop (teaching, presenting, judging, choreographing etc.)

There are two panel configurations which can be used including:

1. A five judge panel (4 x hip hop judges and 1 x Head Judge) **OR**
2. A three judge panel (2 x hip hop judges and 1 x Head Judge)

Head Judge

The Head Judge will oversee the judging panel and is the highest technical authority at a NZCAF Competition. The Head Judge does not submit a score but is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel and overseeing the correct implementation of the judging systems and the tabulation of results.

Hip Hop Judge

The Hip hop Judge will apply a score for each team, after considering the hip hop criteria in comparison to all other routines. The ranking of a routine will be derived from a score out of 10. In the case of a tie the lead hip hop judges' ranking will determine the outcome.

3.2 Scoring and Ranking

The goal of the ranking system is to determine the winner by the majority of placings given by the judging panel, rather than an addition of scores.

For example using a 7 judge panel:

Team A: 4 judges have 1st place / 3 judges have 2nd place

Team B: 3 judges have 1st place / 4 judges have 2nd place

Team A is the winner

The tabulation system will find the team with the most first places then the most second and third etc, to determine the final ranking.

3.2.1 Application of Scores and Ranks

Each scoring judge will consider their specific criteria to determine a score out of ten (10) points representing a team's performance. From this score a rank for each judge is derived.

The total ranks applied by all judges for each team, will determine the placing of the teams for the competition. The team with the best ranking will be determined the winner.

3.3 Hip Hop Judging Criteria

All movement must be appropriate too, and reflective of the various, Hip Hop styles

Choreography/Styles	30%
Music Expression and Interpretation	25%
Technique/Synchronisation	25%
Performance/Presentation	20%

NB: The percentages relate to the choreography of a routine and the importance each criteria should have within a routine. Choreography is only as good as its technique, expression and performance.

3.3.1 *Choreography/Styles 30%*

- Movement should be appropriate to the various hip-hop styles
- Creative, unpredictable movement using the entire body
- Use of a variety of different hip hop styles and moves
- Originality and creativity in formations and changes of placement of teams members
- Use of entire floor space, vertical levels, orientations and team members to create a visual image
- Interactive choreography with team members
- Use of complex/difficult moves and isolations specific to the various hip hop styles
- Using many parts of the body and many muscles together at one time
- Movement should require high energy expenditure and effort and continuous without long pauses
- Demonstrate a good physical condition
- Solo performances are discouraged, team choreography is required
- 'Tricks' should have no set up or recovery and must be part of the choreography

3.3.2 *Music Expression and Interpretation 25%*

- Ability to express the music with the Hip Hop styles chosen
- Expression of the culture of hip hop
- Use of music appropriate to the various hip hop styles
- Music and movements should be inseparable
- Use of highs, lows, rhythms, counter tempos and vocals
- Good musical timing

3.3.3 *Technique/Synchronisation 25%*

- High level of technique and quality in all hip hop movements
- Same execution level of team members: All members should perform movements with the same precision
- All team members should perform any 'tricks' within the choreography
- Precise, purposeful placement and control of all movements and body parts
- Ease of movement
- Ensuring movements chosen are safe and do not risk injury to any team member

3.3.4 *Performance/Presentation 20%*

- Display of an over-all high standard in delivery of the entire routine
- Dynamic energy and intensity throughout performance (selling the routine)
- Ability to generate excitement, enthusiasm and the mood in relation to the culture of hip hop
- Interaction as a team
- Good physical condition
- Attire and appearance suitable to the hip-hop category

3.4 Acceptable and Unacceptable Moves

3.4.1 Acceptable Moves

- ✓ Aerial moves, landing in hurdle position
- ✓ Standing free fall to push up
- ✓ Lifts anywhere in the routine (with attention to safety of the dancers)
- ✓ Unlimited supports (standing or in a 'floor' position)
- ✓ Self propulsion

3.4.2 Unacceptable moves

- X Assisted propulsions
- X Head or neck spins or rolls
- X Any movement that risks injury to a team member

3.5 FORMATION CHANGES

To enhance your score, there should be a minimum of five (5) formation changes within your routine other than the start and finish formations. This means you need to change positions with each other often to show interaction and to create new formations. do you think this is still needed?

3.6 STAYING ON STAGE

In both small and mega crew, all crew members are required to dance throughout the entire routine and remain on stage.