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The Hip Hop Crew Championship Rules & Guidelines

The Hip Hop Crew Championship Rules Manual contains the participant eligibility/entry requirements, standard procedures and the rules and guidelines for competing in the Hip Hop Crew Championships presented by Hip Hop International (HHI) in the USA and Worldwide.

Hip Hop Crew Championships

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

Hip Hop Dance Defined

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

Hip Hop International (HHI)

Hip Hop International is recognized and respected worldwide for its special event and television broadcasts on ESPN and international networks in more than 170 countries.

Contact Information

Mailing address: 8033 Sunset Boulevard, #920, Los Angeles, California 90046

Telephone: 323.850.3777 Fax: 323.850.7795

Email: hiphopworldwide@aol.com Website: www.hiphopinternational.com

Entry Criteria

Entrant Eligibility

1. Crews must abide by the eligibility rules of HHI.
2. Entrants entered into international and world events are responsible for certifying their national eligibility.

Number and Selection of Entrants/Crews

The event organizer determines the total number of crews and the entry criteria for local, national and international competitions. Crews participating in the World Hip Hop Championship advance either from national qualification rounds within their country, selections by HHI national organizers and/or by special invitation from HHI.

Composition of a Crew

A crew consists of a minimum five (5) to a maximum of eight (8) members. The members of the crew may be made up of any combination of males and females within the defined age divisions.

Age Divisions

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

Varsity: Ages twelve (12) to seventeen (17)

Adult: Ages eighteen (18) and older

Age Requirement

1. Each Participant's proof of age will be validated by submitting to the event organizer, prior to a competition, 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 come from a younger age division than what is allowed for the division in which they are entered.

Participation Limit

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

Nationality Requirements (for international or world championships)

1. Each crewmember must be a citizen or resident of the country they represent.
2. Proof of citizenship will be validated by submitting, prior to competition, a copy of a crewmember's birth certificate, driver's license and/or passport to the competition organizer upon request.
3. A crewmember declaring residency must reside within the country a minimum of six months and must be able to provide official written documentation to support such a declaration.
4. A crewmember may not compete for more than two (2) countries within three (3) consecutive years.

Forms and Releases

1. Entrants must complete and sign all forms, including but not limited to registration, music, and insurance information. All forms must be returned to the organizer with the appropriate registration fees prior to the competition.
2. Release of Liability: Crews 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 crew 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 or 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), substitutions of participants in the crew may be made. Such circumstances must be brought to the attention of the event organizer and approved by the competition Judiciary Director.

Competition Order of Appearance

Junior Division

Varsity Division

Adult Division

Note: The competition organizer(s) may change order of appearance with ample notice to the crews.

Competition Floor

The competition area is a standard 30' x 30' (9.1 meters x 9.1 meters) for all championship events. Under special circumstances the competition organizer may adjust the size of the performance floor but must notify all participants in advance of the competition.

Attire

Crews should wear clothing reflecting the real character and natural style of the urban street environment. Attire may include accessories such as hats, caps, gloves, scarves, jewelry, etc. Taking off 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. Props that are not considered an integral part of "attire/costumes" are prohibited (i.e. canes, chairs, tambourines, musical instruments). Kneepads, helmets, or any other performing apparatus to aid in the proper safety and execution of a move is allowed. Body oils 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 jazz shoes, jazz/dance boots, jazz sneakers or athletic sport shoes. All footwear must have clean, non-scuff soles (street shoes and street boots are not acceptable). Tap shoes or bare feet are prohibited. Crews do not have to be dressed identically/similar. Individuality of dress is encouraged. Theatrical costumes are not typical of the street and are not recommended.

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 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 injury or needs medical condition.

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 musical equipment and light fixtures must provide professional standard sound and lighting quality for the crews and spectators.
2. The event should include an amplifier, mixing board, dual cassette tape deck, 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. Performers with music recorded on audiocassette are encouraged to make copies of their competition music at different speeds to accommodate speed variances among sound equipment.

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 the only piece of music recorded on the selected format (cassette or CD).
3. If the crew uses a cassette they are required to record their competition music at the beginning of Side A.
4. The crew name and division must be printed on the CD or cassette tape (on the side the music is recorded on).
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.
6. Original 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.
7. The competition music must not contain inappropriate, lewd or offensive language.
8. A crew may edit or substitute its original music when advancing from one round to another. The change/edit must be made within the allotted time permitted by the organizer. No changes or edits will be accepted beyond this time period.
9. 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
10. 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 broadcasts or other media outlets. The competition organizer(s) reserve the right to ask the crew to replace the music for one that is acceptable or to substitute a crew's music for another piece of music of the organizer's choice for such situations.

Practice Rounds

1. Unless circumstances exist that prevent a practice round, each crew will be given the opportunity to practice their routine to their music on the competition performance area (stage) at least once prior to the start of the Competition.

Competition Rounds

1. A competition can have up to three rounds (Preliminary, Semifinal and Final) depending on the total number of entries and the time available. The decision shall be determined by the event organizer and conveyed to all participants with ample time prior to the start of the competition.
2. The number of crews advancing in each division to the Semifinal/Final rounds of competition is based on the total number of entries and the decision of the event organizer using the following scale:
 - 1-10 Crews – up to 5 crews advance
 - 11 – 15 Crews – up to 7 crews advance
 - 16+ Crews – up to 12 crews advance

Routine Changes

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

Performance Order

1. Performance order for the Preliminary round is determined by a random drawing.
2. The performance order for the Semifinals is determined by the crew's placement in the Preliminary round. The crew with the lowest score starts first; the crew with the highest score performs last.

3. The Final round of the competition will include the finalists plus the defending champion(s)*, when applicable. The defending champion(s) will automatically advance to the Final round without having to compete in the Preliminary round. However, the defending champion(s) must perform their routine in the Semifinal round to receive a score and their placement order in the Final round.

*The defending champion(s) may return to defend a title if the crewmembers are the same with not more than three substitute members.

The Championship, General Rules and Guidelines Composing the Routine

The Routine's Length

1. The routine's length 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.
2. Routine length (music) that exceeds the maximum allowable of less than (<) one minute fifty-five seconds (1:55) or great than (>) two minutes five seconds (2:05) will result in a deduction.

The Routine's Evaluation

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 creative moves, a balance of hip-hop styles from Old School and New School and music usage.

Choreography (40%)

Creativity (10%)

Choreographing and presenting your two-minute routine in a unique and one of a kind way with old school and new school combinations 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.

Variety of Old School Hip Hop Styles (10%)

The ability of the crew to perform a broad selection of Old School Hip Hop styles 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 Old School Hip Hop Styles:*

Bboying/Bgirling (break dancing)

Locking
Popping
Wacking-punking
Vogueing

Variety of New School Hip Hop Styles (10%)

The ability of the crew to perform a broad selection of New School Hip Hop styles bringing new disciplines and styles with a hip-hop theme, without excessive use of the same move or patterns or just using one style. A range of styles and disciplines should be shown in the choreography of arm, leg, and body movement.

The following are New School Hip Hop Styles:*

Hip Hop
New Jack Swing
House Dance
New Style
Clowning/Krumping
Ragga-Reggaeton
Steppin-Stomp-Gumboots

*See attached reference page for websites containing information and descriptions of the above-mentioned dance styles

Note: Gymnastic or acrobatic moves performed in a routine will be considered as tricks with no old school or new school values awarded unless they are preceded, followed **and integrated within a hip hop dance style.**

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.

Showmanship (20%)

Street Presence (10%)

Street presence is the capability of the crewmembers to demonstrate an authentic and uninhibited representation of hip-hop dance. Street presence includes attitude, energy, posture and street style.

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 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.

Skill criteria and value:

Skill = 40% or four points of the total score

The judges will evaluate the style of movements in the routine and the execution and difficulty of the style(s); Old School e.g., popping, locking, break dancing, and New School, street, funk, club, video dance, 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.

Execution/Controlled Mobility and Stabilization (10%)

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

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, hand, leg, foot, torso, and head movements with transitions that are creative and unpredictable.

Synchronization (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.

Difficulty (10%)

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

Further consideration and awarding of points is given to crews who incorporate multiple styles of old school and new school moves. 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 several new school styles they will score higher in difficulty than a crew of five who only demonstrates the new school styles and a 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 .05

Grandstanding .05

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

Fall trip or stumble/per occurrence – Major .1

Fall trip or stumble/per occurrence – Minor .05

False start/unsubstantiated .1

MUSIC

Routine length (not 1:55-2:05) .1

Contains inappropriate language .1

PROHIBITED MOVES

Lewd gestures, comments or movements .1

ATTIRE

Use of props .1

Clothing or props tossed into audience .05

Costume/shoes inappropriate .05

Attire not intact (untied laces /clothing articles) .05

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

Judging and Scoring the Routine

Judges Panel

A panel of judges will consist of either six (6) or eight (8) persons. If extenuating circumstances exist the judiciary director may adjust the number of the judges.

1. All judges must meet the eligibility, training, judge skill level and certification requirements set forth by HHI. Judges are assigned to either the Artistic or Technical position, and score in their assigned area only.

2. Local, Citywide, Regional and Open competitions; minimum number of judges required:

a. Three (3) Technical Merit judges

b. Three (3) Artistic Merit judges

c. One (1) Judiciary Director

3. National, International and World Class competitions; minimum number of judges required:

a. Four (4) Technical Merit judges

b. Four (4) Artistic Merit judges

c. One (1) Judiciary Director

Judges Seating at the Championship

The panel judges and the Judiciary Director will be seated at a table placed parallel to the front of the competition stage, distanced to provide a clear and unobstructed view of each crew from “head to toe.” Adequate lighting must be provided. The Artistic and Technical judges will be seated in alternating position i.e., Artistic, Technical, Artistic, Technical, etc.

Duties of the Judges

1. Artistic Merit Judges

a. Evaluate and score the routine according to the criteria for Hip Hop Content, Creativity, Choreography, Musicality and Showmanship.

2. Technical Merit Judges

a. Evaluate and score the routine according to Hip-Hop criteria for Execution, Synchronization and Difficulty.

3. Judiciary Director

- a. The Judiciary Director does not score the crews' routines. The Judiciary Director's overall duty is to manage, train, and oversee the fair and accurate performance of all members of the judges' panel and assess all discrepancies, penalties, deductions, and disqualifications. A judge may be removed from the panel by the Judiciary Director.
- b. The Judiciary Director's duties specific to the performance of a routine:
 - i. Evaluate stage entry and exit, late start, pre start, grand standing and routine interruption.
 - ii. Assess if there are attire violations
 - iii. Assess music violations including inappropriate language and music length
 - iv. Identify and evaluate minor and/or major "falls"
 - v. Assess if prohibited moves are performed

Calculating the Final Score

1. The highest possible score is ten (10).
2. In a panel of six (6) judges the artistic scores and the technical scores will each be averaged and then totaled in the calculation of the final score. In a panel of eight (8) judges the highest and lowest artistic and technical scores will be discarded and the remainder averaged and then totaled in the calculation of the final score.
3. Any point deductions given by the Judiciary Director are deducted from the total score, to equal the final score.
4. The final score shall be rounded to the nearest hundredth point.

Tie Scores

The "leading" crews will be determined as follows:

- a. The crew(s) with the highest Artistic Merit score
- b. The crew(s) with the highest Technical Merit score.
- c. An analysis of the panel judges' ordinal ranking.

Scoring and Ranking

1. The Preliminary and/or Semifinal score is not factored with the total score to arrive at the Final score. The Preliminary score is discarded prior to the Semifinal round and the Semifinal score is discarded prior to the Final round.
2. The Final ranking of crews is determined by their scores in the Final round only.
3. The judges' scores will be displayed to the public following the Preliminary, Semifinal and Final rounds.
4. When deductions are given, the judges will inform the crew through a deduction card following the preliminary round of competition.
5. The final score determines the crew's final, official ranking.

Discrepancies in the Rules and/or Competition

1. Any problem or discrepancy during a competition will be brought to the attention of the competition organizer(s), Judiciary Director, and/or event committee, and the respective decision(s) made will be final.
2. Misinterpretation due to the translation or interpretation of the rules will be resolved according to the English version. In the event of any discrepancy, the English version of the most current rules will stand.

Protests

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

Awards Ceremony

The competition will conclude with a ceremony honoring the crews with the highest total scores. Medals, ribbons, and/or prizes will be awarded to at least the top three crews in each category of competition.



Recommended Websites for Old School and New School Styles

OLD SCHOOL:

Bboying/Bgirling (Breakdancing)

www.rocksteadycrew.com

http://en.wikipedia.org/wiki/Break_Dancing

Locking

www.lockerlegends.com

Popping

www.electricboogaloos.com

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

Wacking- Pinking

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

House dance

www.housedancer.com

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.uppercountysteppers.org/downloads/History_of_Step.pdf

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

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