



**INTERNATIONAL  
DANCE  
FEDERATION  
TECHNICAL RULES  
DISCIPLINE:  
HOUSE DANCE**

# SECTION 1

## **CATEGORIES:**

- *HOUSE DANCE SOLO: (Male – Female)*
- *HOUSE DANCE COUPLE (two (2) dancers: one (1) Male and one (1) Female)*
- *HOUSE DANCE DUO (two (2) dancers: both Males or both Females)*
- *HOUSE DANCE SMALL-GROUP (between three (3) and seven (7) dancers)*
- *HOUSE DANCE FORMATION (between eight (8) and twenty four (24) dancers)*

# SECTION 2

## *HOUSE DANCE SOLO*

(Solo Male – Solo Female)

### **1. INTRODUCTION**

- 1.1** For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

### **2. AGE CATEGORIES**

- 2.1** Age categories are divided as follows:
- **MINI:** All dancers from the age of six (**6**) to the age of nine (**9**); (defined by calendar year);
  - **YOUTH:** All dancers from the age of ten (**10**) to the age of thirteen (**13**); (defined by calendar year);
  - **JUNIOR:** All dancers from the age of fourteen (**14**) to the age of sixteen (**16**); (defined by calendar year);
  - **ADULT:** All dancers from the age of seventeen (**17**); (defined by calendar year);
- 2.2** Dancer's age is considered with referral to the calendar year (1st January - 31st December). Dancer who participates in Ranking Competition that starts in October will be considered with referral to the following calendar year (which means 1 (one) year older);
- 2.3** Having reached the age limit for each category, dancers pass to the older category automatically.

### **3. MUSIC DURATION AND MUSIC PACE (BPM)**

- 3.1** Duration of music pieces must be as follows:

#### **Preliminaries and Semi-finals (Federation Music)**

- **MINI:** Track duration **1'.00"** **28 – 35 Bpm**
- **YOUTH:** Track duration **1'.00"** **28 – 35 Bpm**
- **JUNIOR:** Track duration **1'.00"** **28 – 35 Bpm**
- **ADULT:** Track duration **1'.00"** **28 – 35 Bpm**

#### **Finals (Own Music)**

- **MINI:** Track duration from **1'.00"** to **1'.15"** **28 – 35 Bpm**
- **YOUTH:** Track duration from **1'.00"** to **1'.15"** **28 – 35 Bpm**
- **JUNIOR:** Track duration from **1'.00"** to **1'.15"** **28 – 35 Bpm**
- **ADULT:** Track duration from **1'.00"** to **1'.15"** **28 – 35 Bpm**

- 3.2** In finals dancers use their own House Dance music piece which must be in accordance with the following requirements:
- Recorded only and exclusively on CD;
  - Containing only 1 (one) good quality music piece on each CD;
  - In accordance with duration limits for each category; **no exceptions will be respected**;
  - Visibly exposing dancer's: Start Number, Nationality, Name of a Club/School, Title of the Presentation, Duration, Name and Surname, Discipline, Age and Dance Category;
- 3.3** Use of set (stage decorations) and music pieces other than House is forbidden. Accessories and props can be used. In the case when the rule is not respected, the dancer will be immediately disqualified;
- 3.4** Dancers are allowed to perform acrobatic and gymnastic elements, including the ones typical for Break Dance. There are no restrictions regarding the acrobatic elements executed by Youth, Junior or Adult dancers; all acrobatic elements may be performed. Dancers who participate in Mini age category are allowed to perform only the gymnastic and acrobatic elements described in the IDF Technical Booklet "Safety Level MINI". In the case when the rule is not respected, the dancer will be immediately disqualified.  
Execution of acrobatic elements is optional and should not influence adjudication.
- 3.5** In the case music duration limit and music pace (Bpm) is not respected, the dancer will be **immediately disqualified**.

#### ***4. EXECUTION OF COMPETITION***

- 4.1** Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 4.2** There can be no more than five (5) dancers competing on a dance-floor in preliminaries and no more than four (4) in semi-finals;
- 4.3** In the case when a dancer lacks his/her own music in a final, Federation music will be used;
- 4.4** **Competition Director, whenever necessary**, applies modifications to execution of the Competition.

#### ***5. CHARACTERISTICS AND MUSIC***

- 5.1** House is a group of club dance styles primarily danced to house music that have roots in the clubs of Chicago and New York.  
House Dance incorporates movements from many other sources such as: capoeira, tap, jazz, bebop, salsa, hip-hop, breaking etc. It includes a variety of techniques and sub-styles such as: skating, stomping, and shuffling.
- 5.2** There are three basic constituents which lie in the basis of House: Jacking, Footwork and Lofting.
- **Jacking** – The original style of House Dance; jacking comes from Chicago and incorporates body undulations akin to African dance. Jacking 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 considered the most important movement in House dancing because it is the foundation that initiates more complex movements and footwork.

➤ **Footwork** – A combination of different basic steps and their variations and rhythmic interpretations. All footwork in House dancing is said to initiate from the way the jack moves the centre of gravity through space. Some of House Dance basic steps are as follows:

- **Old school basic steps:** "Stomping", "Loose leg", "The train", "Farmer (African step)", "Swirl" and "Jack in the box";
- **Middle school basic steps:** "Salsa step", «Salsa hop», "Side walk", "Cross walk", "Crossroads" and "Set up";
- **New school basic steps:** "Tip tap toe", "Scribble foot", "Criss-cross", "Heel-toe", "Roger rabbit" and "The skate".

➤ **Lofting** – The oldest of the House styles; it refers to the acrobatic floor-work, similar to break dance but much softer, fluid and sensual. Lofting is all about being smooth and controlled. Dancers dance 'through' the beat rather than on it.

**5.3** House music is a style of electronic dance music that originated in Chicago, Illinois, United States in the early 1980s. It was initially popularized in mid-1980s discothèques catering to the African-American, Latino American, and gay communities; first in Chicago, then in other US cities such as Detroit, New York City, Los Angeles and Miami. It then reached Europe before becoming infused in mainstream pop and dance music worldwide since the early to mid-1990s.

House is strongly influenced by elements of soul and funk-infused varieties of disco. House generally mimics disco's percussion, especially the use of a prominent bass drum on every beat, but may feature a prominent synthesizer bassline, electronic drums, electronic effects, funk and pop samples, and reverb- or delay-enhanced vocals. Tempo of the House music ranges between 118 and 135 Bpm, with the most standard one being close to 130 Bpm. The common element of House is a prominent kick drum on every beat (also known as a four-on-the-floor beat), usually generated by a drum machine or a sampler. The kick drum sound is augmented by various kick fills and extended dropouts. The drum track is filled out with hi-hat cymbal-patterns that nearly always include a hi-hat on quaver off-beats between each kick, and a snare drum or clap sound on beats two and four of every bar. This pattern derives from so-called "four-on-the-floor" dance drumbeats of the 1960s and especially from the 1970s disco drummers. Producers commonly layer sampled drum sounds to achieve a more complex sound, and they tailor the mix for large club sound-systems, de-emphasizing lower mid-range frequencies (where the fundamental frequencies of the human voice and other instruments lie) in favor of bass and hi-hats. Producers use many different sound-sources for bass sounds in House, from continuous, repeating electronically-generated lines sequenced on a synthesizer, such as a Roland SH-101 or TB-303, to studio recordings or samples of live electric bassists, or simply

filtered-down samples from whole stereo recordings of classic funk tracks or any other songs. House bass-lines tend to favor notes that fall within a single-octave range, whereas disco bass-lines often alternated between octave-separated notes and would span greater ranges. Some early house productions used parts of bass lines from earlier disco tracks. For example, producer Mark "Hot Rod" Trolan copied bass-line sections from the 1983 Italo disco song "Feels Good (Carrots & Beets)" (by Electra featuring Tara Butler) to form the basis of his 1986 production of "Your Love" by Jamie Principle. Frankie Knuckles used the same notes in his more famous 1987 version of "Your Love", which also featured Principle on vocals. Electronically-generated sounds and samples of recordings from genres such as jazz, blues, disco, funk, soul and synth pop are often added to the foundation of the drum beat and synth bass line. House songs may also include disco, soul-style, or gospel vocals and additional percussion such as tambourine. Many house mixes also include repeating, short, syncopated, staccato chord-loops that are usually composed of 5-7 chords in a 4-beat measure. Techno and trance, which developed alongside house, share this basic beat infrastructure, but they usually eschew house's live-music-influenced feel and Black or Latin music influences in favor of more synthetic sound-sources and approach. There are different theories concerning the etymology of the "house music" term. One of the most popular ones says that it originates from a Chicago nightclub called The Warehouse which existed from 1977 to 1982, famous for disco style music played by the club's resident DJ, Frankie Knuckles.

## 6. EVALUATION AND PENALTIES

- 6.1** Evaluation is expressed in points, from one (1) to thirty (30). Adjudicators consider the following components:
- **TECHNIQUE** from one (1) to fifteen (15) points
  - **INTERPRETATION** from one (1) to ten (10) points
  - **CHOREOGRAPHY** from one (1) to five (5) points
- 6.2** The parameter **Technique** is expressed by: execution of chosen style/s, execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control) as well as use of the whole personal and general space (in finals the whole dance-floor) with its horizontals, verticals and diagonals;
- 6.3** The parameter **Interpretation** is expressed by: dancer's ability to follow the rhythm and musical melody and express them through his/her body motions as well as the ability to apply adequate movements and technical elements in accordance with music;
- 6.4** The parameter **Choreography** is expressed by: distribution of figures and movements in accordance with dance context, costumes and originality of music;
- 6.5** **Every mistake is penalised with the following deductions:**
- **LOSS OF BALANCE** from zero (0) to five (5)
  - **FALL** from zero (0) to ten (10)
  - **TIMING MISTAKES** from zero (0) to fifteen (15)
  - **BANNED ELEMENTS** **Disqualification**
- 6.6** All dancers wearing vulgar and/or provocative costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones;

## ***7. BEHAVIOURAL NORMS FOR DANCERS***

- 7.1** In order to present dance technique and choreography, a dancer is expected to use her/his own personal and general space;
- 7.2** Dancer must not approach the Adjudicators while performing. In order to visualise dancer's space the dance-floor will be appropriately marked;
- 7.3** Dancer's start number needs to be clearly visible;
- 7.4** Costume needs to be appropriate to music and choreography;
- 7.5** During Competition dancers are prohibited to chew chewing gum;
- 7.6** During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

## ***8. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS***

- 8.1** During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to the appropriate rules that concern execution of Competition.

# SECTION 3

## *HOUSE DANCE COUPLE* (Male and Female)

### **1. INTRODUCTION**

- 1.1** For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

### **2. HOUSE DANCE COUPLE**

- 2.1** House Dance Couple is composed of two (2) dancers where one (1) is male and the other one is female.

### **3. AGE CATEGORIES**

- 3.1** Age categories are divided as follows:

- **MINI:** All dancers from the age of six (6) to the age of nine (9) (defined by calendar year);
- **YOUTH:** All dancers from the age of ten (10) to the age of thirteen (13) (defined by calendar year);
- **JUNIOR:** All dancers from the age of fourteen (14) to the age of sixteen (16); (defined by calendar year);
- **ADULT:** All dancers from the age of seventeen (17) (defined by calendar year);

- 3.2** Dancer's age is considered with referral to the calendar year (1st January - 31st December). Dancer who participates in Ranking Competition that starts in October will be considered with referral to the following calendar year (which means 1 (one) year older);
- 3.3** Having reached the age limit for each category, dancers pass to the older category automatically;
- 3.4** In the case when a couple is composed of dancers representing mixed age categories (eg. one (1) Youth and one (1) Junior), the couple must participate in the older category;
- 3.5** All dancers may only participate in one age category. However, they may participate in several dance categories (eg. couples/duos etc.);

## 4. MUSIC DURATION AND MUSIC PACE (BPM)

4.1 Duration of music pieces must be as follows:

### Preliminaries and Semi-finals (Federation Music)

- **MINI:** Track duration 1'.00" 28 – 35 Bpm
- **YOUTH:** Track duration 1'.00" 28 – 35 Bpm
- **JUNIOR:** Track duration 1'.00" 28 – 35 Bpm
- **ADULT:** Track duration 1'.00" 28 – 35 Bpm

### Finals (Own Music)

- **MINI:** Track duration from 1'.15" to 1'.30" 28 – 35 Bpm
- **YOUTH:** Track duration from 1'.15" to 1'.30" 28 – 35 Bpm
- **JUNIOR:** Track duration from 1'.15" to 1'.30" 28 – 35 Bpm
- **ADULT:** Track duration from 1'.15" to 1'.30" 28 – 35 Bpm

4.2 In finals dancers use their own House music piece which must be in accordance with the following requirements:

- Recorded only and exclusively on CD;
- Containing only 1 (one) good quality music piece on each CD;
- In accordance with duration limits for each category; **no exceptions will be respected;**
- Visibly exposing couple's: Start Number, Nationality, Name of a Club/School, Title of the Presentation, Duration, Names and Surnames, Discipline, Age and Dance Category;

4.3 **Use of set (stage decorations) and music pieces other than House is forbidden.** Accessories and props can be used. In the case the rule is not respected, the couple will be immediately **disqualified;**

4.4 Dancers are allowed to perform acrobatic and gymnastic elements. There are no restrictions regarding the acrobatic elements executed by Youth, Junior or Adult dancers; all acrobatic elements may be performed. Dancers who participate in Mini age category are allowed to perform only the gymnastic and acrobatic elements described in the IDF Technical Booklet "Safety Level MINI". In the case when the rule is not respected, the couple will be immediately disqualified. Execution of acrobatic elements is optional and should not influence adjudication

4.5 In the case music duration and music pace (Bpm) is not respected, the couple will be **immediately disqualified.**

## 5. EXECUTION OF COMPETITION

5.1 Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;

5.2 There can be no more than four (4) couples performing on a dance-floor at time in preliminaries and semi-finals;

5.3 In finals there can be only one (1) couple performing on a dance-floor at time;

5.4 In the case when a couple lacks its own music in a final, Federation music will be used;

5.5 Competition Director, whenever necessary, applies modifications to execution of the Competition.

## 6. CHARACTERISTICS AND MUSIC

**6.1** House is a group of club dance styles primarily danced to house music that have roots in the clubs of Chicago and New York. House Dance incorporates movements from many other sources such as: capoeira, tap, jazz, bebop, salsa, hip-hop, breaking etc. It includes a variety of techniques and sub-styles such as: skating, stomping, and shuffling.

**6.2** There are three basic constituents which lie in the basis of House: Jacking, Footwork and Lofting.

➤ **Jacking** – The original style of House Dance; jacking comes from Chicago and incorporates body undulations akin to African dance. Jacking 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 considered the most important movement in House dancing because it is the foundation that initiates more complex movements and footwork.

➤ **Footwork** – A combination of different basic steps and their variations and rhythmic interpretations. All footwork in House dancing is said to initiate from the way the jack moves the centre of gravity through space. Some of House Dance basic steps are as follows:

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➤ **Lofting** – The oldest of the House styles; it refers to the acrobatic floor-work, similar to break dance but much softer, fluid and sensual. Lofting is all about being smooth and controlled. Dancers dance 'through' the beat rather than on it.

**6.3** House music is a style of electronic dance music that originated in Chicago, Illinois, United States in the early 1980s. It was initially popularized in mid-1980s discothèques catering to the African-American, Latino American, and gay communities; first in Chicago, then in other US cities such as Detroit, New York City, Los Angeles and Miami. It then reached Europe before becoming infused in mainstream pop and dance music worldwide since the early to mid-1990s.

House is strongly influenced by elements of soul and funk-infused varieties of disco. House generally mimics disco's percussion, especially the use of a prominent bass drum on every beat, but may feature a prominent synthesizer bassline, electronic drums, electronic effects, funk and pop samples, and reverb- or delay-enhanced vocals. Tempo of the House music ranges between 118 and 135 Bpm, with the most standard one being close to 130 Bpm. The common element of House is a prominent

kick drum on every beat (also known as a four-on-the-floor beat), usually generated by a drum machine or a sampler. The kick drum sound is augmented by various kick fills and extended dropouts. The drum track is filled out with hi-hat cymbal-patterns that nearly always include a hi-hat on quaver off-beats between each kick, and a snare drum or clap sound on beats two and four of every bar. This pattern derives from so-called "four-on-the-floor" dance drumbeats of the 1960s and especially from the 1970s disco drummers. Producers commonly layer sampled drum sounds to achieve a more complex sound, and they tailor the mix for large club sound-systems, de-emphasizing lower mid-range frequencies (where the fundamental frequencies of the human voice and other instruments lie) in favor of bass and hi-hats. Producers use many different sound-sources for bass sounds in House, from continuous, repeating electronically-generated lines sequenced on a synthesizer, such as a Roland SH-101 or TB-303, to studio recordings or samples of live electric bassists, or simply filtered-down samples from whole stereo recordings of classic funk tracks or any other songs. House bass-lines tend to favor notes that fall within a single-octave range, whereas disco bass-lines often alternated between octave-separated notes and would span greater ranges. Some early house productions used parts of bass lines from earlier disco tracks. For example, producer Mark "Hot Rod" Trolan copied bass-line sections from the 1983 Italo disco song "Feels Good (Carrots & Beets)" (by Electra featuring Tara Butler) to form the basis of his 1986 production of "Your Love" by Jamie Principle. Frankie Knuckles used the same notes in his more famous 1987 version of "Your Love", which also featured Principle on vocals. Electronically-generated sounds and samples of recordings from genres such as jazz, blues, disco, funk, soul and synth pop are often added to the foundation of the drum beat and synth bass line. House songs may also include disco, soul-style, or gospel vocals and additional percussion such as tambourine. Many house mixes also include repeating, short, syncopated, staccato chord-loops that are usually composed of 5-7 chords in a 4-beat measure. Techno and trance, which developed alongside house, share this basic beat infrastructure, but they usually eschew house's live-music-influenced feel and Black or Latin music influences in favor of more synthetic sound-sources and approach. There are different theories concerning the etymology of the "house music" term. One of the most popular ones says that it origins from a Chicago nightclub called The Warehouse which existed from 1977 to 1982, famous of disco style music played by the club's resident DJ, Frankie Knuckles.

## **7. EVALUATION AND PENALTIES**

**7.1** Evaluation is expressed in points, from one (1) to forty (40). Adjudicators consider the following components:

- |                         |                                     |
|-------------------------|-------------------------------------|
| ➤ <b>TECHNIQUE</b>      | from one (1) to fifteen (15) points |
| ➤ <b>INTERPRETATION</b> | from one (1) to ten (10) points     |
| ➤ <b>SYNCHRONISM</b>    | from one (1) to ten (10) points     |
| ➤ <b>CHOREOGRAPHY</b>   | from one (1) to five (5) points     |

- 7.2** The parameter **Technique** is expressed by: execution of chosen style/s, execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control) as well as use of the whole personal and general space (in finals the whole dance-floor) with its horizontals, verticals and diagonals;
- 7.3** The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion as well as the ability to apply adequate movements and technical elements in accordance with music;
- 7.4** The parameter **Synchronism** is expressed by: similarity of figures and body movements of both dancers (legs, shoulders and upper body);
- 7.5** The parameter **Choreography** is expressed by: distribution of figures and movements in accordance with dance context, costumes and originality of music;
- 7.6 Every mistake is penalised with the following deductions:**
- |                          |                                |
|--------------------------|--------------------------------|
| ➤ <b>LOSS OF BALANCE</b> | from zero (0) to five (5)      |
| ➤ <b>FALL</b>            | from zero (0) to ten (10)      |
| ➤ <b>TIMING MISTAKES</b> | from zero (0) to fifteen (15)  |
| ➤ <b>BANNED ELEMENTS</b> | <b><u>Disqualification</u></b> |
- 7.7** All dancers wearing vulgar and/or provocative costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

## **8. BEHAVIOURAL NORMS FOR DANCERS**

- 8.1** In order to present dance technique and choreography, a couple is expected to use their own personal and general space;
- 8.2** Couple must not approach the Adjudicators while performing. In order to visualise dancers' space the dance-floor will be appropriately marked;
- 8.3** Couple's start number needs to be clearly visible;
- 8.4** Costumes need to be appropriate to music and choreography;
- 8.5** During Competition dancers are prohibited to chew chewing gum;
- 8.6** During Competition dancers are strictly prohibited to ask any explanations from the Adjudicators or the Competition Director.

## **9. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS**

- 9.1** During Competition teachers, group leaders and team/club leaders are strictly prohibited to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to the appropriate rules that concern execution of Competition.

# SECTION 4

## *HOUSE DANCE DUO* (Male and Female)

### **1. INTRODUCTION**

- 1.1** For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

### **2. HOUSE DANCE DUO**

- 2.1** House Dance Duo is composed of two (2) dancers where both of them are males or both are females.

### **3. AGE CATEGORIES**

- 3.1** Age categories are divided as follows:

- **MINI:** All dancers from the age of six (6) to the age of nine (9)  
(defined by calendar year)
- **YOUTH:** All dancers from the age of ten (10) to the age of thirteen (13)  
(defined by calendar year);
- **JUNIOR:** All dancers from the age of fourteen (14) to the age of sixteen (16)  
(defined by calendar year);
- **ADULT:** All dancers from the age of seventeen (17)  
(defined by calendar year);

- 3.2** Dancer's age is considered with referral to the calendar year (1st January - 31st December). Dancer who participates in Ranking Competition that starts in October will be considered with referral to the following calendar year (which means 1 (one) year older);

- 3.3** Having reached the age limit for each category, dancers pass to the older category automatically;

- 3.4** In the case when a duo is composed of dancers representing mixed age categories (eg. one (1) Youth and one (1) Junior), the duo must participate in the older category;

- 3.5** All dancers may only participate in one age category. However, they may participate in several dance categories (eg. couples/duos etc.).

### **4. MUSIC DURATION AND MUSIC PACE (BPM)**

- 4.1** Duration of music pieces must be as follows:

#### **Preliminaries and Semi-finals (Federation Music)**

- **MINI:** Track duration 1'.00" 28 – 35 Bpm
- **YOUTH:** Track duration 1'.00" 28 – 35 Bpm
- **JUNIOR:** Track duration 1'.00" 28 – 35 Bpm
- **ADULT:** Track duration 1'.00" 28 – 35 Bpm

### **Finals (Own Music)**

- **MINI:** Track duration from 1'.15" to 1'.30" 28 – 35 Bpm
- **YOUTH:** Track duration from 1'.15" to 1'.30" 28 – 35 Bpm
- **JUNIOR:** Track duration from 1'.15" to 1'.30" 28 – 35 Bpm
- **ADULT:** Track duration from 1'.15" to 1'.30" 28 – 35 Bpm

- 4.2** In finals dancers use their own House music piece which must be in accordance with the following requirements:
- Recorded only and exclusively on CD;
  - Containing only 1 (one) good quality music piece on each CD;
  - In accordance with duration limits for each category; **no exceptions will be respected;**
  - Visibly exposing duo's: Start Number, Nationality, Name of a Club/School, Title of the Presentation, Duration, Names and Surnames, Discipline, Age and Dance Category;
- 4.3 Use of set (stage decorations) and music pieces other than House is forbidden.** Accessories and props can be used. In the case the rule is not respected, a duo will be immediately **disqualified;**
- 4.4** Dancers are allowed to perform acrobatic and gymnastic elements. There are no restrictions regarding the acrobatic elements executed by Youth, Junior or Adult dancers; all acrobatic elements may be performed. Dancers who participate in Mini age category are allowed to perform only the gymnastic and acrobatic elements described in the IDF Technical Booklet "Safety Level MINI". In the case when the rule is not respected, the duo will be immediately disqualified.  
Execution of acrobatic elements is optional and should not influence adjudication.
- 4.5** In the case music duration and music pace (Bpm) is not respected, the duo will be **immediately disqualified.**

## **5. EXECUTION OF COMPETITION**

- 5.1** Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 5.2** There can be no more than four (4) duos performing on a dance-floor at time in preliminaries and semi-finals;
- 5.3** In finals there can be only one (1) duo performing on a dance-floor at time;
- 5.4** In the case when a duo lacks its own music in a final, Federation music will be used;
- 5.5** Competition Director, whenever necessary, applies modifications to execution of the Competition.

## **6. CHARACTERISTICS AND MUSIC**

- 6.1** House is a group of club dance styles primarily danced to house music that have roots in the clubs of Chicago and New York.  
House Dance incorporates movements from many other sources such as: capoeira, tap, jazz, bebop, salsa, hip-hop, breaking etc. It includes a variety of techniques and sub-styles such as: skating, stomping, and shuffling.

**6.2** There are three basic constituents which lie in the basis of House: Jacking, Footwork and Lofting.

- **Jacking** – The original style of House Dance; jacking comes from Chicago and incorporates body undulations akin to African dance. Jacking 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 considered the most important movement in House dancing because it is the foundation that initiates more complex movements and footwork.
- **Footwork** – A combination of different basic steps and their variations and rhythmic interpretations. All footwork in House dancing is said to initiate from the way the jack moves the centre of gravity through space. Some of House Dance basic steps are as follows:
  - **Old school basic steps:** “Stomping”, “Loose leg”, “The train”, “Farmer (African step)”, “Swirl” and “Jack in the box”;
  - **Middle school basic steps:** “Salsa step”, «Salsa hop», “Side walk”, “Cross walk”, “Crossroads” and “Set up”;
  - **New school basic steps:** “Tip tap toe”, “Scribble foot”, “Criss-cross”, “Heel-toe”, “Roger rabbit” and “The skate”.
- **Lofting** – The oldest of the House styles; it refers to the acrobatic floor-work, similar to break dance but much softer, fluid and sensual. Lofting is all about being smooth and controlled. Dancers dance ‘through’ the beat rather than on it.

**6.3** House music is a style of electronic dance music that originated in Chicago, Illinois, United States in the early 1980s. It was initially popularized in mid-1980s discothèques catering to the African-American, Latino American, and gay communities; first in Chicago, then in other US cities such as Detroit, New York City, Los Angeles and Miami. It then reached Europe before becoming infused in mainstream pop and dance music worldwide since the early to mid-1990s.

House is strongly influenced by elements of soul and funk-infused varieties of disco. House generally mimics disco’s percussion, especially the use of a prominent bass drum on every beat, but may feature a prominent synthesizer bassline, electronic drums, electronic effects, funk and pop samples, and reverb- or delay-enhanced vocals. Tempo of the House music ranges between 118 and 135 Bpm, with the most standard one being close to 130 Bpm. The common element of House is a prominent kick drum on every beat (also known as a four-on-the-floor beat), usually generated by a drum machine or a sampler. The kick drum sound is augmented by various kick fills and extended dropouts. The drum track is filled out with hi-hat cymbal-patterns that nearly always include a hi-hat on quaver off-beats between each kick, and a snare drum or clap sound on beats two and four of every bar. This pattern derives from so-called “four-on-the-floor” dance drumbeats of the 1960s and especially from the 1970s disco drummers. Producers commonly layer sampled drum sounds to

achieve a more complex sound, and they tailor the mix for large club sound-systems, de-emphasizing lower mid-range frequencies (where the fundamental frequencies of the human voice and other instruments lie) in favor of bass and hi-hats. Producers use many different sound-sources for bass sounds in House, from continuous, repeating electronically-generated lines sequenced on a synthesizer, such as a Roland SH-101 or TB-303, to studio recordings or samples of live electric bassists, or simply filtered-down samples from whole stereo recordings of classic funk tracks or any other songs. House bass-lines tend to favor notes that fall within a single-octave range, whereas disco bass-lines often alternated between octave-separated notes and would span greater ranges. Some early house productions used parts of bass lines from earlier disco tracks. For example, producer Mark "Hot Rod" Trollan copied bass-line sections from the 1983 Italo disco song "Feels Good (Carrots & Beets)" (by Electra featuring Tara Butler) to form the basis of his 1986 production of "Your Love" by Jamie Principle. Frankie Knuckles used the same notes in his more famous 1987 version of "Your Love", which also featured Principle on vocals. Electronically-generated sounds and samples of recordings from genres such as jazz, blues, disco, funk, soul and synth pop are often added to the foundation of the drum beat and synth bass line. House songs may also include disco, soul-style, or gospel vocals and additional percussion such as tambourine. Many house mixes also include repeating, short, syncopated, staccato chord-loops that are usually composed of 5-7 chords in a 4-beat measure. Techno and trance, which developed alongside house, share this basic beat infrastructure, but they usually eschew house's live-music-influenced feel and Black or Latin music influences in favor of more synthetic sound-sources and approach. There are different theories concerning the etymology of the "house music" term. One of the most popular ones says that it origins from a Chicago nightclub called The Warehouse which existed from 1977 to 1982, famous of disco style music played by the club's resident DJ, Frankie Knuckles.

## 7. EVALUATION AND PENALTIES

**7.1** Evaluation is expressed in points, from one (1) to forty (40). Adjudicators consider the following components:

- |                         |                                     |
|-------------------------|-------------------------------------|
| ➤ <b>Technique</b>      | from one (1) to fifteen (15) points |
| ➤ <b>Interpretation</b> | from one (1) to ten (10) points     |
| ➤ <b>Synchronism</b>    | from one (1) to ten (10) points     |
| ➤ <b>Choreography</b>   | from one (1) to five (5) points     |

**7.2** The parameter **Technique** is expressed by: execution of chosen style/s, execution of movements in accordance with music pace, execution of technical elements, movements and figures (position, elegance, timing, balance and body control) as well as use of the whole personal and general space (in finals the whole dance-floor) with its horizontals, verticals and diagonals;

**7.3** The parameter **Interpretation** is expressed by: dancers' ability to follow the rhythm and musical melody and express them through their body motion as well as the ability to apply adequate movements and technical elements in accordance with music;

**7.4** The parameter **Synchronism** is expressed by: similarity of figures and body movements of both dancers (legs, shoulders and upper body);

**7.5** The parameter **Choreography** is expressed by: distribution of figures and movements in accordance with dance context, costumes and originality of music;

**7.6 Every mistake is penalised with the following deductions:**

- **LOSS OF BALANCE** from zero (0) to five (5)
- **FALL** from zero (0) to ten (10)
- **TIMING MISTAKES** from zero (0) to fifteen (15)
- **BANNED ELEMENTS** **Disqualification**

**7.7** All dancers wearing vulgar and/or provocative costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones

## ***8. BEHAVIOURAL NORMS FOR DANCERS***

- 8.1** In order to present dance technique and choreography, a duo is expected to use its own personal and general space;
- 8.2** Duo must not approach the Adjudicators while performing. In order to visualise dancers' space a dance-floor will be appropriately marked;
- 8.3** Duo's start number needs to be clearly visible;
- 8.4** Costumes need to be appropriate to music and choreography;
- 8.5** During Competition dancers are prohibited to chew chewing gum;
- 8.6** During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

## ***9. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS***

- 9.1** During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to the appropriate rules that concern execution of Competition.

# SECTION 5

## ***HOUSE DANCE SMALL-GROUP*** **(between three (3) and seven (7) dancers)**

### ***1. INTRODUCTION***

**1.1** For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

### ***2. HOUSE DANCE SMALL-GROUP***

**2.1** Small-group is composed of a minimum number of **three (3)** and a maximum number of **seven (7)** dancers.

### ***3. AGE CATEGORIES***

**3.1** Age categories are divided as follows:

- **MINI:** All dancers from the age of six (**6**) to the age of nine (**9**) (defined by calendar year);
- **YOUTH:** All dancers from the age of ten (**10**) to the age of thirteen (**13**) (defined by calendar year);
- **JUNIOR:** All dancers from the age of fourteen (**14**) to the age of sixteen (**16**) (defined by calendar year);
- **ADULT:** All dancers from the age of seventeen (**17**) (defined by calendar year);

**3.2** Small-groups registered in Youth – Junior – Adult categories may include dancers from younger age groups;

**3.3** In the age category Mini there can be one (1) dancer who is ten (10) years old;

**3.4** All clubs are allowed to register more than 1 (one) choreographed piece; one or more dancers may be registered and perform both in small-groups and formations;

**3.5** **One or more dancers are not allowed to be registered and perform in two (2) or more small-groups;**

**3.6** **One or more dancers are not allowed to be registered and perform in 2 (two) or more formations.**

### ***4. MUSIC DURATION AND MUSIC PACE (Bpm)***

**4.1** Duration of music pieces must be as follows:

- **MINI:** Track duration from 2'.00" to 2'.30" **28 – 35 Bpm**
- **YOUTH:** Track duration from 2'.00" to 2'.30" **28 – 35 Bpm**
- **JUNIOR:** Track duration from 2'.00" to 2'.30" **28 – 35 Bpm**
- **ADULT:** Track duration from 2'.00" to 2'.30" **28 – 35 Bpm**

- 4.2** Small-group uses its own music piece which must be in accordance with the following requirements:
- Recorded only and exclusively on CD;
  - Containing only 1 (one) good quality music piece on each CD;
  - In accordance with duration limits for each category; **no exceptions will be respected**;
  - Visibly exposing Small-group's: Start Number, Nationality, Name of a Club/School, Title of the Presentation, Duration, Discipline, Age and Dance Category.
- 4.3 Use of set (stage decorations) and music pieces other than House is forbidden.** Accessories and props can be used. In the case when the rule is not respected, the small-group will be **immediately disqualified**;
- 4.4** Dancers are allowed to perform acrobatic and gymnastic elements. There are no restrictions regarding the acrobatic elements executed by Youth, Junior or Adult dancers; all acrobatic elements may be performed. Dancers who participate in Mini age category are allowed to perform only the gymnastic and acrobatic elements described in the IDF Technical Booklet "Safety Level MINI". In the case when the rule is not respected, the small-group will be immediately disqualified. Execution of acrobatic elements is optional and should not influence adjudication.
- 4.5** In the case music duration and music pace (Bpm) is not respected, the small - group will be **immediately disqualified**.

## ***5. EXECUTION OF COMPETITION***

- 5.1** Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 5.2** In preliminaries, semi-finals and finals there can be only one (1) small-group performing on a dance-floor at time;
- 5.3** In the case when a small-group lacks its own music in a final, Federation music will be used;
- 5.4** Competition Director, whenever necessary, applies modifications to execution of the Competition.

## ***6. CHARACTERISTICS AND MUSIC***

- 6.1** House is a group of club dance styles primarily danced to house music that have roots in the clubs of Chicago and New York. House Dance incorporates movements from many other sources such as: capoeira, tap, jazz, bebop, salsa, hip-hop, breaking etc. It includes a variety of techniques and sub-styles such as: skating, stomping, and shuffling.
- 6.2** There are three basic constituents which lie in the basis of House: Jacking, Footwork and Lofting.
- **Jacking** – The original style of House Dance; jacking comes from Chicago and incorporates body undulations akin to African dance. Jacking 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 considered the most important movement in House dancing because it is the foundation that initiates more complex movements and footwork.

➤ **Footwork** – A combination of different basic steps and their variations and rhythmic interpretations. All footwork in House dancing is said to initiate from the way the jack moves the centre of gravity through space. Some of House Dance basic steps are as follows:

- **Old school basic steps:** "Stomping", "Loose leg", "The train", "Farmer (African step)", "Swirl" and "Jack in the box";
- **Middle school basic steps:** "Salsa step", «Salsa hop», "Side walk", "Cross walk", "Crossroads" and "Set up";
- **New school basic steps:** "Tip tap toe", "Scribble foot", "Criss-cross", "Heel-toe", "Roger rabbit" and "The skate".

➤ **Lofting** – The oldest of the House styles; it refers to the acrobatic floor-work, similar to break dance but much softer, fluid and sensual. Lofting is all about being smooth and controlled. Dancers dance 'through' the beat rather than on it.

**6.3** House music is a style of electronic dance music that originated in Chicago, Illinois, United States in the early 1980s. It was initially popularized in mid-1980s discothèques catering to the African-American, Latino American, and gay communities; first in Chicago, then in other US cities such as Detroit, New York City, Los Angeles and Miami. It then reached Europe before becoming infused in mainstream pop and dance music worldwide since the early to mid-1990s.

House is strongly influenced by elements of soul and funk-infused varieties of disco. House generally mimics disco's percussion, especially the use of a prominent bass drum on every beat, but may feature a prominent synthesizer bassline, electronic drums, electronic effects, funk and pop samples, and reverb- or delay-enhanced vocals. Tempo of the House music ranges between 118 and 135 Bpm, with the most standard one being close to 130 Bpm. The common element of House is a prominent kick drum on every beat (also known as a four-on-the-floor beat), usually generated by a drum machine or a sampler. The kick drum sound is augmented by various kick fills and extended dropouts. The drum track is filled out with hi-hat cymbal-patterns that nearly always include a hi-hat on quaver off-beats between each kick, and a snare drum or clap sound on beats two and four of every bar. This pattern derives from so-called "four-on-the-floor" dance drumbeats of the 1960s and especially from the 1970s disco drummers. Producers commonly layer sampled drum sounds to achieve a more complex sound, and they tailor the mix for large club sound-systems, de-emphasizing lower mid-range frequencies (where the fundamental frequencies of the human voice and other instruments lie) in favor of bass and hi-hats. Producers use many different sound-sources for bass sounds in House, from continuous, repeating electronically-generated lines sequenced on a synthesizer, such as a Roland SH-101 or TB-303, to studio recordings or samples of live electric bassists, or simply filtered-down samples from whole stereo recordings of classic funk tracks or any other

songs. House bass-lines tend to favor notes that fall within a single-octave range, whereas disco bass-lines often alternated between octave-separated notes and would span greater ranges. Some early house productions used parts of bass lines from earlier disco tracks. For example, producer Mark "Hot Rod" Trollan copied bass-line sections from the 1983 Italo disco song "Feels Good (Carrots & Beets)" (by Electra featuring Tara Butler) to form the basis of his 1986 production of "Your Love" by Jamie Principle. Frankie Knuckles used the same notes in his more famous 1987 version of "Your Love", which also featured Principle on vocals. Electronically-generated sounds and samples of recordings from genres such as jazz, blues, disco, funk, soul and synth pop are often added to the foundation of the drum beat and synth bass line. House songs may also include disco, soul-style, or gospel vocals and additional percussion such as tambourine. Many house mixes also include repeating, short, syncopated, staccato chord-loops that are usually composed of 5-7 chords in a 4-beat measure. Techno and trance, which developed alongside house, share this basic beat infrastructure, but they usually eschew house's live-music-influenced feel and Black or Latin music influences in favor of more synthetic sound-sources and approach. There are different theories concerning the etymology of the "house music" term. One of the most popular ones says that it originates from a Chicago nightclub called The Warehouse which existed from 1977 to 1982, famous for disco style music played by the club's resident DJ, Frankie Knuckles.

## 7. EVALUATION AND PENALTIES

- 7.1 Evaluation is expressed in points, from one (1) to one hundred (100). Adjudicators consider the following components:
- **Technique** from one (1) to forty (40) points
  - **Interpretation** from one (1) to thirty (30) points
  - **Synchronism** from one (1) to twenty (20) points
  - **Artistic Impression and Choreography** from one (1) to ten (10) points
- 7.2 The parameter **Technique** is expressed by: execution of movements in accordance with music pace as well as execution of technical elements, movements and figures (position, elegance, timing, balance and body control);
- 7.3 The parameter **Interpretation** is expressed by: dancers' ability to follow the **rhythm and musical melody and express them through their body motion** as well as the ability to apply adequate movements and technical elements in accordance with music;
- 7.4 The parameter **Synchronism** is expressed by similarity of figures and body movements of all dancers (legs, shoulders and upper body) as well as timing and precision when executing and changing patterns;
- 7.5 The parameter **Artistic Impression and Choreography** is expressed by: dancers' initial and final presentation (dancers' entry and exit to and from the dance-floor); distribution of figures and movements in accordance with dance context; use of space with its horizontals, verticals and diagonals; originality of music piece and costumes and their accordance with musical and choreographic context as well as variation of patterns.

**7.6 Every mistake is penalised with the following deductions:**

- **LOSS OF BALANCE** from zero (0) to five (5)
- **FALL** from zero (0) to ten (10)
- **TIMING MISTAKES** from zero (0) to fifteen (15)

**7.7** All dancers wearing provocative costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

## ***8. BEHAVIOURAL NORMS FOR DANCERS***

- 8.1** In order to present dance technique and choreography, a small-group is expected to use the whole available space;
- 8.2** Small-group must not approach the Adjudicators while performing. In order to visualise dancers' space a dance-floor will be appropriately marked;
- 8.3** Small-group's start number needs to be clearly visible;
- 8.4** Costumes need to be appropriate to music and choreography;
- 8.5** During Competition dancers are prohibited to chew chewing gum;
- 8.6** During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

## ***9. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS***

- 9.1** During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to the appropriate rules that concern execution of Competition.

# SECTION 6

## ***HOUSE DANCE FORMATION*** **(between eight (8) and twenty four (24) dancers)**

### ***1. INTRODUCTION***

- 1.1** For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.

### ***2. HOUSE DANCE FORMATION***

- 2.1** Formation is composed of a minimum number of **eight (8)** and a maximum number of **twenty four (24)** dancers.

### ***3. AGE CATEGORIES***

- 3.1** Age categories are divided as follows:
- **MINI:** All dancers from the age of six (**6**) to the age of nine (**9**) (defined by calendar year);
  - **YOUTH:** All dancers from the age of ten (**10**) to the age of thirteen (**13**) (defined by calendar year);
  - **JUNIOR:** All dancers from the age of fourteen (**14**) to the age of sixteen (**16**) (defined by calendar year);
  - **ADULT:** All dancers from the age of seventeen (**17**) (defined by calendar year);
- 3.2** Formations registered in Youth – Junior – Adult categories may include dancers from younger age groups;
- 3.3** In the age category Mini there can be one (1) dancer who is ten (10) years old;
- 3.4** All clubs are allowed to register more than 1 (one) choreographed piece;
- 3.5** One or more dancers may be registered and perform both in small-groups and formations;
- 3.6** **One or more dancers are not allowed to be registered and perform in two (2) or more small-groups;**
- 3.7** **One or more dancers are not allowed to be registered and perform in 2 (two) or more formations.**

### ***4. MUSIC DURATION AND MUSIC PACE (Bpm)***

- 4.1** Duration and pace of music pieces must be as follows:
- **MINI:** Track duration from **2'.30"** to **4'.00"** **28 – 35 Bpm**
  - **YOUTH:** Track duration from **2'.30"** to **4'.00"** **28 – 35 Bpm**
  - **JUNIOR:** Track duration from **2'.30"** to **4'.00"** **28 – 35 Bpm**
  - **ADULT:** Track duration from **2'.30"** to **4'.00"** **28 – 35 Bpm**

- 4.2** Formation uses its own music piece which must be in accordance with the following requirements:
- Recorded only and exclusively on CD;
  - Containing only 1 (one) good quality music piece on each CD;
  - In accordance with duration limits for each category; **no exceptions will be respected**;
  - Visibly exposing formation's: Start Number, Nationality, Name of a Club/School, Title of the Presentation, Duration, Discipline, Age and Dance Category;
- 4.3 Use of set (stage decorations) and music pieces other than House is forbidden.** Accessories and props can be used. In the case when the rule is not respected, a formation will be **immediately disqualified**;
- 4.4** Dancers are allowed to perform acrobatic and gymnastic elements. There are no restrictions regarding the acrobatic elements executed by Youth, Junior or Adult dancers; all acrobatic elements may be performed. Dancers who participate in Mini age category are allowed to perform only the gymnastic and acrobatic elements described in the IDF Technical Booklet "Safety Level MINI". In the case when the rule is not respected, the formation will be immediately disqualified.  
Execution of acrobatic elements is optional and should not influence adjudication.
- 4.5** In the case music duration and music pace (Bpm) is not respected, the formation will be **immediately disqualified**.

## ***5. EXECUTION OF COMPETITION***

- 5.1** Depending on number of participants, each category would start from preliminaries, semi-finals or finals respectively;
- 5.2** In preliminaries, semi-finals and finals there can be only one (1) formation performing on a dance-floor at time;
- 5.3** In the case when a formation lacks its own music in a final, Federation music will be used;
- 5.4** Competition Director, whenever necessary, applies modifications to execution of the Competition;

## ***6. CHARACTERISTICS AND MUSIC***

- 6.1** House is a group of club dance styles primarily danced to house music that have roots in the clubs of Chicago and New York. House Dance incorporates movements from many other sources such as: capoeira, tap, jazz, bebop, salsa, hip-hop, breaking etc. It includes a variety of techniques and sub-styles such as: skating, stomping, and shuffling.
- 6.2** There are three basic constituents which lie in the basis of House: Jacking, Footwork and Lofting.
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considered the most important movement in House dancing because it is the foundation that initiates more complex movements and footwork.

➤ **Footwork** – A combination of different basic steps and their variations and rhythmic interpretations. All footwork in House dancing is said to initiate from the way the jack moves the centre of gravity through space. Some of House Dance basic steps are as follows:

- **Old school basic steps:** "Stomping", "Loose leg", "The train", "Farmer (African step)", "Swirl" and "Jack in the box";
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➤ **Lofting** – The oldest of the House styles; it refers to the acrobatic floor-work, similar to break dance but much softer, fluid and sensual. Lofting is all about being smooth and controlled. Dancers dance 'through' the beat rather than on it.

**6.3** House music is a style of electronic dance music that originated in Chicago, Illinois, United States in the early 1980s. It was initially popularized in mid-1980s discothèques catering to the African-American, Latino American, and gay communities; first in Chicago, then in other US cities such as Detroit, New York City, Los Angeles and Miami. It then reached Europe before becoming infused in mainstream pop and dance music worldwide since the early to mid-1990s.

House is strongly influenced by elements of soul and funk-infused varieties of disco. House generally mimics disco's percussion, especially the use of a prominent bass drum on every beat, but may feature a prominent synthesizer bassline, electronic drums, electronic effects, funk and pop samples, and reverb- or delay-enhanced vocals. Tempo of the House music ranges between 118 and 135 Bpm, with the most standard one being close to 130 Bpm. The common element of House is a prominent kick drum on every beat (also known as a four-on-the-floor beat), usually generated by a drum machine or a sampler. The kick drum sound is augmented by various kick fills and extended dropouts. The drum track is filled out with hi-hat cymbal-patterns that nearly always include a hi-hat on quaver off-beats between each kick, and a snare drum or clap sound on beats two and four of every bar. This pattern derives from so-called "four-on-the-floor" dance drumbeats of the 1960s and especially from the 1970s disco drummers. Producers commonly layer sampled drum sounds to achieve a more complex sound, and they tailor the mix for large club sound-systems, de-emphasizing lower mid-range frequencies (where the fundamental frequencies of the human voice and other instruments lie) in favor of bass and hi-hats. Producers use many different sound-sources for bass sounds in House, from continuous, repeating electronically-generated lines sequenced on a synthesizer, such as a Roland SH-101 or TB-303, to studio recordings or samples of live electric bassists, or simply filtered-down samples from whole stereo recordings of classic funk tracks or any other songs. House bass-lines tend to favor notes that fall within a single-octave range,

whereas disco bass-lines often alternated between octave-separated notes and would span greater ranges. Some early house productions used parts of bass lines from earlier disco tracks. For example, producer Mark "Hot Rod" Trollan copied bass-line sections from the 1983 Italo disco song "Feels Good (Carrots & Beets)" (by Electra featuring Tara Butler) to form the basis of his 1986 production of "Your Love" by Jamie Principle. Frankie Knuckles used the same notes in his more famous 1987 version of "Your Love", which also featured Principle on vocals. Electronically-generated sounds and samples of recordings from genres such as jazz, blues, disco, funk, soul and synth pop are often added to the foundation of the drum beat and synth bass line. House songs may also include disco, soul-style, or gospel vocals and additional percussion such as tambourine. Many house mixes also include repeating, short, syncopated, staccato chord-loops that are usually composed of 5-7 chords in a 4-beat measure. Techno and trance, which developed alongside house, share this basic beat infrastructure, but they usually eschew house's live-music-influenced feel and Black or Latin music influences in favor of more synthetic sound-sources and approach. There are different theories concerning the etymology of the "house music" term. One of the most popular ones says that it originates from a Chicago nightclub called The Warehouse which existed from 1977 to 1982, famous for disco style music played by the club's resident DJ, Frankie Knuckles.

## 7. EVALUATION AND PENALTIES

- 7.1** Evaluation is expressed in points, from one (1) to one hundred (100). Adjudicators consider the following components:
- **Technique** from one (1) to forty (40) points
  - **Interpretation** from one (1) to thirty (30) points
  - **Synchronism** from one (1) to twenty (20) points
  - **Artistic Impression and Choreography** from one (1) to ten (10) points
- 7.2** The parameter **Technique** is expressed by: execution of movements in accordance with music pace as well as execution of technical elements, movements and figures (position, elegance, timing, balance and body control);
- 7.3** The parameter **Interpretation** is expressed by: dancers' ability to follow the **rhythm and musical melody and express them through their body motion** as well as the ability to apply adequate movements and technical elements in accordance with music;
- 7.4** The parameter **Synchronism** is expressed by similarity of figures and body movements of all dancers (legs, shoulders and upper body) as well as timing and precision when executing and changing patterns;
- 7.5** The parameter **Artistic Impression and Choreography** is expressed by: dancers' initial and final presentation (dancers' entry and exit to and from the dance-floor); distribution of figures and movements in accordance with dance context; use of space with its horizontals, verticals and diagonals; originality of music piece and costumes and their accordance with musical and choreographic context as well as variation of patterns;
- 7.6** Every mistake is penalised with the following deductions:
- **LOSS OF BALANCE** from zero (0) to five (5)
  - **FALL** from zero (0) to ten (10)
  - **TIMING MISTAKES** from zero (0) to fifteen (15)

- 7.7** All dancers wearing vulgar and/or provocative costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.

## ***8. BEHAVIOURAL NORMS FOR DANCERS***

- 8.1** In order to present dance technique and choreography, a formation is expected to use the whole available space;
- 8.2** Formation must not approach the Adjudicators while performing. In order to visualise dancers' space the dance-floor will be appropriately marked;
- 8.3** Formation's start number needs to be clearly visible;
- 8.4** Costumes need to be appropriate to music and choreography;
- 8.5** During Competition dancers are prohibited to chew chewing gum;
- 8.6** During Competition dancers **are strictly prohibited** to ask any explanations from the **Adjudicators** or the **Competition Director**.

## ***9. BEHAVIOURAL NORMS FOR TEACHERS - GROUP LEADERS - TEAM/CLUB LEADERS***

- 9.1** During Competition teachers, group leaders and team/club leaders **are strictly prohibited** to ask any explanations from the **Adjudicators**. All explanations, information or complaints may be discussed with the **Competition Director**, according to the appropriate rules that concern execution of Competition.