



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

TIPOLOGIES:

- **HOUSE BATTLE 1 vs 1: Male or Female**
- **HOUSE BATTLE 2 vs 2: (2) dancers doesn't matter Male or Female**
- **HOUSE BATTLE 3 vs 3: (3) dancers doesn't matter Male or Female**



HISTORY OF HOUSE BATTLE

- ↘ 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. There are three basic constituents which lie in the basis of House: Jacking, Footwork and Loffing. Some of the following are the basic steps for the dance style House:
- ↘ **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.
- ↘ **Loffing** – The oldest of the House styles; it refers to the acrobatic floor-work, similar to break dance but much softer, fluid and sensual. Loffing is all about being smooth and controlled. Dancers dance 'through' the beat rather than on it.
- ↘ **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:
 - ✓ "Stomping", "Loose leg», «The Train», «Farmer", "Swirl" and "Jack in the box", "Salsa step", «Salsa hop», "Side walk", "Cross walk", "Crossroad "and" Set up "," Tip-Tap-Toe "," Scribble foot "," Criss-cross "," Heel-Toe "," Rodger Rabbit "," The Skate "and many others ([http:// vk.com/topic-36490966_26639123](http://vk.com/topic-36490966_26639123))
- ↘ 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.

- Dancer shows his/her preparation through execution of the choreographed piece that should not be a sequence of micro-movements without coordination but a smooth sequence of both fluid, fast and coordinated steps supported with good technique, body motion expressiveness and a proper costume.



COMMON RULES

- ✚ For all the situations not mentioned in these regulations, decisions will be made by the RESTRICTED TECHNICAL COMMITTEE and the IDF GENERAL SECRETARY.
- ✚ 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 one (1) year older) and age category are divided as follow:
 - ✓ **NEW GENERATION:** All dancers to the age of eleven (**11**) (defined by calendar year) (**only 1 vs 1**);
 - ✓ **RISING STARS:** All dancers from the age of twelve (**12**) to the age of fifteen (**15**) (defined by calendar year) (**only 1 vs 1**);
 - ✓ **STARS:** All dancers **OF ANY** age (**1 Vs 1 - 2 Vs 2 and 3 Vs 3**);
- ✚ **The DJ-Music is used exclusively.** Duration of music pieces **40-60 SECONDS TO EACH PERSON**;
- ✚ The contest takes place in **two rounds**.
 - ✓ **Round 1 - Qualifying (Selection):** dancers are selected to participate in the battles. Everyone makes one performance (30-40 seconds) solo.
 - ✓ **Round 2 - Battles:** by a random draw determined opponents and battles on the go out.
- ✚ **Precondition - correct behavior! Touch of opponents and abusive gestures are prohibited. For violation of this condition - immediate disqualification. The organizers reserve the right to host the qualifying rounds at its discretion.**
- ✚ Depending on number of participants, each category would have one or more SELECTIONS;
- ✚ **NO** Choreographic composition BUT ONLY IMPROVISATION pieces of dance should be used in **House style**;
- ✚ **Choreography pieces (on 2 vs 2 and 3 vs 3) can be used in interactions.**
- ✚ **Competition Director, whenever necessary,** applies modifications to execution of the Competition;
- ✚ All dancers wearing vulgar and/or provocative costumes will be penalised. This rule applies to all categories with minor tolerance to the inferior ones.
- ✚ 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 appropriate rules that concern execution of Competition.