



2022/23 Competition Rules & Regulations

for the

New Zealand Schools Hip Hop Competition
www.HipHopInSchools.co.nz

Presented by the New Zealand Competitive Aerobics Federation
www.NZCAF.org.nz

Changes are highlighted in yellow

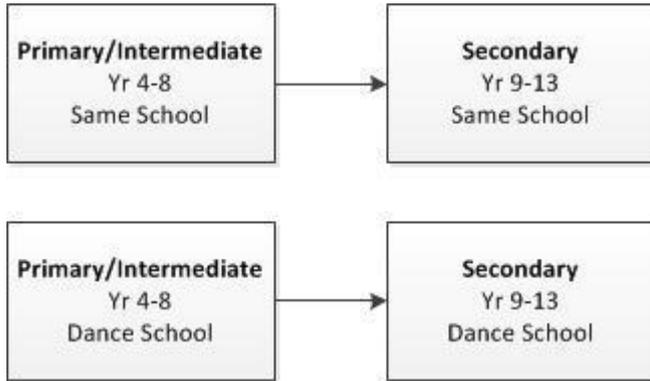
Please note, in this year's revision we have merged in the 'Competition Information & Guidelines' which had previously been published as a separate document.

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PART 1 – CATEGORIES

1.1 NSHHC Categories



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

Rules	Section	Division	Age Division
NSHHC	Mini crew 2-4 dancers	Same School.	Primary/Intermediate - Yr 4-8
			Secondary - Yr 9-13
		Dance School	Primary/Intermediate - Yr 4-8
			Secondary - Yr 9-13
			Adult One or more dancers in the crew has left school.
	Small crew 5-10 dancers	Same School	Primary/Intermediate - Yr 4-8
			Secondary - Yr 9-13
		Dance School	Primary/Intermediate - Yr 4-8
			Secondary - Yr 9-13
			Adult One or more dancers in the crew has left school.
Mega crew 11-25 Dancers	N/A. There is no division. Crews can be Same School, Dance School or mixed.	Yr 7 up	

1.2.1 Allowances to Age Divisions (Year Group) for NSHHC

Primary/Intermediate Dance School Crews may contain Year 9 dancers.

Note: This does not apply to Primary / Intermediate Same School Small Crews

- The majority of dancers must be between Years 4-8 at school.

Example:

- A crew of three Year 8 dancers and 2 Year 9 dancers can enter as a Primary Dance School Crew.

Secondary Crews may contain members from younger divisions.

Note: This applies to both Same School and Dancer School Crews

- The majority of dancers are between Years 9-13 at school.
- One or more dancers are between Year 10-13 at school.

Example:

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

A crew of five Year 8 dancers and one Year 10 dancer must enter as a Secondary crew

1.3 Participation Limit

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

For example:

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

Crew members are allowed to enter multiple age divisions, following the rules in section 1.3.1.

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

1.4 Hip Hop Unite Categories



At the event organisers discretion, Hip Hop Unite Categories may be included at NSHHC events.

Please note, divisions are based on the age the competitor will become during the competition year.

There are exceptions where crew members may be outside the age ranges. Please ensure you check the current HHU Age regulations, available on the NZCAF Website (<http://www.nzcaf.org.nz>) for detailed information about the current age requirements.

PART 2 – COMPETITION INFORMATION

2.1 Qualifying Regions

Southland	Queenstown lakes district, Gore south
Otago	Gore north to Timaru
Christchurch	Timaru north
Wellington	New Plymouth south, including Central North Island
Eastern	Hastings north to Tauranga, including Taupo
Auckland	Hamilton north

If you are unsure about which region to enter under, please contact the current NZCAF President. Contact details are available on the NZCAF website (<http://www.nzcaf.org.nz>).

2.1.1 Competing outside your region

If you need to compete outside your region, you must contact the NZCAF Technical Committee for approval.

http://nzcaf.org.nz/contact/nzcaf-committee-members/#Technical_Committee

The NZCAF Technical Committee will notify the regional organiser.

Competitors from outside of the region are not able to win a Regional title.

2.2 Rounds of Competition

Where there are 12 or less crews, there will be two rounds of competition, heats and finals.

Where there are more than 12 crews in a category, a third (Preliminary) round* may be held if the Regional Head judge deems it necessary.

Rounds of competition:

- Preliminary (Elimination round)* all crews
- Heats: remaining crews
- Finals: top 5 crews

2.2.1 Regional Finals

At all regional NSAC and NSHC events, a maximum of 5 in each category will go forward to the Regional Final. The Regional Head Judge may elect to take more, and there are exemptions where crews are competing outside their region – see section '2.1 Qualifying Regions'.

Note: In FISAF categories 6 routines will go forward to the Finals round, and in Hip Hop Unite categories 10 crews will go forward to the Finals round.

2.3 Qualifying for National Events

To be eligible to compete at the National event, you will have placed as follows, in the final of your regional event:

- 1-5 crews in your category: top 3 to compete at National event
- 6-9 crews in your category: top 4 to compete at National event

- 10+ crews in your category: top 5 to compete at National event

The numbers stated above are the minimum that will be allowed to go to the National event. The Regional Head Judge has the ability to allow more to go through to the National event if the ability level is deemed appropriate.

2.3.1 Reconsideration of Selection

Where an crew is not selected to attend the National event, a request for reconsideration may be lodged with the National Head Judge.

This must be lodged in writing (to the National Head Judge) and received no later than 1 week following the Regional event. The National Head Judge's decision is final once made, and no further correspondence will be entered into.

2.5 Competition Order

The order will be randomly drawn by the event organiser and you will be given the order prior to the competition. Finals order may be shuffled depending on the tabulation system used by the organiser.

Part 3 – COMPETITION REQUIREMENTS

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

3.1 Performance Area

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

Note: Mega Crews may use the entire stage.

In some venues the performance area may have to be altered. Dancers will be given this information as soon as possible.

3.2 Staying on stage

In all sections, all crew members are required to dance throughout the entire routine and **must** remain on stage.

3.3 Performance Times

Rules	Section	Division	Age Divisions	Performance Time
NSHHC	Mini crew 2-4 dancers	All divisions	All age divisions	1:15 - 1:30min
			Primary/Intermediate - Yr 4-8	1:30min
	Small crew 5-10 dancers	Same School	Secondary - Yr 9-13	2:00min
			Dance School	2:00min
	Mega crew 11-25 Dancers	N/A	Yr 7 up	2:30min

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

3.4 Performance Music

- Organisers may request that crews submit performance music electronically
- All crews must bring a digital copy (e.g. on USB stick or iPod) to the competition in case of theft, loss or damage.
- The responsibility rests solely with the coach and the competitor/crew to verify the length of their music meets the performance time requirements of their category, prior to the competition.
- Music containing bad language will not be accepted.

Failure to meet these requirements and/or the requirements of the category will result in the judging panel penalising the routine.

- A minor error would result in Judges dropping the routine 1 ranking.

Examples of minor errors:

- Track length is +/- 5 seconds from the category requirements
- Music contains bad language.

- A major error would result in the competitor/crew not being allowed to progress to the final round.

Examples of major errors:

- Track length is +/- 6 seconds from the category requirements

The application of these penalties are at the discretion of the event Head Judge and the Head Judges decision is final.

3.5 Entering and Leaving the Stage

After a crew is introduced, they are to enter the performance area and promptly assume their starting position. The crews may **briefly** greet or acknowledge the audience prior to assuming their starting position and thank or acknowledge the audience before promptly exiting.

3.6 False Start / Interruption

A false start is defined as:

1. A technical problem preventing commencement of a performance after the crew has entered the stage
2. A technical problem preventing continuation of a performance once it has started

A routine that is not started, interrupted and not completed, due to the fault of the crew, is not considered as a false start/interruption. This would include but is not limited to; leaving the performance area before the routine is completed, falling down from a pair or crew starting position. If not a false start/interruption, the crews will be disqualified.

A false start/interruption is when the circumstances causing it are not within the crew's control. This would include, but is not limited to, damage to the facility, failure of equipment or foreign objects on the stage. The decision as to whether the false start/interruption will be acceptable will be at the sole discretion of the Head Judge.

If it is deemed to be a false start/interruption then the crews will have the option of performing again. This may be immediately or at the end of the category, and is at the discretion of the Head Judge.

3.7 Medical Attention

A medical professional or official will be on-site in the event of injury or illness. It is the responsibility of the dancers, coach or crew administrator to report a dancer's injury or illness to the event organiser(s).

If at any time prior to or during competition a dancer 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 organiser(s) reserves the right to withdraw any crews who appear to have such serious injury or medical condition.

Any medical condition which may put the crews or others at risk, must be brought to the attention of the event organiser as soon as possible.

The Head Judge reserves the right to request the submission of a physician's written authorisation for an dancer to compete.

The Head Judge reserves the right to limit a crews performance if they deem that a medical condition is present that poses a risk to the safety of the crews or others.

Medical apparatus such as casts or plastic or metal joint braces must not be worn during competition.

3.8 Entry Changes or Substitutions

3.8.1 Regional Events

For circumstances beyond control of the competitor(s), changes or substitutions to crew/crew entries may be made up to twenty-four (24) hours prior to the heats round. Such circumstances must be submitted in writing and approved by the Regional Head Judge.

Crews may reduce their numbers without making a submission as long as they still meet the minimum requirements for the category.

Example: A crew of 8 enters a category which has a requirement of 5-10 members. One dancer gets sick the night before the competition and can not compete. The crew can still compete with 7 dancers, and is not required to make a submission.

3.8.2 National Events

Where a crew has qualified for the national competition, changes or substitutions to entries must be approved by the National Head Judge.

You can change up to 50% of a crew/crew.

Examples

A crew of four can substitute or drop one crew member.

A crew of four can not substitute or drop two or more crew members.

A crew of three can substitute one crew member, remaining a crew of three.

A crew of three can drop one crew member, becoming a crew of two.

The size of the crew/crew can not be increased between regionals and nationals.

Requests must be submitted in writing and approved by the prior to the cut off for entries.

PART 4 – SCORING AND JUDGING

4.1 The Judging Panel

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

There are two panel configurations which can be used including:

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

Head Judge

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

Hip Hop Judge

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

4.2 Scoring and Ranking

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

For example using a 7 judge panel:

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

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

crew A is the winner

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

4.2.1 Application of Scores and Ranks

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

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

4.3 Hip Hop Judging Criteria

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

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

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

4.3.1 *Choreography/Styles 30%*

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

4.3.2 *Music Expression and Interpretation 25%*

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

4.3.3 *Technique/Synchronisation 25%*

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

4.3.4 *Performance/Presentation 20%*

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

4.4 Acceptable and Unacceptable Moves

4.4.1 Acceptable Moves

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

4.4.2 Unacceptable moves

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

4.5 Formation Changes

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

PART 5 – HIP HOP STYLES AND GENRES

NATIONAL SCHOOL HIP HOP CHAMPIONSHIP (NSHHC)

5.1 Introduction to Hip Hop

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

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

Old School / New School, General History

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

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

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

5.2 General Description of Hip Hop Styles

General – Locking and Popping

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

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

LOCKING

The best way to describe the movement of locking would be thus: Imaging the little-figured toys that are like inside-out puppets on small plastic circular platforms or pedestals, and if you press the bottom of the platform the figure collapses really fast, then when you let your finger up it goes back into shape?... Well that's what locking looks like. The body moves out of control then back into control snapping into position, collapsing then snapping back. Locking is basically American street dance and an example of the movement is used by Janet Jackson in her Rhythm

Nation video. This style is very energetic and is characterized by very precise and clean moves with difficult co-ordination between the arms and legs. A party dance – a celebration!

POPPING

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

ELECTRIC BOOGIE

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

BREAKDANCING/B-BOYING

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

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

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

FUNK

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

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

UPROCK

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

STREETDANCE

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

TUTTING/TETRIS

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

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

BATTLES

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

LIQUID DANCING

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

BOOGALOO

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

RAGGA

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

HOUSE DANCE

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

space. Other than footwork, jacking, and lofting, house dance has grown to include other related styles such as vogue, wacking and hustle.

LYRICAL

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

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

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