

KALAMATA DANCE CUP

KDC HIP HOP & STREET DANCE

TECHNICAL REGULATIONS 2026

Hip Hop · Street Dance · Hip Hop Battle

Official KDC Discipline Regulations — 2026 Edition

1. PURPOSE AND STATUS

The **KDC Hip Hop & Street Dance — Technical Regulations 2026** establish the official competition framework for Hip Hop and related Street Dance disciplines presented at the **Kalamata Dance Cup (KDC)**.

These regulations are designed to provide:

- a clear technical identity for Hip Hop competition;
- fair and transparent judging;
- appropriate age and competition structures;
- protection of dancers;
- recognition of Hip Hop movement foundations and culture;
- a professional competition environment;
- consistency between KDC events.

These regulations form part of the **KDC General Competition Regulations 2026**.

Where a matter is not specifically addressed in these Technical Regulations, the KDC General Competition Regulations shall apply.

2. INTERNATIONAL REFERENCE FRAMEWORK

KDC develops its Hip Hop and Street Dance regulations with reference to internationally recognized competition frameworks, including relevant WDSF and IDO rules and policies.

WDSF currently maintains specific regulations and operating policies for Urban DanceSport, Hip-Hop Choreography and Hip-Hop Freestyle.

IDO maintains a current 2026 Dance Sport Rules and Regulations framework and conducts international Hip Hop, Popping and Hip Hop Battle championships.

Important KDC status provision

Reference to international rules or frameworks does **not** mean that KDC competitions are WDSF- or IDO-sanctioned, recognized or ranked competitions.

The **KDC Technical Regulations** are the governing rules for KDC Hip Hop & Street Dance competitions unless a competition is expressly identified otherwise.

3. DEFINITION OF KDC HIP HOP

KDC recognizes Hip Hop as a **Street Dance discipline with its own movement foundations, musicality, rhythm, groove, individuality and cultural identity.**

Hip Hop competition is not defined simply by dancing to Hip Hop music.

The performance should demonstrate recognizable Hip Hop movement qualities and vocabulary.

These may include:

- groove;
- bounce;
- rock;
- rhythm;
- footwork;
- party-dance influences;
- foundational Hip Hop vocabulary;
- New Jack Swing influences;

- freestyle movement;
- musical interpretation;
- individual expression;
- dynamic changes;
- texture;
- rhythmic variation.

KDC does not establish a closed syllabus of Hip Hop steps.

The discipline is understood as an evolving form whose vocabulary may develop over time.

4. KDC HIP HOP COMPETITION FORMATS

KDC may offer the following competition formats:

4.1 Hip Hop Solo

One dancer performing an individual Hip Hop choreography.

4.2 Hip Hop Duo

Two dancers performing together.

4.3 Hip Hop Small Crew

A team of **3–8 dancers**.

4.4 Hip Hop Crew

A team of **9–24 dancers**.

4.5 Hip Hop Battle

Freestyle competition in which dancers compete directly against one another.

4.6 Street Dance Show

Where offered, this is a choreographic production category combining Street Dance vocabulary with theatrical or performance elements.

The Organizer may decide which formats are offered at a particular KDC event according to entries, timetable and venue capacity.

5. AGE CATEGORIES

KDC shall publish the applicable Hip Hop age categories in the official competition schedule.

Unless a specific event regulation states otherwise, the recommended KDC Urban Dance age structure is:

KIDS

Under 10

CHILDREN

10–12

JUNIOR

13–15

YOUTH

16–18

ADULT

19+

SENIOR

30+

Age is determined according to the applicable KDC competition-year rules.

The final age structure published for the specific KDC event shall be authoritative.

6. AGE ELIGIBILITY

Competitors are responsible for providing accurate date-of-birth information.

KDC may request official documentation where necessary.

False age information may result in:

- transfer to the correct category;
 - withdrawal of the entry;
 - disqualification;
 - disciplinary action under the KDC General Competition Regulations.
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7. TEAM AGE CLASSIFICATION

For team competitions, the age classification shall be determined according to the age composition of the team.

KDC may use the age of the oldest participating dancer as the determining age for a team category where this produces the clearest and fairest competition structure.

The exact method shall be stated in the official event schedule.

A team may not intentionally register in a younger age category to obtain a competitive advantage.

8. ENTRY ELIGIBILITY

Participants may enter as:

- independent dancers;
- members of dance schools;
- members of dance academies;
- members of clubs or associations;
- members of crews;
- professional dancers;
- amateur dancers.

A competitor may participate in more than one format where the official schedule permits.

Each entry must satisfy the requirements of the applicable category.

9. HIP HOP SOLO

The Solo category is an individual performance.

The dancer is evaluated on the quality of their own movement, musical interpretation, creativity, foundation, execution and performance presence.

The dancer must demonstrate personal identity rather than simply reproducing choreography.

Where the competition is designated **Hip Hop Choreography**, the submitted choreography must comply with the relevant KDC choreography rules.

Where the competition is designated **Hip Hop Freestyle**, the dancer must perform primarily through spontaneous or improvised movement.

10. HIP HOP DUO

A Duo consists of two dancers.

The performance may include:

- synchronized movement;
- contrasting movement;
- interaction;
- partner work;
- call-and-response;
- individual moments;
- shared choreography.

Dancers are not required to remain synchronized throughout the entire performance.

The Duo shall nevertheless be evaluated as a unified performance.

11. HIP HOP SMALL CREW

A Small Crew consists of **3–8 dancers**.

The choreography may include:

- unison;
- formations;
- canon;
- ripple effects;
- partner interaction;
- individual sections;
- freestyle sections;
- contrasting movement;
- musical accents.

The Crew shall be judged as a collective performance.

12. HIP HOP CREW

A KDC Crew consists of **9–24 dancers**.

The performance should demonstrate:

- group identity;
- choreographic structure;
- spatial organization;
- musical interpretation;
- interaction;
- synchronization where appropriate;
- individual expression;
- overall performance impact.

A Crew should not be judged simply as a collection of individual solos.

The strength of the collective performance remains an important component of the evaluation.

13. MOVEMENT VOCABULARY

KDC does not prescribe a mandatory sequence of steps.

However, competitors should demonstrate appropriate Hip Hop and Street Dance foundations.

Relevant movement characteristics may include:

- groove;
- bounce;
- rock;
- weight transfer;
- rhythmic footwork;
- body movement;
- isolations;
- directional changes;
- levels;
- freezes;
- dynamic contrast;
- musical accents;
- rhythmic variation;
- freestyle vocabulary.

The Jury may consider the dancer's understanding of the underlying movement rather than merely the number of different movements performed.

14. MUSICALITY

Musicality is a fundamental component of KDC Hip Hop judging.

The dancer should demonstrate an ability to interpret:

- beat;
- rhythm;
- accents;
- breaks;
- musical texture;
- tempo changes;
- phrasing;
- silence;
- musical structure.

A technically difficult movement performed without meaningful musical relationship should not automatically receive a higher evaluation.

15. INDIVIDUALITY AND EXPRESSION

Hip Hop places significant value on individual identity.

The Jury may consider:

- personal style;
- confidence;
- originality;
- interpretation;
- character;
- groove;
- response to music;
- ability to communicate through movement.

Competitors should be encouraged to develop their own movement identity rather than simply reproducing another dancer's style.

16. CHOREOGRAPHY

Choreographed Hip Hop performances should demonstrate:

- clear structure;
- musical organization;
- purposeful movement;
- spatial design;
- transitions;
- formation changes;
- appropriate use of repetition;
- variation;
- development;
- performance intention.

Choreography should support the Hip Hop identity of the performance rather than replacing it with generic commercial dance.

17. ACROBATICS

Acrobatic movements may be permitted where appropriate to the category.

However:

Dance quality takes precedence over acrobatic difficulty.

Acrobatics must not dominate the performance to the extent that the principal identity of the choreography ceases to be Hip Hop or Street Dance.

The Jury may consider the integration, control and relevance of acrobatic elements rather than rewarding acrobatics solely for their difficulty.

18. LIFTS AND PARTNER ACROBATICS

Lifts and partner-based acrobatic elements may be used where permitted.

They must:

- be safely executed;
- be appropriate to the age and ability of the dancers;
- not create unreasonable risk;

- not dominate the choreography;
- not interfere with other dancers.

KDC may prohibit an element where the Competition Director or Jury considers it unsafe.

19. FLOORWORK

Floorwork is permitted.

Competitors must ensure that floorwork is:

- safely executed;
- appropriate to the choreography;
- compatible with the stage surface;
- controlled.

Floorwork should form part of the dance vocabulary and should not be used solely as a collection of tricks.

20. MUSIC — CHOREOGRAPHY FORMAT

For choreographed Hip Hop competitions, competitors may be required to submit their own music.

The official competition schedule shall specify:

- maximum performance duration;
- accepted audio format;
- submission deadline;
- music upload requirements.

Competitors are responsible for submitting the correct music.

A backup copy should be available at the venue.

21. MUSIC — FREESTYLE / BATTLE FORMAT

Hip Hop Battles shall use music selected and controlled by the Competition DJ or Organizer.

The purpose is to evaluate the dancer's ability to respond to music rather than perform a predetermined routine.

Music may include different rhythmic or stylistic selections appropriate to the competition.

The DJ shall have responsibility for music selection within the competition framework established by KDC.

22. PERFORMANCE DURATION

Unless otherwise stated in the official KDC competition schedule, the following recommended limits apply:

Solo

Maximum 1:30

Duo

Maximum 1:30

Small Crew

Maximum 2:30

Crew

Maximum 3:00

Street Dance Show

Maximum 3:00

The Organizer may adjust the limits according to the event schedule.

The published competition timetable and category regulation shall always take precedence.

23. MUSIC INTERRUPTION

If the music stops because of an Organizer or technical failure, the Competition Official may stop the performance.

Where the failure is not attributable to the competitor, the dancer or team may be permitted to repeat the performance.

Where the failure results from competitor-supplied material or competitor action, the Competition Official shall determine the appropriate procedure.

24. COSTUME AND APPEARANCE

Hip Hop competitors may use clothing associated with Street Dance culture and contemporary performance.

Examples may include:

- sneakers;
- caps;
- hats;
- jackets;
- hoodies;
- coordinated crew clothing;
- streetwear-inspired costumes.

Costumes must:

- be safe;
- allow unrestricted movement;
- be appropriate to the dancer's age;
- not create a hazard;
- comply with venue requirements.

KDC does not require Ballroom-style competition costumes for Hip Hop.

25. PROPS

Standard Hip Hop competitions should remain primarily dance-focused.

Small personal costume elements may be permitted.

Large floor props should not be used unless specifically permitted by the competition category.

The following are prohibited unless expressly authorized:

- fire;
 - liquids;
 - powders;
 - glass;
 - dangerous objects;
 - substances that contaminate the floor;
 - objects that can injure dancers;
 - objects that interfere with other competitors.
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26. STREET DANCE SHOW

Where KDC offers Street Dance Show, the category permits a broader theatrical presentation.

It may combine:

- Hip Hop;
- Street Dance;
- commercial dance;
- theatrical movement;
- storytelling;
- stage effects;
- approved props;

- lifts and acrobatics.

The competition schedule shall specify the permitted number of dancers and performance duration.

The distinction between **Hip Hop Choreography** and **Street Dance Show** shall be maintained.

A Street Dance Show may place greater emphasis on production and theatrical presentation, while Hip Hop Choreography remains primarily a Hip Hop dance competition.

27. KDC HIP HOP JUDGING FRAMEWORK

KDC shall use a judging framework specifically adapted to Hip Hop and Street Dance.

The principal evaluation areas are:

1. FOUNDATION & TECHNIQUE
2. MUSICALITY
3. EXECUTION
4. CREATIVITY & ORIGINALITY
5. PERFORMANCE & IMPACT

The weighting and electronic scoring configuration shall be published or established in the official KDC judging documentation.

28. FOUNDATION & TECHNIQUE

The Jury may evaluate:

- understanding of Hip Hop foundations;
- movement quality;
- groove;

- body control;
- coordination;
- balance;
- timing;
- clarity;
- control of movement;
- technical suitability to the dancer's level.

Technique must be evaluated in relation to Hip Hop rather than according to Ballet or Ballroom criteria.

29. MUSICALITY

The Jury may evaluate:

- timing;
- rhythm;
- accents;
- musical phrasing;
- response to breaks;
- interpretation;
- dynamic relationship with music;
- ability to use silence and musical space.

Musicality is not limited to dancing exactly on the beat.

30. EXECUTION

Execution includes:

- precision;
- control;
- clarity;
- consistency;
- transitions;

- spatial awareness;
- synchronization where relevant;
- quality of individual movement.

Errors, loss of control and incomplete movement may affect the evaluation.

31. CREATIVITY & ORIGINALITY

The Jury may consider:

- originality;
- personal vocabulary;
- creative choices;
- movement variation;
- improvisational intelligence;
- interaction with music;
- individual identity.

Reproduction of another dancer's recognizable signature choreography without meaningful personal interpretation should not be considered evidence of originality.

32. PERFORMANCE & IMPACT

The Jury may consider:

- stage presence;
- confidence;
- energy;
- communication;
- charisma;
- audience connection;
- performance consistency;
- overall impact.

Performance impact should be supported by genuine movement quality rather than theatrical exaggeration alone.

33. TEAM EVALUATION

For Duos and Crews, the Jury shall evaluate the collective performance as well as individual contribution.

Relevant factors may include:

- group cohesion;
- formation quality;
- timing;
- interaction;
- synchronization;
- spatial design;
- contrast;
- individuality;
- musical structure.

Synchronization is important but is **not required at every moment**.

Intentional contrast and individual freestyle moments may form part of a strong choreography.

34. JUDGING INTEGRITY

Judges must evaluate independently.

Judges shall not:

- communicate with competitors regarding their marks;
- reveal results before official publication;
- attempt to influence another judge;
- manipulate rankings;
- favor a competitor for personal or professional reasons.

Actual or potential conflicts of interest must be declared according to the KDC General Competition Regulations.

35. COMPETITION ROUNDS

Depending on the number of entries, KDC may conduct:

1. Preliminary Round
2. Qualification Round
3. Semi-Final
4. Final

The Competition Director may determine the appropriate progression according to the number of entries and event timetable.

Where a competition uses direct elimination or battle format, the applicable battle structure shall replace the conventional round system.

36. HIP HOP BATTLE

The KDC Hip Hop Battle is a **freestyle competition**.

Competitors do not perform a fixed choreography prepared specifically for each battle round.

The dancer must respond to the music selected by the DJ.

The battle format may be:

1 vs 1

or, where specifically announced:

2 vs 2

or another approved format.

37. BATTLE QUALIFICATION

Depending on the number of registered dancers, KDC may use:

- open qualification;
- cypher qualification;
- showcase qualification;
- preliminary judging;
- direct seeding.

The Competition Director shall announce the applicable format before the competition.

38. BATTLE BRACKET

Where a knockout format is used, KDC may use:

Top 16 → Quarter-Final → Semi-Final → Final

or:

Top 8 → Quarter-Final → Semi-Final → Final

The bracket shall be determined according to the number of qualified competitors.

39. BATTLE ROUNDS

The Organizer shall announce the number and duration of rounds before the battle.

As a recommended KDC model:

Qualification

Freestyle / Cypher

Top 16 / Top 8

1 x 60 seconds per dancer

Semi-Final

2 x 60 seconds per dancer

Final

3 x 60 seconds per dancer

KDC may adjust these durations according to timetable, venue and number of competitors.

International events demonstrate that battle formats may use qualifying/cypher stages, ranking rounds and progressively longer battle rounds.

40. BATTLE JUDGING

Battle judges shall evaluate:

- Foundation;
- Musicality;
- Creativity;
- Originality;
- Vocabulary;
- Adaptability;
- Individuality;
- Performance;
- Battle presence;
- Overall impression.

The judge is not required to award a victory to the dancer who performs the most technically difficult movement.

The winner should be the dancer who demonstrates the strongest overall response to the music and battle environment.

41. BATTLE TIE

If the judges cannot establish a clear winner, the Chairperson may authorize a tie-break round.

The tie-break shall consist of an additional freestyle exchange.

The number and duration of tie-break rounds shall be determined by the Competition Director.

A battle should produce a clear winner before the next stage begins.

42. CYPHER

Where a cypher is used:

- dancers enter the designated space individually;
- dancers are expected to freestyle;
- dancers may choose when to enter;
- judges observe the dancers;
- judges select or rank dancers according to the announced qualification procedure.

A cypher is not a conventional choreography performance.

43. DJ AND MUSIC INTEGRITY

The Competition DJ is responsible for providing appropriate competition music.

The DJ should:

- maintain suitable musical quality;
- respect the announced format;
- avoid intentionally disadvantaging individual competitors;
- maintain appropriate volume;
- coordinate with the Chairperson.

For battle competitions, the DJ should not disclose upcoming music selections to competitors in advance where doing so would compromise the competitive integrity of the battle.

44. CATEGORY INTEGRITY

Competitors must enter the category that accurately represents the performance.

A choreography entered as Hip Hop should demonstrate substantial Hip Hop identity.

A performance that is primarily:

- Ballet;
- Contemporary;
- Jazz;
- Acro;
- Commercial choreography;

should be entered in the appropriate KDC discipline rather than being classified as Hip Hop solely because Hip Hop music is used.

45. CULTURAL RESPECT

KDC recognizes that Hip Hop is more than a collection of movements.

Competitors, teachers and choreographers are expected to approach the discipline with respect for:

- its cultural origins;
- its movement foundations;
- its musical relationship;
- its history;
- its community;
- its evolving artistic practice.

KDC encourages education and informed participation rather than superficial imitation.

46. SAFETY

The safety of dancers, judges, staff and spectators takes priority.

The Competition Director may stop or modify a performance where:

- a dancer is injured;
 - an acrobatic element becomes unsafe;
 - the floor becomes hazardous;
 - equipment creates danger;
 - technical failure affects safety;
 - emergency procedures are activated.
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47. PROHIBITED CONDUCT

The following conduct may result in disciplinary action:

- physical aggression;
- threats;
- harassment;
- discriminatory behavior;
- intentional interference with another dancer;
- damaging the venue;
- manipulating competition results;
- attempting to influence judges;
- inappropriate use of dangerous objects;
- deliberate unsafe behavior.

Competitors and team leaders are responsible for the conduct of their accompanying personnel.

48. COMPETITION INTEGRITY

KDC is committed to:

- fair competition;
- independent judging;
- transparent results;
- athlete welfare;
- respect;
- integrity;
- equal treatment.

No competitor, teacher, team leader, judge or official may attempt to manipulate the outcome of a competition.

49. RESULTS

Results shall be calculated and published through the official KDC competition results system.

For conventional judged competitions, the applicable KDC judging and calculation procedure shall determine the final ranking.

For battles, the winner of each battle shall advance according to the official battle bracket.

Official results shall be approved by the Competition Director or designated Results Director.

50. PROTESTS

A protest may concern:

- incorrect age;
- incorrect registration;
- incorrect category;

- procedural error;
- calculation error;
- technical failure;
- published result.

A protest may not require judges to change their artistic judgment merely because a competitor disagrees with the result.

The KDC protest procedure contained in the General Competition Regulations shall apply.

51. COSTUME AND SAFETY COMPLIANCE

The Competition Director may require a competitor to modify or remove an item that:

- creates a safety risk;
- damages the floor;
- obstructs another dancer;
- creates a hazard;
- violates venue requirements.

Failure to comply may result in withdrawal from the competition.

52. MINORS AND SAFEGUARDING

All KDC Hip Hop competitions involving minors shall operate under the safeguarding provisions of the KDC General Competition Regulations.

Particular attention shall be given to:

- appropriate choreography;
- appropriate costume;
- physical safety;
- partner work;
- acrobatics;
- backstage access;

- photography and media;
- responsible adult supervision.

The welfare of young dancers takes priority over competitive performance.

53. OFFICIAL COMPETITION AUTHORITY

The following officials may have authority during KDC Hip Hop competitions:

Competition Director

Overall competition authority.

Chairperson

Responsible for competition procedure, discipline and safety.

Jury

Responsible for judging.

Scrutineer / Results Director

Responsible for scoring, rankings and official results.

DJ

Responsible for battle music under the competition framework.

Competition Secretariat

Responsible for registration and administration.

54. INTERNATIONAL DEVELOPMENT

KDC may periodically review these regulations against developments in internationally recognized Hip Hop and Street Dance competition.

Relevant international frameworks may include WDSF Urban DanceSport and Hip-Hop operating policies and IDO Street Dance rules.

Any future amendment shall be published as an official KDC regulation update.

55. KDC 2026 COMPETITION PRINCIPLE

KDC Hip Hop competition is built on five principles:

FOUNDATION

Know the movement.

MUSICALITY

Hear the music.

CREATIVITY

Develop your own vocabulary.

INDIVIDUALITY

Bring your own identity.

PERFORMANCE

Communicate through movement.

56. FINAL PROVISION

The purpose of the KDC Hip Hop & Street Dance regulations is to establish a professional competition environment that respects both the **technical demands and cultural identity of Hip Hop**.

KDC does not seek to freeze Hip Hop into a fixed syllabus.

Instead, KDC provides a structured competition framework in which dancers can demonstrate:

foundation · groove · musicality · creativity · individuality · performance
while maintaining safety, fairness and sporting integrity.

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Official KDC Competition Rulebook

Kalamata · Greece

DANCE. COMPETITION. CULTURE. EXCELLENCE.