

= Hip @-@ hop dance =

Hip @-@ hop dance refers to street dance styles primarily performed to hip @-@ hop music or that have evolved as part of hip @-@ hop culture . It includes a wide range of styles primarily breaking , locking , and popping which were created in the 1970s and made popular by dance crews in the United States . The television show Soul Train and the 1980s films Breakin ' , Beat Street , and Wild Style showcased these crews and dance styles in their early stages ; therefore , giving hip @-@ hop mainstream exposure . The dance industry responded with a commercial , studio @-@ based version of hip @-@ hop ? sometimes called " new style " ? and a hip @-@ hop influenced style of jazz dance called " jazz @-@ funk " . Classically trained dancers developed these studio styles in order to choreograph from the hip @-@ hop dances that were performed on the street . Because of this development , hip @-@ hop dance is practiced in both dance studios and outdoor spaces .

The commercialization of hip @-@ hop dance continued into the 1990s and 2000s with the production of several television shows and movies such as The Grind , Planet B @-@ Boy , Rize , StreetDance 3D , America 's Best Dance Crew , Saigon Electric , the Step Up film series , and The LXD , a web series . Though the dance is established in entertainment , including mild representation in theater , it maintains a strong presence in urban neighborhoods which has led to the creation of street dance derivatives Memphis jookin , turfing , jerkin ' , and krumping .

1980s films , television shows , and the Internet have contributed to introducing hip @-@ hop dance outside of the United States . Since being exposed , educational opportunities and dance competitions have helped maintain its presence worldwide . Europe hosts several international hip @-@ hop competitions such as the UK B @-@ Boy Championships , Juste Debout , and EuroBattle . Australia hosts a team @-@ based competition called World Supremacy Battlegrounds and Japan hosts a two @-@ on @-@ two competition called World Dance Colosseum .

What distinguishes hip @-@ hop from other forms of dance is that it is often " freestyle " (improvisational) in nature and hip @-@ hop dance crews often engage in freestyle dance competitions ? colloquially referred to as " battles " . Crews , freestyling , and battles are identifiers of this style . Hip @-@ hop dance can be a form of entertainment or a hobby . It can also be a way to stay active in competitive dance and a way to make a living by dancing professionally .

= = History = =

Hip @-@ hop dance is a broad category that includes a variety of styles . The older dance styles that were created in the 1970s include uprock , breaking , and the funk styles . Breaking was created in The Bronx , New York , incorporating dances that were popular in the 1960s and early 1970s in African @-@ American and Latino communities . In its earliest form , it began as elaborations on James Brown 's " Good Foot " dance which came out in 1972 . Breaking at this period was not primarily floor @-@ oriented as seen today ; it started out as toprock which dancers perform while standing up . An influence on toprock was uprock which was created in Brooklyn , New York . Uprock looks similar to toprock , but it is more aggressive and looks like a fight . Uprock is also performed with partners , but in toprock ? and in breaking in general ? each person takes turns dancing . In 1973 , DJ Kool Herc invented the break beat . A break beat is a rhythmic , musical interlude of a song that has been looped over and over again to extend that instrumental solo . Kool Herc did this to provide a means for dancers who attended his parties to demonstrate their skills . B @-@ boy and b @-@ girl stands for " break @-@ boy " and " break @-@ girl " ; b @-@ boys and b @-@ girls dance to the break of a record . Further influenced by martial arts and gymnastics , breaking went from being a purely upright dance style ? toprock only ? to becoming more floor @-@ oriented .

At the same time breaking was developing in New York , other styles were being created in California . The funk styles refers to several street dance styles created in California in the 1970s such as robting , bopping , hitting , locking , bustin ' , popping , electric boogaloo , strutting , sac @-@ ing , and dime @-@ stopping . Out of all of these dances , boogaloo is one of the oldest . It started out as a 1960s fad dance and was the subject of several songs released during that time

such as " Do the Boogaloo " and " My Baby Likes to Boogaloo " . From being a fad , it developed into a dance style called electric boogaloo and a music genre called Latin boogaloo . The most popular and widely practiced of the funk styles are locking and popping . The television show Soul Train played a large role in giving these styles commercial exposure . Both The Lockers and The Electric Boogaloos ? dance crews responsible for the spread of locking and popping ? performed on this show .

It is historically inaccurate to say that the funk styles were always considered hip @-@ hop . The funk styles were adopted into hip @-@ hop in large part due to the media . Once hip @-@ hop activist and DJ , Afrika Bambaataa , used the word " hip @-@ hop " in a magazine interview in 1982 , " hip @-@ hop dance " became an umbrella term encompassing all of these styles . Due to the amount of attention locking and popping were receiving , the media brought these styles under the " breakdance " label causing confusion about their origin . They were created on the west coast independent from breaking and were originally danced to funk music rather than hip @-@ hop music .

As breaking , locking , and popping gained popularity in the 1980s , hip @-@ hop social dancing (party dancing) started to develop . Novelty and fad dances such as the Roger Rabbit , the Cabbage Patch , and the Worm appeared in the 1980s followed by the Humpty dance and the Running Man in the 1990s . The music of the day was the driving force in the development of these dances . For example , the 1980s rap group Gucci Crew II had a song called " The Cabbage Patch " that the dance of the same name was based on . 2000s era social dances include the Cha Cha Slide , the Cat Daddy , and the Dougie . The previously mentioned dances are a sample of the many that have appeared since hip @-@ hop developed into a distinct dance style . Like hip @-@ hop music , hip @-@ hop social dancing continues to change as new songs are released and new dances are created to accompany them .

= = Main styles = =

= = = Breaking = = =

Breaking was created in the South Bronx , New York City during the early 1970s . It is the first hip @-@ hop dance style . At the time of its creation , it was the only hip @-@ hop dance style because Afrika Bambaataa classified it as one of the five pillars of hip @-@ hop culture along with MCing (rapping) , DJing (turntablism) , graffiti writing , and knowledge . Though African Americans created breaking , Puerto Ricans maintained its growth and development when it was considered a fad in the late 1970s . In a 2001 interview Richard " Crazy Legs " Colón , the president of Rock Steady Crew , commented on how Puerto Ricans contributed to breaking : " I think the difference is when the brothas first started doing [it] and it was at its infancy they weren 't doing acrobatic moves . That didn 't come into play until more Puerto Ricans got involved in the mid 70s . We then took the dance , evolved it and kept it alive . In ' 79 I was getting dissed . I would go into a dance and I would get dissed by a lot of brothas who would ask ' Why y 'all still doing that dance ? That 's played out ' . By 79 , there were very few African American brothas that was doing this ... We always maintained the flava . It was like a changing of the guard and all we did was add more flava to something that already existed . " Breaking includes four foundational dances : toprock , footwork @-@ oriented steps performed while standing up ; downrock , footwork performed with both hands and feet on the floor ; freezes , stylish poses done on your hands ; and power moves , complex and impressive acrobatic moves . Transitions from toprock to downrock are called " drops . "

Traditionally , breakers dance within a cypher or an Apache Line . A cypher is a circular shaped dance space formed by spectators that breakers use to perform or battle in . Cyphers work well for one @-@ on @-@ one b @-@ boy (break @-@ boy) battles ; however , Apache Lines are more appropriate when the battle is between two crews ? teams of street dancers . In contrast to the circular shape of a cypher , competing crews can face each other in this line formation , challenge each other , and execute their burns (a move intended to humiliate the opponent , i.e. crotch

grabbing) .

== Locking ==

Locking , originally called Campbellocking , was created in 1969 in Los Angeles , California by Don " Campbellock " Campbell and popularized by his crew The Lockers . In addition to Campbell , the original members of The Lockers were Fred " Mr. Penguin " Berry , Leo " Fluky Luke " Williamson , Adolfo " Shabba @-@ Doo " Quiñones , Bill " Slim the Robot " Williams , Greg " Campbellock Jr " Pope , and Toni Basil , who also served as the group 's manager . At the 2009 World Hip Hop Dance Championships , Basil became the first female recipient of the Living Legend Award in honor of her role in giving locking commercial exposure .

Locking looks similar to popping , and the two are frequently confused by the casual observer . In locking , dancers hold their positions longer . The lock is the primary move used in locking . It is " similar to a freeze or a sudden pause . " A locker 's dancing is characterized by frequently locking in place and after a brief freeze moving again . According to Dance Spirit magazine , a dancer cannot perform both locking and popping simultaneously ; thus , it is incorrect to call locking " pop @-@ locking " . While both styles originate in Los Angeles , locking and popping are two distinct funk styles with their own histories , their own set of dance moves , their own pioneers , and their own competition categories . Locking is more playful and character @-@ driven , whereas popping is more illusory . In popping , dancers push the boundaries of what they can do with their bodies . Locking has specific dance moves that distinguish it from popping and other funk styles . In the 2006 book Total Chaos , hip @-@ hop historian Jorge " Popmaster Fabel " Pabon lists some of these moves which include " the lock , points , skeeter [rabbits] , scooby doos , stop ' n go , which @-@ away , and the fancies . " In addition , Lockers commonly use a distinctive dress style , such as colorful clothing with stripes and suspenders .

== Popping ==

Popping was created in Fresno , California in the 1970s and popularized by Samuel " Boogaloo Sam " Solomon and his crew the Electric Boogaloos . It is based on the technique of quickly contracting and relaxing muscles to cause a jerk in a dancer 's body , referred to as a pop or a hit . When performed correctly , each hit is synchronized to the rhythm and beats of the music . Popping is also used as an umbrella term to refer to a wide range of closely related illusionary dance styles such as strobing , liquid , animation , twist @-@ flex , and waving . Dancers often integrate these styles with standard popping to create a more varied performance . In all of these subgenres it appears to the spectator that the body is popping . The difference between each subgenre is how exaggerated the popping is . In liquid , the body movements look like water . The popping is so smooth that the movements do not look like popping at all ; they look fluid . The opposite of this is strobing (also called ticking) in which the movements are staccato and jerky .

Popping as an umbrella term also includes gliding . Gliding is a lower body dance performed with little to no movements in the chest or arms . In gliding a dancer appears as if they are drifting across the floor on ice . Opposite from gliding is tutting , an upper body dance that uses the arms , hands , and wrists to form right angles and create geometric box @-@ like shapes . Tutting can be done primarily with the fingers rather than the arms . This method is called finger tutting . In both variations the movements are intricate , linear , and form 90 ° or 45 ° angles . In practice , tutting looks like the characters on the art of ancient Egypt , hence the name ? a reference to King Tut .

While popping as an umbrella term is widely used by hip @-@ hop dancers and in competitive hip @-@ hop dancing , Timothy " Popin ' Pete " Solomon of the Electric Boogaloos disagrees with the use of the word " popping " in this way . Many of these related styles (animation , liquid , tutting , etc .) can not be traced to one person or group . Solomon states " There are people who wave and there are people who tut . They ? re not popping . I say this to give the people who created other styles their just dues and their props . "

= = Derivative street styles = =

Decades after breaking , locking , and popping became established , four new dance styles appeared . Three of them come from California and one comes from Tennessee . Memphis Jookin ' was created in the 1980s in Memphis , Tennessee . It is an evolution of an older Memphis line dance called The Gangsta ' Walk . According to Dance magazine , jookin is characterized by dancers " gliding footwork ... popping and waving ... [and] using the tips of their sneakers to balance on pointe . " Gliding on tiptoes is fundamental to this dance . While watching a jookin ' battle in Jackson , Tennessee , dance critic Alastair Macaulay observed that " the most evidently sensational feature of jookin is the extensive use of what a ballet observer is bound to call pointwork : the men , in sneakers , go onto tiptoe ... many of the men not only rose onto point but also hopped , turned , ran and balanced on point . " Jookers have traditionally practiced their moves at the Crystal Palace skating rink in Memphis , which is akin to how milongueros practice their moves in public spaces in Buenos Aires .

Turfing , an acronym for Taking Up Room on the Floor , was created in 2002 by Jeriel Bey in Oakland , California . Turfing is a fusion of miming and gliding that places heavy emphasis on storytelling (through movement) and illusion . Other than San Francisco Bay Area pride , turfing avoided becoming a fad due to local turf dance competitions and local youth programs that promote turfing as a form of physical activity .

The dance style Jerkin ' was popularized in 2009 by the New Boyz 's rap song " You 're a Jerk " . This song went viral via their MySpace page before they had a manager or were signed to a record label . After hearing about the song , Los Angeles radio station Power 106 hired the New Boyz to perform at local high schools . These shows led to " You ? re a Jerk " entering the radio 's playlist . Later the same year , rap duo Audio Push released the song and video " Teach Me How to Jerk " which showcased the different dance moves within jerkin ' including the Reject ? the Running Man done in reverse . Dancers who perform jerkin ' typically wear bright colors , skinny jeans , Mohawks , and Vans sneakers . This trend echos locking dancers in the 1970s who traditionally wore suspenders and black and white striped socks . Of the dance , journalist Jeff Weiss from LA Weekly stated " For a youth culture weaned on the cult of individualism , jerkin ? is its apotheosis . " Similar to breaking , locking , and popping , jerkin 's popularity spread through dance crews . For example , The Rej3ctz (crew) created both the Cat Daddy and the Reject dance moves .

Although jookin ' , turfing , and jerkin ' generated regional support and media attention , none have reached the same zenith as krumping . Ceasare " Tight Eyez " Willis and Jo 'Artis " Big Mijo " Ratti created krumping in the early 2000s in South Central , Los Angeles . It was only practiced in Los Angeles until it gained mainstream exposure after being featured in several music videos and showcased in the krumping documentary Rize . Rize was screened at several film festivals before it was commercially released in the summer of 2005 . Clowning , the less aggressive predecessor to krumping , was created in 1992 by Thomas " Tommy the Clown " Johnson . Johnson and his dancers would paint their faces and perform clowning for children at birthday parties or for the general public at other functions as a form of entertainment . In contrast , krumping focuses on highly energetic battles and movements which Johnson describes as intense , fast @-@ paced , and sharp . Of the dance , journalist taisha paggett from Dance magazine stated " If movement were words , [krumping] would be a poetry slam . " Compared to breaking and the funk styles , jookin ' , turfing , jerkin ' , and krumping are relatively new . The music driving the dances and the cultural similarities between these street dance styles , the funk styles , and breaking have brought them together under the same subculture of hip @-@ hop .

= = Dance industry = =

= = = Commercial / New Style = = =

The dance industry responded to hip @-@ hop dance by creating a commercial version of it . This

studio hip @-@ hop , sometimes called " new style " , is the kind of hip @-@ hop dance seen in rap , R & B , and pop music videos and concerts . From the point of view of someone deeply immersed in hip @-@ hop culture , anything that looks like hip @-@ hop dance that did not come from the streets is not a true hip @-@ hop dance form . In an interview with Dance magazine , choreographer and hip @-@ hop dance teacher Emilio " Buddha Stretch " Austin , Jr. described his point @-@ of @-@ view :

Stage performance can suppress improvisation which defined hip @-@ hop dance early in its development . Furthermore , meshing different dance styles together dissolves their structures and identities . In an interview with The Bronx Journal , choreographer and artistic director Safi Thomas expressed a similar qualm as Austin concerning hip @-@ hop instruction within the studio :

The term " new style " was created by dancers outside of the United States . According to Moncell Durden , adjunct professor at Drexel University and director of the film History and Concept of Hip @-@ Hop Dance , the 1992 dance documentary Wreckin ' Shop From Brooklyn was very influential to hip @-@ hop dancers in France and Japan . These dancers wanted to move like the New York hip @-@ hop dancers who were profiled in the documentary . They called the social dancing (party dancing) they saw " new style " which was short for " New York Style " .

In the context of the commercial dance industry , hip @-@ hop (or new style hip @-@ hop for dancers in France and Japan) is choreographed urban party dancing with studio technique added to it . From a technical aspect , it is characterized as hard @-@ hitting involving flexibility and isolations ? moving a specific body part independently from others . The feet are grounded , the chest is down , the posture is hunched , and the body is kept loose so that dancers can easily alternate between hitting the beat or moving through the beat . Like African dance , new style hip @-@ hop is very rhythmic and involves a lot of footwork and radial movement of the hips . In addition , emphasis is placed on musicality ? how sensitive your movements are to the music ? and being able to freestyle (improvise) . As long as dancers keep the foundational movements , they can add their own (free) style and have a performance that is still hip @-@ hop .

A significant juncture in the development of hip @-@ hop was the addition of eight @-@ counts , a method of counting dance steps to stay in sync with the music . Toni Basil introduced this studio technique into locking in the 1970s . Basil was trained in ballet before being introduced to street dance by Don Campbell , the creator of locking and founding member of The Lockers dance crew . She is responsible for teaching the rest of The Lockers how to dance to counts . In an interview with NPR , Lockers member Adolfo " Shabba @-@ Doo " Quiñones stated " I would say that Toni Basil was sort of our Abe Saperstein in terms of how she was able to organize us into a professional dance troupe . I remember her teaching us how to count music . She was like , okay , we were like , count music ? How do you count soul ? It was crazy , you know ? ... all of our cues kind of went something like this , boom , pop , do boom , pada da boom , pada like that . And she was like , how do you guys get in sync like that ? I said it 's a feeling , you know ? " Traditionally hip @-@ hop dance , or any form of street dance , is not performed to counts as these styles were created on the street rather than in a studio setting . So the introduction of counts was a pivotal move into bringing hip @-@ hop dance from the street into the studio . Even with this addition , it would be years before commercial hip @-@ hop developed into its current form .

A second important event in the development of hip @-@ hop was the start of hip @-@ hop dance instruction . Buddha Stretch was a pioneer in this field . He started teaching formal hip @-@ hop dance classes in 1989 at Broadway Dance Center in New York City . Around the same time , hip @-@ hop party dancing started to appear in music videos and on television ? this was another important point in the development and commercialization of hip @-@ hop . An early example of this is when Janet Jackson performed the Running Man in her 1989 music video for the song " Rhythm Nation " which was choreographed by street dancer Anthony Thomas . The dance was so popular during this time it was also performed by 1990s rappers MC Hammer and Vanilla Ice in their choreographed routines . Michael Jackson also used hip @-@ hop in his 1992 music video " Remember The Time " which was choreographed by a then 21 @-@ year @-@ old Fatima Robinson . At the time , Robinson was a street dancer with no formal training and " Remember the Time " was her first music video job . According to MTV.com , " Dances have always been a part of

hip @-@ hop culture ? from the running man to the Soulja Boy dance ... " and this era was the start of commercial hip @-@ hop choreography as it looks today : dance routines are not specific to one genre (strictly popping , strictly locking , or strictly breaking) but rather an amalgamation of urban party dancing with studio technique added to it .

= = = Jazz @-@ funk = = =

Another style the dance industry created in response to hip @-@ hop was jazz @-@ funk . This style was shown in its early form on a sketch comedy series called In Living Color . The resident dance troupe , The Fly Girls , opened and closed every show with a hip @-@ hop and jazz performance choreographed by Rosie Perez . Jazz @-@ funk (also called street @-@ jazz) is a hybrid of hip @-@ hop and jazz dance . R & B singer Beyoncé uses this style . Korean dance crew Prepix also uses this style . They have choreographed for K @-@ pop singers Jay Park and G.NA as well as for K @-@ pop boy bands 2PM and B2ST . Although jazz @-@ funk borrows from hip @-@ hop dance , it is not considered a style of hip @-@ hop because the foundational movements are jazz . In hip @-@ hop ? even in lyrical hip @-@ hop ? there are no pirouettes or arabesques and dancers do not perform on relevé (on the balls of the feet) . However , these methods are used in jazz @-@ funk and in jazz dance in general .

= = = Business developments = = =

Other developments in the dance industry occurred in response to the growing popularity of hip @-@ hop . On the traveling convention circuit there were tap , ballet , and jazz dance conventions , but there were none specifically for hip @-@ hop . The same void existed in dancewear . There was dancewear for tap , ballet , and jazz dancers but none for hip @-@ hop dancers . Monsters of Hip Hop and Nappytabs dancewear were formed to answer to both needs . Nappytabs is the first line of hip @-@ hop dancewear . Because their clothing is made for hip @-@ hop dancers , they do not sell leotards , unitards , tights , or leg warmers . Their line consists of tank tops , shorts , t @-@ shirts , sweat pants , harem pants , and hoodies . Monsters of Hip Hop (MOHH) was founded in 2003 in Baltimore , Maryland by Andy Funk , Becky Funk , and Angie Servant . The convention is dedicated exclusively to hip @-@ hop instruction . Fatima Robinson , Stefan " Mr. Wiggles " Clemente , and Timothy " Popin ' Pete " Solomon have taught classes at MOHH in the past . Every year , the convention brings together its top student dancers for a professionally choreographed showcase in Los Angeles called Monsters of Hip Hop : The Show .

MOHH may have been the first hip @-@ hop dance convention , but it is not the only one that exists . Urban Dance Camp (UDC) is a six @-@ week @-@ long German @-@ based dance convention held every year in Lörrach , a small town on the border of France and Switzerland . In a report on the event by a local paper , Bettina Kraft , the manager of UDC , estimated that 85 % of the participants were from outside of Germany . In 2009 Kraft created Urban Dance Showcase , a parallel event to UDC reserved only for performances by professional choreographers , dance crews , and UDC teachers . Dancers such as Shaun Evaristo , Les Twins , I.aM.mE , b @-@ boy Lilou , and b @-@ boy Hong 10 have performed at the showcase in the past .

Aside from dancewear and conventions , developments in agency representation occurred as well . Although limited , representation for individual dancers had existed since the 1980s at the beginning of the music video era due to the pioneering work of talent agent Julie McDonald . However , the UK @-@ based dance agencies ProDance and Superbad Talent were created to exclusively represent street dancers .

= = Entertainment = =

= = = Movies = = =

The entertainment industry has been largely responsible for introducing hip @-@ hop dance to mainstream audiences around the world . The first hip @-@ hop films Wild Style , Beat Street , and Breakin ' were made in the 1980s . When Wild Style opened in Japan , Rock Steady Crew performed breaking in Tokyo 's Harajuku shopping district to promote the film . Wild Style was the first movie centered around hip @-@ hop culture ; however , Flashdance was the first commercially released film to feature breaking . In 1984 , Beat Street was released in West Germany and screened at the Cannes Film Festival which helped to introduce breaking , graffiti writing , and turntablism to this part of Europe . Breakin ' and Breakin ' 2 : Electric Boogaloo brought the funk styles to the cinema . Breaking , locking , popping , and waacking ? a style of house dance ? were performed in these films . At this time in the 1980s , the United States was not the only country producing hip @-@ hop films . In 1985 , Yuen Woo @-@ ping directed a hip @-@ hop themed romantic comedy in Hong Kong called Mismatched Couples starring Donnie Yen . Another hip @-@ hop film , Electro Rock , was released the same year in the United Kingdom . This film featured a then 14 @-@ year @-@ old Hanifa " Bubbles " McQueen Hudson , the UK 's first b @-@ girl .

Several hip @-@ hop dance films were produced after the millennium . The Freshest Kids : A History of the B @-@ Boy , Neukölln Unlimited , B @-@ Girl , Bouncing Cats , Planet B @-@ Boy , and Battle of the Year : The Dream Team all showcase breaking . Films such as Honey , Save the Last Dance , You Got Served , the Step Up film series , StreetDance 3D , Hype Nation , Saigon Electric , Berlin Dance Battle 3D , and ABCD : Any Body Can Dance showcase all forms of hip @-@ hop dance , especially new style hip @-@ hop . Rize , The Heart of Krump , and Shake City 101 are documentaries about krumping . All of these movies and documentaries are examples of films where the plot and theme surround hip @-@ hop dance and how it affects the characters ' lives . Bouncing Cats is the story of b @-@ boy Abraham " Abramz " Tekya who uses b @-@ boying to empower youth in Uganda . In 2010 , the film won " Outstanding Achievement in Documentary Filmmaking " at Newport Beach Film Festival and " Best Documentary Feature " at Urbanworld Film Festival . Saigon Electric was Vietnam 's first hip @-@ hop film . It was written , produced , and directed by Vietnamese @-@ American filmmaker Stephane Gauger . The film is about two female dancers (a ribbon dancer and a hip @-@ hop dancer) and how their respective romances , the threat of their community center being torn down , and the stress of an upcoming dance battle affects their friendship . The film was choreographed by Viet Max and Ricky Cole . In 2012 , it won a Golden Kite Prize (the Vietnamese equivalent of The Oscars / BAFTAs) for " Best Film " and " Best Actress " .

= = = Television = = =

Before reaching movie audiences , hip @-@ hop dance was already being broadcast on television . Soul Train was a syndicated , music variety show that featured social dancing and performances by African @-@ American soul , funk , and R & B singers . The show was broadcast in South Korea via the US Armed Forces Korea Network . Before officially becoming a crew , The Lockers made several appearances on this show . After becoming a crew , The Electric Boogaloos also appeared on the show . Soul Train premiered in 1970 . During its 36 year run , the resident freestyle dancers were referred to as the Soul Train Gang . Auditions were held in 1971 when the show moved from Chicago , Illinois to Los Angeles , California . Dancers who wanted to get on Soul Train after this time had to rely on word @-@ of @-@ mouth recommendations from dancers who were already employed by the show . A regular feature during the broadcast was the Soul Train Line . To participate in the Soul Train Line , the dancers formed two lines of equal length facing each other with a large space in between them . Each dancer in line would take their turn dancing down the middle .

Other music variety shows on television at this time were American Bandstand , Solid Gold , and Top of the Pops . Unlike Soul Train which focused on soul and funk , these shows promoted Top 40 music and pop acts . Solid Gold employed a permanent dance troupe called the Solid Gold Dancers who performed choreographed routines to musical performances . Lucinda Dickey , an actress and dancer who played the lead role in the Breakin ' films , appeared on the show during the 1982 ?

1983 season as a Solid Gold dancer . In 1983 , street dancers Marc " Mr. Freeze " Lemberger from Rock Steady Crew , Timothy " Popin ' Pete " Solomon and Dane " Robot Dane " Parker from the Electric Boogaloos , and locking dancers Alpha " Omega " Anderson and Lewis " Deputy " Green also appeared on Solid Gold during a performance to the song " What a Feeling " from the movie Flashdance . In 1982 during a performance in London on Top of the Pops , street dancer Jeffrey Daniel performed popping and the backslide during the song " A Night to Remember " . This was the first time popping was shown on British television thus spreading its popularity in the United Kingdom . A year later , Michael Jackson also performed the backslide during a performance of " Billie Jean " on the Motown 25 TV special . He called it the moonwalk and his performance spread its popularity all over the world to much larger extent than Daniel 's performance did . It was Jeffrey Daniel who taught Michael Jackson how to do the backslide / moonwalk .

A few hip @-@ hop dance shows appeared on television in the 1990s such as 1991 's The Party Machine with Nia Peeples and 1992 's The Grind . Several hip @-@ hop dance shows premiered in the 2000s including (but not limited to) Dance Fever , Dance 360 , The Wade Robson Project , MTV Dance Crew , America 's Best Dance Crew , Dance on Sunset , and Shake It Up . In 2006 , MTV France documented the creation of a dance crew for an original series called MTV Dance Crew . Viewers were able to see the crew from auditions to the selection of the final eight who were subsequently named Original Soul . Original Soul was coached by three professional choreographers who mentored them and helped refine their dancing . Over the course of 32 episodes they routinely participated in professional dance battles including the popping battle at Juste Debout , the Seven 2 Smoke battle at The Notorious IBE , and b @-@ boy battles at Chelles Battle Pro . B @-@ boy Lilou , b @-@ boy crew Phase T , and promoter Bruce Ykanji (the founder of Juste Debout) all made appearances during the show .

The founders of Hip Hop International , Howard and Karen Schwartz , created the reality hip @-@ hop dance competition America 's Best Dance Crew (ABDC) in 2008 . On the show , different crews competed in dance challenges against each other every week . ABDC contributed to the exposure of several crews such as Jabbawockeez , Quest , Beat Freaks , and Poreotics . These crews now have official websites , work with musical artists , and perform at live events . The JabbawockeeZ had a show in Las Vegas , Nevada called MÜS.I.C. at the Monte Carlo Resort and Casino . MÜS.I.C. was the first hip @-@ hop dance stage show on the Las Vegas Strip . In 2012 , the Jabbawockeez performed the show during a five @-@ month residency at the Jupiters Hotel and Casino in Gold Coast , Queensland , Australia . Both Poreotics and Hokuto " Hok " Konishi from Quest were nominated for a 2011 MTV Video Music Award for Best Choreography . Poreotics was nominated with singer Bruno Mars for his video " The Lazy Song " . Hok was nominated for LMFAO 's video " Party Rock Anthem " ; the rest of Quest crew appeared in the video as featured dancers .

In contrast to ABDC , individual dancers from all backgrounds compete on the reality dance competition So You Think You Can Dance (SYTYCD) . It has a similar premise to the Idol series of singing competitions with initial auditions leading to the selection of a winner over the course of several episodes . In 2008 , poppers Robert " Mr. Fantastic " Muraine and Phillip " Pacman " Chbeeb auditioned during season four of the US series . Neither made it to the final " Top 20 " , but the judges were so impressed with their dancing that both were invited back to participate in a popping battle against each other on the show 's live finale . According to Muraine , this was the first popping battle that was nationally televised . After the battle , hip @-@ hop dancer Joshua Allen was declared the winner of season four of the competition . The same year Mona @-@ Jeanette Berntsen , a hip @-@ hop dancer from Norway , won the first season of So You Think You Can Dance Scandinavia .

Hip @-@ hop dance has also been popular among viewers of the Got Talent series . French hip @-@ hop dancer Salah won the first season of Incroyable Talent in 2006 . French b @-@ boy Junior won the second season in 2007 . In 2008 , hip @-@ hop dancer George Sampson won Britain 's Got Talent , Danish popping and roboting duo Robot Boys won Talent 2008 (da) , and hip @-@ hop dance crew Quick won the Norwegian version of the show . After George Sampson , dance crew Diversity won the next season of Britain 's Got Talent in 2009 . The same year , Brazilian crew D @-@ Efeitos won Qual é o Seu Talento ? (What 's Your Talent ?) . In 2010 ,

Justice Crew won Australia 's Got Talent . After signing a recording contract with Sony Music Australia , Justice Crew shot a video for their single " Dance with Me " featuring rapper Flo Rida and America 's Best Dance Crew alumni Beat Freaks . In 2015 , nine years after he won Incroyable Talent , hip @-@ hop dancer Salah won the fourth season of Arabs Got Talent .

= = = Theater = = =

Though hip @-@ hop dancing is established on film and on television , it has not gained the same level of exposure in theater . This may be due to the fact that the dance is performed more in film and in television than it is in a theatrical setting . B @-@ boy and popper Stefan " Mr. Wiggles " Clemente and hip @-@ hop historian Jorge " Popmaster Fabel " Pabon were involved in hip @-@ hop theater at its inception . Their dance company , GhettoOriginal , produced the first hip @-@ hop stage shows : 1991 's off Broadway musical So ! What Happens Now ? and 1995 's Jam on the Groove . Both shows were performed by the Rock Steady Crew , Magnificent Force , and the Rhythm Technicians . Aside from the pioneers in New York City was Rennie Harris ' Puremovement hip @-@ hop theater company . Harris founded Puremovement in 1992 in Philadelphia , Pennsylvania . One of Puremovement 's theater shows Rome & Jewels won two Black Theater Alliance Awards and three Bessie Awards . In 2012 , Harris and his company toured Egypt , Israel , and the Palestinian territories as part of Dance Motion USA , a program sponsored by the US State Department to showcase American dance to other countries and promote cultural exchange .

German b @-@ boy pioneer Niels " Storm " Robitzky has his performance roots in hip @-@ hop theater . In 1991 , Robitzky ? who went by the name " Swipe " ? left Germany with his crew Battle Squad for New York City to look for b @-@ boy legends they could study under . When he got to New York , he met b @-@ boy Gabriel " Kwikstep " Dionisio who personally mentored him and introduced him to New York techniques . While in New York , he also learned about the funk styles from Clemente . Clemente and Dionisio knew each other since Dionisio was an original member of both GhettoOriginal and the Rhythm Technicians . A year later in 1992 , Robitzky performed with GhettoOriginal at the Kennedy Center in Washington D.C. and at the Lincoln Center in New York City . It was Dionisio who gave Robitzky a new name , " Storm " . In 2000 , he wrote a book called Von Swipe zu Storm : Breakdance in Deutschland (From Swipe to Storm : Breakdance in Germany) .

Dancers in the United Kingdom have had success in hip @-@ hop theater . In 2006 , hip @-@ hop dance company Boy Blue Entertainment won a Laurence Olivier Award for their show Pied Piper . In 2008 , Into the Hoods became the first hip @-@ hop theater show to perform in London 's West End . It eventually went on to become the West End 's longest running dance show ever . According to Clemente , the future of hip @-@ hop dance is in theater ; he believes it is necessary for the dance to make this transition in order for it to be legitimized as an art form .

= = = Online content = = =

YAK Films is a three @-@ man team that films urban dance around the world . It was founded in Oakland , California by Yoram Savion and Kash Grimes . Their first videos were of the Turf Feinz dance crew performing turfing ? a regional hip @-@ hop dance style from Oakland . After generating significant views on YouTube , they started YAK (Yoram And Kash) Films and added music producer Ben " B 'z Wax " Tarquin to the team . From shooting videos only in the United States , they were able to easily transition to covering dance events in Europe due to Savion 's dual French citizenship . In 2009 , they filmed Battle of the Year 's first one @-@ on @-@ one b @-@ boy competition , and in 2010 they filmed dance battles at Juste Debout , a French street dance competition . In addition to filming dance events and original freestyle performances , they post tutorials and upload a weekly web series called " YAK Like You Know " . Some of their more popular videos have been featured in Oakland Local and the Huffington Post .

Juba Films was founded in Germany by Julien Bam and Gong Bao . Rather than film freestyle content , Juba (" Ju " lien and " Ba " o) produces short films with a storyline . For their short b @-@ boy film " More Than Bread " , they won first place at the 7th International Online Dance Festival in

2011 . In 2012 , the Daily Mail wrote an article about Juba 's short film " With a Piece of Chalk " after the video went viral and started trending on Mashable . Both Juba Films and YAK Films appeared at The Notorious IBE 's New Dance Media Conference discussing the relationship between street dance and visual arts . Although Juba Films has won an award and YAK Films has booked high @-@ profile events , they are not the only film production teams distributing hip @-@ hop dance videos on the Internet . House of Crews , Strife TV , Pacific Rim Video Press , ProDance TV , Battle Fest Extreme , Urban Dance Show , Ocke Films , World of Dance Network , and Canal Street TV also produce hundreds of high @-@ quality hip @-@ hop dance content .

The Legion of Extraordinary Dancers (The LXD) was a good @-@ versus @-@ evil themed web series about a group of dancers who discover they have super powers through their dance moves . Each character specializes in one dance style . Consequently , a wide range of styles are displayed including krumping , tutting , breaking , locking , boogaloo , and popping . The majority of the dancing shown in the series is hip @-@ hop ; however , other styles have also been performed including jazz , tap , and ballet . AdvertisingAge.com gave the series a favorable review stating " ... each episode of ' LXD ' packs a wealth of narrative sophistication into its eight or nine minutes . Combine this with the theater @-@ worthy production values and a cast that exerts itself to an ungodly extent , and the end result is ? pun time ! ? extraordinary . " The LXD premiered July 7 , 2010 on Hulu . In 2012 , Jon Chu , the writer , director , and producer of The LXD launched a dance channel on YouTube called DS2DIO (pronounced D @-@ Studio) . DS2DIO has videos of master classes , freestyle dance , and original choreographed performances . Through this channel , Chu also made The LXD available on YouTube . Before then , it could only be viewed on Hulu .

= = International competitions = =

UK B @-@ Boy Championships was founded by DJ Hooch in 1996 in London . There are four world championship titles : breaking crew champions , solo b @-@ boy champion , solo popping champion , and solo hip @-@ hop champion . The world finals also include the " Fresh Awards " (best dressed) which are hosted and judged every year by Richard " Crazy Legs " Colón ? the president of Rock Steady Crew . In 2011 , DJ Hooch wrote a book about the competition called B @-@ Boy Championships : From Bronx to Brixton .

Freestyle Session was founded in 1997 in California by graffiti writer and DJ Chris " Cros1 " Wright . It is the largest breaking competition in the United States . The main competitive event is for b @-@ boy crews , but there are also popping and locking competitions for solo competitors . Although the US is the flagship location for Freestyle Session , it is not the only country where it is held . Promoters outside the US pay Cros1 to use Freestyle Session 's name and fly him to their location to judge the competition . Using this method , Freestyle Session has been held in 18 other countries including Poland , Russia , Switzerland , and Venezuela .

Hip Hop International (HHI) was founded in 2002 in the United States by Howard and Karen Schwartz . There are two categories of competitions : World Battles and World Hip Hop Dance Championship . Within the World Battles category , there are four titles including three @-@ on @-@ three breaking champions , one @-@ on @-@ one popping champion , one @-@ on @-@ one locking champion , and one @-@ on @-@ one all styles (freestyle) champion . The World Hip Hop Dance Championship is for hip @-@ hop crews . There are four divisions : junior (ages 7 ? 12) , varsity (12 ? 18) , adult (18 +) , and mega crew (all ages) . Each crew must have at least five but not more than eight people (mega crew must have 15 ? 40) and must perform a routine that showcases three styles of hip @-@ hop dance . For the 2009 competition , there were 120 crews representing 30 countries . HHI also created the USA Hip Hop Dance Championship and the television show America 's Best Dance Crew .

Juste Debout was founded in 2002 by Bruce Ykanji in Paris . Competition categories include popping , hip @-@ hop , locking , house , toprock , and experimental . Breaking is not included to put more focus on dance styles performed while standing up , hence the name (French for Just Standing) . There are not any team trophies at Juste Debout . The experimental and toprock categories are only for solo dancers ; popping , new style , locking , and house are for duos . In

2008 , Ingrid " Shéyen " Gamboa , the editor @-@ in @-@ chief of Juste Debout magazine , wrote a book called Hip @-@ hop : L 'histoire de la danse (Hip Hop : A history of the dance) .

United Dance Organisation (UDO) was founded in 2002 in the United Kingdom . It is endorsed by choreographers Ashley Banjo and Sisco Gomez and dancers Twist and Pulse and George Sampson . UDO operates the British Street Dance Championships , the European Street Dance Championships , and the World Street Dance Championships . The European championships are held in Germany rather than in the UK .

Street Dance Kemp Europe (SDK Europe) is a competition and dance convention founded in 2004 in Jedovnice , Czech Republic . There is a hip @-@ hop crew battle and solo battles for house , krumping , locking , hip @-@ hop male , and hip @-@ hop female dancers . SDK Europe begins every year in the summer and lasts seven days . Daytime hours are reserved primarily for dance workshops and classes taught by an international pool of instructors ; competitive events are held at night . All of the classes , workshops , and competitive events are held outside and ? although hotels or cottages are an option ? many participants stay in tents and camp outside on the SDK event grounds .

EuroBattle was founded in 2005 in Portugal by Max from Momentum crew . There are five competitive events for solo dancers including b @-@ boying , b @-@ girling , hip @-@ hop , locking , and popping . The international final is held in Porto but the winner of the Spanish qualifying tournament also gets to compete at the UK B @-@ Boy Championships in London .

World Supremacy Battlegrounds is a hip @-@ hop dance competition based in Australia . The heritage of World Supremacy Battlegrounds goes back to 2002 when it began as GROOVE , a local hip @-@ hop competition held in Sydney . Over the three years that followed , the competition was renamed Battlegrounds and went national to include dance crews from all over Australia . It became international in 2006 when crews from the Philippines , Japan , and New Zealand entered the competition . There are four dance crew categories : open (all ages) , junior (12 and under) , varsity (12 ? 18) , and monster (all ages , 20 ? 40 members) . For the 2011 competition , teams from Indonesia , Thailand , Singapore , Malaysia , Vietnam , the Philippines , Japan , Guam , New Zealand , Samoa , and South Africa came to compete .

World of Dance Tour (WOD) was founded in 2008 by Myron Marten and David Gonzales in Pomona , California . It differs from other competitions because there is no final championship . WOD travels to different cities in the United States , Canada , and Europe and holds a competition in each location ; therefore , WOD distinguishes itself as a tour . Each tour stop is a stand @-@ alone competition ; they are all related to each other in name only . In 2013 , WOD will travel to New York City , Vallejo , Seattle , Vancouver , Berlin , Dallas , Toronto , San Diego , Montreal , Eindhoven , Boston , Orlando , Houston , Chicago , Seattle , Honolulu , Los Angeles , Union City , and Antwerp .

World Dance Colosseum is a two @-@ on @-@ two dance competition founded in Japan . There are five two @-@ on @-@ two world championship titles : b @-@ boying , locking , popping , hip @-@ hop , and house . Japanese dancers qualify for the international final through preliminary tournaments held in the country but foreign dancers do not qualify through tournaments because 30 of the top @-@ ranked foreign dancers are automatically invited to participate in the final . At the final , the winning duos from the Japanese tournaments compete against the top @-@ ranked foreign duos to determine who is the best . There is also a " kids " title (hip @-@ hop) at the world finals but this event is only for Japanese children .

= = Education = =

In 2004 , Safi Thomas founded the Hip @-@ Hop Dance Conservatory (HHDC) in New York City . Thomas ' goal was to provide a comprehensive education to hip @-@ hop dancers that was comparable to what ballet , modern , and jazz dancers experience at their respective institutions . HHDC provides a formal curriculum with dance classes (breaking , freestyle , locking , etc .) and academic classes (dance theory , physiology , kinesiology , etc .) to people who want to pursue hip @-@ hop dance as a career . It is the only educational institution in the United States that is

exclusively dedicated to hip @-@ hop dance instruction . HHDC does not grant degrees . It is a non @-@ profit organization and repertory company that grants certifications to dancers that complete the three @-@ year program .

Three years later in 2007 , the University of East London 's Institute for Performing Arts Development (IPAD) started intake for the only bachelor 's degree program in the world specializing in hip @-@ hop , urban , and global dance forms . The IPAD 's program also lasts three years , but it is not exclusive to hip @-@ hop . Students also study African dance , kathak , Bollywood , and capoeira .