

A Short Rapper Dance

Pinewoods English and American Week

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The Dance

In modern rapper dances the emphasis is on presenting an exciting and varied sequence of figures. Traditional rapper dances, while somewhat less flashy, usually have a repeating chorus figure which lends structure to the dance. The short dance described here draws from both styles—there is a recognizable repeating chorus figure, interspersed with a mixture of varied moving and stepping figures.

Ideally we'll have a fool in some sets. In case the numbers don't come out evenly there are separate middle sequences for 5-person and 6-person sets.

Walk on

Chorus: moving ring, **Slide**, open ring

Scoops, nut

In & Out (fool in), nut, snake break

Chorus: moving ring, **Slide**, open ring

Arches, nut

<i>5-person sets:</i>	<i>6-person sets:</i>
Figure 8	Ornetti grab, Prince of Wales
Curly , face up	Popcorn , Ornetti lock, clamshell
Flying Pixies	Double Hey , nut (fool out), snake break

Chorus: moving ring, **Slide**, open ring

Single Flip (*optional*), nut

Line of 5

Each figure is presented in the following pages, with details of movement, stepping, timing, styling, and calling.

The Chorus

Slide, Open Ring

- Basic Idea—Dancers slide around moving ring every four beats
- Details
 - On beat 1, #1 raises swords and pulls right shoulder back, stepping slightly out and back to face the set, and slides counter-clockwise around the ring, returning to place behind #5 as the ring continues rotating
 - #2, #3, #4, #5 follow on beats 5, 1, 5, 1
 - All are once again driving clockwise, but now with swords crossed
 - When #1 is near the top, all walk a 4-beat arc left and outward to form an open ring, ending on beat 4 or 8 so #1 and #5 have their backs to the audience
- Styling
 - Slide around the ring briskly with arms raised and chest practically grazing the set
 - People in the ring quickly close space vacated by sliding dancer
 - Stay together in the arc so the ring expands steadily
 - Make the ring big and round; dancers' arms are almost fully extended; swords are bowed
- Calling—"Open Ring" as #1 approaches the top

The Figures

Scoops

- Basic Idea—Stately double scoops and jumps
- Details
 - #1 scoops #3 and #4:
 - #1 and #3/#4 approach each other, flattening the ring to a line in 2 steps.
 - #1 scoops swords on beat 3 as #3 and #4 jump over (both feet) landing on beat 4 (still in a line); all step for 4 beats.
 - Feet go "step, step, jump, LAND, stepity stepity stepity STEP"
 - #1 back-scoops swords on beat 3 as #3 and #4 jump over (both feet) landing on beat 4 (still in a line); all back up to original ring.
 - Feet go "step, step, jump, LAND, step step step STEP"
 - #5 scoops #2 and #3 similarly
 - #3 scoops #1 and #5 similarly, but instead of the back scoop all turn left to make a nut.
- Styling
 - Scoopers make beautiful arcs with the swords
 - Scrape the swords on the ground for dramatic effect (sparks on some surfaces!)
 - Jumpers jump straight up and down, lifting both feet

In and Out

- Basic Idea—Instant transformation back and forth between nut and facing-out ring
- Details
 - Break nut on beat 1. All turn right and step outward onto right foot on beat 2 while bringing right-hand sword over head, forming a big open ring facing out.
 - Step for the remainder of the phrase—feet go "step, STEP, stepity STEP, stepity stepity STEP"
 - All turn left and step inward onto left foot, bringing right-hand sword over your head. On beat 1, land on your left foot facing in and clicking your right sword on your left.
 - Make the nut on beat 2 and the rose on beat 3.
 - Step for the remainder of the phrase—feet go "step, STEP, stepity STEP, stepity stepity STEP"
 - Repeat all that twice more.
- Fooling
 - Enter ring as dancers turn to face out; draw attention to yourself.
 - Duck just in time as dancers come in; spring up as they go out.
 - Join the set while ducked under the rose, facing out between #3 and #4:
 - #4 uncross left hand from #5's right hand.
 - Fool bows sword, holding both ends, trades fixed ends with #4.
 - As dancers turn to face out, stand and walk straight out (without turning) to join the ring.
- Styling
 - All moves snappy. Make the stepping good.
 - When facing out, make sure the swords are nicely bowed.
- Calling
 - "In and Out" on beat 3 or 4 from the initial nut.
 - "Snake Break" on beat 5 of the final nut.

Snake Break

- Basic Idea— Break a nut by snaking to a moving ring
- Details
 - From nut, #1 cast over right shoulder, head clockwise; #5 stay put
 - #2 (then #3 then #4) go under #1/#5 sword, turn right to follow #1
 - All are now driving clockwise
- Styling
 - #1's cast grows smoothly out of breaking the rose
 - Don't duck!
- Calling—"Slide" on beat 5 or so of the moving ring

Arches

- Basic Idea—Each dancer takes a turn in the middle under the arches
 - The sequence:
 - #5 to center while #4 steps right to close gap; #2 and #3 adjust right to form an X
 - #4 to center while #1 steps left to close gap and #5 backs out to replace #1
 - #3 to center while #1&5 step left to close gap and #4 backs out to replace #5
 - #2 to center while #1&5&4 step left to close gap and #3 backs out to replace #4
- | | | | | | | | |
|---|---|---|---|---|---|---|---|
| 3 | 2 | 3 | 2 | 1 | 2 | 5 | 1 |
| | 5 | | 4 | | 3 | | 2 |
| 4 | 1 | 1 | 5 | 5 | 4 | 4 | 3 |
- #2 backs out between #1 and #3; all adjust to nut position and make the nut
 - Timing:
 - Swords go up on beat 1
 - Feet go “step, STEP, stepity STEP, stepity stepity stepity STEP”
 - A new person goes in every 8 beats
 - Move to the next formation crisply in two beats (start on 8, land on 2)
 - Make the nut on beat 4; swords come down as #2 steps back
 - Styling
 - Arms high, handles vertical to make beautiful curved arches
 - Line up the X—center person should directly face left rear person, and outside people should see center person directly between themselves and opposite person

Middle Sequence for 5-Person Sets

Figure 8

- Basic Idea—All fly on a tight figure 8 path while swords grind away
- Details
 - From nut, cross to the other side while moving back to front (#1 then #5, #2, #4, #3)
 - Continue, crossing in same sequence each time
- Styling
 - Keep everything tight and close together:
 - Lead with right shoulder when crossing right; left shoulder when crossing left
 - After casting, face set while moving to rear
 - Keep the swords high and hands strongly vertical; don't duck
 - Drive forward, don't let it look static
- Calling—"Curly" as #1 makes final cross from right to left

Curly

- Basic Idea—Two adjacent mirror-image moving rings
- Details
 - From coach and horses, #1 casts left followed by #2 and #3, while #5 casts right followed by #4
 - Continue around in adjacent rings (#123 in one, #45 in the other)
- Styling
 - Keep the two rings of the Curly very tight and close together, shoulders can touch
 - Swords arching around should swoop beautifully and not be flat
 - Drive forward, don't let it look static
- Calling—"Face up" as #1 and #5 meet in back to complete the final revolution

Flying Pixies

- Basic Idea—Everyone spins in opposite directions while moving to adjacent spots
- Details
 - From guard position, #2 and #4 turn in, spinning in place (#2 right and #4 left), ending with swords crossed slightly awkwardly.
 - All raise both swords and move to adjacent spot (#1 moves to #2's spot; #2 moves to #3's spot, etc) in 3 steps while spinning one full rotation; #1 and #5 turn in, #2 and #4 turn out, #3 turn left.
 - Step for 4 beats in new guard positions
 - Repeat 4 times, moving to each adjacent spot in turn and alternating direction of spin (except that you spin left twice in a row as you reach positions #3 and #4)
 - When everyone is home, raise swords once more, #2 and #4 spin in place turning out, and all face right in a ring
- Styling
 - Swords move sharply up on beat 1 and sharply down on beat 4
 - Spin completely in 3 steps so each guard formation is precisely aligned
 - Crisp stepping in place
- Calling—"Ring round" when you're back to place and starting the final 4 beats of stepping

Middle Sequence for 6-Person Sets

A variant of the Greenwich Guard's "Ornetti" sequence. See diagram for key parts.

Prince of Wales (with "Ornetti Grab")

- Basic Idea—A zippy 6-person basket swing
- Details
 - #1 displays the lock (like you mean it—arm held high), then lowers it upside-down on beat 8
 - To get the correct swords, cross your hands at your waist with the right wrist across the left; right hand gets the swivel handle and left hand gets the fixed handle
 - "Ornetti Grab"—#1, #3, and #4: right hand grabs sword not by its swivel handle but by its middle segment (see diagram C), unlacing the swords into two independent rings of three swords each. #2/5/Fool help by loosening the lock right away.
 - Raise swords over and around the back of your neighbor (without revealing the independent rings)
 - Move to your left to spin the basket; left foot moves left on odd beats, right foot crosses over on even beats. Use the correct feet!!
 - Stop spinning on beat 8, raise swords back over
- Styling
 - The ring can really fly
 - Don't consciously lean out or in; focus instead on really MOVING sideways—centrifugal force will ease your weight back into the swords
- Calling—"Popcorn" when you want to end the ring.

Popcorn

- Basic Idea—Jumps and scoops in concentric 3-person rings
- Details
 - #2/5/F back-scoop under #1/3/4, who jump on beat 3
 - #1/3/4 back-scoop under #2/5/F, who jump on beat 7
 - Three more scoops, double-time, so the whole timing is:
#2/5/F: 1-2-scoop-4, 5-6-jump-8; 1-2-scoop-4, jump-6-scoop-8
#1/3/4: 1-2-jump-4, 5-6-scoop-8; 1-2-jump-4, scoop-6-jump-8
- Styling
 - Swords make big smooth rotary motions
 - Double-footed jumps, straight up and down

Ornetti Lock (with “Clamshell” and “Normalizer Grab”)

- Basic Idea—Beautiful lock of two concentric triangles
- Details
 - #1/3/4 cross right over left to make the inner triangle (see diagram E)
 - #2/5/F reach left to neighbor’s “V”, tying swords as shown in diagram F.
 - #1 displays the lock (perhaps tightening it first) to wild cheering!
 - Clamshell—Fool and #3 slide left outside to trade places with # 4 and #5, who slide right inside (see diagram G).
 - #1 turns the lock over and lowers it, with a pair of fixed handles roughly in front and a pair of swivel handles to the right.
 - Normalizer Grab—All take nearest swivel with right hand, then reach over with left to take nearest fixed handle (see diagram H).
- Styling
 - With practice you’ll be able to make (and break) the lock quickly and tightly
 - #1 display the lock like you mean it—arm held high
- Calling
 - “Clamshell” once the lock is raised
 - “Double Hey” once the lock is down and everyone has the right swords

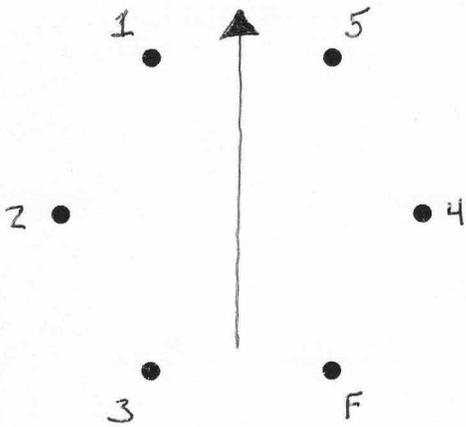
Double Hey

- Basic Idea—Pairs weave a hey for three
- Details
 - #3, followed by fool, cross through middle of set between #2 and #4 and cast left
 - #1, followed by #2, move toward fool, then cross through middle of set (once fool has passed) and cast right
 - #5, followed by #4, move toward #3, then cross through middle of set (once #2 has passed) and cast left
 - Continue, crossing in same sequence each time
- Styling—Smooth drive
- Calling—“Nut” as #1/#2 make final cross from right to left

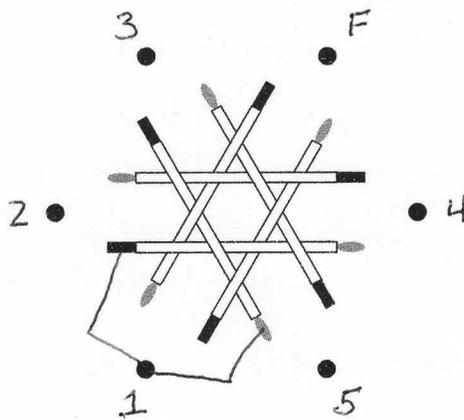
THE ORNETTI LOCK

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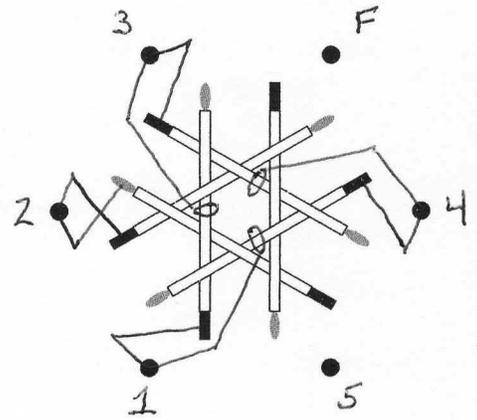
Ⓐ NORMAL ORIENTATION



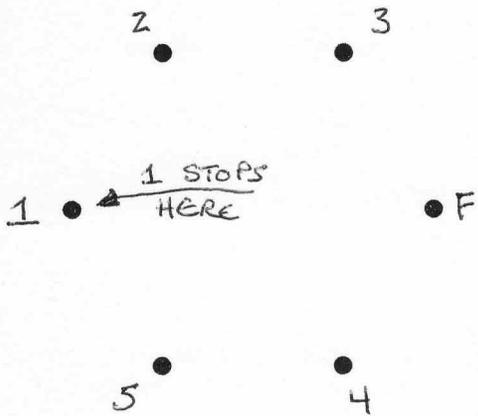
Ⓑ NORMAL NUT



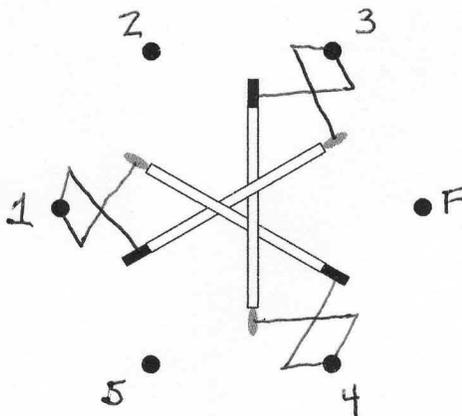
Ⓒ ORNETTI GRAB (NUT IS FLIPPED)



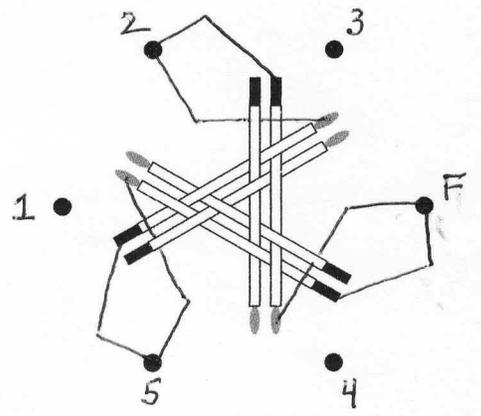
Ⓓ AFTER PRINCE OF WALES SPIN



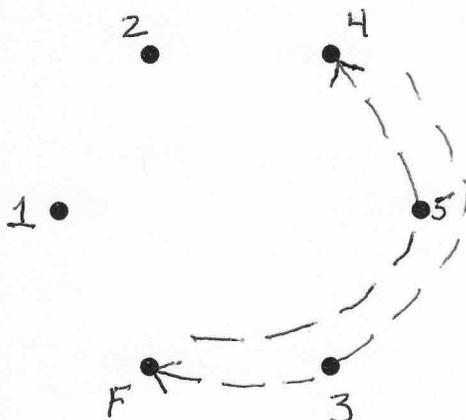
Ⓔ TIE ORNETTI LOCK (FIRST STAGE)



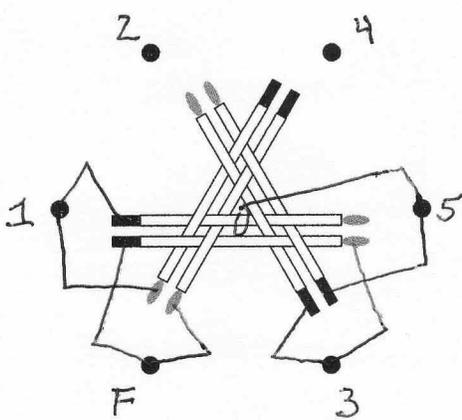
Ⓕ TIE ORNETTI LOCK (SECOND STAGE)



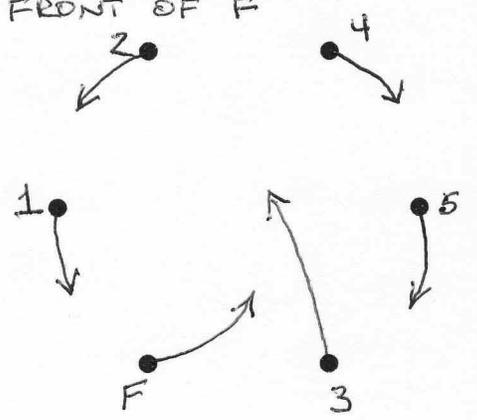
Ⓖ CLAMSHELL (F + 3 OUTSIDE)



Ⓗ NORMALIZER GRAB (NUT FLIPPED BACK)



Ⓘ INTO DOUBLE HEY (OR CURLY) - 3 CROSS IN FRONT OF F



Fool Out

- Basic Idea—Fool suddenly loose as nut is broken
- Details
 - From rose, #4 uncross left hand from #5's right hand, and uncross right hand from fool's left hand.
 - Fool and #4 trade fixed ends
 - Do a normal "snake break", but fool pops out holding both ends of sword
- Styling—Try not to make it obvious.

Ending

Single Flip

- Basic Idea—A death-defying back flip
- Details
 - From open ring, #1 and #5 scoop sword under #3
 - Set is now a staggered (wavy) line (2-1-3-5-4); #1/#5 sword is behind #3
 - #3 puts hands on #1/#5 shoulders and back flips over #1/#5 sword
 - All go forward, #3 scoops #1 and #5, all but #2 turn left; make nut on beat 8
- Styling—Looks best if #3 lands on feet rather than head

Line of Five

- Basic Idea—We're hot and we're outta here
- Details
 - #1 displays the lock and steps forward
 - Others open out to line (5-4-1-3-2) facing audience.
- Styling—So you're gasping for breath, elated to have made it through without much blood, you've still got to stand tall and smile and make that stepping sharp!