

Advanced Rapper

Mendocino English Week 2001
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The Dance

This dance aims to combine the best features of contemporary and traditional rapper dances—an exciting and interesting sequence of figures, with a repeating structure the audience can recognize.

As in traditional dances there is a recognizable chorus sequence. In addition, the figure sequences have a recognizable structure—an open ring figure, nut, face up, and a moving figure, right into a rotating display figure.

Out-In Opening

Chorus: Nut, show it, break to moving ring, **Slide**, open ring

Scoops, nut, face up

Curly, right into

Breastplate, rotate

Chorus: Nut, show it, break to moving ring, **Slide**, open ring

Arches, nut, face up

Maryann, right into

Stripes, rotate

Chorus: Nut, show it, break to moving ring, **Slide**, open ring

Single Jump Rope, **Single Flip**, nut, face up

Figure 8, right into

Five Corners

Chorus: Nut, show it, break to moving ring, **Slide**, open ring

Double Jump Rope, **Double Flip**, nut, **Line of 5**

The Chorus

Nut, Show It

- Details
 - Make a flat nut
 - #1 displays the nut, lowers it on beat 8
 - To get the correct swords: right hand grabs swivel handle, then left hand reaches left to grab fixed handle
 - Rose on beat 5, break on beat 1
- Styling
 - Display the nut like you mean it, arm held high

Break to Moving Ring

- Details
 - #1 cast over right shoulder, head clockwise
 - #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
- Calling—"Slide" on beat 5 or so of the moving ring

Slide, Open Ring

- Basic Idea—Dancers slide around moving ring every two beats
- Details
 - On beat 8, #1 raises swords, steps 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 3, 5, 7, 1
 - All are once again driving clockwise, but now with swords crossed
 - With #1 and #5 at the top, all turn left and spring out into an open ring, landing on an even-numbered beat
- 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
 - Spring crisply into the open ring
 - Make the ring big and round; dancers' arms are almost fully extended; swords are bowed
- Calling—"Open Ring" as #1 and #5 approach the top

The Opening

- Basic Idea—Slam bang start
- Details
 - All face out of ring in inverted position (1-2-3-4-5 clockwise), sword on shoulder
 - Set is oriented so #3 faces the audience
 - Link swords quietly and agreed point in calling-on song
 - Turn left and step inward onto left foot to face in on beat 1 as sword comes over your head
 - Make the (flat!) nut on beat 2
 - Feet go "step, STEP, stepity STEP, stepity stepity stepity STEP"
- Styling
 - Big surprise that the nut can be made and displayed so fast
 - All moves snappy (make nut, display it, rose, break)
 - Make the stepping shine, you're still fresh!

First Figure Sequence

Scoops

- Basic Idea—Invert the big ring three times using double scoops
- Details
 - #4 scoops #1 and #2 to invert the set
 - #4 heads for the gap between #1 and #2 while they head toward him/her
 - #4 scoops both swords on beat 2 as #1 and #2 leap over, landing on beat 3
 - All continue forward to face out in a big ring on beat 4
 - Feet go "step, SCOOP, step, STEP, stepity stepity stepity STEP"
 - #5 back-scoops #2 and #3 to re-form the open ring
 - #4 scoops #1 and #2 to invert the set again
 - All turn left to make the nut (as in the opening)
- Styling
 - Before scooping, #4 arcs both swords up and back on beat 8 and then moves them smoothly around and down for the scoop
 - Scrape the swords on the ground for dramatic effect (sparks on some surfaces!)
 - Move smartly across the set and re-form a big round open ring crisply on beat 4

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—"Breastplate" as #1 and #5 meet in back to complete the final revolution

Breastplate

- Basic Idea—Display a lovely pattern of swords in front of #3
- Details
 - Orientation:
 4 2
 1 3 5
 - Getting into it:
 - #1 and #5 slide (don't cast) to the back and cross (#1 going between #3 and #5) to stand on either side of #3
 - #2 cast and #4 slide to the back and stand side-by-side behind #3
 - #3 step to the front and smile
 - Swords come down smartly in front of #3 on beat 8
 - Rotate the set 90 degrees to face each direction
 - Feet go "step, step, step, STEP, stepity stepity stepity STEP"
 - Getting out of it into the nut:
 - Swords go up on beat 1 (#3 push both hands out to save nose)
 - #3 step forward and turn left
 - #1 and #5 cross to the rear (#1 inside #5) and turn left
 - #2 and #4 slide toward the front and face in
- Styling
 - Swords should be neatly aligned and slightly bowed
 - #2 and #4 each hold both sword handles together over #3's shoulder
 - #3 can hook thumbs over sword at belt-level to keep everything lined up
 - Swivel the set with dispatch—move directly to next orientation and then step crisply
- Calling—"Flat" so they remember not to make a rose

Second Figure Sequence

Arches

- Basic Idea—Each dancer takes a turn in the middle under the arches
- Details
 - Swords go up on beat 1
 - #1 to center while #2 steps left to close gap
 - #5 to center while #2 steps left to close gap and #1 backs out to replace #2
 - #4 to center while #2&1 step left to close gap and #5 backs out to replace #1
 - #3 to center while #2&1&5 step left to close gap and #4 backs out to replace #5
 - #3 backs out to replace #4 while others adjust left to nut position
 - Feet go "step, STEP, stepity STEP"; change every 4 beats
 - Make the nut
- Styling
 - Arms high, handles vertical to make beautiful curved arches

Maryann

- Basic Idea—Swirl and grind around stationary #3
- Details
 - #3 move to front and step in place, while
 - #1 followed by #2 cast left; #5 followed by #4 cast right
 - Each pair circles #3 twice, passing right shoulders (#1 inside) twice the first time and left shoulders (#1 outside) twice the second time
 - At front, both pairs do small loops (same direction as large loops)
- Styling
 - #1 keep left sword high, right sword over shoulder; #2 push left fist into #1's back and keep it there, while right sword is high and not slicing #3's knuckles
 - Likewise, #5 keep right sword high, left sword over shoulder; #4 push right fist into #5's back and keep it there, while left sword is high and not slicing #3's knuckles
 - #3 smile and step beautifully; stay centered as hands above get pulled forward and back
 - #1 and #5 stay together (mirror image) in the small loops, likewise #2 and #4
- Calling—"Stripes" as #1 and #5 make final crossing in front

Stripes

- Basic Idea—Display a horizontal stack of swords in front of #3
- Details
 - Orientation:

	5		4	
2		3		1
 - Getting in to it—#3 steps forward while #2, #4, and #5 rotate one position in their triangle; then lower swords in front of #3
 - #1 just face up, at left front (hands together near top of stack)
 - #2 move to right front, behind #3 & in front of others (hands together below #5's)
 - #3 take a step forward, to front (right hand bottom, left hand 1 up from bottom)
 - #4 slide left behind #2 and #3 to left rear (top and bottom hand)
 - #5 Slide behind all, to right rear (hands together on top of stack)
 - Rotate the set 90 degrees to face each direction
 - Feet go "step, step, step, STEP, stepity stepity stepity STEP"
 - Getting out of it into the nut
 - #3 step forward and turn left
 - #2 and #4 trade places (more or less) and turn left
 - #1 spin left (quick cast) to rear
 - #5 smile and look cute
- Styling
 - Line up the hands and take care that the swords look really even—beautiful stripes in front of #3
 - Swivel the set with dispatch—move directly to next orientation and then step crisply
- Calling—"Flat" so they remember not to make a rose

Third Figure Sequence

Single Jump Rope

- Basic Idea—Jumps and scoops
- Details
 - #1/#5 scoop under #3, who jumps on beat 3
 - #2/#4 do a slow "windmill spin" out (#2 right, #4 left)
 - #2/#3/#4 back scoop under #1/#5, who jump on beat 7
 - Repeat, double time
 - Timing:
 - #1&5: 1-2-scoop-4, 5-6-jump-8; 1-2-scoop-4, jump-6-scoop-8
 - #2&4: 1-2-scoop-4, 5-6-7-8; 1-2-scoop-4, 5-6-scoop-8
 - #3: 1-2-jump-4, 5-6-scoop-8; 1-2-jump-4, scoop-6-jump-8
- Styling
 - Swords make big smooth rotary motions, not jerky
 - Swords are beautifully curved throughout

Single Flip

- Basic Idea—A death-defying back flip
- Details
 - Set is 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

Figure 8

- Basic Idea—All fly on a tight figure 8 path while swords grind away
- Details
 - #1 cast left followed by #2 and #3; #5 cast right followed by #4
 - At rear, cross to the other side (#1 then #5 then #2 then #4 then #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—"Five Corners" as #1 makes final cross from right to left

Five Corners

- Basic Idea
 - Flatten the ring to a line of 5 in each direction, with swords displayed in front of line
 - Each dancer in turn becomes the center post of the line
 - 5 phrases, each with 4 beats of moving and then 4 beats of stepping
- Details
 - Start as if making a nut—#1 & #2 cast, #4 & #5 slide
 - #3 move forward and face up
 - Specifically:
 - #1 and #5 come over #3 (2-1-3-5-4 facing up), then
 - #5 and #4 come over #2 (1-5-2-4-3 facing left), then
 - #4 and #3 come over #1 (5-4-1-3-2 facing down), then
 - #3 and #2 come over #5 (4-3-5-2-1 facing right), then
 - #2 and #1 come over #4 (3-2-4-1-5 facing up)
 - In general:
 - Left-hand person in line becomes new post—head directly for center of line (they'll get out of your way) while spinning 3/4 to the right.
 - Center and left-center people become new ends
 - Right two people become new middles
 - Feet go "step, step, step, STEP, stepity stepity stepity STEP"
 - End with a nut
- Styling
 - Swords shoot up on beat 1, come snapping down on beat 4
 - Give the swords a nice arch when up—no limp flat swords
 - Move with dispatch, hitting the lines on beat 4
- Calling—"Flat" so they remember not to make a rose

The Big Finish

Double Jump Rope

- Basic Idea—More jumps and scoops
- Details
 - #1 scoops under #3/#4, who jump on beat 3
 - #2/#5 do a slow "windmill spin" out (#2 right, #5 left)
 - #3/#4 back scoop under #1, who jumps on beat 7
 - Repeat, double time
 - Timing:

#1:	1-2-scoop-4,	5-6-jump-8;	1-2-scoop-4,	jump-6-scoop-8
#2&5:	1-2-scoop-4,	5-6-7-8;	1-2-scoop-4,	5-6-scoop-8
#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, not jerky
 - Swords are beautifully curved throughout

Double Flip

- Basic Idea—Double dancers defy death
- Details
 - Set is a staggered (wavy) line (5-4-1-3-2); #3/#4 sword is behind #1's neck
 - #4 puts hands on #1/#5 shoulders and back flips over #1/#5 sword while #3 puts hands on #1/#2 shoulders and back flips over #1/#2 sword
 - All go forward, #3/#4 scoop #1, all but #2 turn left; make nut
- Styling
 - #3 and #4 take off, flip, and land together
- Calling—"Flat" so they remember not to make a rose

Line of Five

- Basic Idea—We're hot and we're outta here
- Details
 - #1 displays the lock and steps forward
 - Others join in line (2-3-1-4-5) 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!