There are 7 figures to the dance, they are all repetitions of the first figure with an additional distinctive figure added in the middle.

Each figure begins with:-

Low Salute	- all face centre or clockwise and point swords down so that tips touch in centre on lead-in chords.
High Clash	- all raise swords to touch tips above heads and walk round clockwise clashing tips twice a bar.
Shoulders and Elbows	- link hilt and point, own sword back over inside shoulder, walking round clockwise. Raise swords over heads onto outside shoulders and continue walking. Lower swords to level of outside elbows and continue walking. Raise swords back over heads and form open ring walking clockwise. (32 bars)
Over a Sword	- Each in turn hops over a sword, ring still circling clockwise
Open Ring	-

Over a sword can be done in a variety of ways, the choices being:-

1. over own or neighbour's sword.
2. going over from outside to inside or vice versa.
3. going over with nearest foot first not turning, or other foot making a half turn.
4. make a complete turn under the swords after or before crossing the sword;
5. or make a half turn before crossing the sword, so that dancer is moving backwards when crossing. The dancer either completing or reversing the turn while crossing or afterwards.

Not all the possibilities are physically easy to do. A different movement would be used in each figure - those chosen were normally based on the clockwise turn.

Each figure ends with:-

Open Ring	-
Low Basket	- as a Low Salute but all walk round clockwise, but not clashing, which would be a "Low Clash".
Clash and Lock	- On first beat all make a single low clash and then link up and form a lock.
Rose	- leader holds lock up vertically while dancers continue to circle.
Draw	- lock is lowered to shoulder level, each man grasps his sword with his right hand and puts his left hand on the right shoulder of the man in front. Circle for 8 bars. Then music speeds up and men break into a trot for 8 bars. All stop and draw out sword from lock.

The lock can be formed in a variety of ways and a different way would be used in each figure, the choices being:-

1. Right and Left - from open ring, approach centre while still circling, each man passes his right hand over his left, passing the point to the next man on the right who takes it and locks it over his own hilt.
2. Clash Hilts - clash hilt in right hand on point in left and open out into ring, one to three times, then as above.
3. Back - still moving round, dancers face in and pass his sword behind his right neighbour's back, grasping the point of the sword of the man next but one on his left, right arm over, left arm under. Carry swords over heads into the lock, hilt over point.
4. High - all make a turn anticlock to face out but continue to move slowly round clockwise. Raise hands above heads, crossing hands left over right, passing point in lefthand to dancer behind him at same time receiving a point in his right. Form lock by passing point under hilt.

Cleveland 4.

5. **Back Ring & Turn In** - all face out and then link up hilt and point and circle. Raise right arms over heads and make ½ turn anticlock to face centre. Form lock by drawing hands apart and passing hilt under point.

6. **Clockwise Turn** - each man, in turn, makes a clockwise turn under his swords, ending with swords on outside elbow. Then all ½ turn clockwise, raising swords over head & form lock.

7. **Hip-It** - as above but all together. Raise both hands well above heads, make a whole turn clockwise & lower arms, crossed left over right and close in. Form lock by pushing hilt under nearest point on left

No dance keeps rigidly to the pattern, either through forgetfulness or artistic licence. The differences are usually of omission. Interesting differences occur at the start of later figures. For example:-

1. **Boosbeck Fig.4.**
   Each man places the point of his sword on the outside of his right hand neighbour's right toe, and on the second of the two preparatory notes make one low clash and on the first beat of the phrase one high clash. Walk round clockwise holding swords vertically in front of them, hilts at shoulder level (8 bars) then walk round holding sword down with hilt on the right hip (8 bars) then link up for open ring.

2. **North Skelton Fig 5.**
   Holding sword in left hand, face anticlockwise & make High Salute. High Clash moving anticlock. Make ½ turn anticlockwise and change sword back to right hand. Walk round clockwise forming a High Basket (8 bars) then High Clash (8 bars), etc.

3. **Loftus, Lingdale Fig.5**
   Low salute, High basket anticlockwise, High basket clock, High clash, Open ring.

There are six <u>distinctive figures</u> which can be interpolated. These are:-

1. **Double Under and Double Over.**
2. **Pousette and Roll.**
3. **Arches.**
4. **Windows (or The New Roll).**
5. **One lead over.**
6. **Advance and Retire over the swords.**

Individual teams have introduced some differences. For example North Skelton separates Double Under and Double Over, putting the former into the first figure, presumably to make it more interesting. Boosbeck put 3 and 2 together in their fig.3. Loftus put 5 and 3 together in their fig.5. Lingdale do the same but in the reverse order.

It is worth commenting that the Cleveland dances seem to be a modern development. The structure appears to be designed for exhibition rather than ritual and in view of the geographical location the similarities to the Rapper must be significant. The Cleveland dances were derived from an 8 man dance, which was revived at Skelton, but it is important that the figures used are either elaborations of the "Roll" figure, which is an appendix to the dance further south rather than an integral part, or versions of the circle figures which appear in the Rapper. In particular, Double Under, less one dancer and with flexible swords, is the basis of bi-circling Rapper figures

The dances require changes from ring to column and back. This is always done by a link movement, viz:-

1. **Reels of three** (on the sides).
2. **Circular hey.**
3. **Low basket**

in that order of frequency. The only other movements introduced are a Cross Over (North Skelton) and an In-Line (Loftus) which seem to be unlinked versions of figure 6 above.