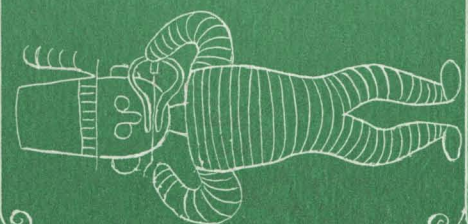
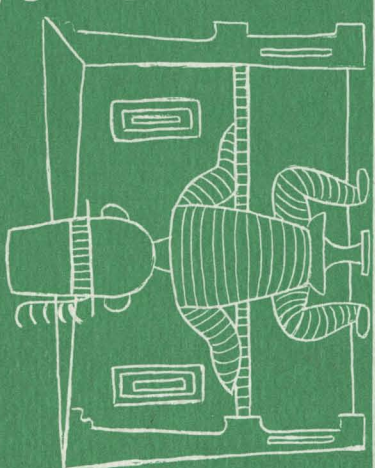
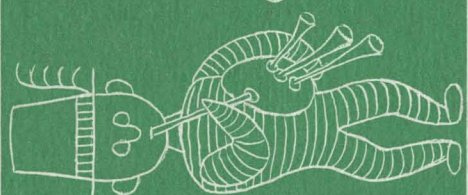
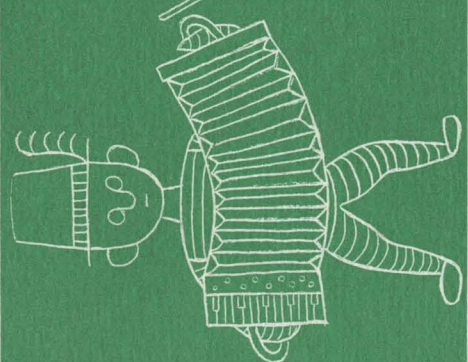
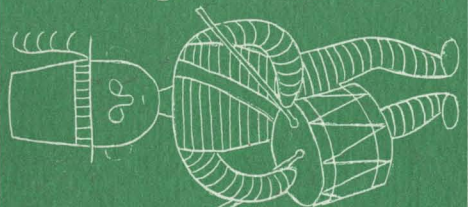


IRISH



POPULAR DANCES

REELS, JIGS, HORNPIPES



W. JOHNSON

RECORDED IN IRELAND AND IN U.S.A.

FW 6818 FOLKWAYS RECORDS & SERVICE CORP., N. Y.

IRISH POPULAR DANCES

reels - jigs - hornpipes

Introduction and notes on the recordings by HENRY COWELL

REEL -
The Blind Fiddlers
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Billy Taylor's Fancy

HORNPIPE -
On The Road To The Fair
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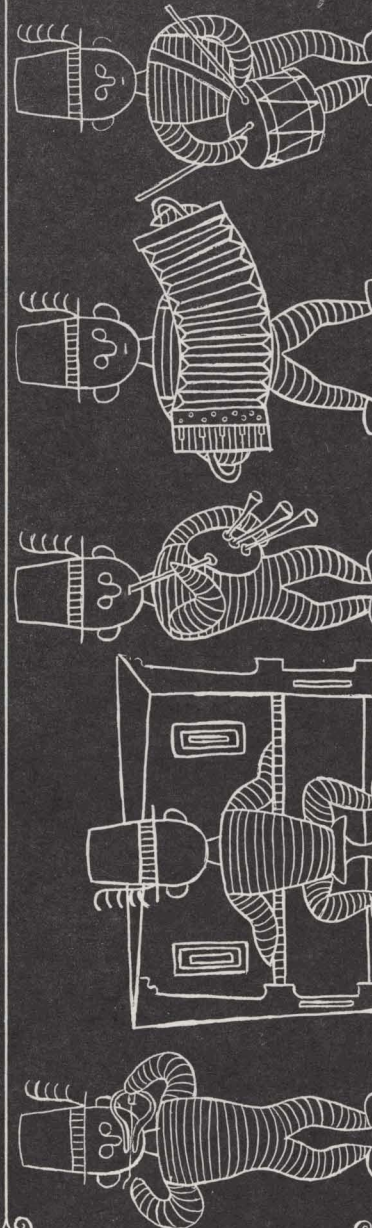
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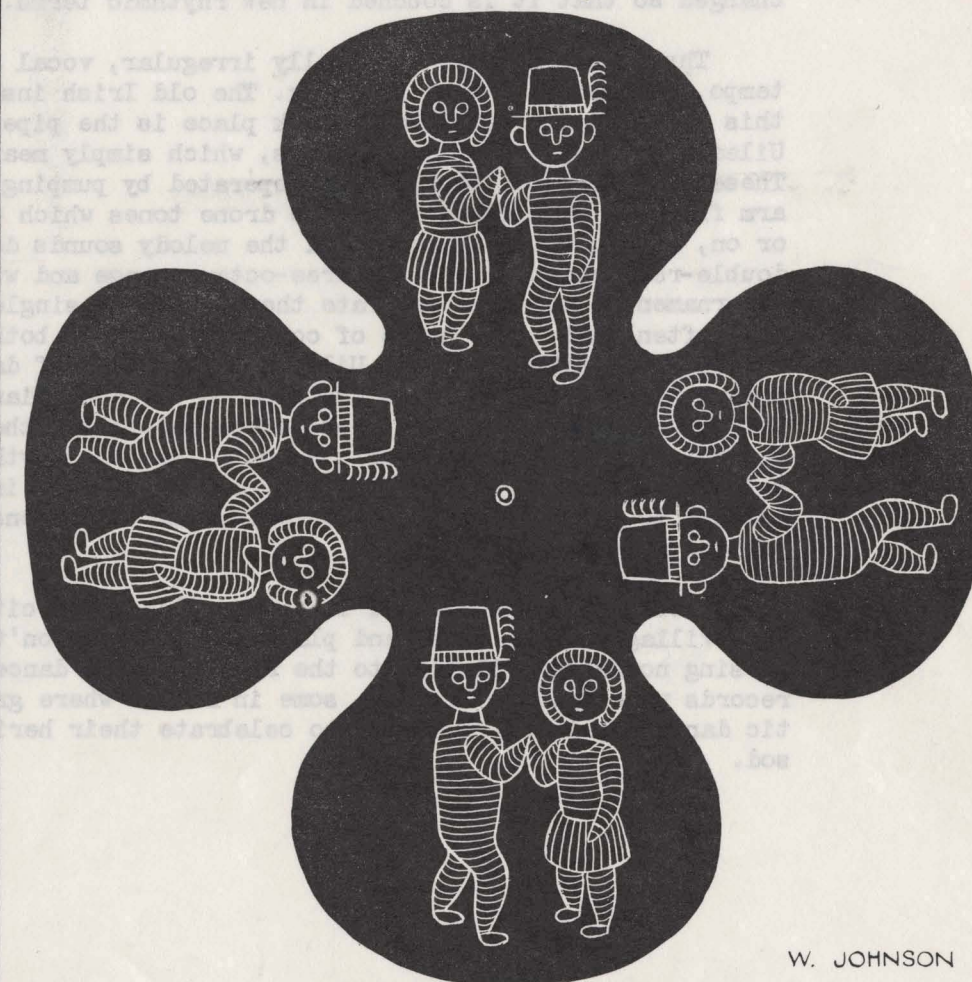


IRISH



POPULAR DANCES

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W. JOHNSON

RECORDED IN IRELAND AND IN U.S.A.

FOLKWAYS RECORDS Album No. FW 6818

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Introduction and notes on the recordings
by HENRY COWELL

Irish popular dances consist for the most part of jigs, reels and hornpipes. They may be played on practically any instrument, for it is the tune and the lilt of the rhythm which counts, rather than the tone of a certain instrument. Usually, traditional tunes are used, and the traditional form will in most cases have been slower, and not in dance rhythm. But for the purpose of the dance, the original form will be changed so that it is couched in new rhythmic terms.

Thus, an old tune, originally irregular, vocal and perhaps slow in tempo, may become a reel or a jig. The old Irish instrument on which this transition traditionally took place is the pipes, particularly the Uileann (pronounced "Illan") pipes, which simply means shoulder pipes. These pipes are fed by a bellows operated by pumping air with the upper arm from the shoulder. They have drone tones which can be turned off or on, making chord changes, and the melody sounds delicately on the double-reed chanter, with a three-octave range and with lots of "Graces" or ornamental tones to decorate the melody. A single pipe, or fife, is also often used. The style of country fiddling, both in Ireland and in the U.S., is taken from the Uileann pipe manner of dance-playing. In modern times, this style is imitated on the accordion as well as on the fiddle, and there may be a chord accompaniment on the piano, if any is present. It is the style of the music, and the rhythm of the dance which count in the annual festival contests (Feis) in which prizes are awarded to those who best preserve the old traditions rather than for playing the instruments.

These dances are played in every village and city of Ireland. Most villagers both dance and play, and if they don't play, they "Lilt", or sing nonsense syllables to the rhythm of the dance. Most of these records were made in Ireland, some in Boston where groups of Enthusiastic dancers gather frequently to celebrate their heritage from the old sod.

SIDE I

REEL - THE BLIND FIDDLERS played on two accordians. A fast 4/4, with two eighth notes to a beat normally, three to a beat as an occasional variation. The tonic chord (on do) usually alternates with a super-tonic chord (on re) instead of the dominant (on sol); This shows to good advantage the modal nature of the tune, obviously a very old one in origin.

JIGS - JACKSON'S MORNING BRUSH and THE CLAIRE JIG played on Uileann (shoulder) Pipes, which are the traditional Irish Lilted Dance Pipes. The tunes are in major mode, but the chords supplied by the drones change from tonic (the first scale degree) to subdominant (Fa, the fourth scale degree) and back, which dates the style as being well before the eighteenth century, since the dominant would be used instead of the subdominant since that time.

REEL - THE LEITRUM THRUSH Accordion, Fiddle, Guitar, Piano. Traditional Dances of Ireland are often played by miscellaneous groups in America. The present record was made in Boston, with the addition of instruments which may more rarely be brought together in the Irish Countryside.

HORNPIPE - BILLY TAYLOR'S FANCY Uileann Pipes, with a delicate tone, and with virtuosity and many graces in the performance, in older manner. The tune is in Lydian Mode (the same as a major scale with a sharped fourth degree); The chords, tonic and dominant.

SIDE II

HORNPIPE - ON THE ROAD TO THE FAIR Jew's Harp and Guitar. The tune meanders along in major mode, sometimes with a hint of a flatted seventh degree. When the tune comes to a part-ending which would seem to demand a dominant chord, the Guitar plays a tonic chord; This alternates with the sub-dominant chord in the old style previously mentioned.

REELS - BOIL THE BREAKFAST EARLY and THE HEATHER BREEZE Uileann Pipes. Typical major mode reels with tonic and dominant chords. This is the sort of reel which has become more popular in modern times.

JIG - THE RAMBLING PITCHFORK Uileann Pipes and Fiddle. A slow jig with tonic and sub-dominant chords in old style.

REEL - LORD McDONALD'S REEL for Fiddle with Piano accompaniment made in Boston. The Piano does no more than to supply traditional rhythmic chords. The first part is in typical modern major scale with tonic and dominant chords, but the middle section is built on the old Aeolian Mode, a remnant of medieval times. The tune alternates between phrases built on the sixth degree of the scale, and answering phrases built on the fifth degree, which are both harmonized accordingly. The tune reverts to the first section toward the end.

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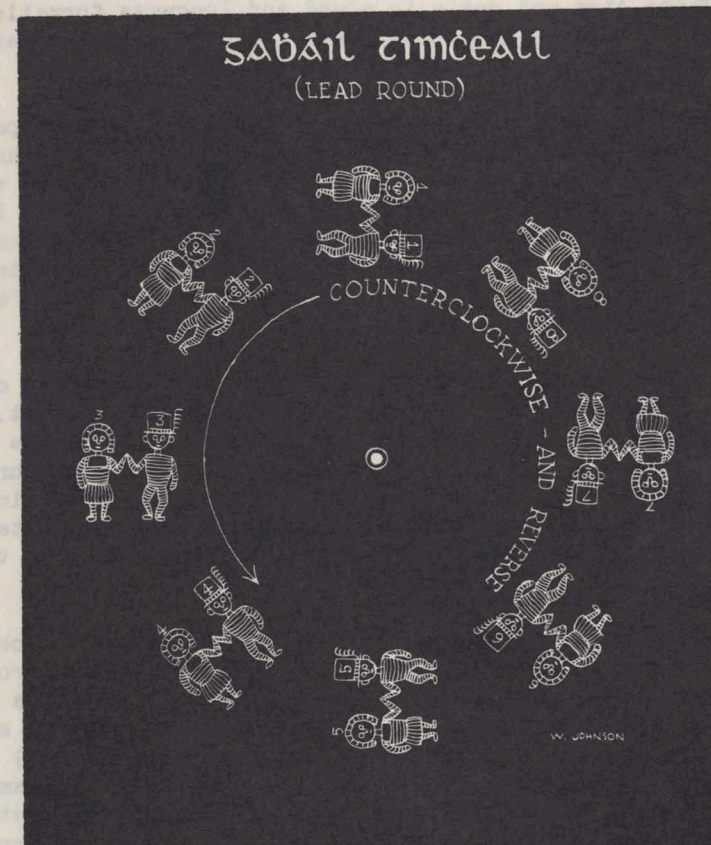
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ETHNIC DANCE IN THE INTEGRATED CURRICULUM

by Esther Brown

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#2 IRISH POPULAR DANCES

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Notes on Irish Dance
by Esther Brown

The old Irish country dances, the Rinnce Mor (round dance) and the Rinnce Fada (long dance), with which the jigs and reels are associated, were traditionally danced at the village crossroads all over Ireland for centuries before the industrial era. They are the true dances of the Irish people, rather than the intricate solo "step" dances created by the urban influence of the dancing masters of the 18th and 19th centuries. These jigs and reels in round and longways formation are of ancient origin, and both the music and the dance have permeated the British Isles and America to a remarkable extent.

The most ancient of these dances contain vestiges of pagan and early Christian ritual. The Rinnce More, or round dance, and the old Irish Hey, are believed to have originated in the circular serpentine dances around wells, trees, and bonfires. A number of the long dances (Rinnce Fada) were used as harvest and fertility rituals and mimetic rites held at "wakes" as late as the 19th century in certain isolated communities. The Rinnce Fada was the common dance at the feast of cutting down the grain, and was

"always danced with a peculiar glee by the reapers of that farm when the harvest was first finished in any district. On such occasions they danced on an eminence in view of the reapers to the music of the pipe, commencing the dance with three loud shouts of triumph, and thrice tossing their hooks in the air. The intervals between labor during harvest were often occupied by dancing the Ring or Field dance to the music of the piper who attends the reapers."

In Irish Leinster, the old festival of Bealteinn was observed as late as the 19th century, on the Eve of May, when dancing round huge bonfires took place until dawn. An old mimetic dance, "The Planting Stick" which in western Ireland refers to the long pointed stick used for setting potatoes (or in Munster, for planting cabbages) is a fertility ritual in which the whole process of planting is dramatized. "The Butchers' March" was a festal mime performed by the butchers of Limerick city, and the "Coolagurra" which takes its name from the old Irish village now called Mount Uniacke in the parish of Killeagh, County Cork, is a dance-drama of attack and defense. "Droghedy's March" which comes from the County of Wexford where it was danced until quite recently, appears to have been another dance of combat performed by six men each holding two short cudgels (shillelaghs).

"The Cake Dance" peculiar to the west of Ireland, is among the oldest of Irish dances and was performed on the patron day of most parishes and on Easter and Whitsuntide. A cake provided by the ale-wife was placed upon a distaff decorated with meadow flowers in spring and with apples in fall. The villagers gathered at the ale-house and formed a ring around the cake, while the piper sat on the ground nearby, a hole dug beside him into which the dancers dropped their pennies - "a penny a jig". The cake was the prize for the best dancers, or for

the dancers who held out the longest, or sometimes for "the archest wag".

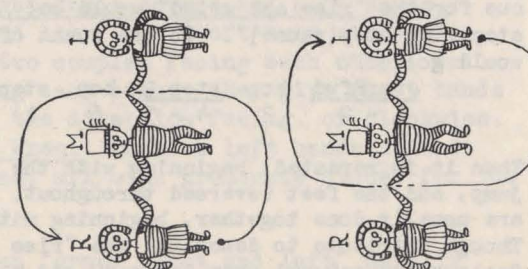
These old Irish country dances with their vestiges of pagan ritual, reflect, too, a way of life in old Ireland before small-scale subsistence farming and a free citizenry living in village communities were displaced by large-scale farming, machinery, and industrialism. The disintegration of the social organism of the peasantry as a result of the impact of urban profiteering can be traced in the degeneration of these delightful old country dances during the 18th and 19th centuries.

"In the society of peasant and craftsman, work and leisure were different phases of a single activity and a single pattern of life, one organically intertwined with the other, but leisure never an escapist device for forgetting work . . . Each little cosmos of local self-government provided for its play out of its work, and carried into its work the traditions, the incentives, the very subjects of its play."

In these old dances, now revived all over Ireland and among Irish groups in America, we glimpse again the self-acting play patterns intimately related to work and to the work-pleasure of the peasantry and to community of interest.

The natural simplicity of the steps and figures of these old dances and their obvious relation to our own American square dance, endow them with a particular appeal. They are vigorous, but subtle and witty, and the closeness of the music and dance has a most exhilarating effect. The same basic steps are used for both the jigs and reels in the long dance (Rinnce Fada) and the round dance (Rinnce Mor), but with a slightly different rhythm. The jigs have a more accented uneven rhythm than the reels, which are smooth and evenly accented. The old dances are of regular construction, usually with two themes of eight measures each, with each played twice through, as A-A, B-B. Some of the more modern figure dances have special tunes of irregular construction, but the dances given here follow the older form of regular construction. Any of the jigs and reels can be used for any of the older dances, but they must be specifically a jig or reel, whichever the dance calls for. Often a number of different tunes will be played for the same dance.

DOUBLE ARCHING



THE STEPS:

There are only two basic steps that are used for both jigs and reels. The promenade step is similar to the two-step of American square dance, except that it is done with more of a spring, and the first three beats are quite even. A slight leap, then two small steps, and a pause. A good word-cue in teaching is: "leap-step-step (pause), leap-step-step(pause)", etc. The side step, which seems to be unique to Irish dance, is simply a rapid stepping sideways, with one foot behind the other, to the count of seven, as: one-two-three-four-five-six-seven, with the accent on every other one, followed by two "threes" in place. On "one" of the "seven" the dancer jumps lightly on both feet, and if he is going to dance to the right, he lands with the right foot slightly forward. On "two" the right foot is placed slightly to the right, taking the weight for an instant. On "three" the left foot takes the weight behind the right foot, on "four" the weight is again transferred to the right foot which moves again slightly to the right. On "five" the left foot again takes the weight behind the right foot, on "six" the right foot moves once more to the right, and on "seven" the weight comes to rest on the left foot behind the right and remains there for the pause. There is a feeling that the left foot is propelling the body sideways to the right with a push from behind the right foot. The accents on the back foot are enforced by a quick bend of both knees. The "seven" may then be repeated to the left, with the left foot leading and the right foot pushing from behind. Or it may be followed by two "threes" in place, when it constitutes a complete side step. The two "threes" are like fractions of the "seven" done in place. After moving to the right with a "seven" and the weight is on the left foot behind the right, on "one" the right foot is placed behind the left, taking the weight, on "two" the weight goes back to the left in place, and on "three" the weight is transferred back to the right in place. This is one "three". It is then repeated, beginning with the left foot behind the right on "one", back to the right in place on "two", then back to the left in place on "three". Although the side step is simple, it goes so fast and the transference of weight with the accents is so subtle, it will require some practice to master, but when once learned, it feels quite natural and exhilarating.

The "rise and grind" is sometimes used in jigs at the beginning of a side step or promenade. The "rise" is merely two quick skip steps in place, and the "grind" is a double-quick batter or beating of four small steps in place. The skip steps are quick step-hops, with the step sustained and the hop short, and on the first of these two skip steps, the hop is really a jump on both feet, with one foot placed forward and the weight taken evenly on both feet. A good word-cue for the "rise and grind" would be: "Jump-hop, step-hop, step-step-step(pause)". To the count of the 6/8 rhythm of the jig, it would go:

<u>JumpRfwd</u>	hop	<u>step R</u>	hop	<u>stepL</u>	<u>stepR</u>	<u>stepL</u>	<u>stepR</u>	pause
1 - 2	3	4 - 5	6	1	2	3	4	5 - 6

Then it is repeated, beginning with the left forward on the initial jump, and the feet reversed throughout. Two "rise and grind" steps are usually done together, beginning with the right foot forward. Though intricate to describe, the "rise and grind", like the side step, feels quite natural when learned, and the very rapid beating or "drumming" as it is sometimes called, makes it exciting to do and to watch.

The style of body movement:

The style of body movement throughout these dances is essentially the same. The body is held in an easy upright position, the arms relaxed at the sides when not holding hands, and the movement light and springy with considerable lift in the hips as well as a vigorous push from the floor or ground on accented steps. When holding hands, either one hand or both, the arms are bent at the elbows and the hands held shoulder high. When turning with a partner, the hands are clasped firmly to allow for a full swinging movement, but the elbows remain bent.

The figures:

Most of the figures of the dances are simple and familiar as they appear in many of our American square dances of which Irish dance is obviously the most direct forebear.

Lead Round is the American "promenade", done with the promenade steps described above. Partners, man on the left of the woman, holding inside hands, dance counterclockwise, then release hands and turn toward each other, join other hands and return to places.

Beat Round is similar to the American "circle left (or right)" except that it is done with the side step. Dancers join hands and side step (a "seven" and two "threes") to right or left. This is sometimes called Ring Round, or "Ring to the Right (or Left)" and may occasionally be done with the promenade step instead of the side step.

Advance and Retire is the American "forward and back", done in Irish dance with the promenade steps, two forward and two back, or with two walking steps and one promenade step forward and back, or sometimes with four promenade steps forward and four back.

Swing Round is different from the American "swing your partner". With both hands clasped, either crossed or straight, elbows bent and hands firmly clasped, partners turn with promenade steps in a clockwise direction, describing a full circle or half circle with another couple, usually to exchange places with them. Sometimes this is simply turning with partners, with a promenade step, but usually it is done with another couple.

Right Wheel and Left Wheel, or Right Hands Across and Left Hands Across, is the familiar "right-hand star" and "left-hand star" of square dance. Usually done with two couples facing each other, or sometimes with sets of three facing each other, they give right hands to the center and dance around in the direction facing, or clockwise, with promenade steps in the Right Wheel, or with left hands to the center, they dance counterclockwise, all with promenade steps, for the Left Wheel.

The Chain is basically the American "grand right and left" usually done by individual dancers, the men going clockwise and the women counterclockwise passing each other by the right and left alternately.

Occasionally it is done by couples passing each other in this manner, and then it is called the Double Chain. It is used in circle dances or long dances, or in square formation, which in Irish dance means two couples facing each other, each dancer forming the corner of the square.

Figure of Eight may be done between two couples, the men or women or both of one couple describe the figure eight by going through and around the other couple. This figure has many variations in the square dance of the west. When performed by three people in a line, each dancer describes the figure eight at the same time, the two facing each other starting to the right, and the third to the left.

(diagram)

Right and Left, or Heyes is not to be confused with the American "right and left through". It is rather more like "the first two gents cross over and by the ladies stand" etc. Two couples facing each other, the women on the right of their partners. The two men exchange places, passing each other by the left. Then the two women do the same, passing each other by the right. Partners then side step together, without joining hands, toward opposite couple, change places with them, then "swing round" back to their own places with both hands firmly clasped and with promenade steps. They then side step again as before, and return to places once more with "swing round".

Link Arms is self-explanatory, partners linking right arms and turning clockwise with promenade steps, or left arms and turning counterclockwise.

Sides is a figure performed by two couples facing each other, forming a square, with the two men moving to their right along each side of the square while the two women move to their left along each side of the square, all with the side step (the "seven" and two "threes"), and the men passing behind the women. They perform the side step four times, one for each side of the square.

Four Sevens is similar to sides, except that the dancers do not describe the square, but instead partners in each couple side step back and forth to each other's places. The man side steps to right toward woman's place, the woman side steps to left toward man's place, and both return with another side step, the woman passing in front of the man when crossing over and behind him when returning to her own place.

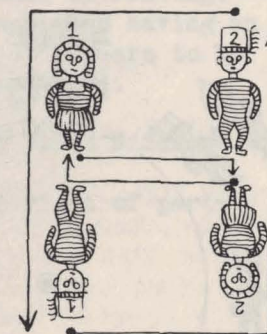
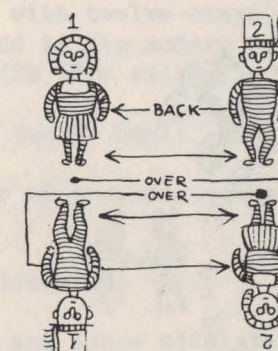
Double Arching is performed by one man and two women, or vice versa. The man in the center, hands joined with a woman on each side, makes an arch with the woman on the left, while the woman on the right passes through, the man following without letting go of hands and turning in place. Then he makes an arch with the woman on the right, with the woman on the left passing through, the man following and turning in place. This is usually done twice through, with the promenade step. The hands must be held lightly to allow for turning.

The Finish, for four hands (two couples) consists of "right wheel", "left wheel", and "swing round". For eight hands (four couples) or more, it is "lead round" or "ring round", and "swing round".

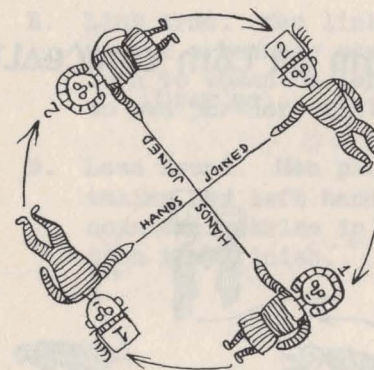
DEASLÁMA TREASNA

(RIGHT WHEEL and LEFT WHEEL)

OR
(RIGHT HANDS ACROSS - LEFT HANDS ACROSS)



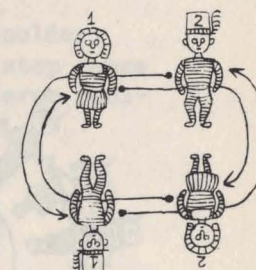
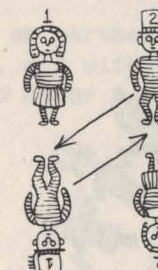
W. JOHNSON



W. JOHNSON

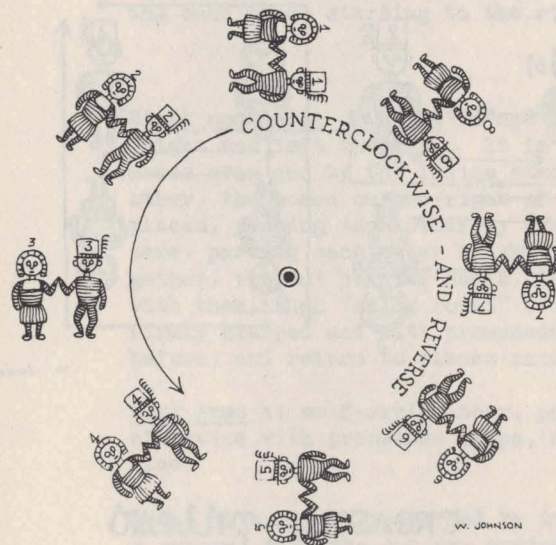
TREASNA 7 PILLEO

(RIGHT AND LEFT, OR HEYES)

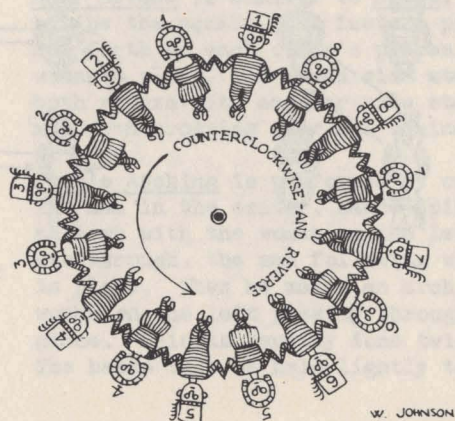


W. JOHNSON

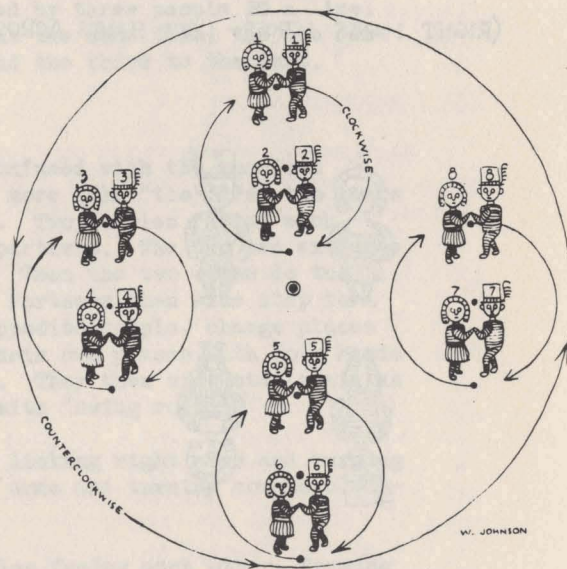
SAOÁIL TIMCEALL
(LEAD ROUND)



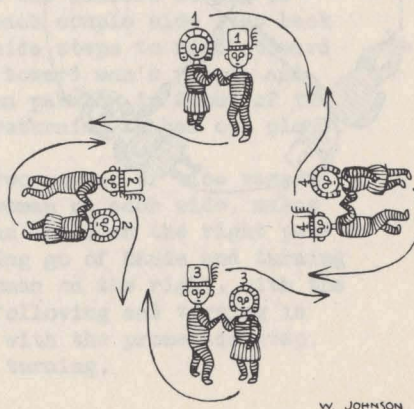
AN TOCRAIS
(BEAT ROUND)



LUAFCARÓ
(SWING ROUND)



LÁIM AR LÁIM TIMCEALL
(THE CHAIN)



The Dances:

The dances given here are among the oldest of the long and round dances and were selected for their association with ritual origins and for their simplicity. Because the hornpipe is among the more modern "step" dances and very little is known of its origin, detailed descriptions are not included, but these may be found in the reference list of books along with many other examples of the jigs and reels. The hornpipe is usually danced by one man alone, or by two men who stand opposite each other, when it assumes the character of a friendly contest, each man dancing his steps in turn while the other is resting. In Donegal it is usually danced with twelve steps, each step having an appropriate cover of "finish" and in its modern form it appears to be a sailor's dance in which the life of a sailor is dramatized.

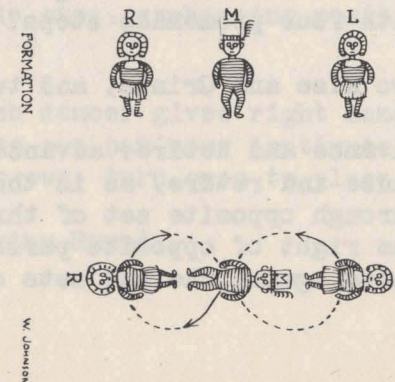
Donegal Round Dance (Rinnce Mor Dun Na Ngall) - Reel, Blind Fiddlers

Formation: Circle of any number of couples, woman on right of partner.

Steps: The promenade and the side step.

- A. Beat Round. All join hands and dance side step to left (a "seven" and two "threes"). Repeat to right.
- A. Turn the Ladies. Men take both hands of woman on their left, turn them once with 4 promenade steps, then take both hands of woman on right (own partners) and turn them in the same manner.
- B. Link Arms. Men link right arms with woman on their left, turn with 2 promenade steps, link left arms with own partner, turn, return to woman on left and link right arms again, turn, and return to own partner, link left arms and turn once more.
- B. Lead Round. Men place right hand on partner's left shoulder, taking her left hand in his right, and with promenade step dance counterclockwise in circle. Begin dance again in whatever position they finish.

AN OÁ LÚIB
(FIGURE OF EIGHT)



Harvest Time Jig (to Jackson's Morning Brush and the Claire Jig)

Formation: A column of threes, a man in the middle with a woman on each side, standing side by side and facing toward the adjacent three. Odd threes face down the set, and even threes face up toward the odds.

(diagram)

Steps: Promenade, Side, and Rise and Grind.

A. Advance and retire, with hands joined, promenade step. Repeat.

A. Each set of three side step to right (a "seven" and two "threes") with hands still joined. Return with side step to left.

(diagram)

B. Right and Left Wheels. All six dancers in each set give right hands to center and wheel, with promenade step. Release hands, turn, give left hands to center and wheel in opposite direction, fall back to places.

(diagram)

B. Each set of three, hands joined, side step to left (a "seven" and two "threes") then return with side step to right.

A. Left and Right wheels, as above, but begin with left hands to center.

A. Rise and Grind, and turn. Each man faces woman on his right and both do two "rise and grinds", then join right hands and turn once with four promenade steps.

B. Two Rise and Grinds, and turn, with woman on the left.

B. Advance and Retire, advance and pass through. The two threes advance and retire, as in the first figure, then advance and pass through opposite set of three by releasing hands and keeping to the right of opposite person. Facing the new set of three, begin dance again, the end sets of three standing still once through.

Square Reel (for four hands) (to the Leitrum Thrush)

Formation: Two couples form a square, woman on right of her partner.

Steps: Side step and promenade.

A. Beat Round. All join hands and side step to right, then to left.

A. Repeat.

B. Sides. Men side step to their right, passing behind partners, who side step to their left. Each dancer then makes a half turn, and continues the side step, but on the next side of the square, toward the position of the opposite couple. Then they again make a half turn, continue the side step, and finally side step back to original positions, the men always passing behind the women. Each dancer has made a complete square, the men going to their right, the women to the left.

A. Four sevens. This begins like the "sides" - the men side step to their right, the women, to their left in front of the men. But instead of continuing the square, the men return to their left passing in front of their partners who return to their right.

A. Repeat.

B. Right Hands Across (Right Wheel). Release hands, take partner's both hands and turn, all with promenade step.

B. Left Hands Across (Left Wheel). Same as above, but with left.

A. Dance Up Center. Couples join both hands and dance side step, passing each other. Return with side step, exchanging positions while passing.

A. Scotch Right and Left. (Chain) Each dancer gives right hand to opposite, passes on and gives left to own partner, continues, gives right to opposite, and left to own, turn once to place.

B. Finish: Right Wheel, Left Wheel, Swing Round.

Bonfire Dance (Reel, to Boil the Breakfast Early and the Heather Breeze)

Formation: Circle of couples, any number.

Steps: The Promenade, the Side Step, the "Seven" and two "Threes"

A. Advance and Retire, all joining hands in a circle, to the center with four moderate promenade steps, and retire.

A. Repeat above.

B. Side step to the right, or Beat Round. Same to the left.

B. Repeat above.

A. Link right arms with partners, turn with four promenade steps. Link left arms with partners, and turn.

A. Link right arms with woman on left, turn. Link left arms and turn.

B. Side step, couples facing each other and going toward center of circle. Side step back to places.

B. Repeat.

A. Swing Round, with partners, then with woman on the left.

A. Repeat.

B. Women, with two promenade steps, dance to center, do two "threes" with hands joined, then "beat round" dancing a side step to the right. The women then release hands and turn to face the men with two "threes" They again dance two "threes" with hands joined.

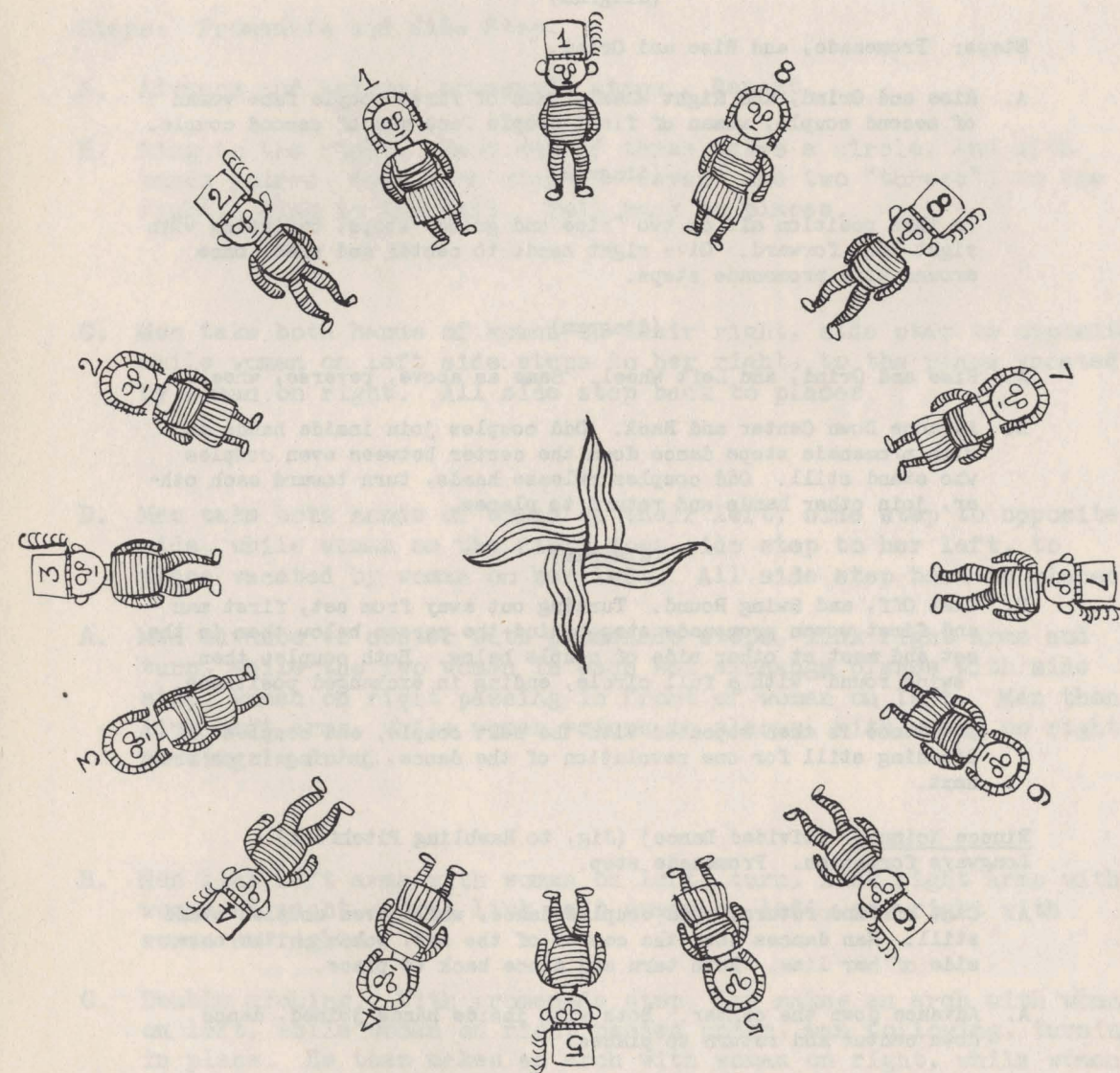
B. Women side step back to the right to their own places, then, releasing hands, turn with their own partners.

A. Now the men dance to the center with two promenade steps, do two "threes" in place after joining hands, and beat round to the right, release hands, face the women, dance two "threes" beat round to the right back to places, and turn their partners.

This figure is repeated, first the women, then the men, and end with swing round and change partners.

Rinnce Mór

(BONFIRE DANCE)



W. Johnson

FORMATION

Kerry Dance (to the Rambling Pitchfork)

Formation: Any number of couples, the men in one line, the women in another at the right of the men as they face forward. Odd couples face down the set toward even couples.

(diagram)

Steps: Promenade, and Rise and Grind.

- A. Rise and Grind, and Right Wheel. Man of first couple face woman of second couple, woman of first couple face man of second couple.

(diagram)

In this position all do two "rise and grind" steps, beginning with right foot forward. Give right hands to center and wheel once around with promenade steps.

(diagram)

- A. Rise and Grind, and Left Wheel. Same as above, reverse, wheel.
- B. Advance Down Center and Back. Odd couples join inside hands and with promenade steps dance down the center between even couples who stand still. Odd couples release hands, turn toward each other, join other hands and return to places.

(diagram)

- B. Cast Off, and Swing Round. Turning out away from set, first man and first woman promenade step behind the person below them in the set and meet at other side of couple below. Both couples then "swing round" with a full circle, ending in exchanged positions.

The dance is then repeated with the next couple, end couples standing still for one revolution of the dance, joining in on the next.

Rinnee Roinnee (Divided Dance) (Jig, to Rambling Pitchfork) Longways formation. Promenade step.

- A. Cast off and return. Odd couples dance, while even couples stand still. Man dances down the center of the set, woman on the outside of her line. Both turn and dance back to place.

- A. Advance down the center. Both with inside hands joined, dance down center and return to places.

- B. Cross and Circle. Man takes partner's right hand, both advance toward opposite couple, release hands and woman passes between opposite couple around back of opposite man, then follows her partner around back of opposite woman, both returning to places.

- B. Swing Round. Both couples take both hands, and with promenade step dance round, exchanging places. The dance is then repeated with new opposite couples, end couples standing still.

The Fairy Reel (to Lord McDonald's Reel)

Formation: Two sets of three, man in the middle, a woman on each side.

Steps: Promenade and Side Step.

- A. Advance and Retire, promenade steps. Repeat.

- B. Ring to the right. Each set of three makes a circle, and with hands joined, does side step (a "seven" and two "threes") to the right. Ring to the left. Fall back to places.

- C. Men take both hands of woman on their right, side step to opposite while woman on left side steps to her right, to the place vacated by woman on right. All side step back to places.

- D. Men take both hands of woman on their left, side step to opposite side, while woman on the right does side step to her left, to place vacated by woman on her left. All side step back to places.

- A. Men advance to center with promenade steps, link right arms and turn, while the two women in each set exchange places with side step, woman on right passing in front of woman on left. Men then link left arms, while women return to places, with woman on right passing in front.

- B. Men link left arms with woman on left, turn, link right arms with woman on right, turn, link left woman on left, and right with woman on right.

- C. Double arching. With promenade step, man makes an arch with woman on left, while woman on right passes under, man following, turning in place. He then makes an arch with woman on right, while woman on left passes under, man following, turning in place. Hands are held lightly and never released.

- D. Beat Round. All six join hands and side step to right, then to left.

The dance is then repeated from the beginning.

FOLKWAYS Records

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IRISH POPULAR DANCES

Recorded in Ireland and the U.S.

SIDE 1

FW 6318 A

1. **HORPIPE** On The Road To The Fair
(Jew's Harp and Guitar) Flanigan Bros.
2. **REELS** Boil The Breakfast Early
The Heather Breeze
(Uilleann Pipes) Leo Rowsome
3. **JIG** The Rambling Pitchfork
(Uilleann Pipes and Violin) E. Mullaney - P. Stark
4. **REEL** Lord McDonald's Reel
(Violin and Piano Acc.) Michael Coleman

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Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ R.P.M.
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IRISH POPULAR DANCES

Recorded in Ireland and the U.S.

SIDE 2

FW 6818 B

1. REEL The Blind Fiddlers
(Accordion Duet) Hyde Bros.)
2. JIGS Jackson's Morning Brush; The Claire Jig
(Uilleann Pipes) Leo Rowsome
3. REEL The Liétrum Thrush
(Accordion, Fiddle, Guitar, Piano) Flanigan Bros.
4. HORNSPIPE Billy Taylor's Fancy
(Uilleann Pipes) Liam Walsh