

A Reel for Iris

A 32-bar Reel for 4 couples in a 4-couple longwise set



- 1-4 1st couple followed by 2nd couple, lead down the middle, 2nd couple dance up to begin. 3rd couple, following 2nd couple, dance up individually to 1st place on bars 3-4.
- 5-8 1st and 2nd men turn their partners under right arm on bar 5 and lead up staying in the middle to face the corners of the set with 1st couple turning inwards to do so.
Order 3,(2),(1),4
- 9-12 3rd couple facing 2nd couple and 1st couple facing 4th couple on the diagonals all set. 2nd and 1st couples dancing individually cast by the right to dance around each other and out to finish in the corner's position behind on the diagonal while, that corner person dances to the left in to the middle curving in to face this new corner person whilst allowing the casting dancers to pass in front.
Order 1,3,4,2
- 13-16 1st couple 3rd facing couple and 4th couple facing 2nd couple on the diagonals all set. 3rd and 4th couples dancing individually cast by the right to dance around each other and out to finish in the corner's position behind on the diagonal while, that corner person dances to the left in to the middle whilst allowing the casting dancers to pass in front to finish facing sides in tandems: 1st couple with 1st man leading facing men's side and 2nd couple with 2nd woman leading facing women's side.
Order (4),1,2,(3)
- 17-20 1st and 2nd couples dance alternating half diagonal figures of eight. 1st couple pass 4th woman by the right to begin while 2nd couple pass 3rd man by the right. 1st and 2nd couples pass each other by the right in the middle. While 4th woman and 3rd man dance in on the diagonal giving right hands, turn halfway round to face each other in the middle of the set and, releasing hands, pull back by the right and, curve out to each other's place ('half turn and twirl'). Finish 1st couple facing down with 1st woman leading and 2nd couple facing up with 2nd man leading in line across.
- 21-24 1st and 2nd couples dance alternating half diagonal figures of eight. 2nd couple pass 4th man by the right to begin while 1st couple pass 3rd woman by the right. While 4th man and 3rd woman dance in on the diagonal giving right hands, turn halfway round to face each other in the middle of the set and, releasing hands, pull back by the right and, curve out to each other's place ('half turn and twirl'). Finish 1st and 2nd couples passing by the right, with 1st man leading facing women's side and 2nd woman leading facing men's side. Order 3,(1),(2),4
- 25-28 1st and 2nd couples dance right hands across halfway retaining hold they turn right hands halfway moving to the ends and staying in the middle. 3rd couple step down and 4th couple step up on bars 27-28.
Order (2),3,4,(1)
- 29-32 2nd and 1st couples, still retaining hold, turn right hand one and a half times, and finish by dancing out to their own sides on the last bar, 2nd couple in 1st place and 1st couple in 4th place.
Finish 2,3,4,1

Repeat from new positions

Tune: Iris Ronayne's Reel by John Renton

Devised by Stephen Webb in March 2013

Note: The movement in bars 9-16 is a variation on those devised by the late Alec Hay of New Zealand.

Devised to mark the 50th birthday of Iris Ronayne on 19th March 2013.

Simply put, Iris loves Scottish country dancing so this dance is for her as a celebration of this love and was first danced at her birthday party, as a gift, by her friends.

A Reel for Iris 4x32R Teaching Notes on the dance appearance when being demonstrated.

Note: The set must not be too wide nor grow in size during the dance, keep it compact.

Bars 32 to 1

At this transition 2C having curved out from right hand turn flow on from the sides into lead down – this is a continuous movement. The previous 3C&4C have been standing for 4 bars must not relax but be ready to turn to face up 3C on start of bar 1 as the new 1C start.

Bars 1-4

1C travel about 2 places beyond 4C, 2C to keep close but comfortably behind 1C.

Bars 3-4

3C dance up on the side together to notional 1st place.

Bar 5

1C&2C turn on bar 5 outside set. Men lift right arm up on the *first beat of bar 5* – this looks crisp when done together by 1C&2C. Men are in control of this so use peripheral vision to be together. Do not travel on bar 5 this is on the spot to change sides and direction. Women must positively dance across (under partners' arm) to change sides and face up.

Bars 6&7

2C&1C dance up to the middle, 2C control where 1C are to go so 2C must go a little further on bar 8 past the mid-point to give space for 1C behind.

Bar 8

1C turn inwards on the last beat of bar 8 and both 2C&1C angle to face corner dancer who also at that moment turn to face diagonally in. It is essential that 2C&1C are *back to back* as close as is comfortable at the end of bar 8 for appearance and to make the next figure easier to achieve.

Bars 9-16

Note: All are dancing all the time.

From a gentle start where 3C have simply danced up and stood for 4 bars, 4C have stood for 8 bars and 1C&2C have led down and back the dance explodes into a sort of organised mayhem! The next 16 bars are almost frantic but with control and phrasing can look effortless. All set. The last beat of bar 10 all dancers angle their bodies 2C&1C in middle to the right, 3C&4C on corners to the left, on bar 11, 2C&1C dance tightly to their right with a definite first long skip step of flight to dance immediately behind and curve into that corner position. The corner dancers must hold back letting 2 dancers pass in front and then neatly curve in to the middle *back to back* as close as is comfortable to face this new corner.

All set and again, and on the last beat of bar 14 all dancers angle their bodies 3C&4C in middle to the right, 1C&2C on corners to the left, on bar 15, 3C&4C dance tightly to their right with a definite first long skip step of flight to dance immediately behind and curve into that corner position. The corner dancers must hold back letting 2 dancers pass in front and then neatly curve in to the middle to face sides in tandem. Note 1M&2W have to turn back on themselves to lead out to corner positions.

Bars 17-24

Bar 17 the corner dancers 3M (in 4W place) & 4W (in 1M place) must continue dancing on, to their left, on the diagonal in to the middle with a long skip step of flight to meet for a half turn right hand and followed with last long skip step of flight to opposite corners. On bars 17-18 the tandem dancers taking short steps (1C&2C) dance to corners and by the end of bar 18 have changed places and are in a *straight diagonal line* (1M/1W/2M/2W) on those 2 corners as the corner dancers (3M&4W) finish their turn right hand (to dance away). On bars 19-20 the tandem dancers taking long steps dance into the middle of the set curving to and passing by their right. At the end of bar 20 the 1C (1W leading) & 2C (2M leading) are in line *side by side* facing down /up.

Bar 21 the corner dancers 3W (in 4M place) & 4M (in 1W place) who have been standing for 4 bars must not relax but be ready to dance to their left, on the diagonal in to the middle with a long skip step of flight to meet for a half turn right hand and followed with last long skip step of flight to opposite corners. On bars 21-22 the tandem dancers (2C&1C) taking long steps dance to corners and by the end of bar 22 have changed places and are in a *straight diagonal line* (2M/2W/1M/1W) on those 2 corners. On bars 23-24 the tandem dancers taking long steps dance in, to pass each other in the middle of the set, by their right. At the end of bar 24 the 1C (1M leading) & 2C (2W leading) are in line in the middle *side by side* facing across (3C in 1st place and 4C in 4th place on own sides).

End of bar 24

Phrasing 1C&2C are in a square in the middle of the set but apart with sufficient space to give right hands across.

Bars 25-26

1C&2C dance right hands across halfway ie these couples have changed places at the end of bar 26. Note: at this point 2C&1C are on their own sides in the middle (2C in 2nd place & 1C in 3rd place).

Bars 27-28

Couples take partners right hand and turning halfway move away from the middle to the ends to stay in the middle on opposite sides (2C in 1st place & 1C in 4th place). 2C&1C *cover* this turn as 3C step down & 4C step up – all this happens at once.

Bars 29-31&32

2C&1C turn once and half that is half a turn per bar *cover* this turn by watching up and down the dance to keep together and on bars 31&32, with the last half turn, they curve out to the sides in progressed places.

Note: All places where covering is critical are marked in *italic*.

C=couple, M=man, W=woman

A Reel for Iris

Reel 4x32

IRIS RONAYNE'S REEL.

JOHN RENTON.

D A/D D A/D D A/D F#/D Em
A E/A A Em A C#/A7 D DA7
D A/D D A/D D F#/D G D/G
G G#/Ddim A/D D Em A7 D D
D A/D D A/D D A/D F#/D Em
A E/A A E/A Em A7 D DA7
D C#/D B/D A/D D F#/D7 G D/G
G G#/Ddim A/D D A C#/A7 D D

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