

THE EARL OF ERROL'S REEL

(Scottish)

This dance came to Scotland originally from France and was collected in Quebec, Canada, by Mary Isdale MacNab of Vancouver, B.C.

MUSIC: Record: Parlophone R 4332 "Earl of Errol's Reel"

FORMATION: Set of 3 cpls in longways formation. Line of M facing a line of W. Ptrs facing. M L shoulder twd music or head of line. Cpls numbered from 1 to 3 with first cpl at head of line.

STEPS: Skip change of step is used throughout unless description is for set or poussette where pas de basque is used. (See glossary for description of steps.)

MUSIC: 6/8

Measures

Pattern

Chord

INTRODUCTION: M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.

1-8

I. Setting, Lead and Poussette
First cpl set facing one another and then join R hands facing down the dance and lead through second cpl. Set facing down the dance and lead through third cpl and finish facing each other across the dance. (Diagram 1)

9-12

First cpl set and turn by R hand to opp side and face third cpl who have turned to face down.

13-20

First cpl set to third cpl and turn, First M and Third W with R hands, First W and Third M with L hands, finishing above third cpl and facing second cpl who have turned to face down. They set to and turn 2nd cpl, first M and second W with L hands, first W and second M with R hands, first cpl ending in first place on wrong side.

21-24

All turn ptrs with R hand, first cpl 1 1/2 times - second and third 1 time.

25-32

All join both hands with ptrs and poussette, first cpl going down to third place passing 2 cpls, second and third cpls moving up one place.

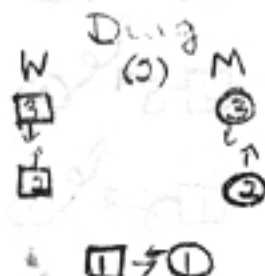
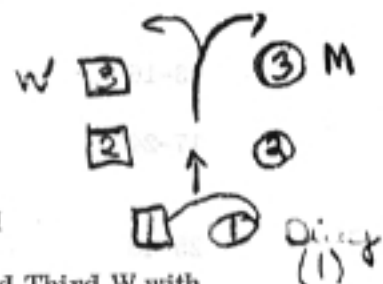
1-64

Repeat action of Fig I, meas 1-32 with the second cpl then third cpl leading.

II. Weave the Set

1-12

First cpl face ptr, second and third M face each other, and second and third W face each other. Pass R shoulders, then L shoulders with the next and set to next person. Then pass R and L and then set to next. Pass R and L again and set to person with whom the weaving began.



CONTINUED...

13-16

All face ptrs and turn with R hand.

III. Turns

1-2

First W and third M turn with R hand.

3-4

First W turns first M, while third M turns third W with L hand.

5-6

First W turns second M, while third M turns second W with R hand.

7-8

First W and third M giving R hand in passing return to place.

9-16

First M and third W repeat the action of Fig III, meas 1-8.

17-18

Second cpl turn each other with R hand.

19-20

Second W turns first M, while second M turns third W with L hand.

21-22

Second cpl turn each other with R hand.

23-24

Second W turns third M, while second M turns first W with L hand.

25-28

Second cpl turn ptr with R hands to own side.

29-32

All three cpls turn ptrs with R hand.

IV. Line Up and Pousette

1-12

Third M turns R about into the middle and finishes facing the bottom of the dance (2 meas), followed in turn by third W, second M, second W, first M, first W, each taking 2 pas de basque. (Diagram 3) Dancers are now in a single line facing the bottom of the dance.

13-16

All turn individually right about with 4 pas de basque to finish as above.

17-24

First W dances in and out down the line, starting to the L of the first M, and finishes below third M. On last meas all take a step bwd on R and close L to R. (Diagram 4)

25-48

First M dances in and out down the line, starting to the L of the second W and finishes below first W. The second W, then second M repeat the in and out pattern. As second M finishes below second W all turn about to face ptr (men using pas de basque), across the dance and join both hands.

49-56

Pousette back to original places. Third cpl moves down to own place at the bottom of the set passing 2 cpls, first and second cpls moving up one place. (Diagram 5)

Chord

M bow, W curtsy as in introduction.

