

## *An Coimisiun le Rinci Gaelacha*

TMRF/TCRG/ADCRG Exams

Brisbane, Queensland, Australia; September 1, 2016

Directions: Attempt all questions. You may answer the questions in any order, provided that you correctly number your responses. **Please write on only one side of each page in your answer book (DO NOT write on the back).** There is NO need to write out the question before providing your answer. Be aware of the number of possible points for each question and plan your time and responses accordingly (questions 1-12 are worth 5 points each; questions 13-16 are worth 10 points each). Please write legibly so that your responses are easy to read.

1. a. Indicate the correct names for the fifth (5<sup>th</sup>), sixth (6<sup>th</sup>), and seventh (7<sup>th</sup>) movements of **The Fairy Reel**.  
b. What is the total number of bars of music required to complete these three movements?
2. Column A contains the names of five ceili dances found in *Ar Rinci Ceili*. Column B contains the names of specific movements, each of which is contained in one of these five dances. Identify which movement occurs in which dance. Note each dance is used only once; there are no repeats.

Column A

Column B

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| <p>a. <i>The Siege of Carrick</i></p> <p>b. <i>The Antrim Reel</i></p> <p>c. <i>The Haste to the Wedding</i></p> <p>d. <i>The Walls of Limerick</i></p> <p>e. <i>The Humours of Bandon</i></p> | <p>1. Up the Centre</p> <p>2. Down the Centre</p> <p>3. Dance with Opposite</p> <p>4. Down Centre and Turn</p> <p>5. Centre Meet</p> |
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3. a. List in correct order all of the movements of the body of *St. Patrick's Day*.  
b. Provide the number of bars of music required to dance each of the following movements of the body of *St. Patrick's Day*: movement 1; movement 2; and, movement 3.
  4. a. Identify the names of the fourth (4<sup>th</sup>) and fifth (5<sup>th</sup>) movements in **The Glencar Reel**.  
b. Specify the total number of bars of music required to dance these two movements completely.
  5. a. List in correct order all of the movements in *Lannigan's Ball*.  
b. Identify the name of the tune to which this dance is usually performed and the timing of that tune
  6. For each of the following five dances, name the first movement of each dance and identify the total number of bars of music required to perform that movement correctly and completely.  
*Rince Fada*  
*The Sweets of May*  
*An Rince Mor*  
*The Bridge of Athlone*  
*The Antrim Reel*
  7. a. Identify the name of the eleventh movement in **The Three Tunes**.  
b. Identify the name and timing of the tune that is played for this movement.  
c. Identify the number of bars of music required to dance the eleventh movement in *The Three Tunes*.
  8. Provide a diagram for the opening formation for each of the following dances. Use an "X" to represent a male dancer and an "O" to represent a female dancer. Indicate the top of the room in each diagram. Correctly number each couple in your diagram.  
*The Haymaker's Jig*  
*The Siege of Ennis*  
*The Rakes of Mallow*  
*The Duke Reel*  
*The Waves of Tory*

9. Describe in detail how to perform the sixth (6<sup>th</sup>) movement in **The Harvest-time Jig**.
10.
  - a. How many bars of music are required to complete the *BODY* of **The Trip to the Cottage** if it is danced completely one time?
  - b. How many times is the body of **The Trip to the Cottage** danced if a team performs the dance once completely as described in **Ar Rinci Ceili**?
11.
  - a. Name the fourth movement in the body of **The High Cauled Cap**.
  - b. Name the third movement in the body of **The Cross Reel**.
  - c. How many bars of music are required to complete each of these movements?
  - d. In performing the third movement in the *BODY* of **The Cross Reel**, how many times does each gentleman give his left hand and to whom?
12.
  - a. List in correct order all of the movements of **The Bonfire Dance**.
  - b. Describe in detail how the fifth and sixth movements of **The Bonfire Dance** are to be performed.
13.
  - a. Name the second figure in **The Sixteen Hand Reel**.
  - b. How many bars of music are required to complete this figure if it is danced correctly and completely as described in **Ar Rinci Ceili**?
  - c. Describe in detail how to perform this figure.
14.
  - a. The first movement in the *BODY* of **The Eight Hand Jig**, the first movement in the *BODY* of **The Duke Reel**, and the first movement in the *BODY* of **The Morris Reel** are all identified by the same name. What is that name?
  - b. In each of the three dances, how many bars of music are required to perform the first movement of the *BODY* in that dance?
  - c. Describe how the first movement in the *BODY* is performed *in all three dances*, with particular emphasis on anything that makes the performance of the movement in one dance different from the other two.
15.
  - a. The second figure of **The Eight Hand Reel** and the second figure of **The Four Hand Reel** are identified by the same name. What is that name?
  - b. How many bars of music are required to complete the second figure in each of these two dances?
  - c. Describe in detail how to perform the second figure in **The Eight Hand Reel**. Be sure to specify how many bars of music are required to complete each part of this figure in **The Eight Hand Reel**.
16.
  - a. Draw a diagram of the positions of the dancers at the beginning of **The Gates of Derry**. Use an “X” to represent each gent and an “O” to represent each lady
  - b. Correctly number each couple as shown in **Ar Rinci Ceili**.
  - c. Put yourself in the position of the gent in couple #2 and then describe in detail how gent #2 is to perform the sixth movement of the dance, being sure to specify exactly what footwork he is to perform and the order/type of hand catches he is to use.