

 **pace live** presents

ÉIREANN

A TASTE OF IRELAND



STUDY GUIDE 2023



Éireann is the Irish Gaelic word for 'Old Ireland' pronounced air-uhn

In 'Éireann - A Taste of Ireland', a cast of 12 acclaimed Irish dancers combine with a duo of dazzling Celtic musicians alongside a contemporary comedic vocalist to create the raw and rhythmic performance telling the original story of the Celtic motherland.

With revamped classics like 'Danny Boy' and 'Tell Me Ma', the show's energetic blend of well known tunes, brings together thunderous jaw-dropping taps to tell the tales of the emerald tradition.

Imagine a'capella tap trade offs meeting melodic folk mash-ups with a cast of Internationally awarded Irish dancers, performing the story of Ireland's tumultuous history through their own humorous version of Craic - Irish fun.

Performed at eye-popping speeds, with incredible precision, the live tap beats and heart-breaking vocals pair alongside immigrant themes to deliver the tale tying in recent history with modern production elements. Narrated with theatrical fluidity, the ride through Éireann (old Ireland), features modern visual projections alongside thematically aligned costumes complimenting the era of expression.

The pinnacle of the story is the heart warming modernity of a contemporary Irish dance showcase as the story departs where the dancers are performing with all the glitz and glamour as they treble their way into the audiences hearts, leaving behind any sense of antiquation with this flourishing artform. A Taste of Ireland, is simply that, a taste of everything that encompasses the quintessential Irish tale. Celtic, for this generation.

THE ARTISTS

WHO HAS PRODUCED THIS WORK?

A Taste of Ireland, created in 2012, a 15-member live Irish Music & Dance company. Since the early inception in Australia, with choreography and design taking place in the heart of Dublin, A Taste of Ireland has toured over 200 shows, with a run of 130 running back to back, 6 nights per week in a different city. Notable city venues include Melbourne's Crown, Sydney's Concourse Concert Hall and Perth's Regal Theatre. Standing ovations, and sell out crowds are part of the companies repertoire on its ever expanding tour schedule.

An Irish music & dance show based in Australia may seem like a strange pairing for a modern Celtic performance, but in fact, the Irish diaspora still reaches the shores of not only North America but all over the globe with the cast hailing from New York, California, Australia, New Zealand, the United Kingdom and of course Ireland.

The high-energy shows cleverly bring together music, dancing, singing and laughter as the performance is all wrapped up into one historically relevant story bringing elements of actual 20th century tales and memories to life before the audience's eyes.

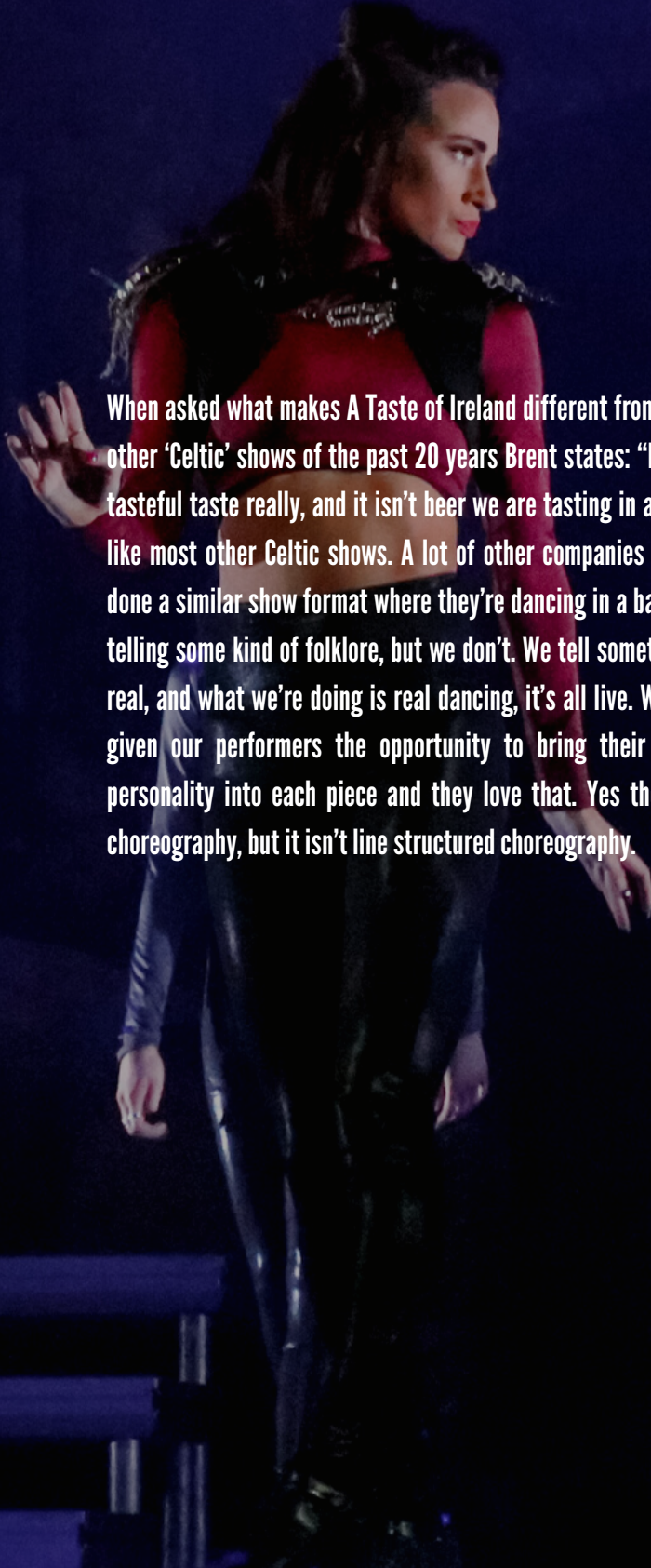
In the rare blend of tasteful wit and family friendly glamour that can be somewhat devoid in modern dance work, A Taste of Ireland pushes audience interaction through its journey through the past. The cast work tirelessly to act, dance and showcase the ancestral spirit from beginning to end, with the audience in the palm of their hand.

Founder and artistic director Brent Pace started Irish dance at the mere age of 3. As an International Irish dance performer, choreographer and teacher, the company was brought to life alongside his World Champion partner Ceili Moore. With a repertoire of experience across the globe, the duo have an impressive history being some of the most renowned Irish dance personalities in the World.

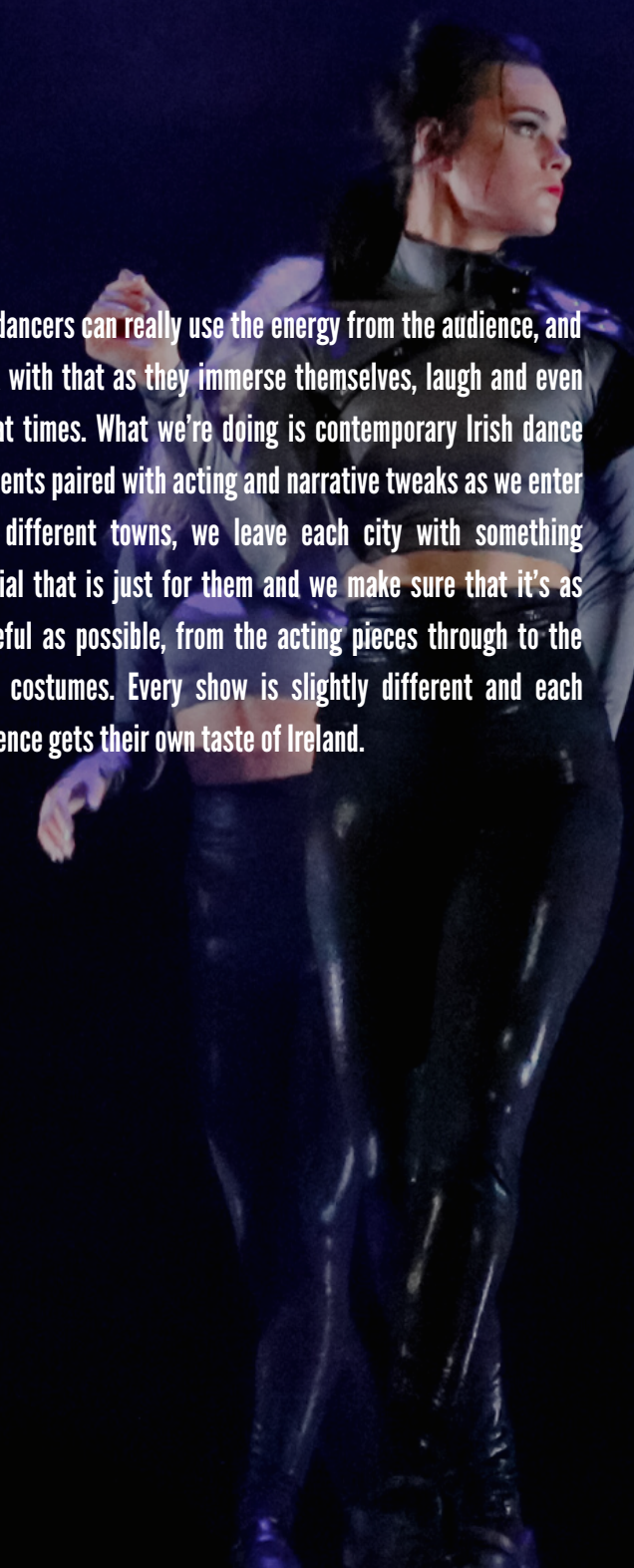
Both Brent & Ceili have a waiting list of performer applications in the hundreds for their sought after company and they launched the very first not for profit, youth Irish dance company. As current President of the Irish Dancing Commission branch in their region of Victoria, Brent is an advocate for the art-form with the pair having featured as stars of ABC's Dancing Down Under series.

ÉIREANN

A TASTE OF IRELAND



When asked what makes A Taste of Ireland different from the other 'Celtic' shows of the past 20 years Brent states: "It's a tasteful taste really, and it isn't beer we are tasting in a pub like most other Celtic shows. A lot of other companies have done a similar show format where they're dancing in a bar, or telling some kind of folklore, but we don't. We tell something real, and what we're doing is real dancing, it's all live. We've given our performers the opportunity to bring their own personality into each piece and they love that. Yes there's choreography, but it isn't line structured choreography."



The dancers can really use the energy from the audience, and work with that as they immerse themselves, laugh and even cry at times. What we're doing is contemporary Irish dance elements paired with acting and narrative tweaks as we enter into different towns, we leave each city with something special that is just for them and we make sure that it's as tasteful as possible, from the acting pieces through to the girls costumes. Every show is slightly different and each audience gets their own taste of Ireland.



Fianna

The history of Ireland is intertwined with tales of Irish mythology that have been passed down through generations. The stories of Fionn mac Cumhaill (most commonly known as Finn McCool) and his followers, the Fianna, have shaped much of Irish history. The Fianna were bands of Irish warriors outside of the established ancestral systems who came together for a common purpose. Fionn's group of Fianna were referred to as the 'fian Find ua Baoiscne' and are the subject of several thousand narratives collected in written and oral form. This collection is widely known as 'The Fenian Cycle' of mythology.

While many legends of Fionn and his Fianna are rooted in Irish history, some are more popular than others. Fionn was the central figure in tales like 'The Salmon of Knowledge', 'Aillén mac Midgna', and most popularly, 'The Giant's Causeway'—a well-known landmark and tourist attraction in Northern Ireland.

Fionn is known as a mythological Irish giant who had a feud with Scottish giant Benandonner. When Benandonner made a claim on Ireland, Fionn is outraged. He quickly begins forming a causeway of rocks to travel to Scotland and face Benandonner. But when Fionn sees the other giant, he quickly realises he is unmatched. He returns to Ireland and, with the help of his wife Sadhbh, cons Benandonner into thinking that Fionn is the bigger giant. The Scottish giant flees back to Scotland and rips up the causeway behind him to prevent Fionn from following. Thus, the myth of 'The Giant's Causeway' was born.

A Taste of Ireland revisits these figures and portrays the legacy of Fionn and the Fianna through Irish music and dance.



Children of Lir

The legend of Children of Lir begins at the end of the Tuatha Dé Danann's control in Ireland. Lir considered himself the best option to be named King, but when the Tuatha Dé Danann chose Bodb Derg to become King, Lir was outraged. To appease him, Bodb offered Lir marriage to his daughter Aoibh following the death of his late wife. Lir agreed to yield his lordship and form an alliance.

Aoibh gave birth to four children: one girl, Fionnghuala; and three sons, Aodh and the twins, Fiachra and Conn. Lir and Bodb were both infatuated with the children. But following the birth of the twins, Aoibh passed suddenly and Lir was wrecked by grief. Bodb then sent another of his daughters, Aoife, to marry Lir in consolation.

But Lir's love for the children was so strong that Aoife was wrought with jealousy and rage. So, one day she took the four children in her chariot to Loch Dairbhreach and made them

bathe. Once in the water, she cast a spell that transformed all four children into white swans. Aoife allowed the swans to retain their human voices and communicate through song.


When Aoife returned to Bodb's court, Bodb was concerned for the children's safety and sent word to Lir. On receiving the message, Lir set out to Loch Diarbheach where he discovered the swans and their singing. The swans told him of Aoife's evil act and the spell she had cast. Lir sent word of Aoife's treachery to Bodb, who cursed her by transforming his daughter into a demon of the air.

The children remained in their swan form for 900 years before encountering a holy man who reversed their transformation before their passing. To this day, Children of Lir lives on as one of the most well-known Irish legends and continues to be told in any form it can be.

Vikings

The Vikings were known as marauding and pillaging groups that rode dragon-headed longships and spread fear across the lands. They would arrive in a state of bloodlust, thirsting for gold anywhere they could find it. They made their way to Ireland in 795 in search of new land. Monasteries and towns were looted and destroyed as the Vikings made their way across Ireland, with the first attack happening on the island of Rathlin and the great monastery of St Columba. The strangers came in out of the blue and swept through the towns, carrying out the treasure as they went. By 807 the Vikings had taken over most of the western bays, too, and continued to attack and pillage towns across Ireland. The Vikings' reign over Ireland lasted without much resistance until the 900s, when they met a man named Brian Boru.



A man in a historical costume representing Brian Boru, standing in a museum setting with dramatic lighting. He is wearing a black tunic with a green and yellow patterned section on the chest and a black arm guard on his left arm. The background is dark with blue and purple lighting effects.

Brian Boru

Brian Boru was born in 941, near Killaloe, Ireland and was appointed the HIGH KING of Ireland from 1002–1014.

In 976 Brian became king of a small state called Dál Cais and also King of Munster. Brian constructed a fleet to drive the Vikings from Shannon and under his rule, Munster became a unified state. In 983 he invaded the town of Ossory and won control of the south of Ireland and won the title of High King in 1002. The men of Leinster and the Northmen of Dublin united against Brian in 1013, which led to the Battle of Clontarf in 1014. Brian found himself too old to actively take part in the battle and while the victory was won by Brian's son Murchad, a group of Vikings stumbled upon Brian's tent and killed him as the battle ensued. However tragic his end may have been,

Brian is forever known as the man who drove the Vikings out of Ireland.

Strugglers

In 1845 the Irish Potato Famine spread rapidly throughout Ireland. A fungus-like organism destroyed one-half of the potato crop that year, and close to three-quarters of the crop for the following seven years. The infestation had a catastrophic impact on Ireland and its population.

The famine continued to wreak havoc on the land until finally subsiding in 1852. But in that time, roughly one million of the Irish lost their lives to starvation and related causes.

The famine also saw at least another million Irish forced to flee their homeland to save themselves and their families.

The Irish Potato Famine is a dark chapter in Irish history, one that is filled with heartache, loss, and tragedy. But it remains an important period that tested the Irish spirit and all they stand for; a period that will live on as proof that the Irish can overcome anything.





Celebration


While the Irish Potato Famine wreaked havoc on Ireland, the nation found new beginnings at the turn of the century. 1900s Ireland was a time of celebration and dreams of a brighter future; it was a time to reflect and appreciate the hardships the country had endured. The nation had big plans for its future and planned to use the turn of the century to carry them out. Irish poet W.B. Yeats said that 1900s Ireland "was to be like soft wax for years to come". This was the era of great Irish literary giants like Oscar Wilde, James Joyce, and Samuel Beckett.



The Rising

The Easter Rising of 1916, otherwise known as The Easter Rebellion, is a monumental moment in Irish history. This uprising was launched by Irish Republicans against the British rule in Ireland to fight for an independent Irish Republic. Six men from the Irish Republican Brotherhood organised the Rising, which began on Easter Monday, 24 April 1916, and lasted for six days. The British Army brought in a wealth of weaponry and thousands of reinforcements. There was street

fighting, sniping, and long-range gun battles that resulted in a multitude of casualties. Approximately 3500 people were taken prisoner by the British and the country remained under martial law until the December 1918 election, which was won by the Sinn Féin party who declared independence. The Easter Rising reflects the passion and patriotic loyalty of the Irish and their battle for independence will never be forgotten.

A woman with long dark hair, wearing a vibrant red, sleeveless, floor-length dress, is captured in a dynamic pose on a stage. Her arms are extended horizontally to the sides, and her right leg is lifted and bent, suggesting a traditional Irish dance move. The background is dark and out of focus, with some faint, illegible text visible. The lighting is dramatic, highlighting the dancer and her flowing dress.

Danny Boy

Written in 1913 by songwriter Frederic Weatherly, Danny Boy is an iconic ballad set to the traditional Irish melody of 'Londonderry Air'. There is much speculation as to the true meaning behind the song but one of the most common interpretations is that it's a message from a parent to a son departing for war—or more specifically, the Irish uprising. The song has become the unofficial national anthem of Ireland and does well to invoke a sense of national pride in its people. It speaks of loss, departure, perhaps even death, but most importantly, it's uplifting and offers a sense of hope. Through our awe-inspiring musicians and the serene beauty of Irish dance, Danny Boy comes alive on stage.

Michael Collins

Michael Collins is an Irish hero, infamous for his involvement and heroism during Ireland's struggle for independence. Collins fought hard in the Easter Rising and was arrested for his involvement in the fight. He was one of 27 Sinn Féin (Irish political party) members present when the Irish Assembly declared for the republic. However, it was when Collins became the Director of Intelligence of the Irish Republican Army that he became most famous. Throughout his time in this position, he was chief planner and coordinator of the revolutionary movement. In 1921, Collins was sent to London to negotiate peace between Ireland and Britain. This resulted in Collins signing a treaty he believed to be in Ireland's best interest. However, this same treaty gave Ireland dominion status and was not received well back on the homeland. After all of Collins's hard work, the man was ambushed by anti-treaty insurgents and met his end in 1922. Collins played an integral role in the freedom Ireland now has in the modern day and his story is a rich part of Irish history.



Free Men

Following the same story that began with Michael Collins, 'Free Men' is all about exactly that—Irish freedom. The Irish War of Independence lasted from 1919–1921 between the Irish Republican Army and British forces. With the Easter Rising being a catalyst for the war in 1916, the following years were long and hard. While the country ultimately ended up gaining freedom as a Republic, it's a dark stain on Irish history. But with darkness, comes light, and 'Free Men' is a celebration of Irish grit and determination. It's a joyous number that shows exactly how the Irish felt after years of hardship on home soil. Through mind-bending rhythms, authentic comradery, and classic Irish wit, 'Free Men' is a showcase of what makes the Irish people who they are.



Hurling

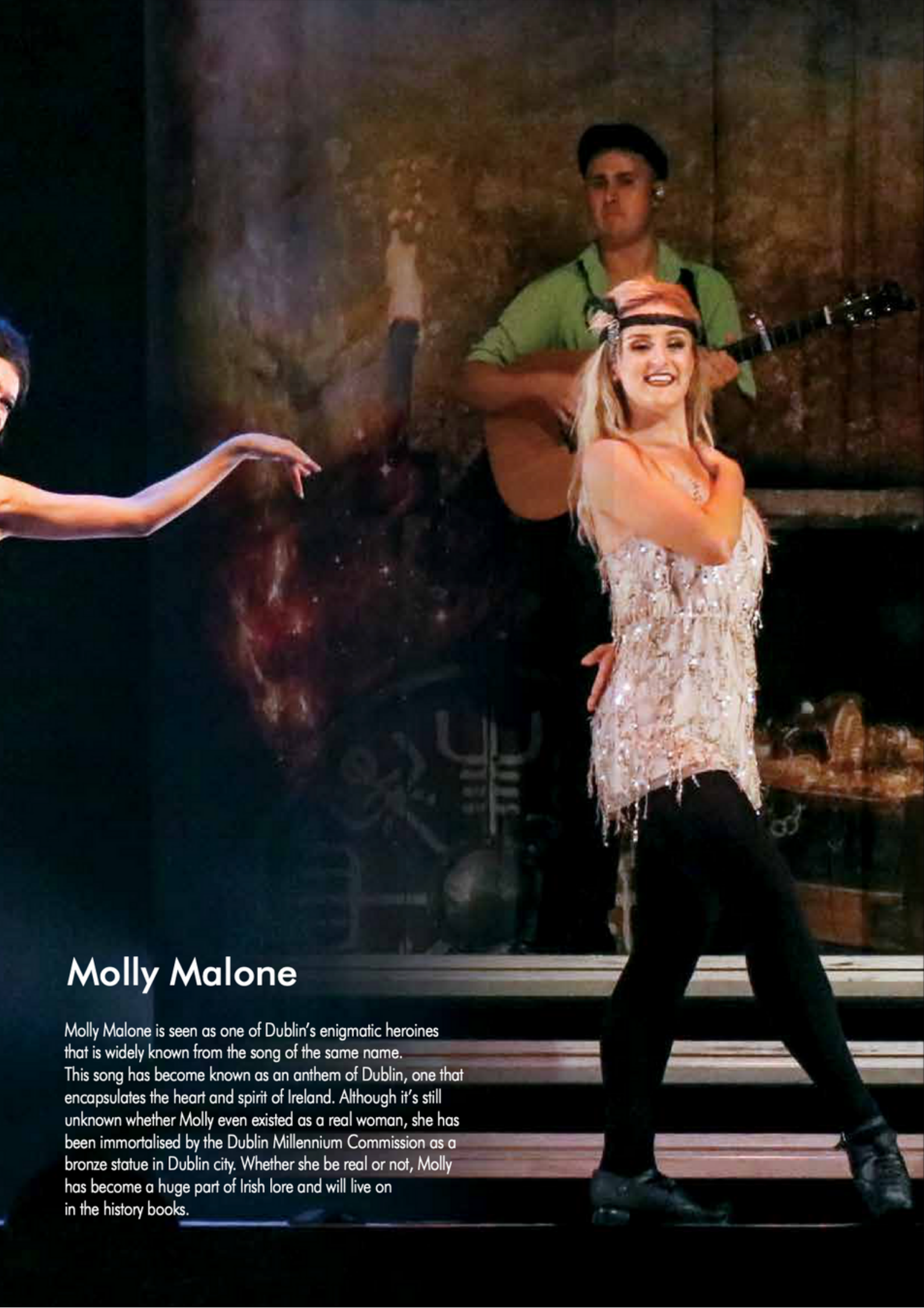
The 1959 All-Ireland Senior Hurling Championship Final took place at Croke Park, Dublin on September 6. The 72nd All-Ireland final was an epic battle between Waterford and Kilkenny and has gone down in history as one of the most exciting games of all time.

Hurling is an ancient Gaelic sport that is native to Ireland. The outdoor team sport is played with a small stick called a 'hurley' and players must hit the ball over the opponent's goalpost for one point or under (past a goalkeeper) for three. Hurling is played all throughout the world and is popular among the Irish diaspora in North America, Europe, Australia, New Zealand, South Africa, Argentina, and South Korea.

The 1959 final between Waterford and Kilkenny awed the crowd of 73,707 Irish men and women. It was an electrifying display of hurling from both teams, one that saw the match end in a deadlock—this was the last All-Ireland final that ended level until 2012.

The Waterford vs Kilkenny final was an exciting display of strength, power, passion, and a history-making goal that showed the Irish fighting spirit at its best. Four weeks later the two teams met again to play the second instalment of the final, which saw Waterford crowned the 1959 All-Ireland Senior Hurling Champions. But the first clash of these two historic teams has left a mark on the history books that will never be erased and lives on in the hearts of the Irish to this day.





Molly Malone

Molly Malone is seen as one of Dublin's enigmatic heroines that is widely known from the song of the same name. This song has become known as an anthem of Dublin, one that encapsulates the heart and spirit of Ireland. Although it's still unknown whether Molly even existed as a real woman, she has been immortalised by the Dublin Millennium Commission as a bronze statue in Dublin city. Whether she be real or not, Molly has become a huge part of Irish lore and will live on in the history books.

LEARNING OUTCOMES

WHAT INFORMATION SURROUNDS THE WORK OF ART AND COULD HELP CREATE POWERFUL ENGAGEMENT?

THE HISTORY OF IRISH DANCE

Irish Dance over time has been ever changing and shifting, this was due to constant migrations and invasions throughout Ireland's History. Dancing in Irish culture can be traced back to the time of the Druids even before the impact of other cultures and the influences of Christianity. Many of the druids' religious rituals involved dancing, usually in a circular fashion around sacred trees.

The Celts arrived in Ireland around 2000 years ago, they too had their own folk dances with similar traditions and formations. This style of dancing however was not unique to Ireland and was quite common around mainland Europe at the time. Although nothing like what traditional and well known Irish dancing would become, the remnants of the formations and patterns can still be seen in modern Irish dance today.

Irish storytelling and dancing usually took place at religious celebrations or other special occasions and was accompanied by music or singing. Around 400 AD, after the introduction of Christianity, Christian priests used the pagan style of dance to bring their manuscripts to life.

The Celtic communities held big local Festivals known as 'Feiseanna'. These consisted of art, culture and music as well as discussing politics, trading, playing sports and storytelling. Dancing was an integral part of the feis. At the Hill of Tara (then the seat of the High King of Ireland) which was the epicentre of Celtic life, the biggest feis of the year known as the 'Aonach' (great festival) was held. This Festival was said to have begun over 1000 years ago. Feiseanna are still held today in many communities, but these days they are usually just a showcase for Irish dancing and music, where dancers compete for medals and trophies.

The History of Ceili Dancing

At the beginning of the twelfth century, the Anglo-Normans invaded and settled in the country and brought with them their native customs - including their dances. The 'Carol' was a popular Norman dance that was soon performed in Irish towns and villages when they were conquered. This dance involved having one singer placed in the centre of a circle of dancers who followed their singing and danced along.

The Carol is the first recorded in Irish history. From here, the style of Irish dance evolved over the next few centuries. Three types of dances emerged; the Irish Hey, the Rince Fada (Long Dance) and the Trenchmore. Dancing in lines became more popular instead of the circular dances that had been popular in the Celtic times. These new formations brought along more complicated routines with female dancers weaving between males, or interchanging couples. Bagpipes and harps became the most common musical accompaniment. The tradition of dancing at religious ceremonies and festivals still continued however – it was not unusual to dance in a circle around a coffin at a wake! Around the 18th century, Irish dancing became more disciplined and this brought about the beginning of the styles and formations we know today. This included the quadrille, a circular dance consisting of four to six couples.

A Dancing Master who travelled between villages and towns held lessons for peasants and so, the first Irish dancing classes were born, which made Irish Dancing what it is today. This is also how Ceili or group dancing came to be, it was a simple way to have all pupils in a class involved in one dance. The best dancers from each community were given the status of 'soloists', this meant that they were given special sections of the song to show off their talents and dance alone. When this happened, doors would be placed on the floor to give the dancer a makeshift stage and a solid platform to perform on. There was stiff rivalry between dancing masters from different territories, which is what gave rise to the modern dance competitions that take place today.

Each dancing master had his own district and never encroached on another master's territory. This went as far as a dancing master being kidnapped by the people of a nearby parish. When dancing masters met at feiseanna, they challenged each other to a public dancing contest that only ended when one of them dropped with fatigue.

Irish Dancing In Recent History

In 1893 the Gaelic League was founded as an organisation to promote and encourage all aspects of Irish culture in Ireland. It organised formal competitions, lessons and rules for Irish dancing, and this further developed into the launch of the Irish Dancing Commission (An Coimisiún Le Rincí Gaelacha - CLRG) in 1930 to regulate the immensely popular past-time. Irish dancing really took off once it had its own governing body, and over the following decades it spread to the vast Irish diaspora around the world. The most modern milestone in Irish dancing history came about in 1994 when an interval act at the Eurovision competition became a Global Sensation. Now known as the 'Riverdance Phenomenon', this Irish Dancing Show changed the course of Irish Dancing forever. Influencing new styles, costumes and an influx of numbers to the art form, it also inspired a new generation of dancers to create their own imprint in the Irish Dancing community.

DIASPORA OF IRISH DANCE

Irish Dance Outside Ireland

Irish Dancing has consistently grown outside of Ireland due to migration of the Irish people to the rest of the world. The first known Irish Dancing lessons date back to Philadelphia in the late 1700's. In the last 100 years, The growth of Irish dancing outside of Ireland has steadily increased. This is mainly due to the Global community becoming smaller, with an increase in accessibility of air travel, the birth of the internet and in the last 15 years, social media.

A good case study of the increase in the interest in Irish dancing outside Ireland is the number of dancers at the World Irish Dancing Championships since its inception in 1970. In 1988, There were a total of 770 dancers who attended the World Championships, This number had increased to 2420 by 2014. On average, before 1990, 60% of all dancers hailed from Ireland, an additional 24% hailed from Great Britain, and only 16% of all participants were from any other country in the world. By 2014, 41% of dancers were from outside of Ireland and by 2019, 68% of those participating in the Championships were from outside Ireland, Majority - 55% of participants were from the USA.

In 2019 the Championships were held in the USA, only the 4th time it has been held outside of the UK or Ireland. This may account for the majority of Dancers being from the United States. The first time the competition was held out of the UK was only in 2009, in Philadelphia. A number of dancers from other countries participate however, from other western countries such as Australia and New Zealand to non-English speaking countries such as Chile, Japan and Russia.

Another good indication of the growing popularity of Irish dancing outside of Ireland is the increase in the number of Dancing schools outside of Ireland, For Example, there are 397 listed Irish dancing schools in the US, 126 in the UK and 114 in Australia.

THE FORMS OF IRISH DANCE

Old Style Step Dancing

The Irish dance masters refined and codified indigenous Irish dance traditions. Rules emerged about proper upper body, arm, and foot placement. Also, dancers were instructed to dance a step twice—first with the right foot then with the left. Old-style step dancers dance with arms loosely (but not rigidly) at their sides. They dance in a limited space. There is an emphasis on making percussive sound with the toes.

The History of Ceili Dancing

The most predominant form of Irish step dance is the Irish Step Dance. Characterised by a rigid torso and dances performed high on the balls of the feet, this style became distinct from the late 19th century when the Gaelic League began efforts to preserve and promote Irish dance as part of a broader nationalist movement concerned with Irish culture. Feiseanna consists mainly of this style of dance along with Ceili Dancing and is performed with two types of shoe:

Hard Shoe

Hard shoes are similar to tap shoes, except that the tips and heels are made of fiberglass, instead of metal, and are significantly bulkier. The first hard shoes had wooden or leather taps with metal nails. Later the taps and heels were made of resin or fiberglass to reduce the weight and to make the sounds louder. Hard shoe in Feiseanna is performed to Hornpipe & Treble Jig music, But can also be worn while dancing to a Reel. Hard shoe dancing is all about rhythm and timing.

Soft Shoe

The soft shoes, which are called pumps, are black lace-up shoes. Ghillies are only worn by girls, while boys wear black leather shoes called "reel shoes", which resemble black jazz shoes with a hard heel. Boy's soft-shoe dancing features audible heel clicks. Soft Shoes in Feiseanna are used to dance to Reels, Light Jigs, Single Jigs and Slip Jigs. Soft Shoe dancing consists of impressive jumps, Kicks and fast movements.

Sean N6s

Sean-N6s, or "old style" dance is a form of Irish dancing which originated from western regions of Ireland. It has been described variously as a regional style of step dancing, and as an entirely separate style that was virtually unknown outside small areas until the late 20th century. It is distinguished by footwork which is percussive but low to the ground in comparison to step dancing, and by its more freeform nature. Performers use a more relaxed posture, and improvise steps to fit with music. Typically, Sean-N6s dances are performed in small spaces, traditionally doors laid flat and table tops, it is also popular in the Irish pub scene.

Ceili Dancing

Irish social, or céilí dances vary widely throughout Ireland and the rest of the world. A céilí dance may be performed with as few as two people and as many as sixteen. Céilí dances may also be danced with an unlimited number of couples in a long line or proceeding around in a circle Céilí dances are often fast and some are quite complex. Ceili Dances are a popular part of Modern Feiseanna. In a social setting, a céilí dance may be "called" – that is, the upcoming steps are announced during the dance for the benefit of newcomers. The céilí dances are typically danced to Irish instruments such as the Irish bodhrán or fiddle in addition to the concertina (and similar instruments), guitar, whistle or flute.

Show Dancing

Performing has always tied in with Irish Dance history, but Show Dancing as a style of Irish dance really became popular around the early 1990s with the birth of the shows such as "River- dance" and "Lord of the Dance." Show Dancing is inspired by Modern Step Dancing (each influencing each other over the last 30 years), Ceili Dancing and Sean Nos Dancing. Irish Dance shows usually incorporate Modern Step Dancing footwork but with less rigid arms, usually with specific arm choreography or loose arm work more typically associated with Sean Nos Style. Ceili style dance can be seen in show dancing with the appearance of circle and partner choreography.

Set Dancing

Irish set dancing also referred to as “country set dancing”, are dances based on French quadrilles that were adapted by the Irish by integrating their sean-nós steps and Irish music. The distinguishing characteristics of Irish set dancing is that it is danced in square sets of four couples (eight people), and consist of several “figures,” each of which has a number of parts, frequently repeated throughout the set. Each part of the set dance (figure) is danced to a music tempo, mostly reels, jigs, polkas and horn- pipes. The sets come from various parts of Ireland and are often named for their place of origin.



MUSICAL OUTCOMES

MUSICALITY IN THE SHOW CONTEXT

TYPES OF IRISH MUSIC

Reel

A very simple metre, either 2/4 or 4/4. All reels have the same structure, consisting largely of quaver (eighth note) movement with an accent on the first and third beats of the bar. A reel is distinguished from a hornpipe in two ways. Firstly they are played with even beats, without an implied dotted rhythm. Secondly they are played twice as fast, implied by the 2/2 time signature. Reels are performed from a speed of 113 to 124 BPM.

Light Jig

A light jig is the second-fastest of all the jigs performed in 6/8 time. The performer's feet rarely leave the ground for long, as the step is fast, typically performed at a speed around 116. There are several light jig steps, varying with each dance school, but one step is almost standard in all light jigs. This step is known as the rising step, or the rise and grind.

Single Jig

Single jigs are the least common of the jigs, in a 6/8 or less commonly a 12/8 time. Musically, the single jig tends to follow the pattern of a quarter note followed by an eighth note (twice per 6/8 bar).

Slip Jig

Slip jigs are in 9/8 time. Because of the longer measures, they are longer than the reel and the light jig, with the same number of bars to the music. The dance is performed high on the toes, and is often considered the "ballet of Irish dance" because of its graceful movements that seem to slip the performers across the floor. They are typically performed at a speed of 113-124 BPM.

Heavy Jig

Treble jigs (also called the hard or heavy jig) are performed in hard shoes, and also to a 6/8 time metre. They are characterized by stomps, trebles, and clicks. Treble jigs can be performed at traditional speed 92 bpm or at the non traditional speed of 72 BPM.

Hornpipe

The most common use of the term nowadays refers to a class of tunes in 4/4 time. The dance is done in hard shoes. Perhaps the best known example is the "Sailors' Hornpipe". There are two basic types of common-time hornpipe, ones like the "Sailors' Hornpipe", moving in even notes, sometimes notated in 2/2, moving a little slower than a reel, and ones like "The Harvest Home", moving in dotted notes.

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TRADITIONAL INSTRUMENTS

The most common instruments used in Irish traditional dance music, whose history goes back several hundred years, are the fiddle, tin whistle, flute and Uilleann pipes. Instruments such as button accordion and concertina made their appearances in Irish traditional music late in the 19th century and are now extremely popular in accompaniment with Irish Dancing at Feiseanna.

The 4-string tenor banjo, first used by Irish musicians in the US in the 1920s, is now fully accepted. The guitar was used as far back as the 1930s first appearing on some of the recordings of Michael Coleman and his contemporaries. The bouzouki only entered the traditional Irish music world in the late 1960s.

The word bodhrán, indicating a drum, is first mentioned in a translated English document in the 17th century and is now a well known Irish instrument. Traditional harp-playing died out in the late 18th century, and was revived in the mid-20th century. Although often encountered, it plays a fringe role in Irish Traditional dance music.

The piano is commonly used for accompaniment first appearing in the early 20th century. On many of these early recordings the piano accompaniment did not marry well with the other instruments because the backers were unfamiliar with Irish music. Although at first not successful, the vamping style used by these piano backers has largely remained and is also largely popular at Irish Dance Feiseanna.

ACTIVITIES & LESSONS

HOW CAN YOUR STUDENTS EXPLORE THIS
WORK OF ART IN CLASSROOMS

IRISH TOWNS QUIZ

Below are the names of 20 Ceili Dances,
can you guess which has an Irish town or
county in its name?

Answers highlighted in green:

High-Cauled Cap

Rince Fada

Haste to the Wedding

Humours of Bandon

Walls of Limerick

Siege of Carrick

St. Patrick's Day

Waves of Tory

The Gates of Derry

Lannigan's Ball

An Rince Mor

Rakes of Mallow

Harvest Time Jig

Haymakers Jig

Glencar Reel

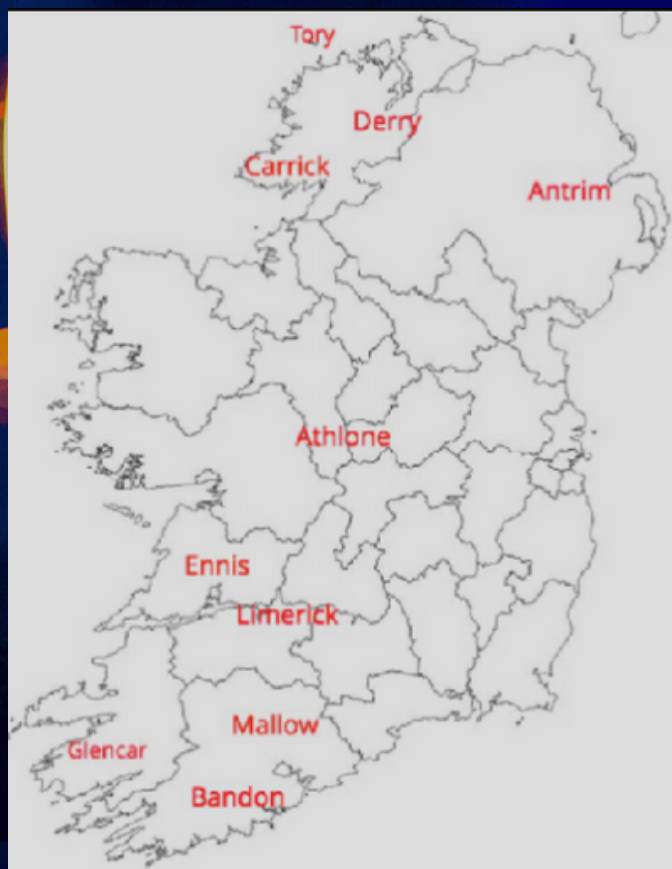
Antrim Reel

The Duke Reel

Siege of Ennis

Bridge of Athlone

The Morris Reel



Answer sheet below:

Can you place where they are on a map?



IRISH QUIZ

Answers highlighted in green:

1. What Religion was the first to have hints of Irish Dance in their rituals?

- a. **Druids**
- b. Catholics
- c. Christians
- d. Hinduism

2. What is the Gaelic name for an Irish Festival

- a. Fáilte
- b. **Feis**
- c. Fabhra
- d. Fabhtóg

3. What Instruments became popular in association with Irish Dancing around the 12th century?

- a. Piano and Guitar
- b. Accordion and Harp
- c. **Harp and Bagpipes**
- d. Bagpipes and Flute

4. Which Culture and Patterns are still associated with Irish Dancing today?

- a. Druids
- b. **Celtic**
- c. Viking
- d. Norman

3. What was the first Irish Ceili Dance on Record?

- a. Rince Fada
- b. **The Carol**
- c. Irish Hey
- d. Trenchmore

3. What was the style introduced to Irish Dancing with a Circle of 4 to 6 couples called?

- a. Trenchmore
- b. Rince Fada
- c. **Quadrille**
- d. Irish Hey



7. What was the name given to early Irish Dancing Teachers?

- a. Dance Instructor
- b. **Dance Master**
- c. Dance Professor
- d. Dance Tutor

10. What is the name of the Irish Dancing Commission?

- a. Gaelacha Le Rincí An Coimisiún
- b. An Coimisiún Gaelacha Le Rincí
- c. **An Coimisiún Le Rincí Gaelacha**
- d. Gaelacha An Coimisiún Le Rincí

8. What was used as a platform for soloists in the first wave of Irish Dance classes?

- a. Carts
- b. Barrels
- c. Tables
- d. **Doors**

9. What year was the Gaelic League Founded?

- a. 1983
- b. 1398
- c. **1893**
- d. 1980



LEARN TO SPEAK GAELIC

Follow these Youtube tutorials to learn some basic Irish Gaelic:

<https://www.youtube.com/watch?v=sw5EKb6pLg4>

<https://www.youtube.com/watch?v=eC9DNZCK5p0>

<https://www.youtube.com/watch?v=cEiS16QJR5E>

MOVES TO THE BEATS BEHIND THE TUNES

Clap Along to the Following Irish Music:

Answers highlighted in green:

>>Can you identify the type of tune?

>>What Time Signature are each of these?

<https://www.youtube.com/watch?v=iCngFewnYi8>

-Reel

-4/4

<https://www.youtube.com/watch?v=IZxmADVMmwk>

-Light Jig

-6/8

<https://www.youtube.com/watch?v=zPe5ulubJ1Q>

-Single Jig

-6/8

<https://www.youtube.com/watch?v=E6wF3S7YZ8U>

-Slip Jig

-9/8

<https://www.youtube.com/watch?v=mq9KgUCopao>

-Heavy Jig or

-6/8

<https://www.youtube.com/watch?v=6o9802jEbdw>

-Hornpipe

2/2 or 4/4





PRE & POST SHOW INTERACTIVE LESSONS FOR ALL

PRE PERFORMANCE LESSON

LINE OF ENQUIRY - Themed Artistic Elements

How do the dancers' steps and musicians' songs in Éireann give A Taste of Ireland its unique quality in storytelling?

QUESTIONING - Dance Elements

Ask students what styles they can see influencing Irish dancing. Explore ballet, jazz, tap, contemporary, and traditional forms.

RESEARCH - Historical Elements

What more can we learn about some of the historical occasions showcased in the performance? Students discover additional things through approved resources.

OBSERVE - Production Elements

The technical elements required in the production of the show. This includes audio, lighting, vision, props, and touring capabilities.

PLAY

The students can watch the following clip from another company show: (A Celtic Christmas by A Taste of Ireland).

ASK

What are we noticing as the biggest difference in the shows elements in the following themes:

- - Performance attributes
- - Historical themes
- - Production adaptations
- - Storytelling concepts

ÉIREANN

A TASTE OF IRELAND

POST PERFORMANCE LESSON

QUESTIONING

What did you observe during the show? (See questions below) What are some of the shapes the ensemble made as they performed? How did this tie into the story line? What did you notice about facial expressions and those parts of the story? What were some of your favourite numbers in the show?

BEAT MAKING

Students can either use their hands or their feet and try to get as many beats at once as they can with their bodies.

A Taste of Ireland performers can get 15-25 taps per second with their feet.

QUESTIONS

>> What did you notice about the dancers? How did they move? How did they interact with each other, with the musicians and with the audience?

>> How would you describe the music?

>> Which pieces stood out to you? Why was that?

>> How were the pieces assembled into a story? What did you notice about sequence, transition and flow?

>> How would you describe the dancing & music combination?

>> What role did the narration play?

>> How were the dark pieces handled thematically with reference to costuming and music elements?

>> What was the set like?

>> In what groupings did the dancers perform?

>> How was the choice of costuming relevant to the historical context of the item?

>> What would you say the emotions of the performers were - and how would you discern that? Why would that matter?

>> What's your overall take-away from this show?



www.atasteofirelandshow.com

ROBIN entertainment
KLINGER