



**Central Interior
Highland Dance
Association**

**Dancer's
Handbook**



Central Interior Highland Dance Association Dancer's Handbook

The Central Interior Highland Dance Association's (CIHDA) mandate is to promote interest in and appreciation of the ancient tradition of Highland Dance; to sponsor exhibitions and competitions for Highland Dancers and to offer, grant, or contribute toward prizes, awards, and distinctions; to cooperate with other organizations having objectives similar to, in whole or in part, the objectives of the Association; and to do all such other things that are incidental or conducive to the attainment of the above objectives.

This Dancer's Handbook is published for informational purposes for Highland Dancers who study and compete in the Central Interior Region of British Columbia. Many guidelines, rules, and suggestions contained herein originate from ScotDance BC, ScotDance Canada, or the Scottish Official Board of Highland Dancing. Every effort is made to keep this handbook up to date, however the above sources, and the Constitution and Bylaws of the CIHDA, should be consulted when necessary.

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SCOTDANCE

The Scottish Official Board of Highland Dancing (SOBHD) requires registration of all dancers. ScotDance Canada has been designated as the official registration agent for Canada. This registration system allows dancers to compete throughout the world.

Every dancer needs to register annually with ScotDance Canada BC. The registration form can be obtained from the dance teacher. After the form has been filed with a picture and the requested fee provided (currently \$26.00), a card will be received that must be kept with the dancer at all times during competition as it provides proof of registration in that category. A new card will be issued if the dancer's category changes during the year. Loss of a dancer's card should be reported immediately, and a replacement will be issued on payment of a penalty fee.

At any competition, a ScotDance card must be presented to obtain the number for any dancer and for medals in the Primary, Beginner, and Novice categories. Any dancer unable to show a registration card will forfeit any rewards until such time as the card is produced, which must be within 10 days of the competition.

DANCER CATEGORIES

There are five categories in Highland Dance. These are, in order of lower to higher:

Pre-Premier

Primary

Competitors are not permitted to register until age 4 but if they are under seven years of age they may compete as a Primary dancer until their seventh birthday is reached after which the competitor is classified as beginner.

Dances for Primary:

Pas De Basques	Fling
Pas De Basques and highcuts	Sword

Beginner

Beginner status is held until the competitor gains a first, second or third place in a highland dance in six separate Beginner competitions (National dances Lilt & Flora do not count for stamps). However, a dancer **MUST** remain in this category a minimum of one year from first stamp even if the six separate winnings are done before that time. After this the dancer is classified as Novice and is ineligible to enter further Beginner competitions.

Dances for Beginner:

Fling	Flora McDonald's Fancy
Sword	Strathspey & Highland Reel
Seann Truibhas	Strathspey & ½ Tulloch
Scottish Lilt	½ Tulloch

Novice

Novice status is held until the competitor gains a first, second, or third place in any dance in six separate competitions. However, a dancer **MUST** remain in this category a minimum of one year from first stamp even if the six separate winnings are done before that time. After this the dancer is classified as Intermediate and is ineligible to enter further Novice competitions.

Dances for Novice:

Same as beginner



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Intermediate

Intermediate status is held until the competitor gains a first, second, or third place in any dance in six separate competitions. However, a dancer **MUST** remain in this category a minimum of one year from first stamp even if the six separate winnings are done before that time. After this the dancer is classified as Premier and is ineligible to enter further Intermediate competitions.

Dances for Intermediate:

Same dances as beginner and Novice plus:

Irish Jig
Sailor's Hornpipe
Barracks Johnny
Highland Laddie

Premier

Premier dancers reach this status after competition in the previous categories (termed *Pre-Premier*) and, depending on the size of the competition, are separated according to age.

Championship and Premiership Dances have set steps that are released in September for the following year and differ based on age groups.

Championship Dances for 2017 are Highland Fling, Sword, Seann Triubhas, Strathspey & Highland Reel

Premiership Dances for 2017 are Hornpipe, Blue Bonnets, Village Maid, Highland Laddie

Dances for Premier:

Same dances as Intermediate plus:

Blue Bonnets
Village Maid
Earl of Errol
Scotch Measure



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COMPETITIONS

In competition dancing, the dancer is compared to all the other dancers in that category and class. The competitor receiving the highest points in that class wins.

At the competition, a current ScotDance card must be presented to obtain the number for a dancer. The number must be worn while dancing. Numbers are pinned on the apron of the kilt in the Highland costume, to the vest or skirt in the National costume, to the waistband on the Jig costume, or the top in the Hornpipe outfit. Dancers must dance in the reverse order of registration. A dancer must be on hand for his/her event or forfeit that dance. The time for the start of each competition is stated on the registration form. (It is always a good idea to keep a copy of the registration form for reference later!)

Dancers must dance to the music and with the swords provided. All steps must be from the SOBHD textbook and amendments. The registration form will indicate the dances for each class and number of required steps for each dance. Dancers must fill in for reels as requested or risk being disqualified for their own dance. "Fill-in" dancers must remove their numbers.

The CIHDA reserves the right to combine, cancel, or divide any event. Depending on the size of the competition, classes may be divided into age groups. The registration form will state the date on which the dancer's age is to be determined. Registration fees are not refundable.

Competitions not advertised or announced to be Pre-Premier competitions are automatically Premier competitions. A Pre-Premier dancer competing in a Premier competition automatically becomes a Premier standard dancer.

In Pre-Premier Special Event categories, all dancers must be from the same level. For instance, a Novice cannot dance with a group of Beginners.

Dancers are asked to remain in costume until after the presentation of awards. ScotDance cards must be presented for signing to receive medals in the Beginner and Novice categories

SCORINGS & PLACINGS

The judges mark each dancer out of 100 with first place going to the dancer(s) with the highest score and so on down the line.

Rather than use the judge's scores, points are assigned according to placement. All competitions run under the Scottish Official Board of Highland Dancing use the same schedule of points keeping the job of scoring consistent from one competition to another. Here's a breakdown of the marks.

- 1st Place is 88 points
- 2nd Place is 56 points
- 3rd Place is 38 points
- 4th Place is 25 points
- 5th Place is 16 points
- 6th Place is 10 Points

For a single age group the overall winner is determined by the total aggregate points obtained over the individual events regardless of the number of competitors in each dance. Trophies may be shared.

For trophies over multiple age groups or categories if there are less than six (6) dancers in a category, those dancers are not eligible for Aggregate trophies. If there are less than six (6) dancers in any one dance, the results from that dance are not included in the Aggregate points total.

Some competitions have a trophy or award for Best Dressed Dancer. The criteria for this class are set by the individual judges. The judge may base the trophy on one costume or a selection throughout the competition.



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In a competition, the decision of the judge(s) is final.

The following penalties should be adhered to by the judges:

Primary – a deduction of 5 marks should be made for the following:

Dancing consistently off time

Beginner-Novice – a deduction of 5 marks should be made for the following:

Missing the start
Temporarily dancing off-time, or stopping momentarily
Touching (not displacing) the sword
Heel of shoe coming off, or shoe laces coming undone
Being in the wrong place in a Reel

Beginner- Novice - Disqualification should result from:

Consistently dancing off-time
Displacing one's own sword, or that of another competitor
Dancing a step not recognized by the SOBHD
Shoe coming off
If dancer stops

Intermediate –a deduction of 5 marks should be made for the following:

Missing the start
Temporarily dancing off-time, or stopping momentarily
Touching (not displacing) the sword
Missing clap
To deliberately impede another dancer
Hose coming down
Any part of attire falling off
Not wearing hat for Sailor's Hornpipe
Male not wearing hat for Highland/Scottish National
Not wearing socks for Sailor's Hornpipe
Wearing tights under hose/socks for Highland/Scottish National

Intermediate – Disqualification should result from:

Consistently dancing off-time
Displacing one's own sword, or that of another competitor
Dancing a step not recognized by the SOBHD
Shoe or part of shoe coming off
Lace coming undone
Not wearing Jig shoes in Irish Jig Competition
Being in the wrong place in a Reel
If dancer stops

Premier – a deduction of 5 marks should be made for the following:

Missing the start
Temporarily dancing off-time, or stopping momentarily
Not using head positions
Hose coming down
Any part of attire falling off
Not wearing hat for Sailor's Hornpipe
Male not wearing hat for Highland/Scottish National
Not wearing socks for Sailor's Hornpipe
Wearing tights under hose/socks for Highland/Scottish National



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Premier – Disqualification should result from:

Consistently dancing off-time
Touching or displacing one's own sword, or that of another competitor
Dancing a step not recognized by the SOBHD
To deliberately impede another dancer
Shoe or part of shoe coming off
Lace coming undone
Not wearing Jig shoes in Irish Jig Competition
Being in the wrong place in a Reel
If dancer stops

MEDAL TESTING

In medal testing, the dancer is compared to a set standard and granted an achievement award based on his/her performance. There are three organizations that offer medal testing: the British Association of Teachers of Dancing (BATD), the Scottish Dance Teacher's Alliance (SDTA), and the United Kingdom Alliance (UKA). As an example, the system of the BATD will be used below. (Most dance teachers in the Central Interior are BATD teachers.)

For a dancer, the levels in medal testing for BATD are:

First Steps
Pre-Bronze
Bronze
Silver
Pre-Gold
Gold
Blue Riband
Medallion
British Award
Premier Award
Annual Award

Highland and National dances are tested separately, as are Jig and Hornpipe. In each of the categories, specific steps are tested. These steps are determined and announced annually by the BATD.

In each level, the dancer may be awarded a Pass, Pass Plus, Commended, or Highly Commended. Achievements in the Bronze, Silver, and Gold levels are necessary for anyone wishing to advance to the Teaching levels.

The Teaching levels include Student Teacher, Associate Member, Member, and Fellow.

A dancer may also take exams in Theory at various levels. Highland theory includes Pre-Primary, Primary, Grades 1 through 5, and Elementary levels. National theory includes Grades 1 through 5 and Elementary levels. The awards include Honours as well as those listed for the Highland and National exams.



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DANCES

HIGHLAND FLING: A war dance that was originally danced upon a shield called a Targe, with a spike in the middle of it. The fling is a stationary dance that shows the talent of the dancer because of the quickness of the dance and the complexity of the steps. It is danced on the ball of the foot, because of the spike. The hands and arms portray the antlers of a deer.

Of all the Highland Dances that are performed at competitions and championships throughout the world, the Highland Fling must surely be the most infamous. It is said to have been inspired by the sight of a stag cavorting around the hillside. All the movements; the arms held aloft like antlers, the feet dancing from side to side, the body turning around, suggest the stag's playing.

SWORD DANCE: The Sword Dance is the ancient dance of war of the Scottish Gael and is said to date back to King Malcolm Canmore (Shakespear's MacBeth).

Tradition says the original Ghillie Callum was a Celtic prince who was a hero of mortal combat against one of MacBeth's Chiefs at the Battle of Dunsinane in 1054.

He is said to have crossed his own bloody claymore (the two-handed broadsword of Scotland) and crossed it over the bloodier sword of the defeated Chief and danced over them both in exultation.

Another renowned dance, which has its roots in ancient battles. It is reputed to have been created by Malcolm Canmore, King of Scotland. In 1054 he fought a battle near Dunsinane against one of Macbeth's chiefs. The outcome was success for Malcolm, who placed his own sword and that of his enemy on the ground in the form of a cross and danced in triumph over them. It is also, however, said that the Sword Dance was danced by warriors prior to battle. To land on the swords predicted an untimely end for the dancer!

SEANN TRIUBHAS: Seann Triubhas is a dance of celebration developed in response to the repealing by the English of the Act of Proscription in 1747, which restored to the Scots the right to wear their kilts and play the bagpipes once more. The first part of the dance comprising of graceful, flowing movements, is supposed to mock the restrictions imposed by the foreign trousers, while the movement of the second part clearly depict the legs defiantly shaking and shedding the hated trousers and returning to the freedom of the kilt. The dance then progresses from slow time to quick time as the final celebration of the rediscovered freedom.

BROADSWORDS: This is of military origins and was commonly taught to those in the Scottish regiments of the army. This dance is usually performed by four dancers around four highland broadswords placed to make a cross with their points in the centre. It is danced first to a slow Strathspey tempo and then speeds up into reel time for the last one or two steps.

REEL OF TULLOCH: The Reel of Tulloch usually follows a Strathspey, which is one of the few dances in which competitors dance with each other (although they are still being marked individually). The dance call also be performed as a dance on its own in which case it is then called the Hullachan (Gaelic for "party"). It is said to have originated in the churchyard of Tulloch Church in Deeside where on a cold winter's Sunday morning, the minister was late for his service. The parishioners tried to keep warm by stamping their feet, clapping their hands and chafing their arms until a rhythm was created.

BLUE BONNETS: This dance shows a young women trying to catch the attention and flirt with a blue bonnet. Blue Bonnet was slang for Scotsmen because they wore blue hats.

VILLAGE MAID: This dance has a ballet look and feel. This is one of four dances where the dancer steps on the flat foot. In the other of Highland and National Dances is done on the ball of the foot.

THE STRATHSPEY AND HIGHLAND REEL: Of all the Highland Dancing events in which the competitors vie, the reels are the closest approach to social dancing. Even these, however, are individual competitions. While the teams consist of four dancers, the judges mark each competitor individually. Legend has it the reel originated with well-wishers waiting for the minister to arrive at the church for a wedding on a cold day. The chilly group danced as a means of keeping warm.



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THE IRISH JIG: This dance may seem to be out of place at Scottish Games, but the dance is not only an Irish tradition. The Scottish version, however, is meant to be a parody of an Irish washerwoman in an agitated frame of mind. While the steps are traditional, the arm movements are not. Arm movements are an intrinsic part of Scottish dance, and so the Scots added them to the Irish Jig as a humorous salute to their Celtic brethren across the Irish Sea. Irish Jig is another energetic dance featuring lots of fist shaking and skirt flouncing among female competitors. It is a parody of Irish dancing and the infamous Irish temper. The story of the dance is as follows: Females dancing the Jig are acting out an angry fit of an Irishwoman whose husband has not made it home from the pub until all hours. Males dancing the Jig act out the happy-go-lucky Irishman facing his wife's tirade. It is the other National dance that has its own costume rather than the standard Highland or National outfits.

THE SAILOR'S HORNPIPE: This dance is common to many parts of the British Isles. It derived its name from the fact that usually the musical accompaniment was played on a hornpipe rather than on bagpipes. Hornpipes were common instruments in those days; they were comparable to our present-day tin whistle. In time the dance became popular among seafaring men and is now associated with sailors. The modern Hornpipe imitates many shipyard activities common in the days of wooden ships and iron men.

SCOTTISH LILT: The Lilt exemplifies National dances, as it is very graceful and heavily influenced by ballet. It is an unusual dance because it has only six beats per measure rather than the standard eight. In competition, this dance is usually done with either four steps, and is rarely danced by the most advanced dancers. The Scottish Lilt has several recognized steps that can be used in competition and exhibition.

FLORA MACDONALD'S FANCY: This is danced in honor of Flora MacDonald, who helped Bonnie Prince Charlie escape to the Isle of Skye.

In 1746, this intrepid young Scotswoman helped Bonnie Prince Charlie escape to France after his defeat at the Battle of Culloden. Such heroism won her the admiration of the Scottish people who honored her in this dance.

The dance has only six steps. In competition, pre-Premier dancers usually do four steps, while the Premiers must do all six.

WILT THOU GO TO BARRACKS JOHNNY?: This is a recruiting dance. A recruiting officer would go into a village with a dancer as entertainment, or to attract people to his temporary recruiting station. Some say that each regiment had its own dance, but this is the only one widely practiced

HIGHLAND LADDIE: This dance was devised by soldiers in the First World War I and is featured often at dancing competitions. It is always danced to the famous tune of the same name. This dance is also a tribute to the Highland Laddie, Bonnie Prince Charlie.

The Hebridean version of this solo dance is from about 1850-60. The one adopted by the SOBHD is DG MacLennans whose brother emigrated to NZ. He saw a Highland Laddie in South Uist when judging the Askernish Games in about 1925 and later modified it to the version of the dance that is performed today. (From Scottish Traditions of Dance Trust).

SCOTCH MEASURE OR THE TWA SOME: When this is danced solo it is called the Scotch Measure. When it is danced with two people, one dancer taking the male role and one the female role, it is called the Twa Some. It is supposed to depict the Scottish dating ritual.

CAKE WALK: This dance originates in the Southern states of America where domestic servants would gather together in the evenings and amuse themselves by making dances that impersonated their masters' ways! The winner would receive a cake - hence, the Cake Walk! The dance is always performed by two dancers.

EARL OF ERROL: This was originally a dance performed in hard shoes, which was choreographed for the Earl of Errol. Errol is a small town in Aberdeenshire. Although it looks quite easy, it is perhaps one of the hardest National dances to perform well.



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A VOLUNTARY CODE OF ETHICS FOR HIGHLAND DANCE (from the SOBHD)

In the Code, "Participants" shall mean dancers, teachers, judges, parents, competition officials, and organizers.

General Behaviour

Participants will display honesty, fairness, and equality of opportunity in all relationships.

Participants will not engage in behaviour which undermines the status and the esteem of Highland dancing.

Participants will maintain a high standard of personal behaviour with respect to dress, punctuality, preparation, and contact with other participants.

Participants will recognize the authority of judges and other officials and treat them with courtesy.

Participants will treat all other participants with respect, whether successful in competition or not.

Participants will not discriminate between other participants on the grounds of sex, ethnic background, religion, or ability.

Dancers will not be exposed to adverse public criticism.

Participants should respect the competence of teachers and judges and should not engage in public criticism.

Well Being of Dancers

Participants will seek to ensure the well-being of the dancer at all times.

In particular, teachers will provide planned programs of preparation and competition for all dancers. Their implementation will recognize the safety and well-being of the dancer and participants will recognize that the health of the dancer is more important than competition results.

Dancers should be encouraged to treat other dancers with respect, whether successful in competition or not, and to honour the rules of the competition.

Teachers

Teachers will recognize a duty of confidentiality in their relationships with dancers.

Teachers will not compromise dancers by advocating an unfair advantage or by seeking to persuade them to change teachers.

Qualifications and Expertise

Teachers and judges will maintain their qualifications and expertise and will not seek to fulfill a role for which they do not have qualifications or expertise.



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SCOTTISH OFFICIAL BOARD OF HIGHLAND DANCING DRESS CODE (As of Feb 2014)

The Scottish Official Board of Highland Dancing ("the Board") is the World Governing Body of Scottish Highland Dancing, responsible for promoting, encouraging and developing Highland Dancing throughout the world and for setting and controlling the technique and movements upon which Highland Dancing is based.

Although Highland Dancing was traditionally for men only, today, the majority of dancers are female. The kilt, sporran, jacket, plaid and bonnet are unsuitable and ungainly when worn by women. An early task of the Board was to design a simple yet traditional outfit for female participants. Within a very short period (circa November 1952), the outfit suggested by the Board (kilt, tartan hose, blouse and waistcoat or jacket) was being worn by every female dancer.

HIGHLAND DRESS FOR MALE DANCERS

Type 1

- Head-dress: Balmoral must be worn with appropriate crest. Feathers should not be worn.
- Jacket: May be worn of velvet or cloth, in any colour and any recognised style of doublet e.g. Prince Charlie, Montrose.
- Waistcoat: May be worn with Prince Charlie jacket.
- Jabot: Should be white lace worn only with the Montrose jacket
- Sleeve ruffles: May be worn in conjunction with a lace jabot on a Montrose jacket, but must be attached to the sleeve of the jacket.
- Cumberbund: Black or to match the kilt may be worn in place of a waistcoat, with a Prince Charlie doublet. Plaid:
- A belted tartan plaid (the same tartan as the kilt) may be worn with jacket if desired.
- Sporran: Evening pattern with plated metal top or leather to be worn.
- Waist belt: Leather with plated metal buckle may be worn with the Montrose or Prince Charlie jacket, but should not be worn in conjunction with a waistcoat or cumberbund.
- Shirt: A white shirt and bow tie should be worn with the Prince Charlie jacket.
- Kilt: Any clan or district tartan is acceptable. The length of the kilt is to the top of the knee. A kilt pin may be worn.
- Trews: Tartan trews may be worn for the Sean Truibhas as an alternative to the kilt.
- Underwear: Dark or toning with the kilt should be worn, but not white.
- Hose: Full clan tartan hose or military diced hose to match the kilt e.g. blue/white etc.
- Garter flashes: To tone with the kilt. Optional.
- Sgian Dubh: Should not be worn whilst dancing.
- Footwear: Black highland dancing pumps.

Note: The above dress excludes competitors from HM Forces provided they are wearing regulation military dress.

Until a competitor reaches the Premier section, it will be acceptable to wear white or plain coloured knee socks to match the kilt. Hose can be full clan or diced red/white, blue/white or green/white.

Type 2

May be worn by Pre-Premier dancers only

- Head-dress: Balmoral must be worn with appropriate crest. Feathers should not be worn.
- Jacket and/or waistcoat: Day wear style, in lovat cloth or other types of tweed or same as type 1.
- Sporran: Evening pattern with plated metal top or leather to be worn.
- Shirt and tie: A white shirt and tie may be worn without the jacket and/or waistcoat.
- Kilt: Any clan or district tartan is acceptable. The length of the kilt is to the top of the knee. A kilt pin may be worn.
- Underwear: Dark or toning with the kilt should be worn, but not white.
- Hose: White or plain coloured knee socks to match the kilt. Hose can be full clan or diced red/white, blue/white or green/white.
- Footwear: Black highland dancing pumps.



HIGHLAND DRESS FOR FEMALE DANCERS

Type 1

- **Jacket:** Black or coloured velvet. Should be close fitting at the waist and hips, fastened down the front with hooks and eyes. The basque is shaped, having two points in front and one at the back. The sides are slightly curved into the points. The jacket is trimmed round the edge with a single row of 1/2 inch silver or gold braid. The length of the jacket depends on the physique of the dancer, but should sit just on the hips. The front edges of the jacket are boned. Elastic loops are fitted to the inside of the jacket, allowing it to be fastened to the top of the kilt, thus preventing the jacket from rising when the arms are raised. The facings have a single row of not more than five ornamental Scottish embossed buttons on each side. A lace trim at back of neck is optional. The full length sleeves may have a single row of not more than five silver or gold buttons at the vent. If desired, ruffles (not more than 1 inch in depth) may be worn at the wrist, but they must be fastened to the sleeve. A sleeveless blouse with lace front or a lace insert should be worn. The lace frills should be visible.
- **Waistcoat:** Similar to the jacket as described above but without sleeves. There should be no braid around the armholes.
White blouse: To be worn with the waistcoat. Full sleeves to the elbow with a lace ornamented front. An upright stiff half inch lace trim may be attached to the back of the neck of the blouse.
- **Kilt:** Any clan, family or district tartan is acceptable. It should reach to the top of the knee. **Underwear:** Dark or toning with the kilt should be worn but not white.
Hose: Full clan tartan hose to match the kilt.
Footwear: Black highland dancing pumps.
- **Hair:** No visible hair adornments.

The following should not be worn: Underskirt, sporrans, garter flashes, plaid, waistbelt, sgian dhub, kilt pin or other ornaments of any description.

Note: The above dress excludes competitors from H.M. Forces, provided they are wearing regulation military dress. Until a competitor reaches the Premier section, it will be acceptable to wear white or plain coloured knee socks to match the kilt. Hose can be full clan or diced red/white, blue/white or green/white.

Type 2

May be worn by Pre-Premier dancers only

- **White blouse:** To be worn with the waistcoat. Full sleeves to the elbow with a lace ornamented front. An upright stiff half inch lace trim may be attached to the back of the neck of the blouse, or plain white shirt worn with or without a tie.
Kilt: Any clan, family or district tartan is acceptable. It should reach to the top of the knee.
- **Underwear:** Dark or toning with the kilt should be worn but not white.
Hose: White or plain coloured knee socks to match the kilt. Hose can be full clan or diced red/white, blue/white or green/white.
- **Footwear:** Black highland dancing pumps.



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DRESS FOR NATIONAL DANCES

MALE

Male dancers may wear tartan trews instead of kilt for national dances. Otherwise, dress is as described for highland dances.

FEMALE

Type 1

- Bodice: Velvet, waist length, laced up the front and scalloped or petal design all the way around the bottom. Ornamental buttons may be worn on the front and braid or piping may be used to trim the scallops. Plaid: Square or rectangular pleated, fastened to the right shoulder with a Scottish brooch. The plaid should be attached to the waist at the back.
- White blouse: Full sleeves to the elbow with no frills. No more than four very small tartan bows, on each sleeve may be worn. The location of the bows are optional. Frills on front of blouse are not acceptable. Skirt: To be a tartan or similar design cloth, not necessarily worsted and should be gathered not circular. Length should be to the knee. Taffeta, satin and lurex are not acceptable.
- Underskirt: White cotton with no adornments. A lace edging is acceptable provided it is cotton. Underwear: White. Socks: White without frill, ankle or knee high or natural coloured tights may be worn. Footwear: Black highland dancing pumps.
- Hair: No visible hair adornments.

Type 2

A white dress with a tartan plaid as in type 1. The skirt should be worn to the top of the knee and may be circular.

DRESS FOR SAILOR'S HORNPIPE

- Cap: Regulation white with circular crown. The cap should not have a name band. Jumper: To be made of navy blue material (serge or twill) or white drill, shaped to the body and with set in sleeves. V-neck front opening with double thickness collar attached. The bottom of the jumper should be in line with the top of the thigh and the sleeves to extend to the wrist bone. The sleeves may be buttoned but stripes are not acceptable.
- Collar: Navy or blue denim with three white stripes. Should be worn with either navy or white jumper. Black ribbon, tied in a bow may be worn at the base of the v-neck.
- Vest: To be white drill with square neck and bound with navy binding.
- Trousers: To be made of the same material and to be the same colour as the jumper. Bell - bottomed style, the circumference of the trouser bottoms to be two or three inches wider than the circumference of the knee. Trouser bottoms to be plain.
- Socks: Plain white or navy.
- Footwear: Black highland dancing pumps.
- Hair: No visible hair adornments.



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DRESS FOR IRISH JIG (Scottish Version)

MALE

- Paddy hat: A traditional country Irish hat.
- Tail coat: In red or green.
- Waistcoat: In red or green in opposite colour to that of the coat.
- Muffler: Red or green neckerchief.
- Trousers: Knee breeches preferably in brown or khaki corduroy or whipcord, slack below knees as per description in the book.
- Socks: Long red or green.
- Footwear: Black, red or green Irish jig shoes.

FEMALE

- Dress: White, red or green. White dress to be worn with waistcoat type bodice.
- Bodice: Same shape as for Nationals, either red or green.
- White blouse: To be worn if dress is sleeveless.
- Skirt: Red or green to be worn with white blouse and waistcoat type bodice also in red or green. The length same as for nationals. Skirt may also be worn with a blouse and cummerbund. The length of the skirt or dress should be one to two inches above the knee for juveniles. Adult dancers may prefer a longer skirt.
- Cummerbund: Red or green may be worn with red or green dress or skirt.
- Apron: A small white apron is worn with any of the options described above. A small shamrock will be permitted.
- Underskirt: White only and preferably of cotton. These are not lifted during the dance and all "flouncing" movements are done with the skirt of the dress.
- Underwear: White.
- Socks: Plain white or natural coloured tights may be worn. Footwear: Black, red or green Irish jig shoes.
- Hair: A plain ribbon may be worn.

Note: The dress is usually made of cotton or similar material. Lurex fabrics should not be used nor should sequins or similar ornamentation. These are not acceptable.



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CIHDA AWARDS

Graduating Scholarship

This award is available annually to a student graduating from a Central Interior secondary school program and who plans to pursue post-secondary education at an accredited institution. The applicant must be currently enrolled in a Secondary School program in the area covered by CIHDA. The student must be a member or dependent of a member of the CIHDA for the three (3) previous years, be an active Highland dancer, and be under 21 years of age. The student must have demonstrated satisfactory academic achievement and an ability to achieve educational goals.

The selection of the recipient is made by the CIHDA Executive committee. The number and amount of awards is at the discretion of the committee. The deadline for applying for this award is September 30 of each year. Payment of the award will be given on proof of post-secondary registration.

CIHDA Inter-Provincial Participation Award

This award is intended to enable dancers to compete at the interprovincial level and can be used to meet expenses of equipment, private lessons, workshops, etc. It is NOT a travel grant.

The applicant must have been a member or dependent of a member for the previous three (3) years to application. The applicant must be the BC champion or alternate in the year of application and provide proof of attendance at the Inter-Provincial Competition at the time of application. The application must be made by September 30 for that calendar year, with the awards being distributed by October 31.

CIHDA Teacher's Award

This award will be offered annually to a CIHDA member or dependent of a member pursuing examination beyond the Associate Highland Award. The applicant must have been a member or dependent of a member of the CIHDA for the previous three (3) years and provide written proof of the examination. The application must be made by September 30 for that calendar year, with the awards being distributed by October 31.

The selection of the recipient(s) is made by a committee of CIHDA members. The single maximum award is \$50.00, with the maximum award money granted per year being \$200.00. This award is available twice.