



National Eisteddfod of South Africa®

Prospectus 2024



PART 3

Choral Music

© Copyrighted NEA 2024

Celebrating 27 years of Youth Development in the Arts since 1997



NATIONAL EISTEDDFOD OF SOUTH AFRICA®

Part 3

Choral Music

Extract from

PROSPECTUS

2024 - 2025



© Copyrighted NEA 2024

(This document may only be copied or reproduced in any way what so ever for the purpose of participating in the activities of the National Eisteddfod of South Africa.)

Developing Youth in the Arts since 1997

Contents

CHORAL MUSIC SECTION	4
EXPLANATORY NOTES & DEFINITIONS	5
<i>CLASSICAL MUSIC</i>	6
<i>CLASSICAL CROSSOVER STYLE</i>	6
<i>CONTEMPORARY MUSIC</i>	6
CHORAL MUSIC: RULES AND REGULATIONS.....	6
CLASSICAL CHORAL MUSIC.....	9
CLASSICAL CROSSOVER CHOIR MUSIC	13
CONTEMPORARY CHORAL MUSIC.....	16

PART 3

Choral Music Section

© Copyrighted NEA 2024

This document may only be copied or reproduced in any way what so ever for the purpose of participating in activities of the National Eisteddfod of South Africa®



CHORAL MUSIC

EXPLANATORY NOTES & DEFINITIONS

CHORAL MUSIC

DEFINITION

- A choir is a group of singers that usually comprises of different voice types (soprano, alto, tenor and bass or SATB in short). Primary school choirs however, will mostly only have soprano and alto voices that includes boys and girls.
- Choral music refers to the music written or arranged specifically for such an ensemble to perform. Choirs may perform music from the classical music repertoire, which spans from the medieval era to the present, or even popular music repertoire.
- Most choirs are led by a conductor or choirmaster, who leads the performances with arm and face gestures.
- Choirs may sing without instrumental accompaniment, with the accompaniment of a piano or other instruments, and even backing tracks.
- Choral music are mostly written in four part harmony, but there is no limit to the number of possible parts. Junior and inexperienced choirs often sing in unison. Various compositions / arrangements are available that also provide for 2-part and 3 part singing, over and above the usual 4-part harmony.
- For secondary schools the use of 3-part singing comprising of soprano, alto and bass are very useful (in this scenario the inexperienced male voices can join forces by singing in one part only).
- **It is of great importance to note that choral singing in general is characterized by a very specific style and tonal quality.**
- This is generally achieved by achieving
 - homogeneousness of tonal quality,
 - uniformity in the production of vowels and the articulation of consonants, etc.

The Choral Music Category provides for the following:

Classical music:

This refers to all choral works composed or arranged in “classical style”

Classical Crossover music:

Teacher, trainers and participants should take careful note of the definition of Classical Crossover Music as applicable to this Prospectus of the National Eisteddfod of South Africa®.

Contemporary Choir music:

In this context “contemporary choir music” refers to arrangements for choir of “popular” contemporary music, e.g. the music of ABBA, Queen, etc. Various arrangement, even with backing tracks, are available for this purpose.

CLASSICAL MUSIC

DEFINITION

Classical music describes music that is considered serious or intellectual and is usually written in a traditional or formal style, as opposed to such genres as pop, rock and folk music. Classical music includes music by composers from Albinoni to Bach, Chopin, Debussy, Elgar, Franck, Gershwin, Handel, Ibert, Janacek, Kuhlau, Liszt, Mendelssohn, Offenbach, Palestrina, Rimsky-Korsakov, Stravinsky, Telemann, Verdi, Wagner and many others.

Classical music also more specifically describes the style of music composed in Europe in the 18th and 19th centuries. This style is one of the categories within the broader definition of Classical Music as defined above. Other styles are Baroque, Romantic, Impressionism and 20th Century, also labelled as Modern music.

CLASSICAL CROSSOVER STYLE

DEFINITION

According to Wikipedia.org **Classical Crossover music** is a name that was coined by record companies in the 1980s. One source describes it as a genre that hovers between classical and popular music (www.allmusic.com). It also describes a style of music where two different styles are mixed:

- resulting from a mixture of two different artistic categories or styles, or from
- aspects of one category becoming popular in another.

According to www.allmusic.com the label **Crossover** can also be applied to the work of artists, vocal or instrumental, who attempt to create a synthesis between a classical and a popular style, such as jazz interpretations of traditional classical pieces, or contemporary classical works that are heavily influenced by rock.

To summarize: **Classical Crossover** music displays a mix of classical and contemporary characteristics with regard to the rhythm, melody, harmony and instrumentation. Examples are Pavarotti's large contemporary style concerts where opera music amongst others were presented in the style of a contemporary Pop or Rock show. Other examples are music with a strong "Classical" feel, but also with contemporary characteristics (e.g. Josh Groban's "You raise me up", the music of Richard Clayderman or music from various Broadway productions e.g. "The Sound of Music", "Showboat" and productions like "Phantom of the Opera"). Music that might appeal to both pop and classical fans, such as world music and non-Western folk traditions, is sometimes also classified as crossover".

CONTEMPORARY MUSIC

DEFINITION

The word **contemporary** is derived from 2 words: "Con" ("with" or "together") and "Tempo" (from Latin "tempus" meaning "time", in other words, the word means "together with the times." One can conclude that **Contemporary music** then is any music that is being written today or relatively recently, regardless of style or genre.

The label 'contemporary music' can mean a variety of things to different people. For the purpose of setting the scope of this Prospectus, we can draw on the definition of contemporary music as: "music that is currently being written, recorded and performed. Its genres would include (but would not be limited to) blues, country, electronic/dance, experimental, folk, funk, hip-hop, jazz, metal, pop, rock, roots, and world.)" (Source: The Australian Federal Government's Strategic Contemporary Music Industry Plan, 2010.)

CHORAL MUSIC: RULES AND REGULATIONS

- There are no specific prescribed pieces in this category for choirs. All items are **own choice**.
- **Important:**
Please take note of the **number of songs** to be performed for a specific item:
 - **CONCERT PROGRAMME PERFORMANCES:** the number of songs is limited to **THREE**.
 - **PERFORMANCES OF SINGLE WORKS /SONGS:** only **ONE** song per item.
- Senior choirs are encouraged to perform at least one song a cappella (unaccompanied).
- Time limit: Competitors should not exceed the time limit.
- A choral work may **not** be presented in more than one section.

- Although junior primary school choirs normally sing in unison, they are encouraged to include part-singing. Senior primary school choirs are expected to sing in two - or more parts.
- A choir should have at least 20 members (smaller groups should enter the vocal section).
- Copies of the choir programme must be submitted to the adjudicator prior to the performance.
- No copies of music for the traditional section are required.

ACCOMPANIMENT

To simplify the division between singing with **LIVE** Accompaniment and singing with **BACKING TRACK** accompaniment and in order to prevent confusion, separate categories for both *live accompaniment* and *backing track* accompaniment have now been introduced to the Classical, Crossover and Contemporary Music Sections.

- **Live accompaniment:** This category provides for **classical singing** with live accompaniment ONLY. These items will be scheduled at venues where a piano is available. Other acoustical instruments may also be used for accompanying the singer(s).
- **Backing track accompaniment:** This category provides for the singing of **Classical songs** with a pre-recorded track of the *original* accompaniment. These items have previously been included in the Crossover section. The new category also provides for instances where the accompanist is not available and the choir has to revert to a recorded version of the accompaniment.

These items will be scheduled at venues where **Backing Track Facilities** are available. This facilities will include basic equipment such as a wired handheld microphone, amplifier, speakers and playback facility for CD's and memory sticks. The availability of a piano at these venues cannot be guaranteed.

CORRECT ENTRY NUMBER

- **It is the responsibility of the participant/teacher to select and provide the *correct* entry number on the entry form.**
- The National Eisteddfod Academy accepts **no** responsibility if the choir was entered incorrectly.
- It is of particular importance to note the difference between items that need to be performed with *live accompaniment* (acoustical) and those items that will require *backing tracks*.
- Instruments will not necessarily be available at venues where items which require backing tracks have been scheduled. Likewise will items which require live accompaniment be scheduled at venues suitable for that purpose only.
- Once the entries have been scheduled, any changes to incorrect entries will be subjected to the payment of a penalty fee of **R80.00** per incorrect entry.

LIVE ACCOMPANIMENT

- Live Accompaniment refers to the accompaniment of a vocal or instrumental performance on an acoustical instrument (i.e. a musical instrument that is not necessarily electronically amplified).
- Arrangements for accompanists should be made well in advance. Any choir without access to a piano or accompanist can contact the NEA office for contact details in this regard.

TIME LIMITS

- Any performance should stay within the prescribed timeframe.
- ***The NEA does not disqualify participants, but exceeding the allocated time limit could result in the termination of a performance.***

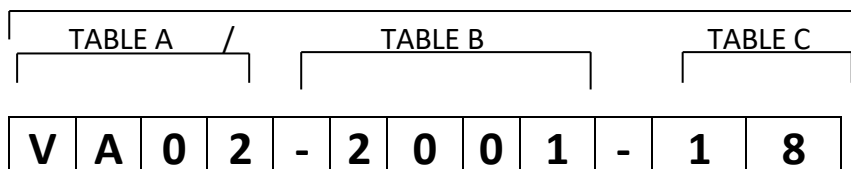
FURTHER INFORMATION

- Any questions regarding the music category could be e-mailed to info@eisteddfod.co.za.

HOW TO COMPLETE THE CHORAL MUSIC ENTRY FORM

Selecting an ITEM NUMBER involves three steps:

ITEM NUMBER:



The entry number comprises of three components provided in Tables A, B and C.

- Decide on the style of performance (NB classical music, cross-over music or contemporary music choral music have been divided into different sections. (*Classical music* is only presented **acoustical** (“live”, in other words without any electronic amplification or instruments or backing tracks). The *crossover* and *contemporary sections* provide for the use of a **backing track** (in other words electronic assistance) for the presentation of an item in “classical” or “contemporary” style.
- Select the appropriate code from **TABLE A**, e.g.
 - ✓ The code for a Mixed Choir or Chamber Choir is **VA02**.
- Decide on the **Item description**, as well as the NUMBER of PERFORMERS that will participate in the specific entry and select the appropriate code from **TABLE B**.
- The number of performers involved in the item determines the code in **TABLE B**. In this example 2001 represents a concert programme by a large group of 21+ members.
- Select the appropriate code for the phase as provided in **Table C**. This number goes into the last 2 open blocks provided for the item number. The **code “18”= refers** to a “*Secondary school*” group.



SUMMARY OF CODES FOR CLASSICAL CHORAL MUSIC

TABLE A: CHOIR CODES AND REQUIREMENTS		
IMPORTANT:	A	B
<p>It is the responsibility of the participant to select the appropriate code:</p> <p>COLUMN A: ACOUSTICAL LIVE PERFORMANCE: The codes in column A should be used for ALL CLASSICAL acoustical performances <u>ONLY</u>. IMPORTANT: NO electronic equipment for the use of backing track recordings will be provided at venues where these items will be performed.</p> <p>COLUMN B: LIVE PERFORMANCE WITH BACKING TRACK ACCOMPANIMENT:</p>	LIVE ACOUSTICAL ACCOMPANIMENT	BACKING TRACK ACCOMPANIMENT
CLASSICAL VOCAL CATEGORIES		
MIXED CHOIR /CHAMBER CHOIR	VA02	VA12
<p>This category provides for performances by choirs comprising of male and female voices</p> <ul style="list-style-type: none"> • The number of choristers will determine the selection of the item code. <ul style="list-style-type: none"> ○ Chamber Choir : Medium sized group (11 – 20 members) ○ Choir: Large group (20+ members) • Copies of the choir programme must be submitted to the adjudicator prior to the performance. • Select the appropriate CHOIR code in table A + the applicable code in table B 	LIVE ACOUSTICAL ACCOMPANIMENT	BACKING TRACK ACCOMPANIMENT
CHILDREN’S’ CHOIR	VA03	VA13
<p>This category provides for performances by choirs comprising of young female and young unchanged voice male singers.</p> <ul style="list-style-type: none"> • The number of choristers will determine the selection of the item code. <ul style="list-style-type: none"> ○ Chamber Choir : Medium sized group (11 – 20 members) ○ Choir: Large group (20+ members) • Copies of the choir programme must be submitted to the adjudicator prior to the performance. • Select the appropriate CHOIR code in table A + the applicable code in table B. <p>Although junior primary school choirs normally sing in unison, they are encouraged to include part-singing. Senior primary school choirs are expected to sing in two - or more parts, if possible.</p>	LIVE ACOUSTICAL ACCOMPANIMENT	BACKING TRACK ACCOMPANIMENT
CHOIR: FEMALE VOICES	VA04	VA14
<p>This category provides for performances by choirs comprising of female voices.</p> <ul style="list-style-type: none"> • The number of choristers will determine the selection of the item code. <ul style="list-style-type: none"> ○ Chamber Choir : Medium sized group (11 – 20 members) ○ Choir: Large group (20+ members) • Copies of the choir programme must be submitted to the adjudicator prior to the performance. • Select the appropriate CHOIR code in table A + the applicable code in table B. 	LIVE ACOUSTICAL ACCOMPANIMENT	BACKING TRACK ACCOMPANIMENT

CHOIR: MALE VOICES	VA05	VA15
<p>This category provides for performances by choirs comprising of male voices.</p> <ul style="list-style-type: none"> The number of choristers will determine the selection of the item code. <ul style="list-style-type: none"> Chamber Choir : Medium sized group (11 – 20 members) Choir: Large group (20+ members) Copies of the choir programme must be submitted to the adjudicator prior to the performance. Select the appropriate CHOIR code in table A + the applicable code in table B. 	LIVE ACCOUSICAL ACCOMPANIMENT	BACKING TRACK ACCOMPANIMENT
CHOIR: SENIOR CITIZENS	VA06	VA16
<p>This category provides for performances by choirs comprising of Senior Citizens.</p> <ul style="list-style-type: none"> The number of choristers will determine the selection of the item code. <ul style="list-style-type: none"> Chamber Choir : Medium sized group (11 – 20 members) Choir: Large group (20+ members) Copies of the choir programme must be submitted to the adjudicator prior to the performance. Select the appropriate CHOIR code in table A + the applicable code in table B. 	LIVE ACCOUSICAL ACCOMPANIMENT	BACKING TRACK ACCOMPANIMENT
CHOIR (Differently abled participants)	VA07	VA17
<p>This category provides for performances by choirs with differently abled participants (e.g. blind and partially sighted or physically challenged participants)*.</p> <ul style="list-style-type: none"> The number of choristers will determine the selection of the item code. <ul style="list-style-type: none"> Chamber Choir : Medium sized group (11 – 20 members) Choir: Large group (20+ members) <p>Copies of the choir programme must be submitted to the adjudicator prior to the performance.</p> <p>*For practical reasons it is important to be informed of any of these challenges when scheduling events.</p>	LIVE ACCOUSICAL ACCOMPANIMENT	BACKING TRACK ACCOMPANIMENT

TABEL B: CLASSICAL CHORAL MUSIC

CONCERT PROGRAMME																																			
<p>The size of the group determines the code to be selected on the right!</p>	<p>Medium sized group: 11 - 20 participants</p>	<p>2000</p>																																	
	<p>Large group: 21+ participants</p>	<p>2001</p>																																	
<p>Requirements:</p> <ul style="list-style-type: none"> ❖ A programme consisting of 3 works in contrasting styles is to be presented. The choice of songs and balance of the programme selected will be taken into account for adjudication. ❖ Choirs may sing either accompanied (by acoustical instrument(s)) or a cappella (unaccompanied). Please note that the proficiency of the accompanist is important, since the overall artistic impression of the performance is assessed. ❖ A copy of the choir music must be submitted to the adjudicator prior to performance. <p>TIME LIMITS: Choirs should not exceed the time limit.</p>																																			
<table border="1" style="margin: auto; border-collapse: collapse;"> <thead> <tr style="background-color: #333; color: white;"> <th colspan="3" style="text-align: center; padding: 2px;">TABLE C</th> </tr> </thead> <tbody> <tr><td style="text-align: center; padding: 2px;">00</td><td style="padding: 2px;">Grade R</td><td style="text-align: center; padding: 2px;">4 minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">13</td><td style="padding: 2px;">Foundation phase (Gr. 0 – 3)</td><td style="text-align: center; padding: 2px;">5 minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">14</td><td style="padding: 2px;">Intermediate phase group (Gr. 4 – 6)</td><td style="text-align: center; padding: 2px;">6 minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">15</td><td style="padding: 2px;">Senior phase (Gr. 7 – 9)</td><td style="text-align: center; padding: 2px;">8 minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">16</td><td style="padding: 2px;">FET Phase</td><td style="text-align: center; padding: 2px;">12 minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">17</td><td style="padding: 2px;">Primary school (Gr. 0 – 7)</td><td style="text-align: center; padding: 2px;">8 minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">18</td><td style="padding: 2px;">Secondary school (Gr. 8 – 12)</td><td style="text-align: center; padding: 2px;">12minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">19</td><td style="padding: 2px;">Open section</td><td style="text-align: center; padding: 2px;">12 minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">20</td><td style="padding: 2px;">Senior citizens</td><td style="text-align: center; padding: 2px;">12 minutes</td></tr> <tr><td style="text-align: center; padding: 2px;">86</td><td style="padding: 2px;">Primary and Secondary grades</td><td style="text-align: center; padding: 2px;">12 minutes</td></tr> </tbody> </table>			TABLE C			00	Grade R	4 minutes	13	Foundation phase (Gr. 0 – 3)	5 minutes	14	Intermediate phase group (Gr. 4 – 6)	6 minutes	15	Senior phase (Gr. 7 – 9)	8 minutes	16	FET Phase	12 minutes	17	Primary school (Gr. 0 – 7)	8 minutes	18	Secondary school (Gr. 8 – 12)	12minutes	19	Open section	12 minutes	20	Senior citizens	12 minutes	86	Primary and Secondary grades	12 minutes
TABLE C																																			
00	Grade R	4 minutes																																	
13	Foundation phase (Gr. 0 – 3)	5 minutes																																	
14	Intermediate phase group (Gr. 4 – 6)	6 minutes																																	
15	Senior phase (Gr. 7 – 9)	8 minutes																																	
16	FET Phase	12 minutes																																	
17	Primary school (Gr. 0 – 7)	8 minutes																																	
18	Secondary school (Gr. 8 – 12)	12minutes																																	
19	Open section	12 minutes																																	
20	Senior citizens	12 minutes																																	
86	Primary and Secondary grades	12 minutes																																	
RELIGIOUS PROGRAMME																																			
<p>Over and above that the music selected for a religious programme will be different to the music for the usual concert programme, all the other requirements as for a Concert Programme apply.</p>	<p>Medium sized group: 11 - 20 participants</p>	<p>2002</p>																																	
	<p>Large group: 21+ participants</p>	<p>2003</p>																																	
GOSPEL PROGRAMME																																			
<p>Over and above that the music selected for a gospel programme will be different to the music for the usual concert programme, all the other requirements as for a Concert Programme apply.</p>	<p>Medium sized group: 11 - 20 participants</p>	<p>2004</p>																																	
	<p>Large group: 21+ participants</p>	<p>2005</p>																																	
AFRICAN CONCERT SONGS																																			
<p>The African concert songs refers to the usual folk music or “izitibili” of African choirs, in other words the concert songs that choirs usually do with song and dance. (This is not be confused with Indigenous music.)</p>	<p>Medium sized group: 11 - 20 participants</p>	<p>2006</p>																																	
	<p>Large group: 21+ participants</p>	<p>2007</p>																																	

Choirs may also select **ANY** of the codes for classical musical categories as provided below. Select the appropriate **CHOIR** code in table A + the applicable code in the following section. Please note the time limits per item as provided at the end of the list.

CLASSICAL: VOCAL / INSTRUMENTAL CATEGORIES AND ITEM CODES

MUSIC BY SOUTH AFRICAN COMPOSER		
This category provides for the performance of music by a South African composer.	Medium sized group: 11 - 20 participants	2046
	Large group: 21+ participants	2047
MUSIC FROM THE BAROQUE and earlier		
Baroque & earlier: Music from c. 1450 – 1700. Composers: Palestrina, Bach, Handel, Vivaldi, etc.	Medium sized group: 11 - 20 participants	2054
	Large group: 21+ participants	2055
MUSIC FROM THE CLASSICAL PERIOD		
Describes the style of music composed in Europe in the 18th and 19th centuries.	Medium sized group: 11 - 20 participants	2062
	Large group: 21+ participants	2063
MUSIC FROM THE ROMANTIC PERIOD		
Romantic: Music from c. 1800- 1900. Composers: Liszt, Chopin, Tchaikovsky and others.	Medium sized group: 11 - 20 participants	2070
	Large group: 21+ participants	2071
MUSIC FROM THE IMPRESSIONISM		
Impressionism: Music from c. 1900 – 1920 Composers: Debussy, De Falla, Ravel	Medium sized group: 11 - 20 participants	2078
	Large group: 21+ participants	2079
20 TH CENTURY COMPOSITION		
20 th Century: Music since c. 1920 – 2000 and later: Schonberg, Stockhausen, Bartok and others	Medium sized group: 11 - 20 participants	2086
	Large group: 21+ participants	2087
EXTRACT FROM AN ORATORIO / OPERA / OPERETTE		
This category provides or the performance of extracts (e.g. aria and recitativo) in their original form from an oratorio, etc.	Medium sized group: 11 - 20 participants	2094
	Large group: 21+ participants	2095
OWN CHOICE		
This category allows the participant the freedom to enter any classical piece as an own choice. Please note that the composition should be performed as originally composed.	Medium sized group: 11 - 20 participants	2102
	Large group: 21+ participants	2103
OWN COMPOSITION (“Serious music”)		
This category is not intended for contemporary songs, etc., but creates an opportunity for the creation of new “serious” compositions.	Medium sized group: 11 - 20 participants	2110
	Large group: 21+ participants	2111

TIME LIMITS per item: Choirs should not exceed the following time limits for the CHORAL ITEMS listed above.

TABLE C		
00	Grade R	3 minutes
13	Foundation phase (Gr. 0 – 3)	3 minutes
14	Intermediate phase group (Gr. 4 – 6)	4 minutes
15	Senior phase (Gr. 7 – 9)	5 minutes
16	FET Phase	6 minutes
17	Primary school (Gr. 0 – 7)	5 minutes
18	Secondary school (Gr. 8 – 12)	6 minutes
19	Open section	6 minutes
20	Senior citizens	6 minutes

CLASSICAL CROSSOVER CHOIR MUSIC

RULES AND GUIDELINES: CROSSOVER MUSIC

ACCOMPANIMENT

To simplify the division between singing with **LIVE** Accompaniment and singing with **BACKING TRACK** accompaniment and in order to prevent confusion, separate categories for both *live accompaniment* and *backing track* accompaniment have now been introduced to the Classical, Crossover and Contemporary Music Sections.

- **Live accompaniment:** This category provides for the performance of **Crossover Music** with live accompaniment. These items will be scheduled at venues where a piano is available. Other acoustical instruments may also be used for accompanying the singer(s).
- **Backing track accompaniment:** This category provides for the singing of **Crossover songs** with a pre-recorded track of the accompaniment. These items will be scheduled at venues where **Backing Track Facilities** are available. This facilities will include basic equipment such as a wired handheld microphone, amplifier, speakers and playback facility for CD's and memory sticks. The availability of a piano at these venues cannot be guaranteed.

BACKING TRACKS

- Backing Tracks refers to the accompaniment of a vocal or instrumental performance with a pre-recorded "backing track" that can only be used when the appropriate sound equipment is available.
- No original music may be used as backing tracks (singing with the artists) (*Copyright infringement!*) Participants are advised to invest in proper backtracks.
- Backing Tracks should be provided on CD or memory sticks. Great care should be taken in handling CD's as scratched and dirty CD's often fail to play. It is advisable to have a backup copy available at all times. Only use Writeable CD's (CD-R) for this purpose.
- Backing track CD's should be handed to the sound technician at the *beginning* of a particular session.
- Backing track CD's should be clearly labelled with the choir's name, item *number* and particular *track number*.
- It is the responsibility of the participant to collect backing track CD's at the end of each session. CD's that were not collected will eventually be destroyed once adjudication in a particular region has been completed.

SETUP & SOUND CHECKS

For practical reasons setup and sound checks are not possible in the eisteddfod context. When setup time is required and possible, this should be arranged with the NEA Office well in advance of the performance date.

COPIES OF MUSIC

- In line with the tradition in classical music, a copy of all music to be presented in this section must be submitted to the adjudicator's assistant prior to the performance. Although the purpose is not that the candidate is expected to perform the music exactly as notated in this category, it would provide the adjudicator with an indication of what is to be expected.

TIME LIMITS

- Any performance should stay within the prescribed timeframe.

TABLE C		
00	Grade R	3 minutes
13	Foundation phase (Gr. 0 – 3)	3 minutes
14	Intermediate phase group (Gr. 4 – 6)	4 minutes
15	Senior phase (Gr. 7 – 9)	5 minutes
16	FET Phase	6 minutes
17	Primary school (Gr. 0 – 7)	5 minutes
18	Secondary school (Gr. 8 – 12)	6 minutes
19	Open section	6 minutes
20	Senior citizens	6 minutes

CODES FOR CROSSOVER CHOIR MUSIC

TABLE A: CHORAL SECTION: CODES AND REQUIREMENTS	A	B
IMPORTANT: For a detailed description of the choir categories, please refer to the SUMMARY OF CODES FOR CHORAL MUSIC as provided in the Classical Choral Music section.	Live Accompaniment	Backing Track Accompaniment
CLASSICAL CROSSOVER CHOIR CATEGORIES		
MIXED CHOIR /CHAMBER CHOIR	VB02	VB12
CHILDREN’S’ CHOIR	VB03	VB13
CHOIR: FEMALE VOICES	VB04	VB14
CHOIR: MALE VOICES	VB05	VB15
CHOIR: SENIOR CITIZENS	VB06	VB16
CHOIR (Differently abled participants)	VB07	VB17

TABEL B: CLASSICAL CROSSOVER CATEGORIES

CLASSICAL CROSSOVER																							
Any performance of classical music that would require the use of backing tracks and sound equipment (an important feature of contemporary music!) will be accepted in this category of the Crossover section.	Medium sized group: 11 - 20 participants	2134																					
	Large group: 21+ participants	2135																					
<i>(For any accompaniment in the Classical section an acoustical instrument and an accompanist is usually required. The reality is that this is not always possible. Although not ideal, participants will also be allowed to perform (sing/play) with a recorded version of the acoustical accompaniment in the event of an accompanists not being able to attend the session. These items should then be entered into this Crossover section so that it can be scheduled at venues where the necessary sound equipment will be available.)</i>																							
CONTEMPORARY CLASSICAL																							
This refers to music that is contemporary in its origin, but has a strong classical feel . The style may be executed in a classical style, but may have contemporary rhythms. This crossover genre developed in the 90's as a way of bringing classical music to a new audience in a manner that they would comprehend. One of the first artists to start experimenting with this new genre was the tenor Luciano Pavarotti, who initially took shortened versions of classical compositions and performed it with his friends the Three Tenors. From there he started performing with pop artists in his series of benefit concerts: Pavarotti and Friends. Out of that came other artists like Vanessa Mae, Josh Groban, and Andréa Bocelli etc.... This is a category for those people who want to do classical compositions or classically inspired music, but with a flare. Some of the songs in this category include:	Medium sized group: 11 - 20 participants	2142																					
		Large group: 21+ participants	2143																				
Examples:																							
<table border="1"> <thead> <tr> <th>Artist</th> <th>Song</th> <th>Date</th> </tr> </thead> <tbody> <tr> <td>Josh Groban</td> <td>You Raise Me Up</td> <td>2003</td> </tr> <tr> <td>Russell Watson</td> <td>Magic Of Love</td> <td>2001</td> </tr> <tr> <td>Il Divo with Toni Braxton</td> <td>The Time Of Our Lives</td> <td>2006</td> </tr> <tr> <td>Sarah Brightman and Cliff Richard</td> <td>All I Ask Of You <i>(which can also be used in the Musical Category)</i></td> <td>1986</td> </tr> <tr> <td>Filippa Giordano</td> <td>Habanera</td> <td>1999</td> </tr> <tr> <td>Andrea Bocelli and Celine Dion</td> <td>The Prayer</td> <td>1998</td> </tr> </tbody> </table>			Artist	Song	Date	Josh Groban	You Raise Me Up	2003	Russell Watson	Magic Of Love	2001	Il Divo with Toni Braxton	The Time Of Our Lives	2006	Sarah Brightman and Cliff Richard	All I Ask Of You <i>(which can also be used in the Musical Category)</i>	1986	Filippa Giordano	Habanera	1999	Andrea Bocelli and Celine Dion	The Prayer	1998
Artist	Song	Date																					
Josh Groban	You Raise Me Up	2003																					
Russell Watson	Magic Of Love	2001																					
Il Divo with Toni Braxton	The Time Of Our Lives	2006																					
Sarah Brightman and Cliff Richard	All I Ask Of You <i>(which can also be used in the Musical Category)</i>	1986																					
Filippa Giordano	Habanera	1999																					
Andrea Bocelli and Celine Dion	The Prayer	1998																					

GOLDEN OLDIES

These are songs from the 20's all the way into the 60's and the songs are not songs that fit into Jazz. This is known as Traditional Popular Music . They are more the Pop songs of the era, they were considered to be the mainstream songs of the era, but they share little in common with the Pop songs of today. The songs had a theme of nostalgia (longing, missing); the theme could also be very light hearted. Examples are the following:

Medium sized group:
11 - 20 participants

2150

Large group: 21+
participants

2151

Examples:

Artist	Song	Date
Marlene Dietrich	Falling In Love Again	1930
Barbra Streisand	People	1963
Vera Lynn	We'll Meet Again	1939
Edith Piaf	La Vie En Rose	1946
Doris Day	Anything Is Possible	2002
Pete Seeger	Where Have All The Flowers Gone	1962

WORLD MUSIC

This genre includes folk songs from around the world, but in a more contemporary environment with backing tracks, contemporary harmonies and rhythms. Every nation has their own brand of traditional folk music. Many of these songs are presented from time to time with a more contemporary feel, e.g. *O solo mio* as sung by Pavarotti. Other artists are The Chieftons, Enja, Yanni, Lady Smith Black Mambazo.

Medium sized group:
11 - 20 participants

2158

This genre has therefore been included in this prospectus to give an opportunity for people to share their cultures with each other, and to represent greater cultural diversity in our category offerings. In this category the entrant will be able to perform traditional songs from around the world, including songs from our native South Africa. (With 11 different languages, each with distinctive song and dance cultures attached to each tongue, South Africa has a wealth of material to share!) This genre will give people the opportunity to explore these songs within a contemporary environment

Large group: 21+
participants

2159

Examples:

Song	Country
The Click Song	S.A. (Xhosa)
Shosholozza	S.A. (Zulu)
Sarie Marais	S.A. (Afrikaans)
Greensleeves	English
Frere Jacques	French
Stella Polonia	Polish
O Solo Mio	Italian
Al lê die berge nog so blou	S.A. (Afrikaans)

BROADWAY MUSICALS, Songs from

This art-form has been around since the 18th century and it started with singers, actors, jugglers, acrobats and magicians performing together in a show. Today the art-form basically consists of songs written for stage productions.

Songs entered in this section may include spoken word and dance sequences within the allocated time frame. (The implication is that **ONLY ONE SONG** is performed).

PLEASE NOTE: Please note that this section can only contain songs from a Broadway or West End musical and cannot contain music from motion pictures.

(Participants that want to perform an extract from a Broadway music should also refer to: Music Productions for larger scale Broadway musical productions).

Medium sized group: 11 - 20
participants

2166

Large group: 21+ participants

2167

Famous Musical Songwriters and Lyricists and Theme songs/productions:

No.	Artist	Song/Productions	Year
1.	Gilbert And Sullivan`	The Pirates Of Penzance	1879
2.	Rogers And Hammerstein	Oklahoma Carousel The King And I The Sound Of Music	1943 1945 1951 1959
3.	George And Ira Gershwin	Porgy and Bess	1935
4.	Sir Tim Rice and Lord Andrew Lloyd Webber	Evita, Cats	1970's

CONTEMPORARY CHORAL MUSIC

RULES AND GUIDELINES: CONTEMPORARY CHORAL MUSIC

ACCOMPANIMENT

To simplify the division between singing with **LIVE** Accompaniment and singing with **BACKING TRACK** accompaniment and in order to prevent confusion, separate categories for both *live accompaniment* and *backing track* accompaniment have now been introduced to the Classical, Crossover and Contemporary Music Sections.

- **Live accompaniment:** This category provides for singing **Contemporary Music** with live accompaniment. These items will be scheduled at venues where a piano is available. Other acoustical instruments may also be used for accompanying the singer(s).
- **Backing track accompaniment:** This category provides for the singing of **Contemporary songs** with a pre-recorded track of the *original* accompaniment. These items have previously been included in the Crossover section. The new category also provides for instances where the accompanist is not available and the choir has to revert to a recorded version of the accompaniment.

These items will be scheduled at venues where **Backing Track Facilities** are available. This facilities will include basic equipment such as a wired handheld microphone, amplifier, speakers and playback facility for CD's and memory sticks. The availability of a piano at these venues cannot be guaranteed.

BACKING TRACKS

- Backing Tracks refers to the accompaniment of a vocal or instrumental performance with a pre-recorded "backing track" that can only be used when the appropriate sound equipment is available.
- No original music may be used as backing tracks (singing with the artists) (*Copyright infringement!*) Participants are advised to invest in proper backtracks.
- Backing Tracks should be provided on CD or memory sticks. Great care should be taken in handling CD's as scratched and dirty CD's often fail to play. It is advisable to have a backup copy available at all times. Only use Writeable CD's (CD-R) for this purpose.
- Backing track CD's should be handed to the sound technician at the *beginning* of a particular session.
- Backing track CD's should be clearly labelled with the choir's name, item *number* and particular *track number*.
- It is the responsibility of the participant to collect backing track CD's at the end of each session. CD's that were not collected will eventually be destroyed once adjudication in a particular region has been completed.

SETUP & SOUND CHECKS

For practical reasons setup and sound checks are not possible in the eisteddfod context. When setup time is required and possible, this should be arranged with the NEA Office well in advance of the performance date.

TIME LIMITS

- Any performance should stay within the prescribed timeframe.

00	Grade R	3 minutes
13	Foundation phase (Gr. 0 – 3)	3 minutes
14	Intermediate phase group (Gr. 4 – 6)	4 minutes
15	Senior phase (Gr. 7 – 9)	5 minutes
16	FET Phase	6 minutes
17	Primary school (Gr. 0 – 7)	5 minutes
18	Secondary school (Gr. 8 – 12)	6 minutes
19	Open section	6 minutes
20	Senior citizens	6 minutes

CODES FOR CONTEMPORARY CHOIR MUSIC

TABLE A: CHORAL SECTION: CODES AND REQUIREMENTS	A	B
IMPORTANT: For a detailed description of the choir categories, please refer to the SUMMARY OF CODES FOR CHORAL MUSIC as provided in the Classical Choral Music section.	Live Accompaniment	Backing Track Accompaniment
CLASSICAL CROSSOVER CHOIR CATEGORIES		
MIXED CHOIR /CHAMBER CHOIR	VC02	VC12
CHILDREN’S’ CHOIR	VC03	VC13
CHOIR: FEMALE VOICES	VC04	VC14
CHOIR: MALE VOICES	VC05	VC15
CHOIR: SENIOR CITIZENS	VC06	VC16
CHOIR (Differently abled participants)	VC07	VC17

CONTEMPORARY CATEGORIES

BLUES

According to The Encyclopaedia Britannica blues is considered to be “secular music of American Blacks”.

From its obscure origins among the southern blacks in the early 20th century, the blues’ simple but expressive forms had become in the 60’s one of the most important influences on the development of popular music in the US. Blues went on to be the building block of Soul/R&B.

As a musical style the blues are characterised by its expressive pitch inflections (blue notes), a three line textual stanza of the form AAB/ABC/ABA/ABB/AAA and a 12-measure form. Typically the first 2 and a half measures of each line are devoted to singing and the last measure and a half consist of an instrumental break that repeats, answers or compliments the vocal line.

Medium sized group: 11 - 20 participants

3006

Large group: 21+ participants

3007

EXAMPLES: Famous Blues Artists And Their Songs:

No.	Artist	Song Title	Year
1.	B.B King	The Thrill Is Gone	1969
2.	John Lee Hooker	Boogie Chillin’	1948
3.	Robert Johnson	Malted Milk	1938
4.	Ray Charles	Georgia On Mind	1960
5.	Stevie Ray Vaughn	Hoochie Coochie Man	
6.	Eric Clapton	Tears In Heaven	1992

COUNTRY & WESTERN

This is a style of US popular music from the early 20th century. The term country and western, is a compromise developed over time, after the genre started making it's appearance in the 50's and so it's been defined as any song or rendition that suggests a rural or southern atmosphere.

Medium sized group: 11 - 20 participants

3014

It ultimately traces its roots to the English Ballad tradition of the US south. Many of the themes of the lyrics are about divorce, separation, depression etc....

Large group: 21+ participants

3015

EXAMPLES: Famous Country and Western Artists and their songs:

Artist	Song Title	Year
Patsy Cline	Crazy	1961
Willie Nelson	To All The Girls I Loved Before	1984
Kris Kristofferson	Why Me	1973
Loretta Lynne	Blue	1960's
Dolly Parton	I Will Always Love You	1974

INSPIRATIONAL MUSIC

This genre goes beyond style and looks to the content of the lyrics being sung. The songs have an uplifting message, which inspires the listener. The songs do not have a Christian message, just an inspirational message. Some of the songs that could be included in this genre are the following:

Examples:

Artist	Song	Date
Westlife	Flying Without Wings	2000
Kelly Clarkson	Moment Like This	2000
Will Young	Anything Is Possible	2002

Medium sized group: 11 - 20 participants

3022

Large group: 21+ participants

3023

GOSPEL MUSIC, PRAISE & WORSHIP

According to the Encyclopaedia Britannica: "Gospel is a form of Black American Music derived from church worship services and from spiritual and blues singing. Gospel music spread through music publishing, concert performances, recording and radio and television broadcasts of religious services from Great Depression Days, i.e. 1930's".

EXAMPLES: Famous Gospel Participants and their songs:

Artist	Song Title	Year
Mahalia Jackson	The Potter's House	1930's
Shirley Ceaser	Steal Away To Jesus	2001
The Edwin Hawkins Participants	Oh Happy Day	1969
The Staple Participants	I'll Take You There	1972
Aretha Franklin	Amazing Grace	1971

Medium sized group: 11 - 20 participants

3030

Large group: 21+ participants

3031

CONTEMPORARY FOLK MUSIC

If you look at a musical continuum you will have folk music at the one extreme, fine art/ classical music at the other extreme and in the middle you will have popular music and all its various sub-genres.

Folk music started off many hundreds of years ago as a method of conveying messages and stories from one generation to another. Seeing that people didn't have libraries, computers or any other method of storing historical information.

Folk music as the name says, is the music of the people.

Folk music today has not really changed, it is usually a commentary on what is happening in society at the particular time that the song is written. The songs therefore tend to be of a political nature.

EXAMPLES: Famous Folk Artists And Their Songs:

No.	Artist	Song Title	Year
1.	Bob Dylan	Knocking On Heaven's Door	1973
2.	Sarah McLachlan	Angel	1998
3.	John Denver	Leaving On A Jet Plane	1967
4.	Don McLean	Vincent (Starry Starry Night)	1972
5.	Donavan	Atlantis	1969

Medium sized group: 11 - 20 participants

3038

Large group: 21+ participants

3039

JAZZ / BIG BAND

According to the Encyclopaedia Britannica: "Jazz is an often improvisational musical form, developed by the Afro-Americans and influenced by both the European Harmonic Structure and the African Rhythmic complexity. It also is often characterized by its use of blues and speech intonations." Famous artists in this genre include Ella Fitzgerald, Louis Armstrong, Bing Crosby, Fred Astaire and others.

EXAMPLES: Famous Folk Artists And Their Songs:

No.	Examples	Year
1.	Makin' Whoppee!	1929
2.	Smoke Get In Your Eyes	1934
3.	The Way You Look Tonight	1936
4.	Pennie From Heaven	1936
5.	Over The Rainbow	1939

Medium sized group: 11 - 20 participants

3046

Large group: 21+ participants

3047

ROCK

This genre has gone through many incarnations, one of the first pure rock bands were The Rolling Stones, who went on to influence every other Rock band since their inception in the 60's. In the 70's the genre split into 2 main forms: Glam Rock and Hard Rock.

In the 80's the genre split once again into two main forms of Rock: Punk and Hair Rock (which included bands like Bon Jovi and Van Halen). Since then there have been a myriad of different rock genres: EMO, Grunge, Thrash Metal, Metal and SCREAMO just to name a few. Even South Africa has an own brand of Rock. This category will explore all the different genres of Rock.

EXAMPLES: Famous Folk Artists And Their Songs:

Artist	Song	Date
Bon Jovi	Livin' On A Prayer	1987
The Rolling Stones	Sympathy For The Devil	1968
Aerosmith	I Don't Wanna Miss A Thing (<i>can also be used in the Motion Picture Category</i>)	1998
Guns 'n Roses	Sweet Child 'O Mine	1988
Queen	Bohemian Rhapsody	1975
My Chemical Romance	Welcome To The Black Parade	2006
Sugardrive	Road	1997
Just Jinjer	Father And Father	1997
Karen Zoid	Aeroplane Jane	2007

Medium sized group: 11 - 20 participants

3054

Large group: 21+ participants

3055

REGGAE

This is Jamaica's popular musical and dance style originating in the mid-60's. Traditional Afro-Jamaican reggae was further compounded by the North American Blues and R&B and Pop and Rock 'n Roll.

In recent year Reggae has been highly influenced by Hip-Hop and Rap. Reggae originated as a music of the Jamaican poor, reflecting social discontent and the Rastafarian movement.

Instrumentation of Reggae is characterised by an electric bass played at high volume as a lead instrument. Around this an ensemble of organ, piano, drums and lead and rhythm guitar (who play short ostinato phrases, subdividing the beat into patterns of alternating tension and release).

EXAMPLES: Famous Reggae Artists and Their Songs"

No.	Artist	Song Title	Year
1.	Jimmy Cliff	I Can See Clearly Now	1994
2.	Bob Marley And The Wailers	Buffalo Soldier	1960's
3.	Ziggy Marley And The Melody Makers	Tomorrow People	1988
4.	Beenie Man feat Janet Jackson	Felling It Boy	2002
5.	UB40	Red, Red Wine	1988

Medium sized group: 11 - 20 participants

3062

Large group: 21+ participants

3063

LATIN AMERICAN

This is considered any music that is based on the Latin American rhythms. The instrumentation usually consists of traditional Latin American instruments like: the marimbas, the steel drums, the timbale and the conga drums to name a few of the instruments.

EXAMPLES: Famous Latin American Artists and Their Songs:

No.	Artist	Song Title	Year
1.	Jennifer Lopez	Love Don't Cost A Thing	2001
2.	Shakira	Underneath Your Clothes	2002
3.	Ricky Martin	Living La Vida Loca	1999
4.	Enrique Iglesias	Rhythm Divine	2000
5.	Julio Iglesias	To All The Girls I've Loved Before	1984

Medium sized group: 11 - 20 participants

3070

Large group: 21+ participants

3071

ROCK 'N ROLL

This genre was made famous in the mid-50's, strongly influenced by the Blues and Jazz as well as Gospel music from the South of the USA. The genre went on to dominate the charts for the duration of the 50's and went on to influence emerging genres in the 60's and contemporary music in general. This genre is considered to be the beginning of Contemporary music, as we know it today. Some of the songs that are included in this genre include:

EXAMPLES: Famous Latin American Artists and Their Songs

Artist	Song	Date
Elvis Presley	Hound Dog	1956
Bill Haley and The Comets	Rock Around The Clock	1955
Queen	Crazy Little Thing Called Love	1979
Jerry Lee Lewis	Great Balls Of Fire	1957
Little Richard	Tutti Frutti	1955
Chuck Berry	Johnny B Goode	1958

Medium sized group: 11 - 20 participants

3078

Large group: 21+ participants

3079

DISCO

The disco genre is a genre that forms part of the dance music genre. Disco started in the early 70's and rose to prominence in the mid-70's. The genre dominated the Pop charts for the next 5 years and every mainstream artist experimented with the genre. The genre was highly produced and the producers were the people that dictated what would happen with the songs.

The artists didn't write their own songs and the production on these songs was very lavish; including full orchestras, gospel choirs and bands. The songs needed the full orchestras, orchestrators, conductors, bands leaders and arrangers and as a result was very expensive to produce, will ultimately led to its demise. In the 80's there was a big backlash against everything disco and only in the new millennium did the genre resurface on albums by big name pop artists. This genre will explore the world of disco:

Medium sized group: 11 - 20 participants

3086

Large group: 21+ participants

3087

EXAMPLES: Famous Latin American Artists and Their Songs:

Artist	Song	Date
The Bee Gees	Jive Talkin'	1975
Donna Summer	Could It Be Magic	1976
ABBA	Dancing Queen	1976
Diana Ross	The Boss	1979
Candi Staton	Young Hearts Run Free	1978
Leo Sayer	You Make Me Feel Like Dancing	1976

DANCE MUSIC

After the demise of disco, dance music changed from the organic, mainly orchestral form of the genre in the 70's to a more synthetic, electronic form in the 80's. The main difference between the dance music of the 70's and 80's initially was that the one form was electronic.

The genre has developed over the decades. The genre is very beat driven and the voices are not as important as the instrumentation. For this reason you will find that many dance vocalists are not the best vocalists in the world, because they don't have to be. Some of the songs that can be included in this genre are:

Medium sized group: 11 - 20 participants

3094

Large group: 21+ participants

3095

EXAMPLES: Famous Latin American Artists and Their Songs:

Artist	Song Title	Year
Madonna	Music	2000
Kylie Minogue	Spinning Around	2000
Paula Abdul	Straight Up	1988
Britney Spears	Toxic	2003
Sophie Ellis-Bexter	Murder On The Dance Floor	2003

URBAN MUSIC (R&B / HIP-HOP / SOUL / RAP)

URBAN MUSIC encompasses the following contemporary genres:

- Soul, R&B and Hip-hop / Rap

SOUL / R&B

Defined by the Encyclopaedia Britannica as any number of closely related musical styles developed in the USA by black performers. Based on a mingling of European influences, Jazz, Blues and Gospel Music.

In the mid-50's the term Rhythm and Blues was a term used by recording companies and trade publications (Like Billboard Magazine) to designate music intended for a black audience.

Medium sized group: 11 - 20 participants

3102

Large group: 21+ participants

3103

EXAMPLES: Famous R&B Participants and their songs:

No.	Artist	Song Title	Year
1.	Janet Jackson	That's The Way Love Goes	1993
2.	Whitney Houston	I Will Always Love You	1992
3.	Toni Braxton	Un-Break My Heart	1996
4.	TLC	Waterfalls	1995
5.	R Kelly	I Believe I Can Fly	1996

Hip-Hop:

Hip-Hop or Rap developed from the streets and ghettos in the late 70's and 80's where many youths were standing around with their beat boxes setting their poems to beats and movements. That is also where the break dancing movement developed.

The artists do not sing, they speak rhythmically and poetically. The genre is highly influenced by the funk genre from the late 60's and 70's and it is even a little influenced by Jazz. In recent years rap artists have been incorporating a lot of R&B into their music and asking R&B artists to appear on their albums resulting in a new movement (that has incorporated rap and R&B together known as Hip-Hop).

Many Rap artists have also incorporated a lot of Rock into their music, people like Eminem for example.

EXAMPLES: Famous Hip-Hop/Soul Artists and Their Songs:

No.	Artist	Song Title	Year
1.	Eminem	Without Me	2002
2.	Nelly feat Kelly Rowland	Dilemma	2002
3.	Will Smith feat Dru Hill & Kool Mo Dee	Wild Wild West	1999
4.	Jennifer Lopez feat Ja Rule	Ain't It Funny	2001
5.	Christina Aguilera feat Redman	Dirty	2002

POP MUSIC

Pop music is an imprecise category of modern music, which doesn't refer as much to the type of music as it refers to the prospective audience. Pop music is composed with the deliberate intent to appeal to the majority of the music listening public. The beauty of Pop music is that it is written in such a way, that the audience doesn't have to be educated in its inner workings in order for it to be appreciated. It's just music that people can listen to and enjoy. The form of the music is simple and follows a very simple verse chorus form.

This type of music started evolving in 1954. The songs are usually less than 5 minutes, the instrumentation can include a full orchestra all the way down to a lone singer. The instruments that make the genre possible are: Electric Guitar, Bass, Guitar, Drums, Keyboard and Backing Vocals.

Pop songs are generally marked by a heavy rhythmic element, a mainstream style and traditional structure (which they inherited from the Blues and Gospel music world). The genre relies on a memorable melody, catchy hooks and a verse chorus structure, with the chorus sounding sharply different from the verse (rhythmically and harmonically).

Pop music stands for Popular Music and depending on the era the music will be different in its effort to communicate to the people of the day. The popular music of the 40's was Jazz, the popular music of the 50's was Rock 'n Roll, the 70's was characterized by Disco and so on and so forth. The genre is ever changing and the best definition of the genre is what is happening on the charts at that time in the era.

Medium sized group: 11 - 20 participants

3110

Large group: 21+ participants

3111

EXAMPLES: Famous popular songs:

No.	Artist	Song	Album	Genre	Year
1	Patti Page	How Much Is That Doggie In The Window		50's Pop Novelty	1952
2	Marc Bliztein	Mack The Knife		50's Pop	1954
3	Richie Valens	La Bamba	Richie Valens	50's Latin Pop	1959
4	Brian Hyland	Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini	The Bashful Blonde	60's Novelty Pop	1960
5	The Beach Boys	California Girls	Summer Days (And Summer Nights!!)	60's Pop	1965
6	Rod Stewart	Do You Think I'm Sexy	Blondes Have More Fun	70's Pop	1978
7	Elton John and Kiki Dee	Don't Go Breaking My Heart	Greatest Hits	70's Pop	1976
8	Kylie Minogue	The Loco-Motion	Kylie Minogue	80's Aus Pop	1988
9	Bon Jovi	Livin' On A Prayer	Slippery When Wet	80's Pop/Rock	1986
10	Toni Braxton	Un-Break My Heart	Secrets	90's Urban Pop	1996
11	Jennifer Lopez	Let's Get Loud	On The 6	90's Latin Pop	1999
12	Nelly feat Kelly Rowland	Dilemma	Nellyville	2000's Hip-Hop	2002
13	Alicia Keys	You Don't Know My Name	The Diary Of Alicia Keys	2000's Female Pop	2004

MOTION PICTURE THEMES

Depending on the style of the music, some film music fit into the contemporary section, rather than the crossover section.

The most important part of this genre is the artist's characterization. The way the artist interprets the songs. These songs are often quite dramatic because they are trying to speak about a specific incident that occurred in the motion picture. Subsequently the dramatization of the song is very important. These songs also sometimes don't do so well in isolation and people understand the songs better in the context of the movie, because that was the purpose for which the song was written.

The songs selected for this section need to be songs specifically written for a motion picture and cannot include songs that have been included in a motion picture. The point of this genre is the characterisation of the characters in the performance.

Medium sized group: 11 - 20 participants

3118

Large group: 21+ participants

3119

EXAMPLES: Famous popular songs:

No.	Artist	Song Title	Year
1.	Dolly Parton	I Will Always Love You (from "The Littlest Whorehouse In Texas")	1976
2.	Irene Cara	Fame (from "Fame")	1983
3.	Madonna	Into the Groove (from "Desperately Seeking Susan")	1985