



National Eisteddfod of South Africa®

Prospectus 2024



PART 6
Vocal Music

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Celebrating 27 years of Youth Development in the Arts since 1997



NATIONAL EISTEDDFOD OF SOUTH AFRICA®

Part 6

Vocal Music

Extract from

PROSPECTUS

2024 - 2025



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Developing Youth in the Arts since 1997

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PART 6

Vocal Music Section

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VOCAL MUSIC

EXPLANATORY NOTES & DEFINITIONS

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 Wikipedi.org **Classical Crossover music** is a name that was coined by record companies in the 1980s. One source describe 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:

- a) resulting from a mixture of two different artistic categories or styles, or from
- b) 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.*)

The Vocal Music Category comprises of the following sections:

- *Classical vocal music*
- *Crossover vocal music*
- *Contemporary vocal music*

VOCAL SOLO / ENSEMBLE SECTION

SUMMARY

This category provides for a performance by a ***solo voice*** or ***vocal ensemble*** in the following sections as described in the *Explanatory Notes & Definitions*:

- Classical vocal music (only for participants from Gr. 4 and higher. (The new **Junior Vocal Music Section** provides for participants from Gr. 0 – 3).
- Crossover music
- Contemporary music

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 each of these 3 sections (see below for full details).

Kindly note that different codes are used for solo items and ensembles (duo, trio, etc.). Participants should provide their own accompanists where applicable.

Classical Vocal Music provides for solo voice or vocal ensemble performances in the following two categories:

- **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 participants have 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, amplifier, speakers and playback facility for CD's and memory sticks. The availability of a piano at these venues cannot be guaranteed.

Classical Crossover Music provides for solo voice or vocal ensemble performances in the following two categories:

- **Live accompaniment:** This category provides for the singing of **Crossover songs** with live accompaniment ONLY. These items will be scheduled at a 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 for 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.

Contemporary Music provides for solo voice or vocal ensemble performances in the following two categories:

- **Live accompaniment:** This category provides for singing **contemporary songs** 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 singers. No backing track facilities will be available at these venues.
- **Backing track accompaniment:** This category provides for singing **contemporary songs** with a pre-recorded track for 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.

VOCAL SOLO AND ENSEMBLES: RULES AND REGULATIONS

TIME LIMITS & MINIMUM DURATION

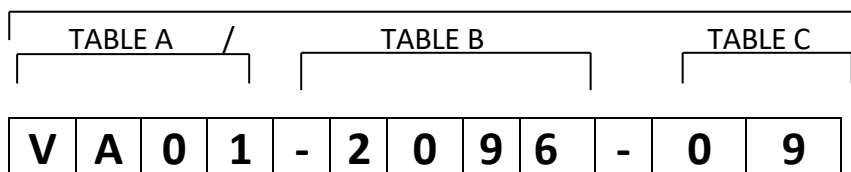
- Time limit: Participants should not exceed the time limit.
- Except for when the actual duration of a performance of the original composition is between 1 – 2 minutes (particularly in the junior phase), all performances should at least be 2 minutes in duration. The NEA does not support the tendency to **present forced and unmusically shortened versions** as required by other competitions (mainly for cost saving purposes). This is particularly the case with participants in the higher grades.
- It is recommended that trainers, where possible, **reduce** the **number of choruses and verses** to be presented by **junior** performers. This can be done without creating an **unmusically shortened versions**.

MUSIC

- There are no specific prescribed pieces in this category. All items are **own choice**.
- The same song may **not** be presented in more than one section.
- Copies of the music must be submitted to the adjudicator prior to the performance in the Classical Music section.
- Arrangements for accompanists should be made well in advance. Any soloist without access to a piano or accompanist can contact the NEA office for contact details in this regard.

HOW TO COMPLETE THE MUSIC ENTRY FORM?

Selecting an ITEM NUMBER involves three steps:



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

- Select the appropriate code from **TABLE A** – this code is determined by the following:
 - ✓ Style of performance (NB classical music, cross-over music and contemporary music).
 - ✓ Accompaniment mode (live or backing tracks)
 - ✓ **Instrument** for the performance (voice, piano, strings, etc.)
 - ✓ Select the appropriate code from **TABLE A**, e.g.
 - ✓ The code for **VOCAL items** is **VA01** – This section provides for vocal solos / groups with **live accompaniment**.
- 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**.
- Select the appropriate **grade** code for the participant from **Table C**. Clearly print the selected code in the last 2 open blocks provided for the item number. **Grade code "09"**= a participant in "**Gr. 9**"
 - ✓ **VA01-2096-09 will be the code for an Own Choice Gr 9 vocal solo in the Classical Music category.**

TIME LIMITS FOR VOCAL MUSIC

TABLE C: GRADES AND TIME LIMITS FOR ALL VOCAL CATEGORIES

00	Grade R	2 minutes
01	Grade 1	3 minutes
02	Grade 2	3 minutes
03	Grade 3	3 minutes
04	Grade 4	3 minutes
05	Grade 5	3 minutes
06	Grade 6	3 minutes
07	Grade 7	4 minutes
08	Grade 8	4 minutes
09	Grade 9	4 minutes
10	Grade 10	5 minutes

11	Grade 11	5 minutes
12	Grade 12	5 minutes
13	Foundation phase group	3 minutes
14	Intermediate phase group	3 minutes
15	Senior phase group	3 minutes
16	FET Phase	5 minutes
17	Primary school group	3 minutes
18	Secondary school group	5 minutes
19	Open section	5 minutes
20	Senior citizens	5 minutes
86	Primary & secondary school group	5 minutes

CLASSICAL VOCAL MUSIC

SUMMARY OF CODES FOR VOCAL SOLOS & VOCAL ENSEMBLES

CLASSICAL VOCAL CATEGORIES

VOCAL – solo / ensemble (LIVE PIANO ACCOMPANIMENT)	VA00
<p>This category provides for the singing of Classical songs by a <i>solo voice</i> or <i>vocal ensemble</i> 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).</p> <p>Gr 0 – 3 learners should enter in the <i>Junior Vocal Music category</i> and may not enter this category. More experienced Gr. 4 – 6 learners may however also enter in this category.</p> <p><i>Kindly note that different codes are used for solo items and ensembles (duo, trio, etc.).</i></p>	CLASSICAL VOCAL LIVE
VOCAL – solo / ensemble (BACKING TRACK ACCOMPANIMENT)	VA01
<p>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. This new category also provides for instances where the accompanist is not available and participants have to use a recorded version of the accompaniment.</p> <p>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. <i>Singing with the microphone is optional. Due to the cost involved a higher entrance fee could be charged at these venues.</i></p>	CLASSICAL VOCAL WITH BACKING TRACK

TABLE B:

ITEM CODES AND DESCRIPTIONS FOR CLASSICAL VOCAL CATEGORIES

MUSIC BY SOUTH AFRICAN COMPOSER		
This category provides for the performance of music by a South African composer.	Vocal Solo	2040
	Ensemble : Duo	2041
	Ensemble: Trio	2042
	Ensemble: Quartet (4)	2043
	Ensemble: Quintet (5)	2044
	Small group: 6 - 10 participants	2045
MUSIC FROM THE BAROQUE and earlier		
Baroque & earlier: Music from c. 1450 – 1700. Composers: Palestrina, Bach, Handel, Vivaldi, etc.	Vocal Solo	2048
	Ensemble : Duo	2049
	Ensemble: Trio	2050
	Ensemble: quartet (4)	2051
	Ensemble: quintet (5)	2052
	Small group: 6 - 10 participants	2053

MUSIC FROM THE CLASSICAL PERIOD		
Describes the style of music composed in Europe in the 18th and 19th centuries.	Vocal Solo	2056
	Ensemble : Duo	2057
	Ensemble: Trio	2058
	Ensemble: quartet (4)	2059
	Ensemble: quintet (5)	2060
	Small group: 6 - 10 participants	2061
MUSIC FROM THE ROMANTIC PERIOD		
Romantic: Music from c. 1800- 1900. Composers: Liszt, Chopin, Tchaikovsky and others.	Vocal Solo	2064
	Ensemble : Duo	2065
	Ensemble: Trio	2066
	Ensemble: quartet (4)	2067
	Ensemble: quintet (5)	2068
	Small group: 6 - 10 participants	2069
MUSIC FROM THE IMPRESSIONISM		
Impressionism: Music from c. 1900 – 1920 Composers: Debussy, De Falla, Ravel	Vocal Solo	2072
	Ensemble : Duo	2073
	Ensemble: Trio	2074
	Ensemble: quartet (4)	2075
	Ensemble: quintet (5)	2076
	Small group: 6 - 10 participants	2077
20 TH CENTURY COMPOSITION		
20 th Century: Music since c. 1920 – 2000 and later: Schonberg, Stockhausen, Bartok and others	Vocal Solo	2080
	Ensemble : Duo	2081
	Ensemble: Trio	2082
	Ensemble: quartet (4)	2083
	Ensemble: quintet (5)	2084
	Small group: 6 - 10 participants	2085
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.	Vocal Solo	2088
	Ensemble : Duo	2089
	Ensemble: Trio	2090
	Ensemble: quartet (4)	2091
	Ensemble: quintet (5)	2092
	Small group: 6 - 10 participants	2093
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.	Vocal Solo	2096
	Ensemble : Duo	2097
	Ensemble: Trio	2098
	Ensemble: quartet (4)	2099
	Ensemble: quintet (5)	2100
	Small group: 6 - 10 participants	2101
OWN COMPOSITION (“Serious music”)		
This category does not provide for contemporary songs, etc., but creates an opportunity for the creation of “serious” compositions.	Vocal Solo	2104
	Ensemble : Duo	2105
	Ensemble: Trio	2106
	Ensemble: quartet (4)	2107
	Ensemble: quintet (5)	2108
	Small group: 6 - 10 participants	2109
CONCERT PROGRAMME / RECITALS		
A program consisting of 3 pieces, contrasting in style <i>and/or</i> tempo <i>and/or</i> character must be performed. No piece that has been entered separately may be performed in this section. <ul style="list-style-type: none"> ○ <i>Time limit Gr. 10 - 12:</i> 12 minutes ○ <i>Time limit Open Section:</i> 15 minutes 	Vocal Solo	2113
	Ensemble : Duo	2114
	Ensemble: Trio	2115
	Ensemble: quartet (4)	2116

CLASSICAL CROSSOVER MUSIC

IMPORTANT: ALL PARTICIPANTS SHOULD ALSO REFER TO THE GENERAL RULES AND REGULATIONS.

DEFINITION

Classical Crossover music is 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:

- a) resulting from a mixture of two different artistic categories or styles, or from
- b) 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.

Classical Crossover music displays a mix of classical and contemporary characteristics with regard to the rhythm, melody, harmony and instrumentation. 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.

CROSSOVER MUSIC – “Live” versus “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. Live Accompaniment refers to the accompaniment of a vocal performance on an *acoustical* instrument (i.e. a musical instrument that does not generate sound electronically).

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 each of these 3 sections (see below for full details).

Classical Crossover Music now provides for solo voice or vocal ensemble performances in the following 2 categories:

- **Live accompaniment:** This category provides for the singing of **Crossover songs** with live accompaniment ONLY. These items will be scheduled at a 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 for accompaniment. Live accompaniment on electronic instruments (e.g. electrical guitars, etc.) is also included in this category.

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.

GUIDELINES FOR THE USE OF BACKING TRACKS

- 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 only.
- 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 and all CD's should be clearly labelled with the participant'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 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.

SCHEDULING OF CROSSOVER MUSIC ITEMS

- The National Eisteddfod Academy reserves the right to schedule **Crossover Music items with backing tracks at suitable venues** where the necessary equipment will be available.
- If the number of entries received in the backing track category does not warrant the renting of the appropriate equipment / venue, participants will participate in the nearest NEA Festival where the necessary equipment is available. Alternatively, participants may provide their own equipment.

COPIES OF MUSIC

- Where possible, 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.

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 candidate 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.

APPROPRIATENESS OF COSTUMES – CROSSOVER MUSIC

Although a costume could add to the stylistic feel of a performance, participants should note that a fancy, expensive costume will not add to obtaining a higher mark / score. Participants can obtain the same effect by wearing a neutral (black) costume with a suggestion of costume. This is of particular importance when participants enter for and have to present a number of items in the same sessions when numerous costume changes could cause a delay in the programme.

TIME LIMITS & MINIMUM DURATION

- 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.***
- Except for when the actual duration of a performance of the original composition is between 1 – 2 minutes (particularly in the junior phase), all performances should at least be 2 minutes in duration. The NEA does not support the tendency to ***present forced and unmusically shortened versions*** as required by other competitions (mainly for cost saving purposes). This is particularly the case with participants in the higher grades.
- It is recommended that trainers, where possible, ***reduce the number of choruses and verses*** to be presented by ***junior*** performers. This can be done without creating an ***unmusically shortened versions***.

FURTHER INFORMATION

- Any questions regarding the music category could be e-mailed to info@eisteddfod.co.za.
- A specialist in this field will respond to your enquiry as soon as possible.

CROSSOVER VOCAL MUSIC

SUMMARY OF CODES FOR VOCAL SOLOS & VOCAL ENSEMBLES

TABLE A: VOCAL CODES AND REQUIREMENTS		A
<p>IMPORTANT:</p> <p>It is the responsibility of the participant to select the appropriate code:</p> <p>COLUMN A: The codes in column A should be used for Crossover Vocal entries <u>ONLY</u>.</p>		
CLASSICAL CROSSOVER VOCAL CATEGORIES		
VOCAL – solo / ensemble (LIVE ACCOMPANIMENT)		VB00
<p>This category provides for a performance by a <i>solo voice or vocal ensemble</i> with LIVE instrumental accompaniment.</p> <p>Only a piano will be provided in venues for live accompaniment</p>		LIVE ACCOMPANIMENT
VOCAL – solo / ensemble (BACKING TRACK ACCOMPANIMENT)		VB01
<p>This category provides for a performance by a <i>solo voice or vocal ensemble</i> with recorded backing track accompaniment.</p> <p>IMPORTANT:</p> <p>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. Due to the cost involved a higher entrance fee could be charged at these venues.</p>		BACKING TRACK ACCOMPANIMENT

TABLE B: ITEM CODES AND DESCRIPTIONS: CLASSICAL-CROSSOVER VOCAL CATEGORIES		
CLASSICAL CROSSOVER		
<p>For the purpose of this Prospectus, the Classical Crossover item should be used for the performance of Classical music with a strong contemporary “flavour” as a result of a synthesis between a classical and a popular style, such as jazz interpretations of traditional classical pieces, or contemporary performances of classical works that are heavily influenced by rock, e.g. “Heavy Metal Moonlight Sonata” (recording available on YouTube), Back’s “Wachet auf, ruft uns die Stimme” as performed by Sissel, and many others.</p>	Solo	2128
	Ensemble : Duo	2129
	Ensemble: Trio	2130
	Ensemble: quartet (4)	2131
	Ensemble: quintet (5)	2132
	Small group: 6 - 10 participants	2133
<p><i>(Previously this item provided for the singing of Classical songs with a <u>pre-recorded track</u> of the original accompaniment. A new section for music with backing tracks have now been included in the Classical Music section. This item also provides for instances where the accompanist is not available and participants have to revert to a recorded version of the accompaniment. For more information in this regard please refer to the Classical Music section.</i></p>		

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:

Examples:

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

Solo	2136
Ensemble : Duo	2137
Ensemble: Trio	2138
Ensemble: quartet (4)	2139
Ensemble: quintet (5)	2140
Small group: 6 - 10 participants	2141

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:

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

Solo	2144
Ensemble : Duo	2145
Ensemble: Trio	2146
Ensemble: quartet (4)	2147
Ensemble: quintet (5)	2148
Small group: 6 - 10 participants	2149

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.

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.

Solo	2152
Ensemble : Duo	2153
Ensemble: Trio	2154
Ensemble: quartet (4)	2155
Ensemble: quintet (5)	2156
Small group: 6 - 10 participants	2157

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).

Solo	2160
Ensemble : Duo	2161
Ensemble: Trio	2162
Ensemble: quartet (4)	2163
Ensemble: quintet (5)	2164
Small group: 6 - 10 participants	2165

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 VOCAL 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.*)

CONTEMPORARY MUSIC – “Live” versus “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. Live Accompaniment refers to the accompaniment of a vocal performance on an *acoustical* instrument (i.e. a musical instrument that does not generate sound electronically).

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 each of these 3 sections (see below for full details).

Contemporary Music in this section can be performed by a solo voice or vocal ensemble with either live or recorded accompaniment in the following two categories:

- **Live accompaniment:** This category provides for the singing of **Contemporary songs** with live accompaniment ONLY. These items will be scheduled at a 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 for accompaniment. Live accompaniment on electronic instruments (e.g. electrical guitars, etc.) is also included in this category.

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.

GUIDELINES FOR THE USE OF BACKING TRACKS

- 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 only.
- 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 and all CD’s should be clearly labelled with the participant’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 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.

SCHEDULING OF CONTEMPORARY MUSIC ITEMS

- The National Eisteddfod Academy reserves the right to schedule **Contemporary Music items with backing tracks** at **suitable venues** where the necessary equipment is available.
- If the number of entries received in the backing track category does not warrant the renting of the appropriate equipment / venue, participants will participate in the nearest NEA Festival where the necessary equipment is available. Alternatively, participants may provide their own equipment.

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 candidate 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.

APPROPRIATENESS OF COSTUMES – CONTEMPORARY MUSIC

Although a costume could add to the stylistic feel of a performance, participants should note that a fancy, expensive costume will not add to obtaining a higher mark / score. Participants can obtain the same effect by wearing a neutral (black) costume with a suggestion of costume. This is of particular importance when participants enter for and have to present a number of items in the same sessions when numerous costume changes could cause a delay in the programme.

TIME LIMITS & MINIMUM DURATION

- 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.***
- Generally speaking all performances should at least be 2 minutes in duration. The NEA does not support the tendency to ***present forced and unmusically shortened versions*** as required by other competitions (mainly for cost saving purposes). This is particularly the case with participants in the higher grades.
- It is however recommended that trainers, where possible, ***reduce*** the ***number of choruses and verses*** to be presented by ***junior*** performers. This should be done without creating an ***unmusically shortened version***.

AGE APPROPRIATENESS OF TEXT AND COSTUMES

In the contemporary music section it is of particular importance that the age appropriateness of the text should be considered. The same apply to the choice of costume. Although a costume could add to the stylistic feel of a performance, participants should note that a fancy, expensive costume will not add to obtaining a higher mark / score. Participants can obtain the same effect by wearing a neutral (black) costume with a suggestion of costume. This is of particular importance when participants enter for and have to present a number of items in the same sessions when numerous costume changes could cause a delay in the programme schedule.

KINDLY TAKE NOTE: The National Eisteddfod Academy does not support the tendency to enter pre-primary and primary school learners to sing songs that are applicable to adults. Although it might be cute for some when a 6 year old child sings “*I am so sexy for my shirt*” or “*Underneath your clothes*”, it is definitely not acceptable from an educational perspective.

FURTHER INFORMATION

- Any questions regarding the music category could be e-mailed to info@eisteddfod.co.za.
- A specialist in this field will respond to your enquiry as soon as possible.

CONTEMPORARY VOCAL MUSIC

SUMMARY OF CODES FOR VOCAL SOLOS & VOCAL ENSEMBLES

TABLE A:	
VOCAL CODES AND REQUIREMENTS	A
<p>IMPORTANT:</p> <p>It is the responsibility of the participant to select the appropriate code:</p> <p>COLUMN A: The codes in column A should be used for Contemporary Vocal entries <u>ONLY</u>.</p>	
CONTEMPORARY VOCAL CATEGORIES	
VOCAL – solo / ensemble with LIVE ACCOMPANIMENT	VC00
<p>This category provides for singing contemporary songs by a <i>solo voice</i> or <i>vocal ensemble</i> with LIVE instrumental 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).</p> <p><i>Kindly note that different codes are used for solo items and ensembles (duo, trio, etc.).</i></p>	LIVE ACCOMPANIMENT
VOCAL – solo / ensemble with BACKING TRACK ACCOMPANIMENT	VC01
<p>This category provides for performances by <i>solo voice or vocal ensemble</i> with recorded backing track accompaniment.</p> <p>IMPORTANT: 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. Due to the cost involved a higher entrance fee could be charged at selected venues.</p>	BACKING TRACK ACCOMPANIMENT



TABLE B:

ITEM CODES AND DESCRIPTIONS: CONTEMPORARY MUSIC - VOCAL 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.

Solo	3000
Ensemble : Duo	3001
Ensemble: Trio	3002
Ensemble: quartet (4)	3003
Ensemble: quintet (5)	3004
Small group: 6 - 10 participants	3005

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 its appearance in the 50’s and so it’s been defined as any song or rendition that suggests a rural or southern atmosphere.

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....

Solo	3008
Ensemble : Duo	3009
Ensemble: Trio	3010
Ensemble: quartet (4)	3011
Ensemble: quintet (5)	3012
Small group: 6 - 10 participants	3013

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

Solo	3016
Ensemble : Duo	3017
Ensemble: Trio	3018
Ensemble: quartet (4)	3019
Ensemble: quintet (5)	3020
Small group: 6 - 10 participants	3021

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

Solo	3024
Ensemble : Duo	3025
Ensemble: Trio	3026
Ensemble: quartet (4)	3027
Ensemble: quintet (5)	3028
Small group: 6 - 10 participants	3029

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.

Solo	3032
Ensemble : Duo	3033
Ensemble: Trio	3034
Ensemble: quartet (4)	3035
Ensemble: quintet (5)	3036
Small group: 6 - 10 participants	3037

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

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

Solo	3040
Ensemble : Duo	3041
Ensemble: Trio	3042
Ensemble: quartet (4)	3043
Ensemble: quintet (5)	3044
Small group: 6 - 10 participants	3045

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

Solo **3048**

Ensemble : Duo **3049**

Ensemble: Trio **3050**

Ensemble: quartet (4) **3051**

Ensemble: quintet (5) **3052**

Small group: 6 - 10 participants **3053**

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).

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

EXAMPLES: Famous Reggae Artists and Their Songs"

Solo **3056**

Ensemble : Duo **3057**

Ensemble: Trio **3058**

Ensemble: quartet (4) **3059**

Ensemble: quintet (5) **3060**

Small group: 6 - 10 participants **3061**

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

Solo **3064**

Ensemble : Duo **3065**

Ensemble: Trio **3066**

Ensemble: quartet (4) **3067**

Ensemble: quintet (5) **3068**

Small group: 6 - 10 participants **3069**

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

Solo	3072
Ensemble : Duo	3073
Ensemble: Trio	3074
Ensemble: quartet (4)	3075
Ensemble: quintet (5)	3076
Small group: 6 - 10 participants	3077

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:

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

Solo	3080
Ensemble : Duo	3081
Ensemble: Trio	3082
Ensemble: quartet (4)	3083
Ensemble: quintet (5)	3084
Small group: 6 - 10 participants	3085

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:

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

Solo	3088
Ensemble : Duo	3089
Ensemble: Trio	3090
Ensemble: quartet (4)	3091
Ensemble: quintet (5)	3092
Small group: 6 - 10 participants	3093

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

URBAN MUSIC encompasses the following contemporary genres:

- Soul
- R&B
- 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.

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.

Solo	3096
Ensemble : Duo	3097
Ensemble: Trio	3098
Ensemble: quartet (4)	3099
Ensemble: quintet (5)	3100
Small group: 6 - 10 participants	3101

Solo	3104
Ensemble : Duo	3105
Ensemble: Trio	3106
Ensemble: quartet (4)	3107
Ensemble: quintet (5)	3108
Small group: 6 - 10 participants	3109

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.

Solo	3112
Ensemble : Duo	3113
Ensemble: Trio	3114
Ensemble: quartet (4)	3115
Ensemble: quintet (5)	3116
Small group: 6 - 10 participants	3117

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

OWN CHOICE

Any song can be entered into the "OWN CHOICE" section.

Solo	3120
Ensemble : Duo	3121
Ensemble: Trio	3122
Ensemble: quartet (4)	3123
Ensemble: quintet (5)	3124
Small group: 6 - 10 participants	3125

OWN COMPOSITION – CONTEMPORARY STYLE

An own composition may be presented in any contemporary style. Both the song and presentation thereof will be adjudicated. The number of entries is not limited.

Please note: An original composition cannot include songs that include an already existing composition with the inclusion of new lyrics composed by the contestant. This is plagiarism and copyright infringement and will result in disqualification. E.g. you can't take the instrumentation of "Drunk In Love" and include new lyrics.

BOTH the LYRIC and the MELODY should be ORIGINALLY COMPOSED by the participant(s)

A COPY OF THE MUSIC SHOULD BE SUBMITTED TO THE ADJUDICATOR prior to the performance.

Solo	3128
Ensemble : Duo	3129
Ensemble: Trio	3130
Ensemble: quartet (4)	3131
Ensemble: quintet (5)	3132
Small group: 6 - 10 participants	3133

CONTEMPORARY POP CONCERT PRESENTATION

Participant should present a show in **contemporary pop style** with a 12 minutes time limit. Any number of songs can be included in the show, provided the time limit is not exceeded. The performance will be adjudicated on:

- stage performance
- interaction and
- communication with the audience

HINT: It is not possible to include an item in this category as originally presented for adjudication, in the Showcase programme. As a rule only an extract from the presentation with a maximum duration of 5 minutes will be allowed. Participants are requested to take this aspect into consideration when compiling and recording the music for this item.

Solo	3134
Ensemble : Duo	3135
Ensemble: Trio	3136
Ensemble: quartet (4)	3137

MUSIC VIDEO

Wikipedia.org describes a music video as a “short film or video, of variable length, that integrates a song with imagery that is produced for promotional or artistic purposes”.

A participants may only enter for this item when he/she was the performer in the *making of a video* that was produced as an entry for the new **Movie Making category in the Creative Arts Section:**

CW08 MOVIE MAKING in any of the following 2 items:

- CW08-7028-15 or 16 Music Video - filmed on Cell Phone or
- CW08-7028-15 or 16 Music Video - DSLR camera

The performance in for this item can be in any of the Contemporary Music Styles as listed in the Contemporary Music Category (e.g. Pop, Rock, Country and Western, etc.).

The maximum duration of this item **may not exceed 5 minutes**.

It is possible that either the video or live performance of an item in this category may be selected for inclusion in the programme of a Showcase event.(This might be determined by the physical location of the participant.)

Solo	3138
Ensemble : Duo	3139
Ensemble: Trio	3140
Ensemble: quartet (4)	3141

TIME LIMITS FOR VOCAL MUSIC

TABLE C: GRADES AND TIME LIMITS FOR ALL VOCAL CATEGORIES

00	Grade R	2 minutes
01	Grade 1	3 minutes
02	Grade 2	3 minutes
03	Grade 3	3 minutes
04	Grade 4	3 minutes
05	Grade 5	3 minutes
06	Grade 6	3 minutes
07	Grade 7	4 minutes
08	Grade 8	4 minutes
09	Grade 9	4 minutes
10	Grade 10	5 minutes

11	Grade 11	5 minutes
12	Grade 12	5 minutes
13	Foundation phase group	3 minutes
14	Intermediate phase group	3 minutes
15	Senior phase group	3 minutes
16	FET Phase	5 minutes
17	Primary school group	3 minutes
18	Secondary school group	5 minutes
19	Open section	5 minutes
20	Senior citizens	5 minutes
86	Primary & secondary school group	5 minutes