



National Eisteddfod of South Africa®

Prospectus 2024



PART 7

Instrumental Music

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NATIONAL EISTEDDFOD OF SOUTH AFRICA®

Part 7

Instrumental Music

Extract from

PROSPECTUS

2024 - 2025



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Developing Youth in the Arts since 1997

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PART 7

Instrumental Music Section

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INSTRUMENTAL MUSIC

The Instrumental Music Category comprises of the following sections:

- **Classical music:** Instrumental solos & instrumental ensembles
- **Classical Crossover music:** Instrumental solos & instrumental ensembles
- **Contemporary music:** Instrumental solos & instrumental ensembles

INSTRUMENTAL SOLO AND ENSEMBLE

DEFINITIONS & EXPLANATORY NOTES

This section provides for a performance by a ***solo instrument*** or ***instrumental ensemble*** in any of the above-mentioned categories. This section is open for all participants from Gr. 0 – Open Section.

All participants that are performing pieces on ***novice or elementary level*** should enter into the categories as provided in **Part 4: Novices & Elementary level**. (The rationale for creating this section was to prevent situations where Novice Gr. 3 learners, performing a typical novice pieces (e.g. “Three blind mice”) are scheduled in the same session as e.g. more advanced Gr. 3 learners performing more advanced pieces (e.g. a Bach “Minuet”). However, the **Part 7 Instrumental Music Section** does provide for the more **advanced junior performer**. Kindly note the difference between the code for solo items and ensembles (duo, trio, etc.).

Clarification: Generally speaking, a **Novice** is a participant that has received less than *18 months* of teaching on an instrument. The next 18 months can be considered as the **Elementary** phase. The Elementary category provides for students that, having passed the novice stage, are still performing pieces on an *elementary* level. These pieces usually come from tutor books, are fairly easy and often are simplified arrangements of well-known folk tunes, classical pieces, and contemporary pieces, etc.

This applies to all novices and elementary level performers, irrespective of the TEACHING method (traditional classical or modern contemporary). The teaching period refers to a candidate’s *total* exposure to music tuition.

For the purpose of the entries and adjudication, all instruments that are usually accompanied by a piano (e.g. violin, cello, flute, recorder, etc.) are considered as **solo** entries and the accompanist is not considered in the adjudication of the performance. These entries should only be entered as duos when **both** performers are students that are to be adjudicated.)

INSTRUMENTAL 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 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:

- 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." The *American Heritage Dictionary* defines *contemporary* as "1. Belonging to the same period of time. 2. Of about the same age. 3. Current; modern." (<https://www.berklee.edu/berklee-today/summer-2010/contemporary-music>). 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.*)

INSTRUMENTAL MUSIC

SUMMARY

This category provides for **instrumental solo** or **ensemble** performances in the following categories as described in the *Explanatory Notes & Definitions*:

- Classical instrumental music ((Also see *Part 2: Novice and Elementary Level Music*)
- Crossover music
- Contemporary music

To simplify the division between performing with **LIVE** Accompaniment and performing with **BACKING TRACK** accompaniment, separate categories for both **live accompaniment** and **backing track accompaniment** have been introduced to each of these 3 sections.

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

Classical Instrumental Music provides for solo or ensemble performances in the following two categories:

- **Live accompaniment:** This category provides for the performances of **Classical music** with live accompaniment (when applicable). These items will be scheduled at venues where a piano is available. Other acoustical instruments may also be used for accompanying the instrumentalist(s).
- **Backing track accompaniment:** This category provides for the playing of a **Classical** piece that usually requires piano accompaniment with a pre-recorded track of the *original* accompaniment. These items have previously been included in the Crossover section. The new category provides for instances where the accompanist is not available and the participant (e.g. violinist) 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 an, amplifier, speakers and playback facility for CD's and memory sticks. The availability of a piano at these venues cannot be guaranteed.

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

- **Live accompaniment:** This category provides for the performance of **Crossover** pieces with live accompaniment. These items will be scheduled at a venues where a piano is available. Other acoustical instruments may also be used for accompanying the instrumentalist(s).
- **Backing track accompaniment:** This category provides for the playing of **Crossover** pieces 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.

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

- **Live accompaniment:** This category provides for playing contemporary pieces 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 instrumentalist. No backing track facilities will be available at these venues.
- **Backing track accompaniment:** This category provides for performing contemporary **music** on an instrument, accompanied by a pre-recorded backing track. These items will be scheduled at venues where **Backing Track Facilities** are available. These 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.

INSTRUMENTAL SOLO AND ENSEMBLES: GENERAL RULES AND REGULATIONS

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 repeats** to be presented by performers.

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.

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*.
- A piano 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.

CLASSICAL INSTRUMENTAL MUSIC

RULES AND GUIDELINES FOR CLASSICAL MUSIC

DEFINITION

1. **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 Albonini to Bach, Chopin, Debussy, Elgar, Franck, Gerswin, Handel, Ibert, Janacek, Kuhlau, Liszt, Mendelssohn, Offenbach, Palestrina, Rimsky-Korsakov, Stravinsky, Telemann, Verdi and Wagner.

2. **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 outlined in (1).

3. The following serves as a guideline for classifying *classical* music in the various style periods:

- Baroque & earlier: Music from c. 1450 – 1700. Composers: Palestrina, Bach, Handel, Vivaldi, etc.
- Classical: Music from c. 1700 – 1800. Composers: Haydn, Mozart, Beethoven
- Romantic: Music from c. 1800- 1900. Composers: Liszt, Chopin, Tchaikovsky and others
- Impressionism: Music from c. 1900 – 1920 Composers: Debussy, Debussy, De Falla, Ravel
- 20th Century: Music since c. 1920 – 2000 and later: Schoenberg, Stockhausen, Bartok and others

GRADING

For the sake of clarity it needs to be emphasized that entries are categorized according to **school grades**. *Grading* in this context has **no** link with the *grading* of external examining bodies as performance level indicator. (Also refer to the “General guidelines” in this regard.) Subsequently, with the exception of novices (that refer to participants with less than 18 month’s experience in music) and elementary level students, participation is not subject to any level of achievement at any stage. (See the category for Novice and Elementary Level Instrumental Music).

NOVICE

All students who have been studying for **less** than 18 months should enter in this category. However, the 18 months refer to a student’s *total* experience and involvement in music. **Novices should be entered into the Novice & Elementary Level Music category.**

ELEMENTARY LEVEL

Students, having passed the novice stage of 18 months, are still performing pieces on an elementary level can enter in this category. These pieces usually come from tutor books, are fairly easy and often are simplified arrangements of well-known folk tunes, classical pieces, and even contemporary pieces, etc. Very often it doesn’t fit into the Classical categories as described above. **All elementary level students should be entered into the Novice & Elementary Level category**

WORKS WITH MULTIPLE MOVEMENTS

- Only one movement of a sonata / concerto / suite may be performed in any given item.
- The Baroque flute / recorder sonata (comprising of various very short movements) and the Prelude and Fugue will be considered as ONE piece. (The Prelude and Fugue may also be presented separately, but time limits should be observed!
- Participants may perform a particular piece of music in **one** category only. No pieces performed in other categories may be performed in the Recital category or vice versa.
- Set-up time should be arranged well in advance of performance time.

ACCOMPANIMENT

Please note that the proficiency of the accompanist is important, since it could impact on the overall artistic impression of the performance.

When accompaniment is required, an acoustical instrument should accompany participants in the section for *Acoustical Performances*. A piano (or sometimes a digital piano) will be provided and no other electronic devices will be available.

A new category has been introduced for instances when a pre-recorded backing track of the original accompaniment has to be used. For this purpose participants should enter in the category for *Backing Track Accompaniment*

ARRANGEMENTS FOR SOLO

More advanced participants are encouraged to perform works as they were originally composed. Simplified arrangements should be entered in the Elementary section.

SOLO PERFORMANCES ON SYMPHONIC INSTRUMENTS

Symphonic instruments (flute, violin, trumpet, etc.) may perform with piano accompaniment or unaccompanied. For Eisteddfod purposes all “solo” performances on **strings, woodwind, brass**, etc. should be entered in categories for “solo” performances (even though it might be accompanied by a piano) and will be adjudicated as “solo performances”. When the accompanist is also a student, the item might also be entered as a duet.

ENSEMBLE WORK

In the case of an ensemble the score must be written in 2 parts (duet); in 3 parts for a trio; in 4 parts for a quartet, etc. No continuous singing/playing in unison is allowed in this section.

REPEATED SECTIONS

General requirements (*except if very short*):

- **No repeats should be performed**, except for Da Capo instances where repeats should be performed.

USING RECORDED ACCOMPANIMENT

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 be allowed to perform (sing/play) with a recorded version of the acoustical accompaniment in the event of an accompanist not being able to attend the session. These items were previously entered in the **Crossover Instrumental Music Section**, however it can now be entered into the **Classical Instrumental** section by selecting the entry numbers that have been provided for this purpose. These events will be scheduled at venues where the necessary sound equipment will be available.

COPIES OF MUSIC

- A copy of all music must be submitted to the adjudicator’s assistant prior to the performance.

PHOTOCOPIES

The Copyright Act 98 of 1978, as amended, prohibits the use of photocopies without the written consent of the publishers. Consequently participants must play from an original copy and will be **DISQUALIFIED IF THEY PLAY FROM PHOTOCOPIES ONLY** (the use of some copies to assist in turning pages is allowed). Copies of the piece to be performed must be presented to the adjudicator. These copies will be destroyed afterwards.

TIME LIMITS

- Any performance should stay within the prescribed timeframe.
- ***Exceeding the time limit could result in the termination of the performance.***

TABLE C : GRADES AND TIME LIMITS

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

KINDLY NOTE: Should the duration of your performance exceeds the abovementioned limits, you should ask permission in advance to exceed the allocated timeframe by emailing a formal request with full details to ceo@eisteddfod.co.za.

CORRECT ENTRY NUMBER

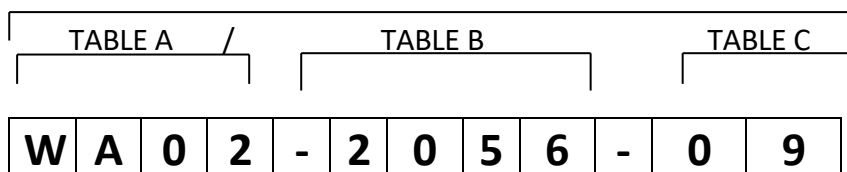
- It is the responsibility of the participant/teacher to select and provide the *correct* entry number on the entry form.
- The National Eisteddfod Academy accepts **no** responsibility if the candidate was entered incorrectly.
- If the entries have been submitted timeously, printout copies of the processed entries will be provided to schools / studios to assist in this regard.
- 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.

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.

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 (piano, violin, etc.)
 - ✓ Select the appropriate code from **TABLE A**, e.g.
 - ✓ The code for **Flute (woodwind) items with live accompaniment** is **WA02**.
- 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**"
 - ✓ **WA02-2056-09 will be the code for a Classical Flute Solo by a Gr. 9 participant in the Classical Music category.**

CODES FOR CLASSICAL INSTRUMENTS

TABLE A: INSTRUMENTAL CODES AND REQUIREMENTS		
<p>IMPORTANT:</p> <p>In order to cover the additional cost, a higher entrance fee will be charged at venues where sound equipment and technicians have to be provided. It remains therefore the responsibility of the participant to select the appropriate code:</p> <p>ACOUSTICAL PERFORMANCE:</p> <p>This category provides for a performance by an <i>instrumental solo or ensemble</i> with LIVE instrumental accompaniment.</p> <p>Only a piano will be provided in venues for live accompaniment (Digital piano or keyboards with build in speakers or instances when the performer provides his own portable system (e.g. electrical guitar) may also be entered in this category.</p> <p>BACKING TRACK ACCOMPANIMENT (BTA):</p> <p>This category provides for a performance by an <i>instrumental solo or ensemble</i> with a recorded backing track accompaniment.</p> <p>The code in this column should be used for all performances where sound equipment is required for the amplification of a backing track.</p> <p>These items will be scheduled at venues where Backing Track Facilities are available. These facilities will include basic equipment such as a wired microphone, amplifier, speakers and playback facility for CD's and memory sticks. The availability of a piano at these venues cannot be guaranteed.</p>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT (BTA)
CLASSICAL INSTRUMENTAL CATEGORIES		
KEYBOARD INSTRUMENTS		
ACCORDION	KA01	KA11
<p>The accordion is a portable, freely vibrating reed instrument. It consists of a keyboard and bass casing that are connected by a collapsible bellows. Within the instrument are metal reeds, which create sound when air, generated by the movement of the bellows, flows around them and causes them to vibrate. The accordion is constructed from hundreds of pieces, and much of it is hand assembled. First constructed in the early nineteenth century, the accordion continues to evolve into an ever more versatile instrument.</p> <p>Source: http://www.encyclopedia.com/topic/accordion.aspx</p>	ACOUSTICAL PERFORMANCE	BTA

DIGITAL PIANO / KEYBOARD	KA02	KA12
<p>The digital Keyboard has become a serious instrument in recent times with a number of examining bodies already providing for it up to Grade 8 and Fellowship level (Trinity College and London School of Music).</p> <p>Digital pianos / keyboards are <u>musical instruments</u> that produces its sounds using <u>electronics</u>. Such an instrument sounds by outputting an electrical <u>audio signal</u> that ultimately drives a <u>loudspeaker</u>. As the features of these instruments might differ depending on make and model, participants need to provide their own instruments when entering in this section.</p>	ACOUSTICAL PERFORMANCE	BTA
PIANO*	KA03	KA13
<p>*Use the code KA04 for items that require TWO pianos</p> <p>**When performing with a backing track, the participant must confirm with the sound technician if it would be possible to tune the sound track with the piano, if necessary.</p> <p>**When performing with a backing track, the participant must confirm with the sound technician if it would be possible to tune the sound track with the piano, if necessary.</p>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
TWO PIANOS	KA04	N/A
This category provides for items that would require TWO pianos, e.g. CONCERTO MOVEMENT where the accompaniment is to be performed on a second piano or an ENSEMBLE for TWO pianos.	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
PIPE ORGAN	KA05	KA15
This item will be adjudicated at a venue as determined by the NEA. The participant should contact the NEA office in order to arrange for the necessary preparation time.	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
WOODWIND INSTRUMENTS		
RECORDER	WA01	WA11
FLUTE	WA02	WA12
PICCOLO	WA03	WA13
CLARINET	WA04	WA14
OBOE	WA05	WA15
BASSOON	WA06	WA16
COR ANGLAIS	WA07	WA17
SAXOPHONE	WA08	WA18

BRASS INSTRUMENTS		
TRUMPET	BA01	BA11
TUBA	BA02	BA12
TROMBONE	BA03	BA13
FRENCH HORN	BA04	BA04
STRINGED - BOWED INSTRUMENTS		
VIOLIN	SA01	SA11
VIOLA	SA02	SA12
CELLO	SA03	SA13
DOUBLE BASS	SA04	SA14
OTHER STRINGED/PLUCKED INSTRUMENTS		
ACOUSTICAL GUITAR	SA05	SA15
<p>An acoustic guitar is a guitar that produces sound acoustically—by transmitting the vibration of the strings to the air—as opposed to relying on electronic amplification (see Electric guitar). The sound waves from the strings of an acoustic guitar resonate through the guitar's body, creating sound. This typically involves the use of a board and a sound box to strengthen the vibrations of the strings.</p> <p>The main source of sound in an acoustic guitar is the string, which is plucked or strummed with the finger or with a plectrum.</p> <p>Source: https://en.wikipedia.org/wiki/Acoustic_guitar</p>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
HARP	SA06	SA16
<p>The harp is a stringed musical instrument which has a number of individual strings running at an angle to its soundboard, which are plucked with the fingers.</p> <p>Source: https://en.wikipedia.org/wiki/Harp</p> 	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT

PERCUSSIVE INSTRUMENTS

SYMPHONIC PERCUSSION

PA01

PA11

This category provides for any instruments or combination of instruments of the percussion family, including instruments of definite and indefinite pitch, e.g.

Instruments of definite pitch:

Kettle drum (timpani)
Tubular bells
Celesta
Xylophone
Marimba

Instruments of indefinite pitch:

Snare drum
 Tenor drum
Bass drum
Triangle
Cymbals
Gong
Castanets
Rattle



This item can involve a performance by an individual player or more than one performer on a combination of the above-mentioned instruments. Maximum duration as per grade. A total of ten minutes will be allowed to set up the instruments prior to the performance and to remove the instruments after the perform

ACOUSTICAL PERFORMANCE

BACKING TRACK ACCOMPANIMENT

PERCUSSION / Orff ensemble (Primary School)

PA02

PA12

This item allows for the use of a backing track (please use CODE PA12) with the performance on a variety of percussion instruments by lower grade / primary school children. Music has been published for such bands and many of the classics have been arranged for them where the percussion orchestration is supported by a piano that provides the melody and harmony. In this instance the piano can be replaced by a backing track. Own arrangements may be performed.

The traditional *Orff ensemble* may also be entered in this section, as well as the **djembe** (a rope-tuned skin-covered played with bare hands, originally from West Africa.) (See below. Also refer to the Indigenous music section, as well as the contemporary music section).

More than one item may be performed as long as the total duration does not exceed the maximum performance time per grade. Enter according to the highest grade or school phase. A total of ten minutes will be allowed to set up the instruments prior to the performance and to remove the instruments after the performance.

A **djembe** is a rope-tuned skin-covered played with bare hands, originally from West Africa. According to the Bambara people in Mali, the name of the djembe comes from a Bambara saying that translates to "everyone gather together in peace" and defines the drum's purpose. The djembe has a body (or shell) carved of hardwood and a drumhead most commonly made from goatskin.


The djembe can produce a wide variety of sounds, making it a most versatile drum. The drum is very loud, allowing it to be heard clearly as a solo instrument over a large percussion ensemble. Traditionally, the djembe is played only by men. Even today, it is rare to see women play djembe or dunun in West Africa, and African women express astonishment when they do see a female djembe player.



Source: WIKIPEDIA, *Djembe*.

ACOUSTICAL PERFORMANCE

BACKING TRACK ACCOMPANIMENT

MARIMBA	PA04	PA14
<p>The marimba is a percussion instrument consisting of a set of wooden bars struck with mallets to produce musical tones.</p> <p>Participants need to provide their own instruments.</p>		<p>ACOUSTICAL PERFORMANCE</p> <p>BACKING TRACK ACCOMPANIMENT</p>

INSTRUMENTAL GROUPS

MIXED INSTRUMENTAL ENSEMBLES (2 – 10 players)	GA01	GA11
<p>This category provides for a combination of instruments from the different instrument families, e.g. woodwind and strings, woodwind and brass, etc.</p>	AP	BTA
CHAMBER ORCHESTRA (11 - 20 Players)	GA02	GA12
<p>Chamber orchestra (6 – 20 Players) can <i>only</i> be used in conjunction with the Code for groups in Table B of the Classical music section. Maximum performance time as per grade applies. More than one item may be performed as long as the total duration does not exceed the maximum performance time per grade. Enter according to the highest grade or school phase. <i>A total of ten minutes will be allowed to set up the instruments prior to the performance and to remove the instruments after the performance.</i></p> <p>Any combination of symphonic instruments may be used (e.g. strings, wind, brass, etc.) in combination with a backing track.</p>	<p>ACOUSTICAL PERFORMANCE</p> <p>BACKING TRACK ACCOMPANIMENT</p>	<p>BACKING TRACK ACCOMPANIMENT</p>
ORCHESTRA (more than 20 players)		
<p>An orchestra will have more than 20 players. This code can <i>only</i> be used in conjunction with the Code for groups in Table B of the Classical music section. Maximum performance time as per grade applies. More than one item may be performed as long as the total duration does not exceed the maximum performance time per grade. Enter according to the highest grade or school phase. <i>A total of ten minutes will be allowed to set up the instruments prior to the performance and to remove the instruments after the performance.</i></p> <p>Any combination of symphonic instruments may be used (e.g. strings, wind, brass, etc.) in combination with a backing track.</p>	<p>ACOUSTICAL PERFORMANCE</p> <p>BACKING TRACK ACCOMPANIMENT</p>	<p>BACKING TRACK ACCOMPANIMENT</p>

OTHER INSTRUMENTS NOT LISTED

OTHER INSTRUMENT NOT LISTED	OA01	OA11
<p>Any instrument not listed should be entered in this section.</p> <p>When entering online, please contact the NEA office (011-886-6005 or e-mail info@eisteddfod.co.za) with a request to add the name of the “instrument not listed” to the database.</p> <p>When submitting hardcopy entries, participants are requested to clearly provide the name of the instrument on the entry form.</p>	AP	BTA

CLASSICAL CATEGORIES

**TABLE B:
ITEM CODES AND DESCRIPTIONS FOR CLASSICAL INSTRUMENTAL CATEGORIES**

Important: From an educational perspective it is recommended that teachers / participants, as far as possible, attempt to select music originally composed to provide for the different skills level of particularly young performers, rather than using simplified versions of more complex works. The **Novice and Elementary level category** provide for this.

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.	Solo	2040
	Ensemble : Duo	2041
	Ensemble: Trio	2042
	Ensemble: Quartet (4)	2043
	Ensemble: Quintet (5)	2044
	Small group: 6 - 10 participants	2045
	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.	Solo	2048
	Ensemble : Duo	2049
	Ensemble: Trio	2050
	Ensemble: quartet (4)	2051
	Ensemble: quintet (5)	2052
	Small group: 6 - 10 participants	2053
	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.	Solo	2056
	Ensemble : Duo	2057
	Ensemble: Trio	2058
	Ensemble: quartet (4)	2059
	Ensemble: quintet (5)	2060
	Small group: 6 - 10 participants	2061
	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.	Solo	2064
	Ensemble : Duo	2065
	Ensemble: Trio	2066
	Ensemble: quartet (4)	2067
	Ensemble: quintet (5)	2068
	Small group: 6 - 10 participants	2069
	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	Solo	2072
	Ensemble : Duo	2073
	Ensemble: Trio	2074
	Ensemble: quartet (4)	2075
	Ensemble: quintet (5)	2076
	Small group: 6 - 10 participants	2077
	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	Solo	2080
	Ensemble : Duo	2081
	Ensemble: Trio	2082
	Ensemble: quartet (4)	2083
	Ensemble: quintet (5)	2084
	Small group: 6 - 10 participants	2085
	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.	Solo	2088
	Ensemble : Duo	2089
	Ensemble: Trio	2090
	Ensemble: quartet (4)	2091
	Ensemble: quintet (5)	2092
	Small group: 6 - 10 participants	2093
	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.	Solo	2096
	Ensemble : Duo	2097
	Ensemble: Trio	2098
	Ensemble: quartet (4)	2099
	Ensemble: quintet (5)	2100
	Small group: 6 - 10 participants	2101
	Medium sized group: 11 - 20 participants	2102
	Large group: 21+ participants	2103
OWN COMPOSITION (“Serious music”)		
This category does not provide for contemporary songs, etc., but creates an opportunity for the creation of “serious” compositions.	Solo	2104
	Ensemble : Duo	2105
	Ensemble: Trio	2106
	Ensemble: quartet (4)	2107
	Ensemble: quintet (5)	2108
	Small group: 6 - 10 participants	2109
	Medium sized group: 11 - 20 participants	2110
	Large group: 21+ participants	2111

CONCERTO MOVEMENT

One movement from a concerto must be performed. The time limits should be observed. **IMPORTANT:** Please contact the NEA office in advance if the duration of the performance will exceed the allocated time per grade.

- *Time limit Gr. 1 - 4:* 5 minutes
- *Time limit Gr. 5 - 9:* 6 minutes
- *Time limit Gr. 10 - 12:* 8 minutes
- *Time limit Open Section:* 10 minutes

IMPORTANT: **Piano concerto** entries would require the use of **TWO** pianos: Use the following combination of codes: **KA04-2112 + Applicable Grade code**

SOLO

2112

CONCERT PROGRAMME / RECITALS

A program consisting of 3 pieces, contrasting in style *and/or* tempo *and/or* character must be performed. No piece that has been entered separately may be performed in this section.

- *Time limit Gr. 1 - 4:* 5 minutes
- *Time limit Gr. 5 - 9:* 8 minutes
- *Time limit Gr. 10 - 12:* 12 minutes
- *Time limit Open Section:* 15 minutes

Solo	2113
Ensemble : Duo	2114
Ensemble: Trio	2115
Ensemble: quartet (4)	2116
Ensemble: quintet (5)	2117
Small group: 6 - 10 participants	2118
Medium sized group: 11 - 20 participants	2119
Large group: 21+ participants	2120

PUPIL & TEACHER ENSEMBLE (duo, trio, etc.)

During the course of their teaching, teachers of symphonic instruments often perform standard works (duos, trios, etc.) from the repertoire with their learners, which (in line with the normal rules and regulations) would have to be entered in the open section. This category allows these candidates to enter for pupils/teacher ensembles according to their own grade.

Example: a flute teacher has 2 grade 10 students that she would like to expose to music for trios. This category allows her to enter these students in a category where only the students will be adjudicated.

(NB This category is not for Novice players – see Novice section)

Ensemble : Duo	2121
Ensemble: Trio	2122
Ensemble: quartet (4)	2123
Ensemble: quintet (5)	2124
Small group: 6 - 10 participants	2125
Medium sized group: 11 - 20 participants	2126
Large group: 21+ participants	2127





CLASSICAL CROSSOVER MUSIC

RULES AND GUIDELINES: 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 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. 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.

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.

TABLE C : GRADES AND TIME LIMITS

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


KINDLY NOTE: Should the duration of your performance exceeds the abovementioned limits, you should ask permission in advance to exceed the allocated timeframe by emailing a formal request with full details to ceo@eisteddfod.co.za.

SUMMARY OF CROSSOVER INSTRUMENTAL CODES


TABLE A: INSTRUMENTAL CODES AND REQUIREMENTS		
<p>IMPORTANT:</p> <p>In order to cover the additional cost, a higher entrance fee will be charged at venues where sound equipment and technicians have to be provided. It remains therefore the responsibility of the participant to select the appropriate code:</p> <p>ACOUSTICAL PERFORMANCE:</p> <p>This category provides for a performance by an <i>instrumental solo or ensemble</i> with LIVE instrumental accompaniment.</p> <p>Only a piano will be provided in venues for live accompaniment (Digital piano or keyboards with build in speakers or instances when the performer provides his own portable system (e.g. electrical guitar) may also be entered in this category.</p> <p>BACKING TRACK ACCOMPANIMENT (BTA): The code in this column should be used for all performances where sound equipment is required for the amplification of a backing track.</p> <p>These items will be scheduled at venues where Backing Track Facilities are available. These facilities will include basic equipment such as a wired microphone, amplifier, speakers and playback facility for CD's and memory sticks. The availability of a piano at these venues cannot be guaranteed.</p>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT (BTA)
CLASSICAL INSTRUMENTAL CATEGORIES		
KEYBOARD INSTRUMENTS		
ACCORDION	KB01	KB11
<p>The accordion is a portable, freely vibrating reed instrument. It consists of a keyboard and bass casing that are connected by a collapsible bellows. Within the instrument are metal reeds, which create sound when air, generated by the movement of the bellows, flows around them and causes them to vibrate. The accordion is constructed from hundreds of pieces, and much of it is hand assembled. First constructed in the early nineteenth century, the accordion continues to evolve into an ever more versatile instrument.</p> <p>Source: http://www.encyclopedia.com/topic/accordion.aspx</p>	ACOUSTICAL PERFORMANCE	BTA
DIGITAL PIANO / KEYBOARD	KB02	KB12
<p>The digital Keyboard has become a serious instrument in recent times with a number of examining bodies already providing for it up to Grade 8 and Fellowship level (Trinity College and London School of Music).</p> <p>Digital pianos / keyboards are <u>musical instruments</u> that produces its sounds using <u>electronics</u>. Such an instrument sounds by outputting an electrical <u>audio signal</u> that ultimately drives a <u>loudspeaker</u>. As the features of these instruments might differ depending on make and model, participants need to provide their own instruments when entering in this section.</p>	ACOUSTICAL PERFORMANCE	BTA

PIANO*	KB03	KB13
**When performing with a backing track, the participant must confirm with the sound technician if it would be possible to tune the sound track with the piano, if necessary.	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
PIPE ORGAN	KB05	KB15
This item will be adjudicated at a venue as determined by the NEA. The participant should contact the NEA office in order to arrange for the necessary preparation time.	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
WOODWIND INSTRUMENTS		
RECORDER	WB01	WB11
FLUTE	WB02	WB12
PICCOLO	WB03	WB13
CLARINET	WB04	WB14
OBOE	WB05	WB15
BASSOON	WB06	WB16
COR ANGLAIS	WB07	WB17
SAXOPHONE	WB08	WB18
BAGPIPE	WB09	WB19
BRASS INSTRUMENTS		
TRUMPET	BB01	BB11
TUBA	BB02	BB12
TROMBONE	BB03	BB13
FRENCH HORN	BB04	BB14
STRINGED - BOWED INSTRUMENTS		
VIOLIN	SB01	SB11
VIOLA	SB02	SB12
CELLO	SB03	SB13
DOUBLE BASS	SB04	SB14

OTHER STRINGED/PLUCKED INSTRUMENTS

ACOUSTICAL GUITAR	SB05	SB15
<p>An acoustic guitar is a guitar that produces sound acoustically—by transmitting the vibration of the strings to the air—as opposed to relying on electronic amplification (see Electric guitar). The sound waves from the strings of an acoustic guitar resonate through the guitar's body, creating sound. This typically involves the use of a board and a sound box to strengthen the vibrations of the strings.</p> <p>The main source of sound in an acoustic guitar is the string, which is plucked or strummed with the finger or with a plectrum.</p> <p>Source: https://en.wikipedia.org/wiki/Acoustic_guitar</p>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
HARP	SB06	SB16
<p>The harp is a stringed musical instrument which has a number of individual strings running at an angle to its soundboard, which are plucked with the fingers.</p> <p>Source: https://en.wikipedia.org/wiki/Harp</p> <div style="text-align: center;">  </div>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT

PERCUSSIVE INSTRUMENTS

MARIMBA	PB04	PB14
<p>The MARIMBA has been included in the CROSSOVER section as participants often present performances that can be described as a <i>crossover</i> between the traditional and contemporary styles.</p> <p>The marimba is a percussion instrument consisting of a set of wooden bars struck with mallets to produce musical tones.</p> <p>Participants need to provide their own instruments.</p> <div style="text-align: center;">  </div>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT

INSTRUMENTAL GROUPS

MIXED INSTRUMENTAL ENSEMBLES (2 – 10 players)	GB01	GB11
<p>This category provides for a combination of instruments from the different instrument families, e.g. woodwind and strings, woodwind and brass, etc.</p>	AP	BTA

CHAMBER ORCHESTRA (11 - 20 Players)	GB02	GB12
<p>Chamber orchestra (6 – 20 Players) can <i>only</i> be used in conjunction with the Code for groups in Table B of the Classical music section. Maximum performance time as per grade applies. More than one item may be performed as long as the total duration does not exceed the maximum performance time per grade. Enter according to the highest grade or school phase. <i>A total of ten minutes will be allowed to set up the instruments prior to the performance and to remove the instruments after the performance.</i></p> <p>Any combination of symphonic instruments may be used (e.g. strings, wind, brass, etc.) in combination with a backing track.</p>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
ORCHESTRA (more than 20 players)	GB03	GB13
<p>An orchestra will have more than 20 players. This code can <i>only</i> be used in conjunction with the Code for groups in Table B of the Classical music section. Maximum performance time as per grade applies. More than one item may be performed as long as the total duration does not exceed the maximum performance time per grade. Enter according to the highest grade or school phase. <i>A total of ten minutes will be allowed to set up the instruments prior to the performance and to remove the instruments after the performance.</i></p> <p>Any combination of symphonic instruments may be used (e.g. strings, wind, brass, etc.) in combination with a backing track.</p>	ACOUSTICAL PERFORMANCE	BACKING TRACK ACCOMPANIMENT
OTHER INSTRUMENTS NOT LISTED		
OTHER INSTRUMENT NOT LISTED	OB01	OB11
<p>Any instrument not listed should be entered in this section.</p> <p>When entering online, please contact the NEA office (011-886-6005 or e-mail info@eisteddfod.co.za) with a request to add the name of the “instrument not listed” to the database.</p> <p>When submitting hardcopy entries, participants are requested to clearly provide the name of the instrument on the entry form</p>	AP	BTA

CLASSICAL CROSSOVER INSTRUMENTAL CATEGORIES

TABLE B:

ITEM CODES AND DESCRIPTIONS FOR CLASSICAL INSTRUMENTAL CATEGORIES THAT CAN BE USED IN THE CROSSOVER INSTRUMENTAL CATEGORY

CLASSICAL CROSSOVER

<p>The performance of any classical composition that would normally require piano or orchestral accompaniment can be entered as a CLASSICAL CROSSOVER item that will allow for the use of backing tracks and sound equipment (an important feature of contemporary music!).</p> <p>* This will allow any participant on violin or flute, etc. to perform any category from the Classical section with a backing track in the Crossover section (e.g. Baroque, Classical, Romantic solo and ensemble pieces may be presented with a backing track to provide for the unavailability of an accompanist in some areas).</p> <p>The important issue here is the availability of the necessary sound equipment.</p>	Solo	2128
	Ensemble : Duo	2129
	Ensemble: Trio	2130
	Ensemble: quartet (4)	2131
	Ensemble: quintet (5)	2132
	Small group: 6 - 10 participants	2133
	Medium sized group: 11 - 20 participants	2134
Large group: 21+ participants	2135	
<p><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></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:

Solo	2136
Ensemble : Duo	2137
Ensemble: Trio	2138
Ensemble: quartet (4)	2139
Ensemble: quintet (5)	2140
Small group: 6 - 10 participants	2141
Medium sized group: 11 - 20 participants	2142
Large group: 21+ participants	2143

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

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:

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
Medium sized group: 11 - 20 participants	2150
Large group: 21+ participants	2151

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
Medium sized group: 11 - 20 participants	2158
Large group: 21+ participants	2159

Examples:

Song	Country
Shosholoza	S.A. (Zulu)
Sarie Marais	S.A. (Afrikaans)
Greensleeves	English
Frere Jacques	French
O Solo Mio	Italian

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
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 INSTRUMENTAL MUSIC

RULES AND GUIDELINES: CONTEMPORARY INSTRUMENTAL MUSIC

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

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 Instrumental Music provides for solo or ensemble performances in the following two categories:

- **Live accompaniment:** This category provides for the playing of **Contemporary songs** with live accompaniment (when applicable). These items will be scheduled at a venues where a piano is available. Other acoustical instruments may also be used for accompanying the performer(s).
- **Backing track accompaniment:** This category provides for the playing of **Contemporary songs** with a pre-recorded backing track accompaniment. Live accompaniment on electronic instruments that would need electronic equipment (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.

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

- **Contemporary Music items with backing tracks** will be scheduled at **suitable venues** where the necessary equipment will be available. Please note that a **higher entrance fee** will be charged these venues due to the additional cost of sound technicians and the cost of renting the necessary equipment.
- In instances where the performance of contemporary music DOES NOT require the need for backing track facilities (e.g. piano solos or any contemporary performances that might require only a piano) can be entered into the category for **Acoustical Performances**. The standard entrance fee will be charged at these venues.

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.
- 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.

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.

TABLE C : GRADES AND TIME LIMITS

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



KINDLY NOTE: Should the duration of your performance exceeds the abovementioned limits, you should ask permission in advance to exceed the allocated timeframe by emailing a formal request with full details to ceo@eisteddfod.co.za.

SUMMARY OF CONTEMPORARY MUSIC CODES FOR INSTRUMENTS

TABLE A: INSTRUMENTAL CODES AND REQUIREMENTS		
<p>IMPORTANT:</p> <p>In order to cover the additional cost, a higher entrance fee will be charged at venues where sound equipment and technicians have to be provided. It remains therefore the responsibility of the participant to select the appropriate code:</p> <p>ACOUSTICAL PERFORMANCE: The code in this column should be used for all acoustical performances or where no additional sound equipment to make the performance audible will be required. (Digital piano or keyboards with build in speakers or instances when the performer provides his own portable system (e.g. electrical guitar) may also be entered in this category.</p> <p>ELECTRONICALLY AMPLIFIED PERFORMANCE (EAP): The code in this column should be used for all performances where sound equipment is required for the amplification / mixing of a backing track and voice / instruments in order to make the performance audible.</p> <p>These items will be scheduled at venues where Backing Track Facilities are available. These facilities will include basic equipment such as a wired microphone, amplifier, speakers and playback facility for CD's and memory sticks. The availability of a piano at these venues cannot be guaranteed.</p>	ACOUSTICAL PERFORMANCE	ELECTRONICALLY AMPLIFIED PERFORMANCE (EAP)
CONTEMPORARY MUSIC INSTRUMENTAL CATEGORIES		
KEYBOARD INSTRUMENTS		
ACCORDION	KC01	KC11
<p>The accordion is a portable, freely vibrating reed instrument. It consists of a keyboard and bass casing that are connected by a collapsible bellows. Within the instrument are metal reeds, which create sound when air, generated by the movement of the bellows, flows around them and causes them to vibrate. The accordion is constructed from hundreds of pieces, and much of it is hand assembled. First constructed in the early nineteenth century, the accordion continues to evolve into an ever more versatile instrument.</p> <p>Source: http://www.encyclopedia.com/topic/accordion.aspx</p>	ACOUSTIC PERFORMANCE	EAP
DIGITAL PIANO / KEYBOARD	KC02	KC12
<p>The digital Keyboard has become a serious instrument in recent times with a number of examining bodies already providing for it up to Grade 8 and Fellowship level (Trinity College and London School of Music).</p> <p>Digital pianos / keyboards are <u>musical instruments</u> that produces its sounds using <u>electronics</u>. Such an instrument sounds by outputting an electrical <u>audio signal</u> that ultimately drives a <u>loudspeaker</u>. As the features of these instruments might differ depending on make and model, participants need to provide their own instruments when entering in this section.</p> <p>Digital piano / keyboard may be entered under column A when no amplification is required (instruments with on-board loudspeakers)</p>	ACOUSTIC PERFORMANCE	EAP

PIANO*	KC03	KC13
<p>*When performing with a backing track (Code: KC13), the participant must confirm with the sound technician if it would be possible to tune the sound track with the piano, if necessary.</p> <p><i>Please note that a piano is not always available at a venue that provides the necessary sound equipment for Electronically Amplified Performances.</i></p>	ACOUSTICAL PERFORMANCE	EAP
WOODWIND INSTRUMENTS		
RECORDER	WC01	WC11
FLUTE	WC02	WC12
PICCOLO	WC03	WC13
CLARINET	WC04	WC14
OBOE	WC05	WC15
BASSOON	WC06	WC16
COR ANGLAIS	WC07	WC17
SAXOPHONE	WC08	WC18
BAGPIPE	WC09	WC19
BRASS INSTRUMENTS		
TRUMPET	BC01	BC11
TUBA	BC02	BC12
TROMBONE	BC03	BC13
FRENCH HORN	BC04	BC14
STRINGED - BOWED INSTRUMENTS		
VIOLIN	SC01	SC11
VIOLA	SC02	SC12
CELLO	SC03	SC13
DOUBLE BASS	SC04	SC14

OTHER STRINGED/PLUCKED INSTRUMENTS

ACOUSTICAL GUITAR	SC05	SC15
<p>An acoustic guitar is a guitar that produces sound acoustically—by transmitting the vibration of the strings to the air—as opposed to relying on electronic amplification (see Electric guitar). The sound waves from the strings of an acoustic guitar resonate through the guitar's body, creating sound. This typically involves the use of a board and a sound box to strengthen the vibrations of the strings.</p> <p>The main source of sound in an acoustic guitar is the string, which is plucked or strummed with the finger or with a plectrum, and the body of the instrument that amplifies the sound.</p> <p>Source: https://en.wikipedia.org/wiki/Acoustic_guitar</p>	ACOUSTICAL PERFORMANCE	ELECTRONICALLY AMPLIFIED PERFORMANCE
HARP	SC06	SC16
<p>The harp is a stringed musical instrument which has a number of individual strings running at an angle to its soundboard, which are plucked with the fingers.</p> <p>Source: https://en.wikipedia.org/wiki/Harp</p>	ACOUSTICAL PERFORMANCE	EAP
		
ELECTRICAL GUITAR	SC07	SC17
PERCUSSIVE INSTRUMENTS		
DRUM KIT	PC03	PC13
MARIMBA	PC04	PC14
<p>The marimba is a percussion instrument consisting of a set of wooden bars struck with mallets to produce musical tones.</p> <p>Participants need to provide their own instruments.</p>	ACOUSTICAL PERFORMANCE	EAP
		

CONTEMPORARY INSTRUMENTAL GROUPS

CONTEMPORARY INSTRUMENTAL GROUPS

GC05

GC15

In Contemporary Music an instrumental ensemble is called a **jazz ensemble** or **combo**, **rock band**, or **pop band**. These groups may be solely instrumental, or they may consist of a group of instruments accompanying one or more singers

Two parts:

Two-member rock and pop bands are relatively rare, because of the difficulty in providing all of the musical elements which are part of the rock or pop sound (vocals, chords, bass lines, and percussion or drumming). Two-member rock and pop bands typically omit one of these musical elements. In many cases, two-member bands will omit a drummer, since guitars, bass guitars, and keyboards can all be used to provide a rhythmic pulse.

Three parts:

The smallest ensemble that is commonly used in rock music is the trio format. In a hard-rock or blues-rock band, or heavy metal rock group, a "power trio" format is often used, which consists of an electric guitar player, an electric bass guitar player and a drummer, and typically one or more of these musicians also sing (sometimes all three members will sing, e.g. the *Bee Gees*).

In jazz, there are several types of trios. One type of jazz trio is formed with a piano player, a bass player and a drummer.

Four parts:

The four-piece band is the most common configuration in rock and pop music. This ensemble often comprises of a vocalist, electric guitarist, bass guitarist, and a drummer (e.g. Led Zeppelin, Queen, Red Hot Chili Peppers).

Jazz quartets typically add a horn (the generic jazz name for saxophones, trombones, trumpets, or any other wind or brass instrument commonly associated with jazz) to a jazz trios.

Larger ensembles:

Although they are quite uncommon, larger bands have long been a part of rock and pop music, in part due to the influence of the "singer accompanied with orchestra" model inherited from popular big-band jazz and swing and popularized by Frank Sinatra and Ella Fitzgerald.

To create larger ensembles, rock bands often add an additional guitarist, an additional keyboardist, additional percussionists or second drummer, an entire horn section* , and even a flautist.

Slightly larger jazz ensembles, such as quintets (five instruments) or sextets (six instruments) typically add other soloing instruments to the basic quartet formation, such as different types of saxophones (e.g., alto saxophone, tenor saxophone, etc.) or an additional chordal instrument.

** In many popular music genres, the term is applied loosely to any group of woodwind or brass instruments, or a combination of woodwinds and brass.*

Source: https://en.wikipedia.org/wiki/Musical_ensemble

ACOUSTICAL PERFORMANCE

ELECTRONICALLY AMPLIFIED PERFORMANCE

OTHER CONTEMPORARY INSTRUMENTS NOT LISTED

OTHER INSTRUMENT NOT LISTED

OC01

OC11

Any instrument not listed should be entered in this section.

When entering online, please contact the NEA office (011-886-6005 or e-mail info@eisteddfod.co.za) with a request to add the name of the "instrument not listed" to the database.

When submitting hardcopy entries, participants are requested to clearly provide the name of the instrument on the entry form

AP

EAP

CONTEMPORARY INSTRUMENTAL CATEGORIES

TABLE B:

ITEM CODES & DESCRIPTIONS: CONTEMPORARY INSTRUMENTAL CATEGORIES

BLUES

<p>According to The Encyclopaedia Britannica blues is considered to be “secular music of American Blacks”.</p> <p>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.</p> <p>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.</p>	Solo	3000
	Ensemble : Duo	3001
	Ensemble: Trio	3002
	Ensemble: quartet (4)	3003
	Ensemble: quintet (5)	3004
	Small group: 6 - 10 participants	3005
	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

<p>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.</p> <p>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....</p>	Solo	3008
	Ensemble : Duo	3009
	Ensemble: Trio	3010
	Ensemble: quartet (4)	3011
	Ensemble: quintet (5)	3012
	Small group: 6 - 10 participants	3013
	Medium sized group: 11 - 20 participants	3014
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

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

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

Solo	3032
Ensemble : Duo	3033
Ensemble: Trio	3034
Ensemble: quartet (4)	3035
Ensemble: quintet (5)	3036
Small group: 6 - 10 participants	3037
Medium sized group: 11 - 20 participants	3038
Large group: 21+ participants	3039

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
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

Solo	3048
Ensemble : Duo	3049
Ensemble: Trio	3050
Ensemble: quartet (4)	3051
Ensemble: quintet (5)	3052
Small group: 6 - 10 participants	3053
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

Solo	3056
Ensemble : Duo	3057
Ensemble: Trio	3058
Ensemble: quartet (4)	3059
Ensemble: quintet (5)	3060
Small group: 6 - 10 participants	3061
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

Solo	3064
Ensemble : Duo	3065
Ensemble: Trio	3066
Ensemble: quartet (4)	3067
Ensemble: quintet (5)	3068
Small group: 6 - 10 participants	3069
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	Tutty 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
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:

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

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

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

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

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

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
	Medium sized group: 11 - 20 participants	3126
Large group: 21+ participants	3127	

OWN COMPOSITION – CONTEMPORARY STYLE

<p>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.</p> <p>Please note: An original composition cannot include an already existing composition. This is plagiarism and copyright infringement and will result in disqualification. E</p> <p>The complete item (including the MELODY) should be ORIGINALLY COMPOSED by the participant(s)</p> <p>A COPY OF THE MUSIC SHOULD BE SUBMITTED TO THE ADJUDICATOR prior to the performance.</p>	Solo	3128
	Ensemble : Duo	3129
	Ensemble: Trio	3130
	Ensemble: quartet (4)	3131
	Ensemble: quintet (5)	3132
	Small group: 6 - 10 participants	3133
	Large group: 21+ participants	

CONTEMPORARY POP CONCERT PRESENTATION

<p>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:</p> <ul style="list-style-type: none"> <input type="checkbox"/> stage performance <input type="checkbox"/> interaction and <input type="checkbox"/> communication with the audience <p><i>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.</i></p>	Solo	3134
	Ensemble : Duo	3135
	Ensemble: Trio	3136
	Ensemble: quartet (4)	3137
	Ensemble: quintet (5)	3138
Large group: 21+ participants		