



# Vocal Sections

**GRE: OPENING CEREMONY: 6 SEPTEMBER 2024**

**PERFORMANCE EISTEDDFOD: 11-16 SEPTEMBER 2024**

**GALA EVENTS: 10 – 12 OCTOBER 2024**

**GRE AWARDS CEREMONY: 10-12 OCTOBER 2024**

**ROUTEY AWARDS: 10-12 OCTOBER 2024**

**Venue : George Civic Centre**

## INTRODUCTION

### PURPOSE

To motivate and encourage all vocal students and give them the opportunity to gain experience on stage. To grow the amateur vocal industry in the Garden Route and create opportunities for performers to perform. It is not the intention to promote individual teachers or Studios.

### REQUIREMENTS TO ENTER

- Normal entries

Entries are open to students who are taking a class with a vocal teacher, school teacher or belonging to an vocal society or Institution. Students are also accepted from Schools where singing is given as a subject.

- Independent entries

Open to all vocalists, studios, and members of the public

### ENTRY FEES

**Studio Registration fee: R150**

**Independent (Self-taught) entries will have no registration fees.**

**R85 per solo**

**R75 per participant in Group**

**R750 per choir (Up to 10 certificates will be issued, R20 per extra certificate)**

**Spectator's fee: (not applicable to teachers and participants) R20 per person.**

### MANAGEMENT

Management is open to suggestions for improvements which must be submitted in writing to the secretary for consideration. Urgent matters that require attention during the festival must be referred to the convenor via the secretary.

Management will not be held responsible for incorrect entries. It is the responsibility of teachers and individual entrants to ensure that all details are correct.



Management reserves the right to:

- Make amendments to rules should circumstances so dictate.
- Disqualify a studio, teacher, school, or competitor who does not comply with the rules or causes a public disturbance at any session or prize-giving, and withhold any awards pertaining to such persons.
- Withdraw any section for which, in its opinion, an insufficient number of entries has been received. Alternatively, two or more sections may be joined together to make up the required numbers. If too many entries are received to fit into the time booked for the venue, some entries may also have to be rejected.

### **DISPUTES**

Any disputes, protests, irregularities, must be submitted in writing, at the close of the respective session to the secretary, together with the names and addresses of two witnesses with corroborating evidence of the alleged irregularity.

### **THE ADJUDICATOR**

The management shall select and appoint the annual adjudicator(s) and replace such appointed adjudicators in the event of illness or any other unforeseen circumstances. No private pupil, relative or person in the employ of the adjudicator may compete in the festival. A scribe will be appointed for the adjudicator, if requested by adjudicator. No competitors/family members/teachers are permitted to communicate in any way before or during the Eisteddfod. Only daily officials may speak to or communicate with the adjudicator(s). Such infringement may disqualify a competitor. The Adjudicator's decision is final.

### **GENERAL**

No parents or friends are allowed backstage - only teachers and competitors. If teachers need extra hands backstage to assist with props, prior arrangements must be made with the convenor.

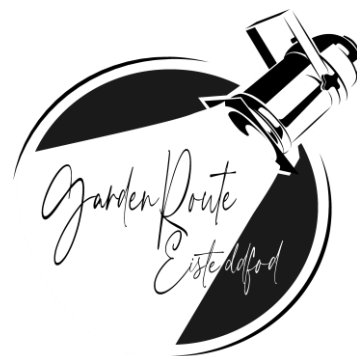
### **THEATRE ETIQUETTE**

Please do not enter or leave the theatre while a pupil is performing. Treat others with the same respect that you would want for your child while she/he is on stage. Strictly NO refreshments are allowed in the auditorium. Please ensure that cell phones are turned OFF while in the auditorium.

### **VIDEO EQUIPMENT AND CAMERAS**

No photographic or video equipment is permitted in the auditorium.

A professional photographer and videographer will be available. Students and teachers will only be allowed to order photos and videos of their own performances.



## REPORTS AND CERTIFICATES

Competitors in each section do not directly compete against each other. Each competitor is adjudicated independently and awarded a grade based on the standard of their performance.

The possible grades together with their equivalent percentages are shown in the adjacent table.

Every competitor will receive a certificate.

All competitors should stay for adjudication at the end of the session.

| GRADE | DESCRIPTION       |
|-------|-------------------|
| A+++  | 95%-100% DBL GOLD |
| A++   | 90%-94% DBL GOLD  |
| A+    | 85%-89% GOLD      |
| A     | 80%-84% GOLD      |
| B+    | 75%-79% SILVER    |
| B     | 70%-74% SILVER    |
| B-    | 65%-69% SILVER    |
| C     | UNDER 65 RED      |

Special awards and trophies will be forfeited if the performer/teacher is not present to accept it.

**Reports and Certificates will be ready after adjudication.**

## ENTRY INFORMATION

**Entries must be done on the Eventer website. No entry will be accepted by email (no exceptions). Details on how to register on the website will follow closer to the time that we open registration portal.**

**Please have the following ready when submitting entries.**

- 1. Name of Studio/School**
- 2. Name and Surname of all participants**
- 3. Date of birth of all participants**
- 4. Name of all entries (group, DTQs and solos)**
- 5. Music of all entries**
- 6. Duration Time of item**
- 7. All fees. (After registration there will be a 24-hour slot to pay entry fees in full. If unpaid entries will have to be loaded again.) (no cash will be accepted)**

**Entry portal will open 1 June 2024 and close 10 August 2024. The portal will close automatically so please be sure to submit entries on time.**

First draft of program will be sent 15 August 2024, after which the portal will open for final changes (spelling errors, changing of dancers, final music fixes etc.) The entry process will end 23 August 2024.



NO CHANGES after this date. This will be our final program after which changes will be done on the day (scratches). Performers must be available to perform at any time during the specified dates. Special requests will be dealt with on merit only.

The administrative work involved to get a program scheduled is a mammoth task and this is the reason we ask that all info be correct and submitted on time, and all studio lists on Eventer thoroughly checked for errors.

We will not correct errors overlooked by teachers after the final lists have been sent out. If pupil names or section errors have occurred and are not picked up and corrected by the teacher, the organisers will not take responsibility for such oversights.

IT IS THE TEACHER'S RESPONSIBILITY TO CHECK ALL LISTS THOROUGHLY!! Your entry money must accompany your entries. Please provide proof of payment. No refunds will be done in case of withdrawal.

Banking details:

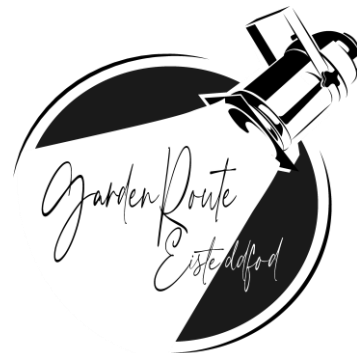
Bank: First National Bank

Account name: Garden Route Eisteddfod NPC

Account number: 629 370 013 45

Branch code: 250655

Deposit reference: YOUR INVOICE NUMBER GENERATED ON EVENTER



## SECTION DETAILS

### INTRODUCTION

This part of the syllabus describes the entry section numbers that are used, and how they are derived. The intention is to make the section numbers as simple as possible.

| ABBR | GENRE  |
|------|--|
| C    | CLASSICAL (no microphone used)                         |
| PCC  | CONTEMPORARY AND CLASSICAL CROSSOVER (with microphone) |

| ABBR | SUB GENRE             |
|------|-----------------------|
| PS   | POPULAR SONG          |
| GS   | GOSPEL/SPIRITUAL      |
| MT   | MUSICAL THEATRE       |
| RS   | RnB/SOUL              |
| JJC  | JAZZ / JAZZ CROSSOVER |
| AM   | AFRICAN MUSIC         |
| CW   | COUNTRY               |
| R    | ROCK                  |
| CL   | CLASSICAL             |
| CLC  | CLASSICAL CROSSOVER   |
| F    | FOLK                  |
| SW   | SONGWRITING           |

| ABBR | SECTION                         |
|------|---------------------------------|
| S    | SOLO                            |
| D    | DUET                            |
| E    | ENSEMBLE                        |
| DA   | DUET WITH TEACHER ACCOMPANIMENT |



## AGE GROUPS

A competitors' age is taken from the 1 January 2024. The main sections are divided into the following age groups.

If there are too many entrants in a particular age group, then the section will be split into as many parts as is needed.

| ABBR | AGE GROUP          | DESCRIPTION            |
|------|--------------------|------------------------|
| S05  | 5 & UNDER          | SOLOIST                |
| S06  | 6 YEARS            | SOLOIST                |
| S07  | 7 YEARS            | SOLOIST                |
| S08  | 8 YEARS            | SOLOIST                |
| S09  | 9 YEARS            | SOLOIST                |
| S10  | 10 YEARS           | SOLOIST                |
| S11  | 11 YEARS           | SOLOIST                |
| S12  | 12 YEARS           | SOLOIST                |
| S13  | 13 YEARS           | SOLOIST                |
| S14  | 14 YEARS           | SOLOIST                |
| S15  | 15 YEARS           | SOLOIST                |
| S16  | 16 YEARS           | SOLOIST                |
| S17  | 17 YEARS           | SOLOIST                |
| S18  | 18 & YEARS         | SOLOIST                |
| AA   | ANY AGE (SCHOOL)   | DUET, TRIO OR ENSEMBLE |
| S18+ | 18 YEARS AND OLDER | SOLOIST                |
| G18+ | 18 YEARS AND OLDER | DUET, TRIO OR ENSEMBLE |

## PERFORMER STATUS LEVEL

Provision is made for the following performer status levels. This is to ensure that performers of similar musical experience fall in the same sections.

| ABBR | LEVEL         | DESCRIPTION  |
|------|---------------|--|
| N    | NOVICE        | NOT COMPETED BEFORE OR SCORED A AND UNDER IN NOVICE                          |
| PA   | PRE-AMATEUR   | SCORED A+ AND ABOVE IN NOVICE OR HIGHER STANDARD                             |
| A    | AMATEUR       | SCORED A+ AND ABOVE IN PRE-AMATEUR   |
| AD   | ADVANCED      | SCORED A+ IN AMATEUR SECTION   |
| PRO  | PROFESSIONAL  | PERFORMERS THAT RECEIVE MONEY FOR PERFORMING                                 |
| C    | CHAMPIONSHIPS | SCORED A+ AND ABOVE IN AMATEUR SECTION AND WANTS TO COMPETE IN CHAMPIONSHIPS |
| -    | NO STATUS     | 8 YEARS AND YOUNGER  |



## **STATUS AND AGE FOR GROUP ITEMS**

The oldest age and MAJORITY status of the competitors in group items determine the age group and status of the group.

## **TIME LIMITS**

Participants are limited to performing one song per entry. The exact times of items must be specified at time of entry in minutes and seconds, so that the program can be accurately scheduled.

**All performers must be ready backstage 15 minutes before the scheduled time.**

## **REHEARSALS**

There is no time for any rehearsals at the venue before the Eisteddfod.

## **COSTUMES**

Costumes should be kept simple and tasteful. Costumes and make-up will not influence the marking.

Participants will lose marks if they wear revealing costumes or portray negative messages in their items.

Outfits should be age appropriate.

## **PROPS**

Props must be kept to a minimum and must be limited such that the performer(s) are able to position and remove these themselves unless appropriate notice is given to the management. Please send a detailed prop list one week prior to eisteddfod.

## **SPECIAL LIGHTING**

Items are to use the normal stage lighting only. The physical layout and positioning of the daily lights may NOT be changed under any circumstances, as there is no time between the items to re-set the normal lighting.

## **MUSIC AND BACKINGTRACKS**

It is the teacher's responsibility to prepare their music on a clearly marked memory stick if audio files are used. Together with a detailed list of which filenames and/or track number corresponds to which item. This is a requirement in addition to the music uploaded onto Eeventer website. This is a precaution should there be any issues with the format or download quality from Eeventer. Sheet music/lyrics should also be loaded onto Eeventer. Candidates may not use any books, documents, sheet music and/or pieces of paper as a prop. All items performed by the candidate must be memorised. **Pre-recorded voices, enhancing the melody line of the voice, are not allowed.**

**Students may be accompanied by their teachers or preferred accompanist. Accompanists supply their own instruments. In case of an accompanist not owning a keyboard, and in case any additional instruments will be used for accompaniment, the organisers should be notified well in advance, to enable the organizers to attempt to make technical provision or assist the accompanist.**



### **EQUIPMENT & TECHNICAL**

A list of available equipment that will be supplied by the eisteddfod will be communicated prior to the eisteddfod. Please note that the equipment on the stage will be a standard setup. Under no circumstances will any instruments or equipment be moved for a specific performance.

Classical section - No microphones or backtracks are allowed.

Contemporary and Classical Crossover section - items are performed with amplification. Candidates must be able to sing, using a microphone.

### **Vocal criteria 2024:**

| <b>Nr</b> | <b>Item</b>                     | <b>Percentage</b> |
|-----------|---------------------------------|-------------------|
| <b>1</b>  | <b>Technique</b>                | <b>20</b>         |
| <b>2</b>  | <b>Stylistic Interpretation</b> | <b>20</b>         |
| <b>3</b>  | <b>Musicality</b>               | <b>20</b>         |
| <b>4</b>  | <b>Tone</b>                     | <b>15</b>         |
| <b>5</b>  | <b>Intonation</b>               | <b>10</b>         |
| <b>6</b>  | <b>Performance</b>              | <b>15</b>         |

**Before entering also please read the description of each genre/section below to determine the difference between Classical, Contemporary and Classical Crossover. No changes will be allowed if the candidate is entered for the wrong section. One section/technique is not better than the other, just different in approach.**





## **Genres:**

### **Contemporary music**

Contemporary music is the section for singers that focuses on “speech level” singing (in other words, the singer’s speaking and singing voice is the same in terms of sound and quality). Singers with a chest sound and forward projection fall within this division. Examples include Adele, Celine Dion, Juanita du Plessis, Demi Lovato, Pink, Diana Krall, Ed Sheeran, Bobby van Jaarsveld, Michael Buble, Sam Smith, and Keith Urban.

### **Classical Crossover music**

The Classical Crossover section focuses on the light classical or crossover voices. Singers that are trained in the bel canto singing technique fall within this division. This division caters for singers with a more head voice tone, head resonator and prominent vibrato. Not pure classical or opera, neither pure contemporary, but a “crossover” style that fits in between the two. Examples include Catherine Jenkins, Josh Groban, Sarah Brightman, Jackie Evancho, Nianell, Corlea Botha, Sarah McLachlan, and Jannie Moolman.

### **Classical music**

Classical vocal music appears in many forms, including opera, cantata, song, and oratorio. Embedded within those styles is a musical form called an aria, which is a showcase for a classical vocal soloist. Classical singers use a performance style known as legato where words flow smoothly from one to the next. Crisp consonants are also necessary to clearly enunciate the words. Classical singers will tend to use a lower larynx posture which creates darker and more rounded vowel sounds. Female singers’ vocal range is typically classified as soprano, mezzo-soprano, and contralto, and the male vocal registers include countertenor, tenor, baritone, and bass. Examples of classical singers include Leontyne Price, Maria Callas, Joan Sutherland, Luciano Pavarotti, Jessye Norman, and Mimi Coertse.

## **Subgenres:**

### **Jazz/Jazz Crossover:**

Highly improvisational music with complex harmonic structure, and melodic composition. Different style to popular music, with changes in timing and phrasing (swing vs straight 8ths). Different to musical theatre and RnB as minimal belting is involved. Stylistic effects include melismas, tremelo, varied tone placement, varied tone “colour” (e.g. breathy), bends/scoops and bluesy sound. Includes artists such as Ella Fitzgerald, Stacey Kent, Jamie Cullum,

**Country:**

American country style with prominent southern accent. Stylistic approach includes glottal strokes, glitches, bendy scoops, bluesy flat notes, glides and diction. Includes artists such as Faith Hill, The Dixie Chicks, Shania Twain, Roan Ash

**Rock:**

A genre that is guitar driven. Stylistic approach includes forward tone, grunts, belting. Includes artists such as Bryan Adams, Sting, U2, Bruce Springsteen, Elvis Presley, The Rolling Stones, Kiss, Nirvana, Karen Zoid.

**Pop:**

International or local radio playing hits, either up-tempo, mid-tempo or ballad. Includes Afrikaans and Afro-pop music. Artists include Adele, Michael Jackson, Anne-Marie, Maroon 5, Zama Yobe, Lira, RJ Benjamin, Matthew Mole, Tarryn Lamb.

**Folk:**

Folk music is acoustic-based music with a strong foundation in story-telling and opinion-based/political lyrical content. A laid-back approach to interpretation. Often crosses over to Rock and Country music. Includes artists such as Joni Mitchell, Bob Dylan, Cat Stevens, Brandy Carlisle, Sheryl Crow, Damien Rice, Koos Kombuis, Jeremy Loops, Joshua na die Reen.

**African:**

The musical sounds and practices of all indigenous peoples of Africa. Highly improvisational. Includes polyrhythms, ostinato, the use of percussion, background shimmer, close connection with the music and language, participatory nature of the arts, a close connection with the performing arts, responsorial form. For example, The Ndlovu Youth Choir.

**Musical Theatre:**

Any song performed in a Broadway musical. Costume and movement will be to the advantage of the candidate. A literal interpretation of the character viewed in the original musical or stage production. The stronger the characterisation, the better. For example, Chicago, Moulin Rouge, Sweeney Todd: The demon barber of Fleet Street.

**Gospel/Spiritual:**

Music in any genre, with a clear inspirational/religious lyric. Includes music by Hillsong, Retief Burger, India Arie, Aretha Franklin etc.

**RnB/Soul:**

Popular music derived from Jazz. Complex melodic interpretation which includes stylistic effects such as melismas (vocal runs) and belting. Clear, bright tone with forward placement. Includes artists like Beyonce, Whitney Houston, Luther Van Dross, Loyiso.

**Own Composition:**

Self or co-written music with original music and lyrics. No translations e.g. Eurovision translation.



## **GALA EVENT**

Adjudicator will select performances from eisteddfod to take part in our Gala event.

Please note:

1. The Adjudicator reserves the right to choose to invite **any** performance that was formally entered into the eisteddfod
2. Teachers/performer may accept or decline the invitation
3. If a spot on the program becomes available due to a performance that does not accept the invitation, the adjudicator will select the next performance to be invited.
4. Gala event is a combination of all the performances from eisteddfod (dance, drama, music etc.)
5. Gala event program and theme is decided by the creative director of the Gala event (to be selected by eisteddfod management annually)
6. The creative director will inform studios/performers of the format in which the performance, selected by adjudicator, will be performed. (For example, order of performance, some of our drama students may be invited as presenters only etc.)
7. Please note the teacher/performer may decline the invitation, but if accepted it is expected that they will comply to the regulations, rules, guidelines etc. set out by creative director. (For example, handling of props, introduction of performances, entry into audience etc.)
8. We fully understand that each studio has its own rules and regulations (and our creative director will take all into consideration).
9. Gala event is created as a privilege for all the performers to display their talents in one concert. The owners and organizers rely solely on ticket sales for funding of the event (venue, staff, prizes, cash prizes etc.) Therefore performers taking part will be required to comply to rules or forfeit their participation opportunity as no extra entry fee is charged for this event.
10. To co-ordinate a concert involving various art forms and various studios, teachers, and performers we will rely on the creative director the take lead on operations to ensure a fun, safe and excellent quality event.
11. Due to volume of entries and logistics regarding production time it will be the adjudicators responsibility to rank their choices of Gala invitations, however only available slots on program will be filled. (For example if the adjudicator suggests 10 vocal items but production only have 5 slots available on the program the top 5 vocal items will be invited)