

NIAA



NATIONAL INSTITUTE
OF ALLIED ARTS

BUILDING THE ARTS

EST. 1913

Together with our partners



Proudly presents the

Vocal & Instrumental Eisteddfod 2025 SYLLABUS

ENTRIES CLOSE

Wednesday 22nd January 2025
(Office will remain open until 4pm on this day,
NO LATE entries will be accepted)

EISTEDDFOD DATES

Wednesday 5 March to Friday 4 April 2025 (TBC)

CONCERTS

Saturday 5 April 2025
Sunday 6 April 2025 – Junior Highlights (Provisional)

PAYMENTS

National Institute of Allied Arts - CABS
1146616996 (USD NOSTRO)
1002617219 (ZWG ONLY)
Ecocash Merchant Number – 314843
(Send POP; state school name as reference/depositor)
Swipe available at NIAA office

NIAA Office: Flat A5 Northern Heights, 5 J Tongogara Avenue, Harare

Office hours: 9am - 12:30pm Mon-Fri (during term time)

Phone: (024) 2702989; (024) 2250921; Cell/WhatsApp: 0778 457773; Email: niaa@yoafrica.com

Website: www.niaazim.co.zw Facebook: <https://www.facebook.com/NationalInstituteofAlliedArts>

Instagram: [niaazimbabwe](https://www.instagram.com/niaazimbabwe)

• **Perform** • **Educate** • **Inspire** •

I have a question for you: what keeps you coming back to the Eisteddfod year after year? A school requirement? The hope of accolades? A tick on your checklist? Judging the adjudicators? An opportunity to grow? I've been thinking about this recently and would like to put forward that the reason we all press on, is our collective desire for our Zimbabwean students and teachers to **perform, educate and inspire.**

PERFORMANCE: a skill to demonstrate one's ability and mastery of your voice or instrument. The opportunity to stand on stage and share your joy and interpretation of a piece of music with others.

EDUCATION: not only receiving feedback from external adjudicators, but hearing your peers perform and learning from your shared experience. The opportunity to attend workshops and hear different techniques on how to better yourself in your field of study.

INSPIRATION: hearing a performance that takes your breath away, and simply being part of a performance that does just that for someone else! The opportunity to be exposed to a diverse collection of music, styles, interpretations, harmonies and abilities.

This is why we keep coming back; this is what we want to see in action at every Eisteddfod.

We do not do this alone, and we are indebted to our support system that allows us to carry on. We are grateful for the generous donations from our main sponsor CBZ Holdings, along with DripTech Irrigation; their unceasing partnership allows the arts to grow and for these opportunities to perform, educate and inspire, to continue.

Alongside our sponsors are the incredible venues that make provision for us to take over for the month: Prince Edward, Gateway High, Harare International School and Midlands Christian College – thank you so much!

If you are interested in the development of the arts in Zimbabwe, we encourage you to participate in future festivals either by performing or assisting with the organisation and administration of these events. Financial support from individuals and corporations is always sincerely appreciated. For more information on the Institute and our festivals, please visit our website on www.niaazim.co.zw ; or on our Social Media platforms: Facebook & YouTube - *National Institute of Allied Arts (NIAA) Zimbabwe*, and Instagram - *@niaazimbabwe*.

Thank you for supporting the National Institute of Allied Arts!



NATALIE BACON
V&I Festival Director

EISTEDDFOD CHECKLIST

1. Read complete syllabus- take note of the changes. SEE separate sheet.
2. Please take note of all rules on **Pages 5-9 AND at the beginning of EACH Section**. It is the teachers' ultimate responsibility to ensure that all rules / criteria are followed, but candidates should also be made aware.
3. Complete and return signed Indemnity Form (back of Syllabus, and available separately). No ballots will be issued unless the indemnity is submitted
4. Entry Forms
 - a. Indicate if performances should be scheduled in Harare or Gweru/Marondera
 - b. Only the excel entry form submitted in excel format will be accepted. No hard copies please. **NB – Please ensure that ALL the contact details are correct.**
 - c. **Please enter in CLASS order. Leave a line between each class.**
 - d. Please ensure that the Class Number and Class Code match and are correct. **ONLY** use those in the 2025 Syllabus
 - e. Different sections are on different sheets/tabs within the same excel file.
 - f. **ONLY** 1 entry file will be accepted per school
 - g. **Western Instrumental – Additional Information**. For Grades 7 and above the Performance time **MUST** be indicated
5. Additional Information – Please indicate in writing, on email, if you have any performance constraints e.g., religious observances, sport commitments, accompanist availability. We will do our best to accommodate, but **no guarantees will be given**.
6. Make Payment – an ZWG rate will be available on Monday 20th January 2025
7. Tell Candidates they have been entered

LIBRARY BOOKS

- We have a selection of resource material available at the office, covering the following:
 - Guitar – Grade 1-5
 - Recorder – Grades 1-5
 - Playful Pipes – Beginners' Recorder Guide (**NEW**)
 - Drumkit – Grade 1-8
 - Musical Theatre – Grade 1-8
 - ABRSM Song Books – Book 1-4
 - Disney Songs – 2010
- These can be signed out for 24 hours, but a USD\$10 deposit will be required (refundable when the resource is returned).
- Alternatively, you may choose to bring a device to take photos in the office

Filming Guidelines/Media Lanyards

Please see the following guideline should you wish to have your school performers videoed/photographed by your school videographers/photographer.

- Video/photography team should only be a maximum of 2 people
- ONLY those wearing the “school-specific” media lanyard will be allowed access.
- These may be obtained from the NIAA Office **PRIOR** to the Festival at a charge of USD 50 for two. **They take a MINIMUM of 48 hours to produce.** They will be valid for ALL Festivals in 2025
- videoing of your school candidates **ONLY** no other candidates should be filmed.
- Must be “placed” appropriately in the hall so as to not disturb the NIAA team or adjudicators - please speak to the media liaison or a committee member
- All equipment should be suitable to be set up and dismantled in two minutes or less so as to not disrupt performances. You may be asked to leave should you be disruptive.
- Please note that these lanyards are NOT TO BE USED as extra “teacher” entry.

The NIAA reserves the right to cancel and remove the lanyards should ANY MISUSE occur.

Please note that NO videoing/photography will be allowed at the Marimba Challenge, Vocal Challenge or any Concert.

SCHEDULING REQUESTS

Please note - scheduling requests, including accompanist availability, MUST be submitted in writing WITH entries and the team will do their best to accommodate such requests.

If you are based out of Harare or Gweru or Marondera, please indicate earliest arrival time at the Venue and latest departure time.

No requests are guaranteed.

EISTEDDOD GENERAL RULES

Please read these rules carefully - they apply to all entries.

1. General

- (a) The Adjudicator's decision is final, and is not open for discussion. No public protests are permitted.
- (b) Nobody may approach the Adjudicator at any stage.
- (c) Stage access is restricted to performers and officials.
- (d) No private pupil, relative or employee of the Adjudicator shall enter a section of which that Adjudicator is in charge, except where:
 - (i) the individual is a member of a choir, band or orchestra; or
 - (ii) a panel of judges is in operation; or
 - (iii) more than 3 years has elapsed since regular tuition was received.
- (e) All queries and requests must be made by email, (niaa@yoafrica.com) by the school or teacher, addressed to the Festival Committee. Approaches by parents will not be entertained. If a response is not received within a week please follow up.
- (f) Any candidate, teacher or audience member who is intoxicated, or disrupting any performance will be removed and not allowed re-entry into any further session during the Eisteddfod.

2. Submission of Entries

- (a) Pupils must enter through their teachers or schools to facilitate scheduling. Private entries will NOT be accepted.
- (b) All entries must be submitted in soft copy (email to niaa@yoafrica.com) **AND** in hard copy on the **current excel entry form** (as provided with this syllabus), by the prescribed closing date and with the stipulated fee. Please be sure to complete all the required information. It is the responsibility of the school or teacher to ensure that candidates are entered in the correct class, otherwise they may face disqualification. If changes are allowed in exceptional circumstances, a penalty fee will be charged. See Rule 3(b).
- (c) Please ensure that the class number and code are for the same class and are correct
- (d) **Maximum entries - 3 entries per class, per school/private studio**, unless otherwise stated. We recommend auditioning to select your best candidates. Teachers must apply in writing to the Festival Committee, via the NIAA Office (niaa@yoafrica.com), prior to closing date if they wish to enter more than the stipulated number in any senior class. Refer also Rule 6(a).
- (e) **Candidates may enter only once in any class, including duets and trios**, with the following exceptions:
 - (i) In Quartet/Ensemble/Orchestral/Choral classes, an individual may enter a second time **provided that there is at least a 50% change in the composition of the group**. In this event, names of all participants in each group must be submitted at check-in.
 - (ii) In Instrumental classes, individuals may enter a second time **provided that a different instrument is played**.
- (f) All classes except the Adult/Open classes are for amateurs only.
- (g) **Candidate age**.
 - (i) Please provide dates of birth (dd/mm/yy) or state "over 21" for **all** entries (except choirs/orchestras).
 - (ii) In duet, trio and group classes, the age/level of the most senior member determines the appropriate class.

- (h) **Candidate name.** Please ensure the candidate's name is **clearly printed and correctly spelt**, as this is what will appear on the certificate. Please note:
- (i) In duet and trio classes, the names of all the performers are required on the form, bracketed together.
 - (ii) In quartet and ensemble classes, the Candidate Name is the name of the group, e.g., school; Individual names are not permissible.
 - (iii) NO NAME changes/candidate substitutions will be allowed. See 2(b), 3(b)
- (i) **Special Requests.** Please give details on a separate letter attached to your entry forms if:
- (i) you have any special scheduling constraints you wish to have considered, e.g.: religious observances, sporting commitments, accompanist availability. We will do our best to accommodate these *provided* the schedule permits. **NO REQUEST IS GUARANTEED**
 - (ii) you have furniture requests e.g., chairs.
- (j) **Incorrect Class Entries** – if the adjudicator indicates that the piece has been performed in the wrong class the following procedure will be followed
- (i) Teacher advised that reclassification is required
 - (ii) Feedback will be given to the candidate
 - (iii) Crit sheet will be retained by NIAA, and NO GRADE given at the performance time to the candidate
 - (iv) At the completion of the Eisteddfod, the school will be advised of the relevant reclassification, provided that the maximum number of entries has not already been submitted, and the penalty fee incurred and the new class entry fee
 - (v) The performance Grade will be processed on payment of the above
 - (vi) Non-payment will result in DISQUALIFICATION of the performance

3. Fees

- (a) Fees are not refundable in the event of non-attendance.
- (b) Changes are strongly discouraged, but if authorized will incur a penalty fee **AND** a new class entry fee if applicable **payable in advance**.
- (c) Reclassifications will incur a Penalty fee **AND** a new class entry fee
- (d) Fee Table:

Level	USD	
A	\$10	Solos – African & Western Instrumental
		Solos – African & Western Vocal
		Recitals - Instrumental or Vocal
		Duets; Lieder; Own Composition
		Trios; Quartets
B	\$20	Ensembles
		Madrigals; Drum Corps; Instrumental Choirs
		Orchestras; Bands
		Choirs – African & Western
P	\$20	Penalty charges

4. Performance Requirements

- (a) **Supporting information to be prepared in advance, for submission at Check-in.**
- (i) **For ALL Western classes:** a legible hard copy of the full and complete music score (printed or handwritten), in staff notation. Must be minimum A4 size; labelled with the Class number and candidate's Ballot number - no names of schools or participants. Failure to submit this will result in candidate not being allowed to perform **and** a disqualification.
 - (ii) **For African Music classes:** one or two lines on back of ballot, in English, giving the "message" of the piece to be performed.
 - (iii) **For African SATB choir classes:** a legible hard copy of the full and complete music score (printed or handwritten), in staff notation preferably, although tonic solfa will be allowed. Must be minimum A4 size; labelled with the Class number and candidate's Ballot number - no names of schools or participants. Failure to submit this will result in candidate not being allowed to perform **and** a disqualification.
- (b) **Supporting accompaniment.**
- **Western Vocal & Instrumental Classes:**
 - Must be played by one person (any age) on either piano, or acoustic guitar where allowed.
 - If no other option exists, a pre-recorded instrumental ONLY accompaniment may be used. Candidate to supply music which can be played on the requested Bluetooth speaker.
 - **African Vocal Classes:**
 - Must be played by one person (any age) on either keyboard (provided by NIAA, in piano mode only) or acoustic guitar; the following are also acceptable: either a pair of hosho, or one mbira, or one marimba, or a traditional drum. Same instrument to be used throughout a performance.
 - If no other option exists, a pre-recorded instrumental ONLY accompaniment may be used. Candidate to supply music which can be played on the requested Bluetooth speaker.
 - **African instrumental Classes:** accompaniment, if required, may ONLY be one traditional African Instrument
 - **African & Western Choirs:**
 - no backing tracks may be used;
 - accompanist must use the piano provided, except in specific unaccompanied classes, unless otherwise indicated. Eg African instrument in African Choirs; acoustic guitar for ECD and Grade 1&2 Western Choirs
 - An accompanist may not perform any other role e.g., singing, humming.
 - The supporting accompaniment is not adjudicated, but its quality will influence the performance.
- (c) A conductor who performs any additional role (e.g., singing or playing an instrument) will be included in the count as a performer. NB Western Choir conductors may not sing
- (d) **Candidates performing in the wrong class will not be rescheduled.** A commentary will be given, but no grade will be awarded. See Rule 2 (j) regarding reclassification.
- (e) Teachers are expected to ensure that candidates are adequately prepared. The Adjudicator has the right to ask a candidate to leave the stage if their performance is sub-standard.
- (f) **Performances over the maximum time will be penalized, and under the minimum will be disqualified.**
- (g) If a senior candidate is unable to perform their chosen piece within the specified time, a written request must be submitted to the Festival Committee at time of entry.

(h) **Restarts**

- (i) it will be at the adjudicator's discretion should a soloist be penalized when a restart is required;
- (ii) Groups/Ensembles/Choirs/Bands/Orchestras – it will be at the adjudicator's discretion should these be penalized should **ONE** restart be required; should **TWO** restarts be required; this will result automatically in the performance being **ungraded**.

(i) **No special effects (e.g., amplification, synthesized music, lighting, props etc.) are allowed in this festival.** Amplification will be allowed in stipulated classes or when required by the score. Candidate must provide their own equipment, including cables and adaptors – organized and labelled so as to streamline stage set-up, unless otherwise stated.

(j) **Instruments and music stands** must be supplied by the candidate, except in the case of the drumkit classes, where a common standard drumkit will be provided for all candidates.

(k) However, NIAA will provide a piano, an electronic keyboard (to be played in piano mode only) and a Bluetooth speaker. In Harare only, equipment, as stated, will be provided for the Jazz Band classes

(l) **NEW Key Board Specifications:**

ROLAND FP-30X Digital Piano: A full size electric piano with 88 notes, hammer action and weighted keys. Touch sensitive with an ivory feel. Pedal available.

(m) **Dress Code.**

- (i) No fancy outfits, accessories or hairstyles are allowed in this Festival, except in the Musical Theatre Classes or unless otherwise specified.
- (ii) Candidates of school age should wear regular school uniform, “number ones” or a simple black and/or white outfit.
- (iii) Girls must wear trousers - school uniform or black -for modesty when playing instruments such as cello, drums, large brass.
- (iv) Candidates in Open classes may wear their own choice of suitable outfit.

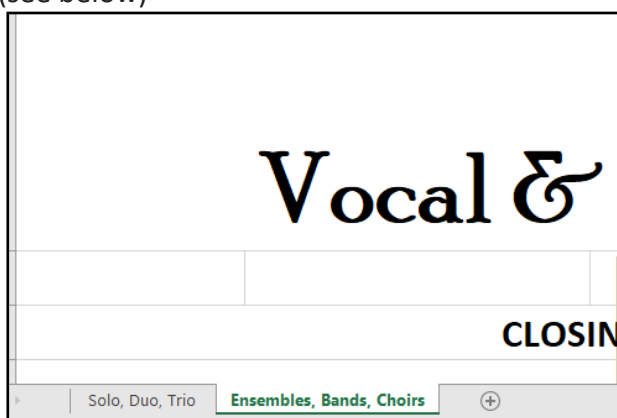
(n) Withdrawals must be notified at least 24 hours prior to performance, on email only, including the following details:

- Name of Candidate
- School/Studio
- Class
- Ballot Number
- Performance date and time
- Performance venue

(o) **A candidate (which may be a group or choir) may not repeat any item within one festival, nor in two consecutive years.**

5. **Entry Forms**

- ONLY use the Vocal & Instrumental Eisteddfod Excel Entry file for 2025 entry file there are different tabs (see below)



- ALL solos, duos, trios for a school **MUST** be on the named tab, regardless of if there are different teachers, sections or classes
- ALL ensembles, bands and choirs per school **MUST** be on the named tab.
- PLEASE put all entries for the same class together; entries should be in class order; leave a line between different classes, but not between different candidates in the same class. See example below.

Performance Venue:		HARARE	GWERU	MARONDERA	(highlight choice; If multiple venues please do each Venue on a separate ENTRY FORM)				
CLASS NUMBER	TITLE CODE	CANDIDATE NAME (as it should appear on certificate)		DATE OF BIRTH	GENDER	INSTRUMENT	DURATION OF PIECE	FEE	
		FIRST NAME	SURNAME	dd/mm/yyyy	M/F	(for instrumental classes)			
01	NYS1	Janet	Mpofu	07/05/2015	F			5	
01	NYS1	Vianca	Jones	07/08/2009	F			5	
324	ID4	Vianca	Jones	07/08/2009	F			5 } duet	
		Bernice	Smith	06/03/2012	F				
407	VSM1	Bernice	Smith	06/03/2012	F			5	

- ENSURE that the **Class Number** and **Title Code** match up
- If multiple venues requested **EACH** venue **MUST** be in a **SEPARATE EXCEL** file (complete a **NEW** form), appropriately labelled.
- **DO NOT CREATE ADDITIONAL TABS AT ANY STAGE**
- If multiple excel entry files are received, or additional tabs created, the entries will be returned and the school will need to amend **IMMEDIATELY**. **Entries and information are time sensitive for data inputting and scheduling**
- Submit entry forms in excel format **ONLY**, as soft copies via email to niaa@yoafrica.com , and in hard copy if you are coming to the Office to make payment.
- **NO HANDWRITTEN** forms will be accepted

6. Grades, Certificates and Concerts

- Adjudication criteria are detailed on Page 10.
- Grading Scheme:

GRADE	PERCENTAGE
Honours - Exceptional	95% or more
Honours - Outstanding	90-94%
Distinction	85-89%
Commended	80-84%
Merit	75-79%
Progressing	70-74%
Developing	65-69%
Ungraded	Below 65%

- Candidates will not receive a certificate if their performance is Ungraded (a weak performance) or Disqualified (which represents an infringement of syllabus).
- Only teachers or their accredited representatives may collect certificates.
- The concluding concerts will include a cross-section of the best performances from the Festival, selected by the adjudicators in consultation with the Executive Committee. Performers by invitation only.

7. The Executive Committee

This is the administering body and reserves the right to:

- (a) withdraw any class or challenge for which, in their opinion, insufficient entries have been received; and limit entries where there are too many;
- (b) accept or reject any entry submitted without being bound to give reasons;
- (c) appoint an alternative adjudicator or a panel of adjudicators, should the need arise through illness or other unforeseen cause; and
- (d) settle all disputes concerning candidates or procedures. No public protests are permitted.

Sincere thanks to our main partner



for their generous support.

ADJUDICATION CRITERIA

GRADE	Description	Criteria
Honours - Exceptional 95+	A superlative performance, displaying exceptional artistic individuality	An astonishingly impressive performance displaying effortless technical control and superlative individuality in its artistry, and profound musical insight
Honours - Outstanding 90-94	An impressive performance technically and artistically, displaying spontaneity and clear individuality	A stimulating, imaginative and persuasive performance, showing stylistic flair, interpretative insight, poise and unobtrusive technical command
Distinction 85-89	An excellent performance, demonstrating fluent technical and artistic skills with emerging individuality	Assured and expressive, demonstrating a high level of technical security, imagination and stylistic insight and with a real sense of communication and performance, although small blemishes may be present.
Commended 80-84	A convincing performance technically and artistically, with increasing stylistic and communication skills	Confident, with clear evidence of tonal and stylistic qualities, and a developing awareness of communication and performance, although there may be moments of imprecision
Merit 75-79	A competent performance, showing some artistic awareness and/or technical ability	Mostly fluent and accurate, with some awareness of tone and style, but requiring a sense of communication and performance
Progressing 70-74	A performance showing development of technique and/or communication and commitment	A generally secure performance in notes and rhythm at a reasonable tempo but as yet with limited attention to detail, tonal qualities, and style.
Developing 65-69	A performance demonstrating an awareness of technical skills, requiring more consistency and artistry	An inconsistent performance with an overall need for accuracy and/or continuity and artistic development
Ungraded below 64	A performance that has not shown the minimum required for a grade in terms of technical ability, artistry and/or accuracy	

ADDITIONAL ADJUDICATION CRITERIA - AFRICAN SECTION

Rhythm Performance, Interpretation	Use of patterns/form and polyrhythms Style, phrasing, dynamics, musicality, conveying character of instrument, emotional involvement, stage presence, appropriate appearance and originality
Performance, General Musicality	Focus on general musicality of the performance. This will include improvisations and spontaneity on the instrument, arrangement and general compositional aesthetics and the tasteful use of harmony.

AFRICAN MUSIC

PLEASE READ THESE RULES CAREFULLY, IN CONJUNCTION WITH THE GENERAL RULES ON PAGES 5-9, TO ENSURE THAT YOUR ENTRIES COMPLY WITH THE SYLLABUS.

- No medleys allowed **IN ANY CLASS**.
- All vocal & choral entries in this section must be sung in an African language. NO WESTERN language allowed.
- The title of the piece, with English translation, and composer/arranger must be legibly written on the back of the ballot **prior to Check-in**.
- Candidates must also write one or two lines on the ballot, in English, describing the “story” of the piece. See Rule 4(a)(ii) on page 7.
- Candidates may only perform in one duet
- **Supporting accompaniment.** Please refer to **Page 7**
- **NOTE:** African traditional ‘songs’ are linked to folk tales, communal activities and dances prior to Western influences. They have distinctive regional rhythm patterns, which can be in single or compound time. They have no known composer, and should be performed without rearrangement in the African traditional categories of the Eisteddfod. Examples of traditional songs include, but are not limited to Chemutengure, Nhemamusasa, Chigwaya, Magandari, Gwindingwi Rine Shumba

Sincere thanks to our partner



for their generous support.

SECTION 1: AFRICAN INSTRUMENTAL

- ALL General Rules (Page 5-9) and Specific African Music Rules (page 11) apply
- Perform one piece/song with clear beginning, middle and end.
- Instruments must be tuned prior to performing! Candidates must bring their own instruments, or make a prior arrangement to borrow from another school.
- For duets and ensembles, players must perform in classes equivalent to, or above, their solo level. See Rule 2(g) on page 5.
- All performers must play an instrument except in classes 34-35.
- Singing & Movement:
 - Marimba – as this is an Instrumental section: singing and movement are not encouraged. If used they should play a minor role. Singing must be in an African language.
 - Mbira: as singing is part of the mbira tradition, singing will be allowed BUT must not overshadow the mbira performance as this is an Instrumental section

MBIRA NYUNGA-NYUNGA SOLO

01	NYS1	Form 1-3	Max 3 mins	<u>Fee per Entry: Level A</u>
02	NYS4	Form 4-6	Max 3 mins	
03	NYSA	Adult	Max 3 mins	

MBIRA NYUNGA-NYUNGA DUET

Two mbira, two players performing two distinct parts. See Rules 2(e) and 2(g).

04	NYD1	Form 1-3	Max 3 mins	<u>Fee per Entry: Level A</u>
05	NYD4	Form 4-6	Max 3 mins	
06	NYDA	Adult	Max 3 mins	

MBIRA NYUNGA-NYUNGA ENSEMBLE

3 - 9 players: at least two thirds to be on mbira. All others must play a traditional African instrument (may include clapping and other body percussion). Some singing allowed but mbira must dominate. See Rules 2(e) and 2(g).

07	NYEJ	Grade 4-7	Min 1 min	Max 3 mins	<u>Fee per Entry: Level B</u>
08	NYE1	Form 1-3	Min 1 min	Max 3 mins	
09	NYE4	Form 4-6	Min 2 mins	Max 4 mins	
10	NYEA	Adult	Min 2 mins	Max 4 mins	

MBIRA NHARE SOLO

11	NHS1	Form 1-3	Max 3 mins	<u>Fee per Entry: Level A</u>
12	NHS4	Form 4-6	Max 3 mins	
13	NHSA	Adult	Max 3 mins	

MBIRA NHARE DUET

Two mbira, two players performing two distinct parts. See Rules 2(e) and 2(g).

14	NHD1	Form 1-3	Max 3 mins	<u>Fee per Entry: Level A</u>
15	NHD4	Form 4-6	Max 3 mins	
16	NHDA	Adult	Max 3 mins	

MBIRA NHARE ENSEMBLE

3 - 9 players: at least two thirds to be on mbira. All others must play a traditional African instrument (may include clapping and other body percussion). Some singing allowed but mbira must dominate. See Rules 2(e) and 2(g).

17	NHEJ	Grade 4-7	Max 3 mins	<u>Fee per Entry: Level B</u>
18	NHE1	Form 1-3	Max 3 mins	
19	NHE4	Form 4-6	Max 4 mins	
20	NHEA	Adult	Max 4 mins	

MARIMBA SOLO

21	MRS1	Form 1-3		Max 3 mins	<u>Fee per Entry: Level A</u>
22	MRS4	Form 4-6		Max 3 mins	
23	MRSA	Adult		Max 3 mins	

MARIMBA DUET

Two players, two marimbas, performing two distinct parts. See Rules 2(e) and 2(g).

24	MRD1	Form 1-3		Max 3 mins	<u>Fee per Entry: Level A</u>
25	MRD4	Form 4-6		Max 3 mins	
26	MRDA	Adult		Max 3 mins	

MARIMBA ENSEMBLE

Maximum of TWO entries per school, per class, provided that the 50% change rule is adhered to.

3 - 9 players; at least two thirds to be on marimba. All others must play a traditional African instrument (may include clapping and other body percussion). No Western instruments (including drumkit). Minimal movement and singing: must not detract from the playing. **No drama**, no costumes, no props. See Rules 2(e) and 2(g).

27	MREJ	Grade 4-7	Min 1 min	Max 3 mins	<u>Fee per Entry: Level B</u>
28	MRE1	Form 1-3	Min 1 min	Max 3 mins	
29	MRE4	Form 4-6	Min 2 min	Max 4 mins	
30	MREA	Adult	Min 2 min	Max 4 mins	

OTHER TRADITIONAL AFRICAN INSTRUMENTS

For **traditional African instruments** (other than mbira and marimba), including drums. Traditional instruments from other African countries encouraged. Indicate instrument/s on entry form.

31	OAIS	Solo (any age Grade 4 and above)		Min 1 min, max 2 mins	<u>Fee per Entry: Level A</u>
32	OAID	Duet (2 players Grade 4 and above)		Min 1 min, max 2 mins	<u>Fee per Entry: Level A</u>
33	OAIE	Ensemble (3-9 players Grade 4 and above)		Min 1 min, max 3 mins	<u>Fee per Entry: Level B</u>

PAN-AFRICAN ORCHESTRA

Min 10, max 30 performers: All must play a traditional African instrument (may include clapping and other body percussion). Must include marimba **and** mbira **and** drums **and** shakers **played in harmonious balance**. Singing and dancing allowed but must not detract from the instrumental playing. Amplification of mbira allowed. See Rule 4(h). No drama, no costumes, no props.

34	PAOJ	Junior School		Min 2 min, max 3 mins	<u>Fee per Entry: Level B</u>
35	PAOO	Open (any age)		Min 2 min, max 4 mins	

MARIMBA CHALLENGES

FRIDAY 21st MARCH (TBC)

A MAXIMUM of 8 Junior School and 10 Senior School Bands (only one per school) receiving an Honours Grade in Marimba Ensemble Classes 27-30 will be **invited** to perform (based on highest percentages)
They MUST perform the same piece in the same manner as when originally adjudicated.

NICK MANOMANO CHALLENGE TROPHY
KUTINYA CHALLENGE TROPHY
WINAD MUSIC TROPHY

Junior Schools
Senior Schools
Senior Schools, Traditional Ensemble

SECTION 2: AFRICAN VOCAL

- ALL General Rules (Page 5-9) and Specific African Music Rules (page 11) apply
- Songs must be age-appropriate and family-friendly in content.
- **MAXIMUM of TWO** solo vocal classes may be entered by any candidate.

VOCAL SOLO - AFRICAN TRADITIONAL (No known composer; no re-arrangements)

Movement and/or rhythmic effects allowed. Self-accompaniment and/or one supporting accompanist with a traditional African instrument strongly encouraged; see Rule 4(b).

50	VSATJ	Grade 4-7	Max 3 mins	<u>Fee per Entry: Level A</u>
51	VSAT1	Form 1-3	Max 3 mins	
52	VSAT4	Form 4-6	Max 4 mins	
53	VSATA	Adult	Max 4 mins	

VOCAL SOLO - AFRICAN CONTEMPORARY

No religious or traditional songs. May include original composition.

Movement and/or rhythmic effects allowed. Self-accompaniment and/or one supporting accompanist strongly encouraged; see Rule 4(b).

54	VSACJ	Grade 4-7	Max 3 mins	<u>Fee per Entry: Level A</u>
55	VSAC1	Form 1-3	Max 3 mins	
56	VSAC4	Form 4-6	Max 4 mins	
57	VSACA	Adult	Max 4 mins	

VOCAL SOLO - AFRICAN RELIGIOUS

Any song of worship.

Self-accompaniment and/or one supporting accompanist strongly encouraged; see Rule 4(b).

58	VSARJ	Grade 4-7	Max 3 mins	<u>Fee per Entry: Level A</u>
59	VSAR1	Form 1-3	Max 3 mins	
60	VSAR4	Form 4-6	Max 4 mins	
61	VSARA	Adult	Max 4 mins	

VOCAL DUET - AFRICAN (any genre)

Two singers, two vocal parts. See Rule 2(f). Movement and/or rhythmic effects expected. Self-accompaniment and/or supporting accompaniment strongly encouraged; instrument to be appropriate to genre; see Rule 4(b).

62	VDAJ	Grade 4-7	Max 3 mins	<u>Fee per Entry: Level A</u>
63	VDA1	Form 1-3	Max 3 mins	
64	VDA4	Form 4-6	Max 4 mins	
65	VDAA	Adult	Max 4 mins	

VOCAL ENSEMBLE - AFRICAN A CAPPELLA (any genre)

3 - 9 singers, minimum 3 parts, sung a cappella (no accompaniment of any kind). See Rules 2(e) and 2(g). Movement and/or rhythmic effects expected. No conductor.

66	VEAAJ	Junior School	Min 1 min	Max 3 mins	<u>Fee per Entry: Level B</u>
67	VEAAS	Senior School (pupils only)	Min 2 mins	Max 4 mins	
68	VEAAO	Open (any age)	Min 2 mins	Max 4 mins	

VOCAL ENSEMBLE - AFRICAN ACCOMPANIED (any genre)

3 - 9 singers, minimum 3 parts. See Rule 2(d), 2(f). Self-accompaniment and/or supporting accompaniment compulsory; instrument to be appropriate to genre; See Rules 2(e) and 2(g). Movement and/or rhythmic effects expected. No conductor.

69	VEACJ	Junior School	Min 1 min	Max 3 mins	<u>Fee per Entry: Level B</u>
70	VEACS	Senior School (pupils only)	Min 2 mins	Max 4 mins	
71	VEACO	Open (any age)	Min 2 mins	Max 4 mins	

SECTION 3: AFRICAN CHORAL

- ALL General Rules (Page 5-9) and Specific African Music Rules (page 11) apply
- A MAXIMUM of TWO entries per class per school, provided that the 50% change rule is adhered to.
- All performers must sing.
- School choirs must include pupils only.
- Adult conductors of school choirs must **not** sing.
- A conductor, who is a pupil, who performs any additional role (e.g., singing or playing an instrument) will be included in the count as a performer. See Rule 4(c) on page 7.
- A supporting accompanist is not a performer, therefore must not sing, hum, clap, etc. See Rule 4(b) on page 7.
- NIAA may assist, but is not responsible, for checking the number of singers on stage.

CHOIRS - AFRICAN TRADITIONAL (No known composer; no re-arrangements)

Min 10, max 50 singers, with or without portable traditional African instruments. Movement and/or rhythmic effects allowed; not dancing. One supporting accompanist permitted - traditional African instrument only; see Rule 4(b).

80	CATJ	Junior Schools	Max 4 mins	<u>Fee per Entry: Level B</u>
81	CATS	Senior Schools	Max 5 mins	
82	CATO	Open (any age)	Max 5 mins	

CHOIRS - AFRICAN CONTEMPORARY

No religious songs.

Min 10, max 50 singers, with or without portable percussion instruments; Movement and/or rhythmic effects allowed; not dancing. One supporting accompanist permitted; see Rule 4(b).

83	CACJ	Junior Schools	Max 4 mins	<u>Fee per Entry: Level B</u>
84	CACS	Senior Schools	Max 5 mins	
85	CACO	Open (any age)	Max 5 mins	

CHOIRS - AFRICAN GOSPEL

Min 10, max 50 singers, with or without portable percussion instruments. Gospel sound required - "Powerful Worship", marked by strong rhythms and elements of spirituals, blues and soul. Movement and/or rhythmic effects expected.

One supporting accompanist permitted; see Rule 4(b).

86	CAGJ	Junior Schools	Max 4 mins	<u>Fee per Entry: Level B</u>
87	CAGS	Senior Schools	Max 5 mins	
88	CAGO	Open (any age)	Max 5 mins	

CHOIRS - AFRICAN SATB

Min 10, max 50 singers, without instruments; no supporting accompaniment. Minimal movement and/or rhythmic effects.

Full printed score required (showing all vocal parts being performed); staff notation preferred, but tonic solfa will be accepted. Candidates must sing in the key indicated on the score.

89	CASJ	Junior Schools	Max 4 mins	<u>Fee per Entry: Level B</u>
90	CASS	Senior Schools	Max 5 mins	
91	CASO	Open (any age)	Max 5 mins	

AFRICAN CHORAL CHALLENGE

SATURDAY 22nd MARCH (TBC)

A MAXIMUM of 8 Junior School and 8 Senior School Choirs (only one per school) receiving an Honours Grade in the following classes will be invited to enter the Junior Choral Challenge or the Senior Choral Challenge:

African Choral – Classes 80-91

Candidates must perform the same piece in the same manner as when originally adjudicated.

ONLY one entry allowed per school.

Choirs who qualified and performed in Gweru may request to submit a video of their performance which will be viewed at the challenge by the adjudicators

NIAA Junior School Challenge Trophy

Mukarati Trophy – Senior School Challenge

The NIAA extends very sincere thanks to our Special Partners

in 2024:

CBZ Holdings; Driptech Irrigation

CABS; PCD

Axcentium

Innscor Africa; Paragon Printing & Packaging

Milton Park Medical Centre

and

the **ATS** and subscription-paying schools

WESTERN MUSIC

PLEASE READ THESE RULES CAREFULLY, IN CONJUNCTION WITH THE GENERAL RULES ON PAGES 5-9, TO ENSURE THAT YOUR ENTRIES COMPLY WITH THE SYLLABUS.

- Candidates must provide a printed copy of the music for the Adjudicator. For duets and groups, a full score in staff notation is required showing each instrumental part, including accompaniment if any. See Rule 4(a), page 7. Tonic sol-fa notation or chords are not acceptable.
- Each candidate/entry is required to submit a printed copy of the score, even if they have the same piece as another candidate in the same class.
- Vocal and Choral entries:
 - Candidates must provide a printed copy of the full music score, in staff notation **ONLY** showing all vocal parts (and supporting accompaniment if performed). See Rule 4(a) on page 7.
 - Transposition is permitted for candidate under 18; key must be indicated on the music submitted for the adjudicator. **N.B.** the full score does not need to be transposed
- If no printed music score is provided this will incur an automatic DISQUALIFICATION and will not be allowed to perform.
- Name of piece and composer to be written legibly on back of ballot prior to Check-in.
- Music Grades are as per recognized examining boards. (e.g. ABRSM, LCM, Trinity)
- ALL vocals must be in a **WESTERN LANGUAGE ONLY** except where specified
- **Supporting accompaniment.** Please refer to **Page 7**



!!! VOLUNTEERS NEEDED! !!

The NIAA are always in need of people to help at our performing festivals.

Each morning or afternoon session requires an announcer, an assistant on the Adjudicator's desk, people to check in and marshal candidates, and a cashier to man the door.

If you think you can help, please contact the NIAA office as soon as possible on (024) 2702989 or 0778 457773; or email niaa@yoafrica.com

Training Day in January 2025

Teachers: Please share this appeal to be included in your school's next newsletter/music group broadcast.

SECTION 4: WESTERN INSTRUMENTAL

- ALL General Rules (Page 5-9) and Specific Western Music Rules (page 17) apply
- **Candidates may only enter one class per category with any one instrument.**
- Teachers are responsible for choosing **pieces of the correct grade and genre for the class and for the candidate's level of play.**
- In classes defined by music grade, Open candidates will be adjudicated as being of a post Grade 8 standard. In other classes Open candidates will be adjudicated as adults, except where otherwise indicated.
- Repeats are not essential, but the *de capo* must be played, and must be within the time limit.
- Accompaniment must be played if scored. If the piece was composed as unaccompanied, please specify on the score
- For Grade 7 and above in all sections, teachers must specify the performance time at the time of entry.
- Teachers may help tune instruments for Music Grades 1-4 only.
- Piano Entries: Candidates in Grades 1-4 may enter a MAXIMUM of 2 piano classes; For all other Grades, standard entry rules apply (see Pages 5-9).

PIANO SOLO - BAROQUE (1600-1750)

Any composer of contrapuntal music; including J S Bach, Handel, Scarlatti, Vivaldi.

101	PSBAR1	Music Grade 1	Max 2 mins	<u>Fee per Entry: Level A</u>
102	PSBAR2	Music Grade 2	Max 2 mins	
103	PSBAR3	Music Grade 3	Max 2 mins	
104	PSBAR4	Music Grade 4	Max 3 mins	
105	PSBAR5	Music Grade 5	Max 4 mins	
106	PSBAR6	Music Grade 6	Max 5 mins	
107	PSBAR7	Music Grade 7	Max 6 mins	
108	PSBAR8	Music Grade 8	Please advise	
109	PSBARO	Open (post Grade 8)	Please advise	

PIANO SOLO - CLASSICAL (1750-1825)

Music written by any composer contemporary to and including Mozart, Haydn and Beethoven.

111	PSCLA1	Music Grade 1	Max 2 mins	<u>Fee per Entry: Level A</u>
112	PSCLA2	Music Grade 2	Max 2 mins	
113	PSCLA3	Music Grade 3	Max 2 mins	
114	PSCLA4	Music Grade 4	Max 3 mins	
115	PSCLA5	Music Grade 5	Max 4 mins	
116	PSCLA6	Music Grade 6	Max 4 mins	
117	PSCLA7	Music Grade 7	Max 5 mins	
118	PSCLA8	Music Grade 8	Please advise	
119	PSCLAO	Open (post Grade 8)	Please advise	

PIANO SOLO – ROMANTIC (1825-1900)

Piano repertoire written in the Romantic idiom.

121	PSROM1	Music Grade 1	Max 2 mins	<u>Fee per Entry: Level A</u>
122	PSROM2	Music Grade 2	Max 2 mins	
123	PSROM3	Music Grade 3	Max 2 mins	
124	PSROM4	Music Grade 4	Max 3 mins	
125	PSROM5	Music Grade 5	Max 4 mins	
126	PSROM6	Music Grade 6	Max 4 mins	
127	PSROM7	Music Grade 7	Max 5 mins	
128	PSROM8	Music Grade 8	Please advise	
129	PSROMO	Open (post Grade 8)	Please advise	

PIANO SOLO - 20th CENTURY & 21st CENTURY (1900 onwards)*Piano repertoire written in the 20th and 21st Century.*

131	PSTC1	Music Grade 1	Max 2 mins	<u>Fee per Entry: Level A</u>
132	PSTC2	Music Grade 2	Max 2 mins	
133	PSTC3	Music Grade 3	Max 3 mins	
134	PSTC4	Music Grade 4	Max 3 mins	
135	PSTC5	Music Grade 5	Max 4 mins	
136	PSTC6	Music Grade 6	Max 4 mins	
137	PSTC7	Music Grade 7	Max 5 mins	
138	PSTC8	Music Grade 8	Please advise	
139	PSTCO	Open (post Grade 8)	Please advise	

VIOLIN/VIOLA SOLO*With supporting accompaniment where scored. Three entries per class per instrument: indicate instrument on entry form.*

141	VIS1	Music Grade 1 (1 or 2 pieces)	Max 2 mins	<u>Fee per Entry: Level A</u>
142	VIS2	Music Grade 2 (1 or 2 pieces)	Max 2 mins	
143	VIS3	Music Grade 3	Max 3 mins	
144	VIS4	Music Grade 4	Max 4 mins	
145	VIS5	Music Grade 5	Max 4 mins	
146	VIS6	Music Grade 6	Max 5 mins	
147	VIS7	Music Grade 7	Max 6 mins	
148	VIS8	Music Grade 8	Please advise	
149	VISO	Open (post Grade 8)	Please advise	

CELLO/DOUBLE BASS SOLO*With supporting accompaniment where scored. Three entries per class per instrument: indicate instrument on entry form.*

151	CBS1	Music Grade 1 (1 or 2 pieces)	Max 2 mins	<u>Fee per Entry: Level A</u>
152	CBS2	Music Grade 2 (1 or 2 pieces)	Max 2 mins	
153	CBS3	Music Grade 3	Max 3 mins	
154	CBS4	Music Grade 4	Max 3 mins	
155	CBS5	Music Grade 5	Max 4 mins	
156	CBS6	Music Grade 6	Max 5 mins	
157	CBS7	Music Grade 7	Max 6 mins	
158	CBS8	Music Grade 8	Please advise	
159	CBSO	Open (post Grade 8)	Please advise	

WOODWIND SOLO*All reed instruments and flute. With supporting accompaniment where scored. Three entries per class per instrument: indicate instrument on entry form.*

161	WS1	Music Grade 1 (1 or 2 pieces)	Max 2 mins	<u>Fee per Entry: Level A</u>
162	WS2	Music Grade 2 (1 or 2 pieces)	Max 2 mins	
163	WS3	Music Grade 3	Max 3 mins	
164	WS4	Music Grade 4	Max 3 mins	
165	WS5	Music Grade 5	Max 4 mins	
166	WS6	Music Grade 6	Max 5 mins	
167	WS7	Music Grade 7	Max 6 mins	
168	WS8	Music Grade 8	Please advise	
169	WSO	Open (post Grade 8)	Please advise	

BRASS SOLO*With supporting accompaniment where scored. Three entries per class per instrument: indicate instrument on entry form.*

171	BRAS1	Music Grade 1 (1 or 2 pieces)	Max 2 mins	<u>Fee per Entry: Level A</u>
172	BRAS2	Music Grade 2 (1 or 2 pieces)	Max 2 mins	
173	BRAS3	Music Grade 3	Max 3 mins	
174	BRAS4	Music Grade 4	Max 3 mins	
175	BRAS5	Music Grade 5	Max 4 mins	
176	BRAS6	Music Grade 6	Max 5 mins	
177	BRAS7	Music Grade 7	Max 6 mins	
178	BRAS8	Music Grade 8	Please advise	
179	BRASO	Open (post Grade 8)	Please advise	

PERCUSSION SOLO - ORCHESTRAL INSTRUMENTS

For percussion instruments used in standard symphonic orchestras, including timpani. Not drumkit – see classes 181-189

180	OPSO	Open (any level)	Max 2 mins	<u>Fee per Entry: Level A</u>
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DRUMKIT SOLO

One piece (not an exercise) to be performed. A standard drumkit will be provided and played by **all** candidates. Playing with a backing track is encouraged for Grades 1-3, and is **compulsory** for Grades 4 and above. From 2026 **ALL** performances **must** be played with a backing track.

181	DS1	Music Grade 1	Max 2 mins	<u>Fee per Entry: Level A</u>
182	DS2	Music Grade 2	Max 2 mins	
183	DS3	Music Grade 3	Max 2 mins	
184	DS4	Music Grade 4	Max 3 mins	
185	DS5	Music Grade 5	Max 3 mins	
186	DS6	Music Grade 6	Max 3 mins	
187	DS7	Music Grade 7	Max 3 mins	
188	DS8	Music Grade 8	Max 4 mins	
189	DSO	Open (post Grade 8)	Max 4 mins	

RECORDER SOLO

With supporting accompaniment where scored. **Music for Grades 1-8 must be selected from any recognized graded Examination Board.** Grade 1-5 Books from one Examination Board will be in the N IAA Library

191	RECS1	Music Grade 1 (1 or 2 pieces)	Min 30 sec , Max 2 mins	<u>Fee per Entry: Level A</u>
192	RECS2	Music Grade 2 (1 or 2 pieces)	Min 30 sec , Max 2 mins	
193	RECS3	Music Grade 3	Min 1 min , Max 3 mins	
194	RECS4	Music Grade 4	Min 1 min , Max 3 mins	
195	RECS5	Music Grade 5	Max 3 mins	
196	RECS6	Music Grade 6	Max 4 mins	
197	RECS7	Music Grade 7	Max 4 mins	
198	RECS8	Music Grade 8	Max 4 mins	
199	REC SO	Open (post Grade 8)	Max 6 mins	

GUITAR SOLO

Acoustic (i.e., not electric) guitars only. With supporting accompaniment where scored. **Music for Grades 1-5 must be selected from any recognized Examination Board.** For all grades music provided for the adjudicator must be in staff notation; chords alone are not adequate.

201	GS1	Music Grade 1 (1 or 2 pieces)	Min 30 sec , Max 2 mins	<u>Fee per Entry: Level A</u>
202	GS2	Music Grade 2 (1 or 2 pieces)	Min 30 sec , Max 2 mins	
203	GS3	Music Grade 3	Min 1 min , Max 3 mins	
204	GS4	Music Grade 4	Min 1 min , Max 3 mins	
205	GS5	Music Grade 5	Max 3 mins	
206	GS6	Music Grade 6	Max 4 mins	
207	GS7	Music Grade 7	Max 4 mins	
208	GS8	Music Grade 8	Max 4 mins	
209	GSO	Open (post Grade 8)	Max 6 mins	

INSTRUMENTAL SOLO - ADULT NOVICE

Indicate instrument and grade on entry form. With supporting accompaniment where scored.

210	ISAN	18 and over; no previous Eisteddfod experience	Max 5 mins	<u>Fee per Entry: Level A</u>
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INSTRUMENTAL SOLO – CLASSICAL (1750-1825)

For any non-keyboard orchestral instrument. Indicate instrument on entry form. Music written by any composer contemporary to and including Mozart, Haydn and Beethoven. With supporting accompaniment where scored.

215	ISCLA5	Music Grade 5	Max 4 mins	<u>Fee per Entry: Level A</u>
216	ISCLA6	Music Grade 6	Max 5 mins	
217	ISCLA7	Music Grade 7	Max 6 mins	
218	ISCLA8	Music Grade 8	Please advise	
219	ISCLAO	Open (post Grade 8)	Please advise	

INSTRUMENTAL SOLO – ROMANTIC (1825-1900)

For any non-keyboard orchestral instrument. Indicate instrument on entry form.

Any piece written in the Romantic idiom. With supporting accompaniment where scored.

225	ISROM5	Music Grade 5	Max 4 mins	<u>Fee per Entry: Level A</u>
226	ISROM6	Music Grade 6	Max 5 mins	
227	ISROM7	Music Grade 7	Max 6 mins	
228	ISROM8	Music Grade 8	Please advise	
229	ISROMO	Open (post Grade 8)	Please advise	

INSTRUMENTAL SOLO - 20th CENTURY & 21st CENTURY (1900 onwards)

For any non-keyboard orchestral instrument. Indicate instrument on entry form.

With supporting accompaniment where scored.

233	ISTC3	Music Grade 3	Max 3 mins	<u>Fee per Entry: Level A</u>
234	ISTC4	Music Grade 4	Max 3 mins	
235	ISTC5	Music Grade 5	Max 4 mins	
236	ISTC6	Music Grade 6	Max 5 mins	
237	ISTC7	Music Grade 7	Max 6 mins	
238	ISTC8	Music Grade 8	Please advise	
239	ISTCO	Open (post Grade 8)	Please advise	

INSTRUMENTAL SOLO - SONATA

Includes piano. Indicate instrument on entry form. First movement only except for Baroque sonatas, where the first two movements must be played. Supporting accompaniment compulsory.

245	ISSON5	Music Grade 5	Max 6 mins	<u>Fee per Entry: Level A</u>
246	ISSON6	Music Grade 6	Max 6 mins	
247	ISSON7	Music Grade 7	Max 8 mins	
248	ISSON8	Music Grade 8	Please advise	
249	ISSONO	Open (post Grade 8)	Please advise	

INSTRUMENTAL SOLO - CONCERTO

Includes piano. Indicate instrument on entry form. First movement only if it is a 3-movement Concerto. Supporting accompaniment compulsory. (For piano concerto please be aware that there will be a charge for tuning a second piano.)

255	ISCON5	Music Grade 5	Max 6 mins	<u>Fee per Entry: Level A</u>
256	ISCON6	Music Grade 6	Max 6 mins	
257	ISCON7	Music Grade 7	Max 8 mins	
258	ISCON8	Music Grade 8	Please advise	
259	ISCONO	Open (post Grade 8)	Please advise	

INSTRUMENTAL SOLO - RECITAL

Indicate instrument on entry form. Candidates must present three works from three distinct periods.

Credit will be given for good programming. With supporting accompaniment where scored.

265	ISREC5	Music Grade 5	Max 8 mins	<u>Fee per Entry: Level A</u>
266	ISREC6	Music Grade 6	Max 8 mins	
267	ISREC7	Music Grade 7	Max 12 mins	
268	ISREC8	Music Grade 8	Please advise	
269	ISRECO	Open (post Grade 8)	Please advise	

JAZZ IMPROVISATION SOLO – INSTRUMENTAL/VOCAL

Candidates will be given a jazz stimulus/chord sequence and 4 minutes to prepare their performance. Teachers may not assist candidates to prepare. Candidates will have an additional 1 minute preparation time with the accompanist provided by NIAA.

271	JAZIJ	Junior School	Min 1, max 2 mins	<u>Fee per Entry: Level A</u>
272	JAZIS	Senior School (pupils only)	Min 2, max 3 mins	
273	JAZIO	Adult	Min 2, max 3 mins	

SIGHT READING (piano, orchestral instruments, drumkit or voice)

Candidates may enter more than once in one class provided it is with different instruments. State instrument on the entry form. 30 seconds preparation time allowed.

285	SIGHT5	Music Grade 5	Music provided	<u>Fee per Entry: Level A</u>
286	SIGHT6	Music Grade 6		
287	SIGHT7	Music Grade 7		
288	SIGHT8	Music Grade 8		
289	SIGHTO	Open (post Grade 8)		

ACCOMPANYING

Only open to pianists who have passed Grade 6 or higher. The candidate must prepare the piano part of a set vocal or instrumental work, to be performed on the day of the adjudication with the appointed soloist without prior rehearsal. The candidate will have 5 minutes to rehearse with the soloist prior to their performance. The music may be obtained from the Festival Director 21 days before the performance. Only the accompanist (candidate) will be adjudicated.

291	ACCJ	Under 21	Music provided	<u>Fee per Entry: Level A</u>
292	ACCO	21 and over		

OWN COMPOSITION

Instrumental and/or vocal. For instruments other than piano, two or more parts are required. A printed copy of the full score in staff notation, lead sheet or graphic notation **must** be submitted **on first day of Eisteddfod**, along with an acoustic or digital recording of the piece, for marking by Adjudicator. Co-authorship permitted: details of composers on entry form. Instruments may include any instrument, including any African instrument. There will be NO performance during the Festival

293	OCJ	16 and under	Max 3 mins	<u>Fee per Entry: Level A</u>
294	OCO	17 and over	Max 5 mins	

*Very Sincere Thanks to our 2025 Eisteddfod main
partner*

CBZ Holdings

As well as **DRIPTECH IRRIGATION**
And the **ATS** and subscription-paying schools



SNARE DRUM SOLO - WESTERN FOLK / SCOTTISH

Six candidates per class allowed. Candidates must play **at least 2 tunes each**, with contrasting items encouraged (eg. a slower dance followed by a contrasting one – ie. Strathspey and Reel, or 2 Marches). Sets are expected in all classes, and complexity of embellishment/variation to increase at advanced level, even with the same tunes. The transition from one tune to the other needs to be confident and natural. Time limits are in line with the chosen tune. Details of the tunes to be played are in the back of the Syllabus. Tunes from the Tune list in the 2024 Syllabus may also be played. No accompaniment allowed. Highland dress may be worn.

Snare Drum Solo - Beginner

Candidates may only have played the instrument for 2 years or less. One (1) set of marches, two (2) parts.

300	SSB	Any Age	Max 1 min	<u>Fee per Entry: Level A</u>
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Snare Drum Solo - Intermediate

Candidates may only have played the instrument for 3-4 years. Two (2) sets, of four (4) parts.

301	SSI	Any Age	Max 2 min	<u>Fee per Entry: Level A</u>
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Snare Drum Solo - Advanced

Candidates may only have played the instrument for 5 or more years. Two (2) sets in four (4) parts each to include other dance forms such as Strathspey, reel, jig, polka, hornpipe.

302	SSA	Any Age	Max 4 min	<u>Fee per Entry: Level A</u>
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TENOR DRUM SOLO - WESTERN FOLK / SCOTTISH

Six candidates per class allowed. Candidates must play **at least 2 tunes each**, with contrasting items encouraged (eg. a slower dance followed by a contrasting one – ie. Strathspey and Reel, or 2 Marches). Sets are expected in all classes, and complexity of embellishment/variation to increase at advanced level, even with the same tunes. The transition from one tune to the other needs to be confident and natural. Time limits are in line with the chosen tune. Details of the tunes to be played are in the back of the Syllabus. Tunes from the Tune list in the 2024 Syllabus may also be played. Must be accompanied by a piper or snare drummer. Highland dress may be worn.

Tenor Drum Solo - Beginner

Candidates may only have played the instrument for 2 years or less. One (1) set of marches, two (2) parts.

303	SSB	Any Age	Max 1 min	<u>Fee per Entry: Level A</u>
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Tenor Drum Solo - Intermediate

Candidates may only have played the instrument for 3-4 years. Two (2) sets, of four (4) parts.

304	SSB	Any Age	Max 1 min	<u>Fee per Entry: Level A</u>
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Tenor Drum Solo - Advanced

Candidates may only have played the instrument for 5 or more years. Two (2) sets in four (4) parts each to include other dance forms such as Strathspey, reel, jig, polka, hornpipe.

305	SSB	Any Age	Max 1 min	<u>Fee per Entry: Level A</u>
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BAGPIPE SOLO

Six candidates per class allowed. Candidates must play **at least 2 tunes each**, with contrasting items encouraged (eg. a slower dance followed by a contrasting one – ie. Strathspey and Reel, or 2 Marches). Sets are expected in all classes, and complexity of embellishment/variation to increase at advanced level, even with the same tunes. The transition from one tune to the other needs to be confident and natural. Time limits are in line with the chosen tune. Details of the tunes to be played are in the back of the Syllabus. Tunes from the Tune list in the 2024 Syllabus may also be played. Highland dress may be worn

Bagpipe Solo - Beginner

Candidates may only have played the instrument for 2 years or less. One (1) set of marches, two (2) parts.

306	SSB	Any Age	Max 1 min	<u>Fee per Entry: Level A</u>
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Bagpipe Solo - Intermediate

Candidates may only have played the instrument for 3-4 years. Two (2) sets, of four (4) parts.

307	SSB	Any Age	Max 1 min	<u>Fee per Entry: Level A</u>
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Bagpipe Solo - Advanced

Candidates may only have played the instrument for 5 or more years. Two (2) sets in four (4) parts each to include other dance forms such as Strathspey, reel, jig, polka, hornpipe.

308	SSB	Any Age	Max 1 min	<u>Fee per Entry: Level A</u>
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INSTRUMENTAL DUET (including 2 pianos)

2 players, 2 parts; with supporting accompaniment where scored. Full score required for Adjudicator, showing all the parts one under the other, including the accompaniment if any. See Rules 2(e), 2(g), 4(b). Indicate instrument/s on entry form.

Specify if 2 pianos needed - please be aware that there will be a charge for tuning a second piano.

321	ID1	Music Grade 1-2 (1 or 2 pieces)	Max 2 mins	<u>Fee per Entry: Level A</u>
322	ID2	Music Grade 2-3	Max 3 mins	
323	ID3	Music Grade 3-4	Max 3 mins	
324	ID4	Music Grade 4-6	Max 4 mins	
325	ID6	Music Grade 6 and above	Max 6 mins	

INSTRUMENTAL TRIO / QUARTET (including piano double duet for 6/8 hands)

Each player to have a different part; with supporting accompaniment where scored. Full score required for Adjudicator, showing all the parts one under the other, including the accompaniment if any. See Rules 2(e), 2(g), 4(b). Candidates' details on the entry form to include names, music grades and instrument/s.

Specify if 2 pianos needed - please be aware that there will be a charge for tuning a second piano.

326	ITQ1	Music Grade 1-3	Max 3 mins	<u>Fee per Entry: Level A</u>
327	ITQ3	Music Grade 3-6	Max 4 mins	
328	ITQ5	Music Grade 5 and above	Max 6 mins	

INSTRUMENTAL ENSEMBLE

5 - 9 players; minimum 3 parts; no conductor. One item (may be a medley). Full score required for Adjudicator, showing all the parts one under the other, including the accompaniment if any. See Rules 2(e), 2(g), 4(b). No amplification. Supporting accompaniment allowed in Junior School class only.

329	IEJ	Junior School	Max 4 mins	<u>Fee per Entry: Level B</u>
330	IES	Senior School (pupils only)	Max 5 mins	
331	IEO	Open (adult & senior school pupils)	Max 6 mins	

If entering class 330 **and** 331 there must be at least a 50% change of performers.

CAMPANOLOGY

Minimum of 6 bells. Two contrasting items must be played.

332	BEL	Open (any level)	Max 4 mins	<u>Fee per Entry: Level B</u>
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SINGLE INSTRUMENT CHOIR

Min 10, max 20 players. One type of instrument, e.g., flute or clarinet or violin - indicate instrument on entry form. Two contrasting items must be played. Minimum 2 parts: full score required, showing all the parts one under the other, including the accompaniment, if any. With or without supporting accompaniment. See Rules 2(e), 2(g), 4(b).

333	SICJ	Junior School	Min 2, max 4 mins	<u>Fee per Entry: Level B</u>
334	SICS	Senior School (pupils only)	Min 2, max 5 mins	
335	SICO	Open (Adult & senior school pupils)	Min 2, max 6 mins	

If entering class 334 **and** 335 there must be at least a 50% change of performers.

DRUM CORPS - WESTERN FOLK / SCOTTISH

3 - 9 players which must include a drum major and more than one type of drum. See Rule 2(e). Full score required, showing all the parts one under the other. Highland dress may be worn.

336	DC	Open (any level)	Max 5 mins	<u>Fee per Entry: Level B</u>
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PERCUSSION BAND

Min 10, max 50 players. Two contrasting items must be played, with or without supporting accompaniment. See Rule 4(b).

Full score required, showing all the parts one under the other, including the accompaniment if any.

337	PB	Open (any level)	Max 3 mins	<u>Fee per Entry: Level B</u>
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RECORDER BAND

Min 10, max 50 players *to include percussionists*. **Minimum 2 recorder parts; full score required**, showing all the parts one under the other, including the accompaniment if any. **Two contrasting items must be played**. With or without supporting accompaniment. See Rules 2(e), 2(g), 4(b).

338	RBJ	Junior School	Min 1½, Max 3 mins	<u>Fee per Entry: Level B</u>
339	RBO	Open (Adult & senior school pupils)	Min 2, max 4 mins	

PIPE AND DRUM BAND - WESTERN FOLK / SCOTTISH

Min 10, max 50 players. See Rule 2(g). A medley comprising at least one of all the following: march, hornpipe, jig, slow air, strathspey and reel. Full score required, showing all the parts one under the other. Highland dress should be worn.

340	PDB	Open (any level)	Max 6 mins	<u>Fee per Entry: Level B</u>
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JAZZ BAND

Maximum of two bands per school, per class. 3 - 15 players which may include one singer; other band members may also sing. See Rules 2(e), 2(g). One item (may be a medley). Music of African-American origins, characterized by strong rhythms, syncopation, and improvised solos. **No pop**. Full score not required, but **lead sheets must be submitted** (should you be unsure please contact the NIAA Office for an example) Instruments traditionally include woodwind, brass, piano/keyboard and drumkit. NIAA will provide equipment as detailed below. See Rule 4(h), 4(i).

341	JAZZJ	Junior School	Min 2, max 4 mins	<u>Fee per Entry: Level B</u>
342	JAZZS	Senior School (pupils only)	Min 3, max 5 mins	
343	JAZZO	Open (Adult & senior school pupils)	Min 3, max 6 mins	

If entering class 342 **and** 343 there must be at least a 50% change of performers.

In Class 343 a **maximum of 30%** of the band may be adult.

JAZZ BAND – EQUIPMENT – HARARE PERFORMANCES ONLY

- Bands must bring their musical instruments such as Guitars, Brass Instruments, Percussion etc. and related power cables. A standard stage with all the backline equipment will have already been set up at the venue. The equipment will include:
 - Full Drum kit
 - 1 x Bass combo
 - 2 x Keyboard stand
 - 2 x Keyboard.
 - 2 x Lead Guitar combos
 - 3 x microphones for the Brass
 - 1 x microphone for the Lead Singer
 - 1 x microphone for piano
 - All mic cables
 - All jack-to-jack cables for instruments
 - All power cables for supplied equipment
 - 4 or 5 x stage monitors
 - 1 full set of Front of House Speakers
- **Please note that the keyboards will be provided. You may not use your own keyboard(s). They may be used in ANY mode**
- **Use of a MIDI Controller is not permitted.**

BIG BAND

Min 10, max 50 players. A style associated with the swing era, typically comprising rhythm, brass and woodwind instruments. Band to play one item (which may be a medley); or multiple items of a contrasting nature. Full score required, showing all the parts one under the other. Amplification allowed; see Rule 4(i).

344	BBND	Open (any level)	Min 3, max 10 mins	<u>Fee per Entry: Level B</u>
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WOODWIND AND BRASS BAND

Min 10, max 50 players including percussionists. Band to play one item (which may be a medley); or multiple items of a contrasting nature. Full score required, showing all the parts one under the other. Amplification of selected instruments may be allowed if called for in the original score subject to requesting permission from the Festival Director prior to the performance date (email niaa@yoafrica.com). See Rule 4(i).

345	WBB	Open (any level)	Min 3, max 10 mins	<u>Fee per Entry: Level B</u>
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FULL ORCHESTRA

Min 10, max 50 players. Must include representation of string, wind, brass and percussion (tuned and/or untuned). Must play music composed for orchestra. One item (which may be a medley) or multiple items of a contrasting nature. Full score required, showing all the parts one under the other. Amplification of selected instruments may be allowed if called for in the original score subject to requesting permission from the Festival Director prior to the performance date (email niaa@yoafrica.com). See Rule 4(i).

346 ORCHF Open (any level) Min 3, max 10 mins Fee per Entry: Level B

STRING AND "MIXED" ORCHESTRA

Min 10, max 50 players. A String Orchestra is comprised of mixed strings only; a "Mixed" Orchestra is a combination of several classical instruments but does not qualify as a Full Orchestra. One item (which may be a medley) or multiple items of a contrasting nature. Full score required, showing all the parts one under the other.

347 ORCHM Open (any level) Min 3, max 10 mins Fee per Entry: Level B

JUNIOR ORCHESTRA

Min 10, max 50 players. May be Full, String or "Mixed" in composition - see definitions above. One or two items may be played, with or without supporting piano accompaniment. See Rule 4(b). Full score required, showing all the parts one under the other.

348 ORCHJ Junior School Min 2, max 6 mins Fee per Entry: Level B

Sincere thanks to our main partner



for their generous support

SECTION 5: WESTERN VOCAL

PLEASE READ THESE RULES CAREFULLY, IN CONJUNCTION WITH THE GENERAL RULES ON PAGE 5-9, TO ENSURE THAT YOUR ENTRIES COMPLY WITH THE SYLLABUS.

- ALL General Rules (Page 5-9) and Specific Western Music Rules (page 17) apply
- Choose songs that best demonstrate the vocal skills of the candidate; Rap songs are discouraged.
- Songs must be age-appropriate and family-friendly. No inappropriate lyrics.
- Open Classes are intended for adult singers and adjudicated accordingly. Singers under 18 must obtain permission from the Festival Committee to enter these.
- Verses must be cut if necessary to comply with time limits; but Da Capo's must be sung by all Senior School/Open candidates.
- Accompaniment is required in all solo sections, with the optional exception of the folk/traditional classes. Mandatory for Open classes.
- Candidates may enter a maximum of three vocal solo classes.

VOCAL SOLO - WESTERN TRADITIONAL

Anonymous (i.e., no known composer) or an arrangement of a traditional piece. May be unaccompanied.

400	VSTJ4	Grade 4-5	Max 3 mins	<u>Fee per Entry: Level A</u>
401	VSTJ6	Grade 6-7	Max 3 mins	
402	VST1	Form 1-2	Max 3 mins	
403	VST3	Form 3-4	Max 3 mins	
404	VST5	Form 5-6	Max 4 mins	
405	VSTO	Adult	Max 4 mins	

VOCAL SOLO – SONGS FROM THE MUSICALS (STAGE AND SCREEN)

*Songs **originally written for and performed in any musical**; Songs from TV Series are **NOT** allowed.*

*Characterization during the performance is a requirement; costume and minimal **hand-held** props are optional, but will not be adjudicated.*

Name of musical, in addition to the song title to be included on back of ballot.

406	VSMJ6	Grade 6-7	Max 4 mins	<u>Fee per Entry: Level A</u>
407	VSM1	Form 1-2	Max 4 mins	
408	VSM3	Form 3-4	Max 4 mins	
409	VSM5	Form 5-6	Max 5 mins	
410	VSMO	Adult	Max 5 mins	

VOCAL SOLO - POPULAR MUSIC VOCALS

*Chosen pieces **may not include** anything written originally for any other category e.g., movies, musical theatre.*

Accompaniment may be piano, or a backing track. Please advise check-in if a blue tooth speaker is required. See Rule 4(b). No microphones allowed. Candidates are encouraged to use pieces from a recognized Examination Board.

411	VSP1	Form 1-2	Max 3 mins	<u>Fee per Entry: Level A</u>
412	VSP3	Form 3-4	Max 3 mins	
413	VSP5	Form 5-6	Max 4 mins	
414	VSPO	Adult	Max 4 mins	

ART SONGS

Art songs are based on a poetic text, and composed in the classical tradition: composers include Fauré, Debussy, Rachmaninov, Grieg, Head, Copland. To be sung in the original language; piano accompaniment compulsory.

415	VA1	Form 1-2	Max 3 mins	<u>Fee per Entry: Level A</u>
416	VA3	Form 3-4	Max 4 mins	
417	VA5	Form 5-6	Max 5 mins	
418	VAO	Adult	Max 5 mins	

VOCAL SOLO – RENAISSANCE/BAROQUE (1400 – 1750)*Any song from the prescribed period*

419	VSB1	Form 1-2	Max 3 mins	<u>Fee per Entry: Level A</u>
420	VSB3	Form 3-4	Max 3 mins	
421	VSB5	Form 5-6	Max 4 mins	
422	VSBO	Adult	Max 4 mins	

VOCAL SOLO - OLD ITALIAN (1600-1800)*Any Italian song, sung in Italian. Not an opera aria.*

423	VSIT1	Form 1-2	Max 3 mins	<u>Fee per Entry: Level A</u>
424	VSIT3	Form 3-4	Max 3 mins	
425	VSIT5	Form 5-6	Max 4 mins	
426	VSITO	Adult	Max 4 mins	

VOCAL SOLO - RELIGIOUS*Any song of worship.*

427	VSS1	Form 1-2	Max 3 mins	<u>Fee per Entry: Level A</u>
428	VSS3	Form 3-4	Max 3 mins	
429	VSS5	Form 5-6	Max 3 mins	
430	VSSO	Adult	Max 3 mins	

VOCAL SOLO - JAZZ*Music of African-American origins; includes Dixieland, Blues, Swing styles e.g., Ella Fitzgerald, Louis Armstrong.*

431	VSJ1	Form 1-2	Max 3 mins	<u>Fee per Entry: Level A</u>
432	VSJ3	Form 3-4	Max 3 mins	
433	VSJ5	Form 5-6	Max 4 mins	
434	VSJO	Adult	Max 4 mins	

VOCAL SOLO - OPERETTA*Light opera (a precursor of modern musical theatre) e.g., works by Strauss, Lehár, Offenbach, Suppé, German, Romberg. Includes Gilbert & Sullivan. Minimal props allowed.*

435	VSOT5	Form 5-6	Max 5 mins	<u>Fee per Entry: Level A</u>
436	VSOTO	Adult	Max 5 mins	

LIEDER*German art songs typically of the nineteenth century; composers include Schubert, Schumann, Wolf, Mahler, Mozart. To be sung in German. Accompanist does not need to be named.*

437	VL5	Form 5-6	Max 6 mins	<u>Fee per Entry: Level A</u>
438	VLO	Adult	Max 6 mins	

VOCAL SOLO - ORATORIO*An extract from a sacred or epic choral work - cantata/requiem/mass. With recitative where appropriate.*

439	VSOR5	Form 5-6	Max 6 mins	<u>Fee per Entry: Level A</u>
440	VSORO	Adult	Max 6 mins	

VOCAL SOLO – OPERA*An aria in the original key and ideally sung in the original language. With recitative where appropriate. Costumes and minimal props allowed.*

441	VSOPO	Adult	Max 6 mins	<u>Fee per Entry: Level A</u>
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VOCAL SOLO – RECITAL (1901-2000)

A group of 3 songs from 3 distinct periods and styles, judged as a single performance, taking into consideration song choice, language and versatility. Example - Old Italian; Lied;. Concert attire recommended.

442	VSRL	Ladies – Adult	Please advise	<u>Fee per Entry: Level A</u>
443	VSRM	Men – Adult		

VOCAL AND INSTRUMENTAL DUET

One singer, singing in a western language, and one instrumentalist in equal artistic partnership; with supporting accompaniment where scored. Popular contemporary songs are strongly discouraged.

444	VID	Open (14 years and over)	Max 4 mins	<u>Fee per Entry: Level A</u>
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VOCAL AND INSTRUMENTAL ENSEMBLE

Purely instrumental trios/quartets/ensembles must enter classes 326-331; purely vocal groups must enter classes 452-457.

3 - 9 performers, see Rule 2(e), 2(g). One item (may be a medley). Minimum 3 parts: Supporting accompaniment allowed in Junior School class only.

No conductor. No amplification. Popular contemporary songs are strongly discouraged.

445	VIEJ	Junior School	Max 3 mins	<u>Fee per Entry: Level B</u>
446	VIES	Senior School (pupils only)	Max 4 mins	
447	VIEO	Adult	Max 4 mins	

VOCAL DUET

Must be a song specifically scored as a duet. Two singers, two distinct vocal parts, at least 50% to be sung in harmony. A candidate may only enter the class **ONCE**. See Rule 2(g). **Popular contemporary songs are strongly discouraged.**

448	VDJ4	Grade 4-7	Max 3 mins	<u>Fee per Entry: Level A</u>
449	VD1	Form 1-3	Max 3 mins	
450	VD4	Form 4-6	Max 4 mins	
451	VDO	Adult	Max 4 mins	

VOCAL TRIO / QUARTET

Each singer to have a separate vocal part; at least 50% to be sung in harmony. Popular contemporary songs are strongly discouraged.

452	VTQ1	Form 1-3	Max 3 mins	<u>Fee per Entry: Level A</u>
453	VTQ4	Form 4-6	Max 4 mins	
454	VTQO	Adult	Max 4 mins	

VOCAL ENSEMBLE

5 - 9 singers, minimum 3 parts. No conductor. No amplification. Popular contemporary songs are strongly discouraged.

455	VEJ	Junior School	Max 3 mins	<u>Fee per Entry: Level B</u>
456	VES	Senior School (pupils only)	Max 4 mins	
457	VEO	Adult	Max 4 mins	

MADRIGALS (1400-1625)

Min 4, max 16 voices. A secular part song without instrumental accompaniment. Words and music must be in stipulated time period. Composers such as Morley, Weelkes, Wilbye. See Rule 2(g).

458	MADJ	Junior School	Max 5 mins	<u>Fee per Entry: Level B</u>
459	MADO	Open (Senior school and adult)	Max 5 mins	

WESTERN VOCAL CHALLENGES

PETER BOSLEY MEMORIAL TROPHY

Open to men 16 - 18 years gaining Honours in any vocal solo class

MONICA TROLLOPE MEMORIAL TROPHY

Open to ladies 16 - 30 years gaining Honours in any vocal solo class

HARRY TUDBALL MEMORIAL TROPHY

Open to any singer over 18 years, male or female, gaining Honours in any vocal solo class

A candidate may enter only ONE challenge class

Dress restrictions do not apply for this event, formal evening dress is encouraged.

The Adjudicator, in consultation with the Festival Director, may invite a performer obtaining a First Plus grade in more than one vocal solo class to enter the appropriate challenge.



The advertisement features a blue and white color scheme. At the top, the DripTech Irrigation logo is displayed, consisting of a stylized blue water droplet icon above the text 'DripTech' in a large, bold, sans-serif font, with 'IRRIGATION' in a smaller font below it. Below the logo, a row of six black plastic irrigation fittings of varying sizes and shapes is shown. In the bottom left corner, there is a stylized blue silhouette of a violin. At the bottom right, a portion of a piano keyboard is visible, with black and white keys. The background is a light, abstract image of a person playing a violin.

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SECTION 6: WESTERN CHORAL

PLEASE READ THESE RULES CAREFULLY, IN CONJUNCTION WITH THE GENERAL RULES ON PAGES 5-9, TO ENSURE THAT YOUR ENTRIES COMPLY WITH THE SYLLABUS.

- ALL General Rules (Page 5-9) and Specific Western Music Rules (page 17) apply
 - A MAXIMUM of TWO entries per class per school, provided that the 50% change rule is adhered to.
 - **For Open, Church, World Choral Music and Western Gospel Classes** – accompanied or unaccompanied MUST be indicated on the entry form
 - **Min 10, max 50 voices (including percussionists where allowed).** NIAA may assist, but is not responsible, for checking the number of singers on stage.
 - **ONLY one piece may be performed; no medleys allowed.**
 - Choice of song is crucial – choose songs that showcase the strengths of your choir. Song selection must be age-appropriate and family-friendly.
 - Pieces that are for specific classes eg Church, Gospel, **CANNOT** be sung in other classes, for any choir – Junior school, senior school or open.
 - In Junior, unaccompanied and western gospel classes (500-508, 515, 519, 520, 521 and 522), up to 5 singers may play hand-held percussion instruments.
 - No props allowed except in the Grade 0/ECD class (Class 500) where appropriate.
 - Adult conductors of school choirs must not sing.
 - **Parts required:**
 - Classes 500-504: 1 or 2 parts;**
 - Classes 505-511: Min 2 parts;**
 - Classes 512-522: Min 3 parts.**
- In classes 505 onwards, at least 75% of the song must be sung in harmony.***

500	CNS	Grade 0/ECD - Accompanied or Unaccompanied	Min 1 min, max 3 mins	<u>Fee per</u>
501	CG2	Grades 1 and 2	Min 1 min, max 4 mins	<u>Entry:</u>
502	CG3	Grade 3	Min 1½ mins, max 5 mins	<u>Level B</u>
503	CG4	Grade 4	Max 5 mins	
504	CG5	Grade 5	Max 5 mins	
505	CJG	Junior Girls	Max 5 mins	
506	CJB	Junior Boys	Max 5 mins	
507	CJM	Junior Mixed	Max 5 mins	
508	CUJ	Junior Schools Unaccompanied	Max 5 mins	
509	CF2G	Forms 1 and 2 Girls	Max 6 mins	
510	CF2B	Forms 1 and 2 Boys	Max 6 mins	
511	CF2M	Forms 1 and 2 Mixed	Max 6 mins	
512	CSG	Senior Girls	Max 6 mins	
513	CSB	Senior Boys	Max 6 mins	
514	CSM	Senior Mixed	Max 6 mins	
515	CUS	Senior Schools Unaccompanied	Max 6 mins	
516	CAL	Adult Ladies (no member under 18)	Max 6 mins	
517	CAM	Adult Men (no member under 18)	Max 6 mins	
518	CAX	Adult Mixed (no member under 18)	Max 6 mins	
519	CO	Open (mixed age groups) – accompanied or unaccompanied **	Max 6 mins	
520	CWCM	World Choral Music (Open) – accompanied or unaccompanied ** ##	Max 6 mins	
521	CC	Church - Accompanied or unaccompanied	Max 6 mins	
522	CG	Western Gospel Accompanied or Unaccompanied §	Max 6 mins	

** If entering an Open class **and** any preceding class in this section, there must be at least a 50% change of members.

Pieces may be taken from any culture, sung in any language, outside of the standard English tradition, but may not include pieces which may be performed in the African Choral Section

§ The Gospel “sound” includes Spirituals, and may incorporate elements of jazz/blues/soul. Movement is expected; should include solo voice/s and/or a call-and-response structure. **Audience participation must not be actively invited by the performers.**

WESTERN CHORAL CHALLENGE

FRIDAY 4TH APRIL (TBC)

A MAXIMUM of 8 Junior School and 8 Senior School Choirs (only one per school) receiving an Honours Grade in the following classes **will be invited** to enter the Junior Choral Challenge or the Senior Choral Challenge:

Western Choral – Classes 500-522

Candidates must perform the same piece in the same manner as when originally adjudicated.

ONLY one entry allowed per school.

Choirs who qualified and performed in Gweru may request to submit a video of their performance which will be viewed at the challenge by the adjudicators

FINAL CONCERT & AWARDS

Saturday 5th April

SCOTTISH TUNES LIST

This is not an exhaustive list, but rather a suggestion of tunes. Please consider your student's ability when choosing. Contrasting items are highly recommended. Tunes from previous Eisteddfod Syllabi are also options.

REELS:

- | | | |
|---------------------------|--------------------------|-------------------------|
| - High Road to Linton | - St. Kilda Wedding, | - Lorna's Reel, |
| - Peat Fire Flame | - The Spirit of Poltney, | - Maggie's Pancakes, |
| - Skye Dance | - De'il Among the | - Rannie MacLennan's |
| - The Twisted Bridge, | Tailors, | Ross' Reel, |
| - Angus McLeod, | - Donald Macleod's | - The Shetland |
| - Bonnie Tammy | Reel, | Molecule, |
| Scollay, | - The Fairy Dance, | - Stan Chapman's, |
| - Faroe Rum, | - Flowers of Edinburgh, | - Willafjord, |
| - Kate Dalrymple, | - Hurlock's Reel, | - Andy Broon's Reel, |
| - Miss Forbes' Farewell | - The Red Haired Boy, | - The Banshee, |
| to Banf, | - Roxburgh Castle, | - Bulgarian Red, |
| - Corn Riggs, | - St Anne's Reel, | - The Little Cascade, |
| - Donald Blue, | - Sandy McIntyre's Trip | - The Marquis of Huntly |
| - Da Ferry Reel, | to Boston, | Reel, The Marquis of |
| - Da Forfeit O' Da Ship, | - Aandowin at da Bow, | Tullybardine, |
| - Jumping Geordie, | - The Brolum | - Mitten's Breakdown, |
| - The Kilt is my Delight, | - The Bungalow, | - Pottinger's Reel, |
| - Mrs MacLeod of | - Calum Donaldson, | - Prue Reel, |
| Raasay, | - Dunkeld Bridge, | - The Salvation, |
| - Rakes of Mallow, | - The Glasgow Reel, | - The Sandyburn Reel, |
| - Reel of Tullochgorum, | - Gordon's Favourite, | - The Tushkar |

JIGS:

- | | | |
|-------------------------|------------------------|-------------------------|
| - Bonnie Strathyre, | - Lanagan's Ball. | - Jig of Slurs, Jig Run |
| - The Eavesdropper, | - McGoldrick's No. 1 | Rig, |
| - Cornerhouse Jig, | (Snoring Khazi), | - Kenny Gillies of |
| - An Islay Jig, Rocking | - Miss Campbell of | Portnalong, |
| the Baby, | Sheerness, | - The Ninety Jig, |
| - Wee Tod, | - Muckin' of Geordie's | - Rory McLeod, |
| - Drummond Castle, | Byre, | - Simon Thoumire's Jig, |
| - The Hundred Pipers, | - Road to Banff, | - The Ten Penny Bit, |
| - John Grumlie, | - Scarce o'Tatties, | - Thunderhead, |
| - The Kesh Jig, | - Da South End, | - Basil the Retriever, |
| - Ness Castle, | - The Stool of | - Calliope House, |
| - Out on the 19 Ocean, | Repentance, | - Dashing White Eejit, |
| - Peter's Peerie Boat, | - The Atholl | - Izzy's Jig, |
| - The Price of a Pig, T | Highlanders, | - The Joy of it, |
| raditional Jig, | - Glasgow City Police | - What care I for the |
| - The Banks of Allan, | Pipers, | Minister |
| - The Famous Baravan, | | |

MARCHES:

- I Bhi Ada,
- I'll Tell my Ma,
- Nut Brown Maiden,
- Bonnie Lass o' Fyvie,
- Green Hills of Tyrol,
- Marie's Wedding,
- Scotland the Brave,
- Stronsay Wedding,
- Caledonian March,
- Flott fae Flotta,
- Highland Laddie,
- The Lovat Scouts,
- Murdo's Wedding,
- The Nameless Lassie,
- Tartan Bonnets,
- Terribus,
- Uist Tramping Song,
- Augusta, Gairsay,
- The Glencoe March,
- The Hut on Staffin Island,
- Loch Ryan,
- The Music of Spey,
- The Atholl Volunteers,
- The Braes of Castle Grant,
- DaGusier's March,
- Height of Casino,
- Scott Skinner's Compliments to Mr Macdonald,
- Cowal Fiddler's March,
- Highlander's Revenge,
- MacLean of Pennycross,
- Mr Mitchie

WALTZES:

- Amazing Grace,
- Fairy Lullaby,
- Lovely Stornaway,
- Mid Yell School Waltz,
- Skye Boat Song,
- Ae Fond Kiss,
- An te Bhan,
- Come by the Hills,
- My Farewell,
- The Queen's Four Marys,
- Road and Miles to Dundee,
- The Sound of Mull,
- Gentle Maiden,
- Jewels of the Ocean,
- Leaving Stornaway,
- Margaret's Waltz,
- The Mingulay Boat Song,
- Ordale Wedding,
- Tiree Bridal Song,
- An Caira,
- Farquhar and Hattie's Waltz,
- Jacqueline's Waltz,
- Josefin's Waltz,
- Kellister Waltz,
- Midnight on the Water,
- Miss Rowan Davies,
- The Rope Waltz,
- Astryd's Waltz,
- Bert Mackenzie's 70th Birthday Waltz,
- Gillian's Waltz,
- Grandad's Waltz,
- Da 20 Holm Waltz,
- Kate Martin's Waltz,
- My Cape Breton Home,
- A Waltz for Kylin,
- The Wild Rose of the Mountain,
- David's Waltz,
- For Graham,
- Maggie West's Waltz

AIRS:

- Auld Lang Syne,
- Coulter's Candy,
- Eriskay Love Lilt,
- My Bonnie Lies Over the Ocean,
- Rowan Tree,
- Duchess Tree,
- Iain Ruairidh's Lament,
- Loch Lomond,
- Sine Bhan,
- Will Ye No Come Back Again,
- Ye Banks and Braes,
- Fear a Bhata,
- Hills of Lorne,
- Leezie Lindsay,
- Niel Gow's Farewell to Whisky,
- Sarena,
- Da Slockit Light,
- Margaret Anne Robertson,
- Mrs Jamieson's Favourite,
- The Pearl,
- Sailing South, The Setting Sun,
- Shingly Beach,
- Coilsfield House,
- Da Daydawn,
- Hector the Hero,
- Inisher,
- Lament for Flora McDonald,
- Roslin Castle,
- The Sound of Sleat,
- Annie My Mother,
- Ashokan Farewell,
- Da Auld Resting Chair,
- Bovaghie's Plaid,
- The Coleburn,
- Deliverance,
- Leaving Lochboisdale,
- Niel Gow's Lament for the Death of His Second Wife

POLKAS:

- Egan's Polka,
- The Osprey,
- Da Boanie Polka,
- Seven Step Polka,
- Belfast Polka,
- Denis Murphy's Polka,
- John Ryan's Polka,
- Sister Jean,
- Bob Hobkirk's Polka,
- Clark Cases,
- Hakki's Polka,
- Jimmy o'the Bu's Polka,
- The Old Polka,
- Bluebell Polka,
- The Orkney Polka

HORNPIPES:

- Boys of Bluehill,
- The Locomotive,
- Right of Man,
- The Steamboat,
- Willie's Brogues,
- Crossing the Minch,
- Harvest Home,
- The North Shore,
-
- The Westcoaster,
- Mr Alexander Laing's Hornpipe,
- The Cherry Tree,
- Leuchold,
- The Liverpool Hornpipe,
- St Gilbert's Hornpipe,
- The Trumpet Hornpipe,
- Violet Tulloch's Hornpipe

STRATHSPEY:

- Fear a Phige,
- John McAlpine,
- Belladrum House,
- Calum's Road,
- Campbeltown Kiltie Ball,
- The Duke of Gordon's Birthday,
- In Islay,
- Katie Bardie,
- The Fiddler,
- Jessie Smith,
- The Lad with the Plaidie,
- Memories of Father Angus MacDonald,
- Gille Calum (Sword Dance),
- The Iron Man,
- The Laird o'Thrums,
- Mackenzie Hay,
- Stirling Castle,
- Tulcan Lodge,
- Willie Hunter's Compliment to Dan R. McDonald,
- Calum's Road,
- Duke of Edinburgh,
- Earl Grey,
- Miss Lyall,
- Netherbow,
- The Quiet Man,
- Sword Dance,
- The Warnocks

AFRICAN MUSIC AWARDS

BEST AFRICAN MUSIC SOLO
BEST AFRICAN MUSIC DUET
BEST AFRICAN MUSIC ENSEMBLE
VENEKA NAZVINO NYUNGA PRIZES
EDULOAN TROPHY
MIKE SIBANDA AWARD
WINAD MUSIC TROPHY
"AFRICAN VOICE" CUP
AFRICAN MUSIC ENSEMBLE CUP
KUTINYA CHALLENGE TROPHY
NIC MANOMANO CHALLENGE TROPHY
ACORN CUP
ROTARY ETHNIC CHOIR CUP
WATERSHED CUP
NIAA JUNIOR AFRICAN CHORAL CHALLENGE
MUKARATI TROPHY

Certificate for each age group
Certificate for each age group
Certificate for each age group
Mbira Solo - Form 1-3, Form 4-6
Marimba Ensemble - Junior School
Best Soprano Marimba Player, in ensemble class
Marimba Ensemble, Traditional - Senior School
Vocal Ensemble, A Cappella - Senior School
Mbira or Vocal Ensemble
Marimba Challenge - Senior School
Marimba Challenge - Junior School
African Choirs - Junior School
African Choirs, Traditional or Contemporary
African Choirs, Gospel
African Choral Challenge, Junior School
African Choral Challenge, Senior School

WESTERN INSTRUMENTAL AWARDS

ANNE BECK CUP
EDDIE RIDER SHIELD
AIDA LOVELL CUP
BACH AWARD
WELL WISHER BACH AWARD
EILEEN REYNOLDS CUP
INSTITUTE CUP
ZSMT BEETHOVEN CUP
CAROL BARON CUP
CAROL BARON TROPHY
PAT DUFFY MEMORIAL TROPHY
LITTLE CUP
NIAA PIANO SOLO CUP INTERMEDIATE
MOZART CUP
HEADINGTON CUP
COLLEGE SINFONIETTA CUP
CAROL BARON CONCERTO CUP
DI WRIGHT TROPHY
JOY KNOWLES TROPHY
STIRLING TROPHY
NIAA WIND SOLO CUP
ESME VENTER CUP
NIAA BRASS SOLO CUP
NIAA BAGPIPE SOLO CUP
IAN THOMSON MEMORIAL TROPHY
BORDER TROPHY
CHARLES KEAUFLING CUP
BRYDEN RECORDER GROUP TROPHY

Piano Solo Baroque – Grades 1 and 2
Piano Solo Baroque - Grades 3 and 4
Piano Solo Baroque - Grade 5
Piano Solo Baroque - Grade 6
Piano Solo Baroque - Grade 7
Piano Solo Baroque - Grade 8
Piano Solo Baroque - Open
Piano Solo Classical - Grade 5 and over
Piano Solo Beethoven - Grade 5 and over
Piano Solo Romantic - Grade 5 and over
Piano Solo 20th Century - Any grade
Piano Solo Own Choice - Grades 1 to 4
Piano Solo Own Choice – Grades 5 to 8
Piano Solo Own Choice - Open
Piano Sonata - Grade 5 and over
Instrumental Sonata - Grade 5 and over
Instrumental Concerto - Grade 5 and over
Bowed Strings - Under 16
Bowed Strings - 16 and over
Violin/Viola Solo Grade 7 and above (any age)
Woodwind Solo - Under 18
Woodwind Solo - 18 and over
Brass Solo - Any grade
Bagpipe Solo - Any age
Pipe Band Drum Solo - Any age
Recorder Solo - Grades 1 to 5
Recorder Solo - Grade 6 and over
Recorder Bands

WESTERN INSTRUMENTAL AWARDS cont.

DANTE ALIGHIERI TROPHY	School Jazz Bands
MASHONALAND HOLDINGS TROPHY	Bands - Open
JUNIOR BANDS/ORCHESTRA CUP	Junior Orchestras
NIAA BAND & ORCHESTRA CUP	Orchestras - Open
NIAA ENSEMBLE CUP	Instrumental and/or Vocal Ensembles
CYNTHIA SONNENBERG CUP	Sight Reading - Under 18
IDA JAMES CUP	Sight Reading - 18 and over
GRAHAM JOHNSON CUP	Accompanying

WESTERN VOCAL AWARDS

PAT DUFFY CUP	Vocal Solo under 14
LYNETTE WELCH CUP	Vocal Solo Girls under 18
BLYTHE KRUGER TROPHY	Vocal Solo Boys under 18
FLORA McCALLUM CUP	Vocal Solo 18-21years
LORNA KELLY CUP	Vocal Solo - Open
BACON TROPHY	Vocal Solo – Musical Theatre ONLY (Senior School)
DR GRIFFITHS TROPHY	Opera Solo
PADDY EDGE CUMBE CUP	Recital
GRETA MUIR CUP	Lieder (singer and accompanist)
PETER BOSLEY MEMORIAL TROPHY	Male Singers 16-18 Challenge
MONICA TROLLOPE MEMORIAL TROPHY	Lady Singers 16-30 Challenge
HARRY TUDBALL MEMORIAL TROPHY	Male or Female Singers over 18 Challenge
CALEDONIAN FLOATING TROPHY	Madrigals

CHORAL AWARDS

ASTRA CUP	Choirs Grades 1 & 2
JOHN GARDINER CUP	Choirs Grade 3
THOMSON CUP	Choirs Grade 4
GRACE CUP	Choirs Grade 5
MORTON TROPHY	Choirs Junior Boys
KATH KENNY CUP	Choirs Junior Girls
MASHONALAND CAMBRIAN SOCIETY CUP	Choirs Junior Mixed
GEM MERCER CUP	Choirs Forms I and II Girls
RAY GOUGH CUP	Choirs Forms I and II Boys
BLYTHE KRUGER SHIELD	Choirs Senior Boys
MASHONALAND CAMBRIAN SOCIETY CUP	Choirs Senior Girls
SENIOR SCHOOLS TROPHY	Choirs Senior Mixed
NIAA CHURCH CHOIRS CUP	Church Choirs
NIAA PRAISE CUP	Gospel Choirs (Western)
WORLD CHORAL MUSIC CUP	Choirs in World Choral Music Class
LIPTZ CUP	Choirs Open
NIAA A CAPPELLA CUP	Choirs Unaccompanied
RICHARD WILDE TROPHY	Western Choral Challenge, Junior School
NICKY HAMMOND TROPHY	Western Choral Challenge, Senior School

GENERAL AWARDS

ADJUDICATOR'S CUP	For an outstanding item - Vocal or Instrumental
ESTHER LACY CUP	For Musicality and Charm
POCKET CUP	Most Promising Musician under 17
LAURENCE AND COPE CUP	Most Promising Musician 17-21
SANDERS FLOATING TROPHY	Most Promising Singer 17-19
THE DIANA MELLON SCHOLARSHIP	To a Zimbabwean student aged 10-17 years, ideally for piano/organ studies
X-FACTOR BURSARY	To a candidate who has that very special & unique ingredient that engages an audience through charisma & original musicianship
THE NEELS BOONZAAIER RECOGNITION TROPHY	To a student for all-round contribution in all aspects of music

Trophies may be withheld if no suitable recipient is identified.

NOTES:

NOTES:



VOCAL AND INSTRUMENTAL EISTEDDFOD 2025 INDEMNITY

I, on behalf of

.....(School/Studio) hereby undertake to ensure that:

1. All candidates entered have been advised of the rules under which they will perform.
2. The candidates check in at least 15 minutes before the class commences;
3. Group performers check in at least 30 minutes before the class commences, unless otherwise stated.
4. The NIAA reserves the right to determine **IF** late comers are allowed to perform. Performance is not guaranteed
5. The NIAA is advised of any withdrawals at least 24 hours in advance **VIA EMAIL ONLY** (niaa@yoafrica.com).
6. The adjudicator's decision is final and not open for discussion under any circumstance.
- 7. The adjudicator will not be approached at any stage. (Either inside or outside a venue).**
8. Any candidate, teacher or audience member who is intoxicated, or disrupting any performance will be removed and not allowed re-entry into any further session during the Eisteddfod.

Media

1. Maximum of **TWO** media personnel, wearing NIAA media accreditation tags at all times will be allowed
2. The NIAA reserves the right to cancel and remove the lanyards should **ANY MISUSE** occur.

Indemnity and Disclaimer

1. All submissions that are accepted and fall within the syllabus criteria may be uploaded to the NIAA Website, Facebook page and YouTube Channel, or any other NIAA social media site.
2. NIAA will assume that this is acceptable to the candidate/school/teacher unless a written objection is received by our office.

Date:

Signed:

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