



NATIONAL INSTITUTE  
OF ALLIED ARTS

BUILDING THE ARTS



VOCAL &  
INSTRUMENTAL  
EISTEDDFOD



SPEECH & DRAMA  
FESTIVAL



VISUAL ARTS  
FESTIVAL



LITERARY  
FESTIVAL

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## VOCAL & INSTRUMENTAL EISTEDDFOD 2025 SYLLABUS AMENDMENTS AND REMINDERS

### SCHEDULING REQUESTS

Please give details on a separate letter attached to your entry forms if you have any special scheduling constraints you wish to have considered INCLUDING

- religious observances,
- sporting commitments (only considered in exceptional circumstances),
- accompanist availability.

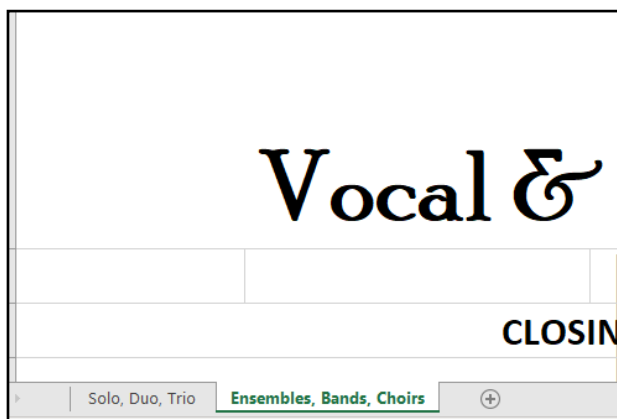
We will do our best to accommodate these provided the schedule permits. **NO REQUEST IS GUARANTEED**

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.

### 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  | <b>GWERU</b> | 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   |  |
|                    |            | 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 is time sensitive for data inputting and scheduling**
- Submit entry forms in excel format **ONLY**, as soft copies via email to [niaa@yoafrica.com](mailto:niaa@yoafrica.com) , and in hard copy if you are coming to the Office to make payment.
- NO HANDWRITTEN** forms will be accepted

## ENTRIES

**Candidates may enter only once in any class, including duets and trios, with the following exceptions:**

- 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.
- In Instrumental classes, individuals may enter a second time **provided that a different instrument is played**.

### **Candidate name**

- In duet and trio classes, the names of all the performers are required on the form, bracketed together.
- In quartet and ensemble classes, the Candidate Name is the name of the group, e.g., school; Individual names are not permissible.
- NO NAME** changes/candidate substitutions will be allowed.

## **ENTRIES cont.**

### ***Incorrect Class Entries***

if the adjudicator indicates that the piece has been performed in the wrong class the following procedure will be followed

- Teacher advised that reclassification is required
- Feedback will be given to the candidate
- Crit sheet will be retained by NIAA, and NO GRADE given at the performance time to the candidate
- 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
- The performance Grade will be processed on payment of the above
- Non-payment will result in DISQUALIFICATION of the performance
- **Candidates performing in the wrong class will not be rescheduled.**
- Reclassifications will incur a Penalty fee **AND** a new class entry fee

## **PERFORMANCE REQUIREMENTS**

- **Supporting information to be prepared in advance, for submission at Check-in.**
  - **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.
  - **For African Music classes:** one or two lines on back of ballot, in English, giving the "message" of the piece to be performed.
  - **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.
- **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
- **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.
- **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.
- 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
- **NEW Key Board Specifications:**
  - ROLAND FP-30X Digital Piano**
    - Full size 88 notes
    - Hammer action
    - Weighted keys
    - Touch sensitive
    - Ivory Feel
    - Pedal
- **Dress Code.**
  - Girls must wear trousers - school uniform or black -for modesty when playing instruments such as cello, drums, large brass.

## **AFRICAN MUSIC**

- **Marimba Ensemble** - Maximum of TWO entries per school, per class, provided that the 50% change rule is adhered to.
- **Winad Music Trophy** - Marimba Bands, Senior Schools (Traditional Ensemble) - This award recognizes musicians who preserve Zimbabwean traditional music by sharing its timeless rhythms, melody, and harmony. These musicians honour their cultural heritage by embracing the unique elements of Zimbabwean marimba traditional music, such as call-and-response, consonant harmony, improvisation, complex rhythms, and interlocking melodies. They inspire future generations through their dedication to simultaneously singing and playing the marimba instruments or ensuring the melody of the folk song is heard within the piece. Examples of pieces include Mahororo, Nhemamusasa, Rukende, Chikende, Chamtengure, Taireva, Manhanga Kutapira, Torai Mapadza Muchirima, Hwahwa, Jari Mukaranga, Wajaira Kudya Zvekukwata, Dzinonwa Muna Save, Chipembere, Tovera Mudzimu Dzoka, Musiye Musiye, Tsvimborume, and many more.
- **African Choral Challenge** – a maximum of **8 Junior Schools** and **8 Senior Schools** achieving Honours in the African Choral Classes will be invited to attend the challenge

## WESTERN MUSIC

### • Scores

- 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.

### • Instrumental

- 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.
- 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.
- 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.
- 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.
- Recorder Band
  - **Two contrasting items must be played.**
- Jazz Band
  - Maximum of two bands per school, per class
  - Two keyboards provided which may be used in ANY mode
- Woodwind and Brass Bands
  - Performance time – Minimum 3 minutes, Maximum 10 minutes

- Additional Trophy
  - Stirling Trophy for Violin/Viola Solo, Grade 7 and above (any age)
- **Western Folk/Scottish Pipes and Drums** – Changes to the classes, requirements and tunes lists

- **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

Maximum 1 min

**Snare Drum Solo - Intermediate**

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

301 SSI

Maximum 2 min

**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

Maximum 4 min

- **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 TSB

Maximum 1 min

**Tenor Drum Solo - Intermediate**

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

304 TSI

Maximum 2 min

**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 TSA

Maximum 4 min

○ **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.*

311 BPSB

Maximum 1 min

**Bagpipe Solo - Intermediate**

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

312 BPSI

Maximum 2 min

**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.*

313 BPSA

Maximum 4 min

○ **Vocal**

○ Candidates may enter a maximum of three vocal solo classes.

○ 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.**

○ **Choral**

○ Pieces that are for specific classes eg Church, Gospel, **CANNOT** be sung in other classes, for any choir – Junior school, senior school or open.

○ Western Choral Challenge – a maximum of 8 Junior Schools and 8 Senior Schools achieving Honours in the Western Choral Classes will be invited to attend the challenge



### **MEDIA/FILMING**

- USD 50 for TWO lanyards.
- School specific
- Take a MINIMUM of 48 hours to produce
- Order when you submit entries
- 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.**

## ADJUDICATION CRITERIA

| GRADE                                  | Description   | Criteria   |
|--|---|--|
| <b>Honours - Exceptional<br/>95+</b>   | 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  |
| <b>Honours - Outstanding<br/>90-94</b> | 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  |
| <b>Distinction<br/>85-89</b>           | 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. |
| <b>Commended<br/>80-84</b>             | 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                                   |
| <b>Merit<br/>75-79</b>                 | 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  |
| <b>Progressing<br/>70-74</b>           | 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.  |
| <b>Developing<br/>65-69</b>            | 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   |
| <b>Ungraded<br/>below 64</b>           | 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

|  |   |
|--|---|
| <b>Rhythm</b>                          | Use of patterns/form and polyrhythms  |
| <b>Performance, Interpretation</b>     | Style, phrasing, dynamics, musicality, conveying character of instrument, emotional involvement, stage presence, appropriate appearance and originality   |
| <b>Performance, General Musicality</b> | 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. |