



Introducing the Revived George Eisteddfod

We are thrilled to announce the triumphant return of the George Eisteddfod, a vibrant and inclusive celebration of arts and culture that has been rejuvenated with a renewed purpose and passion. With a rich history as a cultural cornerstone of the George area, the newly reinstated George Eisteddfod is set to shine brighter than ever before, embracing innovation and inclusivity.

Our mission in reinstating this cherished event has been shaped by a clear vision – to build an eisteddfod that encompasses the following key objectives:

- 1. Affordability and Accessibility:** The new George Eisteddfod is committed to creating an affordable platform that warmly welcomes all schools in the region. We believe that every young artist should have the opportunity to showcase their talent and creativity.
- 2. Mobile Adjudication:** In an effort to foster a sense of unity and collaborative spirit among local schools, we have introduced a unique feature: we bring the eisteddfod to your school. This innovative approach allows for a collective adjudication structure, enriching the quality of internal eisteddfods for participating schools.
- 3. Eliminating Travel Hassles:** Recognizing the challenges associated with travel, we're dedicated to reducing the barriers students face when pursuing their artistic passions. Our mobile eisteddfod means participants can focus on their performance, not the logistics.
- 4. Wider Reach:** The George Eisteddfod aims to cast a wider net, seeking out and nurturing the artistic talents of more students within the George area. Our goal is to ignite creativity in every corner of our community.
- 5. Regional Platform:** As a stepping stone to greater aspirations, the George Eisteddfod will serve as a regional platform for entries. It's a chance for local talent to shine on a bigger stage before moving on to the Garden Route Eisteddfod stage, furthering the growth and recognition of our talented artists.

Navigating the George Eisteddfod Process

The George Eisteddfod is delighted to introduce you to our streamlined and innovative process that is set to make participation easier and more rewarding than ever before. We've designed this process with your convenience and success in mind, keeping in step with the modern age and the evolving needs of our talented participants.



Here's how the process will unfold:

- 1. Seamless Entries through Eventer Portal:** To kickstart your journey with the George Eisteddfod, all entries will be effortlessly completed through our user-friendly Eventer Portal. This efficient online platform simplifies the submission process, ensuring that schools and participants can easily register and share their artistic prowess with us.
- 2. Adjudication at Your School:** The hallmark of the George Eisteddfod's unique approach is our commitment to visiting the participating schools. All registered participants will have the privilege of being adjudicated on their home turf. Our experienced adjudicators will evaluate performances right at your school premises, ensuring a comfortable and familiar setting for our talented participants.
- 3. Digital Reports and Certificates:** In today's digital age, we're pleased to provide participants with digital reports and certificates. These will be promptly sent to the relevant schools, making the process more efficient and eco-friendly, while allowing participants to showcase their achievements to their school and peers.
- 4. Guidance for Garden Route Eisteddfod:** As part of our comprehensive support, the managing team of the George Eisteddfod will offer valuable guidance and suggestions to schools interested in taking their talent further. We're here to assist you with the process of entering the Garden Route Eisteddfod, ensuring that your students continue to thrive in their artistic pursuits.

We are excited to embark on this journey with you, with the belief that the George Eisteddfod will not only be an unforgettable showcase of talent but also a force for unity, empowerment, and artistic expression. The stage is set, and we invite all schools and students to participate in this exciting revival of the George Eisteddfod. Together, let's celebrate the arts, nurture young talent, and create a cultural legacy that enriches our community.



Vocal Sections

GEORGE EISTEDDFOD: 1-20 AUGUST 2024

GEORGE EISTEDDFOD AWARDS CEREMONY: 10-12 OCTOBER 2024

ROUTEY AWARDS: 10-12 OCTOBER 2024

Venue : The eisteddfod will take place at the school entered for eisteddfod.

INTRODUCTION

PURPOSE

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

REQUIREMENTS TO ENTER

- Normal entries

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

- Independent entries

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

ENTRY FEES

Studio Registration fee: R150

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

R50 per solo

R40 per participant in Group

R500 per choir

Spectator's fee: (not applicable to teachers and participants) R10 per person.



MANAGEMENT

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

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

Management reserves the right to:

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

DISPUTES

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

THE ADJUDICATOR

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

GENERAL

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

THEATRE ETIQUETTE

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



VIDEO EQUIPMENT AND CAMERAS

No photographic or video equipment is permitted in the auditorium.

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

REPORTS AND CERTIFICATES

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

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

Every competitor will receive a digital certificate.

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

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

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

Digital Reports and Certificates will be ready after adjudication.

ENTRY INFORMATION

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

Please have the following ready when submitting entries.

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

Entry portal will open 15 May 2024 and close 14 June 2024. The portal will close automatically so please be sure to submit entries on time.

First draft of program will be sent 5 July 2024, after which the portal will open for final changes (spelling errors, changing of dancers, final music fixes etc.) The entry process will end 9 July 2024.



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

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

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

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

Banking details:

Bank: First National Bank

Account name: Garden Route Eisteddfod NPC

Account number: 629 370 013 45

Branch code: 250655

Deposit reference: YOUR INVOICE NUMBER GENERATED ON EVENTER



SECTION DETAILS

INTRODUCTION

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

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

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

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



AGE GROUPS

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

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

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

PERFORMER STATUS LEVEL

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

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



STATUS AND AGE FOR GROUP ITEMS

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

TIME LIMITS

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

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

REHEARSALS

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

COSTUMES

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

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

Outfits should be age appropriate.

PROPS

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

SPECIAL LIGHTING

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

MUSIC AND BACKINGTRACKS

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

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



EQUIPMENT & TECHNICAL

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

Classical section - No microphones or backtracks are allowed.

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

Vocal criteria 2024:

Nr	Item	Percentage
1	Technique	20
2	Stylistic Interpretation	20
3	Musicality	20
4	Tone	15
5	Intonation	10
6	Performance	15

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



Genres:

Contemporary music

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

Classical Crossover music

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

Classical music

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

Subgenres:

Jazz/Jazz Crossover:

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

**Country:**

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

Rock:

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

Pop:

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

Folk:

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

African:

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

Musical Theatre:

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

Gospel/Spiritual:

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

RnB/Soul:

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



Own Composition:

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