



# PERFORMING ARTS SYLLABUS

**A compilation of the governing principles for the five disciplines:  
Dance, Traditional Folk Forms, Speech, Drama and Music.**

Compiled by the Jamaica Cultural Development Commission  
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## GENERAL INFORMATION

The Jamaica Cultural Development Commission stages annually the National Performing Arts Competition in the subjects of Dance, Drama, Music, Speech and the Traditional Folk Forms, to unearth, develop, preserve and promote creative talents and expressions of the Jamaican people.

### ELIGIBILITY

1. This competition is open to all Jamaican citizens and persons resident in Jamaica for a period of not less than two (2) years at the closing date for entries.
2. This is an age group competition except where otherwise specified. Therefore competitors should not be over the specified age limit for each class in the year of the competition.

### ENTRY FORM

The official entry form (published by the Jamaica Cultural Development Commission and available from all its offices) must be completed in duplicate and returned to your Parish Office before or on the last Friday in January. Entry forms can also be accessed online.

### STRUCTURE

#### Categories:

1. Each subject area defines the categories in which a participant can enter
2. An individual or group of performers is allowed to enter all categories in each subject area, but may enter only one per class and category. However, schools/performing/community groups may enter a maximum of two distinctly different groups/ensembles/choirs per class per category i.e. different members in each group.

**GENERAL CLASSIFICATION**

Class 1	6 years and under
Class 2	9 years and under
Class 3	12 years and under
Class 4	15 years and under
Class 5	19 years and under
Class 6	Adults (20 years and over)

For groups with a combination of classes, the oldest individual will determine the class of entry.

1. The age limit is determined as at **September 1** in the year of the competition.
2. There may be exceptions to the classifications listed above. Please refer to the syllabus.
3. The JCDC reserves the right to make arrangements for entrants with special needs. Such individuals or groups should enter based on the developmental level rather than the age of the entrants pending consultation with the Subject Specialist.

**RULES, GUIDELINES & PENALTIES**

1. In all cases, the JCDC reserves the right to determine the appropriateness of entries to the class in which it is being entered and to accept or reject entries.
2. No individual, group of performers or institution may enter the same selection in any three consecutive years, once that selection has been awarded unless specified in the syllabus eg. set pieces.
3. Failure to comply with the time limit, and all other requirements stated for each subject area will result in disqualification.

4. Competitors must report to the venue of competition on the date and time specified by the JCDC.
5. One (1) teacher / leader is allowed as official chaperone for every ten (10) performers.
6. The Jamaica Cultural Development Commission reserves the right to disqualify all Competitors and their supporters whose actions are deemed disrespectful to the judges, the Commission, its representatives, and/or other competitors or found committing any illegal act, or behaving in such a manner as will bring the Festival of the Arts, and/or the Jamaica Cultural Development Commission into disrepute, ridicule or contempt.

## ADJUDICATION

1. The JCDC reserves the right to appoint a panel of suitable adjudicators in each subject area. The decision of the adjudicators shall be final.
2. Adjudicators will pay strict attention to the time limit, number of persons set on stage and other subject guidelines for each entry and will reserve the right to stop any performance at any point.

## APPEAL

Any appeal must be submitted in writing within five (5) working days of the incident or concern and directed to the persons below who will respond within reasonable time.

- **First level: Subject Specialist**  
If an entrant is still dissatisfied, redress may be sought at the second level.
- **Second Level: Director of Programmes**  
If an entrant is still dissatisfied, redress may be sought at the final level.
- **Third & Final Level: Executive Director**

## SUBSTITUTIONS

Performers may be substituted in emergency situations based on legitimate reasons with approval from the Subject Specialist through their respective Parish Offices in this ratio format:

1. Solo performers and duets are **not allowed** any substitutions once their item/entry has been adjudicated at the Parish Auditions. If for any reason the presentation loses its original member(s) the item/entry will be automatically disqualified.
2. Groups are permitted the following substitutions:
  - 3-5 members - one substitution only
  - 6-12 members - a maximum of two substitutions only
  - 13 or more members - a maximum of four substitutions only

## LEVELS OF THE COMPETITIONS

The annual Performing Arts Competitions are conducted at three (3) stages:

1. **Parish Auditions**  
At the Parish Auditions, competitors perform their entry for only as long as is necessary (within the maximum time allotted) for the adjudicators to sufficiently consider its concept, delivery and adherence to criteria and standards needed to move on to the next level. Costumes may or may not be required at this level. Please refer to each syllabus. **Only** at this level may performers receive advice or choose to improve their entry in preparation for the Parish Honours.

**2. Parish Honours**

At this level, the **complete entry** is performed in **full costume**. Awards are presented and overall Parish achievement is recognised and presented.

**3. National Honours**

This level comprises stricter criteria and standards and therefore demands the highest level of artistic expression and skills. The highest-scoring gold awardee by class, category and parish will be eligible for recommendation to the National Honours. Performers compete in full-scale productions (concerts) to which the public is invited. Not all categories and classes will advance to this level. Please see the rules and regulations of each competition for further details.

**AWARDS SCHEME**

1. The Parish Award Scheme is as follows:

<b>Award</b>	<b>Number of points required</b>
Gold Award	91-100
Silver Award	81-90
Bronze Award	71-80
Merit Award	65-70

The highest-scoring gold awardee in each class and category per parish will be eligible for recommendation to the National Honours.

2. The National Award Scheme is as follows:

Award	Awardee
National Award in each class and category	Awarded to the highest scoring finalist in each class and category. A minimum score of 40 points out of 50 is required to be awarded a National Trophy <b>(These will be presented at the National Honours)</b>
Best Overall Class Award	Awarded to the highest scoring item performed in each class regardless of category <b>(This will be presented at the National Honours)</b>
Special Teacher Award	Awarded to the teacher in each class of the highest scoring item in that class. <b>(This will be presented at the National Honours)</b>
Best Overall Presentation	Awarded to the highest scoring item performed at the National Finals in each subject area regardless of class and/or category. <b>(This will be presented at the National Honours)</b>
Other Awards	Each subject area may have individual sponsored or benefactor awards which may vary from year to year.

3. **Stellar Honours**

This is the ultimate level of achievement for Performing Arts competitors. The Stellar Honours celebrates the premiere achievers in the country and is not a competitive level. Awards are given based on cumulative points from the National Honours. The Marcus Garvey Trophy is the highest honour bestowed at this event.

**The Marcus Garvey Award**

In 1994 the Jamaica Cultural Development Commission (JCDC) decided to present a special award – the Marcus Garvey Award for Excellence in the Performing Arts, in tribute to our National Hero who was not only a promoter of the Arts, but was himself a creative artist. This is a prestigious award which represents the group that has won the most awards and the highest standard of awards throughout the competition.

The winner of the Marcus Garvey Award for Excellence is determined by the following criteria:

In order to be considered for the award, nominees:

1. Must have participated in at least three (3) of the five (5) areas of the Performing Arts Competition i.e. Dance, Drama, Music, Speech and Traditional Folk Forms.
2. Must have advanced to the level of National Honours in at least one of the areas.
3. Will be scored based on the following points system:

Bronze Medal	-	1 point
Silver Medal	-	2 points
Gold Medal	-	3 points
Recommended for National Finals	-	2 points
A National Trophy	-	2 points
Overall Award	-	3 points

\*\* The nominee with the highest cumulative score will receive the Marcus Garvey Trophy.

## LEGAL INFORMATION

### 1. **Assignment of Rights**

The applicant hereby assigns to the Jamaica Cultural Development Commission the exclusive worldwide rights to make and commercially exploit photo images, audiovisual and sound recordings of the applicant entry and/or performances rendered in the course of this competition. This assignment shall include the right to make and distribute mechanical audiovisual, sound and image carriers such as videos, DVDs and compact discs as well as the rights to broadcast on radio, television and the Internet.

### 2. **Warranties**

The applicant hereby warrants and represents that he/she is duly authorized to grant the rights abovementioned and hereby agrees to indemnify and hold JCDC harmless from and against all claims that may arise from third parties as a consequence of the exercise of the rights granted to the JCDC. Applicant agrees to execute such other agreements as may be necessary to give effect to the undertakings herein mentioned.

### 3. **Compensation to Applicants**

In the event that the JCDC shall receive cash remuneration from the commercial exploitation of a programme and/or recording which includes the applicant's entry and/or performance, the applicant shall be entitled to share equally with all other applicants included in the programme or recording, fifty percent (50%) of the net proceeds received by the JCDC. Net proceeds shall be determined after deduction of all recording, production, packaging, promotional and distribution costs.

## DANCE

In recognising the importance of Dance as a medium for cultural development and nation building, the Jamaica Cultural Development Commission has designed a programme of activities to enhance the development of this art form. These activities seek to give teachers and leaders a working knowledge necessary to choreograph dances that meet the criteria of the National Festivals of Arts Competition.

### ENTRY INFORMATION

The competition is segmented and must be entered in the following divisions:

- Schools
- Open Category – Community Groups
- Studio Groups (must be authorised by the Subject Specialist)

**All items may be entered in the following classification:**

- Solo
- Duet
- Trio
- Quartet
- Large Group

**Soloists ARE LIMITED TO ONE (1) ENTRY in the Competition.**

**Each School/Community Group/Studio IS ALLOWED TO ENTER A MAXIMUM OF FOUR (4) LARGE GROUP ITEMS and one (1) solo, duet, trio and quartet per class per category. Solo, duet, trio and quartet items must have distinctly different dancers however, performers may take part in the Large Group items.**

- Solo – Categories 2, 3, 4, & 5
- Duet – Categories 2, 3, 4, 5 & 7
- Trio - Categories 2, 3, 4, 5 & 7
- Quartet - Categories 2, 3, 4, 5 & 7
- Large – Categories 1, 2, 3, 4, 5, 6, 7, 8, & 9

## **STRUCTURE**

There are two divisions in the Dance Competition:

1. School & Community Groups
2. Studio Groups

School and community groups consist of all groups/individuals interested in entering the competition. School and Community groups can overtime attain the level of studio group. Competitors in the School & Community Group division will enter the Parish Auditions before going to the Parish Honours.

Studio Groups comprise persons who are exposed to regular year round dance training with emphasis on technique and have developed a level of technical knowledge and execution, and stage an annual paid concert season. Studio Groups are allowed to enter only in classes 2, 3, 4, 5 and 6 in any Category. **Class 1 is not open to this division.** Competitors in the Studio Group will enter at the Parish Level of the competition.

**Notes for studio groups**

1. Should follow an established structured dance programme outside of the JCDC Festival.
2. Should produce an Annual Season of Dance catering to a paying audience.
3. Must enter at least four (4) categories in the competition.
4. Tutor must be a graduate of the School of Dance (EMCVPA) or equivalent

**\* or at least ten (10) years experience in the JCDC Dance competition and having won at least five (5) National Awards.**

**Additional Notes**

- A sound understanding of the principles of movement.
- Understanding of appropriate vocabulary for different dance styles.
- Using the appropriate technique
- Extremely creative.
- Apply the knowledge of dance composition skills.
- Must understand the elements of dance.

- Structuring of work to show elements of dance and composition within limits of theme.
- Performance at the very highest standard.

**Notes for School & Community Groups**

- Creativity
- Display of rehearsal time
- Good presentation
- Movements should be appropriate to the level and age
- Must show some basic structure of dance work:
  - Beginning (Introduction of your theme/idea)
  - Middle (Development of theme/idea)
  - End (Completion of theme/idea)
- Creative and appropriate costumes
- Appropriate vocabulary
- Choice of theme and ideas must be suitable to age group.

## LEVELS OF COMPETITION

### Parish Auditions

- All entrants are not required to wear costumes however, appropriate dancewear is mandatory.
- Competitors perform their entry for only as long as is necessary (within the maximum time allotted) for the adjudicators to sufficiently consider its concept, delivery and adherence to criteria and standards needed to move on to the next level.
- All items that 65 points and over will advance to the Parish Honours.

### Parish Honours

- All competitors are required to wear full costume.
- Adjudicators will pay strict attention to time limits.
- The highest scoring gold award per class per category will advance to the National Honours.
- All categories may qualify for the National Honours

### National Honours

The highest scoring gold awardees will match their creativity and dynamism in concert performances.

## COMPETITION

### Categories:

1. Movement & Music
2. Creative Folk A, B & C
3. Praise Dance

- 4. Modern Contemporary
- 5. Classical Ballet
- 6. Jazz
- 7. Popular A & B
- 8. Dance Drama
- 9. Dance Skit

(See explanatory notes for each category)

	<b>Category</b>	<b># of Dancers</b>	<b>Time Limit</b>	
Large Group	Movement and Music	8-16	3-4 minutes	
	Creative Folk A, B, C	8-16	3-4 minutes	
	Praise Dance	8-16	3-4 minutes	
	Modern Contemporary	6-16	3-4 minutes	
	Classical Ballet	8-16	3-4 minutes	
	Jazz	8-12	3-4 minutes	
	Popular Dance A, B	Classes 1-5, 5-8 persons		3 minutes
		Class 6, 3-8 persons		4 minutes
	Dance Drama	All Classes except Class1, 6-16 persons		6-8 minutes
	Dance Skit	Classes 1-5, 6-12 persons		3-5 minutes
		Class 6, 4-12 persons		

	Category	# of Dancers	Time Limit
Solo	Creative Folk A,B,C	1	3-4 minutes
Duet	Praise Dance Modern Contemporary	2	
Trio	Classical Ballet Jazz	3	Studio Groups – 5 minutes
Quartet	Popular Dance A,B	4	

**The Solo**

This is a dance composed for one body. Care must be taken to select a strong dancer with good stage presence and adequate technical skills. Movements selected for the solo can be complex and should be carefully developed so that the space is skillfully used. A time limit of 3 minutes is allowed.

*Some Considerations*

- The dancer must be aware of the weak and strong areas of the stage space.
- Must remain on stage for the entire period of the dance.
- Must demonstrate an understanding of the spatial design, line, projection – for clarity of movement and intent.

### **The Duet**

The essence of a duet is that each performer is essential to the whole; it is a dance choreographed for two (2) bodies. There must be a reason for selecting two (2) persons – eg: Conversation, debate, conflict and relationships. Each dancer may move separately (solo) but together they must be a vital and indispensable part of the composition. A time limit of 3 minutes is allowed.

#### *Some considerations*

The Choreographer should take note of the following:-

- Develop the relationship aspect
- Make use of a symmetrical and asymmetrical design
- Use complimentary and contrasting movement
- Use partnering/support

### **The Trio**

The essence of a trio is that each performer is essential to the whole; it is a dance choreographed for three

(3) bodies. There must be a reason for selecting three (3) persons – eg. Conversation, debate, conflict or relationships. Each dancer may move separately (three soloists / duet and solo) but together they must be a vital and indispensable part of the composition. A time limit of 3 minutes is allowed.

#### *Some consideration*

The Choreographer should take note of the following:-

- Develop the relationship aspect
- Make use of symmetrical and asymmetrical design
- Use complimentary and contrasting movement
- Use partnering/support

### **The Quartet**

Four dancers on stage require a more complex structure than for the Trio, Duet and Solo dances, but allow for more expansion of the movement vocabulary. Try to use more simple movement and spatial design to allow for the increased number of dancers in the stage space.

#### *Some considerations*

- All four dancers move together
- One against three (contrast or opposition)
- Two partners working together (Duets)
- One dancer freezes while three dance together (Trio)

The above combinations should not be overused but should allow for variety and interest. Entrances and Exits may be used sparingly as it is important that all four dancers retain the relationship factor by being on stage at the same time. Recommendations for the above also apply to this dance.

## CATEGORIES WITH EXPLANATORY NOTES

### 1. MUSIC & MOVEMENT

Music and movement is geared to the first two age groups of the competition (Basic School and Early Primary) Classes 1 & 2 to facilitate the creative use of material learnt in the early childhood programme and to coordinate the two areas of music and movement. For example: songs and dances that use play songs, ring games, movement & rhythm. A minimum of 8 dancers and a maximum of 16 dancers can be entered. A time limit of 3 minutes is allowed.

### 2.. CREATIVE FOLK

Competitors may enter either “A”, “B” or “C” at any level.

“A” Dance using steps or movements from the Jamaican Folk and Traditional forms (e..g. Kumina, Revival, Quadrille, Jonkunnu, Ettu, Mento, Dinki Mini, Bruckins Party, War Dance) or movements from local scenes, (e.g. picking fruits, selling beans, sifting corn, also from folk stories and songs, etc.).

This dance should be based on a theme or an idea so that the development or exploration of the theme or idea can be seen in the final production.

As a group, this dance must be presented by not less than 8 or more than 16 dancers. **Music must be Jamaican (sung or instrumental) for all dances in this category.** N.B. Calypso Music is not considered Jamaican for the purpose of this category.

“B” Dance using steps or movements from other folk idioms, which must be Caribbean in flavour and content, incorporating steps from e.g. the Bele, Castillians, Shango, Mahi, Juba, Bambosche or carnival style steps e.g. king sailor (Chipping/Road March). Each dance should be based on a theme or idea so the development or exploration of the idea or theme can be seen in the final presentation. . **Music must be Caribbean (sung or instrumental) for any dance in this category.**

“C” Dance using elements of any other folk form, for example African and European; attention must be paid to the vocabulary, style, music and costume of that country’s folk form. **Music and costumes should be authentic and appropriate to the selected folk dance.**

**A time limit of 3 minutes for CLASSES 1-3 and 4-5 minutes for CLASSES 4-6 is allowed.**

### **3. PRAISE DANCE**

**Praise dance must have a reverential message**, therefore thematic content (story) and or movement content and vocabulary, phrasing and rhythms must be reflective of praise. In the case of Jamaican Revival the vocabulary used should be stylized and shaped by theatrical element e.g. (no setting of table).

The choice of music must be in accordance with this category. Gospel music may include the following areas: Negro spiritual, hymns and ballads.

**Eight (8) to sixteen (16) dancers for School & Community Groups and six (6) to sixteen (16) dancers for Studio Groups. 3 minutes for CLASSES 1 -3 and 4-5 minutes for CLASSES 4 -6 are allowed.**

#### 4. MODERN CONTEMPORARY

Using modern dance vocabulary to present a dance interpretation of any idea with a theme or movement motive, the dance need not have story line but can be abstract or based on variations of an existing movement pattern or form, a selected piece of music, themes from nature, emotions or colours. As a group, **not less than 6 or more than 16 dancers** should present this dance. Special attention must be paid to dance technique in the presentation. A time limit of

NB. Examples of existing International modern dance styles are depicted by the Graham and Horton techniques etc. Jamaican modern dance styles are depicted by established local dance companies.

#### 5. CLASSICAL BALLET

Dances must be presented using strict classical ballet vocabulary, techniques and styles. Groups lacking this training should not attempt this category. A time limit of 3 – 4 minutes is allowed for each entry. **Strict attention must be paid to the music for this category.** As a group, dancers must not be less than six (6) or exceed twelve (12) in numbers for any one entry.

#### 6. JAZZ DANCE

Jazz dance has its own style and vocabulary and is closely related to **Jazz music**, which has a syncopated beat. The highly skilled vocabulary is recognized for its use of isolated, sequential body movements, shoulders, hip, leg, high energy level and a sensuous dynamic quality. People who have not been technically trained in this idiom should not enter this category. Not less than 6 or more than 12 dancers for any one entry. Strict attention must be paid to the choice of music for this category of dance. **Jazz dances must be strictly accompanied by Jazz music. Please note that 'hip hop' music does not qualify for this category.** A time limit of 3-4 minutes is allowed.

## **7. POPULAR DANCE**

Popular Dance 'A' – Jamaican Or Popular Dance 'B' – Other

Competitors may enter either Popular A or B at any level. Stylized set dance routines, utilizing steps and movements from all forms of popular and ballroom dances.

POPULAR DANCE 'A' can be taken from dance hall reggae, rock steady ska.

POPULAR DANCE 'B' can be taken from dances around the world Rap, Jitter Bug, Tango, Cha Cha, Rock, Hip Hop etc.

There should be no more than two cuts in the music (three (3) pieces of MUSIC).

To be presented by not less than 3 nor more than 8 dancers for the adult classes and not less than 5 nor more than 8 for all other classes. Adhering to the time limit allowed.

## **8. DANCE DRAMA**

This dance must have a strong story line and may be taken from Biblical Stories, proverbs, Poems, nursery rhymes, legends of Jamaica or historical events etc. It is to be presented by not less than 6 or more than 16 dancers. Time limit is 6-8 minutes. This category requires an understanding of the narrative structure for dance and should only be attempted by choreographers who have this knowledge.

## 9. DANCE SKIT

A dance presented in a dramatic way using dance vocabulary to convey a select idea or theme. The emphasis must be placed on movements. Events should be linked with some logic through movement, music or voice. A time limit of 3-5 minutes is allowed. Dance skit may be based on a topical event, happening or situation etc. to be presented by not less than (four) 4 or more than twelve (12) dancers. Care must be taken to use dance movements not mime.

## ADJUDICATION CRITERIA

At the Parish Honours, all items that receive the highest scoring gold award per class per category will advance to the National Honours.

Criteria	Audition		Parish		National	
	School	Studio	School	Studio	School	Studio
Form & Structure	40	-	20	20	10	10
Communication	25	-	15	15	10	10
Creative Content	20	-	20	15	10	10
Performance Skill	15	-	20	25	10	10
Production	-	-	15	15	5	5
Costuming	-	-	10	10	5	5
<b>Total</b>	<b>100</b>	<b>-</b>	<b>100</b>	<b>100</b>	<b>50</b>	<b>50</b>

## RULES AND GUIDELINES

1. Entries for Solos, Duets, Trios and Quartets will be accepted from individuals with sound technical skills and experience in dance performance. A time limit of 3 - 4 minutes will be allowed for each entry. **Please note that Solo and Duet dancers must be 15 years and over, with exception for STUDIO GROUPS classes – 3 to 6.**
2. **Each individual entrant IS ALLOWED TO ENTER ONLY ONE (1) ITEM PER CLASS.**
3. **Each School/Community Group/Studio IS ALLOWED TO ENTER A MAXIMUM OF FOUR (4) LARGE GROUP ITEMS and one (1) solo, duet, trio and quarter per class per category.**
4. A dancer can only participate with one group entered in the competition. Failure to comply with this rule will lead to disqualification.
5. Each dancer must perform with the same age group for the competition (example 12 & under) except in OPEN CLASS (COMMUNITY GROUPS) which caters to a varied age of participants from ages 6 - adults. Failure to comply with this rule will result in disqualification.
6. If two entries in the same category and class are performed by one set/group of dancers, one of these entries will be disqualified.
7. Any dance found to be entered in the wrong category at the Auditions may be re-classified and judged accordingly without losing points: In the event that an entry has already been accepted for that category, only one dance will be judged.
8. The music to be used in the competition must be of the highest quality, must be professionally linked and adhere to the time limit allotted.
9. Choose appropriate movements, costumes and music for children. Over exaggerated use of the pelvic area should be discouraged.

**ADDITIONAL SUBJECT INFORMATION**

**THINGS TO REMEMBER**

- There should be no more than two cuts in the music (three (3) pieces of MUSIC).
- Dances must be original and cannot be copied from videos or other choreographers.
- Material should be age appropriate e.g. music, costumes and overtly sexual movements should be discouraged.
- Dancers should be discouraged from Showboating and playing to the judges.

**THE ELEMENTS OF DANCE**

<b>BASIC LOCOMOTOR AND AXIAL MOVEMENTS</b>		
Locomotor:	Axial:	
Walk, Run, Leap, Jump, Hop	Bend, Stretch, Twist, Swing	
<b>COMBINATION OF MOVEMENTS</b>		
i). Locomotors  Skip, Schottische, Slide, Polka, Gallop, Waltz, Step-hop, Mazurka, Two-Step	ii). Axial  Push, Rock and Sway, Pull, Lift, Strike, Sit, Dodge, Fall, Turn	iii). Adapted Locomotor Movements: Crawl    Roll

**ADDITIONAL DANCE VOCABULARY**

Contraction	Extension	Percussion	Routine
Rhythm	Syncopation	Improvisation	Compositional Form
Relaxation	Choreography		
Repetition	Tension	Kinetic	Technique
Release	Contrast	Creativity	Style

## TRADITIONAL FOLK FORMS

The Jamaican Traditional Dances fall under different categories based on the sources from which they derive and have a very powerful appeal in our society. In recognizing its importance as a medium for cultural development and nation building, the Jamaica Cultural Development Commission (JCDC) has designed a programme of activities to create awareness and pride in our culture, through research documentation and dissemination in an effort to preserve this traditional heritage.

These activities seek to expose the dances of our people and to reassert the role and importance of our traditional and cultural expressions and use them to enhance the self image and viability of our people so that Jamaicans will begin to know themselves and their culture and understand their place in today's society. In recognizing its importance, emphasis is now being placed on our Traditional Folk Forms as a medium for cultural development.

### STRUCTURE

The competition caters to two levels of performers:

- **Schools / Community Groups**
- **Special** (Practitioners – established/ recognized Performing Arts Groups)

**Schools and community groups** comprise of all groups desiring to enter the competition but must compete at the parish auditions in order to qualify for the parish honours.

**Special** (Practitioners – established/recognized Folk Experts) these are professional groups that practice as well as perform authentic traditional folk forms within their locale and for other occasions nationally and internationally.

## LEVELS OF COMPETITION

### Parish Auditions

#### Schools and Community groups

- All group of performers must present at the parish auditions for eligibility to compete and qualify for the parish honours.
- Costumes are mandatory.
- Competitors perform their entry for only as long as is necessary (within the maximum time allotted) for the adjudicators to sufficiently consider its concept, delivery and adherence to criteria and standards needed to move on to the next level.
- All items that earn 65 points and over will advance to the Parish Honours.

#### Special Entrants (Practitioners)

- No special group (practioners) need to present their area of specilisation, however all other forms being presented must be seen.
- Costumes are mandatory.
- Competitors perform their entry for only as long as is necessary (within the maximum time allotted) for the adjudicators to sufficiently consider its concept, delivery and adherence to criteria and standards needed to move on to the next level.
- All items that earn 65 points and over will advance to the Parish Honours.

### Parish Honours

- All competitors are required to wear full costume.
- Adjudicators will pay strict attention to time limits.
- The highest scoring gold award per class per category will advance to the National Honours.
- All categories may qualify for the National Honours

**National Honours**

- The highest scoring gold awardees will match their authenticity, creativity and dynamism in concert performances.

**COMPETITION**

The competition is divided as follows:

**CATEGORIES, NUMBER OF PERFORMERS & TIME LIMIT**

School/Community Group	Categories	No. of Dancers	Classes	Time Limit
	<b>Quadrille:</b>			
	Camp Style	8	1 – 6	4 minutes
	Contra Style	8	1 – 6	4 minutes
	Ballroom Style	8	1 – 6	4 minutes
	Ring Games	12 - 16	1 – 3 4 – 6	3 minutes 4 minutes
	Maypole	12 - 16	1 – 6	6 minutes
	Kumina/ Congo	12 - 16	3 – 4 5 – 6	3 minutes 4 minutes
	Maroon Dance	12-16	1-3 4-6	3 minutes 4 minutes
	Revival	12 - 16	3 – 6	4 minutes
	Ni Nite (Nine Night) / Wake	12 - 16	3 – 6	4 minutes

School/Community Group	Categories	No. of Dancers	Classes	Time Limit
	Jonkunnu (John Canoe)	12 - 16	1 – 6	4 minutes
	Burru	12 - 16	3 – 6	4 minutes
	Dinki Mini	12 - 16	1 – 6	4 minutes
	Zella	12 - 16	1 – 6	4 minutes
	Gerreh/Gere	12 - 16	1 – 6	4 minutes
	Tambu/ Tamboo	12 - 16	1 – 6	4 minutes
	Ettu/Etu	12 - 16	1 – 6	4 minutes
	Bruckins Party	12 - 16	1 – 6	4 minutes
	Medley of Folk Forms	12 - 16	2 – 6	4 minutes

**Categories:**

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>1) Quadrille                         <ul style="list-style-type: none"> <li>(a) Camp Style</li> <li>(b) Contra Style</li> <li>(c) Ballroom Style</li> </ul> </li> <li>2) Ring Games</li> <li>3) Maypole</li> <li>4) Kumina/Congo</li> <li>5) Maroon Dance</li> <li>6) Revival</li> <li>7) Ni-Nite (Nine Night)/Wake</li> </ul> | <ul style="list-style-type: none"> <li>8) John Canoe (Jonkunnu)</li> <li>9) Burru</li> <li>10a) Dinki Mini</li> <li>10b) Zella</li> <li>11) Gerreh / Gere</li> <li>12) Tambu</li> <li>13) Ettu /(Etu)</li> <li>14) Bruckins Party</li> <li>15) Medley of Folk Forms</li> </ul> |
|---|--|

(A combination of two or more of the Folk Forms in Category Numbers 4 -14 listed above)  
**(SEE EXPLANATORY NOTES FOR EACH CATEGORY)**

**ADJUDICATION CRITERIA**

<b>QUADRILLE (Camp/Ballroom/Contra)</b>	<b>PARISH AUDITION</b>	<b>PARISH Honours</b>	<b>NATIONAL Honours</b>
Figures	20	15	8
Dancing to Time/Beat	20	20	8
Movements & Steps	10	15	8
Uniformity & Style	10	10	5
Stage & Projection	10	10	6
Costuming	5	10	5
Dance Stance	10	10	4
Presentation	15	10	6
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>MAYPOLE</b>	<b>PARISH AUDITION</b>	<b>PARISH Honours</b>	<b>NATIONAL Honours</b>
Traditional Content	10	10	5
Form & Style	10	10	8
Plaiting Technique & Originality	25	20	8
Uniformity & Style	10	10	5
Dance Content	10	10	5
Movements & Steps	10	10	5
Costuming	5	10	4
Precision	10	10	5
Presentation	10	10	5
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

**ADJUDICATION CRITERIA CONT.**

<b>RING GAMES</b>	<b>PARISH AUDITION</b>	<b>PARISH Honours</b>	<b>NATIONAL Honours</b>
Form & Structure	30	30	10
Musicality (Singing & Percussion)	20	20	10
Vocabulary	25	20	10
Costuming	5	10	7
Originality	10	10	6
Stage Presence	10	10	7
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>OTHER TRADITIONAL FOLK FORMS</b>	<b>PARISH AUDITION</b>	<b>PARISH Honours</b>	<b>NATIONAL Honours</b>
Authenticity	20	20	8
Traditional Content	20	20	8
Relevance of Form/Theme/Mood	15	15	7
Role Playing	10	10	5
Movements & Steps	10	10	6
Musicianship (Rhythm & Tempo)	10	10	6
Costuming	5	5	5
Stage Presence	10	10	5
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

**ADJUDICATION CRITERIA CONT.**

<b>INTEGRATED SONG &amp; DANCE</b>	<b>PARISH AUDITION</b>	<b>PARISH Honours</b>	<b>NATIONAL Honours</b>
Traditional Content	20	20	10
Creative Content	20	20	10
Musicality	15	15	8
Relevance of Form/Theme/Mood	15	15	5
Vocabulary	10	10	5
Development of Form/Theme/Mood	10	10	5
Costuming	5	5	5
Staging & Presentation	5	15	3
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

**RULES AND GUIDELINES**

**School /Community Group**

- \* Each group of performers can enter **no more than one (1) item** in any category.
- \* Each group of performers is allowed to enter **only four categories of their choice which must be appropriate and manageable for each age group.**
- \* The categories Kumina, Revival, Wake, Gerreh, Dinki-Mini, Zella, Tambu, John Canoe, Burru Song and Dance, Ettu, Bruckin’s Party, etc. The dance must contain strong element/content of these Folk Forms and staged for presentation without losing their authenticity, **but must not** include the sacrifice of animals (fowls/pigeons)etc.

**Special Entrants**

**Special** (Practitioners – established/recognised Folk Experts)

- This is the ONLY means of entry for established/recognised Folk Experts
- Folk Forms indigenous to entrants' parish/region need not be performed at the Parish Auditions but must be presented at the Parish Honours. However all other forms being presented MUST be presented at the Parish Auditions
- Each group must enter a programme of **four (4)** items which will be scored and awarded both individually and collectively.
- At this professional level, performers are expected to demonstrate considerable skill, creativity and authenticity as they would in a professional production or performance.
- Each Folk Form presented conform to the stipulated time limits.

The Programme of items must include:

1. The primary folk form indigenous to their parish/region
2. A medley of folk forms
3. Ettu OR Tambu \*
4. Own Choice (one other folk form)

\* Each year mandatory folk forms will be pre-selected by the Commission

**Attention and care must be paid to the movements given to groups in classes 1 - 4 so as to avoid over emphasis on the use of the pelvic area particularly where couple dancing is involved.**

**PRIMARY TRADITIONAL FOLK FORMS INDIGENOUS TO REGION/PARISH**

<b>REGION</b>	<b>TRAD. FOLK FORMS</b>
<b>Eastern</b>	
St. Thomas	Kumina
Kingston & St. Andrew	Revival
St. Catherine	Revival
<b>Central</b>	
Clarendon	Burru
Manchester	
St. Elizabeth	Revival, Maroon Dance
<b>Western</b>	
Westmoreland	Gerreh, Jonkunnu
Hanover	Ettu
St. James	
Trelawny	Tambu
<b>Northern</b>	
Portland	Bruckins Party
St. Mary	Dinki Mini
St. Ann	Revival

## CATEGORIES WITH EXPLANATORY NOTES

### QUADRILLE :

Quadrille is a couple dance (male & female) and is of European retention. The three (3) styles are as follows:  
**One gender should not be substituted for another eg. (a female dancing as a male and visa versa)**

a). **Camp Style**

This is the Afro –Jamaican version of the Ballroom Quadrille. It is danced with two (2) sets of couples standing in a horizontal position (side by side), facing the opposite two (2) sets of couples who are standing in the same position. All dancers may move together. However, the figure may call for all ladies to move first, then gentlemen or every other couple moving together. Quadrille Camp Style usually has all four couples moving together during most of the figures. In the Camp Style Quadrille, figures may vary in style and form, from one parish to the other, except for the 4th Figure where there is little variation in the pattern/form. The 5th Figure of the Quadrille is the only figure that is performed to a Mento tune. A time limit of **four (4)** minutes includes entering, performing and leaving the stage. Excessive or exaggerated dance movements not in keeping with the form and style of the Quadrille will result in the performance losing points for presentation.

b). **Contra Style**

The Contra Style Quadrille is performed with couples standing in the squared set position, but the patterns and movements of the figures vary somewhat from the Camp and Ballroom Styles and are performed more as a country dance. The contra Quadrille is performed only to mento music from beginning to end. The costume worn is similar to that of the camp style. A time limit of **four (4)** minutes includes entering, performing and leaving the stage.

c). **Ballroom Style**

The Ballroom Quadrille originated in the courts of Europe and was danced in Jamaica by the gentry during slavery. Couples stand in the Cardinal Position, Squared Sets: Head couples facing each other (east and west), side couples in a similar position (north and south); head couples perform each figure first – then followed by the side couples. The movements are performed in each Figure. The music for the Ballroom is the same as that for the Camp Style but performed with more elegance of style as regards costuming, than that of the Camp Style, which

allows for a more free form. A time limit of **four (4)** minutes is allowed to each entry. (**Note: schools/ community groups will not be allowed to perform the same figure as they did in the previous year.**)

**NOTE: Only two (2) Figures** of the Quadrille in any style for **classes 2 – 6** is allowed to be performed and must end with the Vospiana to exit the stage. **Class 1** may only do **one (1) Figure** with the Vospiana to exit the stage. Participants advancing to the National Honours will be asked to perform only **one figure** and the Vospiana.

### **RING GAMES**

A staged dance presentation based on traditional Ring Games performed to a medley of **three (3) or four (4)** songs where the dancers **MUST** sing as the games are executed, moving through varying patterns, as well as, exploring all possible uses of the circle. The creative use of popular forms **should not overshadow** the overall Jamaican content of the presentation. Movements or steps must relate to the games being sung. The traditional tune must be established at least in the first verse of the song before being created on. (**NOTE: Musicality in the singing of these Ring Games is very important**). All Ring Games presentation can include Chanting, Line and circle games creatively arranged with the latter being the most dominant. Musical accompaniment **must not over power the singing**. A maximum of sixteen (16) dancers or a minimum of twelve (12) dancers will be allowed to perform in this Category.

**A time limit of three (3) minutes** is allowed for dances in **Classes 1 – 3**, and **a time limit of four (4) minutes** for **classes 4 & 6**. Adult Ring Games/Ring Play should be more **authentic and traditional in form**. Live musical accompaniment with singers is allowed but should **not exceed six (6) in number and the drumming must not over shadow the singing. All dancers must sing and dance.**

### **MAYPOLE**

Maypole dance involves the plaiting of different coloured ribbons demonstrating the three basic traditional patterns starting with the grand chain or “basket weave” wrapping the ribbons around the pole from the top. The plaiting continues away from the pole in **a three (3) or four (4)** plait braid depending on the number of dancers and ending with the “cobweb” plait before the full unplaiting takes place. Other patterns may be explored for creativity and originality.

A maximum of sixteen (16) dancers or a minimum of twelve (12) dancers of mixed gender (same number of males to females) or all female or all male will be allowed to perform in this category. **One gender should not be substituted for another eg.(a female dancing as a male and visa versa.)** Recorded Mento music is usually the musical accompaniment, but groups are allowed to choose other music that has a mento rhythm. The pole should be **8 ft to 10 ft**

in height with attached coloured ribbon **12 feet** long for **class one (1)** and **13 - 15 feet** for all other classes. A time limit of **six (6) minutes** is allowed for this entry.

### **KUMINA**

Kumina is the most African of the Jamaican folk rituals. Kumina ceremonies are usually associated with wakes and entombments, but can also be performed at birth, anniversaries and thanksgivings. The main feature of the Dance is the flat - footed inching of the feet (or the Kongo step). The dance and music are two of Kumina's strong features, the drums playing an integral part of this dance ritual. The lead drummer is afforded respect for his competence in playing the variety of rhythms which control the many spirits and deities. The dancers move in a circular pattern anti-clockwise around the drummers in the centre inching their feet along the ground with the back held in an almost erect posture. The hips, rib cage, shoulders and arms become involved as spins, dips and breaks in the body movements occur throughout the dance. The songs sung are done in a call and response manner. The two (2) drums used are the "playing cast" (lead drum) and the "Kbandu" (basic rhythm) together with shakkas and catta sticks (played on the back of drum)

A time limit of **three (3)** minutes is allowed for classes 1-3 and **four (4)** minutes for all other classes. (**Note age classification for each category**). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six(6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

### **REVIVAL**

Revival is a religious ritual resulting from an Afro-European syncretism, the mixing of African and European cultures. It has two main branches, Zion and Pocomania. Zion is more Euro-Christian and deals with holy angels and heavenly spirits. Pocomania deals with earth bound spirits and have stronger African elements. The Central figure is the "Mother" when it is a female and a "Shepherd" when male. Drums (**Rattle & Bass**) and tambourines accompany the singing with words sung from hymns or others with words that have very little meaning, but are used to carry the tune. The dance movement is a forward dip with the shoulder initiating the movement with a stamp of the foot, knees slightly bent and the rich variety of dance styles exhibited by different functionaries as they progress around the revival table. Another important feature of this folk form is the rhythmic sounds made with the voice and stomping of the feet. The **revival table** is generally decorated with the necessary paraphernalia used in revival.(eg. Croton, transparent glass bottle or vase sanky /hymnal, table cloth, unlit white candles etc.) Please note that the **revival table** plays an integral part in this particular category and is generally **placed in the centre** of the performance area.

A time limit of **four (4) minutes** is allowed for each entry. (**Note age classification for each category**). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

### **NI NITE (NINE NIGHT) / WAKE**

This form is the climax for the nine night observances after the death of a person. The form generally starts out on a slow pace (referred to as “long meter”) with Hymns tracked from the Sanky (Redemption Songs) and gets lively as it develops. During the singing, the voice is used in a very creative way producing guttural sounds at various intervals. The dance generally starts with subtle revival movements and gradually develops in to movements used in the other death observances such as Dinki Mini, Gerreh etc. Percussion instruments from any of the folk forms are utilized as musical accompaniment base on the geographical location. A table covered with suitable table cloth is placed in the centre of the performance area displaying paraphernalia used during the performance. Dancers must dance around the table. Costume worn generally resembles ones normal clothing but depict various characters found in a community. **Appropriate clothing must be seriously considered** for children performing in this particular category.

A time limit of **four (4) minutes** is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

### **JONKUNNU**

Jonkunnu (John Canoe) is another of the traditional dances of African origin. This dance has a processional form with elements of Europe and Africa. It is performed mainly at Christmas time with a strong feature of the dance being the characters, all males whose movements match their roles. Some of these are; pitchy patchy, devil, set girls, sailor, horsehead, cowhead, policeman, actor boy, belly woman, warrior, wild Indian etc. During the stage performance, different characters get the opportunity to perform their specialized set/movement. The rhythm of the Jonkunnu music is quite distinct from other ritual folk music with its fife (now substituted by the recorder) and “rattling drum” carried on the shoulders and played with sticks. Each character may be identified by their own movement except for the processional movement where all the characters do the same march step.

A time limit of **four (4) minutes** is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12)

dancers not including drummers and singers which must not exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

### **BURRU**

This particular form, with similar features to the Jonkunnu, is a fertility Masquerade found in Lionel Town and Hayes (Clarendon). The dance shows strong fertility deliberating elements as evidenced in the deliberate rotating action of the hip while bending through the knees accompanied by breaks of intermittent small jumps. The music is earthy and provocative using a set of drums such as the “Fundeh” and the “Repeater” The characters/effigy featured in this folk form is the pregnant woman effigy “Mada Lundy” which is accompanied by young girls (her children) other effigies are cowhead, alligator, reindeer related to the European Hobby Horse etc.

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

### **DINKI MINI**

The Dinki Mini is a dance performed on the 2<sup>nd</sup> to 8<sup>th</sup> night of the traditional **Nine Night** after the death of a person. The dance is very lively and celebratory in nature and geared to cheering the bereaved. The main feature of the dance is the knock knee position during the execution of the backward and forward “dabbing step” and the “cork screw” action of the torso (mainly performed by the female). It has musical accompaniment of an instrument known as the “Benta”. This is made from a bamboo pole from which a gourd/“gourdie” (calabash) is played. Two players sit on either end of the bamboo pole which is raised between two bricks; one beating out the rhythm with “catta” sticks the other moving the gourd/“gourdie” back and forth across the strings producing a unique sound and melody. The singing is generally the “mento” type and the songs are mainly call and response and can be very topical at times. Dinki Mini is considered a couple dance and takes the form of a ring game utilizing circles and semi circles.

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

**ZELLA**

This folk form is similar in form and structure to that of the Dinki Mini as it forms apart of the death observances. The difference is in the main instruments which is the pair of Kumina drums. (see Dinki Mini).

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

**GERREH / GERE**

The Gerreh is a dance of African origin that is performed the night after the death of a person. The dance is very lively and celebratory in nature and geared to cheering the bereaved. The dance is similar to that of Dinki Mini and Zella with more emphasis being placed on the hip movement executed mainly by the female dancers. The movements although vigorous, are very subtle. The males also maintain the knock knee position as they execute their movement with subtle breaks towards their female partner, signaled by the drums. The music and songs (ring games type) which are done to a call and response style play an integral part, as it indicates the type of movement the dancer should do. The instruments used in Gerreh are similar to those used in Dinki Mini with the **pot covers** taking the place of the benta.

A time limit of four (4) minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

**TAMBU**

Tambu dance takes its name from the drum referred to as “Tambu” and is performed mainly for entertainment with couples facing and moving towards each other using the Shay – Shay, Saleone and Mabumba sequence. It has been observed that there is similarity in the dance movements to that of the “Bele” of Martinique and Guadeloupe. Three main styles are identified within the dance and music, Shay-Shay, which features rotating action of the hips (reminiscent of mento), shuffling along with one foot on the ball (reminiscent of the Kumina-Kongo style). The Saleone is confined somewhat loosely, to any intense movement or “roll” including trembling and a leg lift which immediately proceeds the “break” refer to as the Mabumba. Drums with singing form the musical accompaniment.

A time limit of four (4) minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

### **ETTU / ETU**

An African retention that is usually played/performed on the occasion of weddings, feast and “nine night”. “Shawling” a feature of the dance is a ritual of appreciation for the dancer’s skill and movements and forms an integral part of each performance. Each dancer executes his or her own style, but the basic posture is characteristically African with bent knees, body crouched slightly and with a flat footed contact with the ground. Songs accompanied with drumming on the kerosene pan, beaten with the bare hands, form the musical accompaniment. This is the only group known to use the kerosene pan as a drum.

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

### **BRUCKINS PARTY**

This traditional dance was performed in the past mainly to celebrate the anniversary of Emancipation from slavery on the 1<sup>st</sup> of August, 1838. Its processional form clearly shows the African influence, but research also indicates that there may be some link with the Jonkunnu. The dance movements show the African influence in the form i.e. different parts of the body engaged in moves simultaneously. The main movement of the dance is the dip/kotch of the body using the feet as the arms move across the chest in an upward movement and a wheel and turn of the body with a subtle thrust of the upper torso. The musical accompaniment is vocalisation and the same drums used in Revival (rattle and bass drums).

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **NOTE:** Live Musical accompaniment for all these folk forms.

**MEDLEY OF FOLK FORMS**

This is a combined song and dance item based on Jamaican folk materials with elements extracted from traditional forms i.e. Kumina/Congo, Revival, Gerreh, Dinki Mini etc. The Medley of Folk Forms should be a minimum of **two (2)** folk forms or a maximum of **four (4)** folk forms. The dance should be staged and performed by not less than twelve (12) dancers and not more than sixteen (16) dancers/singers. This does not necessarily include drummers or other musicians, where when used should **not exceed six (6)** in number. A group of singers and musicians accompanying a set of dancers does not qualify for this category. The dancers **MUST** sing and dance as they perform. (**NOTE:** Age classifications for each Category. A time limit of **four (4)** minutes is allowed for each entry).

**NOTE ON MUSICAL ACCOMPANIMENT:** Musical accompaniment for Quadrille and Maypole will be recorded music. Other Traditional Dances must be accompanied by live music. Musicians and singers **should not exceed six (6) persons**. Instruments played must relate to the particular folk form being performed. They may also use accompanying singers who must be suitably costumed in keeping with the particular folk form.

**\*\* Tights, leotards, merino etc.** being used as costume will not be allowed in the presentation of any of the folk forms. **Entrants are advised to maintain the authenticity of the forms in all aspects of their costumes.**

**\*\* Kumina, Maroon Dance and Zella are the only folk forms that will be performed without shoes. All other folk forms must be performed in footwear which must be uniform.**

## SPEECH

The Jamaica Cultural Development Commission’s Programme in Speech aims at personal development through the appreciation and understanding of good speech as the essence of effective communication. Entertaining and civic oriented performances offer a broadened scope of artistic experience in this competition.

Elocution, the art of expressive speech, provides the individual with the opportunity to experiment and to find ways of communicating, and transmitting ideas and feelings to an audience. Good speech must be audible, clearly articulated and should present thought in a manner that will attract the listener’s attention.

This programme is consistent with the JCDC philosophy of unearthing, training and exposing talents, while using the artistic merits of their art form to build self confidence and to encourage values and attitudes that serve to advance our people.

### COMPETITION

**CATEGORIES: (A) INDICATES POEM (B) INDICATES PROSE**

Solo for Male or Female	Ensemble for All Male, All Female or Combined	No. of Performers
1. Standard English Poems (A)	14. Experimental Speaking Ensemble	2-6
2. Standard English Prose (B)	15. Experimental Dub Poetry Ensemble	2-6
3. Jamaican Dialect Poems (A)	16. Jamaican Stand Up Comedy Ensemble	2-6
4. Jamaican Dialect Prose (B)	17. Mixed Standard & Dialect Poems (A) Speaking Ensemble	7-16
5. Caribbean Dialect Poems (A)	18. Mixed Standard & Dialect Prose (B) Speaking Ensemble	7-16
6. Caribbean Dialect Prose (B)	19. Caribbean Dialect Poems (A) Speaking Ensemble	7-16
7. Mixed Standard & Dialect Poems (A)	20. Caribbean Dialect Prose(B) Speaking Ensemble	7-16
8. Mixed Standard & Dialect Prose (B)	21. Sonnets, Psalms & Shakespeare Speaking	7-16
9. Dub Poetry		
10. Public Speaking		
11. Story Telling		
12. Sonnets, Psalms & Shakespeare		

Solo for Male or Female	Ensemble for All Male, All Female or Combined	No. of Performers
13. Jamaican Stand Up Comedy	Ensemble 22. Dub Poetry Speaking Ensemble 23. Speaking Ensemble 24. Grand Speaking Ensemble	7-16 7-16 7-16 17-49

**ADJUDICATION**

CRITERIA	AUDITION	PARISH	NATIONAL
VOICE PRODUCTION: Audibility, Projection, Tone, Resonance, Colouring, Texture and Pace	20	10	4
SPEECH: Articulation, Enunciation, Pronunciation	30	35	20
PRESENTATION: Costume, Stage Presence, Performance Energy, Style and Visual Impact	20	15	4
INTERPRETATION : Comprehension, Expression, Mood and Feeling, Believability	30	40	22
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

## RULES & GUIDELINES

- 1) Make sure to acknowledge the right author for the item(s) presented.
- 2) Indicate clearly on your entry form when entering prose, e.g. S.E.P (B)
- 3) Costumes used must be appropriate for characterisation—be selective, use dynamic, bright and bold colours—avoid school uniforms, and/or black, white and grey shades, unless designed to create an appropriate mood or characteristic portrayal according to the demands of the selection’s content.
- 4) The Jamaica Cultural Development Commission (JCDC) publishes an anthology of works from which competitors should make their selections. However, it is permissible for participants to select an item from an anthology or text being used in the educational institutions of Jamaica, provided that the participants submits three (3) copies of the same selection with the entry form. Earlier anthologies published previously by the JCDC may also be used. Other published material approved by the JCDC may also be used.

**PUBLIC SPEAKERS PLEASE NOTE:** You will be required to register and be prepared to present at the Parish Honours but **not** at the Audition level.

## CATEGORIES WITH EXPLANATORY NOTES

### SOLO CATEGORIES

“**Contrasting**” refers to opposing emotional content; if poem (a) is about love, poem (b) must be about hate, revenge, sadness, joy etc.]

CATEGORY	NO	CODE	CLASS	REQUIREMENTS
<b>Standard English Poem(s)</b>  The selections chosen	1	SEP(A)	1-4	Present one (1) selection of Poetry in standard English.
			5	Present two (2) <u>contrasting</u> POEMS in standard English e.g. one comedic the other tragic. At least one must be of West Indian Origin (author or text).

CATEGORY	NO	CODE	CLASS	REQUIREMENTS
<p>must demonstrate the performer's emotional range of abilities. Example: sorrow, joy and/or anger.</p> <p>Three (3) minutes only for each selection</p>			6	Present three (3) <u>contrasting</u> POEMS in standard English e.g. one comedic, one dramatic, the other tragic. Two of the selections must be of West Indian Origin.
<p><b>Standard English Prose</b></p> <p>The selections chosen must demonstrate the performer's emotional range of abilities. Example sorrow, joy and/or anger.</p> <p>Three (3) minutes only for each selection.</p>	2	SEP(B)	1-4	Present one (1) selection of Prose in standard English.
			5	Present two (2) <u>contrasting</u> selections of PROSE in standard English e.g. one comedic the other tragic. At least one must be of West Indian Origin (author or text).
			6	Present three (3) <u>contrasting</u> PROSE selections e.g. one comedic, one tragic and the other dramatic. Two of the three selections must be of West Indian Origin.
<p><b>Jamaican Dialect Poem(s)</b></p> <p>Three (3) minutes only for each selection.</p>	3	JDP(A)	1-4	Present one (1) selection of Poetry.
			5	Present two (2) <u>contrasting</u> POEMS e.g. one comedic the other tragic. Items must show variety and contrast to demonstrate range of emotions and vocal performance
			6	Present three (3) <u>contrasting</u> POEMS e.g. one comedic, one dramatic, the other tragic. Items must show variety and contrast to demonstrate range of emotional and vocal performance
<p><b>Jamaican Dialect Prose</b></p> <p>Three (3) minutes only for</p>	4	JDP(B)	1-4	Present one (1) selection of Prose.
			5	Present two (2) <u>contrasting</u> selections of PROSE. e.g. one comedic the other tragic. Items must show variety and

CATEGORY	NO	CODE	CLASS	REQUIREMENTS
each selection.				contrast to demonstrate range of emotions and vocal performance
			6	Present three (3) <u>contrasting</u> PROSE selections e.g. one comedic, one tragic and one dramatic selection. Items must show variety and contrast to demonstrate range of emotional and vocal performance.
<b>Caribbean Dialect Poems</b>  (3) Mins Only	5	CDP(A)	2-6	Competitors must speak using the accent of the country denoted and present one item of Poetry only.
<b>Caribbean Dialect Prose</b>  (3) Mins Only	6	CDP(B)	2-6	Competitors must speak with the accent of the country denoted and present one item of Prose only.
<b>Mixed Standard and Dialect Poems</b>  (3) Mins Only	7	MSDP(A)	1-6	Present one (1) selection. Content of the POEM must include <b>BOTH</b> Jamaican dialect and standard English.  Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed
<b>Mixed Standard and Dialect Prose</b>  (3) Mins Only	8	MSDP(B)	1-6	Present one (1) selection. Content of the PROSE selection must include <b>BOTH</b> Jamaican dialect and standard English.  Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.

CATEGORY	NO	CODE	CLASS	REQUIREMENTS
<p><b>Dub Poetry</b></p> <p>Compositions must contain the elements of the genre (e.g. rhythm, flow, and message).</p> <p>(3) minutes only</p>	9	DP	1-6	<p>Present one (1) selection of Dub Poetry.</p> <p>Musical accompaniment is optional but if used, must be secondary to the performer's vocal presentation. Drummers/Musicians must stay off stage, except when the drummer(s) also performs.</p>
<p><b>Public Speaking</b></p> <p>The competitor will be required to be under the supervision of the specialist or his nominee.</p> <p>Classes 3-4: 3 mins</p> <p>Classes 5 &amp; 6: 5mins</p>	10	PS	3-4	<p>Competitors will be given ½ hour to prepare to speak on a given topic for 3 minutes only. During this time competitors must research the topic and prepare on his/her own. He/she must not receive any level of coaching from the adjudicator, teacher, trainer or other contestants. All Public Speaking entrants will be given reading material to present/read immediately before the prepared public speech. The duration of the sight-reading lies with the judges.</p> <p>All entrants are required to speak directly to the audience and not read to them; only glance occasionally at prepared cue cards.</p>
			5-6	<p>Competitors will observe all the rules of classes 3 - 4 above EXCEPT that the duration of the speech required is 5 minutes not 3 minutes.</p>
<p><b>Story Telling</b></p> <p>Seven (7) Mins. <b>MAX.</b></p>	11	ST	1-6	<p>Present one (1) selection. Performers are expected to present from the wide range of oral traditions whether in Jamaican dialect, standard English or otherwise; where the content may also be foreign or local. Five (5) to seven (7) minutes.</p>

CATEGORY	NO	CODE	CLASS	REQUIREMENTS
<b>Sonnets, Psalms and Shakespeare</b>  Each selection must be 3 minutes only. Total 9 minutes ( <b>MAX</b> )	12	SPS	2-6	Present one (1) Sonnet AND one (1) Psalm AND one (1) excerpt from Shakespeare. The Psalm must be selected from the Original King James Version only. The Sonnet must be a 14 line structured selection. The excerpt must be from a Shakespearean play and must be a Shakespearean monologue or dramatic dialogue.
<b>Jamaican Stand up Comedy</b>  3 - 5 minutes	13	JSC	2-6	Present one (1) selection which must be original with Jamaican content only. Absolutely no expletives or offensive material will be allowed. Current topical issues with the appropriate satire and dramatisation of speech are encouraged. The item must be geared to invoke laughter from the audience.

**ENSEMBLE CATEGORIES**

ENSEMBLE CATEGORIES	NO	M/F/C	CODE	CLASS	REQUIREMENTS
<b>Mixed Standard &amp; Dialect Poems</b>  7-16 Members ( <b>ONLY</b> )  Each selection must be 3 minutes only.	14		MSDP –(A) SE	1	Present one (1) selection. Content of the selection must include <b>BOTH</b> Jamaican dialect and standard English.  Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed

ENSEMBLE CATEGORIES	NO	M/F/C	CODE	CLASS	REQUIREMENTS
<p><b>Mixed Standard &amp; Dialect Prose</b></p> <p>7-16 Members <b>(ONLY)</b> Each selection must be 3 minutes only.</p>	15		MSDP – (B)- SE	2-7	<p>Present two (2) contrasting selections. Content of each selection must include <b>BOTH</b> Jamaican dialect and standard English</p> <p>Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed</p>
<p><b>Caribbean Dialect Poems</b></p> <p>7-16 Members <b>(ONLY)</b> 3 Mins Only</p>	16		CDP-(A)– SE	2-7	<p>Competitors must speak with the accent of the country denoted. One (1) item only. All combined ensembles must be equal in gender: half males, half females.</p>
<p><b>Caribbean Dialect Prose</b></p> <p>7-16 Members <b>(ONLY)</b> 3 Mins Only</p>	17		CDP-(B)– SE	2-7	<p>Competitors must speak with the accent of the country denoted. One (1) item only. All combined ensembles must be equal in gender: half males, half females.</p>
<p><b>Sonnets, Psalms and Shakespeare</b></p> <p>7-16 Members <b>(ONLY)</b> Each selection must be 3 minutes only.</p>	18		SPS –SE	2-7	<p>Present one (1) Sonnet AND one (1) Psalm AND one (1) excerpt from Shakespeare. The Psalm must be selected from the Original King James Version only. The Sonnet must be a 14 line structured selection. The excerpt must be from a Shakespearean play and must be a monologue or dramatic dialogue.</p>

ENSEMBLE CATEGORIES	NO	M/F/C	CODE	CLASS	REQUIREMENTS
					All combined ensembles must be equal in gender: half males, half females
<b>Dub Poetry Ensemble</b>  7-16 members <b>(ONLY)</b>  The selection must be three (3) minutes only.	19		DPE	1-7	Present one (1) selection.  Musical accompaniment is optional but if used, must be secondary to the performer's vocal presentation. Drummers/Musicians must stay off stage, except when the drummer (s) is also performing.
					All combined ensembles must be equal in gender: half males, half females
<b>Experimental Speaking Ensemble</b>  2-6 members <b>(ONLY)</b>  Each selection must be 3 minutes only.	20		ESE	1	Present one (1) selection of a work chosen from the Anthology or from an approved source. In the latter case, copies of the selection must be submitted with the entry.
			ESE	2-7	Present two (2) selections. One must be in Standard English. At least one selection must be of West Indian origin (text or author); of the two selections one must be Poetry and the other Prose.
			ESE	1 2-7	All combined ensembles must be equal in gender: half males, half females
<b>Speaking Ensemble</b>  7-16 members <b>(ONLY)</b>  Each selection must be three (3) minutes	21		SE	1	Present one (1) selection of Standard English or Jamaican Dialect only from the Anthology or other approved source.
				2-7	Present two (2) selections. One (1) must be in Standard English at least one (1) selection must be of West Indian origin (text/author). Of the two selections one must be a POEM and the other PROSE.

ENSEMBLE CATEGORIES	NO	M/F/C	CODE	CLASS	REQUIREMENTS
only.					All combined ensembles must be equal in gender: half males, half females
<b>Grand Speaking Ensemble</b>  17-49 members <b>(ONLY)</b>  Each selection must be three minutes only.	22		GSE	1	Present one (1) selection of Standard English or Jamaican Dialect only from the Anthology or other approved source.
				2-7	Present two (2) selections one must be in Standard English at least one (1) selection must be of West Indian origin (text/author). Of the two selections one must be a POEM and the other PROSE.
					All combined ensembles must be equal in gender: half males, half females
<b>Experimental Dub Poetry Ensemble</b>  2-6 members <b>(ONLY)</b>  The selection must be three minutes only.	23		EDPE	1-7	Present one (1) selection.  Musical accompaniment is optional but if used, must be secondary to the performer's vocal presentation. Drummers/Musicians must stay off stage, except when the drummer (s) also performs.
					All combined ensembles must be equal in gender: half males, half females
<b>Jamaican Stand-up Comedy Ensemble</b>  2-6 members <b>(ONLY)</b>	24		JSCE	2-7	Present one (1) selection which must be original with Jamaican content only. Absolutely no expletives or offensive material will be allowed. Current topical issues with the appropriate satire and dramatisation of speech are encouraged. The item must be geared to invoke laughter from the audience.
					All combined ensembles must be equal in gender:

ENSEMBLE CATEGORIES	NO	M/F/C	CODE	CLASS	REQUIREMENTS
The selection must be three minutes only.					half males, half females

**NOTE:** Where applicable the Standard English selection may be accompanied by another selection of Dub Poetry, Jamaican Dialect, Standard English or Caribbean Dialect Composition. For Standard English speaking, only Oxford Dictionary pronunciations are accepted.

### DEFINITION OF SPEECH COMPETITION TERMS

**EXPERIMENTAL:** A novel, innovative and exploratory approach or interpretation of one or more works. The experimentations consist of 2-6 performers.

**DRAMATIC SELECTION:** A monologue from a play, a strong emotional work in prose or a poem / prose with versatile emotional content

**POEM:** An elevated composition usually concerned with feelings or imaginative description, most common are short, utilizes rhyme, rhythm, and figures of speech including onomatopoeia, pun, simile and metaphor.

**PROSE:** The ordinary form of the written/spoken language. Straight forward discourse, e.g.: the newspapers, novels, text books and the bible.

**ENSEMBLE** [on-som-ble]: Group viewed as whole. Orchestrated performance of voices. A group of actors/speakers/performers.

**STORY TELLING:** The oral art in the performance of legends, tales, myth, fairy tale, tradition and parable; ideally folk tales such as Anancy Stories.

**DUB POETRY:** Specific use of rhythmic emphasis in the metric flow of the lyrics with some amount of repetition or use of refrain with addition or combination of drums and/or other sound effects and/or music/musical instruments. This form usually expounds Jamaican content in social issues, problems and /or a lament especially on emotional matters.

## ADDITIONAL SUBJECT INFORMATION

### The terms and definitions of the criteria

#### VOICE PRODUCTION

<i>Projection</i>	projecting of sounds
<i>Audibility</i>	ability to be heard
<i>Tone</i>	pitch, quality, and strength
<i>Resonance</i>	prolongation of sound—vibration
<i>Colouring</i>	utilizing the natural “hues of the voice”, melody, intonation and range
<i>Texture</i>	quality created, combining elements in creative voice usage
<i>Pace</i>	speed or rate of delivery, whether fast, restrained or steady and/or a combination thereof.

#### SPEECH

<i>Articulation</i>	clean and accurate pronunciation of words, the way a language is usually spoken
<i>Enunciation</i>	to say and pronounce clearly and/or being precise and definite in delivery
<i>Pronunciation</i>	accepted way in which a word is articulated (Oxford English)

**PRESENTATION**

<i>Costume</i>	appropriate clothing for character and /or situation
<i>Stage Presence</i>	impressive manner or appearance of a person
<i>Performance Energy</i>	the strength and vitality required for sustained activity
<i>Style</i>	a distinctive appearance, design or arrangement and /or characteristic of a particular period and/or person.
<i>Visual Impact</i>	influence; marked, strong effect on audience; appropriate and effective demonstration of focus, body language and stance.

**INTERPRETATION**

<i>Comprehension</i>	the ability to understand and express that understanding
<i>Expression</i>	revealing one's feelings and/or thoughts
<i>Mood</i>	creating and indicating the atmosphere of the selection
<i>Feelings</i>	strong emotion (passion)
<i>Believability</i>	something is true, someone telling the truth (believable)

- **ENTRANTS ARE ADVISED TO CHOOSE SELECTIONS OF GOOD QUALITY AND MAXIMIZE REHEARSAL TIME TO ENSURE TOTAL READINESS.**

## DRAMA

The National Drama Competition is an integral part of the Jamaica Cultural Development Commission's Festival of the Arts. This competition helps participants to use drama as a medium for expression and for personal and community development, whether through didactic forms, classic or modern theatre or by engaging entertainment.

### ELIGIBILITY

The Competition is open to all individuals', drama societies, amateur and community groups and educational institutions in Jamaica. Amateur refers to actors' participants who do not normally perform for pay.

Directors must verify the ages of the performers and obey the class requirements to avoid disqualification.

### THE COMPETITION

**DRAMA 1:** Indicates non-published scripts/original works/new works never before exposed to the public.

**DRAMA 2:** Indicates a play, previously staged, published in print or produced on stage, radio, film etc or established script/used script.

Please indicate if an entry is **Drama 1** or **Drama 2**.

### CATEGORIES

- |                 |  |
|-----------------|--|
| 1. Fantasy      | 8. Straight Drama                              |
| 2. Gospel Drama | 9. Experimental Drama                          |
| 3. Tea Meeting  | 10. Skit                                       |
| 4. Farce        | 11. One Man Production or One Woman Production |
| 5. Tragedy      | 12. Community Drama / Popular Theatre          |
| 6. Comedy       | 13. Short Play                                 |
| 7. Musical      |  |

(See explanatory notes for each category)

**CLASSIFICATION**

(Directors must verify the ages of the performers and obey the class requirements to avoid disqualification.)

Juniors:	4 -12 years and under. To include preparatory, primary, all-age schools and other children's groups, junior children theatre companies, and community groups.
Intermediates:	13 -15 years and under. To include high school, technical high school and youth and community groups.
Seniors:	16 -19 years and under. To include 5th and 6th formers, youth and community groups.
Adults:	20 years and over. To include amateur adult community group, tertiary institution, churches, and offices.
Open presentation:	All ages to include all of the above groups and to allow a full combination of age ranges.

**NOTE: The age range must be in accordance with the class for example, if a group has seven (7) players under juniors, six (6) of the same age range and one (1) senior player, the play is a junior play. The senior must have a minor role. If three (3) or more seniors the play is a senior play.**

## ADJUDICATION

Entries will be judged along the following criteria:

Criteria	Audition		Parish		National	
	D1	D2	D1	D2	D1	D2
Acting	55	50	35	35	12	15
Directing	20	25	25	30	13	18
Design	10	20	15	25	10	12
Technical Management	5	5	10	10	5	5
Script	10	-	15	-	10	-
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>50</b>	<b>50</b>

## SECTIONAL AWARDS FOR PARISH HONOURS

Drama 1	Merit Award	Bronze Award	Silver Award	Gold Award
Acting	22.75-24.84	24.85-28.34	28.35-31.84	31.85-35
Directing	16.25-17.74	17.75-20.24	20.25-22.74	22.75-25
Design	9.74-10.64	10.65-12.14	12.15-13.64	13.65-15
Tech Mgmt	6.50-7.09	7.10-8.09	8.10-9.09	9.10-10
Script	9.75-10.64	10.65-12.14	12.15-13.64	13.65-15

## SECTIONAL AWARDS FOR PARISH HONOURS CONT'D

Drama 2	Merit Award	Bronze Award	Silver Award	Gold Award
Acting	24.84-22.75	24.85-28.34	28.35-31.84	31.85-35
Directing	19.50-21.29	21.30-24.29	24.30-27.29	27.30-30
Design	16.25-17.74	17.75-20.24	20.25-22.74	22.75-25
Tech Mgmt.	6.50-7.09	7.10-8.09	8.10-9.09	9.10-10

## EXEMPTION FROM AUDITION

*If a play has earned an award at an event prior to entry, such a play maybe exempted from the Parish Auditions but **MUST** be prepared to be seen at the Parish Honours.*

## RULES AND GUIDELINES

1. All entries **MUST** be accompanied by the following:
  - a. Complete list of all characters, with the respective actors' names and ages
  - b. Three printed copies of the script. Where possible script should also be submitted by email to the Drama Unit: drama@jcdc.gov.jm
  - c. A synopsis of the play/skit
  - d. Props list

**Your entry is considered incomplete if any of the above are missing.**

**NO INCOMPLETE ENTRIES WILL BE SEEN BY THE JUDGES.**

2. A group may enter more than one play/skit and players may perform more than one (1) play / skit.
3. All submissions should be typed and correctly labeled. Failure to submit typed and labeled entries may result in the disqualification of the entry.
4. All National finalists are expected to attend technical rehearsals at the venue (Cast and Technical Crew) at a date and time determined by the JCDC.

5. For efficient dramatic presentation, each group should comprise a:
  - a. Producer
  - b. Director
  - c. Stage Manager and team responsible for all aspects of the presentation - Costumes, Set/Scenery, Props, Sound, Lighting, etc.
6. Groups are required to make arrangements for all back stage (technical) work related to their production in conjunction with the representatives of the JCDC. All Directors, Cast Members and Technical Crew are subject to directives from representatives of the JCDC.
7. Set up and strike of the set must be done within five (5) minutes respectively. The Director is responsible for ensuring adherence to this time requirement.

### CATEGORIES WITH EXPLANATORY NOTES

[NOTE: The shortest / longest play 10/ 35minutes]

CATEGORY	DESCRIPTION	LENGTH OF PLAY (inclusive of all scene changes)
<p><b>(1). Fantasy</b></p> <p>Often depicted in a magical pseudo – Historical setting</p>	<p>A Fantastic, Fantasia type story mainly for children presented in dramatic form e.g.: that of fairy tales, legends, myths and fables usually including animation in imagined magical environments employing a great mixture of all the art forms, notably colourful sets and costumes, visual splendour and spectacle, imaginary magical characters, special use of sound/music to enhance action and is produced to impact or reflects inspiration from, fanciful imagination.</p>	<p>20-35 minutes</p>

CATEGORY	DESCRIPTION	LENGTH OF PLAY (inclusive of all scene changes)
<p><b>(2). Gospel Drama</b></p> <p>Mainly Christian Church Drama</p>	<p>A drama encompassing all Church/Christian, Religious, Moral, Biblical and related issues where God or Christ and His teaching is the focus. All forms of dramatic presentations with distinct combined genres will be allowed under this category.</p>	<p>30-35 Minutes</p>
<p><b>(3). Tea Meeting</b></p> <p>Drama 1</p>	<p>A humorous presentation of authentic “Old time” traditional characters, music, recitations, anthems, singing, dancing and costumes and more aimed at variety in action and thought flow. Through this entertainment which, when led by a Chairman/President/Elocutionist, the village people raise funds through bidding and at the unveiling of the showbread. Villagers take performers off-stage in a penny Concert style or witness by a King or Queen. The highest bidder dances with the “Royalty” or cuts the showbread inviting participation from lead characters e.g. teacher, farmer, doctor, head master, judge, mayor, custos and all their wives, in a real life, traditional Jamaican drama of fun and excitement. Performers should show elements of a theatrical performance e.g. audibility, directing, clarity, define movements, characters and costume.</p>	<p>30-35 Minutes</p>
<p><b>(4) Farce</b></p> <p>French branch of farcical drama</p>	<p>A comical dramatic work intended only to amuse by ludicrous improbable events; by absurdly futile proceedings and/or actions of mockery.</p>	<p>15 – 30 minutes</p>
<p><b>(5) Tragedy</b></p>	<p>A tragic tale, of serious character with fatal or sad conclusion, featuring the down fall of the protagonist.</p>	<p>30-35 minutes</p>

CATEGORY	DESCRIPTION	LENGTH OF PLAY (inclusive of all scene changes)
<b>(6) Comedy</b>	A light, amusing play usually based on everyday situations. Humorous incidents often with a happy ending.	15 – 30 minutes
<b>(7) Musical</b>	A musical - A play set to music. Usually dramatic action flows with songs.	30 – 35 minutes
<b>(8) Straight Drama</b>	A drama. Usually real situations are explored in the traditional form of a dramatic production	30 – 35 minutes
<b>(9) Experimental Drama</b>  (For mature Directors & Dramatists):	An unconventional non-traditional drama which explores known and unknown theatrical and dramatic forms and styles which creates new (unknown) forms of presentation and material through its innovation.	15 – 30 minutes
<b>(10) Skit</b>	A short humorous presentation of satire (mockery or folly) and/ or burlesque (ridiculous imitation as in caricature playing). Usually simple and created from improvisation and playful drama.	10 – 30 minutes
<b>(11) One man/woman Production</b>	A production with one actor.	10 – 30 minutes
<b>(12) Community Drama/ Popular Theatre.</b>	This genre aims at highlighting a social and or political issue towards community/group action and dialogue and awareness. The form employs imagery, tableau, songs, dance, music etc, owing to the	10 – 30 minutes

CATEGORY	DESCRIPTION	LENGTH OF PLAY (inclusive of all scene changes)
	connectedness to the life of community.	
<b>(13) Short Play</b>	A short realistic portrayal of any situation with realistic content, usually inspired by anecdotal messages, proverbs or a joke. It should rely on simple scenic content as opposed to intricate plot.	10 – 20 minutes

## DEFINITIONS AND TERMS

**Acting:** The art of interpreting and representing a character on a stage by means of movement, gesture, intonation and use of objects. (characterisation - movement, imagination, voice, physicalisation, speech and teamwork.)

**Directing:** The art of coordinating and controlling all elements in the staging of a play. Interpretation, style, use of: space, action, sound, voice, technical application and use of objects

**Design:** The aesthetic composition of a dramatic production as created by lighting, scenery, costumes, and sound. (set and/or costumes and/or makeup and/or props) as per directors concept.

**Technical Management:** The art of planning and controlling the aesthetic composition of theatrical processes to include lights, sound, audio-visual and such technical applications to ensure that they move smoothly/seamlessly at the required level. (lights, sound, audio visual and any technical applications) as per directors concept.

**Script:** The written text of the play. (idea, theme, story, structure, plot, characters, dialogue and suitability to cast)

## NOTES ON TECHNICAL MANAGEMENT

- Groups should be properly organized for all presentations. For efficient management, each group should comprise:
  - A Producer/Director
  - Stage Manager and individuals responsible for all aspects of the presentation - costumes, scenery, props, sound, lighting, etc.
- Groups are required to make arrangements for all back stage (tech.) work related to their production. All Directors, Cast Members and Technical Crew are subject to directives from the Drama Coordinator, Cultural Officer, or the persons appointed to Co-ordinate Technical and other organisational functions.
- Directors must ensure that scene changes if any, are enacted quickly and efficiently, and should be no longer than one minute.
- Directors must rehearse, setting up and to strike the set which must be done within 5 minutes on each occasion.

## ADDITIONAL SUBJECT INFORMATION

### POINTS TO REMEMBER

- Groups may enter plays and skits of any type/genre created by their members or selected from other sources (Published or Established Plays existing in the Jamaican, Caribbean and World Repertoire) and should feel free to present material that introduce new forms, styles and concepts. However in the case of plays being scripted for the first time – the play should be submitted at an early workshop so that proper guidance may be given where necessary.
- Although Groups are NOT restricted to Jamaican subject matter, they are encouraged to explore Jamaican concerns whether historic or contemporary.
- **ENTRANTS ARE ADVISED TO CHOOSE PLAYS OF GOOD QUALITY AND MAXIMIZE REHEARSAL TIME TO ENSURE TOTAL READINESS.**

## MUSIC

The Annual Music Competition of the Jamaica Cultural Development Commission seeks to unearth, develop and expose the musical talents of our people and to preserve our Cultural Heritage in Music.

Through this Competition, goals of excellence are set in different types of music, and these serve to inspire our musicians to achieve higher levels of performance as well as to provide a medium of expression for the release of their creative energy.

### RULES AND GUIDELINES

1. An individual or group of the same performers is not allowed more than one **(1) entry in any category**.
2. Scores for set pieces must be adhered to (including edition and prescribed key when stated in the syllabus). Any change to the piece must be confirmed with the subject specialist for music prior to competition.
3. Categories which require competitors to make their own choice, the title(s) of the selection(s) must be indicated on the entry forms and a copy of each sheet music be submitted at all levels of the competition. Scores are not required for Gospel, Folk and Popular music.
4. All performers must be costumed for Parish and National Honours.
5. Unless otherwise stated, all songs must be sung with accompaniment (keyboard type or guitar). Competitors may choose to use their own accompanist. An official accompanist may be provided for Parish and National Honours.
6. Soundtracks, with or without backing vocals may be used however competitors are reminded that the quality of the track will influence their overall performance and score.
7. Only competitors singing with soundtracks or live band are allowed use of a microphone. Choirs **will not be** amplified. The JCDC is to provide at least two (2) microphones and stage monitor speaker boxes at all levels of the competition.

8. All entries **MUST** comply with the time limits stated or implied. Apart from instrumental and vocal SET PIECES; no instrumental solo is to exceed 4 minutes except drumming. Drumming solo is not to exceed 3 minutes. No instrumental ensemble piece is to exceed 5 minutes. **No Vocal solo piece is to exceed 2 minutes 30 seconds.** No Vocal ensemble/ choir piece is to exceed 4 minutes. When time has passed the competitor will be asked to exit the stage.

PERFORMANCE TYPE	TIME LIMIT/ per piece
Instrumental Solos	<b>4 minutes</b>
Drumming Solos	<b>3 minutes</b>
Instrumental Ensemble	<b>5 minutes</b>
Vocal Solos	<b>2 minutes 30 seconds</b>
Vocal Ensemble/ Choirs	<b>4 minutes</b>

9. A competitor who has mastered, that is earned gold in any instrumental category, must advance to a higher category the next time he/she enters the competition.
10. Where classification is defined by age, a competitor must enter accordingly. The age limit should be as of September 1 of the competition year. Classes by age are **ONLY** defined by the upper limit especially for ensembles and choirs unless otherwise specified.
11. All choirs, (excepting Chapel, Church and Adults) are allowed a minimum of sixteen (16) voices and a maximum of twenty-five (25) voices. Chapel and Church Choirs as well as adult groups are allowed a maximum of thirty (30) voices. Ensembles should consist of between two (2) to fifteen (15) performers.
12. Conductors are not allowed to sing along with their choirs.
13. An individual or group must be present for adjudication at the agreed time and date for same. After an item is announced three times and not presented, it is disqualified from the competition at any level. An individual or group must communicate on a timely basis any challenges or emergencies they face in attending adjudication sessions to a representative of the JCDC.

14. The decision by the panel of adjudicators is final.

15. Every participant is to be aware of the general rules and guidelines of the JCDC National Competition of the Performing Arts. Any breach of any rule can lead to disqualification.

## STRUCTURE

### Classification (Vocal Categories, 11-20)

Class 1	6 years and under
Class 2	9 years and under
Class 3	12 years and under
Class 4	15 years and under
Class 5	19 years and under
Class 6	Adults 20 years and over

### Classification (Instrumental Categories 1, 2, 5-7)

Class 1	Beginners 1
Class 2	Beginners 2
Class 3	Intermediate 1
Class 4	Intermediate 2
Class 5	Advanced 1
Class 6	Advanced 2

### Classification (Special Categories 3, 4, 22)

Class 1	Children's group (12 and under)
Class 2	High School group (13-19 years)
Class 3	Adult group (20 and above)
Class 4	Community group (Open- strictly reserved for church, community and other like groups)

**Class Types**

- A - Solo
- B - Ensemble 2-15 voices (girls only) and (boys only) - Mixed gender
- C - Group/Choirs 16 – 25 voices

**ADJUDICATION**

<b>Piano / Instrumental / Violin / All Wind / Recorder / Pan</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship – Pitch, Accuracy, Rhythm, Dynamics, Phrasing, Tempo, Posture	25	25	12
Technique – Tone Quality, Breath Control, Playing Skills	20	20	11
Interpretation – Style, Impact, Movement, Arrangement, Precision	30	30	15
Presentation – Costuming, Stage Presence, Entry, Exit	25	25	12
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Drumming</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Arrangement – Form/Structure, embellishments, creativity, appropriateness	25	25	12
Musicality – Dynamic contrast, coordination, precision, timing	20	20	11
Presentation – Costuming and Overall effect, stage presence	30	30	15
Technique – Tone production, style, general playing skills	25	25	12
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Instrumental – Creative Music Making / Classroom Instruments</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Expressive use of sound	25	25	12
Balance between elements	20	20	11
Interpretation, Creativity, Originality	20	20	10
Musicality	15	15	7
Presentation – Stage Presence, Exit, Entry, Costuming	20	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Vocal – Classical / Semi Classical / Patriotic</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship – Balance, Blend, Phrasing, Breathing, Diction, Enunciation, Projection, Intonation, Dynamics	30	30	15
Technique – Tone Quality, Voice Placement, Breath Control, Accuracy, Adherence to Score, Posture	25	25	12
Interpretation – Style, Impact	25	25	13
Presentation – Costumes, Stage Presence, Entry, Exit	20	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Vocal – Gospel / Spiritual / Sacred</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship – Enunciation, Diction, Technique, Dynamics, Pitch, Balance	30	30	15
Arrangement – Originality, Creativity, Texture, Form/Status	25	25	12
Interpretation – Conviction, Style, Movement	25	25	13
Presentation – Costuming, Stage Presence	20	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Vocal – Popular &amp; Modern / Movies &amp; Theatre</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship - Phrasing, Blend	30	30	15
Arrangement - Originality, Creativity, Texture, Form/Structure	25	25	12
Interpretation - Conviction, Style, Movement	25	25	13
Presentation - Costuming, Stage Presence	20	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Vocal – Folk</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship - Balance, Blend, Enunciation, Diction, Pitch	30	30	15
Arrangement - Creativity, Form & Structure	25	25	12
Interpretation - Movement, Style, Impact, Conviction	25	25	13
Presentation - Costuming, Stage Presence, Exit, Entry	20	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

**QUALITY STANDARDS**

The Adjudicators are guided by quality standards established in determining what defines the quality of ‘Gold’ to ‘No award’ performances. These standards frame the context in which awards are given. In general, the awards are defined as follows:

- Gold- Excellent work**
- Silver- Very Good work**
- Bronze- Good work**
- Merit- Fair work**
- No Award- Poor work**

The adjudicators use their discretion when applying especially across classes. Here are the criteria for Gold items:

Award	Instrumental Items	Vocal Items
GOLD (91- 100)	<p>Excellent performance. The item is well rehearsed, and appropriately staged and costumed. High in entertainment value and communicates effectively, from start to end, appropriate interpretation and energy.</p> <p>Excellent Technique/ musicianship. Excellent playing skills. Consistency in accurate use of instrument in positioning and handling; accurate and effective use of fingers, hands, bows and breath (embouchure) etc. No error is made in following the score. Dynamics and other notations are observed and played well. Embellishments and other ornament effects are used appropriately and skillfully. The arrangement is true to the style it</p>	<p>Excellent performance. The item is well rehearsed, and appropriately staged and costumed. Always engaging and communicates effectively, from start to end, appropriate interpretation and energy.</p> <p>Excellent Technique/ musicianship. Song is appropriate for voice type and there are NO or very few and inconsistent errors in breathing, phrasing, diction, and pitch. The voice(s) is warm and its production is accurate in its range/ register and resonance in relation to the song. The tone produced is most pleasant and appropriate to the style of singing. Dynamics are also well executed (not overdone). No errors are made when singing to score. Excellent Arrangement: Has strong structure</p>

	<p>attempts to express. Instruments are well tuned and functional.</p>	<p>and easily identified and appropriate form. Arrangement is equal to the vocal ability of solo or group and true to music style identified. It is written and presented in the most appropriate key with appropriate accompaniment. Excellent use in syncopation, dynamics, melodies - counter melodies, modulations and harmonic structure etc.</p>
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## LEVELS OF COMPETITION

### Parish Auditions

All Vocal (excepting the Choral Music Category ; see special notes); Recorder Solo and Ensemble; Classroom Instruments ; Creative Music Making ; and Drumming categories must compete at this level first. All other entries advance to the Parish Honours and Finals.

### Parish Honours

All Categories and Classes must compete at this level. This is the final level of competition for all Class 1 and 2 entries (Vocal and Instrumental classification) as well as all individual choral (C) and ensemble (B) entries. Entries in the Classroom Instrument and Creative Music Making categories will also end competition at this level. All competitors at this level will be considered for awards while outstanding gold awardees will participate in 'Evenings of Excellence' and other national events. All other categories and classes will advance to the final level of competition, the National Honours.

### National Honours

This is the highest and most advanced level of the competition matching the best musicians and vocalists from across the island for national awards and honours. Structured as a series of competition concerts, national honours will be given to the best in the island in drumming, choral, solo and instrumental performance.

**CATEGORIES WITH EXPLANATORY NOTES**

**The lists with names of set pieces along with the scores for these set pieces can be obtained from the JCDC Parish Offices.**

	<b>CATEGORY NAME</b>	<b>CLASS</b>	<b>REQUIREMENTS</b>	<b>OTHER NOTES</b>
1	Piano Solo	1-6 Instrumental	An entrant is to prepare and perform two (2) pieces. One (1) from list A and one (1) from list B. Where there is the option for an <b>OWN CHOICE</b> , this selection must be submitted for approval by the specialist.	
2	All Wind Instrument (Trumpet, Flute, Clarinet, Saxophone, Other)	2-6 Instrumental	An entrant is to prepare and perform two (2) pieces. One (1) from the list provided and an <b>OWN CHOICE</b> . The 'own choice' piece should be a Jamaican or Caribbean tune or medley and scores DO NOT have to be presented.	<i>Competitors in "Other wind Instruments" must identify the instrument and two contrasting pieces for approval by the subject specialist before competition.</i>
3A-D	Instrumental Ensemble Music <ul style="list-style-type: none"> <li>• 3a – All String</li> <li>• 3b – All Wind ( except Recorder)</li> <li>• 3c – Mixed</li> <li>• 3d – Popular Band</li> </ul>	1-4 Special	An ensemble of no less than four (4) musicians is to prepare and perform a program of two (2) contrasting items, one of Jamaican stylized arrangement or genre and the other of non Jamaican expression. Scores have to be submitted for ANY ONE piece in category 3A-C. No scores for 3D.	Popular bands are limited to 4-10 musicians with NO vocalists.  Other Ensembles may have 4 or more musicians

	CATEGORY NAME	CLASS	REQUIREMENTS	OTHER NOTES
4	Pan Music	1-4 Special	Commercial or own arrangement of Traditional Jamaican, Caribbean, Popular, Gospel or any other style. This can be a single item or medley of tunes not exceeding four (4) minutes of playtime. No more than two (2) entries per institution. No more that sixteen (16) performers	
5	Violin Solo	1-6 Instrumental	An entrant is expected to prepare and perform two (2) items once competing in class 3 and above. One (1) from the list and an accompanied <b>OWN CHOICE</b> . Class 1 and 2 competitors are only required to play one (1) item from the set list. The 'own choice' item is to be a Jamaican or Caribbean tune or medley and scores DO NOT have to be presented.	
6	Classroom Instruments	1 Special ONLY	<p>Presentation of an ensemble piece for any suitable combination of classroom instruments such as recorder, melodicas/pianicas, guitar, bamboo flutes, xylophone, chimebars, woodblocks, sleigh bells, , castanets, stomping tubes, tambourines, maracas, congos and other tuned and non-tuned percussion. Home-made instruments may also be used.</p> <p>The composition may be original or adopted arrangement of a familiar song, medley of songs, or musical theme(s), but there must be a sense of shape and development.</p>	

	CATEGORY NAME	CLASS	REQUIREMENTS	OTHER NOTES
7	Creative Music Making	1 and 2 Special ONLY	<p>5 minutes - The sound must communicate without words.</p> <p>Sound Picture - Own Choice Imaginative Composition using available instruments and improvised sound to create an aural experience, illustrating a recognizable event, activity or scene e.g. 'Downtown', 'The Market', 'At The Beach'.</p> <p>Rhythm Piece - Own Choice Presentation of piece utilizing vocal sounds, percussion and improvised instruments. There must be recognizable structure with attention paid to dynamic contrast, and careful balancing of blocks of sounds</p>	
8	Recorder Solo	1-6 Instrumental	An entrant is expected to prepare and perform two (2) items once competing in class 2 and above. One (1) from the list and an <b>OWN CHOICE</b> . Class 1 competitors are only required to play one (1) item from the set list. The 'own choice' item is to be an accompanied Jamaican or Caribbean tune or medley and scores DO NOT have to be presented.	
9	Recorder ensemble	1-6 Instrumental	Same as Category 8	

	<b>CATEGORY NAME</b>	<b>CLASS</b>	<b>REQUIREMENTS</b>	<b>OTHER NOTES</b>
10	Open advanced instrumental	n/a	All entrants in this Category will compete openly regardless of age. Entrants are expected to present one (1) item on their instrument of choice displaying advance technical competence, mastery and performance. No scores required.	SOLO performance only.
11	Vocal Classical/ Semi- Classical	2-6 Vocal	See set list	
12	Vocal Spiritual	1-6 Vocal	Please see glossary	
13	Vocal Gospel	5 &6 Vocal	Please see glossary	
14	Vocal Sacred Music	3-6 Vocal	Please see glossary	
15a	Vocal Jamaican Patriotic	2-6 Vocal	This category presents presentation of existing arrangements and compositions in tribute to Jamaica only. Scores are to be presented	
15b	Vocal Jamaican Original Music	2-6 Vocal	This category presents original compositions in tribute to Jamaica only. Scores DO NOT have to be submitted	
16	Popular and Modern Music – Jamaican Composers	2-6 Vocal	Own choice. Maximum 4 minutes This category may include: reggae, ska, rock steady, dancehall etc.  Song must be accompanied by a musical instrument, which may be guitar, piano, electronic keyboard, or band outfit.	
17	Popular and Modern Music -	2-6 Vocal	Same as Category 16 but relating to non Jamaican expression.	

	<b>CATEGORY NAME</b>	<b>CLASS</b>	<b>REQUIREMENTS</b>	<b>OTHER NOTES</b>
18 A-C	Jamaican Folk Singing <i>A-Mento Form</i> <i>B-Non Mento Form</i> <i>C-Original</i>	1-6 Vocal	Own Choice of a song or medley of Jamaican folk songs. There is no limit to the number of songs in a medley** but ensure you do not pass the performance time of four (4) minutes. Appropriate accompaniment should be used.	<i>** A medley uses a collection of songs to tell or reflect a particular theme, story or message. The arrangement is to have good transitions linking each song</i>
19	Folk Singing – Non Jamaican Forms	1-6 Vocal	Own choice of a song or medley of songs from any non Jamaican folk tradition or expression found in Jamaica.	
20	Songs from Musicals/ Theatre Music	1-6 Vocal	Own Choice of show tune appropriately staged and costumed.	NB. Songs extracted from the soundtrack to a film are not permitted in this category. It must be from a musical
21 A-D	Drumming	2-6 Instrumental	See Special notes	
22	Choral Music	1-4 Special	See Special notes	

**SPECIAL NOTES ON SELECTED CATEGORIES**

➤ **CATEGORY 21A -D- DRUMMING**

**21A: Drum Solo (On a single drum or two or more drums)**

*Class: 2A, 3A, 4A, 5A, 6A*

This category presents one drummer, in no more than three minutes, demonstrating the pitch and dynamic range of the instrument. The drummer may play any hand drum(s) (Latin percussion, African, Jamaican indigenous/ traditional etc) and rhythms may be original or based on traditional patterns. Points will be awarded for creative improvisation.

**21B: Drum Solo (Trap Set/Drum Kit/ Drum Set)**

*Class: 4A, 5A, 6A*

This category presents one drummer, in no more than three minutes, demonstrating the rhythmic abilities and dynamic range of the entire 'set up.' The drummer may play a standard trap set or any custom made set. Electronic sets are not yet allowed in the competition. The presentation may include, but is not limited to:

- Jamaican traditional or popular rhythms
- Caribbean Popular rhythms
- North American popular rhythms

**21C: Drum Ensemble (Non Jamaican styles and patterns)**

*Class: 2B, 3B, 4B, 5B, 6B*

This category presents 2 to 10 drummers, in no more than five minutes, demonstrating the balance between the blocks of sounds, call and answer patterns and counter rhythms etc. These rhythms should be based on styles and patterns from other countries. Drummers should choose drums appropriate to the style, pattern and tradition selected. Points will be awarded for creativity.

**21D: Jamaican Traditional Drum Ensemble**

*Class: 2B, 3B, 4B, 5B, 6B*

This category presents 5 to 10 drummers, in no more than 5 minutes demonstrating the basic patterns, cuts, variations and breaks of any ONE Jamaican tradition such as: Revival, Rasta, Ettu, Gumbay etc. Accompanying percussion instruments should be included.

➤ **CATEGORY 22 - THE CHORAL MUSIC CATEGORY**

This is a category dedicated to the expression of choral music across four classes (special classes) where:

- Class 1 - Children's Choirs (12 years and under)
- Class 2 - High School Choirs (13-19 years)
- Class 3 - Adult Choirs (20 years and above)
- Class 4 - Community Choirs (no age limits but restricted to community, church and other like groups or at the request of the Subject Specialist)

In this category, a choir is to prepare a program of 4 songs not exceeding 20 minutes. No MAJOR costume changes will be allowed during the program. The songs are expected to be appropriately choreographed and conducted. No folk piece or presentations with movement/choreography negating the conductor is to be conducted.

The program for 2012 is outlined as follows:

1. Any Jamaican Patriotic tune (except the National Anthem of Jamaica) – 4 copies of the score are to be submitted.  
Song may be an original composition
2. Any Jamaican Folk tune- no score required
3. Own Choice
4. One song from set pieces list

Each item will be scored and awarded individually after which the average score will determine the final score and overall award of the performing choir.

## ADDITIONAL SUBJECT INFORMATION

### GLOSSARY

#### ADULT – LIEDER

An outcome of the romantic movements of the late eighteenth and early nineteenth centuries. A type of song for solo voice with piano accompaniment composed e.g. by Schubert, Schumann, Wolf and others usually written in German, but often applied to songs in a similar vein by non – German composer such as Grieg. The piano accompaniment is of as much importance as the vocal part and demands artistic interpretation. The competitor in this class must be prepared to show proof of having had at least four years of voice training. The entries must be sung in the original key and the original language.

#### SACRED vrs SPIRITUAL vrs GOSPEL CATEGORIES

While music found in these categories are all religious they are separated in the syllabus and are defined below.

**Sacred Music** in Category 14 is limited to religious songs found or written in *styles* up to 19<sup>th</sup> century music (up to late romantic/ early contemporary period). Hymns, anthems and extracts from cantata or oratorio are performed in this category. Works from or resembling this period in music that have been Jamaican stylized may also be entered in this category.

Gospels and Spirituals share history and may be referred to as related expressions of the Black American experience. In fact, in musical genealogy the slave tunes found in arranged spirituals may be considered the grandmother of modern black-American gospels. As it relates to the JCDC competition however please note the following:

**Gospel** is any religious expression found or written in modern/ post modern styles from the contemporary era in music. Any contemporary Christian or religious song or arrangement is to compete in this category.

For now, **Spirituals** (Negro) refer to any tune or lyric extracted from the North American Tradition of enslaved Africans and arranged using classical/ semi- classical styles; and other African elements, to express the faith and other experiences of these peoples. Modern composers of spirituals have been exploring newer modes of expression, (rather than classical etc) to express these tunes/ lyrics. These arrangements will also be considered or moved to the gospel

category if found to be more of a match to gospel songs . Popular composers of spirituals include Moses Hogan, William Dawson, Roland Carter, Nathaniel Dett etc.

### **REVIVAL – ZION OR POCOMANIA**

The two forms differ in a number of ways. In music, the significant differences lie in the matter of rhythmic accompaniment. Both groups employ sounds such as stomping, handclapping and trumping i.e. forcible inhalation and exhalation of breath, producing a rhythmic guttural sound. Zion Revivalists use rhythm instruments – a bass drum playing with one padded stick, the rattling drum played with two slender sticks, as well as tambourines and other percussion instruments.

The repertoire of songs includes adaptations of hymns from orthodox hymnals; choruses from the Moody and Sankey hymnal, and locally created songs and four line choruses. Harmony is of great importance in the presentation of such music, following for the most part the 1, IV, V and the I, VI, II, V, progressions found commonly in Church music. Though triadic in character, it is not unusual to hear as many as eight parts, including descant, as each singer finds his or her own level, adding to the rich texture.

### **SET UP/NINE NITE**

Both forms are socio-religious, with the Nine Nite showing more religious features. The tradition is based on both African and European Wake Forms. The Set Up, held to prevent the bereaved family from grieving too much, is more secular in nature. The Nine Nite is a more religious exercise.

An important part of the proceedings is the serving of traditional foods – Fish and Bread, Coffee and White Rum. Should these needs not be met early enough to satisfy those attending, there is a body of songs to remind the host of his duties (following the African tradition of censure in Song). There are many traditions to be found within this complex form, which differs from one region to another, thus affording the performers a great deal of room for creativity.

### **ADULT RING GAME**

Couple dances and Role-playing games, which come out of a tradition of creative use of leisure time. The leader is chosen not necessarily for his/her quality of voice, but wit and inventiveness. A call will be made for the ring to be formed, and he/she will go around the ring, asking each participant to perform in turn an action or movement of some difficulty while maintaining balance. As can be expected, the leader sings the call phrases and the other performers answer.

**RASTAFARIAN MUSIC**

Rastafarian music is characterized by the battery of drums used for both their religious or secular ceremonies – the churchical and Article music played at Binghi and Groundation. The large bass Drum is rested on a stand or in the lap of the player and played with a padded stick.

The Fundeh and Repeater are slim drums held between the knees and played with the hands, the high pitch Repeater being the lead instrument. The texture of the rhythm is further enhanced by the use of percussion instruments such as shakkas, graters etc. The body of the Rastafarian songs may include original songs, borrowing and adaptation of West African folk songs, Negro Spirituals, Revival Songs and Hymns and Choruses from the hymnals and songbooks of Christian denominations and sects.

**JAMAICAN TRADITIONAL FOLK  
MENTO**

Mento is the original folk music created by Jamaicans. Mento is the fifth (5th) or “brata” figure of the Quadrille (song and dance). The instruments range from saxophones, flutes, bamboo fifes, PVC pipes, banjos, violin, bamboo fiddles, guitars, rhumba boxes, double bass, rhythm sticks, shakkas and drums played with both sticks and hands.

**SONGS FROM MUSICALS/ THEATRE MUSIC**

This Category explores showtunes and other standards from MUSICALS (plays or films) ONLY. Songs extracted from the soundtrack of general films/ movies will not be allowed to compete in this category. Performers are expected to be appropriately staged and costumed for this category. Popular musicals include: “The Lion King,” “Mary Poppins,” “Rent,” “The Phantom of the Oprah” etc.