14TH INTERNATIONAL MARIMBA & STEELPAN FESTIVAL 2026

MORE THAN MUSIC



FESTIVAL REPORT 2026

EDUCATION AFRICA



MORE THAN MUSIC

For one unforgettable weekend, marimbas and steelpans became far more than instruments, they became a shared language.



Young people from different schools, communities and countries came together with different experiences, cultures and musical journeys, yet found common ground through rhythm, performance and a shared love of music.

This is the heart of the Education Africa International Marimba & Steelpan Festival. For fourteen Festivals, this event has created a space where young musicians can perform with confidence, learn from one another, celebrate excellence and form friendships that extend beyond the Festival weekend. While competition is an important part of the experience, the Festival has always been about something much bigger: Connection.



At Education Africa, social cohesion is not simply an idea. It is something that requires active participation and intentional spaces where people can meet, and experience the value of working together. The Festival brings this vision to life by placing young people from different backgrounds on one platform, where diversity becomes a strength and music becomes a bridge.

The Festival also continued its commitment to inclusion. Musicians with disabilities participated alongside other performers, while workshops provided opportunities for participants and educators to learn about South African Sign Language and approaches to teaching marimba and music to deaf learners.

The 2026 Festival welcomed entries from more than 47 institutions across South Africa, Botswana, Zimbabwe, Lesotho and America. Participants came together to compete, collaborate, learn and celebrate, creating a vibrant community united by music.

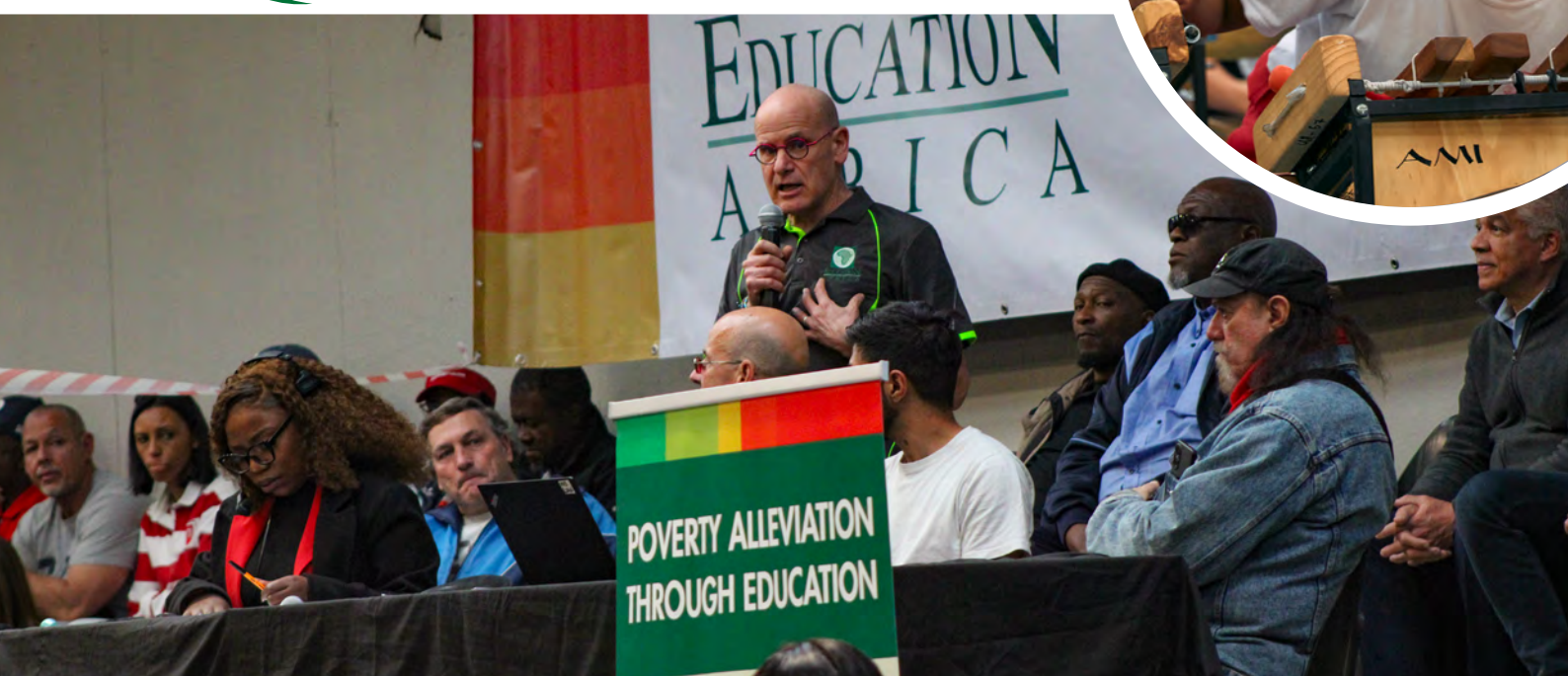
EDUCATION AFRICA



MEET THE TEAM

2026 also marked an exciting new chapter. It was the first Festival since 2024 and the first under a new team at the helm. The team had the opportunity to honour a remarkable Festival legacy while introducing new ideas, systems and experiences designed to strengthen the event for the future.
From digitised scorekeeping to the introduction of commemorative medallions, from new approaches to Festival operations to the continued growth of the Fringe Programme, the 2026 Festival demonstrated that a strong legacy and innovation can exist side by side.
Because this Festival has always been about more than music.

It is about creating opportunity.
It is about celebrating diversity.
It is about building formative experiences for young people.
It is about building relationships across communities and borders.
And ultimately, it is about strengthening social cohesion, bringing people from vastly different walks of life together into a powerful shared experience.





WELCOME

It is my great pleasure to welcome you to the 2026 Education Africa International Marimba & Steelpan Festival Report.

The 2026 Festival was a particularly meaningful one for Education Africa. As our 14th Festival, and our first since 2024, it represented both a continuation of an important legacy and the beginning of an exciting new chapter.

The Festival returned to the welcoming grounds of St Dominic's Catholic School for Girls in Boksburg, a venue that has become synonymous with the event and whose continued support has been invaluable. We are deeply grateful to the School, its leadership, staff and wider community for continuing to open its doors to our marimba and steelpan family.

This year's Festival brought together institutions from across South Africa, as well as Botswana, Zimbabwe, Lesotho and America. With more than 50 institutions represented, the weekend once again demonstrated the reach of this remarkable event and the ability of music to bring people together across geographical and cultural boundaries.

The programme offered a wide range of competitive opportunities across Primary School, High School and Open sections, with small and large ensembles participating in categories including Battle of the Bands, In the Mix, Strictly Classical and Proudly South African/African. Accompanied categories and online opportunities further expanded the ways in which participants could engage with the Festival.

Beyond the competition stage, the Fringe Programme provided opportunities for learning, exploration and creative expression. Participants could engage with marimba, steelpan and djembe workshops, dance, improvisation, music education, music industry discussions and South African Sign Language, among many other activities.

A special feature of the weekend remained the massed marimba and drumming experiences, which brought participants together outside of the competitive environment and reminded us of one of the Festival's most important messages: there is room for everyone in music.



WELCOME CONT.

This year also brought exciting operational and technological developments. The introduction of a digitised scorekeeping system allowed adjudicators' scores and ratings to be captured and automatically tallied, simplifying the adjudication process and creating a more seamless experience. We are sincerely grateful to Muhammad Seedat for his work in making this possible, and we look forward to exploring further digital innovations in future Festivals.

We also introduced commemorative medallions for participants. While trophies continue to recognise the achievements of schools and ensembles, we wanted every young musician to leave with something of their own, a tangible reminder of their participation, hard work and contribution to the Festival.
None of this would be possible without the people who give their time, energy and expertise to the Festival.

To our learners and musicians, teachers, adjudicators, volunteers, alumni, crew, partners and sponsors: thank you.

To James Urdang, CEO and Founder of Education Africa, and the wider Education Africa team, thank you for the continued leadership and support that enables this programme to grow.

To St Dominic's Catholic School for Girls, Food For Life, ThumaHope and Vero's Cakes, we are deeply grateful for your support.

And to every person who played a part in bringing the 2026 Festival to life: thank you for helping us build something that is truly more than music.
Let the music continue.



Luthando Dube
Festival Director
Education Africa International Marimba & Steelpan Festival

FESTIVAL AT A GLANCE



2026 BY THE NUMBERS

14TH Education Africa International Marimba & Steelpan Festival

47 Institutions represented

16 Fringe events scheduled across the weekend

4 **Featured competition categories**

- Battle of the Bands
- In the Mix
- Strictly Classical
- Proudly South African/African

5 **Main competitive sections**

- Primary School
- High School
- Open
- Accompanied
- Online

5 **Countries/regions represented**

- South Africa
- Botswana
- Zimbabwe
- Lesotho
- USA

NEW IN 2026

Digitised Scorekeeping

A new digital system allowed adjudicators' scores and ratings to be captured and automatically tallied, streamlining the adjudication process.

Participant Medallions

For the first time, every participating young musician could take home a commemorative medallion celebrating their contribution to the Festival.

New Team at the Helm

The 2026 Festival marked the first Festival since 2024 and the beginning of a new chapter for the organising team.

SOCIAL COHESION IN ACTION



A Marimba facilitator from Dominican School for the Deaf (An Education Africa Marimba Hub) advocating for children with disabilities

Social cohesion is what drives Education Africa and is central to the planning and purpose of the International Marimba & Steelpan Festival and the 2026 Festival continued that commitment.

The Festival brings together learners from different communities, schools and countries and gives them a shared platform on which to perform and compete. In doing so, it creates opportunities for young people to experience diversity not as an abstract concept, but as something they encounter directly through music.
A school from South Africa can share a stage with a school from Botswana or Zimbabwe. A community music organisation can perform alongside an established school. A learner with a disability can participate alongside other musicians. A teacher can learn from another teacher. A young musician can discover a new musical tradition through a workshop.

The 2026 programme continued to emphasise inclusion, with musicians with disabilities participating in the Festival and dedicated opportunities for learning around accessibility. The Fringe Programme included a workshop on basic South African Sign Language and how to teach deaf people to play marimba and music.
The Festival's inclusive approach is particularly important because it ensures that participation is not limited by circumstance. Music becomes a space in which ability, background and experience can coexist, and where every participant has an opportunity to contribute.
The international character of the Festival further strengthens this experience. Participants from South Africa, Botswana, Zimbabwe, Lesotho and America brought different musical influences and perspectives into one shared environment. The result is a Festival that is competitive, but not defined by competition.

Social cohesion does not simply happen; it requires intentional effort to create spaces where people can meet, work together and experience one another as part of a shared community.

OUR ADJUDICATORS



A Festival of this calibre depends on the knowledge, experience and generosity of the people who help shape it. In 2026, we were privileged to welcome a distinguished panel of six adjudicators, each bringing a unique musical journey, area of expertise and perspective to the Festival.

Our adjudicators came from a range of musical and educational backgrounds, encompassing performance, composition, music education, academia, community development and the broader music industry. Their combined experience enriched not only the competition, but the Festival's wider programme of learning and engagement.

Participants had the opportunity to encounter their expertise through adjudication and workshops, ensuring that the Festival remained a space where young musicians could both perform and learn.

ADJUDICATORS



CHANTAL PETERSEN

Chantal Willie-Petersen is a composer, educator, scholar, and activist for women's empowerment in music, holding two master's degrees in music from Belgium (cum laude). She is a multi-instrumentalist, curator, musical director, mentor, speaker, and writer, and curates masterclasses nationally and abroad. She is head of jazz studies at Wits and was recently appointed the first South African on the board of Jazz Perspectives (alongside Angela Davis) to promote African scholarship. Awards include the Carnegie Corporation Doctoral Grant (2004), ARA Wits PhD Grant (2021), Van Lanchots Scholarship, and two SAMRO awards. In June 2022, she became the first female president of SAJE (2022–2024) and was nominated for a Fleur du Cap Award (2024) for Best Live Performance. She has performed, toured, and recorded with Grammy-nominated Zap Mama and many other national and international musicians.



DANIELE CHIORBOLI

Daniele Pietro Chiorboli is an Italian-born SA musician, producer, and festival director. He founded the Awesome Africa Music Festival and directs WOMAD SA. He has played on 230+ albums with artists like Phil Manzanera, Black Coffee, and Ladysmith Black Mambazo. He co-produced The Liberation Project and The Solidarity Express, and worked on Grammy-nominated Kindred Spirits. He is a Project Rhino ambassador, PANEX board member, and co-founder of the Awesome Kulture Foundation. He previously spent 17 years as a corporate director at Bidvest Waltons and lectured at UJ. He remains a cultural activist and youth coach.



INNOCENT NGWANE

Innocent Ngwane is a Wits and University of Pretoria music graduate with a Higher Diploma in Education and a BMus Honors in Music Education (majors: Classical piano and clarinet), plus studies in Choral and African music. He is a tenor, choir/orchestral conductor, and multi-instrumentalist. In 1998, he founded the Welcome Soweto School of Music. He has taught at Dorkay House, FUBA, and Johannesburg College of Education, and played clarinet with Wind Sinfonia and Johannesburg Symphony Orchestra. Many known musicians began under his tutelage. He currently works for the Gauteng Department of Education as a Senior Education Specialist for Performing Arts (FET phase), managing curriculum and supporting the Alex Youth Marimba Band. Recently, he performed at the Early Childhood Development Conference hosted by Minister Siviwe Gwarube.



SEAN ADAMS

Sean Adams is a pianist and organist with a BMus, HDE (UCT), and MMus in Musicology (University of East Anglia). He lectured at UNISA (2000–2008) and the University of Pretoria (2009–2011), then became Subject Specialist at Unisa's Directorate Music. He served as Acting Deputy Director (2015–2023) and was appointed Deputy Director: Professional in November 2023. He is editor of Musicus and has served on the editorial committee of Muziki. He has adjudicated competitions, participated in the Stockhausen Course (Germany, 2004), taught online courses with SUNY (2012–2015), and collaborated with music departments in the US, Canada, and Denmark. He has been external examiner for multiple universities, presented at international conferences and workshops in Botswana, Namibia, India, and Zambia, and published on Cape music and hip-hop.



BONGANI SOTSHONONDA

Bongani Sotshononda is a composer, arranger, and accomplished percussionist, specializing in the chromatic marimba. Having traveled extensively, he has shared his skills globally, receiving acclaim both in South Africa and abroad. As an educator and activist, he runs community programs in townships like Gugulethu, Nyanga, and Langa, aiming to equip youth with artistic skills and divert them from negative influences such as drugs, gangs, teenage pregnancy, and crime. His projects include the Indigenous Orchestra, featuring various African instruments, and Marimba Extravaganza, an 18-piece marimba ensemble with brass and percussion. He leads the United Nations of Africa Band, a jazz project featured twice at the Cape Town International Jazz Festival, and is a founding member of the internationally acclaimed Phambili Marimba Band. In partnership with Professor Mike Campbell, he co-produced music for the 50th Africa Day celebrations. Bongani continues to teach and share his music, culture, and experience worldwide.



DR. DORETTE VERMEULEN

Dorette Vermeulen earned her BMus from the University of Stellenbosch and continued her studies at the University of Pretoria, completing BMus (Hons), MMus, and DMus degrees, all cum laude. Specializing in community music involvement, she was a senior lecturer at the University of Pretoria's School of the Arts, Music Division, for 20 years. Now a part-time postgraduate supervisor for music education students, she leverages her research to innovate teaching practices. Dorette has co-authored several music resource books for teachers, including two commissioned by the Western Cape Education Department. She has published in accredited journals and presented at national and international conferences. As Immediate Past President of PASMAE and a founding member of the Kodály Society of South Africa, Dorette's passion for effective and innovative music education has significantly influenced educators and students.

A NEW CHAPTER





The 2026 Festival represented a new chapter in the story of the Education Africa International Marimba & Steelpan Festival.

After a one-year break while the Marimba Project was restructured and rebuilt, the Festival returned with a refreshed team and a renewed sense of purpose. The programme itself described 2026 as the first Festival since 2024 with a new team at the helm.

Taking over an established Festival carries an important responsibility: to respect what has come before while creating space for what comes next.

The 2026 team approached this with a clear appreciation for the Festival's history and the people who built it. The event's legacy, particularly the work that established it as an important platform for marimba and steelpan music, provided a strong foundation on which the new team could build.

THE FESTIVAL COMES ALIVE

Months of preparation culminated in one unforgettable weekend as schools and institutions arrived at St Dominic's Catholic School for Girls. and, throughout the campus, the unmistakable sound of marimbas and steelpans signalled that the Festival had begun.

The Jubilee Centre once again provided the main setting for the Festival, offering a space where participants and audiences could gather to experience the performances. The venue has become an important part of the Festival's history, and St Dominic's continued support remains central to the event's success.

The competitive programme offered opportunities across Primary School, High School and Open sections, with both small and large ensembles taking part.

Saturday and Sunday brought a diverse programme of performances, from Strictly Classical and Battle of the Bands to In the Mix and Proudly South African/African.

MASSED MARIMBA: A CELEBRATION OF LEGACY

One of the highlights of the weekend was the Massed Marimba item, which brought together more than 100 participants in a powerful celebration of music and collective performance.

The item was led by Hope Nyiko Chilwane, whose connection to the Festival stretches back more than a decade. Chilwane was formerly part of the Soweto Marimba Youth League, with his band participating in the Festival approximately 10–15 years ago and going on to win numerous awards.

Today, Chilwane remains passionate about using his experience to develop young people through music. A multi-instrumentalist with years of experience in interactive performance, he brought an energising presence to the Massed Marimba experience, encouraging participants to embrace the joy of making music together.
There was something particularly meaningful about seeing a former Festival participant return years later as a musician and mentor, now contributing to the development of a new generation.

With more than 100 participants coming together as one ensemble, the item captured the spirit of the Festival perfectly.

THE COMPETITION PROGRAMME

The 2026 competitive programme was designed to provide different avenues for musical expression while challenging participants to demonstrate creativity, musicianship and ensemble skills.



CLICK TO VIEW THE PROGRAMME:

BATTLE OF THE BANDS

The Battle of the Bands category celebrated the classic marimba ensemble.
Bands were required to feature marimbas, with non-melodic percussion permitted, placing the focus firmly on the sound and versatility of the marimba family.

IN THE MIX

In the Mix encouraged ensembles to explore musical integration.
Bands were required to incorporate at least one additional melodic instrument alongside the marimbas, giving performers the opportunity to experiment with arrangement, texture and musical collaboration.

STRICTLY CLASSICAL

For 2026, Strictly Classical introduced a particular creative challenge.
Participants were asked to perform works by Robert Schumann and/or Clara Schumann, while being encouraged to reimagine, arrange or stylise the material in their own genre or groove. This created an interesting meeting point between classical source material and contemporary interpretation.

PROUDLY SOUTH AFRICAN/AFRICAN

This category provided space for participants to celebrate African musical identity and repertoire, reinforcing the Festival's commitment to celebrating music created on the African continent.

Together, these categories demonstrated that marimba music continues to evolve.

THE COMPETITION PROGRAMME CONT.

THE FRINGE PROGRAMME

In 2026, participants could choose from a broad range of workshops and activities covering music, dance, education, performance and personal development. The programme included continuous steelpan, beginner and intermediate marimba, djembe, contemporary dance, Amapiano, Pantsula, gumboots, improvisation and rhythm, music industry discussions and South African Sign Language.

There were also opportunities to learn about the history and journey of marimba in South Africa, explore ensemble creation and songwriting, and understand the UNISA music examination system.

These workshops expanded the Festival beyond performance, and they remind us that learning does not stop when the competition begins.





THE PEOPLE BEHIND THE MUSIC

Every memorable performance begins long before the first note is played.

While audiences experience the excitement on stage, a dedicated team is working behind the scenes to ensure that the programme runs smoothly. The 2026 Festival provided an important opportunity for the Education Africa Alumni to take on greater responsibility within the Festival. Rocko Hughes led the coordination of Festival operations inside the Jubilee Hall alongside the Education Africa Alumni team, undertaking this responsibility independently for the first time.

Their success is a meaningful reflection of the value of the Education Africa Alumni network. Former participants are not simply part of the Festival's history; they are increasingly becoming part of its future.

We are proud of the alumni who stepped forward and demonstrated that leadership can take many forms. The 2026 Festival was fortunate to have Nathan's team at BluArray supporting the event.

Their sound engineering was exceptional, and their professionalism contributed significantly to the quality of the Festival experience. The technical team created an environment in which performances could be heard clearly and confidently, allowing musicians to focus on delivering their best.

We extend our sincere appreciation to Nathan and the entire BluArray team for their outstanding contribution.

PARTNERS IN IMPACT

A Festival of this scale cannot happen without committed partners.
The continued support of St Dominic's Catholic School for Girls remains particularly important. The School has provided a home for the Festival over many years, and its willingness to continue hosting this gathering of young musicians is deeply appreciated. We are grateful to the School's leadership, staff and wider community for their continued partnership.
We also extend our sincere gratitude to Food For Life, whose continued support remains an important contribution to the Festival and the wellbeing of participants.
Our thanks also go to ThumaHope and Vero's Cakes for their support of the 2026 Festival.
Every contribution, whether financial, practical or in-kind, helps create the environment in which young musicians can participate, learn and perform.
We are grateful to every partner who believes in the value of music education and the power of young people coming together.

A FESTIVAL BUILT BY MANY HANDS

The success of the Festival belongs to a community.
A special acknowledgement must go to James Urdang, CEO and Founder of Education Africa, for his continued leadership and support of the organisation and the Festival.
We also recognise the wider Education Africa team and the new Festival team who worked together to bring the 2026 event to life.
The Festival may appear on stage for a few days, but its success is built over many months and through the collective efforts of many people.
To every person who played a part:

Thank you.



LOOKING AHEAD

The 2026 Festival has given us much to celebrate, but it has also given us much to build upon.

The successful introduction of digitised scorekeeping has demonstrated the value of thoughtful technological innovation. We look forward to exploring further digital improvements that can make future Festivals even more efficient and seamless.

The introduction of participant medallions has reminded us of the importance of celebrating every young musician, not only those who take home trophies.
The success of the Education Africa Alumni within the Jubilee Hall has shown the potential for alumni to take on increasing responsibility and leadership within the Festival.

And the continued participation of institutions from across the region and beyond reminds us that the Festival has a role to play not only in music education, but in creating connections across borders and communities.

The future of the Festival is therefore both exciting and purposeful.

THANK YOU

ANNEXURE



2026 WINNERS

PRIMARY SCHOOL: SMALL ENSEMBLE

PS3

STRICTLY CLASSICAL

- **Chiremba Primary School**
  8 PERFORMERS
- **King Edward Preparatory School**
  12 PERFORMERS
- **Brookside International School**
  8 PERFORMERS

PRIMARY SCHOOL: SMALL ENSEMBLE

PS1

BATTLE OF THE BANDS

- **Chiremba Primary School**
  9 PERFORMERS
- **King Edward Preparatory School**
  11 PERFORMERS
- **Sekampaneng Primary School**
  12 PERFORMERS
- **Goedehoop Primary School**
  7 PERFORMERS

PRIMARY SCHOOL: LARGE ENSEMBLE

PL2

IN THE MIX

- **Herlear Primary School**
  18 PERFORMERS
- **St Martin Convent**
  28 PERFORMERS
- **Sekampaneng Primary School**
  23 PERFORMERS

PRIMARY SCHOOL: PRESTIGE

P4

PROUDLY SOUTH AFRICAN/AFRICAN

- **King Edward Preparatory School**
  10 PERFORMERS
- **St Martin Convent**
  10 PERFORMERS
- **Chiremba Primary School**
  9 PERFORMERS

PRIMARY SCHOOL: LARGE ENSEMBLE

PL3

STRICTLY CLASSICAL

- **Sacred Heart School Taung**
  28 PERFORMERS
- **Windybrow Arts Centre**
  17 PERFORMERS
- **St Martin Convent**
  28 PERFORMERS

HIGH SCHOOL: SMALL ENSEMBLE

HS2

IN THE MIX

- **Outreach Foundation**
  11 PERFORMERS
- **CBC College**
  GRADE 10
  10 PERFORMERS
- **CBC College**
  MATRIC
  10 PERFORMERS

ACCOMPANIED HIGH SCHOOL

AH

BATTLE OF THE BANDS

- **Goedehoop Primary School**
  13 PERFORMERS
- **Mophato Private School**
  15 PERFORMERS

HIGH SCHOOL: LARGE ENSEMBLE

HL1

BATTLE OF THE BANDS

- **Michaelhouse**
  17 PERFORMERS
- **King Edward VII School**
  26 PERFORMERS
- **McAuley House School**
  30 PERFORMERS

HIGH SCHOOL: SMALL ENSEMBLE

HS3

STRICTLY CLASSICAL

- **Curro Nelspruit**
  8 PERFORMERS
- **Masibambane College**
  11 PERFORMERS
- **Sacred Heart College**
  3 PERFORMERS

OPEN: PRESTIGE

O4

PROUDLY SOUTH AFRICAN/AFRICAN

- **Outreach Foundation**
  10 PERFORMERS
- **Rhodes University**
  9 PERFORMERS

PRIMARY SCHOOL: LARGE ENSEMBLE

PL1

BATTLE OF THE BANDS

- **Brookside International School**
  13 PERFORMERS
- **St Martin Convent**
  28 PERFORMERS
- **Masibambane College**
  16 PERFORMERS

HIGH SCHOOL: LARGE ENSEMBLE

HL2

IN THE MIX

- **Michaelhouse**
  18 PERFORMERS
- **Jeppe Boys**
  17 PERFORMERS
- **Mophato Private School**
  SENIOR BAND
  15 PERFORMERS

PRIMARY SCHOOL: SMALL ENSEMBLE PS2

IN THE MIX

- **Chiremba Primary School** — 10 PERFORMERS
- **Brookside International School** — 8 PERFORMERS
- **St Andrew's Preparatory School** — 12 PERFORMERS

OPEN: SMALL ENSEMBLE OS1

BATTLE OF THE BANDS

- **Rhodes University** — 9 PERFORMERS
- **Outreach Foundation** — 9 PERFORMERS
- **Goedehoop Primary School** — 11 PERFORMERS

HIGH SCHOOL: LARGE ENSEMBLE HL3

STRICTLY CLASSICAL

- **Michaelhouse** — 16 PERFORMERS
- **MERRIFIELD COLLEGE** — 28 PERFORMERS
- **St Nicholas Diocesan School** — 16 PERFORMERS

OPEN: SMALL ENSEMBLE OS2

IN THE MIX

- **Rhodes University** — 10 PERFORMERS
- **Outreach Foundation** — 10 PERFORMERS

HIGH SCHOOL: SMALL ENSEMBLE HS1

BATTLE OF THE BANDS

- **Outreach Foundation** — 10 PERFORMERS
- **Goedehoop Primary School** — 11 PERFORMERS
- **Dominican School for the Deaf** — 9 PERFORMERS

HIGH SCHOOL: PRESTIGE H4

PROUDLY SOUTH AFRICAN/AFRICAN

- **Michaelhouse** — 10 PERFORMERS
- **Jeppe Boys** — 9 PERFORMERS
- **King Edward VII School** — 10 PERFORMERS

ACCOMPANIED PRIMARY SCHOOL AP1

BATTLE OF THE BANDS

- **Mophato Private School** — 17 PERFORMERS
- **Goedehoop Primary School** — 17 PERFORMERS

ONLINE OPEN OOS

SOLO

- **Graeme College** — 0 PERFORMERS
- **Rhodes University** — 0 PERFORMERS

OPEN: SMALL ENSEMBLE OS3

STRICTLY CLASSICAL

- **Rhodes University** — 9 PERFORMERS
- **Outreach Foundation** — 8 PERFORMERS

ONLINE PRIMARY SCHOOL OP

BATTLE OF THE BANDS

- **Boschrand** — 10 PERFORMERS
- **John Mdluli** — 0 PERFORMERS
- **Maranatha School** — GRADE 6/7 — 0 PERFORMERS

ONLINE HIGH SCHOOL OHS

BATTLE OF THE BANDS

- **Graeme College** — 25 PERFORMERS
- **Breck School** — 20 PERFORMERS

COMPOSITION LC

LIVE

- **Curro Savanna City** — 0 PERFORMERS
- **Ridgewood College** — 0 PERFORMERS

ONLINE OPEN OO

BATTLE OF THE BANDS

- **Maranatha School** — STAFF BAND — 7 PERFORMERS