

## APPENDIX 1 – GLOSSARY OF TERMS

| GLOSSARY OF TERMS     |   |
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| CLASS NAME            | DESCRIPTION   |
| 20TH/21ST CENTURY     | Describes orchestral works, chamber music, solo instrumental works (including keyboard music), songs, operas, concertos and related forms written since 1900.   |
| ACCOMPANIMENT         | A subordinate part for instruments, voices or ensembles – usually piano; although, one (1) or more other instruments are permitted in some classes.   |
| ACTION SONG           | A song having definite actions that all participants are expected to perform.   |
| ADDITIONAL REPERTOIRE | For participants who wish to perform an additional selection in a class already chosen that year. SOLO ENTRIES IN ADDITIONAL REPERTOIRE DO NOT QUALIFY FOR SCHOLARSHIPS AND AWARDS OR FOR PROVINCIAL RECOMMENDATION. <b>EXCEPTION:</b> No Concerto in Additional Repertoire. See General Rule 20.   |
| ADULT                 | 19 YEARS and OVER.  |
| AMATEUR               | A person whose principal means of livelihood is not obtained from the performance of music in the particular discipline in which he/she is competing. This stipulation does not, however, preclude such a person having occasionally received remuneration for musical services rendered, even in the area in which he/she is competing.  |
| ARIA                  | An elaborate, accompanied vocal solo from an opera, operetta or cantata.  |
| ART SONG              | <p>The Art Song was a creation of the late 18th and early 19th centuries, and continues into the 20th and 21st centuries. These songs were written for voice with piano accompaniment. Composers such as Mozart, Schumann, Brahms, Schubert, Britten, Quilter, Barber, Bernstein, Rorem, Coulthard, Fleming, and their contemporaries, were inspired to write music to enhance existing poetry. An Art Song is a musical setting of a poem, suitable for recital. The language of the song determines the class entered, regardless of the composer's nationality.</p> <p><b>Art Song</b> – as above and the song <b>MUST</b> have been set in English by the composer.</p> <p><b>Art Song, French</b> – as above, a song by any recognized composer of French Art songs, to be sung in French.</p> <p><b>Art Song, German</b> – as above, a song by any recognized composer of German Lieder, to be sung in German.</p> <p><b>Art Song, Italian</b> – as above, a song by any recognized composer of Italian Art Songs, to be sung in Italian.</p> <p><b>Art Song, Other Language</b> – to be sung in the original language. Other Language refers to any language not listed in the participant's age/level category.</p> |

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| <b>BACH STRINGS SOLO</b>             | A composition written for unaccompanied solo string.   |
| <b>BALLAD</b>                        | Music with a slower tempo, often of a serious nature.  |
| <b>BALLAD/<br/>TRADITIONAL AIR</b>   | A narrative poem, often of unknown origin and written in short stanzas. Was originally sung to a repeated tune.  |
| <b>BAROQUE</b>                       | Music composed in or around the Baroque period, circa 1600-1760, or in the Baroque style.  |
| <b>CABARET</b>                       | A form of entertainment featuring music, song, dance, recitation, or drama. It is mainly distinguished by the performance venue, which might be a pub, a restaurant or a nightclub with a stage for performances.  |
| <b>CANADIAN COMPOSER/<br/>AUTHOR</b> | A person born in Canada, one who had resided in Canada for at least five (5) years, or a naturalized citizen of Canada.  |
| <b>CANADIAN POETRY</b>               | Published poetry written by a Canadian author.   |
| <b>CHAMBER MUSIC</b>                 | A term that originally referred to music not intended for the church, the theatre, or public concert hall. It no longer implies a place of performance, but refers to music written for three (3), four (4) or more instruments played with one (1) instrument to a 'part,' all parts having equal importance.   |
| <b>CHOIR/CHORUS</b>                  | A group of any size performing as a single unit.   |
| <b>CHORAL SPEECH/VERSE</b>           | The speaking of a piece of literature by a speech choir. It differs from Choric Drama in that the prime emphasis is on telling the story, rather than acting it out. The focus is on the language and the speaking of the text. There is no movement around the stage, but gestures and simple, in-place movements may be used. Variety may be provided through the division of voices, use of solo voices, the physical arrangement of the choir, use of props, and the suggestion of simple costume. |
| <b>CHOIR DRAMA</b>                   | Distinguished from Choral Speech in that the choir enacts the story, as opposed to just telling the story through language. The choir may use theatrical elements such as dialogue, characterization and movement around the stage. Solo voices are featured and blocking (grouping) of individual speakers may be incorporated. Other theatrical elements such as scenery, costumes, and props may be used.   |
| <b>CLASS</b>                         | Each discipline is divided into subcategories by instrument, and/or age, and/or by grade level. Each is labelled a 'Class.' With few exceptions, participants may enter only one (1) class in a group of classes.  |
| <b>CLASSICAL</b>                     | In Music disciplines, this term refers to music composed in or around the Classical period, circa 1750-1830, or in the Classical style.  |
| <b>CLASSICAL GUITAR</b>              | A plucked stringed instrument originating in Spain.  |
| <b>CLASSROOM MUSIC</b>               | Music designed to portray the many facets of the elementary school program. Some movement/creative dance and use of simple instruments are encouraged. Costumes and stage props may be used.   |

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| CONCERT PROGRAM                | A class to provide an opportunity for participants to present a group of selections. The artistic arrangement and the quality of the music chosen will be taken into consideration by the Adjudicator. Selections <b>MUST NOT</b> be performed in any other class in the current year. |
| COMMUNITY MUSIC                | To foster music in the community and is open to two (2) or more participants who are from more than one (1) family.  |
| CONCERTO                       | A composition written in several movements usually for solo instruments with orchestral accompaniment. In Festivals, a piano provides the orchestral part.   |
| CONTEMPORARY/MODERN            | In Music disciplines, a work written from 1900 to the present. In Speech Solo Scenes, a work written after 1950.   |
| CREATIVE STORYTELLING          | The Adjudicator presents a picture to the participant whom then creates a story pertaining to the same. Participants will be given a quiet area for <b>unassisted study</b> . Participants may stand or be seated.   |
| DIPLOMA                        | A selection of advanced difficulty that <b>MUST</b> be of at least post-Grade/post-Level 10 or equivalent level/standard.  |
| DISCIPLINE                     | KFPA defines eleven (11) disciplines for administrative purposes: Chamber Group, Choral, Dance, Guitar, Harp, Instrumental, Music Composition, Piano, Speech and Dramatic Arts, Strings, and Voice.  |
| DRAMATIC IMPROVISATION         | The unified presentation of an idea or theme through action and dialogue. It <b>MUST</b> be spontaneous, unscripted, and have clarity and purpose.   |
| DRAMATIC MONOLOGUE             | A dramatic portrayal of a single character played by the participant. Movement is encouraged and a minimum of props and costuming is permitted. May be Prose or Poetry, <b>NOT</b> a scene from a published play.  |
| DRAMATIC POETRY                | Poetry which represents a situation involving characters. Dramatic conflict and dialogue are normally present in this type of poetry.  |
| DRAMATIC PROSE (STORY TELLING) | A literary expression that is <b>NOT</b> Poetry. Suitable selections will come from novels and short stories and will contain narration, description and dialogue. <b>NOT</b> to be acted out. Presentation may make use of an 'off-stage' focus.                                      |
| DUOLOGUE                       | A speech selection for two (2) individuals performing different parts.   |
| ENSEMBLE                       | A small group, the required size of which depends on the class entered.  |
| FAMILY MUSIC                   | Music performed by a group, of all whom, including the accompanist, are members of the same family.  |
| FLAMENCO GUITAR                | Describes accompaniments used in gypsy folk songs and dances of Spanish music.   |
| FOLK GUITAR                    | Describes accompaniments of folk songs employing simple chords and arpeggios.  |
| FOLK SONG                      | Music which has entered into the heritage of the people and which can usually be assigned to no composer, school or period. It has been fashioned and refashioned through many generations by countless individuals and usually passed on orally.                                      |

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| FRENCH MUSIC                    | Any single work by French Impressionists such as Fauré, Debussy, Ravel, Ibert, Poulenc, and their contemporaries.   |
| GESTURE                         | Movement of the hands and arms, that clarifies or emphasizes the meaning and emotional content of a performance.  |
| GROUP CLASSES                   | Two (2) or more individuals performing as a unit.   |
| GROUP SCENES                    | A scene of two (2) or more people taken from a published play. Two (2) or three (3) players are suggested. Original compositions are <b>NOT</b> permitted. Hand props and limited costuming may be used.  |
| HANDBELL                        | A musically tuned bell with a handle made of leather or plastic that allows it to be held in the hand.  |
| HUMOROUS POEM                   | A humorous poem can make you laugh, is witty, or has silly nonsensical humour to it.  |
| LIEDER                          | A distinctive type of German vocal solo composition that was an outcome of the Romantic Movement of the late 18th and early 19th centuries. In Lieder, the quality of the verse is very important. The piano part is more than an accompaniment and, as does the vocal part, demands artistic interpretation.   |
| LIGHT OPERA/OPERETTA            | A type of comic or light-hearted opera containing spoken dialogue.  |
| LYRIC POETRY                    | Frequently exhibits a graceful, fluid rhythm and an evocative pattern of sound. It is reflective poetry, and although a lyric may relate an incident or episode, the story element is of secondary importance. Lyric generally describes a short poem, neither narrative nor dramatic, having as its subject, the poet's personal feelings – real or assumed. It could be in the form of a song, an ode, or a sonnet, dealing with a single situation or idea.  |
| MADRIGAL                        | A composition for several voices, performed unaccompanied. The texts of a madrigal are usually secular.   |
| MIME                            | A silent art form that uses body and face as instruments of communication. The art of mime is based on careful and sensitive observation, and the translation of that observation, along with thoughts and emotion into movement and expression so as to express a mood or present a scenario. The participant <b>MUST</b> communicate character, storyline, location, and emotion clearly. Skills such as economy of movement, eye focus, the ability to position objects, and maintain consistency of distance are vital. While classical mime skills may be incorporated into the mime work, the focus is on the piece as an artistic whole – as a scene driven by personal communication. |
| MIXED CHOIR/CHORUS              | A group of female and male singers performing as a unit.  |
| MUSICAL THEATRE                 | A musical stage-play/production or motion-picture musical having a plot developed by dialogue interspersed with songs and often containing dances. The 'Broadway Musical' is representative of this genre.  |
| MUSICAL THEATRE COMEDY OR SCENE | A comedy usually includes some dialogue and/or movement to effectively place the song in its context in the musical. Where appropriate, costumes, props, and movement are permitted in this class.  |

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| MUSICAL THEATRE<br>BALLAD     | A ballad is a solo song, roughly equivalent to a soliloquy in a play, usually somewhat slow and introspective. Costumes, props and movement are permitted, but are often downplayed in the ballad genre.  |
| NARRATIVE/<br>DRAMATIC POETRY | Poetry that tells a story and stresses plot and action. It often contains dialogue, characterization and conflict. Although narrative/dramatic poetry may contain lyrical or descriptive passages, it usually minimizes or ignores the poet's expression of personal feelings. Movement and gestures should flow naturally from the text and the participant's interpretation. Simple costumes and props may be used.   |
| NON-COMPETITIVE CLASS         | A class in which there is no mark given and no placement made. Any class may be entered as Non-Competitive. Some classes are <b>ONLY</b> Non-Competitive. These classes are <b>NOT</b> eligible for scholarships and awards, or for recommendation to the Provincial Festival.  |
| NOVELTY SCENE                 | A scene with two (2) or more people, taken from a published play. Original compositions are <b>NOT</b> permitted. Hand props and limited costuming may be used. It may contain song, dance, and music.  |
| NOVICE                        | A NOVICE participant is one who has had <b>NO</b> dance lessons in the competing category of dance (i.e. Jazz, Tap, Ballet, etc.) before the SEPTEMBER immediately preceding the Festival.  |
| OBBLIGATO                     | An accompaniment that has a distinct character and independence providing special or unusual effects, and is an integral part of the composition.   |
| OPEN                          | A class for those participants who have completed the Diploma level and are still studying at school/university. Participants are eligible for scholarships and Provincial recommendation.  |
| OPEN DUO                      | Selections to be taken from a published classic or modern play, including the works of William Shakespeare, in which the participants portray two (2) characters whose speeches are being spoken. It is recommended participants select characters appropriate to own age and gender. Participants may be different ages, as long as both are within the ages specified in the Speech and Dramatic Arts Syllabus. It is staged as if the scene were taken from the complete performance. A minimum of props and costuming is permitted. |
| OPERATIC SOLO                 | See ARIA.   |
| ORATORIO                      | Drama which may be sacred or secular and set to music. It contains all the elements of an opera, but is seldom staged.  |
| ORIGINAL POEM                 | A poem written by the participant.  |
| OWN CHOREOGRAPHY              | Dance created by the participant. Music composed by the participant.  |
| MUSIC COMPOSITION             | Music composed by the participant.  |
| PERCUSSION                    | Includes all mallet percussion instruments, timpani, and all drums except drum set.   |
| POETRY DUOLOGUE               | A poetry selection for two (2) individuals performing different parts. Poems that have conversations, dialogues, or have two (2) distinct moods work well. May be an excerpt from Shakespeare.  |

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| <b>POPULAR VOCAL</b>                    | Includes Movie, TV, Pop, Soft Rock, Vocal Jazz, Western and Contemporary Gospel music. Not Musical Theatre.   |
| <b>PRELIMINARY</b>                      | A category for a performance in any discipline by a participant who has not reached a graded level of training, a novice. An entry in a Preliminary class is Non-Competitive.   |
| <b>PRODUCTION NUMBER</b>                | A vocal presentation assisted by a background ensemble.   |
| <b>PROPS</b>                            | Objects used to enhance a presentation usually in a Musical Theatre, some Solo Speech classes, Choral Speech, and Choric Drama. Props should be simple, limited in number, and an integral part of the performance.   |
| <b>PUBLIC DOMAIN</b>                    | Compositions and works that are no longer subject to copyright and are in the public domain.  |
| <b>PUBLIC SPEAKING</b>                  | <b>MUST</b> be the participant's original selection. In public speaking, proper use of notes is mandatory. Evidence of memorization could disqualify the participant.   |
| <b>PUBLIC SPEAKING (EXTEMPORANEOUS)</b> | A topic chosen by the Adjudicator will be made available to each participant approximately five (5) minutes prior to the class. Each participant will then be required to speak on his/her topic.   |
| <b>READERS THEATRE</b>                  | A form of group interpretation that can represent the staging of all kinds of literature. Could be a single story or a variety based on one (1) theme. Participants read from a prepared script. Two (2) or more voices, suggestion of costume or props. Readers sit or stand to speak. Characters and plot are conveyed through voice, facial expressions and a minimum of movement and/or gestures. |
| <b>RENAISSANCE</b>                      | Music composed in or around the Renaissance period, circa 1400-1600, or in the Renaissance style.   |
| <b>REVUE</b>                            | A topical, satirical theatrical entertainment consisting of a series of scenes having a central theme, but no plot.   |
| <b>ROMANTIC</b>                         | Music composed in or around the Romantic period, circa 1830-1920, or in the Romantic style.   |
| <b>SACRED ARIA</b>                      | An aria from any recognized major sacred work, such as oratorio, cantata, requiem, mass, motet or passion (preferably with recitative, if applicable). May be sung in the original language or English translation.   |
| <b>SACRED SONG</b>                      | Works from any faith with a religious, Biblical, or liturgical text or theme. Not from an oratorio, cantata, mass, motet or other concerted sacred work. Not Contemporary Gospel.   |
| <b>SCHOOL CHOIR/CHORUS</b>              | A Group of any size from one (1) school, performing as a unit.  |
| <b>SEA SHANTY</b>                       | A song originally sung by sailors. Similar in origin to a folk song.  |
| <b>SELECTION</b>                        | Any accredited or recognized examination Syllabus may be used as a guide to determine a selection. Maybe one (1) or more movements of a multi-movement composition: e.g. Song cycle, sonata, concerto, or concerted work.   |
| <b>SHAKESPEARE SOLO</b>                 | An excerpt from a play, by William Shakespeare, in which the participant portrays one (1) character whose speech is being spoken. It is recommended participants select a character appropriate to own  |

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|   | age and gender. It is staged as if the scene were taken from the complete performance. A minimum of props and costuming is permitted.   |
| <b>SIGHT PLAYING/<br/>READING/SINGING</b> | The performance of a selection by a participant who has had only a few minutes preparation.   |
| <b>SLAM POETRY</b>                        | Idea or thematic connection poems with voice, humour, rhythm, exaggeration or wordplay. These poems are written for performance to an audience. Excerpts may be presented as these poems are often very long.   |
| <b>SOLO SCENE</b>                         | In speech, a dramatic sketch taken from a published play (excluding Shakespeare). The participant plays the character. Movement is encouraged and a minimum of props and costuming permitted.   |
| <b>SONATA</b>                             | A composition usually written in three (3) or four (4) movements for solo instrument, with or without piano accompaniment. The solo instrument and accompaniment are of equal importance, although, generally, only the soloist is adjudicated.   |
| <b>SONNET</b>                             | A lyric poem of fourteen (14) lines, usually iambic Pentameter, with a specific rhythm scheme or structure.   |
| <b>SONNET SEQUENCE</b>                    | Two (2) Sonnets with a similar theme, not necessarily by the same author.   |
| <b>SPANISH GUITAR</b>                     | Music written by a Spanish or Latin composer.   |
| <b>STORY READING</b>                      | Reading a story. The original book <b>MUST</b> be used on stage. May not be acted out. Vocal characterization is encouraged. Although eye contact with the audience is important, the selection is <b>NOT</b> to be memorized. Participants are encouraged to select material at their own grade level or above. Participants may stand or be seated.                   |
| <b>UNACCOMPANIED</b>                      | A selection written for solo or group, and performed without instrumental assistance.   |
| <b>UNCHANGED VOICE</b>                    | Refers to a singer, usually male, whose voice has not yet 'broken' – changed from an adolescent to an adult sound.  |
| <b>VOCAL VARIETY</b>                      | For participants who wish to perform one selection from light opera, operetta, a Gilbert and Sullivan production, a revue or cabaret. Classical Voice or Musical Theatre selections <b>NOT</b> permitted in Vocal Variety at the local level. <b>SOLO ENTRIES IN ADDITIONAL REPERTOIRE DO NOT QUALIFY FOR SCHOLARSHIPS AND AWARDS OR FOR PROVINCIAL RECOMMENDATION.</b> |