

**CAPITAL AREA MARCHING ASSOCIATION
(C.A.M.A)**

PERCUSSION

**REGULATIONS
AND
INTERPRETATIONS
MANUAL**

TABLE OF CONTENTS

	<u>Page</u>
<u>ELECTED OFFICERS PERCUSSION JUDGES BOARD</u>	2
<u>INTRODUCTION</u>	3
<u>PERCUSSION SECTION REQUIREMENTS</u>	
1. Determining Classification	4
2. Request to Change Classification	4
3. Eligibility	4
4. Age Limit	4
5. Designation of Judged Section	5
6. Point System	5
7. Equipment	5
8. Cassette Tapes	6
9. Code of Conduct	6
10. Disqualification	6
11. Discussion of Percussion Scores and Contest Results	7
12. Complaints	7
13. Critique	7
14. Spot Lesson	7
<u>PERCUSSION SCORESHEET EXPLANATION</u>	
PERFORMANCE	7
1. Clarity of Articulation	8
2. Rhythmic Accuracy	8
3. Musical Approach	8
4. Demand/Exposure to Error	8
GENERAL EFFECT	8
1. Repertoire Effectiveness	8
2. Visual Effect	9
PENALTIES	9
1. Corps Penalties	9
2. Ensemble Penalties	9
<u>ENSEMBLES/SOLOS</u>	
1. Percussion Ensemble	9
2. Bass Drum Ensemble	10
3. Additional information on all ensembles	10
4. Solos - Snare, Multi-Tom, and Mallet	10
<u>LIST AND EXPLANATION OF PERCUSSION TERMS</u>	11
<u>DEFINITION OF TERMS</u>	13
<u>SCORESHEETS (4)</u>	
Field Days/Parades: #1 - Percussion Scoresheet (Sections & Ensembles)	
#2 -Percussion Recap Sheet (Master)	
Field Days Only: #3 - Snare Drum/Multi-Tom Solo Scoresheet & Definitions	
#4 - Mallet Solo Scoresheet & Definitions	

**2016 ELECTED OFFICERS
PERCUSSION JUDGES BOARD**

Chairperson: Risa Jewell
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Frederick, MD 21702
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Vice Chairperson: N/A

Secretary: N/A

DUTIES OF OFFICERS

Chairperson: Administers all Board meetings; coordinates with CAMA Judges Assignor regarding assignment of Percussion Judges for CAMA-sanctioned events; edits the Percussion Regulations and Interpretations Manual distributed to CAMA members; administrator of Percussion Apprentice and Fully Qualified Judges (assigning apprentices to qualified sponsors).; and a member of the CAMA Executive Board and Championship Committee.

Vice Chairperson: Assumes duties of Chairperson when he/she is absent or incapacitated and organizes Percussion seminars.

Secretary: Takes minutes of all percussion board meetings, distributes minutes to the CAMA body and all percussion judges.

***VOTING FOR OFFICERS:** Voting for representatives will take place at the Annual Percussion Judges meeting to be held between October and December of the current year. Each active CAMA Percussion Judge will have one vote.

***SUGGESTED RULE CHANGES AND/OR COMPLAINTS** – All suggested rule changes or complaints must be in writing, signed, and submitted to the Percussion Chairperson for action. In the event of an absent Chairperson complaints must be submitted to the executive board for review.

INTRODUCTION

This manual is designated by the Capital Area Marching Association (CAMA) as its Percussion judging definitions, interpretations, and instructions for all CAMA-sanctioned events.

The material contained herein has been prepared to provide judges and contestants with a better understanding of the rules and regulations of the CAMA Percussion judging system.

This manual is in a continuous process of development and improvement. Therefore, it has been designed in loose-leaf form so that revisions may be made without rendering the entire manual obsolete. Should further clarification or a copy of the rules and regulations be needed, please contact the Percussion Judges Board Chairperson or the CAMA Secretary.

The CAMA Percussion Judges Board has full and complete authority over all matters concerning Percussion rules, regulations, judging, evaluations, eligibility, and classification of Percussion sections and those individuals competing in Percussion categories at all CAMA-sanctioned events. No other judging board or committee of CAMA may set rules or determine policy affecting Percussion Sections and/or individuals competing in Percussion events without the approval of the Percussion Judges Board.

PERCUSSION SECTION REQUIREMENTS

1. DETERMINING PERCUSSION SECTION CLASSIFICATION

- A. Beginner: Percussion sections are in the Beginner division until winning 4 first place awards (in competition with at least one other like section) when judged at CAMA field days within the past two years.
- B. Advanced: Percussion sections are in the Advanced division after winning their 4th first place award in the Beginner division (in competition with at least one other like sections) when judged at CAMA field days within the past two years.

Once a percussion section attains a classification of Advanced, that section must stay in the division unless the section petitions the Percussion Judge's Board to move backwards into a lower division.

A section may choose to compete in a higher division, but must remain there the rest of the competing season. If choosing any higher division than the previous marching season or deciding on a change during the marching season, a section must notify the Percussion Judge's Board Chairperson and the Tabulation Chairperson of its intention to compete in any higher division.

2. REQUEST TO CHANGE PERCUSSION SECTION CLASSIFICATION

- A. Prior to the start of a new season a legal percussion section may petition to the Percussion Judges Board to move back to the Beginner category.
- B. A corps may petition to move back to the Beginner category if it has 50% or more turnover in membership.
- C. All petitions must be received in writing by May 1st of the competing season. All petitions must contain a written explanation of the request. A membership roster must be included with the request if the 50% rule is the reason for request to move back to the Beginner category.
- D. A petition by a percussion section to move back to the Beginner category may or may not be approved. The Judges Chairperson will notify each corps petitioning a move in writing of their decision. The CAMA executive board will also be notified of the change in classification.
- E. The Percussion Judges Board has the right to alter any decisions it makes to change corps status.

3. ELIGIBILITY

- A. In order to compete, each Percussion Section must be composed of at least two members.
- B. In order for a Percussion Section to compete for a Percussion Section award at a CAMA Field Day, the section must play for at least one other section of the corps within the judging area. Judging will start with the crossing of the first performing member of the Percussion Section across the start/finish line. A Percussion Section **MUST** have all performing members enter the start/finish line and will be judged as long as any performing member is within the performing area. At some time during the performance, all performing members must cross the minimum 60 foot Turn Around line but not cross the 75 foot End Line, turn around and return to the start/finish line. This does not prohibit units from stopping and setting up a concert formation while other sections of the corps perform to the Percussion Sections' music.
- C. At parades, judging will start when the Percussion Section is within the general area of the judge's stand.
- D. No performing member shall compete with more than one Percussion Section at any single event.

4. AGE LIMIT

- A. No CAMA Percussion Section may compete in a CAMA-sanctioned Field Day with more than approximately 75% adult performing members. An adult is anyone 26 years or older as of January 1 of the competing year. Any Percussion

Section found not in compliance will be disqualified for any award in that event that day. The 25-year-old age limit was agreed upon in order that CAMA Percussion Sections may compete in other competitive circuits without changing their personnel or repertoire drastically. For Percussion Sections utilizing adult members (those older than 25 years as of January 1 of the competing year), the following chart will be used to determine the legal number of youth and adult members in a mixed Percussion Section.

- B. All Percussion sections are required to submit a member roster showing the date of birth (as of January 1st of the competing season) before the first field day of the competing season. Percussion Judges reserve the right to ask for proof of age if any percussion section is in question.

<u>Total Members</u>	<u>Adult Members</u> No more than	<u>Total Members</u>	<u>Adult Members</u> No more than
2	“” “” 1	10	“” “” 7
3	“” “” 2	11	“” “” 8
4	“” “” 3	12	“” “” 9
5	“” “” 3	13	“” “” 9
6	“” “” 4	14	“” “” 10
7	“” “” 5	15	“” “” 11
8	“” “” 6	16	“” “” 12
9	“” “” 6	17	“” “” 12

The Percussion Board reserves the right to review this policy at the end of each season.

5. DESIGNATION OF JUDGED SECTION

If a corps has more than one Percussion Section, it must designate to the Percussion Judges before the start of the event which section is to be judged. If no designation is made, the first Percussion Section to pass the judges will be the section whose performance will be counted.

6. POINT SYSTEM

Percussion Sections will be judged on the following categories and point distributions:

- A. Performance 50 points
 - B. General Effect 50 points
- TOTAL: 100 points

In the event of a tie, placement will be determined by the Performance score.

7. EQUIPMENT

- A. At parades all Percussion instruments must be carried or rolled into and out of the judging area by members of the Percussion Section. In the case of an infirm performing member of the percussion section the equipment may be carried in and out of the judging area by a non- performing member of the corps.
- B. At Field Days any equipment brought into the performing area must be set up before the corps performance begins and removed at the conclusion of the performance in a reasonable amount of time.
- C. The musical equipment of each Percussion Section shall be limited to:
 - 1. **Percussion Instruments:** Snare drums, tenor drums, bass drums, cymbals, timbales, bongo drums, conga drums, tympani, and any other recognized Percussion accessory instrument.
 - 2. **Mallet Instruments:** Vibraphones, chimes, xylophones, orchestra bells, bell lyre, and marimbas.

3. **Percussion Implements:** All implements (devices used to strike an instrument to produce sound, such as sticks, beaters, mallets, etc.) are considered legal. Any Percussion Section member may use more than one pair of implements.

- D. Any modification of the structure of the keyboard or frame will be acceptable. Any combination of metal, synthetic, or wood keys may be used on a mallet instrument. Dampening may be done mechanically or by hand. Electric and motor amplification are forbidden.
- E. Competing members of the Percussion Section are allowed to retrieve dropped equipment without penalty.

8. CASSETTE TAPES

- A. Parades- No tapes will be used; scoresheets only will be given.
- B. Field Days- A tape must be brought to the judges table at least 30 minutes prior to the section's performance. Judges are not responsible for inferior tapes or seeking out tapes. Any section not furnishing tapes will not be judged.

9. CODE OF CONDUCT

- A. The use of overt gestures or other actions to display displeasure with the results of a contest, such as the throwing of equipment or items of the uniform; the use of abusive, profane, or obscene language to members of other units, judges, officials, or members of the audience; or the physical assault or threat of assault to any person or persons will not be tolerated under any circumstances.
- B. Harassment of any type will not be tolerated by the Percussion Board. Only one corps official should "approach" a Percussion Judge at a parade or Field Day. At the time of this approach, only matters concerning the adjudication of that event should be addressed. Any questions or comments concerning administrative matters should be submitted, in writing, to the Percussion Board Chairperson for review by the Percussion Board. Any Percussion Judge who feels he/she is being harassed should notify the Percussion Board Chairperson as soon as possible. The Board will review the matter and determine the action to be taken, if any.
- C. Violations of the spirit or intent of this code will be immediately investigated by the CAMA Percussion Judges Board to determine the guilt or innocence of the alleged perpetrator of the act. If a determination of guilt is made, the penalty to be assessed by CAMA can be loss of placement and/or prize money and the loss of the unit's eligibility for future contests, depending on the severity of the incident.
- D. In the event of an isolated occurrence which involves individual unit members not in ranks, the Percussion Judges Board will determine whether the individuals or the unit shall be penalized.
- E. Any misconduct or infraction of these rules by any Percussion Section member or members should be reported to the parade or contest director, the Percussion Judges present at the event and in writing to the Chairperson of the Percussion Judges Board. All complaints and/or infractions will be referred to the Officers of the Percussion Judges Board for appropriate action.

10. DISQUALIFICATION

Percussion Sections will be disqualified for the following:

- A. Leaving intentionally grounded equipment in performing area until/when next corps is ready to perform.
- B. A member performing with more than one Percussion Section at one event in the same category (corps and ensembles are considered separate categories). The second unit will be disqualified, not the first unit.
- C. Use of electric or motor amplification.
- D. Not furnishing drum tapes at a Field Day.

- E. Failure to comply with the rules and regulations set forth in the CAMA Percussion Regulations and Interpretations Manual.
- F. Performing with less than two (2) members.
- G. Not performing for at least one other section of the corps within the judging area.

11. DISCUSSION OF PERCUSSION SCORES AND CONTEST RESULTS

Only one corps representative, i.e. the director, an instructor, or other designated person from a unit, may approach a Percussion Judge with questions and clarifications of scoring at a particular event. Once the judge has answered the inquiries to the best of his/her ability, the matter is concluded; the judge's decision is final.

12. COMPLAINTS

Complaints regarding judging procedures must be in writing, signed, and given or sent to the Percussion Judges Board Chairperson. No unsigned complaints will be considered. Name will be withheld if requested. A thorough understanding of the contents of this manual will be expected by any designated representative, either questioning in person or communicating in writing. If the Board Chairperson does not feel they can make a fair decision, the complaint/suggestion will be taken to the Executive Board for final action.

13. CRITIQUE

Percussion Sections wishing a Critique or a Spot Lesson must request it from the Percussion Judges Board Chairperson. A Spot Lesson may be requested from January 1 through June 30; a Critique may be requested from July up until the Championship date. Once judges have been assigned to judge the CAMA Championships, they are no longer available to critique that season.

14. SPOT LESSON

A Spot Lesson will be determined as a singular DATE on which a CAMA Percussion Judge attends a corps' rehearsal and provides "hands-on" instruction between January 1 and June 30 of the competing season. The CAMA Percussion Board will allow each corps one Spot Lesson per competing season.

PERCUSSION SCORESHEET EXPLANATION / TOTAL POSSIBLE POINTS – 100 (Form 1)

1. PERFORMANCE (50 Points)

This portion of the scoresheet requires the judge to evaluate the ability of the Percussion Section to perform with a comprehensive knowledge of the musical content.

The Percussion Section must demonstrate performance as a total ensemble. To do this, each member of the section must concentrate and perform as if he/she were a part of this new instrument, the ensemble.

Examples of some of the factors involved in evaluating the level of achievement of each of the major Percussion segments in the area of Performance are as follows:

I. Keyboard

Has the performer demonstrated a sensitivity of interpretation relative to his/her instrument? For example, is there evidence of a controlled arm motion and wrist motion resulting in clear pitch? Is rhythm and meter maintained in keyboard "runs"? Are sustained tones handled smoothly and consistently?

II. Bass Drum

Do the performers explore the full tone color possibilities of their instruments? Are appropriate dampening and playing techniques employed? In running lines, look for sensitivity to the segment's function in the arrangement performed. Running lines between bass voices should not only be rhythmically correct but exhibit appropriate dynamics, contour, and phrasing.

III. Cymbals

Look for full utilization of appropriate coloristic effects. The performer should be sensitive to the acoustic properties of the instrument and employ necessary muffling and playing techniques which demonstrate an understanding of their role in the arrangement.

IV. Snares and Multi-Toms

Look for consistent evenness in the musical pattern presented. Rhythms should be accurate and tempo should be controlled throughout programmed changes. The full potential of sound should be achieved through changes in tempo and dynamics.

A. Clarity of Articulation

Refers to the playing of beats (rudimental or non-rudimental) simultaneously within a section unless there is an obvious pattern. Beats should be performed exactly together (simultaneously) so the result sounds like ONE drum and is, therefore, uniform and precise. If beats are not performed exactly together, they are then ragged, not clean, and therefore not uniform.

B. Rhythmic Accuracy

Refers to utilization of all facets of percussive detail (pattern, rudiments, harmonic and melodic interplay, and interests as they relate to ensemble, as well as individual demands).

C. Musical Approach

Refers to the ability of the individual, section, and overall ensemble to express and convey the written composition-- technique definition, exactness of stroke, grip, sounds and style, use of dynamics, and all other musical techniques and flavorings to further express performance of composition. Remember, this is a “do” category. Credit for written composition will be given in the Construction Analysis section of the scoresheet.

D. Demand/Exposure to Error

Complexity of the written composition, combined with the Clarity of Articulation.

**Very dense or note-saturated music will not necessarily be considered as good construction, and, in fact, may be detrimental to the Construction Analysis score.

2. GENERAL EFFECT (50 Points)

A. Repertoire Effectiveness is how well the music relates to the total program.

a. Interpretation/Enhancement

This refers to the indication of feeling, spirit, and character through the exhibition of taste and sensitivity expressed through the written composition.

b. Variety/Creativity

c. Coordination

Considerations: Does the musical performance connect from one idea or statement to the next (bridge), or are there harsh breaks in between each idea or statement?

d. Staging

Refers to the positioning of instrumentation to best express and convey the written composition.

e. Tone Definition and Contrast

Considerations: Has each instrument been scored for, tuned, and positioned in order to properly project its sound? Do the Percussion elements have tone definition as opposed to merely having a noise without a resonant pitch? Does the Percussion Section have a balanced sound which satisfies the mood of the composition and was

the intonation of the ensemble, including mallet instruments, pleasing within itself?

B. VISUAL EFFECT requires the thorough evaluation of the visual performance of the Percussion Section. Since Visual Effect is a buildup caption, both the marching and overall visual performance earns credit for varying degrees of accomplishment. It should be understood that the purpose of this caption is to create a balance within the judging system whereby credit is given to the visual program. This is a section-oriented caption.

a. **Entertainment Appeal**

Consideration: Was the visual show constructed to enhance the performance (make the show more entertaining)?

b. **Design Clarity**

Consideration: Does the visual program have movement in which there is a clear understanding as to why a particular design was created, or is there movement just for the sake of moving?

c. **Mental/Physical Demands**

Refers to the demands put on an individual or a section to perform at a higher level.

d. **Visual Enhancement of Music**

Refers to the entertainment appeal and professionalism of the Percussion Section's program in exhibiting total effectiveness in relationship to the written composition.

3. PENALTIES

A. CORPS PENALTIES

- a. If all members of a Percussion Section do not cross the 60 foot turn around line a 2 point penalty will be assessed to the Percussion Section's overall score. This penalty will be assessed under the Out-of-Bounds penalty section of the scoresheet.

B. ENSEMBLE PENALTIES

- a. If any portion of any performing member of the Ensemble comes in contact with a boundary line or any 7 point outside a boundary line, a 2 point penalty per infraction will be assessed. This penalty will be assessed under the Out-of-Bounds penalty section of the scoresheet.
- b. A -0.1 penalty will be assessed for each second under or over the allotted time limit.

ENSEMBLES/SOLOS

1. PERCUSSION ENSEMBLE

All judging of Percussion Ensembles will be conducted in accordance with the rules and interpretations set forth in this manual. The division which will be offered under "Percussion Ensemble" is Overall.

A. Explanation of Division

Ensembles will be made of two or more individuals. Ensembles may be of all one instrument or of mixed instruments, but instruments must meet the criteria set within the general rules for Percussion (see page 5, item #7). Mallet Instruments will be permitted to compete in this category within the rules set forth above

B. Time Limit

The time limit for Percussion Ensembles is 3 to 6 minutes. A -.1 penalty shall be assessed for each second under or over the allotted time limit.

2. **BASS DRUM ENSEMBLE**

All judging of Bass Drum Ensembles will be conducted in accordance with the rules and interpretations set forth in this manual. The division which will be offered under “Bass Drum Ensemble” is Overall.

A. **Explanation of Ensemble**

Ensembles will be made of two or more individuals. Instruments will consist only of marching bass drums with the exception of accessories commonly mounted on marching bass drums (jam blocks, rimshooters). All implements (see page 3, item #7) are considered legal.

B. **Time Limit**

The time limit for Bass Drum Ensemble is 2-3 minutes. A -0.1 penalty shall be assessed for each second under or over the allotted time limit.

3. **ADDITIONAL INFORMATION ALL ENSEMBLES**

A. **Performing Member**

A performing member is any individual who performs a percussive stroke on any piece of Percussion equipment. This includes the use of any accessories, even those not requiring a definitive percussive stroke.

B. **Boundaries**

All Percussion Ensembles shall perform in an area with the following boundaries:

75 feet long x 50 feet wide. The boundaries of the Ensemble performing area shall be marked with adhesive of some type--the area should be flat and free of curbs and other obstructions. Any performing member or section crossing these boundaries after the performance has begun shall be assessed a -2.0 point penalty per infraction. Any portion of any performing member which comes in contact with a boundary line or any point outside a boundary line will be assessed the penalty. Breaking the imaginary plane of the boundaries, without actually coming in contact with the boundary or outside the boundaries, does not constitute an out-of-bounds infraction. Grounded equipment may be placed outside the boundary lines. Should any performing member step on or outside the boundary lines to retrieve grounded equipment, the penalty will be assessed. The Field Day Director, in cooperation with the Percussion Judges in attendance, has the option to waive the boundary penalties.

C. **Entrance**

All Ensembles will enter performing area and wait for the Judge’s signal to begin performance. The Ensemble may line up in the area immediately outside the judging area. Please note credit will only be given for the performance inside the judging area. Equipment may be prearranged in the performing area immediately prior to the performance. Any prearranged equipment **MUST** be removed immediately upon completion of the performance. All individuals entering the judging area for competition must be performing members, as defined on page 9, item #3a.

D. **Judging/Tapes**

Tapes must be supplied by the Ensemble; corps scoresheet (Form 1) will be used for judging.

4. **SOLOS**

A. **Snare Solo**

Divisions - Ages will be as of January 1 of the competing year. Age divisions shall be as follows:

Junior	-	0-14 years of age
Senior	-	15-20 years of age
Adult	-	21 years of age and older

Time Limit - Solo must be an individual creative musical routine between 2 to 3 minutes in length. Scoresheet (Form 3) will be given.

Penalties - A -.1 penalty shall be assessed for each second under or over the allotted time limit.

Attire - Appropriate attire, to reflect the spirit of the performance, is recommended for these events.

Tapes - Percussion solo will be judged by one judge. **A tape shall be supplied by the soloist.**

Requirements - The soloist must perform one mandatory rudiment on a breakdown format (open closed open) of either a single paradiddle or a long double stroke roll. To be performed prior to the start of the solo. The Judge shall determine the rudimental selection.

B. Multi-Tom Solo

The above information pertaining to Snare Solo also pertains to Multi-Tom Solo. Scoresheet (Form 3) will be given.

C. Mallet Solo

The above information pertaining to Snare Solo also pertains to Mallet Solo. Scoresheet (Form 4) will be given.

LIST AND EXPLANATION OF PERCUSSION TERMS

Below is a list of terms that may aid listeners of the judges critique tapes.

Artistic Endeavor -A phrase to describe liberties taken by the creator to express or communicate his artistic/creative intent. It could be musical or visual.

Attacks - Refers to the initial beat or beats of a phrase or expression of music.

Balance - Refers to the relative volume of sound within the ensemble.

Breaks - Refers to the execution not having the same form and sticking within the segment unless there is an obvious pattern. The patterns become non-uniform when there are stops, breaks, or uncertainty.

Clarity of Articulation-Uniformity of patterns, distinction of pitches, overall clarity of musical efforts.

Diddles - Refers to any rudiment or like expression containing a diddle (two consecutive taps with one stick). Common diddle rudiments include the paradiddle and the double paradiddle.

Drags - Refers to any rudiment or expression containing a drag (two consecutive taps with one stick executed as grace notes, followed by a tap with the opposite stick).

Dynamics-Shading or degrees of intensity or volume for expression.

Pianissimo (pp) - very soft

Mezzo forte (mf)- moderately loud

Piano (p)- soft

Forte (f)- loud

Mezzo piano (mp)- moderately soft

Fortissimo (ff)- very loud

Changing Dynamics -

Crescendo - gradually louder <

Decrescendo - gradually softer >

Diminuendo - gradually softer, a small crescendo, a short diminuendo

Sforzando - forced tone or strong accent on the particular note or chord

Ensemble Cohesiveness - The blend and balance segment to segment, with regard to consistency of time (tempi and meter).

Flams - Refers to a tap with one stick (grace note) followed by a tap (accent) with the opposite stick. Common flam rudiments are flam taps, flam accents, flamacues, flamparadiddles, flamparadiddle-diddles, etc.

Height of Rise - Refers to the vertical or horizontal (or a combination thereof) swing or movement of sticks or implements within a segment with respect to the instruments while playing. The height of rise of implements within a segment should be uniform with respect to the instrument while playing.

Example of Error: While executing a double-stroke roll, one snare drummer's sticks rise four inches from the head while the snare segment remainder's sticks rise twelve inches from the head.

Releases- Refers to the last beat or beats of a phrase or expression of music.

Rolls - Refers to alternating diddles, from four-stroke on up in length.

Segments Phasing - Refers to the segments not being synchronized with one another at a given instant, commonly referred to as fighting.

Style

Animato- animated with spirit

Brio - vigor, spirit

Cantabile - singing style

Dolce - sweetly, delicately

Funebre -funeral

Giocoso -humorously, playfully

Grazioso - gracefully

Legato - smoothly connected tones

Maestoso- majestically

Marcia -march

Pastorale- suggestive of a rural scene

Religioso- with religious feeling

Scherzando- playfully, joking man

Sostenuto- sustained tones or slower tempo

Staccato- disconnected tones

Tempo- Rate of Speed

Largo - broadly, very slowly

Lento - slowly

Adagio - easily

Andante- a walking pace

Andantino - a “little” andante

Moderato - moderate tempo

Allegretto- quickly

Allegro - briskly

Vivace or Vivo - lively

Presto- very rapidly

Prestissimo- as fast as possible

Changing Tempo

Accelerando- gradual increase in speed

A Tempo- resume the original tempo

Mosso- motion (used with a word indicating more speed or less speed)

Rallentando- gradually slowing in speed

Ritardando- gradually slowing

Ritenuto- immediately slower

DEFINITION OF TERMS

Articulation-Sustained tones, grace notes, double stops, scalular or modal patterns, intervolic skips or leaps, arpeggios and/or chords.

Musical Approach-Proper tone production, interpretation of style, dynamic shading, dampening (if applicable), use of different mallets for coloristic purposes.

Technique-Control of multi-mallet capabilities, proper playing area of bars.

Visual Perfection- Proper use of accepted grips, acceptable and controlled height of rise as relating to dynamic control.

Range- Use on instruments' physical range.

Harmonic & Melodic Design-

- a. Use of grace notes, scales, modes, intervals, arpeggios, chords
- b. Harmony as it relates to the melody.

Multiple Mallet Technique-Use of 2, 3, 4, 5 and/or 6 mallet technique

Tempo Variances- Changes in the rate of speed at which music is performed.

Dynamic Shading- Use of various volume levels

Rhythmic Design- Use of rhythm as it relates to music.

Meter Variance- Use of meter changes to include duple, triple, quadruple and mixed meters.

Spectacular Effects-Use of special musical enhancements designed for a particular instrument.

Flow & Continuity-Does the program sound smooth? Are there abrupt and unassisted changes and ideas? Are ideas smoothly tied together (bridged)?

Musical Enhancements- Use of melodic and harmonic interplay use of spectacular effects (ex. "musser" rolls, hand or mouth vibrato, bar buzzing, bar bowing, etc.)

Artistic Expression-Indication of feeling, spirit, and sensitivity exhibited during performance.

Professionalism-Indication of confidence being displayed during performance. Ability to recover quickly and confidently from an error or break.

Showmanship-Visualization of written composition as it relates to performance.