

Music Composition: SCA Culture Style

Category Rules: The category is administered through the mail and entries should be sent to the Middle Kingdom Minister of Arts and Sciences. Since this category is administered as a mail-in category, entries *Music Composition: SCA Culture Style* are **not** eligible for participation in a principality or regional A & S Faire. The deadline for all of the mail-in categories is announced in the Middle Kingdom newsletter, *The Pale* by the Middle Kingdom Minister of Arts and Sciences. An entry must include four copies of the entry on which the entrant's name **does not appear**, four cassette tapes of a performance of the entry, a completed Entry Registration Form and the standard entry fee per entry. The entries in this category include pieces written about aspects of the SCA Culture. The themes are either SCA historical or cultural and can be written for or about members for the SCA. Historical precedence of this type of music has been set by the music of the trouveres and troubadours who wrote music that reflected current events, current cultural happenings or were about actual people. The SCA has a unique culture of its own and has given birth to its own ranks of troubadours. For this category, lyric sources are defined as following: tertiary sources are where the story involved has come to the composer third hand; secondary sources are where the story has come to the composer second hand; and primary sources are where the story has come to the composer first hand, either by witnessing the event or direct discussion with the event's protagonist. Many pieces of this genre use existing tunes, but the tunes must still be documented, even if it is not a period tune. All entries must be notated completely in contemporary notation and including any variation on the tune used.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source.).
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

Methods and Materials (0 to 4 points):

- 0: No attempt at authenticity to the genre.
- 1: Use of modern materials and methods to produce a work that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture (ex: some use of elements of the genre but either lyrics refer to modernisms or the tune is of a more modern nature, such as 21st Century).
- 2: Use of **both** modern materials and methods to produce a work that looks, feels or sounds authentic to the time period it purports to be (ex: captures the elements of the genre but has some modern overtones either in the tune or lyrics).
- 3: Use of **either** modern materials **or** methods to produce a work that looks, feels or sounds authentic (ex: lyrics are done in a period style and the tune has a period sound, though it is not necessarily a period tune).
- 4: Use of totally authentic materials and methods (ex: use of a period tune with lyrics done in a period style).

Scope (0 to 6 points): Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Scope score (Total of element scores divided by 4).

- Complexity of tune used.
- Complexity of instrumentation or meshing of vocal and instruments.
- Complexity of the harmonies used.
- Complexity of the poetic meter of the lyrics.

Skill (0 to 6 points): How well is the music written? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 4).

- Appearance, legibility and accuracy of the score. Can the score be sight read?
- Suitability for performance. Note the technical demands on the performers.
- Meshing together of lyrics with the tune. Does it sound natural or clumsy?
- Overall musical form: is the work a consistent and unified whole?

Creativity (0 to 4 points) It is important to remember that part of this genre includes using existing tunes:

- 0: Piece copied exact, no originality in the piece.
- 1: No originality in the telling of the story, nothing to make the story unique.
- 2: Some original elements have been added to the story, **not** a direct copy of an old story.
- 3: As in #2, but with a fresh retelling of an existing story.
- 4: An original story or an original perspective on an existing story.

Judge's Observations (0 to 6 points): Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

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