

Music Composition

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* 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. The deadline is usually in April. 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 *Music Composition* category evaluates skills in the composition of music as influenced by period practices. Source material for documentation on Early Period (600-1250 c.e.) and Non-European styles of music is minimal. Leniency is recommended if it is evident that a sincere attempt to document the entry was made. Entries must include a legible score in contemporary notation, whether it contains vocal or instrumental parts or a combination thereof. If voice is included, lyrics must be period or original in period style. Instrumentation, but not the performance will be judged. All period musical techniques must be documented and an explanation of the musical theory of the piece must be included. While not mandatory, it is suggested that documentation also contain discussion of the rationales for instrumentation of the given performance, the appropriateness of words to music (if applicable), thematic relationships, and the appropriateness of original aspects to period techniques.

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 an authentic composition, piece is completely modern.
- 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: captures a few basic period stylistics, but sounds modern. Use of modern chordal progressions, etc.).
- 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 period sentiment through period style chordal progressions, but has some modern overtones such as the use of modern internal harmonies, etc.).
- 3: Use of **either** modern materials **or** methods to produce a work that looks, feels or sounds authentic (ex: use of period harmonies and chordal progressions, including use of modality where appropriate, to create a period impression).
- 4: Use of totally authentic materials and methods (ex: composition is written in a completely period style with the use of the appropriate harmonies and chordal progressions. Also utilizes modality, musica ficta, embellishment and/or alternate scales such as pentatonic where appropriate).

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 or 5).

- Appearance, legibility and accuracy of the score. Can the score be sight read?
- Suitability for performance. Note the technical demands on the performers.
- Harmonic and contrapuntal techniques: the "horizontal" and "vertical" sonorities and voice leading as appropriate to period model.
- Overall musical form: is the work a consistent and unified whole?

If applicable:

- Compatibility of music and lyrics, including text placement.

Creativity (0 to 4 points):

0: No original elements.

1: Some original elements, but no unified.

2: Evidence of unification of both of original and period elements.

3: Presence of novel methods to combine disparate elements and techniques.

4: As in #3, but including an adaptation and balance of several period techniques.

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.

Contributors: Perygen Northhymber, 1982; Thorhalla Carlsdottir af Bröberg & Elena de Vexin, 1995.

Editors: Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.