

Music Performance: String Instrument

Category Rules: The category is for performances on bowed, struck and/or plucked string instruments played solo or in ensemble. Music may be period or original (by the entrant or another person). Non-period music must be period in style, but may use SCA Culture elements in its content. The documentation should contain a discussion of the music and performance practices as they relate to period. The documentation should also include a discussion of the music's style, form, national or regional characteristics and whether it is sacred or secular music. Western music from 600 c.e. to 1600 c.e. may be used in this category as well as Middle Eastern, Oriental, Slavic and music from other cultures that had documentable contact with Western Europe from 600 c.e. to 1600 c.e. Alternate forms of notation are accepted for Non-European music. Baroque instruments will be considered as acceptable period equivalents.

Note: Entries in this category should be performed in front of an audience to help assess audience interaction.

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: Entry is completely modern with no relationship to period elements or practices.
- 1: Use of modern materials and methods to produce a performance 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: music is SCA Culture Style, but it has a period feel to it. Performance techniques are modern, but the performer(s) have created a period ambiance).
- 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: piece is SCA Culture Style, but it has been transcribed to a period form such as neumes or tablature and uses reasonable facsimiles of period instruments).
- 3: Use of **either** modern materials **or** methods to produce a work that looks, feels or sounds authentic (ex: piece is from period, performance is done on a reasonable facsimile of period instruments or vocals are done in a period style).
- 4: Use of totally authentic materials and methods (ex: piece is period and is transcribed or performed from original manuscript or print, or modern critical source transcribed into period notational form. The performer(s) are costumed appropriately for the period of the piece, period props, such as music stands, are employed as are appropriate for the period and culture which the piece is from).

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 3).

- Complexity of the music as written (tempo, meter, rhythm, key complexity, particularly the use of modes or alternative scales such as the pentatonic scale).

- Techniques required for performance (embellishment where appropriate to period, physical dexterity, reading from manuscript or other notational forms).
- Extent gone to ensure authenticity of the techniques used in performance (researched interpretations of performance dynamics rather than use of editorial performance dynamics, phrasing, insertion of appropriate embellishments).

Skill (0 to 6 points): How well is the performance done? 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 5).

- Technique (rhythmic accuracy, fluency, flexibility).
- Tone quality (intonation and blend).
- Musical effect (phrasing, artistry, expressiveness in performance).
- Interpretation (style, tempo, phrasing, dynamic contrast, use of embellishments where appropriate).
- Stage presence (posture, interaction with the audience).

Creativity (0 to 4 points): Consider music, instruments and physical aspects adding to the "periodness" of the performance. What have the performer(s) done to make this a unique performance? Note especially the use of an original arrangement, embellishment, if appropriate to the period, instrumentation and physical set-up such as appropriate garb for the period and culture represented, use of music manuscripts, period style seating arrangements, use of period style music stands.

0: No creativity shown, a stale mechanical performance.

1: Attention to "periodness" of at least one of the elements mentioned above.

2: Attention to "periodness" of at least two of the elements mentioned above and the innovative use of one of the elements mentioned above.

3: As in #2, but with special concern for all elements listed, with innovative use of at least two of the elements listed above.

4: As in #3, but with innovative attention to all elements listed above. The performer(s) have gone to great length to reflect "periodness" in the performance.

Judge's Observations (0 to 6 points): Rank the performance 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: Carlo dalla Casa & Myrra de Blackwood, 1982; Carlo dalla Casa, Myrra de Blackwood & Johanna von Dendermonde, 1987; Thorhalla Carlsdottir af Bröberg & Elena de Vexin, 1996; Genevieve McCullum de Caen & Sanchia de Galicia, 1997.

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