

# Spoken Performance: Post-Period Style

## Category Rules

This category is for performances of post-SCA-period spoken pieces, such as SCA culture-style pieces, pre-17th-c. works performed in a manner reminiscent of a later time period, and 17th- to 21st-c. works from cultures without extant notated music from SCA period. Pieces must be relevant to the SCA and/or the study of medieval and Renaissance Europe. An entry's relevance may be signified by its ability to recreate conjectured historical music, document SCA history, create a period-feeling audience experience, and build SCA community, among other considerations. Entrants must explain the piece's relevance if it is not obvious. Newly written works in a faithfully pre-17th-c. historical style should be entered in the Spoken Performance: Period Style category. Dramatized performances (with characters, blocking, costuming, props, etc.); should be entered in the Dramatic Performance category. The performance may be by a group or an individual. Groups will be evaluated as a single ensemble unless one or more entrants wish to be judged as individuals; if so, individual will register for the competition as separate entries and remind the judges that they are to be scored individually. Individual entrants will be judged on their own performances only; any other performer is not scored, except as it directly impacts the entrant's performance. Performances that involve potentially dangerous materials, such as fire, should be prepared to perform outdoors. Any entry that exhibits danger to anyone involved will be immediately disqualified. The performance may be no longer than 15 minutes. Performers may present excerpts or abridgements of a longer work in order to comply with this time limit.

## Research and Documentation (Score: 0-4 points)

A copy of the documentation must be provided to each judge. This should include stylistic information relevant to the piece (including post-17th-c. sources as relevant), and reasoning behind performance decisions. Discuss chosen performance practices as they relate to any relevant historical period(s), SCA culture style, and any fictional or factual event, historical or modern; the piece's style, structure/form, and societal context (i.e., where it would have been performed, by whom, under what circumstances, for what purpose, etc.); and the piece's relevance to the SCA and/or the study of medieval and Renaissance Europe, if this is not obvious. Documentation may include sources from any period(s) relevant to the performance, including the 20<sup>th</sup>-21st c., if applicable. Examples of appropriate sources for modern pieces include blog posts by the piece's composer; video recordings of other performances, original documents of other pieces in the same style, instruction books for modern performance techniques, interviews with prominent performers on good technique, etc.

- 0 No documentation provided with entry. Face-to-face judging adds very little information.
- 1 Minimal information is provided for time, place, style. Face-to-face judging adds some background info.
- 2 As in #1, use of generalized sources with no emphasis on primary and/or scholarly resources. Face-to-face judging offers no further understanding of resources. Materials/methods of composition described.
- 3 As in #2, there is a good balance of resources: primary and/or scholarly sources well supported by other resources. Documentation and/or face-to-face judging provides well developed discussion of research. Materials and methods of composition are described and reasons for choices discussed.
- 4 As in #3, in-depth and extensive documentation provides a good balance of resources, emphasizing primary (if available) and/or scholarly resources backed up with a significant selection of other resources. Documentation and/or face-to-face judging provide a good explanation of original research and experimentation related to the research. Face-to-face judging indicates a keen grasp of the research and the entrant can discuss it easily with active engagement. Appendices included in documentation (if any) help provide further pertinent information to subject and time period (ex: interview with composer or inclusion of a facsimile of the original manuscript, if applicable; documentation discusses, compares, and contrasts primary sources on performance practice).

## Materials and Methods (Score: 0-4 points)

Rate the effectiveness, not the difficulty, of the materials and methods used in the performance, as well as their relevance to the SCA and/or the study of medieval and Renaissance Europe. Materials include written source material (i.e., the piece being performed) and notes on interpretation, performance etc. Performers who make changes to the piece will receive full points (for example, a woman speaking the lines of a man), provided the

substitution is logical and adequately explained in the documentation. Methods include performance techniques (i.e., physical actions the performer takes to create the performance).

- 0 Entry has no relationship to the SCA or to the study of medieval and Renaissance Europe.
- 1 Use of ineffective materials and methods to produce a performance that is minimally relevant to SCA culture or to the study of medieval and Renaissance Europe.
- 2 Use of a mix of effective and ineffective materials and methods to produce a performance that is semi-relevant to SCA culture or to the study of medieval/Renaissance Europe.
- 3 Use of primarily effective materials/methods to produce a performance that feels germane to the SCA or to the study of medieval/Renaissance Europe.
- 4 Use of exceptionally effective materials and methods to create a performance highly relevant to the SCA or to the study of medieval/Renaissance Europe (ex: source material, performance techniques are highly effective with very few elements that audiences might find surprising in an SCA context).

### **Scope** (Score: 0-6 points for each bullet item)

Rank the **ambition**, not the success, of the entry for each of following elements.

- Difficulty of technical execution: rhythmic execution, articulation and phrasing, intonation, dynamics, timbre/tone, posture, etc., as appropriate to the specific style of the piece performed; as well as all visual components of the performance (ex: gestures, facial expressions, dance, interactions with props, etc.)  
Note: for technical execution only; quality of any items may be scored in the Judge's Observation section.
- Complexity: of rhythmic components, as well as all other relevant vocal aspects of the piece. While technical execution addresses the difficulty of physically producing the desired sounds, complexity addresses conceptual difficulty.

#### *Optional*

- Amount of original work: if the entry contains original work such as transcription, stylistically appropriate improvisation, etc.
- Degree of audience interaction: unless the performer has documented that audience interaction is inappropriate for the piece. This category includes all methods used to connect with the audience besides sound production, including eye contact, visual responses to the audience, etc.
- Ensemble synthesis: if there is more than one performer. This category includes all aspects of the performance wherein performers interact with one another (ex: intonation, tempo, articulation, volume, etc.), as appropriate to the style of the piece.

### **Skill** (Score: 0-6 points for each bullet item)

How well are the technical aspects of the piece executed? Rank the **success** of the entry for each of the following (see Scope for descriptions).

- Audience interaction and awareness.
- Interpretation.
- Physical technique.
- Vocal technique

#### *Optional*

- Editorial work.
- Ensemble synthesis.
- Improvisation.
- Interaction with props, costumes, set pieces, musical instruments, etc.
- Memorization.

### **Ingenuity** (Score: 0-4 points)

Judge the ingenuity of the entry. Was the entrant resourceful and inventive in their approach to creating their entry? Does the entry reflect the entrant's vision of period context? Is original thought, contemplation, interpretation and vision, according to the entrant's period interpretation evident?

### **Judge's Observation** (Score: 0-6 points)

Rank the performance as a whole: How well do all the separately judged parts fit together? The entry's overall effect is judged here, and points may be given for aspects of the performance that may not fit in other categories (ex: accurate costuming for the piece's period/culture). This is the only section of the Criteria where the judge may allow her/his/their personality, private opinions, and personal preferences to influence scoring.