

Music Composition

LEVEL (check one): NOVICE OPEN | ENTRANT #: _____ ENTRY #: _____ | JUDGE: 1..2..3

BRIEF DESCRIPTION OF ENTRY: _____

Please use the following numeric judging scale (choice of higher or lower number within each of the five “levels” is dependent upon judge’s evaluation of entry for each of the criteria [see pp 17–18 of *Judges’ Certification Handbook*]):

- 1–2 Falls well (or considerably) below judge’s concept of “average for Atenveldt” for criterion evaluated.
- 3–4 Falls slightly below judge’s concept of “average for Atenveldt” for criterion evaluated.
- 5–6 Meets judge’s concept of “average for Atenveldt” for the criterion evaluated.
- 7–8 Exceeds judge’s concept of “average for Atenveldt” for criterion evaluated.
- 9–10 Greatly exceeds judge’s concept of “average for Atenveldt” (i.e., ranks “very high”) for criterion evaluated.

DOCUMENTATION:

Circle Score Given: 1 2 3 4 5 6 7 8 9 10

Includes complete information relating to the pre-17th theoretical and compositional practices used for the entry as well as other information pertinent to the entry for use by judges. Has the entrant indicated the provenance of the style used? Did the entrant cite pre-17th century sources &/or examples relating to the stylistic considerations of the entry? What would have been the historic use(s) of the work? Has the entrant explained the rationale for performance considerations (i.e., parts, ranges, voicing &/or instrumentation)? Has the composition process, including any necessary theoretical considerations, been thoroughly explained? Have citations &/or references been included? Was the documentation organized and legible?

Judge’s comments:

COMPLEXITY &/OR DIFFICULTY:

Circle Score Given: 1 2 3 4 5 6 7 8 9 10

Assessment of the scope, ambition, and difficulty of the entry. How many parts (voices) are presented? Are the musical lines simple or complex in structure? Does the work contain multiple sections? What is the overall intended scope of the composition?

Judge’s comments:

WORKMANSHIP:

Circle Score Given: 1 2 3 4 5 6 7 8 9 10

The skills used and the resulting quality of work in producing the entry. How well has the entrant maintained stylistic and/or contrapuntal techniques appropriate to the stated stylistic provenance of the entry? Has the entrant produced a good, unified piece? Was the score legible and accurate (i.e., could the piece be easily sight-read by competent performers)? If applicable, has the composer followed an appropriate progression of horizontal and vertical sonorities? Overall, is the composition consistent in quality and technique throughout?

Judge’s comments:

ÆSTHETIC QUALITIES:

Circle Score Given: 1 2 3 4 5 6 7 8 9 10

The overall aesthetic effect and appeal of the entry, as perceived by the judges. Does the work flow appropriately? Would the mood and tone of the work produce any effect(s) intended by the composer? Overall, would the progression and sound of the work have been accepted by trained listeners contemporary to the stated stylistic provenance of the entry?

Judge's comments:

AUTHENTICITY:

Circle Score Given: 1 2 3 4 5 6 7 8 9 10

How closely the entrant followed pre-17th century techniques and how nearly the entrant achieved a piece that would not have been out of place in a pre-17th century cultural setting. How closely did the entrant make use of appropriate pre-17th century musical theory and compositional practices? Do the mode(s), style, range(s) of part(s), proposed tempo(s), text underlay (if any), and harmonic structure of the entry follow pre-17th century practices appropriate to the entrant's stated stylistic provenance? Is the composition stylistically appropriate? Overall, would the entry have been accepted by composers &/or theorists contemporary to the stated stylistic origin of the entry?

Judge's comments:

CREATIVITY:

Circle Score Given: 1 2 3 4 5 6 7 8 9 10

The extent of the entrant's adaptation of materials, tools, methods, processes, etc., in production of the entry, and the entrant's effort to produce a unique entry. Has the entrant reproduced a similar pre-17th century work with little variation, or has the entrant created a new work using techniques and styles related to the stated stylistic provenance of the work? Has the entrant "personalized" the work by providing appropriate musical embellishment (including *ficta & recta*)?

Judge's comments:

TOTAL SCORE (maximum possible = 60):

Judge's SCA Signature: _____

Judge's SCA Name (please print): _____