

# Tir Righ Bardic Championship

Judging Form - Pure Composition Music

(For Judging Composition ONLY, NOT the performance of the composition)

<b>Artist Name:</b>	
<b>Entry:</b>	<b>Total Score:</b> /100
<b>Branch:</b>	<b>Date:</b>
<b>Judge:</b>	<b>Judge's Email:</b>

## Instructions for judges:

- For each question, use a highlighter to mark any terms that apply to the artist.
- Then, circle the box in each row that indicates the point value you wish to assign for that question.
- Please do not use half points. They will be rounded down.

<b>Historical Accuracy/Authenticity:</b> Describes the period appropriateness of the composition.							<b>Bonus</b>
		1	2	3	4	5	6
<b>1. Period Aesthetic</b> Does the piece conform to a known period format, structure, style and sound (correct rhythms, melodic and harmonic structures) with choices supported convincingly? Is it consistent with period examples?	No attempt made	A small attempt was made but the composition is largely modern in format, style, structure and sound.	Some effort was made to make the composition sound historical, but it is still more modern in format, style, structure and sound.	The composition is a roughly equal blend of modern and historical format, style, structure and sound.	The composition may have had a few slightly modern characteristics but is largely historical in format, style, structure and sound.	The composition was completely historical in overall format, style, structure and sound.	The composition would be indistinguishable from an authentically historical piece in all aspects.

		1	2	3	4	5	6
<b>2. Detail:</b> To what extent does the composer use techniques appropriate to the genre within any given section, such as word painting, melisma, imitation, modality, and appropriate melodic devices?	No attempt made	The composer attempted to use some period techniques.	The composer used some period techniques	The composer used period compositional techniques to create sounds that are more period in the genre, than not	The composer made good use of the available period techniques in the genre.	The composer showed a nuanced understanding of the available period techniques in the genre.	The style of the composition would be indistinguishable from an authentically historical piece in all aspects.
<b>3. Structure:</b> To what extent does the piece conform to a known period format and structure? Is it consistent with period examples?	No attempt made.	The composer attempted some elements of a period compositional structure.	Some of the aspects of the compositional structure are historical.	The piece generally conforms to a known period structure.	The piece conforms to a known period structure and is generally consistent with period examples.	The piece conforms to a known period structure in every way, is consistent with period examples, and shows a nuanced understanding of that structure and its use.	The composition would be indistinguishable from an authentically historical piece in all structural aspects

**Comments on Historical Accuracy / Authenticity:**

<b>Documentation:</b> Documentation helps establish what is historically authentic so as to understand when and where the piece may have been performed, and establishes the possible context of all aspects of the performance of the piece.							<b>Bonus</b>
		1	2	3	4	5	6
<b>4. Organization:</b> Is the document readable and organized, with sufficient headings for easy navigation? Could someone reading this documentation follow the source trail and understand where each of the details come from?	No attempt made.	Documentation lacks organization or is difficult to follow, includes minimal in-text citations and/or references.	Documentation is somewhat organized and includes some in-text citations and a reference list that follows a standard format.	Documentation is sufficiently organized, easy to follow, and includes in-text citations and a reference list that follows a standard format.	Documentation is well organized, easy to follow, and includes in-text citations and a reference list that follows a standard format.	Documentation is exceptionally well organized, easy to follow, and includes numerous in-text citations and a reference list that follows a standard format.	Documentation is of a publishable level.
<b>5. Research:</b> Based on the evidence in the documentation, how thoroughly did the Composer research this composition? Include breadth and depth of research, quality of sources used (including primary, secondary, scholarly, etc.) and evidence of the Composer's interpretive process of sources / supporting material.	No attempt made.	Documentation suggests only a cursory level of research, little depth or breadth.  Poor quality of any type of sources listed.  Little evidence of interpretation of sources.	Documentation shows some evidence of either breadth or depth of research.  Majority of sources cited are secondary or non-scholarly.  Little or some evidence of interpretation of sources.	Documentation shows the Composer is working toward depth and breadth of research.  At least some primary or reputable scholarly resources cited.  Some interpretation of sources is evident.	Documentation shows research with some depth and breadth.  Sources used are generally high-quality, including primary and scholarly sources.  Some interpretation of sources is evident.	Documentation shows very thorough research with both depth and breadth.  Sources used are consistently high-quality, including primary & scholarly sources.  Extensive interpretation of sources is evident.	Documentation presents new research conducted that extends upon what is known in the field or draws upon sources that were previously not generally known of or available.

		1	2	3	4	5	6
<p><b>6. Connection (between documentation and composition):</b> How well does this documentation support the composition? Is the composition itself clearly supported by the documentation given? Is the link between the research and the composition clear?</p>	No attempt made.	Documentation only addresses the composition in an indirect way. It might have wandered between topics without focus.	Documentation addresses the composition in a superficial fashion.  The Composer makes a vague connection between their research and their performance.	Documentation is adequate to support the composition.  The Composer makes a basic connection between their research and their composition.	Documentation is effectively used to support the composition.  The Composer demonstrated a significant connection between their research and their composition.	The composition is clearly and thoroughly supported by the Documentation.  The Composer's process was clearly informed by their research at every step, which is evident in reading documentation.	Documentation is of a publishable level.
<p><b>7. Explanation (of composition):</b> To what degree does the documentation describe the process used to create the composition?</p> <p>Documentation should cover how the Composer created their piece as well as how it would have been done historically.</p>	No attempt made.	Composition is only loosely, or inconsistently described. It would be difficult for a reader to interpret the Composer's process for creating their composition.  Very little of the creation choices are explained and/or justified.	Composition is somewhat described. A reader can interpret some of the Composer's process for creating their composition.  Some of the creation choices are explained and justified.	Composition is satisfactorily described. A reader can interpret the Composer's process for creating their composition.  Many of the creation choices are explained and justified.	Composition is clearly described. A reader can interpret the Composer's process for creating their composition.  Most of the creation choices are explained and justified.	Composition is clearly and completely described, can be easily interpreted & recreated.  All creation choices are clearly explained & thoroughly justified.	Documentation is of a publishable level.

**Comments on Documentation:**

<b>Technical Ability:</b> The level of mastery of the period appropriate skill set necessary to compose the piece.							<b>Bonus</b>
		1	2	3	4	5	6
<p><b>8. Accuracy:</b> Did the composition meet the requirements of the form and style?</p>	No attempt made	The composition might have met a few of the requirements, but significant parts did not match stated form and style.	The composition met some of the requirements but several parts of the stated form and style may be missing.	The composition met the requirements enough to give a general sense of the form and style.	The composition fully met the requirements of the form and style, with no significant errors..	The composition showed a detailed and nuanced understanding of the form and style.	The composition showed a detailed and nuanced understanding of the form and style, and went beyond in some significant way.
<p><b>9. Structure:</b> To what extent did the composition skillfully execute the structural elements of the piece?</p> <p>Consider layering, counterpoint, modulation, and ways in which the piece exemplifies or expands the possibilities of the form.</p>	No attempt made	The composer attempted some of the structural elements	The composer successfully executed some of the structural elements.	The composer successfully executed the main structural elements of the piece.	The composer successfully executed the structural elements and skillfully used them to enhance the quality of the piece..	The composer made expert use of the structural elements to enhance the quality of the piece in ways that exemplify or expand the possibilities of the form.	The composer made expert use of the structural elements to enhance the quality of the piece in ways that exemplify or expand the possibilities of the form, and went beyond in some significant way.

		1	2	3	4	5	6
<p><b>10. Subtlety:</b> To what extent did the composer skillfully execute the details of the composition? Does every line stand by itself?</p> <p>Consider voice leading, word painting, melisma, ornamentation, embellishment as appropriate to the piece.</p>	No attempt made	The composer attempted to use some of the techniques of the genre.	The composer used some of the techniques of the genre correctly.	The composer used the most important techniques of the genre correctly.	The composer skillfully used the techniques of the genre to enhance the quality of the piece.	The composer expertly used the techniques of the genre to profoundly enhance the quality of the piece.	The composer expertly used the techniques of the genre to profoundly enhance the quality of the piece, and went beyond in some significant way.
<p><b>11. Playability:</b> How well suited is the composition to the instruments and voices it would be performed on?</p> <p>Consider ranges, tempo, potentially awkward intervals, flow, tessitura, etc.</p>	This piece is not performable.	The composition is not suitable for the instruments and voices	The composition is somewhat suitable for the instruments and voices it would be performed on, but there are parts that would be unnecessarily challenging.	The composition is reasonably suitable for the instruments and voices it would be performed on.	The composition is well suited to the instruments and voices it would be performed on and makes appropriate use of their innate characteristics.	The composition is perfectly suited to the instruments and voices it would be performed on, and makes excellent use of their innate characteristics.	The composition is perfectly suited to the instruments and voices it would be performed on, makes excellent use of their innate characteristics, and goes beyond in some significant way.

**Comments on Technical Ability:**

<b>Difficulty/Complexity:</b> Complexity is the difficulty, challenge and level of ambition (apprentice, journeyman, master) represented by the COMPOSITION. <i>The complexity of a piece should be considered within the context of the genre of the composition rather than in terms of the complexity of other performances in the competition.</i>							<b>Bonus</b>
		1	2	3	4	5	6
<p><b>12. Scope:</b> How big an undertaking is this? Is it an opera or a round? A concerto or a solo piece?</p> <p>Consider the overall quantity of work involved: length, number of vocal and instrumental parts, through-composed vs. repetition, scope &amp; size of the composition, translation, research &amp; extrapolation required, time, practice, drafting and re-writing and other supporting work.</p>	No prep or skills needed.	This piece could be composed quickly with minimal effort, such as a simple nursery song.	This piece could be composed with a small amount of time and effort, such as a bransle or contrefact.	This piece could be composed with a moderate amount of time and effort, such as a long broadside or a short polyphonic piece.	This piece requires a large amount of time and effort to create, such as a complex madrigal or an epic ballad with complex textual components.	This piece requires a very large amount of time and effort to create, such as a long, through-composed polyphonic piece.	This piece requires an exceptionally large amount of time and effort to create, such as a full opera or equivalent orchestral work.
<p><b>13. Complexity of Details:</b> How complex are the individual lines?</p> <p>Consider intervals, ornamentation, complex rhythmic patterns.</p>	Not at all complex	The individual lines of this piece have little to no rhythmic or melodic complexity.	The individual lines of this piece have a small amount of rhythmic or melodic complexity.	The individual lines of this piece have a moderate amount of rhythmic and melodic complexity.	The individual lines of this piece have a large amount of rhythmic and melodic complexity.	The individual lines of this piece have an exceptional amount of rhythmic and melodic complexity.	The individual lines of this piece have an exceptional amount of rhythmic and melodic complexity, and go beyond in some significant way. It would be a challenging and exciting piece for expert performers.

		1	2	3	4	5	6
<b>14. Interaction of Elements</b> How complex is the interaction of voices, instruments, & compositional elements? Consider counterpoint vs. homophony, and any unusual rhythmic or harmonic structures.	No skill required.	The composition has no significant interaction of elements, such as plainchant or a simple nursery song.	The composition has minimal interaction of elements, such as a typical bransle or broadside.	The composition has moderate interaction of elements, such as a simple madrigal or pavanne arrangement.	The composition involves complex interaction of elements, such as in a complex madrigal, motet, or basse dance.	The composition involves highly advanced interactions of elements, such as in renaissance polyphony, counterpoint, or hocket.	The composition involves extraordinarily complex interactions of elements, at the level of the most complex pieces written in period.

**Comments on Difficulty/Complexity:**

<b>Artistic Merit</b>							<b>Bonus</b>
		1	2	3	4	5	6
<b>15. Creativity</b> To what extent does the entrant bring original ideas or content to the work? Is the work more than a carbon copy of extant material? Are all elements of the piece original to the composer (as opposed to a contrafact, filk or setting an existing poem to music?)	No attempt made.	The piece is clearly derivative of existing work, such as a contrafact or variation on existing melody where little has changed.	The piece is somewhat derivative of existing work, such as a contrafact with completely new words or an original melody that closely follows an existing piece.	The piece is fully original to the composer and similar to other work in the genre.	The content of the piece stands out from other work in the genre in some significant way.	Fresh ideas and content set this piece apart from others in the genre in profound ways.	Fresh ideas and content set this piece apart from others in the genre in profound ways, and go beyond in some significant way.

		1	2	3	4	5	6
<p><b>16. Aesthetics:</b> Is the musical &amp; textual content of the piece executed in a way that enhances its beauty, appeal, or impact?</p>	No attempt made	The composer attempted to craft the piece in a way that would add to its aesthetic value.	The composer crafted the piece in a way that added slightly to its aesthetic value.	The composer crafted the piece in a way that added moderately to its aesthetic value.	The composer crafted the piece in a way that added significantly to its aesthetic value.	The composer crafted the piece in a way that added profoundly to its aesthetic value.	The composer crafted the piece in a way that added profoundly to its aesthetic value, and went beyond in some way.
<p><b>17. Impact:</b> Is it moving, inspirational, humorous or transporting, as appropriate to the intention of the composer?  <i>(Do not consider whether it is period.)</i></p>	No attempt made	The composer attempted to create an impactful piece.	The piece was mildly impactful.	The piece was moderately impactful.	The piece was significantly impactful.	The piece was profoundly impactful.	The piece was profoundly impactful and exceeds expectations for this type of composition.
<p><b>18. Innovation:</b> How well does the Composer execute the form and details of the composition in a new and/or interesting way regardless of whether it is a period form?</p>	No attempt made	The compositional style was consistent with common examples	The compositional style was slightly different from common examples	The compositional style was recognizably unique to the composer	The composer applied the chosen form and style in a new and unusual way	The composer used the tools of the chosen form and style to create something new and innovative	The composer innovated beyond what could be expected to work within the chosen form and style

**Comments on Artistic Merit:**

Presentation							Bonus
		1	2	3	4	5	6
<p><b>19. Oral Presentation &amp; Fielding Questions:</b> How well does the Composer present the piece in a way that provides meaningful context and educates the listeners on the piece? To what extent did they respond clearly, knowledgeably and concisely to questions?</p>	No attempt made	The Composer communicated their breadth OR depth of knowledge with basic details to demonstrate their knowledge	The Composer communicated their breadth OR depth of knowledge with some details of their knowledge	The Composer communicated breadth OR depth by providing details to demonstrate their knowledge	The Composer communicated breadth and depth by providing details to demonstrate their knowledge	The Composer communicated breadth and depth by providing many details to fully demonstrate their knowledge	The Composer communicated breadth and depth by thoroughly communicating their knowledge with many minor details and examples demonstrating their knowledge
<p><b>20. Physical format of Score / Manuscript: *</b> Is the manuscript presented in a form that would be conducive to actual use by performers? Is it clear, precise, and legible? Is it suitable for publication in its current form?</p>	No score.	A score was provided but it was unusable.	A partially usable score was provided.	A usable score was provided .	A good quality score was provided.	A professional quality score was provided, or a good quality score and period notation were both provided.	A very detailed, publishable score was provided and may have also included a score in a period notation and/or period presentation beyond what was expected.
<p><i>* Period style manuscript is great but not required. Readability is more important. Be sure to check documentation for possible alternatives provided.</i></p>							
<p><b>Comments on Composition:</b></p>							