

The Muse



The Newsletter of the
Worshipful Company of
Bards, Troubadours & Jongleurs
Of Lochac

Guild Chroniclers Message...

Wow! We're here...welcome to the first issue of the Muse! This publication will be available through our website, as well as in print. Just a bit about me, I'm a member of the college of St Malachy in the Shire of Agaricus. I've been playing for just over two years, and in that time have been college seneschal and chronicler. But chronicling is my favourite way of helping out in the SCA, so here I am!

If you wish to submit an article, review (book or CD) or artwork for the cover (Thank you so much for the supply of this lovely cover by the lovely Bella Lucia da Verona), please feel free to send them to me, I'll be very grateful. At the moment, there is no subscription, this will be work out in the future, though I would appreciate any donations to help with paper costs, even though this will be mostly electronic, I am going to endeavour to not forget those without access to the internet. So if you wish to help get a paper subscription, please contact me direct.

Well, I'll see you with the Muse every quarter (next at Coronation).
Yours in Service
Laighin

Guild Chronicler: Eiblin ingen Dairmata hui Laighin (Clare Naggar), 79 Alderson Ave
Liverpool NSW 2170. Email: cmn03@uow.edu.au

Look up our website!

www.sca.org.au/bardic

The muse will be available as a PDF on our website, please go
there for your next edition!

Acrobat reader is downloadable from this site www.adobe.com/products/acrobat/

Or subscribe to our **email discussion list** by simply emailing:
bardcircle-subscribe@yahoogroups.com (no subject or content needed)



Guild Mistress Report

Unto the Worshipful Company of Bards, Troubadours and Jongleurs of Lochac does Lady Finnabhair ni Binnech send her warmest greetings.

It is with much gladness and excitement that I welcome you to the first newsletter for our Guild. The Guild has really moved along in leaps and bounds since it's inception in July last year. We now have approximately 50 members (according to the yahoo group) from all around Lochac.

While we are awaiting official confirmation of our Guild at Kingdom, we are maintaining our identity well and some of the projects we have undertaken highlight this, the two that mainly come to mind are the Kingdom Suite in which the history of Lochac will be performed for all at our first Crown Investiture. This is a large-scale project, involving many facets of the Bardic Arts. Master Hrolf is currently working on writing the verse, music and instrumentalists will then be organised by Geoffrey of Exeter.

The other project is the Words of Lochac project, undertaken by William. We are much looking forward to seeing Lochac immortalised in this book.

One of the main achievements during the year has been deciding on a name for our Guild. We held a competition and it was won by William, who received a bardic book for his troubles. He came up with "The Worshipful Company of Bards, Troubadours and Jongleurs of Lochac". We all felt that it was suitable and henceforth, that is what we will be known as.

Festival is coming up very quickly. A lot of us may not know each other and so this is an exciting and wonderful opportunity for us all to get together and do good things. So far, we have got a song-swap and the bardic competitions organised for the Friday (and meeting too) and other informal bardic circles occurring throughout festival. It sounds like a hoot! Feel free to come and visit my encampment which is with house Shadowfall in the Stow-on-the-Wold encampment. I look forward to meeting you all.

Finally, thanks everybody for your help getting the guild up and running, for taking an interest in our art and for your companionship. I think we have the essence of what our Guild is about and that is a nurturing, supportive and educational environment for our art and artists. Special thanks also to Laighin for her work putting the first addition of the newsletter together and thank you also to the contributors.

Kind Regards and I look forward to meeting most of you at Rowany Festival,

Finnabhair ni Binnech,
Mistress of the Guild,
Bard of Rowany

Charter for The Worshipful Company of Bards, Troubadours and Jongleurs of Lochac

To all those whom these presents come, be it known throughout the land that there shall be a Guild of Entertainers to be known as " The Worshipful company of Bards, Troubadours and Jongleurs of Lochac"

The Guild is to be formed of bards, poets, rhymers, musicians, singers, jugglers, tumblers, whistlers, jesters, illusionists, and other entertainers who so wish to share and enrich their skills and knowledge, within the Kingdom of Lochac.

Mission:

- To provide an atmosphere in which the entertainers of the Kingdom can provide a nurturing environment to support each other, recognise each other's efforts and achievements and to encourage the growth of the performing arts to enhance the Kingdom.
- The Guild shall strive to promote the entertaining arts of people in the populace of Lochac and the Society. The promotion of these arts, it is hoped, will bring joy, entertainment, and a heightening of medieval character to the general populace, and to the entertainers themselves.
- The Guild will attempt to organise and enthuse the entertainers of Lochac in a friendly and advisory role, be it in form of encouragement, collegia, supply of source materials, information, a helping hand, or any other means, at the prerogative of the individuals involved.
- The Guild shall organise competitions to promote the entertaining arts and will give out prizes or awards where they seem appropriate.
- The Guild will, where possible, promote the use of genuine period material. However, the Guild will not reject, ban, or repress, or make disapproving comment on any method or type of entertainment, which maintains a period, feel, even if it is not a genuine period piece.
- The Guild shall pay courtesy to the college of Arts & Sciences and assist with any reasonable request for their records, and taking council from their experience.

Ordinances of Governance of the Guild

The ordinance of governance may be changed through discussion of the members of the Guild.

Article I. Council of the Guild

- (a) A council of the guild shall be made up of the provost of all the local chapters of the guild and any members of the guild who wish to participate.

Article II. Officers

Section 2.01 Provost of Entertainers:

- (a) The Provost of Entertainers shall be responsible for the administration, running, and publicity of the Guild. The Provost shall report to the Kingdom Officer of Arts and Sciences.
- (b) The Provost is responsible for maintaining the records of the Guild including the members ranking.
- (c) This office shall be held for two years, or until the office can no longer be fulfilled. The new Provost shall be chosen by the old Provost in consultation with the members of the Guild.
- (d) Shall maintain the records for the Guild.
- (e) Shall supply material from the Guild to those who request it and if necessary a fee may be charged for printing, postage, etc.

Section 2.02 Bard of Lochac:

- (a) The nominal patron of the Guild will be the Bard of Lochac, as the crown representative to the guild, is appointed by the King & Queen at their coronation. The role of patron is a purely ceremonial role and has no administrative power within the guild. The Bard of Lochac Shall act as a figure head of the Guild during their term of office.
- (b) Shall endeavour to attend all Kingdom events which take place during their term of office.
- (c) Shall report any information necessary for the records of the Guild to the Provost.
- (d) Shall, during their term of office, attempt to enthuse and encourage the entertaining arts in Lochac as they see fit, and shall maintain the strongest public profile of the Guild.
- (e) Shall hold a "Bardic Event" at the end of their term of office, for the investiture of the next Bard of Lochac or proxy.

Section 2.03 Chronicler

- (a) Shall publish "The Muse", the newsletter of the Guild.

Article III.

Membership:

- (a) The guild consists of gentles who have the desire to perform at the level of their choosing (formally or informally). They should also have the desire to expand their repertoire and skills
- (b) Performance at any event within Lochac automatically qualifies a person to enter the guild if they so chose.
- (c) All members of the Guild shall observe and abide by the ordinances and governances of the Guild.
- (d) Membership of the guild may only be refused/withdrawn if a person brings either the guild, the kingdom or the society into disrepute. The vote of such a motion shall be conducted as a secret ballot by the Provost of the guild (or other nominated person if there is a conflict of interest). The motion must be carried by a seventy-five percent majority vote of seventy-five percent of members of the guild.
- (e) Members of the Guild may display the badge of the Guild, which shall be
(details as yet unstated).
- (f) The duties of the members of the Guild shall be to entertain for their own enjoyment and that of the populace of the Kingdom of Lochac. Members should also encourage, through example and exhortation, other entertainers to join the Guild.

Article IV.

Structure

- Members so wishing may be ranked within the guild. To achieve a rank the member must complete any one of the requirement options for that level.
- To be ranked or to have their rank changed the member must apply in writing to the Provost of Entertainers
- A member need not start as a Novice. If a member has fulfilled the requirements for a rank prior to joining the Guild they may apply to be ranked at said rank.
- Ranking is optional. No member of the guild shall be under any obligation to be ranked.

Section 4.01 Levels

(a) **Novice**

- (i) a person who is new to performing and/or has not received any awards for entertaining.

(b) Journeyman

- (i) a person who has performed at least one piece at five different events. OR
- (ii) a person who has performed at least one piece at three different events and has had a bardic research article published in the Muse. OR
- (iii) published in the Muse. OR
- (iv) a person who has received a Baronial or Kingdom award for entertainment. OR
- (v) a person who has been a group or Kingdom Bard for at least 12 months.

(c) Guildsman

- (i) a person who has performed at least one piece at Twenty-five different events. OR
- (ii) a person who has performed at least one piece at Twenty different events and has had Four research articles published in the Muse (this includes any such article published to reach Journeyman). OR
- (iii) published in the Muse (this includes any such article published to reach Journeyman). OR
- (iv) a person who has received a Kingdom award for entertainment. OR
- (v) a person who has been the Kingdom Bard for at least 12 months.

(d) Guildmeister

- (i) a person who has received the Order of the Laurel in part due to their entertainment skills.

Article V. Awards

Section 5.01 *While the Guild has not guild specific awards at the inception of this charter, it may apply to the crown to create such awards if a significant number of the membership deem it necessary.*

A Typology of Entertainment

There is one topic that always seems to be discussed in the context of bards and entertainment within any particular group of the SCA. That is “What are the limits for entertainment?” Here I mean, not the scatalogical (which may be very period), but where is the divide between mundane and ‘sacred’? Where do we say that one item is mundane and should not be allowed to be performed while the next is fine to be performed, in some contexts and a third is fine at any time.

Each SCA group will quite likely have different limits that it sets itself. These limits will depend firstly upon how much the group knows. As an example, when we first started to play SCA in Lochac over twenty years ago we knew very little (look at photographs of our clothes and armour if you do not believe me). We had our feasts to music provided by tape recorders playing Steeleye Span songs.

The next limiting factor is what is available. Back to the example, some of us realised after a couple of months that these were not medieval at all but it was not for a year or so that they were replaced at feasts because we did not have anything more period. Steeleye Span, in the recorded form, were eventually banished from feasts, but their songs were still heard as our entertainers and audience had learnt the music and enjoyed hearing it. As time went by their songs were heard less and less at feasts, but still at bardic circles until the time came when their music was only used as a base for our own words. The music that existed at events became more period in nature (even if still usually played by musicians so ugly that they had to be covered in a cloth).

In this progression from being mundane in outlook to being much more medieval, we went through a series of stages. Our music that we play, in various settings, still reflects these stages. We still do not play only medieval work nor, considering our makeup, is this likely to be achieved (even if it is desirable). In order to facilitate discussion of where the line lies at a particular time and place, we need to have a common vocabulary of ‘periodicity’. Consider this typology as a basis for discussion.

Mundane: a song is modern in style and content – for example a lass wandering around Rowany Festival singing ‘It’s raining men’. While the song may suit both the weather and the ‘hunting environment’, it is not even vaguely medieval, nor does it pretend to be. Therefore it is a song that perhaps should be gently discouraged. This could be done by saying something like; “you have a sweet voice my lady, can I offer you some music?” What to do if the person refuses to change from singing mundane songs is another question.

Filk: a song is SCA related, or perhaps even about a period subject, but the music is modern. Examples here would be ‘We wear chainmail knickers’ (1) or ‘One misty moisty morning’ (2). Such songs would be (to me) suitable for late night campfires, setting up and taking down events, travel and taverns. Filk is useful because it is something that is easy for most persons to learn. There is a good chance they know the tune and it gives them something to sing along to without having to be an expert.

Because of this accessibility and other reasons, quite a few people would have it banned from events entirely.

Periodoid: a song sounds period and is about a period theme, but the words and music are modern. Examples of this are any of the songs by Rudyard Kipling that were written with the 'Ivanhoe' audience in mind (today that means us). 'Cold Iron' (3) is an example of this genre. This category would include any of the post-period, but often accepted, folk songs such as 'Bristol Tavern' or 'The Foxy Song' (4). Periodoid pieces may be authentic or inauthentic. Inauthentic pieces sound right, but often are not. They are often written outside the SCA, often being available to us in the context of folk music, although many SCA bards have written lovely (and popular) pieces in this style. All of the above examples fit this. Authentic pieces probably originate inside the re-creation movement. A person has studied the medieval forms and has striven to be as accurate as possible in writing some

thing new that fits in with the canon (8). The inauthentic tend to dominate the authentic in popularity. The often more familiar 'feel' makes people more comfortable.

Tropes: a song is modern, SCA or period related, and placed against a period piece of music. An example here is 'An Easter Carol' (5). If the words are SCA related and not blatantly mundane, there is no reason why tropes should not be sung anywhere.

Reverse tropes: Here the song is old, but the music is new. Examples would include Steeleye Span's versions of "Thomas the Rhymer" and "Long Lankin". Perhaps more importantly, given how many of us developed our Romantic tastes, this category would also include Carl Orff's "Carmina Burana" (anyone for stainless steel plate?).

Period: Both the words and music are pre-1600 in origin. Examples here would be 'Agincourt Carol' (6) or 'Gaudemus Igitur' (7). Obviously these are the best songs to sing, particularly if they songs can be learnt that are of the same period as one's persona. This is not, however, always possible or advisable. Even if I have access to the words and music, I would not be the best choice as an upper register member of a group singing John Dowland pieces. Unlike most filk, period pieces often call for more talent than most people possess. Restricting performance to this, taking the enjoyment of participation away from the majority of the populace. Having said that, where a person is able to do period pieces, they should. They sound great and add greatly to the ambience at an event. This would not stop them troping as well, or doing filk at campfires.

This typology is not meant to settle all arguments over what is appropriate and where (although you have my opinions). That would be near impossible. It is merely written so that, when we are discussing our art, we are all talking the same language from a common point of reference. It may also be useful for feast stewards in calling for a competition. They can state, for instance, that 'only period works' are acceptable or 'period and tropes' are allowed.

Notes:

















While I have mainly used songs as the examples in this article, the same typology applies to poetry or any other entertainment form.

- (1) Song by Mistress Madelaine de Bourgogne and Lady Melysaunde Gwyllt ferch Gwion, to the tune of "The Yellow Rose of Texas"
- (2) Words by me. The tune is old enough for its origin to be 'lost in the mists of time'. It has the hallmarks of many nineteenth century folk songs and has the virtue that the first version we heard was by Steeleye Span.
- (3) Cold Iron -Words by Rudyard Kipling
- (4) The Foxy Song (Hunt the Devil)
- (5) The events in this song are (almost) all true, I was there, at Rowany '89, conversing with the King about the oral history of the society when they happened. Quoth I, "there must be a song in that". Quoth he "don't you dare". I did. The tune is the totally period one to which is sung "Good King Wenceslaus". Note that the carol is itself a trope.
- (6) This song is a very interesting one. Many of the filks and new "periodoid" pieces that we hear are oft described as "inflammatory" and "too biased". Compare any SCA war song with this. From the early fifteenth century.
- (7) Gaudete
- (8) I don't have a suitable (short) song handy. Instead this is a poem of a form called a rhyme royal. Chaucer wrote a similar called "Complaint to my empty purse".

Note from the Chronicler...the songs mentioned and featured herein will be included in the next issue of the Muse...so keep reading! Laighin



Valerian's Ye Olde CD Review.

-  - One for the compulsive collector only.
-  - Of limited value - passing interest only.
-   - A reasonable listen for special interest points.
-    - A good CD but may only be for special interest subject matter.
-     - A good CD – well worth owning.
-      - A must have.

An Introduction to Early Music

Naxos – catalogue number: 8.551203

Playing Time: 70.08

From our very good friends at the Naxos label comes an excellent offering for both the experienced troubadour/balladeer and the as yet unformed potentially multi talented bard. Period music by its very nature covers an enormous expanse of time and is inherently an evolutionary work in progress responding to multiple global, cultural and religious versus secular influences throughout history. That said, it is obvious that marked distinctions will be apparent in musical form as time goes on. Many of those distinctions are highlighted by the collection of music (both vocal and instrumental) on this CD.

This CD displays examples of both pieces for solo voice and consort voices along with a variety of period instruments such as soprano recorder, ud (Arabic lute) lute, harp, dulcimer, tromba mollusca, shawm, vihuela and others.

Additionally the liner notes are very detailed and contain both a potted history of early music and timeline notes on some of the “Key Composers” of early music. Some of the composers featured on this CD include Hildegard of Bingen, Arcadelt, Palestrina and that great all-rounder throughout the centuries – Anon.

Three of the tracks feature Shirley Rumsey, a guitarist/lutist/vocalist who has two CD's of her own with Naxos (to be reviewed later). There are 18 tracks in total of which only 4 clearly occur post 1600. This CD would make a worthy addition to any early music collection, I recommend that you add it to yours.



A note on Naxos: The good folk at Naxos tend to produce high quality CDs at budget prices. Naxos also has the benefit of producing quite a large range of early music CDs, so their range is well worth investigation.

Calendar of Events in Lochac...

Flametree Ball (St Malachy)

25th May 2002

When: Dance Classes 1pm - 5pm Fencing from 1pm Ball starts 6:30pm. Where: Bulli Masonic Hall, 282 Princes Rd, Bulli, NSW. Steward: Aelfred the Lef (Nicholas Sheppard) Ph (02) 4285 9591 email nps@zeta.org.au Cost: \$8 SCA and College members, \$10 others.

Once again the College of St Malachy presents the Flametree Ball, featuring the all the usual dancing, music, games and generous supper. There will be dance classes in the hall from 1pm (no dances will be taught at the Ball), and a simultaneous contest of the Art of Fence in the grounds. Once again the Ball will be held at Bulli Masonic Hall, just a few minutes' walk from Bulli Railway Station. Bookings are not necessary but are appreciated by 18th May.

West Kingdome Royal Guild of Fence Training and Tourney (River Haven)

20th April 2002

Time: 10am. Site: Artesanos Hall, Lutwyche Qld. Cost: \$5 Potluck event (no cheques). Steward: Lord Konrad von Strassberg (Craig Apelt) 290 Newman Rd Geebung Old 4034 Ph: (07) 3216 5070 (5-9pm only) email: craig.ap@hotmail.com Come and join the Guild of Fence for a relaxing day of skill and training in the sunny climes of River Haven. All are welcome. Inside the hall is available for any other A&S projects that the populace wishes to complete.

New Year's Eve Feast (Innilguard)

27th April 2002

Time: 6pm. Site: Mitcham Village Institute Hall 103B Princes Rd Mitchem SA. Cost: \$16/\$18 (members/non members). Bookings and payment required by the 20th of April—no payments at the door. Cheques payable to SCA Innilguard Inc. Steward: Lady Katerina da Brescia (Karen Carlisle) 327 Milne Rd Modbury Heights SA 5092. Ph: (08) 8263 9350 email: kat@iprimus.com.au

It is a time of wonder! The discovery of a new world! A new century! Come and Celebrate in true renaissance style and let us party like its 1599! Help us celebrate the new SCA year. By popular demand, there shall be dancing. A showcase of renaissance food and the latest taste sensations from the New World! Viva Casa Viola!

A&S Competitions: Best late period garb & best entertainment!

First Coronation of the King and Queen of Lochac (Politarchopolis)

6th-7th July 2002

Site: Queanbeyan Bicentennial Centre and Ray Morton Park. Bookings to Viscountess Constance. Cheques payable to SCA First Crown. Steward: Mistress Kiriell du Papillion. Come to Politarchopolis for the most significant event in the History of Lochac. Witness the Coronation of Lochac's first King and Queen.

Saturday morning will be a fair day in Ray Morton Park, with divers entertainments and food stalls. The final court of the Prince and Princess of Lochac will take place, followed by a rapier tourney. Saturday afternoon and evening will take place at the hall, and will be an event of great pomp and ceremony punctuated by much eating! Bring some of your handiwork for the A&S display and competitions. Sunday will be a relaxed day in the park with a tourney to celebrate the occasion.

The price only includes Saturday dinner; Saturday and Sunday lunch can be bought on site. Bookings are only accepted with payment, and an accommodation guide will be sent with your receipt.

Cost:	Member	Non-Member	Child (<12)	Family
Pre-June 6	\$50	\$55	\$30	\$120
At Door	\$90	\$100	\$40	\$220

Bal d'Argent (St Malachy)

10th August

Hoskuld Atlason of Iceland invites us to St Malachy (Wollongong) for this year's Bal d'Argent. Bring out those spiffy white frocks and dust off those dancing shoes. More details to follow.

Bardic Contact Details for Lochac...

Aneala:

Catalina de Gatan (Natasha Birt) 50 Joondanna Dr, Joondanna WA 6060
Email: gatan_oz@yahoo.com We have a bardic circle at Championship (Sept 29-Oct 1)
We practice on the 1st and 3rd Thursday for Music; 2nd and 4th Friday for dance.

Bacchus Wood:

Contact Lady Valeria: robertson_julia@hotmail.com

Borders Crossing:

Contact Cairistiona Email: aliandron@hotmail.com "Lochanora", Olympic Highway,
Culcairn NSW 2660

Innilgard:

Bella Lucia da Verona (Anabella Wake) (08) 83875691 or 0402 713 065 email:
bella_lucia_da_verona@yahoo.com.au

Lyos:

Einion Chwith (Guthrie Zepnick) 43 Garsed St Bendigo 3550 Ph: (03) 54430973
Email: einionchwith@yahoo.com.au

Mordenvale:

Leta runs singing at her place every second Monday night. Her details are Leta von Goslar (Fiona Huxley) Email: lady_leta@hotmail.com

Politarchopolis:

Crispin Sexi Crispin Sexi (Jaysen Ollerenshaw) 10 Warrego Crt, Kaleen ACT 2617 (02) 6241 0919 Email: aelflead@webone.com.au They have baronial part singing and music practice from 8:30pm on the third Thursday of every month at Caer Caradoc. Also contact Rhiannon Ewias ferch Ifor: caradoc@netspace.net.au

River Haven:

William Castille (Steve Maynard) 57 Brandon St, Marsden QLD 4132 (07) 3200 5678 Email: s.maynard@bigpond.com We have a Bardic Circle at the Artesarnos Hall on the 3rd Wednesday of the Month.

Rowany:

Finnabhair ni Binnech (Sara Morris) > 23 Hill St, Wentworthville NSW 2145
Bardic Circle at Finnahair's house. If you need to contact me, you can do so (02) 9636- 5010 or fonky_gibbon@yahoo.com.au

St. Florians:

Contact Acacia D'Navarre: acacia63@hotmail.com

Agaricus/ St Malachy:

Laighin (Clare Naggar) 79 Alderson Ave, Liverpool NSW 2170 email: cmn03@uow.edu.au

Note from the Chronicler: If I've missed your group, if you start something or change something, please tell me. I happy to include as many groups here as I can! ☺ Laighin.