

The Muse

Issue 5

Summer '03 edition

The publication of the

Lochac Performers and Entertainers Guild



Four female musicians

detail of a page from Officium B. V. Mariae, Venice, 1493.

Look up our Website:
www.sca.org.au/bardic

[bardcircle-
subscribe@yahoogroups.com](mailto:bardcircle-subscribe@yahoogroups.com)
(no subject or content needed)

Subscribe to our discussion list:

From the Editor

Greetings and welcome to the 5th edition of The Muse.

I would like to thank Laigen for the work she has done on this publication in the past, and I know I speak for everyone when I say that. I would like everyone to know this of course is YOUR publication, so if there is anything you have been researching or writing that you want to share with other like-minded performers this is a great place to do it. This edition is has a copy of the guild charter and the advancement level forms. These forms will be re-reviewed at festival '04, so please use them and let us know what you think. Comments on the forms can be sent to the submissions address and will be kept for the review at festival. Thanks to the few people who submitted for this one, I hope there are more in the future. Hope you enjoy.

And thanks again
Steffan Glaube

Suggested submission ideas

Research topics:

Show us all what you have been researching

Original Pieces:

Showcase your latest work

Funky finds:

Things you have found that have made you laugh, cry, get goosebumps.

WWWhere is it?

www. Links. What they are about, how you found them useful, etc.

Reviews:

Review a book, CD, etc.

Photo Phinsh:

Any pics relating to what we do that you can share with us all.

Please note: preference will be given to publication under *Research Topics* to topics that have supporting documentation and bibliography.



WWWhere is it?

<http://collectorspost.com/Catalogue/medramalinks.htm>

I found this website quite a while ago. The title page has its links broken down into 8 categories,

1. Texts, books, bibliographies, publications and articles
2. News discussion groups, performance and set design
3. Medieval costumes
4. Illustrated material including manuscripts, painting and sculpture
5. Medieval music and dance
6. Medieval musical instruments
7. Other theatre links
8. Other useful medieval links and recourses

I have found some very good and of course the not so good amongst this, but would definitely recommend giving it a look.

Reviews

Music Notation Software

By Crispin Sexi (Jaysen Ollerenshaw)
July 2003

Overview

This article briefly covers some of the available software that can be used for generating and distributing sheet music. There are lots of packages available, each with its own quirks. I've only covered some of the packages available on the Windows platform, and I've not included ones that cost more than \$200AU. Some of these programs are available for Mac or Linux.

Pretty much every package will allow you to produce good looking sheet music, and also to play back the music and add lyrics. The important points are price, ease of use, and support for features particular to your needs.

Packages

NoteWorthy Composer

Website: <http://www.noteworthysoftware.com/>
Cost: \$39US

Features: Easy to use keyboard input and bar lengths are arbitrary.

File formats: nwc, midi

Edit mode: Scrolling

Max Staves: 254

Max Lyric Verses: 8

Main input method: Keyboard.

Viewer: free NoteWorthy Player or browser plug-in (though printing is not supported).

Comments: This is used by a lot of SCAers due to its ease of use, and it once was possible to download a trial version for free that was almost as good as the full version. While the music is edited in one long line, the page options allow you to easily adjust the size of the printed music to cram it into one page or print large so that you can actually read it.

Drawbacks: Can't set the width of an individual bar, so line and page breaks can be in inconvenient places.

Music Works Personal

Website:

<http://www.manac.com.au/Prod/MusWorks.html>

Cost: \$54AU

Features: Displays music in a page layout view that gives the user the ability to place text and symbols anywhere on the page.

File formats: mw2, midi

Edit mode: Page

Max Staves: Not documented, but over 100.

Max Lyric Verses: No limit.

Main input method: Mouse.

Viewer: none.

Comments: This can be bought off the shelf in many software stores in Australia. I have the previous version, Music Words 2, which has many features boasted about in more expensive software, but has a number of quirks. The new version may have fixed or improved these problems.

Drawbacks: Lyrics are hard to maintain, it's difficult to insert new bars in the middle of a piece, and the player ignores repeat signs.

Melody Assistant

Website: <http://www.myriad-online.com/enindex.htm>

Cost: \$15US (shareware)

Features: Can produce standard notation, Gregorian neumes or tab.

Edit mode: Scrolling.

Max Staves: No limit

Max Lyric Verses: No limit

Main input method: Mouse or keyboard.

File formats: MIDI, Rich Midi, ABC, TAB, KAR, AIFF, WAV or MP3.

Viewer: free Melody Player

Comments: This looks like an excellent package, and cheap too, though the huge number of very small and cryptic picture buttons on the toolbars is daunting.

This program is packed full of features, including the ability to customise the interface. The keyboard entry is more complicated than Noteworthy, but faster if you can remember all the keys.

Drawbacks: Harder to learn, and the buttons and menus don't work in the standard way.

Mozart (not tested)

Website: <http://www.mozart.co.uk>

Cost: £62.22

Features: Line breaks.

Edit mode: Page

Max Staves: 64

Max Lyric Verses: Unknown

Main input method: Keyboard.

File formats: mz, midi, rmi, kar, niff

Viewer: free Mozart Viewer.

Comments: At least one SCAer in Lochac uses this package, and from the documentation it looks very good.

MusicWrite Maestro (not tested)

Website:

http://www.voyetra.com/site/products/musicwrite/mw_maestro.asp

Cost: \$89.95US

Features: Eight different edit views, including guitar tab, mixer, and midi events.

Edit mode: Scrolling

Max Staves: 94

Max Lyric Verses: 4

Main input method: Mouse

File formats: mwk, midi

Viewer: none.

Comments: Maestro is the full version; there are two cut-down versions for people on a budget.

Finale Notepad

Website: <http://www.finalemusic.com/notepad/>

Cost: \$0

Features: It's free.

Edit mode: Page
Max Staves: 8
Max Lyric Verses: 1
Main input method: Mouse.
File formats: MUS
Viewer: free Finale Viewer or browser plug-in
Comments: This is the free, entry level version of the Finale suite, and may well be good enough to satisfy all your needs. The restricted features of Finale Notepad may make it worth upgrading to other products in the suite. The bars have an annoying habit of resizing on every new note, which is a pain for mouse entry.
Drawbacks: You only get one key signature and one tempo per piece, selection of notes is by full bar only, there are no 1st/2nd time repeat sections, and a limited range of ornaments.

Distributing Files

Again I am not covering all the options, but this will give you a good idea of the pros and cons.

Program specific formats

The obvious problem with trying to distribute music in one of these formats is that your audience also have to buy that program, or download the viewer (if available). The benefit is that no data would be lost as happens when converting to a format like midi.

Generic Notation Formats

ABC (.abc): This is a free, open source language designed to notate tunes in an ASCII format. Files can be edited in any text editor or by various free or commercial editors that support the ABC file format. ABC is not as widely supported by music programs as midi, but it is quite possible for a person to read the file and type it up in their music editor of choice, or even just play it straight. This format allows people to embed music in an email without resorting to an attachment, and there are large libraries of folk tunes already available in ABC. Check out the website: <http://www.gre.ac.uk/~c.walshaw/abc/> for more information. There is a whole swag of software available with ABC support, including a shareware Noteworthy-to-ABC converter from <http://www.abacusmusic.co.uk>.

LilyPond (.ly): Lilypond takes an ASCII format file, similar to ABC, and outputs a postscript file. This is an initiative of the GNU software foundation, aimed at producing well formatted, highest quality printouts. The website is at <http://lilypond.org/stable/> and versions of the software are available for UNIX and Windows. The Lilypond file format supports a greater range of musical symbols and options than does ABC, but is a bit more verbose and is not designed to be read by the musician.

MusicXML: This format is in no way intended to be read by humans, the files containing a bulky hierarchical structure of XML tags. I only found a few references to this format on the web, but this could be the way of the future. One site indicates this format is a major project with the standard due out in

2004, and another site lists version 0.7 of the standard and a few software packages that convert to and from MusicXML. There is a shareware version of a MusicXML converter available for Finale, and other software packages may well follow suit. See <http://www.musicxml.org/> for more information.

Sound Files

Midi: The most widely supported file format is midi; almost all music editing programs can read in a midi file and convert it to musical notation. The main problem with distributing music as midi is that lyrics and other printable parts of music are not stored in a midi file. The benefit is that most computers can play midi files. There are other sound file formats out there, but for instrumental music midi is the way to go.

MP3: This is the format for recordings of live performances, and players for these files are widely available. Most music notation packages do not support MP3, so you will need to get conversion software to deploy using this format.

Image Formats

Jpeg: This image format can be rendered by all graphical browsers, though an image that sits nicely on a computer screen will not give a good printout, so it is worthwhile providing low and high resolution versions of each page of music.

Tiff: This format allows multiple pages per file and is common for scanning software.

PNG: Pretty much the same benefits as jpeg. This is the public domain version of gif and is not restricted by patents and subject to court cases.

PDF: If you have Acrobat Writer, it is possible to print your music to an acrobat PDF file, and this will be able to be read by anyone who has downloaded the free acrobat reader. The benefit of this over most image formats is that the page size and number of pages is already set and ready for printing. Check the pdf file on a different computer that does not have your music software installed, to make sure that it looks OK. Many music programs use special fonts to display the dots, and these may need to be present (in the pdf file or on the computer) for it to display correctly.

Finally

If you are keen to get some music notation software, have a look at one or more of the above. Or if you have way too much time, go to the website of the Shareware Music Machine, at <http://www.hitsquad.com/smm/cat/NOTATION/> and download the lot.

On the whole I recommend providing music in as many different formats as possible, though a PDF or image file, a midi file, and a generic notation format or your editor's file format will cover the dots, the sounds and allow at least some people a chance to reformat, transpose or edit what you have provided without having to type up the whole piece again.

Original Pieces

Mighty Are The Men From Stowe

(vsn 1) by Hunydd

Mighty are the men from Stowe
Mightily striking mighty poses

Mighty are the things they wear
from mighty feet to mighty hair
Mighty are the things they know
from mighty head to mighty toe

Mighty are the men from Stowe
Mighty men in mighty hose
Mighty are the things they eat
mighty plates of mighty meat
Mighty are the things they say
"I was most mighty, the other day"

Mighty are the men from Stowe
With mighty ears and mighty nose

Mighty are their women folk
with mighty laughs at mighty jokes
Yes, mighty are these women, too
Mightily striking mighty poses.

with all the mighty things they do
Mighty are the men from Stowe
and mighty are the girls they know

Mightily they march to battle
with mighty foes to test their mettle
Each mighty foeman met with ease -
force mighty foes to mighty knees

Mighty are the men from Stowe
to mighty knees they force their foes

Mighty are the songs they sing
of mighty war and mighty things
mighty are the beers they brew
in mighty mugs for me and you

Mighty are the men from Stowe
and mighty beers wet mighty throats
Here concludes my mighty tale
of mighty men and mighty ale
of mighty women and mighty war
and mighty things we're fighting for

Mighty are the men of Stowe

Down where the Willows Grow

By William Castille

A Fair young lady sat on a stone,
Out in a field all alone,
Loudly her heart did much moan,
Wishing her knight to come home,

Down where the Willows grow.

She called to the lofty hawk,
Who on high it's prey does stalk,
If to him I could but talk,
Beside him I would surely walk,

Down where the Willows grow.

She cried out to the golden fawn,
Who leaps and frolics across the lawn,
Be he dead I will much morn,
An' I'll be gone before the dawn,

Down where the Willows grow.

A fair young lady lies 'neath a stone,
Out in a field all alone,
The wind across the grass does moan,
Where gently the old oaks groan

Down where the Willows grow.

Screech on high does the hawk,
Seeking prey for to stalk,
To it does no one talk,
Where side by side does no one walk,
Down where the Willows grow.

Leap and frolic does the fawn,
Dancing gaily across the lawn,
Crying for the one she morns,
Her life cut short by the Dawn,

Down where the Willows grow.

A knight grieves by a stone,
Out in a field all alone,
Loudly he does much moan,
If but sooner I'd come home,

Down where the Willows grow.

He calls to the eagle hawk,
Being dead it will no more stalk,
To whom love can I talk,
Beside whose side will I walk,

Down where the Willows grow.

He cries out to the fallow fawn,
Who lies still upon the lawn,
You three I will much mourn,
An' I'll be gone by the Dawn

Down where the Willows grow.

Research Topics

Forms of English Theatre

An overview

by **Steffan Glaube**

Until the 14th century there is very little evidence to give an overall idea of the forms that theatre or drama actually took. We are dependent on the information and examples that have survived, and what may happen to have been recorded.

The oldest form of recorded theatre was the Liturgical dramas of the church. There is evidence of other forms, which no doubt included jugglers, tumblers, dancers, illusionists, and possibly mimes, but how wide spread their activities are is unknown.

LITURGICAL

The Oldest surviving liturgical Drama is the York Mystery Cycle.

First records date from 1376 and the text from 1463-77. The York Cycle has over 13000 lines and provides the whole story from creation to the last judgement.

The York Cycle is divided into 48 smaller pageants, some less than 100 lines in length. The smaller pageants were performed by different craft guilds or companies on wagons or carriages at a series of 'stations' or stopping places around the city. The cycle was played in a single day on 'Corpus Christi', the first Thursday after Trinity Sunday in the summertime.

York cycle is the one of the 4 known cycles, the others are Closter, over 11000 lines, Towner over 12000 lines, N. Town over 11000 lines. York is the only one that has a pageant about Moses and The Pharaoh, has a much fuller series on the Passion, and

has 4 on the later life of Mary (of which 3 survive).

Info on the staging is derived from civic archives and from 2 series of guild records, the Mercers and the Bakers. These records provide information on repairs to wagons, props and about costumes.

There is no real way to tell why these plays stopped being performed, (cost may have been a factor), but slowly they dwindled in popularity and performance so that in the 1540's the plays on the life of Mary were not performed. The last performance of the York Cycle was recorded in 1569.

MIRACLE

The word miracle is confusingly used in medieval theatre to describe, not only plays related to miracles. The term is often interchanged with the plays of the mystery cycles.

MORALITY

Rising from the message of the mystery plays came the onset of the morality play. One of the most famous from this time is 'Everyman'.

Everyman tells the story of how God becomes angry at man's materialistic desires and pursuits and so orders Death to summon him. Everyman then goes on to try and find a companion for his trip into death. Appealing to such characters as Fellowship, Kindred and Cousin, he approaches Good Deeds, who does not offer to go with him but suggests his sister Knowledge. She takes Everyman through his journey to many other characters, until he is left abandoned by all except good deeds.

These plays were mainly focussed on the trials and a tribulation of man's day-to-day

life and the moral decisions he had to make within it.

MUMMING

The root of Mumming is unknown. It seems to appear in the 14th century as a processional visitation to a private house of a social superior. The 'visitors' would be masked and possibly in costume, and they would devise some game to be played (such as dice), to generate the giving of a gift. It seemed to be the prerogative of the middle classes.

John Stow finds the earliest full description of mumming in a Survey of London. It tells of 130 people who rode in costume to the palace of Richard 2nd at Kensington in 1371. Once there, they played dice with the young king making sure he would win the prize of 3 jewels. The entertainment apparently ended with music and dancing. In another account of Mumming, a group arrived silently at a house, employed a herald to beg leave for their intrusion, and explain why they were there. Leave being granted they danced among themselves but not with their host, presented their gifts then departed silently as they came.

In 1418, 1479, 1511 mumming was banned on an issue of public safety.

After 1418 mumming changed to be an arranged visit by disguised friends and dice playing almost exclusively replaced by gift giving.

Probably the most famous case of mumming was in the French court of 1393, where a group of mummers dressed as wild men. During an accident with a torchbearer, the costumes caught fire and all but one of the mummers died.

INTERLUDE

A short play (one act) created often for the court in the 15th and 16th century. The earliest surviving piece is titled 'The Clerk and the Girl' from early 14th century. The term interlude is frequently used in records from the period to refer to indoor or outdoor performance in a church, hall or very often in some unspecified location. The interlude developed into a popular form of theatre with many being farcical stories. For instance, John Heywood's 'Play of the Weather', has a number of people praying

for different weather to suit their own need, but of course conflicting with the needs of others. Interlude actors were generally groups of players maintained by the rich and nobility.

ELIZABETHAN

From the Interlude players, groups of professional actors started to develop. With this came the need for venues and so the first permanent theatres started to emerge. Writing in the early part of this period still retained much of the verse style of the old prose. However as playwrights developed so did the style and plays began to move further away from the church based liturgy (this had been happening for some time already) and began to develop a more grounded footing in fiction. Playwrights such as Christopher Marlowe started to manipulate the verse style of the time, to later be perfected by Shakespeare into the iambic pentameter. With the changes in style and permanent venues to perform, Elizabethan playwrights dramatically changed the relationship between the audience and the actor. For really, the first time the audience had a chance to connect with a character on an emotional level, without the influence of the church and its teaching or Mythology as the Greek and Roman theatre, and follow that character through a structured journey all of their own.

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Performers and Entertainers Guild of Lochac

THE CHARTER

This is the current charter for the Performers and Entertainers Guild of Lochac.

PURPOSE

The purpose of this guild shall be to:

- ◆ Practise performance arts in the style of the Medieval and Renaissance periods;
- ◆ Further research and study of period performance style and techniques;
- ◆ Make available information on all aspects of period performance as it pertains to the SCA;
- ◆ To educate, encourage and foster an awareness of performance arts within the populace;
- ◆ To promote advancement through the guild by the performance of period material or material in a document able period style.

MEMBERSHIP

- ◆ Membership to the guild is non-restrictive and members choose their own level of involvement, and whether they wish to be ranked.
- ◆ All members of the Guild shall observe and abide by the ordinances and governances of the Guild.
- ◆ Any person expressing an interest in joining the guild will be admitted as a guild member.

CATEGORIES

There are four (4) main Categories:

1. Dextrous Arts- Inc. jugglers, tumblers etc
2. Dramatic Arts-Inc. play actors, directors and writers for this category
3. Music/ Voice- Inc. singers, poets, conductors and writers for this category
4. Instrumental- Inc. instrumental players, conductors and writers for this category

Non-performing members

Writers:

Writers fall under the category that they write for. In order to advance the writer must have their work performed by a performer of their choice in line with standard advancement guidelines.

Conductors/Directors:

Conductors fall under the category that they conduct for. In order for a conductor to advance they must organise performances to display their ability in line with standard advancement guidelines.

RANKING

- ◆ To achieve a rank the member must complete the required tasks set forth for the desired level.
- ◆ The requirements for all performance pieces, in all levels, are that the performance be of a documentable period piece or an original piece written in a documented period style.
- ◆ Performances should also, as much as is possible, be in a documentable period manner or style.
- ◆ To master a category performances must be presented at an SCA event. It is the desire of this guild to integrate with the Autocrats and populace of the Kingdom, therefore performance arrangements are to be made with the event Autocrat or their appointed entertainment organiser.
- ◆ Pieces for ranking progress will be commented on by at least two fellow members of the Guild (or 3 members of the members Barony/Shire/group).
- ◆ For articles to be counted towards advancement they must detail a process of entertainment or be a documented research topic.
- ◆ For all pieces period documentation must be supplied with any adaptations noted. Any entry in Kingdom or Principality competitions will be considered as one category and will require no further comment. Forms will be made available to record above information.
- ◆ Individual guild members are responsible for their own progress forms. Each member must collect colleague's comments and send the form and a copy of documentation to the Guild administrator following the presentation. Failure to do this prevents rise in ranking.

- ◆ Comment forms for the advancement can be received from the Guild administrator

Novice:

To become a novice a guild member must perform 1 piece at an official SCA event.

Apprentice:

To become an Apprentice the Novice must have performed 1 different piece (documentable period piece or in a documentable period style) at 3 separate official events (total 3 pieces). An increase in technical and performance skills is also expected during this time.

Journeyman:

To become a Journeyman the Apprentice must have performed or entertained 1 different piece (documentable period piece or in a documentable period style) at 5 separate official events (total 5 pieces). The Apprentice must also write one article for the guild publication and present a Collegium. An increase in technical and performance skills is also expected during this time.

Guild-Meister:

To become a Guild-Meister the Journeyman must have performed 1 different piece (documentable period piece or in a documentable period style) at 10 separate official events (total 10 pieces). The Journeyman must also have organised the entire entertainment for a major recognised official event (eg. Crown Tourney feast, Invest, Devest for Royals or Baronies, etc) or a major or prominent local event as approved by the Provost. The journeyman must also have written 3 articles for the guild publication and presented 3 Collegia. An increase in technical and performance skills is also expected during this time.

OFFICERS:**Provost of Entertainers**

- ◆ The administrative head of the Guild is called the Provost of Entertainers and may be of any rank. The Guild administrator must keep a current list of members and reply to their correspondence. Each member's rank and progress must be recorded and filed. He or she must maintain and augment any guild resources or index. The guild administrator reports to their Majesties, Lochac Arts and Sciences and Lochac Seneschal prior to Twelfth Night. The Guild administrator may or may not be the Chronicler.
- ◆ The Provost is responsible for maintaining the records of the Guild including the members ranking.
- ◆ 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 outgoing Provost after due consideration of the submitted applications.

Guild Chronicler:

- ◆ The Chronicler shall publish "The Muse", the magazine of the Guild.

The position shall be treated as any other Chroniclers position held in the society and is subject to the same rulings as found in corpora.

Guild Champion:

- ◆ The Guild Champion is the winner of the performance competition held at festival every year. The Guild Champion holds the position for 12 months and is responsible for organising the competition at festival the following year. The position may not be held for consecutive years.

The Kings Minstrel is a competition held by the Crown, for the Crown to find a performer of their liking for their reign. It is held on the whim of the Crown and although may involve guild members in its running, has no formal affiliation with the guild

PERFORMERS AND ENTERTAINERS GUILD OF LOCHAC

PERFORMANCE COMMENTS SHEET (used for advancing levels)

Current rank of Performer (circle)

Novice

Apprentice

Journeyman

NAME OF PERFORMER _____ MUNDANE _____

GROUP _____

TITLE OF PERFORMANCE PIECE _____

BRIEF DESCRIPTION _____

EVENT _____ DATE _____

please circle the stream that pertains to your performance

Dextrous

Dramatic

voice/music

Instrumental

Judges, please rate each question on the scale of 1-9 where possible. Where 1 is very poor, 5 is average and 9 is superb

Please also make notes as appropriate for the following questions.

Please note:

This feedback is designed to help give the performer an understanding of how their performance was received from an audience perspective, and to encourage and develop the performers technical skills.

How did you know the performer was about to perform?

Was this an effective way of capturing your attention?

Could you hear the performer/ instrument for the entire performance?

If not what could have helped fix this? Different location, speaking louder?

Did you understand everything the performer spoke or sang? Too fast or slow? Clear or unclear?

Could you feel or hear the emotion of their piece through their speech/playing?

PERFORMERS AND ENTERTAINERS GUILD OF LOCHAC

PERFORMANCE COMMENTS SHEET

Did you see any mistakes, verbal or otherwise that did not seem planned?

If yes, Did these detract from your concentration?

Did the performance seem to flow or did it seem somehow jerky and not completely connected?

Would you say the performance complemented the style of event?

Did the performance capture the entire audiences' attention?

How would you rate the duration of this piece? Too long, too short?

Did you feel the performer was responding to the audience well, or at all?

How would you rate this performers ability to keep your focus?

Did the performers movement/ gesture/ body language seem appropriate to the piece?

How would you rate the quality of this performance overall?

General Comments about the performance

Guild CONTACTS

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Steffan Glaube (Paul Adams)

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Submissions for The Muse to the above email with MUSE SUBMISSION as the subject please.

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Email discussion list subscription to: bardcircle-subscribe@yahoogroups.com

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Peasants frolicking; detail of a page from Horae, Paris, 1506