

Il Tempo

Newsletter of the Barony of Ponte Alto—Volume 16, Issue 12 ❧ December 2007

Barony of Ponte Alto, December 2007, Chroniclers 2nd Edition* Lady Wulfwyn Ælfwines dothor



Psaltery: The picture shows a Psaltery of the 14th century from the book: *De Arythmetica, De Musica* by M. Servinius Boetius. The picture shows how the instrument is typically held: before the chest with the hands under the curves.

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From the Chronicler...

Vivants to our new Prince and Princess, Sinclair and Kari! We look forward to seeing you in our Barony soon.

The weather has finally turned colder, and it's time to pull out the cloaks and woolen garb. Hopefully, everyone had a chance to purchase something warm at Holiday Faire, I know I did.

It was a great day with spectacular fighting, good food and wonderful merchanting. We had the pleasure of hosting Her Royal Majesty Rowan, and were entertained during court with some rather interesting stories from the Turkey Shoot.

December events seem to be centered in the Carolinas, but locally we'll have the Revel Without a Cause on December 15th. It will be a wonderful time to rest up and relax prior to the holiday shopping and madness to come. It's never too early to make plans for Twelfth Night, this year in Salisbury, NC, as it's always a great reason to bring out your fabulous garb for the day.

And of course, our own Baronial Investiture will be held in February. Plans are coming together, and information will be posted soon. Meister Gruffudd has planned an Italian feast for everyone's enjoyment, and is not to be missed. The site will be the Loudoun County Fairgrounds in Leesburg, so even if the weather should be inclement, we have the covered equestrian center for our use as well as the warm upper hall. A fundraiser luncheon will also be offered.

*Lady Wulfwyn AEIwines dohtor
Chronicler, Barony of Ponte Alto*

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Baronial Meeting Minutes

MEETING November 25, 2007 **Time:** 6pm

Officers

Seneschal

Will be attending Unevent; will be taking reports for those not attending.

No meeting in December, next meeting in January.

Exchequer

No expenses in November, current account balance \$10,504.35.

Items have been moved into the new storage unit, thanks to everyone who helped with the move.

Monthly insurance for the unit was discussed; it was voted on and approved to cancel the insurance for the remainder of the year, and then revisit the subject again the first of the year.

Celia will be warranted for the next event.

Heavy Marshall

Approximately 10-12 fighters are currently showing for practice.

Duncan will be stepping down as Knight Marshall at Investiture in February, and will be looking for a replacement. Please contact him if you are interested and a warranted Marshall.

Rapier Marshall

Nothing new to report; practice continues.

Archery Marshall

Practice continues on Fridays at Bull Run.

A&S

Quarterly report has been sent.

Please work on projects for upcoming events; we need to see more from the Ponte Alto artisans.

Chatelaine

Many new contacts have been made; will be setting up a site for the December newcomer meeting and will post time and place when set.

Welcomed two new members to the Barony, Arabella MacGrath and Wolfgang Guntherssohn who attended the meeting.

Herald

Not in attendance.

Looking for a new herald due to work schedule. Please contact her or the Seneschal for further information

MoL

Nothing new to report.

Chronicler

December issue of the Il Tempo to go out ASAP. Please send in any information you would like to share.

Please check your information in the Il Tempo and notify her of any changes that need to be corrected.

Webminister

Please, also report any changes that need to me made on the website.

Baron and Baroness

Had great time at Dun Carraig, our Baron won the rapier tournament.

Had a great time at Holiday Faire. Congratulated everyone who performed and those that were recognized in court.

Looking forward to Revel Without a Cause, which is now a Queen's Progress event.

Will not be attending Unevent.

Will be attending Lochmere event in January.

Hope to go to Ymir and looking forward to the Investiture in February.

Wishes everyone a great holiday this month.

Artisan

New Barony Artisan will be chosen at Investiture. Information will be in the event flyer.

Bard

There will be a Children's Corner at the Revel Without a Cause from 12-2. The MoM is asking for adult volunteers to help. Please contact her before or at the event.

The Revel Without a Cause presents an opportunity to showcase the talents of the Barony and provide entertainment for the populace. She is calling on all performing artists in the Barony to come and share a song, story or performance.

Events

Revel Without a Cause—December 15th. This is now a Queen's Progress. There will be no wedding as previously though, so we will have much more room. If you are interested in performing, please contact Celia. There will be a Silent Auction from 11:30 – 2:00. Feast will be at 2:00, and there are spaces for 50, as well as a below the salt pot luck. Possible dancing in the afternoon as well as a chess tournament.

It was voted upon and approved to comp Her Majesty for the event.

\$50 was voted on and approved for Troll startup.

St. Paddy's Day Bloodbath—Celia will be the MoL, and will be the Marshall in Charge. Budget will be \$200, voted on and approved.

Investiture—February 23rd. Plans are moving along. Flyer information will be sent before December 1st for inclusion in the January Acorn. Current events planned are a competition for all things 14th Century Italian sponsored by Lady Wulfwyn, ongoing competitions during the day for new Bard and Artisan, a display aimed specifically for the Barony to “Bring Out Your Best” and display it regardless of how old or new it is.

Anyone interested in volunteering, please contact the Autocrat, Lady Wulfwyn.

It was voted on and approved the funds for the event of \$2050. Royalty and cook will be comped their site and feast fees.

Chalice—event has been Spiked. More information to come at a later date.

None

None

None

Old Business

New Business

Announcements

Meeting ended: 6:40 Attendees: 16

Monthly Calendar

December 2007

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					1 Unevent (R, H) Known World Academy of the Rapier 2007	2 Known World Academy of the Rapier 2007
3 7:30 pm Alle Psallite	4 7 pm Scriptorium 7 pm New Comers Meeting	5	6 6 pm Rapier Practice 6 pm Heavy Weapons Practice	7 4:30 pm Archery Practice	8 Yule Toy Toruney II Feast of St Andrews	9 Noon Outdoor Heavy Weapons and Rapier Practice
10 7:30 pm Alle Psallite	11	12 7 pm Weaving Night	13 6 pm Rapier Practice 6 pm Heavy Weapons Practice	14 4:30 pm Archery Practice	15 Revel without a Cause Sacred Stone Winter Solstice	16 Noon Outdoor Heavy Weapons and Rapier Practice
17 7:30 pm Alle Psallite	18	19	20 6 pm Rapier Practice 6 pm Heavy Weapons Practice	21 4:30 pm Archery Practice	22	23 Noon Outdoor Heavy Weapons and Rapier Practice
24 7:30 pm Alle Psallite	25	26 7 pm Armor Night	27	28	29	30 Known World Academy of the Rapier 2007
31 7:30 pm Alle Psallite						

* = Baronial Progress

Events

Baronial Progress for December

Date	Event
15	Revel without a Cause

December 2007 Calendar of Scheduled Events

Date	Event	Group	Location
30-2	Known World Academy of the Rapier 2007	Northshield	
1	UnEvent (R,H)	Hindscroft	Ramseur, NC
8	Yule Toy Tourney II (P,K)	St. Georges	Pickens, SC
8	Feast of Saint Andrews	Tear-Sea's Shore	Cordesville, SC
15	Sacred Stone Winter Solstice	Sacred Stone	Winston-Salem, NC
15	Revel without a Cause	Ponte Alto	Fairfax, VA

Weekly Activities

Weaving night will resume in March on the Second Wednesday of the month at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com), whom you should contact for more information and directions.

Armoring night will resume in March on the Fourth Wednesday of the month at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com), whom you should contact for more information and directions.

SUNDAY	
Ponte Alto Baronial Business Meeting	Fourth Sunday of the month at 6 pm at St. Paul's Lutheran Church, Idylwood Road, Falls Church. Baronial Business Meeting (Fourth Sunday of each month, except December) The meeting is at St. Paul's Lutheran Church, 7426 Idlywood Rd., Falls Church. Take your best route to I-66. Get off at the exit for Route 7 West (Tysons Corner). Turn left at the first light after the interchange onto Idlywood Rd. The church is up the hill on the right about 1/4 mile.
Outdoor Heavy Weapons Practice	Weather permitting, Noon - Dark, outdoors at Tysons-Pimmit Park, behind Tysons-Pimmit Library, Falls Church. Please contact the Baronial Knight Marshal for information. Sunday Fight Practice Directions. Practice is behind the Tysons-Pimmit Regional Library 7584 Leesburg Pike, Falls Church. Take your best route to I-495. Get off at the exit for Route 7 East (Falls Church). The library is on the left about 1 mile. Park in the library lot and go down the hill to the park.
MONDAY	
Alle Psallite (Vocal Music)	Every Monday, 7:30-9 pm in Herndon. Contact Mistress Anne of Carthew (anne AT ravenstreet.org) For more information or directions. Music files can be found at http://www.ravenstreet.org/ Anne/alle_psallite/alle_psallite.htm and on the Yahoo Group AllePsallite.
Asian Night (Exploration of all things Asian)	Second Monday of every month, starts at 6:30 in Centreville. Contact Lady Áine Sindradóttir (ellen.m.davis AT att.net, (703) 815-0310 (H)) or Lord li Saburou Katsumori (logan AT modzer0.cs.uaf.edu) for information or directions.
TUESDAY	
Ponte Alto Scriptorium	Meets the first Tuesday of the month at 7 pm. Contact Lady Brigid O'Hara (mill3rs AT yahoo. com, (703) 620-4945 (H)) for information and directions.
WEDNESDAY	
Weaving Night	Second Wednesdays of every month from 7-9 pm, at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com). Contact Lord Jürgen van der Vols for information and directions.
Armoring Night	Fourth Wednesdays of every month from 7-9 pm, at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com). Contact Lord Jürgen van der Vols for information and directions
THURSDAY	
Rapier Practice	Every Thursday at Shreveewood Elementary school from 6 pm to 9 pm. Please use the rear entrance to the cafeteria. Please contact the Baronial Rapier Marshal for more information. Indoor Rapier Directions. This is a school location activity.
Heavy Weapons Practice	Lemon Road Elementary School on Idylwood Road, 6 pm - 9 pm. Practice is geared to developing beginning and intermediate fighters through intensive hands on training with experienced instructors, as well to providing ample opportunity for more advanced fighters to sparr with knight level combatants. All are welcome. Contact the Baronial Knight Marshal for more information. Indoor Heavy Directions. This is a school location activity.

FRIDAY

Ponte Alto/Stierbach Archery Practice	Fridays from 4:30 pm until 8 pm, the indoor season archery practice site is Bull Run Regional Park's shooting center. Archery Practice Directions. Practices are jointly held with Stierbach. You may also contact the Baronial Archery Marshal for carpool or other information. Contact and practice time/location information for Stierbach practices can be found at the Stierbach Archery website: http://mysite.verizon.net/vze4ks38/archery/main.html .
Ponte Alto A&S Night	May meet on a Friday during the month, as posted at the top of this page. Contact Lady Perronelle la peintre (dwatsonirwin AT cox.net, (703) 455-0298 (H)) for information and directions.
Stierbach/Ponte Alto Bardic	Come and share your songs and stories! Meets the fourth Friday of the month at 7:30 pm. Contact Baroness Briana Maclukas (darbyjanieAT hotmail.com) for information.

MONTHLY

SCA Newcomer Meetings	Newcomer Meetings occur once a month on a weeknight from 7-9 pm at the homes of various members of the Barony. Contact the Baronial Chatelaine for information, or check out the top of this page for the recently posted information.
Embroidery Night	Their Excellencies of Ponte Alto host a monthly embroidery night starting at 7:30 pm. Contact the Baron and Baroness for more information, or check out the top of this page for the recently posted information.

*** Note on school locations for activities:** There will be no activities at schools during school holidays or on other days when Fairfax County schools are closed or all nighttime school recreational activities are cancelled. Notification of cancellation or alternate site location will be posted on the web as soon as possible. You can visit the Fairfax County Public Schools Emergency Announcement page for school closure status: <http://fcps.edu/news/emerg.htm>

the Real Middle-ages

Medieval Music Part 99—1150 to the Renaissance



Folio 12v of the Old Hall Manuscript contains the decorated opening to a Gloria by Roy Henry (probably King Henry V).

Ars antiqua

The flowering of the Notre Dame school of polyphony from around 1150 to 1250, corresponded to the achievements in Gothic architecture: indeed the center of activity was at the cathedral of Notre Dame itself. Sometimes the music of this period is called the Parisian school, or Parisian organum, and represents the beginning of what is conventionally known as Ars Antiqua. This was the period in which rhythmic notation first appeared in western music, mainly a context-based method of rhythmic notation known as the rhythmic modes.

This was also the period in which concepts of formal structure developed. Composers of the period alternated florid and discant organum (more note-against-note, as opposed to the succession of many-note melismas against long-held notes found in the florid type), and created several new musical forms: clausulae, which were melismatic sections of organa extracted and fitted with new words and further musical elaboration; conductus, which was a song for one or more voices to be sung rhythmically, most likely in a procession of some sort; and tropes, which were rearrangements of older chants with new words and sometimes new music. All of these genres save one were based upon chant; that is, one of the voices, (usually three, though sometimes four) nearly always the lowest sang a chant melody, though with freely composed note-lengths, over which the other voices sang organum. The exception to this method was the conductus, a two-voice composition that was freely composed in its entirety.

The motet, one of the most important musical forms of the high Middle Ages and Renaissance, developed initially during the Notre Dame period out of the clausula, especially the form using multiple voices. Gradually, there came to be entire books of these substitutes, available to be fitted in and out of the various chants. Since, in fact, there were more than can possibly have been used in context, it is probable that the clausulae

came to be performed independently, either in other parts of the mass, or in private devotions. The clausulae, thus practised, became the motet when troped with non-liturgical words, and was further developed into a form of great elaboration, sophistication and subtlety in the fourteenth century, the period of Ars nova. Surviving manuscripts from this era include the Codex Montpellier, Codex Bamberg., and El Codex Musical de Las Huelgas.

Troubadours and trouveres

The music of the troubadours and trouveres was a tradition of monophonic secular song, probably accompanied by instruments, sung by professional, occasionally itinerant, musicians who were as skilled as poets as they were singers and instrumentalists. The language of the troubadours was Occitan; the language of the trouvères was Old French. The period of the troubadours corresponded to the cultural life in Provence which lasted through the twelfth and into the first decade of the thirteenth century. Typical subjects of troubadour song were war, chivalry and courtly love. The period of the troubadours ended abruptly with the Albigensian Crusade, the fierce campaign by Pope Innocent III to eliminate the Cathar heresy (and northern barons' desire to appropriate the wealth of the south). Surviving troubadours went to Spain, northern Italy or northern France, where their skills and techniques contributed to the later developments of secular musical culture in those places. The music of the trouvères was similar to that of the troubadours, but was able to survive into the thirteenth century unaffected by the Albigensian Crusade. Most of the more than two thousand surviving trouvère songs include music, and show a sophistication as great as that of the poetry it accompanies.

France: Ars nova

The term "Ars nova" (new art, or new technique) was coined by Philippe de Vitry in his treatise of that name (probably written in 1322), in order to distinguish the practice from the music of the immediately preceding age. The beginning of the Ars nova is one of the few clean chronological divisions in medieval music, since it corresponds to the publication of the Roman de Fauvel, a huge compilation of poetry and music, in 1310 and 1314. The Roman de Fauvel is a satire on abuses in the medieval church, and is filled with medieval motets, lais, rondeaux and other new secular forms. While most of the music is anonymous, it contains several pieces by Philippe de Vitry, one of the first composers of the isorhythmic motet, a development which distinguishes the fourteenth century. The isorhythmic motet was perfected by Guillaume de Machaut, the finest composer of the time.

During the Ars nova era, secular music acquired a polyphonic sophistication formerly found only in sacred music, a development not surprising considering the secular character of the early Renaissance (and it should be noted that while this music is typically considered to be "medieval", the social forces

that produced it were responsible for the beginning of the literary and artistic Renaissance in Italy—the distinction between Middle Ages and Renaissance is a blurry one, especially considering arts as different as music and painting).

The dominant secular genre of the Ars Nova was the chanson, as it would continue to be in France for another two centuries. These chansons were composed in musical forms corresponding to the poetry they set, which were in the so-called formes fixes of rondeau, ballade, and virelai. These forms significantly affected the development of musical structure in ways that are felt even today; for example, the ouvert-clos rhyme-scheme shared by all three demanded a musical realization which contributed directly to the modern notion of antecedent and consequent phrases. It was in this period, too, in which began the long tradition of setting the mass ordinary. This tradition started around mid-century with isolated or paired settings of Kyries, Glorias, etc., but Machaut composed what is thought to be the first complete mass conceived as one composition. The sound world of Ars Nova music is very much one of linear primacy and rhythmic complexity. "Resting" intervals are the fifth and octave, with thirds and sixths considered dissonances. Leaps of more than a sixth in individual voices are not uncommon, leading to speculation of instrumental participation at least in secular performance. Surviving French manuscripts include the Ivrea Codex and the Apt Codex.

Italy: Trecento

Most of the music of Ars nova was French in origin; however, the term is often loosely applied to all of the music of the fourteenth century, especially to include the secular music in Italy. There this period was often referred to as Trecento.

Italian music has always been known for its lyrical or melodic character, and this goes back to the 14th century in many respects. Italian secular music of this time (what little surviving liturgical music there is, is similar to the French except for somewhat different notation) featured what has been called the cantalina style, with a florid top voice supported by two (or even one; a fair amount of Italian Trecento music is for only two voices) that are more regular and slower moving. This type of texture remained a feature of Italian music in the popular 15th and 16th century secular genres as well, and was an important influence on the eventual development of the trio texture that revolutionized music in the 17th.

There were three main forms for secular works in the Trecento. One was the madrigal, not the same as that of 150-250 years later, but with a verse/refrain-like form. Three-line stanzas, each with different words, alternated with a two-line ritornello, with the same text at each appearance. Perhaps we can see the beginnings of the subsequent late-Renaissance and Baroque ritornello in this form; it too returns again and again, recognizable each time, in contrast with its surrounding disparate sections. Another form, the caccia ("chase,") was

written for two voices in a canon at the unison. Sometimes, this form also featured a ritornello, which was occasionally also in a canonic style. Usually, the name of this genre provided a double meaning, since the texts of caccia were primarily about hunts and related outdoor activities, or at least action-filled scenes. The third main form was the ballata, which was roughly equivalent to the French virelai. Surviving Italian manuscripts include the Squarcialupi Codex and the Rossi Codex.

Transitioning to the Renaissance

Defining the end of the medieval era and the beginning of the Renaissance, with regards to the composition of music, is problematic. While the music of the fourteenth century is fairly medieval in conception, the music of the early fifteenth century is often conceived as belonging to a transitional period, not only retaining some of the ideals of the end of the Middle Ages, but also showing some of the characteristic traits of the Renaissance. The Renaissance began early in Italy, but musical innovation there lagged far behind that of France and England; the Renaissance came late to England, but musical innovation there was ahead of continental Europe.

Music historians do not agree on when the Renaissance era began, but most historians agree that England was still a medieval society in the early fifteenth century. While there is no consensus, 1400 is a useful marker, because it was around that time that the Renaissance came into full swing in Italy.

The increasing reliance on the interval of the third as a consonance is one of the most pronounced features of transition into the Renaissance. Polyphony, in use since the 12th century,

became increasingly elaborate with highly independent voices throughout the 14th century. With English composers, partly through the local technique of faburden (an improvisatory process in which a chant melody and a written part predominantly in parallel sixths above it are ornamented by one sung in perfect fourths below the latter, and which later took hold on the continent as "fauxbordon"), the interval of the third emerges as an important musical development; because of this Contenance Angloise ("English countenance"), English composers' music is often regarded as the first to sound less truly bizarre to modern, unschooled audiences. English stylistic tendencies in this regard had come to fruition and began to influence continental composers as early as the 1420s. While the Hundred Years' War continued, English nobles, armies, their chapels and retinues, and therefore some of their composers, travelled in France and performed their music there; it must also of course be remembered that the English controlled portions of northern France at this time. English manuscripts include the Worcester Fragments, the Old St. Andrews Music Book, the Old Hall Manuscript, and Egerton Manuscript.

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Armoring and Warfare

Articles on the sport of fighting in the SCA. By Lady Marie-Thérèse Normand

Winter Fighting

Winter is here, and in most minds it is a time of rest and recovery. A time when our enemies hibernate and our loved ones welcome us home. Yule is almost upon us, and which of us would travel the winter roads through ice, rain and snow to war upon each other?

Ahhh, my youthful soldiers the winter months are the perfect time for just such a thing. The days are shorter and the nights longer. Darkness hides many things and deception is easily practiced during these long cold nights. For generations these months have provided the perfect time to hold up making weapons and shields and armor with which to war when the ice of the rivers break. Old warriors look in disgust at the young men that remain in their beds and with their women while they hunker down and supply their soldiers with the training, experience, and knowledge they will need in the coming war season.

So let me tell you the training required of a Ponte Alto soldier during the winter months.

First and foremost is the evaluation and repair of the combatant's armor, weapons, and shield.

- Look at your kit and decide what needs to be repaired beyond a simple duct-tape patch and do it.
- If an armor bit cannot be repaired, spend the money needed to replace it.
- Redesign/Remake those bits of armor that fit oddly or pull against your body's natural motion.
- And finally make your kit look like it was put together so that every piece belongs in that kit. Make it a representation of yourself that you are proud to wear on the field.

Secondly is being in armor. Fighting singularly, or in groups, and always thinking and training yourself to respond to threats even as you watch TV or prepare yourself for the holidays.

Routines that will help you train number in the hundreds, but I am going to give you a simple few to follow.

Out of Armor:

Warm-up—

Jumping Jacks-50 (to warm the body up)

Stretches—

Seated toe touches-hold this position for 30sec-1min.

From Seat toe touch position pull one leg in and touch the toes furthest from you and hold this position for 30sec-1min. (Then do this stretch again for the other leg.)

Arm circles forward and backward (big arm circles and little arm circles for 30 sec.) to rotate your shoulder sockets.

Pull one arm across the chest and hold it for 30 sec. (Then do this stretch again for the other arm.)

Raise one arm up and touch your back as if doing a hanging old castle guard. Hold it for 30 sec. (Then do this stretch again for the other arm.)

Pell Work—

Clockwork Drill. Designate zones on your pell with numbers (usually onside head #1, onside body #2, onside leg #3, offside head #4, offside body #5, offside leg #6, wrap head #7, wrap body #8, and wrap body #9). Then you stand in front of the pell and slowly hit each zone once while practicing your teardrop recovery, your overhead recovery and your wrist rolled-over recovery as appropriate to the shot you are throwing. Then the second stage is to link the shots in a series of two shots combination such as hitting the zones 1 and then 1, 1 and then 2, 1 and then 3, 1 and then 4, 1 and then 5, 1 and then 6, 1 and then 7, 1 and then 8, 1 and then 9. Once you've worked your way through the 1 series you move on to the 2 series (2-1, 2-2, etc.) and then 3 and 4 all the way through the 9 series.

Clockwork gets your body used to linking the shots and throwing them from any position at speed.

1-Minute Speed Drill. Standing in front of the pell set an alarm for 1min. and throw as many flat-snaps and offside snaps to the head as you can until the alarm goes off. Keep track of your numbers and do this every day and your speed will go up.

Foot-work drill—With a sword and shield practice moving around the pell while delivering a shot against the pell like it's an opponent. Keep your shield tip over the left/lead leg and use that left leg to move right by crossing it to the right side while circling the pell. Use the right/back leg to move left by stepping it left sideways (a backward step) while dragging the lead foot behind it. This is easier seen than explained. But it keeps both of your legs behind the shield and out of range of other fighters. (See me for visual demonstration if confused). This drill also requires that you become adept at throwing shots around your shield by closing it or opening it to land a shot.

In Armor:

Partner Drills—

Speed Drill (Gunslinger practice best done with a partner)

Standing on either side of the pell and watching your partner,

mimic your partners shot and beat them to the pell when they throw the shot.

Slow work. Armored up, practice moving and gaining a dominant position against your opponent. This drill is worked at half speed with you both throwing shots when the positioning is right. This practices offensive and defensive skills (sword/shield blocking, recoveries and footwork).

Response Drill. In full Armor throwing a flat snap at your partners head as fast as you can. He will block it with his shield (if he can) and immediately throw a responding flat snap. Then stop and allow your partner to take the next rotation where he throws the flat at your head as fast as he can while you block with your shield and immediately respond with a flat snap to his head. Before pausing again to alternate back and forth. DO NOT FORGET TO PAUSE. Otherwise this drill picks up speed and aggression rather quickly. The idea behind this drill is to get the fighter to respond to the sound of a hit with an immediate and decisive attack.

Fighting—

Do it lots. Fighting individually is an art form and unless practiced regularly will fade from your muscle memory and mind. The drills and pell work and exercises you adopt at practice help keep all of this fresh in your head. Fighting individually is combining everything from footwork, to effective offence and defense to overcome your opponent. Practice. Practice. And more Practice is the best way to get in shape and stay sharp.

Melees—

In Melees there is no single fighter. Yes, everyone wants to be in on the kill. And, yes, there are fighters that become so into the fight they forget they're suppose to hold a line next to their melee buddy. But in general the melee is about the unit. Smallest groups being pairs, the next up the line being triads and so forth. Atlantia trains for triad engagement. And the only way to train is by practicing melees at every opportunity. The exercise and drills are as simple as calling commands and having the units respond to them. Walking drills, where the commanders walks the unit over terrain and explains the difficulties and how to get around them. Scenarios. Individual weapons training and stations and then bringing everyone together for meeleing. Once again the only way to become competent at melees is to do it.

Fighter Practice Schedule For Northern Virginia

- Monday—Storvich St. Andrew's Episcopal Church in College Park, MD from 7:00-10:00 pm (INSIDE)
- Wednesday—Sir Tash's Practice 2200 Baltimore Rd Rockville, MD 20851 7pm
- Thursday—Ponte Alto Thursday 6pm Lemon Road Elementary (http://pontealto.atlantia.sca.org/directions.php#thurs_heavy) (INSIDE)

- Sunday—Ponte Alto 1pm Tyson Pimmit Park (http://pontealto.atlantia.sca.org/directions.php#Sun_figure)

Fighter Manuals and Video's

Belatrix Fighting School.

OldCastle Fighting Manual.

YouTube Video's (search SCA Fighting)

SHIELD MANUAL FOR MELEE FIGHTERS by Lord William Campion

<http://www.antirfighters.com/Video%20Gallery.htm>

Trimaris Fighters Collegium videos from youtube. Some classes on two sword work, some on spear work, some on sword drills and techniques, each only about 9 minutes and well worth watching and listening.

Duke U part 1 <http://youtube.com/watch?v=dr0Z9LR0pjk&feature=related>

Duke U part 2 http://youtube.com/watch?v=QnLtw_XHB8A&feature=related

Duke U part 3 <http://youtube.com/watch?v=erDDQf6Ftp4&feature=related>

Duke U part 4 <http://youtube.com/watch?v=aVCuRzuqg8k&feature=related>

Duke U part 5 <http://youtube.com/watch?v=QvRPx-qHxy0&feature=related>

Duke U part 6 <http://youtube.com/watch?v=0623pJjtx6s&feature=related>

Duke U part 7 <http://youtube.com/watch?v=g-K2pQ1m8Hw&feature=related>

Duke U part 8 <http://youtube.com/watch?v=4Jsbu6VkJyA&feature=related>

Command/Unit Training

Military Leadership (FM 22-100) July 1990 Headquarters, Department of the Army

The Art of War, Tzan Tsu

The Book of Five Rings, Miyamoto Musashi,

Concepts in SCA Combat Leadership by Lord William Campion

Leadership for Company Commanders by Lord William Campion

Websites

<http://www.pvv.ntnu.no/~madsb/home/war/vegetius/> De Re Militari by Flavius Vegetius

<http://www.pentamerefreecompany.com/docs/docsindex.htm>

<http://www.pentamerefreecompany.com/docs/LeadershipforLanceCommanders.htm>

<http://marshal.atlantia.sca.org/Training/AtlantianArmyBMTManualV1.pdf>

<http://sabletower.homestead.com/files/>

<http://www.midrealm.org/redco/tactics.html>

<http://www.drachewald.sca.org/fighting/links.html>

http://www.midrealm.org/warcouncil/War_Manual.pdf

Strategy And Tactics In Medieval Warfare - An Overview

<http://www.anglesey.org/> - Under Articles, How to fight in Melees, Principles of Group Combat

<http://www.anglesey.org/articles/tactics2.htm>

<http://www.calafianrapier.org/Library.htm> The Blue Company Melee Tactics (rapier)

<http://members.tripod.com/nicola5/articles/Hector/martial/HM.html> The Use of Military Models of SCA Combat

<http://www.florilegium.org/files/COMBAT/melee-tactics-art.html> Stephan's Florilegium Articles

Modern Articles

<http://www.globalsecurity.org/military/library/policy/army/fm/3-0/ch5.htm#par1> FM 3-0 Operations CH5 Art of Command Para 5.2-5.4

<http://www.globalsecurity.org/military/library/policy/army/fm/3-25-150/index.html> Training for hand to hand combat, basic skills, Training-the-Trainer

<http://www.globalsecurity.org/military/library/policy/army/fm/3-90/index.html> FM 3-90 Tactics

2-12. Combined arms is the synchronized or simultaneous application of several arms—such as infantry, armor, artillery, engineers, >air defense, and aviation—to achieve an effect on the enemy that is greater >than if each arm was used against the enemy separately or in sequence (FM >3-0). Weapons and units are more effective when they operate in concert. No single action, weapon, branch, or arm of service generates sufficient power >to achieve the effects required to dominate an opponent.

<http://www.globalsecurity.org/military/library/policy/army/fm/7-0/index.html> FM 7-0 Training the Force

<http://www.globalsecurity.org/military/library/policy/army/fm/7-1/index.html> FM 7-1 Battle Focused Training

<http://www.globalsecurity.org/military/library/policy/army/fm/7-21-13/index.html> FM 7-21.13 Soldiers Guide

<http://www.globalsecurity.org/military/library/policy/army/fm/7-22-7/index.html> FM 7-22.7 NCO's Guide

<http://www.globalsecurity.org/military/library/policy/army/fm/17-95/index.html> FM 17-95 Cavalry Operations

Arts and Sciences

Yule Ornaments.

Cut out the ornaments, poke a hole though the top, and thread a string through the hole. Ta-da! You have a holiday ornament.







