

SCHEDULE – BARDIC MADNESS XXVIII

Fyt the First 9:30 – 10:45

Pass the tale – Sponsor: Master Dahrien Cordell

Our usual warm-up serial storytelling game. Up to a dozen participants will construct a story on the spot, as directed by Master Dahrien.

Example: <https://www.youtube.com/watch?v=FpOgamgzzhE&list=ULS8wmNn68S90&index=1325>

“Teach their stories to our children” – Sponsor: Viscountess Elashava bas Riva Originators: Mysie and Eva

Tell us (in story, song, or rhyme) something about SCA or your group that would make a kid (of any age) say, “I want to be part of that!”

Have you been infected by Anapestic Tetrameter? – Sponsor: Lady Brigid Connor

It’s hard to read about Horton the Elephant without falling into the rhythm used by Dr. Seuss. (duh-duh-DAH, duh-duh-DAH, duh-duh-DAH, duh-duh-DAH) Share the disease. What can you make in anapestic tetrameter?

Info: https://en.wikipedia.org/wiki/Anapestic_tetrameter

First time’s the charm – Sponsor: Lady Osanna of Rokeclif

Is this your first event? First time performing? First Bardic Madness? Or are you younger than age 14? Please introduce yourself to us any way you like – poem, song, commercial, tournament boast.... (Don’t forget to tell us your name and where you’re from.)

11:00 – 12:00 Class period I

A (upstairs) The Academic Bard – Baroness Lanea Verch Kerrigan of Preachain (Companion of the Order of the Pearl Kingdom of Atlantia)

Learn about melding historical and mythological research, the traditions and happenings in your kingdom or household, and your innate musical ability and style to write and perform Bardic pieces at events. I will share translation methods, information about finding great musical and poetic inspiration and training, excellent historical sources, and hints for deciding what to sing when.

B (upstairs) My Sonnets Words Are Nothing Like A Pun: Writing Sonnets with Uncle Gideon. – Lord Gideon ap Stephen

Learn to craft English/Shakespearean sonnets out of easy to assemble parts with the host of the Knowne World Bardcast, Order of the Coral Branch, Kingdom of Atlantia.

C (downstairs) Beyond Sumer: a small collection of Middle English songs – Mistress Rosalind Jehanne (OL Kingdom of Atlantia)

11:30 – 12:30 Lunch

12:45 – 1:30 Court

1:30 - 2:45 Second Fyt

Who Has Heard of Hortonville! – Sponsor Lady Ysabella Cardi

Alonzo Horton founded Hortonville in 1848. He was a grocery clerk, a sailor, a schoolteacher, a constable, a miner, an ice man, and a land speculator and developer. Tell us a little about the work-a-day life of someone (your persona or someone else) in period. Complaints are totally appropriate. So are advertisements.

Examples: <https://www.brainpickings.org/2012/03/21/monk-complaints-manuscripts/>
<https://sites.nd.edu/manuscript-studies/2015/08/27/sounds-of-medieval-london/>

Doctor Seuss, meet Mother Goose – Sponsor: THL Una Duckfoot

Before he wrote children’s books, Dr. Seuss was an editorial cartoonist. Some people believe that many of our nursery rhymes also contain social commentary. Bring us a nursery rhyme/song of your own making that critiques some aspect of period society.

Examples: <https://dpanetta.wordpress.com/sage-on-the-page/>
<http://www.bbc.com/culture/story/20150610-the-dark-side-of-nursery-rhymes>
<http://mentalfloss.com/article/55035/dark-origins-11-classic-nursery-rhymes>

Straight from the Middle Ages – Sponsor: Mistress Eliane Halevy

Do something documentably from our period, or share an original work written and performed in a period style.

Performance, Performance, No Matter How Small. – Sponsor Lady Brilliana Barrington

Bring us a tiny piece – a riddle, a limerick, a haiku or tanka, or even ottava rima tanza (but no bigger than that) - on any subject. Extra credit if you sing it.

3:00 – 4:00 Class period II

A (upstairs) How to teach: a class – THL Jose São Pacian

Often we are asked to teach what we know, and even more often, we are uncertain how that might work. It is easy to pass on our experiences and our knowledge, but how can we reach everyone who comes asking? Is it possible to help everyone who asks? This class will explore learning styles, lesson planning, assessment and adaptation to pass on our skills and knowledge in a way that will grow your skills, as a teacher, to help teach anyone who asks for your help. We will also discuss the do’s and don’ts of what to say when someone comes up to you for help, how to say yes without making the scholar approaching you feel like they are disturbing you, and how to say no without being unwelcoming.

B (upstairs) **A Bardic Primer** – Baron Thomas Bordeaux

“You’re only as good as your next performance.” If it will be your first, how to be ready. If you have performed before, how to be better each time.

C (downstairs) **The Mechanics and Physiology of Support and Projection for Vocalists** – Countess Aibhilin Fhionn

This class will cover the structures that function in creating the human voice as well as how they work together to produce sound. We will examine these structures with particular emphasis on how to create resonance to aid in projection. This class is appropriate for singers and voice heralds alike. This class is appropriate for adults and children age 16 and up.

4:15 – 6:00 Fyt the Third

“It’s got a good beat and I can dance to it” – Sponsor: THL Freydís in tryggva Sigurðardóttir

Dancing is becoming more popular in Northshield. Grab your partner(s) and write some words to one of the tunes you’ve been dancing to.

Info: <http://rokeclif.org/dance/>

Behold – the Elephant! – Sponsor: Lady Auda ingen ui Bhaird

Many interesting “facts” are known about various animals and plants in period. (For example, an elephant can’t bend its knees, so it leans on trees to sleep.) Tell us something you “know” about an animal or plant. Extra points for rhyming. Double extra points for singing.

Info: <http://bestiary.ca/>

Elephant Stew – Sponsor: Ciana Scholari di Polcenigo, Courtesan

In the morning, we’ll give you a list of ingredients (a list of words and tunes). Make something of it.

Example: <https://www.justapinch.com/print/non-editible/other-non-edible/mothers-elephant-stew.html>

6:30 – 7:30ish Feast and Fyt the Fourth (feasthall)

Instrumental Challenge – Sponsors: Their Royal Majesties, Kaydian and Cassandra

Bring out your fiddle flutes, tabors and vielles. Play us a tune to make our feasting merry. (No instrument? Use your voice and pretend you’re playing a wordless song.) For purposes of this challenge, kazooos are period. Ensemble pieces are especially welcome.

Bard Scribe Illuminator – Sponsor: Mistress Margaret Malise de Kyrkyntolaghe

Given a subject in the morning, write a poem, compose a tune for it, calligraph the text, and illuminate it. This may be done as an individual or in teams. There will be tables and a few (not necessarily period) supplies available in the performance space. The piece will be presented, and the artwork shown around the hall at feast.

Toast – Sponsor: Baroness Lanea Verch Kerrigan of Preachain

We always toast Their Majesties and Their Highnesses during feast. Lead us in a toast to someone or something similarly deserving. (Keep it short – we want to eat! And give the servers a chance to refill your glasses... because who wants a dry toast?)

After feast -- Bardic Circle (upstairs)

Northshield’s bardic tradition includes many things, especially the spontaneous harmony that arises organically from the whole bardic circle. Let’s show the **Knowne World Bardcast** how some of our NS classics should be done.

What is a challenge?

1. A challenge is NOT a contest or competition. Everyone who enters wins.
2. Sign-up sheets will be available on site Saturday morning. There are a limited number of performances in each challenge. You’re welcome to sign beneath the lines, but there’s no guarantee that there will be time for such additions.
3. Please sign up for no more than three challenges – at least until everybody else has had a chance to sign in.
4. Please limit your performance time to 3 to 7 minutes. (We know it was hard work to memorize Beowulf in the original Klingon, but we don’t have all day!)
5. This is a family-friendly place. If you really want to perform a bawdy piece, wait until after midnight.
6. This is a bardic safe space. Take chances, be creative, don’t worry if you miss a line (we’ve all done it), put your heart into it... and above all, have fun.
7. Don’t forget to greet your patron after your performance. They’ll have a present for you.