

CANU GWERIN

(FOLK SONG)

2/1979



CYMDEITHAS ALAWON GWERIN CYMRU
THE WELSH FOLK - SONG SOCIETY

Cymdeithas Alawon Gwerin Cymru

Welsh Folk-Song Society

(Sefydlwyd/*Founded* 1908)

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CYLCHGRAWN CYMDEITHAS ALAWON GWERIN CYMRU
JOURNAL OF THE WELSH FOLK-SONG SOCIETY

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Y Cyfranwyr biau hawlfraint y caneuon a'r erthyglau. Cedwir yr holl hawliau
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Golygydd/*Editor*: D. ROY SAER —

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Llun clawr (trwy garedigrwydd Llyfrgell Genedlaethol Cymru):
Abel Jones, 'Bardd Crwst' (1830-1901), 'yr olaf o'r baledwyr mawr'
yng Nghymru.

Cover photograph (by courtesy of the National Library of Wales):
Abel Jones, 'Bardd Crwst' (1830-1901), 'the last of the great "ballad"
writers/singers' of Wales.

GOLYGYDDOL

Cyflwynir rhifyn presennol ein Cylchgrawn er cof am Mr W.S. Gwynn Williams, Llangollen, a fu farw ym mis Tachwedd 1978. Gwasanaethodd Gymdeithas Alawon Gwerin Cymru — a'i gwasanaethu o fewn i amryw swyddi allweddol — ar draws ymron drigain mlynedd. Cyhoeddir yma deyrnged lawn iddo gan ein Llywydd, a fu yntau'n cydweithio'n agos â 'W.S.', fel swyddog arall i'r Gymdeithas, am y rhan fwyaf o'r cyfnod hwnnw.

Y mae erthygl Miss Phyllis Kinney ar donau'r Hen Benillion wedi ei seilio ar ei darlith yng nghwrs penwythnos y Gymdeithas yn 1977. Cymer le'r addasiad a fwriedid ar ei darlith, yn 1974, ar nodweddion cerddorol caneuon gwerin Cymru — addasiad y gobeithir ei gyhoeddi eto.

Yn wyneb ystyriaethau economaidd, ysywaeth, rhaid fu cwtogi ar yr adran 'Newyddion' yn y rhifyn presennol.

Megis cynt, oddi ar law hael Cyngor Celfyddydau Cymru, drwy Ffederasiwn Cerddoriaeth Amatur Cymru, y derbyniwyd cymorth ariannol ar gyfer cyhoeddi'r Cylchgrawn.

EDITORIAL

The present issue of our Journal is dedicated to the memory of Mr W.S. Gwynn Williams of Llangollen, who died in November 1978. His service to the Welsh Folk-Song Society — and service in a variety of key roles — spanned nearly sixty years. A full tribute is provided by our President, who himself worked closely with 'W.S.', as another official of the Society, for most of that period.

Miss Phyllis Kinney's article on 'The Tunes of "Yr Hen Benillion"' is based upon her lecture delivered at the Society's weekend course in 1977. It takes the place of a proposed adaptation of her 1974 lecture on 'The Musical Characteristics of Welsh Folk Songs', which we hope to publish later.

Economic considerations have regrettably curtailed the 'News' section of the present issue.

As in previous years, financial aid for the publication of the Journal has been generously provided by the Welsh Arts Council, through the Welsh Amateur Music Federation.

CYFRANWYR/CONTRIBUTORS

W. EMRYS CLEAVER

Llywydd y Gymdeithas, a bu iddi gynt yn Drysorydd (1947-57) ac Ysgrifennydd (1957-76). Ym maes canu gwerin Cymru cyfrannodd yn helaeth hefyd fel casglwr, datgeiniad, trefnydd cerddorol, ymchwiliwr, darlithydd, darlledwr, ac fel beirniad yn yr Eisteddfod Genedlaethol ac Eisteddfod Gerddorol Gydwladol Llangollen. Yn 1964 cyhoeddodd gyfrolau *Gwŷr y Gân* a *D. Vaughan Thomas*, ac yn ddiweddarach darparodd y defnyddiau Cymreig ar gyfer *Folksongs of Britain and Ireland* (gol. Peter Kennedy, 1975). Efe oedd Trysorydd Cymdeithas Ddawns Werin Cymru o'i chychwyn yn 1949 hyd 1975, a'i Chadeirydd wedi hynny.

President of the Society, and formerly its Treasurer (1947-57) and Secretary (1957-76). In the field of Welsh folk song he has also contributed widely as collector, singer, arranger, researcher, lecturer, broadcaster, and as adjudicator at the National Eisteddfod and the Llangollen International Musical Eisteddfod. In 1964 and 1968 respectively he published his volumes Musicians of Wales and D. Vaughan Thomas, and he later provided the Welsh materials for Peter Kennedy's Folksongs of Britain and Ireland (1975). For the Welsh Folk Dance Society he was Treasurer from its founding in 1949 until 1975 and served afterwards as its Chairman.

Y FONESIG/LADY AMY PARRY-WILLIAMS

Un o Is-Lwyddion Cymdeithas Alawon Gwerin Cymru. Awdurdod ar ganu gwerin a cherdd dant, a bu'n amlwg fel enillydd yn yr Eisteddfod Genedlaethol, fel beirniad yn y Genedlaethol ac yn Eisteddfod Gerddorol Gydwladol Llangollen, ac fel darlithydd, awdures erthyglau, a darlledwraig.

A Vice-President of the Welsh Folk-Song Society. An authority upon folk song and penillion-singing alike, she has been prominent as competition winner at the National Eisteddfod, as adjudicator at both the 'National' and the Llangollen International Musical Eisteddfod, and as lecturer, author of articles, and broadcaster.

PHYLLIS KINNEY

Tiwtor Canu yn yr Adran Gerddoriaeth, Coleg y Brifysgol, Caerdydd. Aelod o Bwyllgorau Gwaith y Gymdeithas hon a'r Urdd er Hyrwyddo Cerddoriaeth Cymru, a chyn-aelod o'r International Folk Music Council — United Kingdom National Committee. Darlithydd droeon yn ein cwrs penwythnos, golygydd dau lyfr caneuon ar gyfer ysgolion meithrin Cymraeg, ac adolygydd cyson yn y cylchgrawn *Cerddoriaeth Cymru*.

Tutor in Singing, Music Department, University College, Cardiff. Member of the Executive Committees of this Society and the Guild for the Promotion of Welsh Music, and former member of the International Folk Music Council — United Kingdom National Committee. A frequent lecturer at our weekend course, editor of two volumes of songs for Welsh-medium nursery schools, and a regular reviewer for the journal Welsh Music.

W.S.GWYNN WILLIAMS (1896-1978)

W. Emrys Cleaver

Gofidus gennym golli ein cyfaill hoff, W.S., a oedd yn gymaint 'sefydliad' yn ein plith â'r Gymdeithas ei hun. Ymunodd yn aelod yn 1922; fe'i penodwyd yn Ysgrifennydd i ddilyn y diweddar Lady Herbert Lewis yn 1933, a bu'n Gadeirydd o 1957 hyd 1975. Ef hefyd oedd Golygydd y Cylchgrawn o 1946 hyd 1975. Geill y rheiny ohonom a fu'n cydweithio ag ef drwy'r cyfnod hwn — cyfnod yn rychwantu mwy na hanner canrif — dystio i'w gyfraniad arbennig ym maes yr alaw werin, a gwerthfawrogi ei wasanaeth amhrisiadwy drwy gydol y blynyddoedd maith.

Gŵr dirodres a thawedog oedd W.S., yn gweithio ac yn dylanwadu'n rymus a distaw ym Mhlas Hafod (ei fan geni, a'i gartref ar hyd ei fywyd) a hefyd mewn cylchoedd eraill lawer. Yn ddieithriad, nodweddiad ei lafur gan drefnusrwydd, a hwnnw'n ffrwyth y gallu dadansoddiadol a berthynai i'w feddwl cyfreithiol praff. Bu ei swildod a'i annibyniaeth yn anfantais iddo lawer tro, oblegid nodweddion hawdd eu camddehongli yw'r rhain, ond o edrych yn ôl ar ei wasanaeth, a minnau wedi cydweithio ag ef am gyfnod mor hir, fe wn y gellir cymharu W.S. â'i gyn-olygydd, J.Lloyd Williams, prif gychwynnydd Cymdeithas Alawon Gwerin Cymru (Cefais y fraint fawr o fod yn ddisgybl iddo yntau). Gwnaethant, ill dau, gyfraniad arbennig. Fel cerddorion a charwyr cerddoriaeth draddodiadol Cymru yr oeddent ymhlith y puryddion pennaf a feddwn. Drwy'r cylchgronau cynnar, gwyddom am y blas a gâi J.Lloyd Williams ar yr alaw werin bur, ddilys, ac am y dwsinau a wrthodwyd ganddo oherwydd tybio eu bod yn rhy iselradd i'w cyhoeddi. A'r rhai a ddewisodd yw'r hynaf a'r goreuon, y rhai sy'n cael eu hystyried heddiw yn emau yn ein cerddoriaeth genedlaethol. Cyffelyb fu cyfraniad ei olynydd, W.S.Gwynn Williams. Yr oedd ei grebwyll, ei wybodaeth a'i gymhwyster yntau fel cerddor disgybledig yn help iddo nithio'r gau oddi wrth y gwir. Odid nad un o'i gymwynasau pwysicaf oedd cyhoeddi dwy gyfrol *Caneuon Traddodiadol y Cymry* (1961 a 1963). Yn y rhain gwelir ffrwyth ei waith yn dethol ac yn golygu cynnyrch y casglyddion cynnar — cynnyrch a ddodesid ar glawr a chadw yn rhifynnau'r Cylchgrawn. A bu'r dethol chwaethus a'r golygu gofalus yn gyfrwng cyflwyno hufen caneuon traddodiadol yr hen Gymry i'r canwr a'r myfyriwr, caneuon na fyddai na chanu nac astudio ar rai ohonynt oni bai i W.S. eu dwyn i olau dydd. Da yw gweld golwg lewyrchus ar y Gymdeithas heddiw, wedi dyddiau'r trai a fu arni. Daeth cenhedlaeth newydd i mewn i lafur W.S. ac eraill, ac ennill o'u hymroad. Oherwydd nawdd Cyngor Celfyddydau Cymru gwelwn eto gyfnod ffrwythlon o weithgarwch mewn cyhoeddi ac ati, ond i W.S., fel Cadeirydd

Ffederasiwn Cerddoriaeth Amatur Cymru, y mae'n dyled yn bennaf am y nawdd arbennig hwn.

Daeth W.S. yn enwog mewn llawer cyfeiriad. O'i gyfnod cynnar yr oedd yn gyfansoddwr o fri, ac y mae tinc yr alaw werin yn amlwg yn ei weithiau. Cyfansoddodd ganeuon y bu llawer o ganu arnynt — cyfrifaf o leiaf dair ar ddeg — rai ohonynt cyn cyrraedd ei unfed penblwydd ar hugain. Ei gân gyntaf oedd 'Duw Wyr', un o ganeuon mwyaf poblogaidd y dydd adeg y Rhyfel Byd Cyntaf. Y mae olion hynafol yr hen foddau eglwysig yn rhai o'i ganeuon, yn enwedig modd y *Dorian*, sydd mor nodweddiadol yng nghanu gwerin Cymru. Hyn a rydd sawr Cymreig i'r caneuon 'My Little Welsh Home', 'Y Tylwyth Teg', 'Y Gwladgarwr', 'Yr Ehedydd', ac eraill o'i waith. Daeth yn gymaint arloeswr ac arbenigwr ym meysydd cerddorol Cymru fel y cyhoeddodd lyfr safonol, *Welsh National Music and Dance*, yn 1932. (Yn fuan wedyn, gyda llaw, y daeth cyfnod y Welsh School of Music, y bu W.S. yn flaenllaw ynddi wrth ochr cerddorion fel Dr. D. Vaughan Thomas a Dr. Haydn Morris.) Llyfr W.S., ynghyd â'i waith ymchwil nodedig, a enynnodd yn Mrs. Lois Blake ac eraill ddyhead i ffurfio Cymdeithas Ddawns Werin Cymru — dyhead a gryfhawyd o weld dechrau Eisteddfod Gerddorol Gydwladol Llangollen yn 1947 ac a gyrhaeddodd ei benllanw a'i ddiwallu yn 1949, pryd y sefydlwyd y Gymdeithas Ddawns Werin hithau.

Cyfansoddodd W.S., yn ogystal, ryw ddwsin o weithiau offerynnol, degau o rangau, a threfnodd alawon gwerin aneirif. Ond er cymaint ei waith a'i ddylanwad i'r cyfeiriadau hyn, efallai mai Eisteddfod Gydwladol Llangollen, y bu W.S. yn un o'i sylfaenwyr ac yn enaid iddi o'i dechreuad, a ddaeth ag ef i amlygrwydd byd. Nid gormodaeth honni mai ef fu'r llysgennad mwyaf dros gerddoriaeth ei wlad. Adolygodd a chyhoeddodd gannoedd o weithiau cerddorol, gwerinol a chlasurol, a'u cludo i bellafodd daear. Cyfieithodd Dr. T. Gwynn Jones iddo yn agos i drichant o ddarnau, ac y mae rhai o'r gweithiau corawl a ryddhawyd gan Gwmni Cyhoeddi Gwynn wedi eu cyfieithu i saith neu wyth o ieithoedd. Odid na roes yr un wasg arall fwy o gerddoriaeth Gymreig ar farchnadoedd y byd.

Yn ychwanegol at ei waith dros Gymdeithas Alawon Gwerin Cymru bu'n Olygydd *Y Cerddor Newydd* o 1922 hyd 1929, yn llywydd Cymdeithas Ddawns Werin Cymru, yn Drysorydd cyntaf y Cyngor Cydwladol Canu Gwerin, ac yn Gadeirydd Cyngor Cerdd Llys yr Eisteddfod Genedlaethol am flynyddoedd lawer. Teilwng oedd ei anrhydeddu — yn F.R.S.A., Hon.R.A.M., Hon.R.C.M.; Hon.F.T.S.C., ac yn M.A. Prifysgol Cymru (Rhyfedd i lawer na chafodd radd Doethor). Rhoddwyd iddo fedal gan y Weinyddiaeth Addysg yn Sbaen a châi wahoddiad blynyddol i arwain côr o fil o leisiau mewn gŵyl boliffonig yn Arezzo, yn yr Eidal — lle y'i gwnaed yn Cavaliere al Merito della Repubblica Italiana. Ac yn ben ar y cwbl cafodd anrhydedd fwyaf yr Eisteddfod Genedlaethol — Cymrodoriaeth. Derbyniodd, ymhellach, yr O.B.E.

Dyn mawr, felly, a'i gyfraniad yn gwbl unigryw. Cafodd hefyd gymar a fu'n wasanaethgar iddo ar hyd ei oes, ac yn gynhaliaeth iddo yn llesgedd y blynyddoedd olaf. Cofiwn am Beti hithau yn ei hiraeth.

Da y canodd y Prifardd R. Bryn Williams ar ôl yr arwyl yn Llangollen:

Y Cerddor Gwyn
(W.S. Gwynn Williams)

Daeth gaeaf i Blas Hafod,
Llangollen dan nudden od:
Mud yw'r coed. Mae adar cerdd?
O'r cangau ni cheir cyngerdd;
Yntau'r cerddor yn gorwedd
Mewn unig, difiwsig fedd.

Y Garol a Chân Gwerin
Yn ei fryd oedd bennaf rhin;
Gŵr a hoffodd argraffu
Caneuon, alawon lu;
Yna o'i wasg eu gwasgar
Yn genlli o gerddi gwâr.

Swyn ei gerdd a roes i'n Gŵyl,
A'i hir brofiad i'r Brifwyl;
Rhoi eursain Gweddi'r Orsedd
Am nawdd lôr, am newydd Hedd.
Yna myned o'r meini
A wnaeth, ac hiraethwn ni.

Ond daw haf i Blas Hafod,
A heulog lu a hael glod;
Rhônt iddo deyrnged gwledydd,
A chân falch ohono fydd:
Hir erys, er ei arwyl,
Ei fiwsig ef ar faes Gŵyl.

Gobeithio, yn wir, y daw cyfle i'r Gymdeithas drefnu cyfarfod er datgan ei theyrnged hithau a'i 'chân falch ohono', canys ni fu neb teilyngach o'i goffáu.

We deeply regret the loss of our dear friend, W.S., who was to us as much of an 'institution' as the Society itself. He became a member in 1922; succeeded the late Lady Herbert Lewis as Secretary in 1933, and was Chairman from 1957 until 1975. He also edited the Journal from 1946 until 1975. Those of us who worked alongside him through this period of more than half a century can testify to his special contribution in the field of folk song and can appreciate his invaluable service along those many years.

W.S. was an unpretentious and reticent man, who laboured and exerted influence quietly but effectively at Plas Hafod (his birthplace, and his home throughout his life) as well as in many circles outside. Invariably, his work was based upon skilful organisation, which in turn stemmed from the analytical capacity that characterised his powerful legal mind. His shyness and independence were, many a time, to his disadvantage, for these are traits that are easily misinterpreted, but in looking back at his service, after working with him for such a long period, I know that W.S. may fairly be compared with his predecessor as Editor, J.Lloyd Williams, the main founder of the Welsh Folk-Song Society (I had the great honour, too, to be a pupil of his). Each of them made a special contribution. As musicians and as devotees of traditional Welsh music they were among the utmost purists that we have. Through the early Journals we know of J.Lloyd Williams's delight in pure, authentic, folk song and of the dozens that were rejected by him as being too inferior for publication. And the ones that he favoured are the oldest and finest, the ones that are today considered as gems in our national music. The contribution of his successor, W.S.Gwynn Williams, was similar. His imaginativeness, knowledge and qualification as a disciplined musician enabled him to winnow the spurious from the authentic. Probably one of his greatest favours was to publish the volumes of Traditional Songs of the Welsh (1961 and 1963). In these may be seen the fruits of his labours in selecting and editing the produce of the early collectors — produce that had been safely placed on record in the issues of the Journal. And the tasteful selection and careful editing became instrumental in introducing the cream of the old Welsh people's traditional songs to both singer and student, songs of which some would have been neither sung nor studied had not W.S. brought them into wider circulation. How heartening it is to see the Society flourishing today, after the days of decline that it had experienced. A new generation has taken over the labours of W.S. and others, and benefited by their devotion. Thanks to the support of the Welsh Arts Council we witness another fruitful period of activity in publishing, but it is to W.S., as Chairman of the Welsh Amateur Music Federation, that we are chiefly indebted for this particular patronage.

W.S. became notable in several directions. From his early period he was a prominent composer, and the idiom of folk song is evident in his works.

He produced several songs that were much sung — I can list at least thirteen — some of them written before reaching his twenty-first birthday. His first song was 'Duw Wŷr' ('God Knoweth'), one of the most popular songs at the time of the First World War. Some of his songs reflect the old church modes, particularly the Dorian mode, which is so characteristic of Welsh folk song. This is what provides the Welsh savour in 'My Little Welsh Home', 'Y Tylwyth Teg' ('The Fairies'), 'Y Gwladgarwr' ('The Patriot'), 'Yr Ehedydd' ('The Skylark') and others of his songs. He became such a pioneer and specialist that he published a standard volume, *Welsh National Music and Dance*, in 1932. (Soon afterwards, by the way, came the period of the Welsh School of Music, in which W.S. was prominent alongside musicians such as Dr.D.Vaughan Thomas and Dr.Haydn Morris.) It was W.S.'s volume, together with his noted research-work, which prompted in Mrs.Loïs Blake and others the desire to form the Welsh Folk Dance Society — a desire which was further strengthened with the beginning of the Llangollen International Musical Eisteddfod in 1947 and which reached both its climax and fulfilment in 1949 when the Welsh Folk Dance Society was actually established.

W.S. also wrote around a dozen instrumental works, several dozen part-songs, and countless folk-song arrangements. But however substantial his work and influence in these directions, it was perhaps the Llangollen International Eisteddfod, of which W.S. was a founder and its very soul from the outset, that made him world-famous. It is no exaggeration to claim that he was the greatest-ever ambassador for Welsh music. He edited and published hundreds of musical works, folk and classical alike, and distributed them all over the globe. Dr. T. Gwynn Jones translated for him nearly three hundred pieces, and some of the choral works released by the Gwynn Publishing Company have been translated into seven or eight languages. It is doubtful whether any other press can have placed more Welsh music on the world-market.

In addition to his work for the Welsh Folk-Song Society he was Editor of *Y Cerddor Newydd* (The New Musician) from 1922 to 1929, President of the Welsh Folk Dance Society, first Treasurer of the International Folk Music Council, and Chairman of the Music Committee of the National Eisteddfod Court for many years. He was deservedly honoured — as F.R.S.A., Hon.R.A.M., Hon.R.C.M., Hon.F.T.S.C., and M.A. of the University of Wales (Many were surprised that he was not awarded a doctorate). He received a medal from the Ministry of Education in Spain, and was annually invited to conduct a thousand-strong choir at the polyphonic festival of Arezzo in Italy — where he was made a Cavaliere al Merito della Repubblica Italiana. And to crown it all he was accorded the National Eisteddfod's highest acknowledgement — a Fellowship. He received, furthermore, the O.B.E.

A great man, therefore, and one whose contribution was unique. He was also blessed with a wife who served him faithfully throughout his life and sustained him during the debility of recent years. We also think of Beti in her bereavement.

[The tribute in Welsh here quotes an elegy to W.S. Gwynn Williams which was written, in traditional cywydd metre, by the former Archdruid of Wales, Mr.R.Bryn Williams.]

I sincerely hope that there will be an opportunity for the Society to arrange a meeting to express its own tribute to W.S., for there never was one more worthy of commemoration.

GEIRIAU EIN CANEUON GWERIN — 2

Amy Parry-Williams

Yn y Cylchgrawn y llynedd fe ddiweddwyd rhan gyntaf yr addasiad hwn o'm darlith gyda chyfeirio'n fyr at y carolau Mai. Symudwn ymlaen yn naturiol yn awr at y dosbarth nesaf yn ôl ei bwnc, sef y caneuon natur, oherwydd dyna, i raddau helaeth iawn, yw'r carolau Mai mewn gwirionedd.

Fel y gellid disgwyl, y mae natur fel testun yn amlwg yng nghaneuon gwerin y gwledydd, a hwnnw'n aml yn gysylltiedig â lle arbennig, ac â theimlad o hiraeth neu o serch.

Yn gysylltiedig â lle, fe geir yng Nghymru ganeuon fel 'Y Gwch Fach'. 'Rydw i eisoes wedi sôn am hon — sut y daethpwyd o hyd iddi yn yr Unol Daleithiau, yn Utica, gan Silyn Roberts — a Dolgellau yw'r lle y sonnir amdano ynddi:

Gwch fach, ond wyt ti'n ffolog,
Yn canu 'mhlith yr eithin pigog -
Dos i blwy Dolgelle dirion,
Ti gei yno lwyni gwyrddion.

Ac y mae cân arall ddiddorol iawn, gan fardd gwlad o sir Aberteifi, wedi'i chyfansoddi tua hanner cyntaf y ganrif ddiwethaf — a'r bardd y tro hwn yn cynghori'r gwch i droi am ei ardal ef:

Os oerwynt y Gogledd a'th gadwodd di'n ôl,
Pam 'raethost i gerdded, dwed, pam 'roet mor ffôl?
Pam na all'set lechu yn rhywle ffordd hyn -
Yng ngêllydd Allt'rodyn neu fron Gwarallt'-rynn?

(Dyma a ddywed J.H. Davies am awduraeth y geiriau, yn *Cylchgrawn Cymdeithas Alawon Gwerin Cymru*, 1, 129:

The words of this song were written by Daniel Jones, 'Sgubor,
Castell Hywel, Llandysul; or, as he is called in the old copies,
Daniel Jones, molecatcher.

Ceir amrywiadau yn y penillion mewn gwahanol gopïau.)

Gyda llaw, y mae'n anodd gwybod a ddylem ni ystyried y cyfansoddiadau yma y gwyddom ni'n bendant pwy oedd eu hawdur, a dyddiad eu cyfansoddi, yn rhan o'n stoc caneuon gwerin — hynny yw, yr hyn y gellid ei alw'n 'ganu gwerin pur'. Maen' nhw'n 'ganeuon gwlad', yn sicr, ond pwnc trafodaeth digon diddorol ydyw ble mae tynnu llinell derfyn rhwng y ddau

fath o ganu. (Y mae'r broblem yn bod, wedyn, gyda'r caneuon gwerin a'r Hen Benillion na cheir iddynt ond rhyw un pennill traddodiadol, ynghyd â phenillion ychwanegol wedi'u cyfansoddi gan feirdd heddiw — neu ddoe — i 'orffen y stori', fel petai.)

Mae rhai o'r caneuon natur yn ddigon trist, ac ynddynt yn aml gysylltiad rhwng teimlad dwys o serch, neu hiraeth, neu golled, a rhywbeth ym myd natur. Cân fel 'Y G'lomen', er enghraifft, sy'n gyfuniad o awyrgylch hyfryd, awyr agored, coedwig ac o glwyf dolurus serch. Sylwer, gyda llaw, sut y defnyddir termau o fyd natur, fel 'c'lomen' a 'changen' am ferch. Bu hyn yn hen draddodiad gan y beirdd:

Fel 'roeddwn i ryw fore hawddgar
Yng nghwr y coed ac wrth fy mhlesar,
Ac uwch fy mhen mi glywn rhyw g'lomen
Yn cwyno'n glaf, 'Ow, beth a wnaif
Am f'annwyl gymar?'

A nesu wnes yn nes i wrando
Beth oedd y gangen ferch yn gwyno,
A nesu wnes a gofyn iddi,
'Y lana o liw, a'r fwyna'n fyw,
Beth yw dy g'ledi?'

Am y gân hon, y cyhoeddwyd y ddau bennill hyn ohoni, ynghyd â'r alaw, yng nghyfrol gyntaf y Cylchgrawn (1910), fe ddywed J.H. Davies iddi gael ei chyhoeddi gynt, yn Llanrwst, yn bamffled yn dwyn y teitl 'Cwyn Merch Ifanc am Ei Chariad'.

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Mae'r caneuon natur yn ein harwain ar ein pen i ddosbarth y caneuon serch — a'r ddau ddosbarth, fel yr awgrymais, yn aml ynghlwm yn ei gilydd. Dyma, o bosib, y dosbarth mwyaf diddorol o'r caneuon gwerin hyn i gyd, ac, yn weddol sicr, y dosbarth mwya'i faint. Wrth gwrs, fe fyddai dadansoddiad llawn o'r adran hon yn galw am ddarlith sylweddol iawn ynddi'i hunan. Rhyw gip yn unig sy'n bosibl yma, a hynny ar rai o nodweddion y canu hwn.

Yn rhai o'r caneuon serch, fe gawn deimladau personol, preifat, o dristwch a phryder serch, gobaith ac anobaith. Ond gadewch inni gofio, er hynny, fod hyd yn oed y caneuon serch sy'n mynegi tristwch a phryder wedi bod, yn ôl pob tebyg, yn rhan o stoc y Noson Lawen a'r llofft stabal, ac mor boblogaidd bob dim, mae'n siŵr, â'r caneuon hapus, llon.

Gyda llaw, pe gofynnid yn gyffredinol p'run o'r caneuon serch hyn i gyd

oedd (ac yw) y fwyaf poblogaidd ac adnabyddus, tybed a gytunid yn weddol rhwydd mai 'Bugeilio'r Gwenith Gwyn' yw honno? — p'run ai clytwaith o Hen Benillion ydyw, ynteu creadigaeth Wil Hopcyn, neu ryw fardd arall.

Dyma olwg, yn fyr, ar ambell bwynt ynglŷn â'r dosbarth hwn. Mae'n werth nodi mai ychydig o ganeuon serch sy gennym ni yng Nghymru lle mae'r *ferch* yn canu. A sôn am boen a galar serch y mae'r rheiny, gan mwyaf. Dyna, er enghraifft, 'Mae'r esgid fach yn gwasgu', a'r gwahanol fersiynau o 'Mynwent Eglwys'. Un fersiwn ar yr olaf yw:

Pan own i'n rhodio mynwent eglwys,
Gan chwilio am le teg i orffwys,
Tarawn fy nhroed wrth fedd f'anwylyd,
Mi glywn fy nghalon fach yn symud.

Haen o bridd a cherrig hefyd
Sydd rhyngof i a chorff f'anwylyd,
A phedair astell wedi'u hoelio;
Pe bawn i well, mi dorrwn honno!

Ond y *mae* eithriadau, fel 'Os daw 'nghariad i yma heno', lle mae'r *ferch* yn gadael neges fer i'w chariad, os daw heibio:

Dywedwch 'sana' i gartre, dim croeso yn y tŷ —
Mai llancyn o'r plwy arall sy wedi mynd â hi.

Neu, eto, y pennill hwnnw a ddyfynnwyd yn gynharach:

'Phrioda' i ddim o'r masiwn,
Sy'n dringo i ben y tai,
Rhag ofon iddo gwympo —
A minnau gael y bai!

Arfer sy'n gyffredin mewn barddoniaeth serch — yr hen farddoniaeth serch glasurol gynganeddol, yn ogystal â barddoniaeth werin — yw'r sôn am anfon aderyn yn gennad — y fformiwla draddodiadol a oedd gan y beirdd o anfon aderyn â neges at gariadferch. Fe geir yng nghaneuon gwerin Cymru amrywiaeth o'adâr, er enghraifft, 'Y Perot Purlon' (aderyn dieithr i Gymru — ond y mae pawb yn gwybod fod hwn yn medru siarad!), 'Yr Eos a'r Glân Ehedydd', ac 'Adar Mân y Mynydd'. Ond y prif negesydd serch, a'r gorau o'r holl adar, a barnu gan ba mor aml 'roedd e'n cael ei anfon, oedd y deryn du, neu'r fwyalchen. Aderyn gwybodus iawn:

Y 'deryn du sy'n rhodio'r gwledydd,
Tydi a wŷr yr hen a'r newydd,
A roi di gyngor i fachgennyn
Ag sydd mewn cur ers gwell na blwyddyn?

(Gyda llaw, fe geir nodiadau diddorol ar y gân hon yng nghyfrol gyntaf y Cylchgrawn. Fe'i canwyd i'r Golygydd, Dr. J. Lloyd Williams, gan Mr. John Morris, Ffestiniog a Bangor, yntau wedi clywed ei chanu gan amryw gantorion o Ffestiniog a Thrawsfynydd. Fe'i cenid hefyd gan 'Dic Dywyll'. Ac fe ddywed Mr. J.H. Davies amdani mai Daniel Jones, 'Mole Catcher', o Landysul oedd ei hawdur — fel y soniodd hefyd am awduraeth 'Y gwcw, y gwcw, lle buost ti cyd?')

Mi fyddai'r deryn du 'ma weithiau'n gynghorwr. A bron bob amser, yr un fyddai ei neges. Cawn weithiau ddisgrifio'r ferch; ond diwedd y gân, fel rheol, fyddai wylu ac ochain a bygwth marw o gariad gan y llanc ifanc:

Y deryn pur â'r adain las,
Bydd imi'n was dibrydar;
O brysur brysia at y ferch
Lle rhois i'm serch yn gynnar.
Dos di ati, dywad wrthi
'Mod i'n wylu'r dŵr yn heli;
'Mod i'n irad am 'i gwelad,
Ac o'i chariad yn ffaelu â cherddad:
O, Duw faddeuo i'r hardd ei llun
Am boeni dyn mor galad.

Ac eto:

O'r fwyalchen las ei haden,
A fyddi di mor fwyn â mynd,
A chario sgrifen dan dy aden,
A 'nghofio i at f'annwyl ffrind.

Cer di ati, dwed di wrthi
Fy mod i'n byw mewn cyflwr sâl;
Yn methu cysgu'r nos o'i hachos,
A methu rhodio'r dydd yn lân.

Hel di gennad at y clochydd,
Pan ddarfyddo amdanaf i,
Am dorri 'medd ym mwlch y fynwent,
Lle mae'n tramwy 'nghariad i.

Tor fy enw mewn llythrennau
Ar y tŵm wrth fôn y pren,
Fy mod i'n isel iawn yn gorwedd
Mewn gwaelod bedd o gariad Gwen.

Fe ddigwydd y pennill olaf hwn eto ar ddiwedd y gân adnabyddus a hyfryd
'Y Ferch i Benderyn':

'Rwy'n myned heno, dyn a'm helpo,
I ganu ffârwel i'r seren syw,
A dyna waith y clochydd fory
Fydd torri 'medd o dan yr yw;
A thor fy enw'n sgrifenedig
Ar y tŵm wrth fôn y pren, etc.

— A phwy 'feddyliech chi achosodd y trwbwl fan yma? — Ie, aderyn â'i
glecs:

Pan own i'n myned ryw ben bore
Yn hollol ddiiflin tua'm gwaith,
Mi glywn aderyn ar y brigyn
Yn tiwnio'n ddiwyd ac yn faith,
Ac yn dwedyd wrthyf innau:
'Mae'r ferch 'rwy'ti'n ei charu'n driw
Yn martsio'i chorff y bore fory
Tsha rhyw fab arall, os bydd hi byw'.

'Clochydd' a 'mynwent' a 'thŵm' a 'bedd': geiriau sy'n digwydd yn aml
yn ein caneuon serch ni, a'r mab — neu'r ferch — yn dihoeni, neu'n bygwth
hynny. Yr un dwyster pruddglwyfus sy'n nodweddu tair o'n caneuon serch
gorau ni — 'Lliw'r Heulwen':

Mae'n rhaid i minnau gymryd
Y sawl sy ar fy rhan;

'Mae prydferthwch ail i Eden':

Seren syw, clyw di'r claf,

a 'Lisa Lân':

Tydi sy'n peri poen a chri,
A thi sy'n dwyn fy mywyd i.

Y *mae*, er hynny, ambell enghraifft o agwedd lai pesimistaidd, fel yn achos y
llanc hwnnw a ganodd fod ei gariad yn Fenws, gan orffen yr ail bennill

gyda'r geiriau 'Fy nghalon a'i carai, pe gwyddwn y cawn.' Ond eto, fel y gwelwn yn y pennill nesaf, amau cael llwyddiant y mae hwn hefyd:

Yn hen ac yn ifanc, yn iach ac yn ffôl,
Y meibion sy'n gwreica, a minnau ar ôl.
Paham y mae'r merched i'm gweled mor wael,
A minnau cyn laned â'r rheiny sy'n cael?

Ond, fel gyda chymaint o'r caneuon gwerin, nid yw'n bosib gwybod bellach ai hen bennill ar ei ben ei hun oedd hwn, ynteu a oedd ynghlwm wrth 'Mae 'nghariad i'n Fenws' yn wreiddiol.

Enghraifft bendant o ganu serch llawen gan lanc yw 'Y Fenyw Fain' — cân fach ddisgrifiadol y clywyd ei chanu gan hen ŵr mewn 'noson o hwyl' yn sir Aberteifi:

Trafeiles i dre Llundon, do,
Ac hefyd drefydd mawr, do,
Ac hefyd Sbaen a Sgotland, do,
I chwilio am fenyw fain.

'Roedd yn ei gwast yn gwmws, O!
Ac yn ei chorff yn fain, O!
A'i dwylo bach cyn wynnied, O!
Â blodau brig y drain.

Ymhlith y caneuon serch 'aderyn du' fe geir enghraifft o gerdd ddwyieithog, Cymraeg a Saesneg — enghraifft gynnar o geisio datrys y 'broblem' ddwyieithog yng Nghymru! Mae'r gân yn weddol gyfarwydd bellach:

A ei di'r deryn du
To my dearest love;
O, cais fy nghanen gu,
For I'm so deep in love.

(Tybed ai 'dove' oedd y gair gwreiddiol yn yr ail linell?)

Ni welaf yn un man
Such a damsel in my sight
Â'r ferch mor lân o liw;
She is a beauty bright.

Mae'i gwallt yn felyn aur,
Just like a ring of gold,
A'i phryd fel eira gwyn:
The truth it must be told.

Ac, yn wir, fe geir enghraifft arall debyg:

O'r fwyalchen ddu bigfelen
That flies so nimbly in the air,
'Ei di droso' i at y ddynes,
She is the fairest of the fair,
A dywedyd y gwir wrthi,
Ei bod hi'n poeni 'mywyd i:
Not to send me a true answer,
Ei bod hi yn y ddaear ddu.

Y mae'r gerdd hon — â hwn yr unig bennill — i'w gweld yn rhifyn cyntaf y Cylchgrawn. Yno, mae gan J.H. Davies y nodyn hwn am y geiriau:

The words are modern, as the custom of interlarding English words with the Welsh is not above a century old, and emanates from Glamorgan, where the Welsh colliers met English workmen for the first time.

Ond fe ymddengys nad yw hon yn ffaith gywir, a siarad yn gyffredinol am y math yma o ganu, beth bynnag am darddiad y gân arbennig hon. Fe geir enghreifftiau pur gynnar o gymysgu dwy iaith fel hyn, ac y mae'n debyg mai cymysgu Lladin ac Eidaleg oedd y peth gwreiddiol a roddodd fod i'r arfer, a hynny mor gynnar ag 1488. Yr enw ar y math hwn o ganu cymysg yw canu macaronig. Yn wreiddiol, taro terfyniadau Lladin wrth ba iaith bynnag a ddefnyddid fyddai'r hwyl, i greu effaith gomig, ac fe ymledodd y math hwn o ganu drwy Ffrainc a'r Almaen, a llawer iawn ohono'n ganu dychan. Fe ddaeth yn ffeffryn mawr gyda myfyrwyr colegau, yn arbennig felly yn yr Almaen. Yn yr ail ganrif ar bymtheg, fe geir cerddi sy'n gymysgedd o Saesneg a Lladin. Yn raddol fe laciwyd ystyr y gair 'macaronig' i olygu cerddi mewn mwy nag un iaith. Ac fe geir enghraifft o'r math hwn o ganu yng Nghymru — yn cymysgu Cymraeg a Saesneg — mewn llawysgrif yn perthyn i ddiwedd yr unfed ganrif ar bymtheg, er nad yw'r gerdd hon yn yr un ysgrifen â gweddill y llawysgrif — 'Cân Serch'. Dyma bennill neu ddau, wedi eu codi o *Canu Rhydd Cynnar*, gol. T.H. Parry-Williams — 'Rwyf wedi diweddarau'r orgraft:

*Commendations digon ffyddlon
To my loving friend i'w danfon;
Tell the place lle mae lliw'r ewyn,
I hope in God she can 'i dderbyn.*

*In my letter, yn ddidrwbwl,
I wrote here some part o'm meddwl;
All my counsel, siwr, chwi'i gwyddoch —
I pray, remember hynny addawsoch.*

*I have nothing more i'w ddwedyd,
But consider wrth fy mhenyd;
In my heart mae saeth Ciwpido —
Come in haste idd'i thynnu oddiyno.*

Ac fe geir yn y gerdd un pennill yn cynnwys Lladin yn ogystal:

*Mi ofynnais i liw'r lili
Dost thou love me, tell me truly;
Hithe ddywede — hawdd 'i haddo —
Amo te in corde meo.*

Peth arall sydd i'w gael yn un neu ddwy o'r caneuon yn nosbarth y canu serch yw cyfeiriad at yr hen arfer o 'streicio'. Ceid y llanc yn mynd at gartre'r ferch liw nos, ac yn taflu grafel at ffenestr ei hystafell hi — yn 'streicio' y ffenestr. Cyfeiriais eisoes at y gân 'Os daw 'nghariad i yma heno'. Dod fyddai'r cariad 'i guro'r gwydyr glas'. Ac yn yr enghraifft honno, y ferch yn gadael neges ddigon difater iddo, sef y gall ef fynd adre, gan ei bod hi mewn cariad â bachgen arall. Ond y mae fersiwn mwy baledol neu storiol — a doniol — o'r un sefyllfa, lle mae'r llanc yn adrodd yr hanes:

*'Fe drawodd yn fy meddwl,
A hefyd yn fy serch,
I fyned ar ryw noswaith
I lawr i garu'r ferch.*

*Fe gnoces yn y ffenest,
Atebai deuliw'r rhos,
'Ni ddeuaf i ddim heno,
Mae'n llawer iawn o'r nos —*

Dewch yma nos yfory,
Ryw awr neu ddwy ynghynt,
Cewch ryddid i'm cofleidio
Fel yn yr amser gynt.'

'O, nage, fy anwylyd,
Nid felly mae hi'n bod;
Ni chadd 'run ferch a aned
Ail gynnig arna' i 'riôd.

Ffarwél i chwi, f'anwylyd,
Cyn cewch fy ngweled i,
Mi dreuliaf ugain mlynedd
Yn ngwlad y negro du!'

Cyfeiriad at yr un arfer a gawn ni yn y gân 'Titwrwm tatwrwm' o sir Fôn, a'r ddau air cyntaf yn dynodi sŵn y graean yn taro'r ffenestr:

Titwrwm tatwrwm, gwen lliw'r ŵyn,
Lliw'r meillion mwyn, 'rwy'n curo;
Mae'r gwynt yn oer oddi ar y llyn,
O, flodyn y dyffryn, deffro;
Chwyth y tân, mi gynnith toc,
Mae'n hin ddrycinog heno.

Mae'r pennill hwn, wrth gwrs, yn gyfansoddiad celfydd, caboledig iawn, gyda'i odl fewnol a'i ddefnydd pert o gynghanedd.

Ac yn awr, rhaid troi oddi wrth y caneuon serch.

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'Rwy'n ymwybodol iawn, o hyn ymlaen yn enwedig, mai rhyw *gatalog*, i raddau, fydd gen i, er mwyn gallu dod i ben â rhoi brasolwg ar gymaint ag sy'n bosib o'r gwahanol adrannau o'n caneuon gwerin o safbwynt y geiriau. Efallai y bydd hynny'n symbyliad i rai ohonoch droi i chwilio'n fanylach i mewn i'r adrannau hynny sy'n apelio fwyaf atoch. Oherwydd, mae 'na stwff o ddiddordeb arbennig yng Nghylchgrawn y Gymdeithas hon, o'i rifyn cyntaf ym mis Mehefin 1909. Gobeithio, felly, y bydd cael cipolwg ar frys fel hyn yn fath o arweiniad i unrhyw rai ohonoch fydd yn dymuno gwneud astudiaeth bellach o'r caneuon.

Fe symudaf ymlaen nawr at ganu mwy gwrthrychol o lawer na'r caneuon serch, sef y caneuon storïol a baledol. Yn y dosbarth storïol fe geir weithiau ganeuon bach byr, cryno — rhyw un pennill, ambell dro, yn rhoi'r pictiwr. Dyna'r darlun bach hyfryd hwnnw o 'Fwthyn Fy Nain':

Mae Nain mewn bwthyn bach
Yn ymyl llwyn o goed
Yn byw yn ddedwydd iach
Yn bedwar ugain oed;
Mae perllan ganddi hi
A thyddyn bychan twt,
A ieur di-ri', a'r fuwch, a'r gath, a'r ci,
A'r mochyn yn y cwt.

Eto, storiâu bach un-pennill, fel 'Bu farw'r cathod', a'r pennill doniol hwn:

Hen fenyw fach â basged o wye
O Landilo i Landybïe;
Ar y bont ar bwys Llandybïe
Cwmpws y fasged, a lawr a'th y wye!

Ac wrth gwrs, fel gyda chymaint o'r caneuon gwerin, mae'r dafodiaith — iaith y werin mewn ardal arbennig — yn rhan hanfodol o gyfansoddiad y pennill, ac yn rhoi iddo'i liw a'i naws.

Yna, ac yn amlach, fe geir caneuon storïol hwy, yn cynnwys nifer o benillion — 'Gwn Dafydd Ifan', 'Gwenni Aeth i Ffair Pwllheli', 'Dydd Llun, dydd Mawrth, dydd Mercher'; caneuon felly.

Am y baledi — mae rhai o'r baledi Cymraeg yn hir iawn, rhai ohonyn' nhw'n uniongyrchol yn yr un traddodiad â'r un math o faledi yn Lloegr, o ran y storïau ac o ran yr alawon y cenid hwy arnynt. Dyna 'Y Blotyn Du', er enghraifft — un o'n baledi enwocaf ni. Fe'i cenid hi ar amryw alawon, ac y mae'r hanes a adroddid ynddi o darddiad Seisnig — o Gernyw — ac yn perthyn i ddechrau'r ail ganrif ar bymtheg:

Gwrandewch ar fwrddwr creulon
A wnaed ymlhith y Saeson
ynhre gornwal bentre blin
bu yno drin matterion.

Mae iddi bump ar hugain o benillion yn y fersiwn Cymraeg, a'r pennill olaf yw:

Os daw gofun rhwng cymdeithion
pwu linie yr farned gyson
Sampson Edwards ar i waith
ai trous o Iaith y Saeson.

Sampson Edwards y gwehydd ai Cant.

Eto, dyna'r faled adnabyddus iawn 'Y Ferch o'r Bedlam', hithau o Loegr — 'The Maid in Bedlam':

Fy nghariad drodd yn forwr
O achos gwaith fy nhad,
A minnau drow'd i'r Bedlam* (*sef i'r gwallgofdy)
I ddisgwyl am iachâd ...

*My love did turn a sailor,
My father proved unkind,
And I was sent to Bedlam
To reconcile my mind,
And I will stay there for his sake,
Contented will I be;
I love my love, because I know
My love, he does love me.*

Fe geir hefyd faledi sy'n fwy Cymreig eu naws a'u tarddiad, baledi fel 'Ffarwél i Langyfelach Lon', 'Yr Eneth Gadd Ei Gwrthod', 'Morgan Jones o'r Dolau Gwyrddion', 'Merch Ei Mam', a'r ffeffryn mawr 'Y Bachgen Main', lle caiff y llanc y pleser mawr o glywed ei gariad yn taeru wrth ei mam:

Gyda'r bachgen main mi fentraf,
Mam, a dwedyd ichi'r gwir —
Mi adawa'r moddion i'r cybyddion,
A mentraf gyda blodau'r sir.

Cyn gadael yr adran hon, rhaid imi gael enwi cerdd 'Ewyllys y Tincer' — neu, a rhoi iddi ei theitl priodol, 'Wllys Diwaetha Tinker cun ei Farwolaeth'. 'Roedd esgus gwneud ewyllys yn hen fformiwla yn llenyddiaeth Cymru, a bellach, 'dyma'r hen ddyfais lenyddol, y canwyd arni lawer cerdd ddifri a dwys, wedi myned erbyn hyn yn hwyl a difyrrwch hollol'. (T. Parry, *Baledi'r Ddeunawfed Ganrif*.)

Mae'r tincer yn rhestru'r pethau a fydd yn waddol i'w wraig. Dyma ychydig benillion:

I'm gwraig fy hun, fy annwyl fun,
Mewn eglur lun, 'rwy'n gadel
Fy mhethe i gyd i deg ei phryd,
O'r byd 'rwy yn ymadel.

O sebon ddarn, o hen raff lafn,
A phadell ffrio a chrochan,
Ffust a chrwc, a gardd, wrth lwc,
Bydd hyn yn ddigon bychan.

Hen ddesgil bren a adawa' i i'm gwen,
Fy mlwch tobaco a'm cety'n,
Fy mochyn clau, a'r ci brith brau,
A pherchyll dda'u i'w canlyn.

Ac yn y blaen — ei holl drugareddau tlawd.

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Mae'n benbleth gwybod ymhle i gynnwys 'Cân yr Hen Wyddeles'.
'Fedrwn i mo'i rhoi hi ymhlith y caneuon serch, ac yn bur chwithig y gwnâi
hi gymar i'r baledi a'r cerddi storiol, er mai adrodd stori sydd yma. Fe *ellid*
ei rhoi yn nosbarth caneuon ag iddynt fyrdwn, wrth sôn am rheiny yn nes
ymlaen — ond, rywsut, haedda le ar ei phen ei hun. Nid siomiant methu â
chael merch landeg sydd yma — 'y lana ferch a weles' — ond llwyddo i'w
hennill, ei phriodi, ac yna ddarganfod:

Ni fedrai weu na gwnio,
Bwmba, bwmba, bwmba-didl-dei,
Na golchi'n lân na smwddio,
Ni roddai glwtyn ar fy mritsh,
Fe haeddai'r witsh ei chicio!
Bwmba, etc.

§

Dosbarth arall o'r caneuon gwerin yw'r rheiny y gellid eu galw'n ganeuon
doethineb a moesoli — caneuon ag iddynt dinc grefyddol, ac y mae'n
bosib y gwelir ôl dylanwad y Diwygiad ar rai o'r caneuon hyn. Caneuon fel
'Yn y Gwŷdd', er enghraifft:

Pan oeddwn ar frig noswaith, yn y gwŷdd, yn y gwŷdd,
Yn gweithio 'nghreffft mewn gobaith, yn y gwŷdd,
Meddyliais wrth fy hunan
Na wyddwn pa mor fuan,
Er dwysed oedd fy amcan, yn y gwŷdd, yn y gwŷdd,
Pan gawn ymado â'r cyfan, yn y gwŷdd, yn y gwŷdd.

Mae'r un myfyrio dwys yn y gân 'Angau' ac, eto, fe geir y gân 'Gwawr Can
Mlynedd' yn taro'r un tant meddylgar-drist:

'Rwy'n cael fy llenwi nos a dydd
O ddedydd ryfeddodau
Wrth weld yr haul a'r lloer a'r sêr
Yn dêr drwy'r eangderau,

Ond mae pob peth yn tystio'n wir
Yr af cyn hir i orwedd
Dan gysgod gwyrddlas daear lawr,
Cyn torro gwawr can mlynedd.

A rhaid crybwyll y gân grefyddol honno o nodwedd arbennig, 'Myn Mair'. Yr oedd traddodiad cynnar o ganu crefyddol yng Nghymru. Wrth sôn am farddoniaeth rydd, dyma a geir yn *Hanes Llenyddiaeth Gymraeg hyd 1900* Thomas Parry:

Y mae swm enfawr o farddoniaeth rydd o natur grefyddol, nid traethu athrawiaethau crefydd yn gymaint ag annog dynion i lanach buchedd. Bwriwyd y cerddi i lawer ffrâm a ffurf, amryw ohonynt yn defnyddio'r hen gonfensiwn llenyddol o ymddiddan ... Ond i droi oddi wrth y myfyrio mewn-blyg at gyngor a doethineb pob-dydd, beth am hon? —

Os yw'th galon bron â thorri, paid â deud,
Am fod serch dy fron yn oeri, paid â deud,
Ac os chwalu mae d'obeithion, paid â deud,
Ni ddaw neb i drwsio'th galon, paid â deud.

Ac o bosib mai dyma'r lle gorau i ffitio i mewn hefyd gân brofiad y meddwyn, 'Dydd Llun, dydd Mawrth, dydd Mercher'.

§

Dosbarth llwyr wahanol yw'r caneuon celwydd — celwydd golau, wrth gwrs; dweud celwyddau mawr, amhosibl, er mwyn dityrrwch Cân 'Y Saith Rhyfeddod', er enghraifft:

Fe glywais ddwedyd fod y mochyn
Ar ben y car yn llwytho rhedyn ...

Fe glywais ddwedyd fod dyluan
Yn Llangollen yn dysgu darllan
Ac yn medru ei gwers yn hynod ...

Fe glywais ddwedyd fod y gloman
Ar y môr yn cadw tafarn,
A'i chwpan bach i brofi'r ddiod ...

Fe glywais ddwedyd fod y wennol
Ar y môr yn gosod pedol ...

'Roedd y math yma o ganeuon dweud celwyddau mawr — caneuon miri a chystadleuaeth — yn gyffredin i'r gwledydd Celtaidd ac i Loegr, ond fe

ymddengys mai yn Iwerddon yr oeddent fwyaf niferus.

Cân i gael hwyl a sbri wrth ei chanu mewn cwmni oedd 'Y Saith Rhyfeddod' — gyda hwn ac arall yn cyfansoddi pennill newydd nawr ac yn y man, mae'n siwr. Ac y mae i'r gân hefyd nodwedd sy'n gyffredin iawn yn yr hyn y gallem eu galw'n 'ganeuon cwmniol' — caneuon er mwyn yr hwyl o ganu a chydganu — sef byrdwn. Yn 'Y Saith Rhyfeddod', fe'i cawn bob yn ail linell: 'ta-la-ring ting ring, ta-la-ring to'. Felly hefyd yn y gân boblogaidd 'Wrth fynd efo Deio i Dywyn'. Dro arall, fe'i ceir ar ddiwedd pennill, fel yn:

Trwy'r drysni a'r anialwch
Ar hyd y ffordd yn glau
I lawr i lan yr afon
Ar fore teg o Fai,
Do ra do, do ra do, do ra, do ra di.

Caneuon arbennig o hwyliog yn y dosbarth hwn yw 'Hwb i'r Galon', 'Y Gelynen' a 'Y Ddau Farch'. Caneuon i grwpiau o bobl ifainc gael hwyl, hefyd, fyddai'r caneuon dawn — fel 'Cadi Ha', 'Croen y Ddafad Felan' a 'Modryb Neli'. A'r caneuon cynyddol hwythau.

O'r caneuon olaf hyn, y mwyaf adnabyddus, yn ddiamau, yw 'Y Pren ar y Bryn'. Yn wir, ceir ffurfiau arni mewn amryw wledydd yng Ngorllewin Ewrop: yn Ffrainc (gan gynnwys Llydaw), y Swistir a Denmarc. Ac y mae'n ddiddorol sylwi bod llawer o fersiynau Saesneg o'r gân hon — ac nid yn unig yn Lloegr. Flynyddoedd lawer yn ôl, bellach, fe fu Dr. Maud Karpeles gyda Cecil Sharp yng Ngogledd America, yn ardal mynyddoedd yr *Appalachians*, yn casglu enghreifftiau o ganeuon o Brydain a oedd wedi'u trawsblannu yno. 'Roedd eu darganfyddiadau'n ddiddorol, ac un o'r caneuon a gasglwyd yno oedd fersiwn o 'Y Pren ar y Bryn':

*There was a tree all in the woods.
Very nice and a handsome tree —
The tree in the woods, and the woods
Away down in the valley.*

Ac yna, yr un dilyniant ag ym mhenillion y gân Gymraeg, ac at y pennill olaf un:

*And on that down there was a feather,
Very nice and a handsome feather —
The feather on the down, the down on the bird,
The bird on the egg, the egg on the nest,
The nest on the twig, the twig on the limb,
The limb on the tree, the tree in the woods,*

*And the woods in the valley,
Away down in the valley.*

Ac y mae'r gân gynyddol fawr arall Gymraeg, 'Y Cyntaf Dydd o'r Gwyliau', hithau'n cyfateb bron yn hollol i un fersiwn o 'The Twelve Days of Christmas' yn Lloegr. Sut, a pha bryd, y bu'r cyfieithu neu'r cyfaddasu? A'r gamp, wrth gwrs, fyddai medru gweithio'n ôl o'r deuddegfed dydd a'i gynnwys i'r dydd cyntaf ar un gwynt.

Cerddi hwyl a sbri cwmniol hefyd — ac weithiau gynt yn rhan o ddefodaeth dymhorol — yw caneuon rhifo fel 'Un ac Un o'm Brodyr' a 'Wel, Un o Fy Mrodyr I', ac y mae ambell un o'r caneuon rhifo hyn yn gân trethu tafod, fel 'Chwech o Eifr Cynrig Gwych'.

Camp arall fyddai 'Ymryson Canu', i weld pwy fedrai ddal ymlaen hwyaf i gofio penillion — neu eu cyfansoddi ar y pryd — gyda'r cwmni'n uno yn y byrdwn. Fel y gellir dychmygu, digon rhigymlllyd a gwrth-farddonol fyddai'r penillion yn aml.

Os wyt ti am ymryson canu,
Wel, cais dy stôl ac eistedd arni;
Mi ymrysonaf tan y bore
Cyn byth y rhoddaf iti'r gore —
Wec! Ffal-di-ral, etc.

Y mae gen inne o benillion
Rif y gwlith ar ddolydd gleision,
A phe bai'n bleser gennyf ganu,
Mi wnawn i ti a'th gwmni dewi —
Wec! Ffal-di-ral, etc.

Tebyg yw dy lais yn canu
I hen fuwch pan fo hi'n brefu,
Neu Pero ddall yn clepian cyfarth
Wedi colli'r ffordd i'r buarth! —
Wec! Ffal-di-ral, etc.

Wel, dyna rai enghreifftiau o ganeuon gorchest noson lawen ac ati.

§

Y mae un dosbarth eto o'n caneuon gwerin y dylwn ei grybwyll — y caneuon holi ac ateb, fel 'Ble 'rwyt ti'n myned, fy morwyn ffein i?' neu 'Ble buost ti neithiwr, yr hen wr mwyn?' Y mae'r fformiwla holi ac ateb yn gyffredin yng nghaneuon gwerin y gwledydd — ac fe'i cawn yn yr hwiangerddi: 'Ble ti'n mynd, ble ti'n mynd, yr hen dderyn bach?' a 'Ble'r

ei di heddiw, 'r deryn bach syw?' Ac yn y dosbarth hwn eto, fel gyda'r baledi a'r caneuon cynyddol, fe geir o leiaf un enghraifft o gysylltiad clos â cherdd Saesneg sef:

'Ple buost ti neithiwr, mab annwyl dy fam?'
'Pysgota, mam annwyl, O, c'weiriwch fy ngwely,
'Rwy'n glaf, a'm calon ar fyned i'r bedd.'

Yn y penillion canlynol, yn ateb i holi'r fam, y mae'r mab yn addo pumpunt iddi hi, injian wnïo i'w chwaer, ffortiwn i'w dad — a chortyn i'w chrogi i'w gariad.

Enw'r gerdd Saesneg — un o'r rhai mwyaf adnabyddus ymhlith caneuon gwerin a baledi Lloegr — yw 'Lord Randal'. Yno, mae'r stori'n fwy cyflawn nag yn y fersiwn Cymraeg, ac yn rhoddi'r rheswm am y 'cortyn i'w chrogi' ar y diwedd — mae'r bachgen yn cyrraedd gartre wedi'i wenwyno gan ei gariad; dyna'i salwch:

'What have you been eating?'
'Eels and eel broth, mother.'
'Where did she get them from?'
'From hedges and ditches, mother.'
'What will you leave your father?'

— a'r penillion canlynol fel yn y Gymraeg. Yna:

'What will you leave your lover?'
'A rope to hang her, mother!'

(Dywed Cecil Sharp am y faled hon:

This ballad is sung very freely from one end of the island to the other. I have taken it down at least twenty times in England and nearly as many times in America ... One of the earliest printed versions ... is in Johnson's *The Scots Musical Museum*, 1787-1803, under the heading "Lord Ronald My Son".)

Fe gawsom yn 'Y Bachgen Main' enghraifft o ferch a'i mam yn ymgomio — nid ar ffurf holi ac ateb, ond sgwrs fach ynghylch annoethineb priodi bachgen tlawd. Y mae cân-ymgom arall, y gellid ei galw'n sgrech-gân serch, gan 'Dic Dywyll', a ganodd i 'Liw Gwyn Rhosyn yr Haf'. Rhyw dderyn brith o gerdd yw hon, fel 'Yr Hen Wyddeles' — y mab yn delynegol ei ymadroddi:

'Dydd da fo iti, seren olau,
Lliw gwyn rhosyn yr haf',

a hithau yn ateb:

'Wel, cau dy geg, yr hen oferddyn,

Y casa' fu 'rioed ar wyneb y tir!
Mi grogaf fy hun cyn dof i'th ganlyn —
Mewn gair, dyna i ti'r gwir!'

§

Fe orffennwn gyda thiwn sol-ffa o sir Benfro: enghraifft o ganu'r werin yn cadw i fyny â gofynion a diddordeb y werin bobl yn eu dydd. Os sol-ffa oedd yn mynd â hi ddiwedd y ganrif ddiwetha, wel, sol-ffa amdani — a chofio, wrth reswm, yn ôl hen draddodiad y canu gwerinol, gysylltu hynny â byd natur, ac — ie'n wir — â deryn bach yn canu:

Ar fore hafaidd hyfryd
Yn nechrau'r gwanwyn hardd,
Aderyn bychan ganai
Ar frigyn yn yr ardd;
'Roedd gwrando'i lais perorol
Oddi ar y brigyn bach
Yn gwahodd pawb i ganu
A feddai galon iach.

Cytgan:

Cydganwn oll yn hyfryd,
Nes atsain trwy y fro —
Yn iaith y sol-ffa-yddion
Fe ganwn so-la-ti-do.
So do ti la so, etc.

Ie — *iaith* y sol-ffa-yddion, ac fe ddaeth yr iaith honno'n fwrllwm o frwdfrydedd cerddorol newydd o fewn cyrraedd gwerin gwlad, brwdfrydedd a effeithiodd yn ddirfawr ar ganu lleisiol yn arbennig.

§

Yn rhan gyntaf y ddarlith hon — y rhan a gyhoeddwyd y llynedd — ceisiais bwysleisio unpeth yn arbennig am natur caneuon gwerin yn yr hen draddodiad llafar gwlad:

Pethau byw oedden' nhw; pethau 'at iws', nid pethau statig celfyddydol yn cael eu cadw'n barchus rhwng cloriau llyfrau.

Nodais hefyd, gan gyfeirio at yr amser presennol:

Hyd y gwela' i, nid pethau i'w cadw'n gysegredig fel creiriau ydyn' nhw; hynny yw, nid pethau i'w cadw nad oes dim newid i fod arnyn' nhw, ac nad oes dehongliad newydd arnyn' nhw i'w oddef a'i ganiatáu.

Beth am heddiw, felly, ac yfory? A ellir — ac a ddylid — ehangu terfynau apêl y canu hwn, a'i 'fywiocáu' yn nhermau cerddorol poblogaidd y bobl ifainc yn yr oes bresennol? 'Folksong is not dead, but the art of the folksinger is', meddai Vaughan Williams, gan gyfeirio at hen gelfyddyd y canwr gwerinol, gwledig, 'slawer dydd — ond, fel y mae'n ddigon hysbys, 'i bob oes ei dull ei hun' fu hi erioed, gyda chantorion yn ogystal â chyda'u caneuon. Oes yr offerynnau llinynnol — a llinynnol-drydanol, yn amlach na pheidio — yw hi ar hyn o bryd gyda'r bobl ifainc. Hawdd y gellid gwgu ar y defnydd a wneir o'r rhain gan y grwpiau canu gwerin modern yma. Eto i gyd, gyda phob cangen o gelfyddyd, y mae'n siwr y gellir, o'i defnyddio a 'gwneud iws ohoni' a'i datblygu, naill ai ei diraddio neu ei dyrchafu, yn ôl dawn a chrebwyll artistig y rhai sy'n ymhél â hi.

Beth, tybed, fydd dyfodol ein hen ganeuon gwerin Cymraeg — hynny yw, ar wahân i'w dyfodol diogel rhwng cloriau'r Cylchgrawn. Ai afradu ynteu ogoneddu a ddaw i'w rhan? Ni fedraf ond gadael y cwestiwn yn agored: amser yn unig a ddengys.

[The above completes the adaptation of a Welsh-language lecture on 'The Texts of Our Folk Songs' delivered by Lady Amy Parry-Williams at the weekend courses held by the Society in Barry (1963) and Bangor (1964). This second part begins with nature songs, dealing with examples that convey attachment to a particular locality, and others in which nature is interlinked with some intense longing. The latter feature inevitably leads onto the extensive category of love song, which is here divided into, on the one hand, songs of anxiety and suffering, of fluctuating hope and despair (songs which often employ the device of the winged love-messenger), and, on the other hand, wholly rapturous eulogies. Special attention is given to macaronic love-song, with several bilingual Welsh-English examples quoted, and the night-visit song, based on the popular old custom of 'bundling'.

The final part of the lecture takes in narrative song, both brief and lengthier (though Welsh-language tradition is not rich in the latter direction), and touches upon songs didactic, moralistic and religious, before turning to various items of social diversion and entertainment. Within the latter context are grouped tall-story songs, verse-and-chorus songs, dance-tune songs, cumulative songs (including Welsh versions of 'The Tree in the Wood' and 'The Twelve Days of Christmas') 'counting' songs (some of them formerly part of seasonal ritual), contest songs (testing the ability to memorise traditional stanzas or to conjure forth new ones) and various dialogue songs (from nursery items to a Welsh version of 'Lord Randal') in question-and-answer form. The final example referred to is an orally-transmitted song seemingly based upon the modulator sight-reading

exercises of Tonic Sol-fa musical notation. In closing, the lecture touches on the present and future usage of traditional folk song, and poses the question whether it is likely to be degraded or further enhanced through adaptation by contemporary 'folk' groups.]

THE TUNES OF 'YR HEN BENILLION'

Phyllis Kinney

One characteristic of Welsh folk song is the prominence of feminine endings, i.e. endings on the unaccented beat. Many tunes have feminine endings to each phrase and one species is especially popular: the trochaic tetrameter quatrain (a 4-line lyric, usually of 8 syllables to each line, sometimes with anacrusis, but always ending on the weak beat). In the *Journal of the Welsh Folk-Song Society*, volumes I-V (1909-1977), these trochaic tetrameter quatrains form, in various guises, the largest single class of song, apart from the ballad/carol tunes.

One aspect of their popularity is characteristically Welsh: the competitive element. 'One singer challenged the other, the two sang alternate stanzas from memory, or extemporized, and the company joined in the chorus.'¹ There is a splendid description in Thomas Pennant's *Journey to Snowdon* (1781):

Numbers of persons, of both sexes, assemble, and sit around the harp, singing alternate *pennylls*, or stanzas of antient or modern poetry. The young people usually begin the night with dancing, and when they are tired, sit down, and assume this species of relaxation. Oftentimes ... they will sing extempore verses. A person conversant in this art will produce a *pennyll* apposite to the last which was sung: the subjects produce a great deal of mirth; for they are sometimes jocular, at others satirical, and many amorous. They will continue singing without intermission, and never repeat the same stanza; for that would occasion the loss of the honor of being held first of the song. Like nightingales, they support the contest throughout the night: ... Parishes often contend against parishes ...

Because they were so frequently used in this way, the verses were often not associated with particular tunes. 'Any penillion of the right metre could be sung to them, whence they are termed "penillion tunes" ... [They] are not associated with any particular lyrics.'² These disconnected *penillion* were also used competitively on less highly organised social occasions such as the '*llofft-stabal*' entertainment of the farm-hands in country districts and there are examples of their use as work songs in the smithy³ or when ploughing.⁴ In these cases the verbal text was not necessarily related to the job in hand but any *penillion* which fitted the metre, regardless of meaning, could be used.

The history of this particular metre is uncertain but Sir Ifor Williams

suggests, in an article on 'Y Glêr a Phenillion Telyn',⁵ that this trochaic tetrameter quatrain form may go back as far as the *glêr*, the medieval wandering poets of a lower bardic order than the more established poets of court and aristocracy.

In *Carmina Burana*, a collection of verses of the Clerici Vagantes, written in Latin and occasionally German and dating back to the thirteenth century, numerous examples are to be found. If, for instance, the verse

Lingua mendax et dolosa
Lingua procax venenosa
Lingua digna detruncari
Et in igne concremari

is compared with the Welsh verses beginning 'Ar lan y môr mae rhosys cochion' or 'Derfydd aur a derfydd arian', the similarity to Welsh quatrains, not only in length of verse and accent pattern but also in the use of the same word or set of words to begin the first three lines, becomes apparent. The oldest known example of this metre in Welsh is by Dic Hughes, an official in the court of Queen Elizabeth I, and is dated 1571. Though he wrote in Welsh, the verse was directed to be sung to an English tune, 'Adew My Pretie Pussie', and it could be assumed that the metre came to Wales from England. But if so, it did not remain popular in England. There are scores of examples in Latin but it is rare, if not non-existent, in English. In over one thousand English folk songs collected by Cecil Sharp there is not a single example of the trochaic tetrameter quatrain, and comparatively few tunes with two or more successive phrases ending on the weak beat.⁶ In fact it seems that the English folk singer feels such a strong preference for the masculine ending that he will accent a normally unaccented syllable, as in '... your perch of the best ivoRÝ' and 'As I walked out one May morNÍNG', or add an 'O' to the feminine ending to make it masculine: 'She's gone with the wraggle taggle gypsies O.'

The popularity of these quatrains in Welsh folk literature is shown by the numerous examples to be found in collections made by eighteenth century antiquarians such as Edward Jones, 'Bardd y Brenin'. A metrical analysis of these verses is instructive. In *Hen Benillion*, a collection of 884 folk verses brought together by T.H. Parry-Williams from antiquarian printed books, manuscript glosses and oral tradition, 477 verses (more than half the total number) are trochaic tetrameter quatrains. (To demonstrate how strong the native tradition was among Welsh 'folk' poets, there are in the entire collection only two verses in ballad metre, a favourite metre in England.) These *hen benillion* (literally, 'old verses') were so closely associated with music that they were often called *penillion telyn* ('harp verses'), and it is with their tunes that we are now concerned.

In order to have a suitable sample for analysis, the tunes discussed below have all been taken from the *Journal of the Welsh Folk-Song Society*. In the five volumes of the Journal published during the period 1909-1977 there are 545 tunes which could be claimed as Welsh. This excludes those which are clearly designated as coming from other countries and which were printed for purposes of comparison with Welsh analogues but it does include hymns, fiddle tunes, harp melodies, and tunes reprinted from eighteenth and nineteenth century collections. Of the total number, 68 tunes are clearly associated, in some form or another, with the singing of trochaic tetrameter quatrains (from here on called merely 'quatrains', for ease of reference).

The tunes themselves fall into six distinct categories:

Class A: Quatrains without refrain, burden, or repetition. Total number of tunes: 20.

Class B: Quatrains with interlaced refrain, i.e., a line of refrain after each line of verse. This group is divided into two sections: a) 13 tunes where all the words are given; b) 4 tunes where some or all of the words are missing but where the title, style of variants or other information makes it overwhelmingly probable that they fall into the B category. Total number of tunes: 17.

Class C: Quatrains with refrain after lines 1, 2, and 4 but no refrain after line 3. In two cases the final line of refrain is extended into a burden. Total number of tunes: 3.

Class D: Quatrains with a burden or a 'tail'. These fall into two sections: a) 8 tunes with a burden of nonsense syllables; b) 5 tunes with a quatrain followed by a 'tail', i.e., a line of words which is the same or only slightly altered after each verse. 3 of the latter are without words but from other evidence clearly belong to this class. Total number of tunes: 13.

Class E: Half-quatrains with refrain and/or burden. These are trochaic tetrameter couplets rather than quatrains and again fall into two sections: a) 4 half-quatrains with a refrain after line 1 and a burden after line 2; b) 6 half-quatrains without a refrain but with a burden after the second line. Total number of tunes: 10.

Class F: Quatrains with a repeated line. These are 5-phrase tunes, sometimes with one of the music phrases repeated. Total number of tunes: 5.

Each class will now be considered in greater detail. (The reference numbers given for tunes are those that are listed in Appendix 1 following this article.)

Class A. All 20 tunes consist of simple 4-phrase melodies, usually in arch shape. However, 4 tunes in this class (nos. 8, 9, 11, 12) are more declamatory in style, with a strong emphasis on the dominant. The scale patterns are evenly divided between scales which have the 3rd degree major (The examples here are all members of the Ionian scale family) and scales with the 3rd degree minor (7 examples of Aeolian, and one each of Dorian, Phrygian, and harmonic minor). There are only 3 gapped scales in this group, all hexa, whereas pentachords and hexachords account for almost one-third of the sample. As might be expected from the large number of penta/hexachords, the compass is medium to narrow, only 4 tunes stretching over the octave. 13 of the scales are authentic (i.e., with the tonic as lowest note) and 3 plagal (with the lowest note a 4th below the tonic), leaving 4 tunes with the tonic variously positioned. No form seems to predominate, the most numerous in this group being ABCD (5), ABBA (4), AABA (3) and ABCA (3). Of the tunes in this class, over two-thirds (13 tunes) are unornamented, the others containing a few passing tones, slurs, or appoggiaturas. It is worth quoting here J. Lloyd Williams's statement regarding one of the most highly ornamented tunes in this group, 'Y Saith Rhyfeddod' (no. 3): '... this tune is exceptional among Welsh folk-tunes in having a great many slurs.'⁷ It seems very possible that the presence of such an unusually large number of ornaments stems from an attempt to fit 8-syllable lines to what appears to be a 10/11-syllable tune with an extra (and unnecessary) opening anacrusis. In the whole of Parry-Williams's *Hen Benillion* there is no verse that will fit such a metre but in the *Journal* there is a tune which, tantalisingly, was collected with just one line of words — and that, with only slight juggling, would fit the tunes of no.3 (see 'Hen Ferchentan', no. 37).⁸ In view of the evidence as to the popularity of singing disconnected *penillion*, no. 3 seems a rare example among Welsh quatrains of words being traditionally remembered to an unsuitable tune.

Songs of this type were apparently sung throughout Wales: 9 were collected in the north and 8 in the south. There is also evidence that at least one of these tunes (no. 8) was danced to as well as sung.⁹ There are 3 other quatrain tunes which, according to their collectors, included dancing, but they fall into the class of quatrains or half-quatrains with burden.

Class B. The quatrains with interlaced refrain form the next largest class, with 17 examples. In all of these tunes the lines of verse have feminine endings and the refrains are masculine, making the metre alternately feminine/masculine throughout. In many cases this meant that the tune could be adapted to words in ballad metre, which was, according to Maud Karpeles, the most popular of the English folk song metres.¹⁰ The hymn-tune 'Llansannan' (*JWFSS*, II, 80), if compared with its folk cousin 'Y Gwelltyn

Glas' (no. 28), shows very clearly that this did happen, and, of course, the reverse was also possible. Any 8-phrase tune in ballad metre could be easily adapted to the singing of Welsh quatrains with interlaced refrain. Although there is no evidence for this among the Journal tunes, it might account for the fact that there are some features by which this class differs from the others, notably the large percentage of wide-compass tunes and the overwhelming predominance of AABA form.

Of the 17 tunes in this class, 11 have the 3rd degree major (all being varieties of Ionian scales) and the others are divided between Aeolian (1), Dorian (3), harmonic minor (1), and one mixed scale — in no. 29, which has 8 bars of Aeolian -7 followed by 8 bars of Ionian/Lydian -4/6/7, this mixed scale in its final 8 bars providing a rare example of a tetratonic scale. There are no penta/hexachords but there is one heptachord and 10 hepta scales, the other 5 being hexa; these results differ considerably from those of class A. 5 tunes are authentic, 5 plagal, and 7 have the tonic in various other positions. Over half of the tunes in this class have a compass wider than an octave and 6 of these have a compass of 11 or 12, an extremely high percentage when it is noted that outside this class there is only one other tune in the entire 68 that has a compass of more than 10. The form AABA accounts for over 70% of the tunes in this class, the others being forms which also call for the repeat of the A section: AABB (3), AAAB (1) and AABC (1). 10 of the tunes in this class come from North Wales (with another 2 from collections made by North Wales harpers) and only 5 from South Wales, an unexpected result in view of the frequently-voiced assumption that '*canu penillion dull y de*' is the singing of *penillion* and chorus and was more popular in the south whereas '*canu penillion dull y gogledd*' was synonymous with '*cerdd dant*' or '*canu gyda'r tannau*' and more popular in the north. In this class, as in class A, there were more unornamented tunes (10) than ornamented (7), though the proportion was lower; of the ornamented tunes, 2 had ornaments in the refrain only and the quatrain itself was sung without ornament. The most highly ornamented of the tunes in this class is an instrumental version of '*Nos Galan*' (no. 35) which was reprinted from John Parry's *A Collection of Welsh, English and Scotch Airs* (1761).¹¹

Class C. This has only 3 examples and could be considered a sub-category of class B, as it has a refrain after lines 1 and 2, but lines 3 and 4 succeed each other without a break and there is a refrain or a burden at the end. The sample is really too small for the researcher to draw any definite conclusions and the problem is complicated by the fact that 2 of the 3 examples are of mixed scale patterns. In no. 39 the first 12 bars are Dorian hepta with the lowest note a 6th below the tonic; the last 8 bars are Ionian hepta authentic. No. 40 has 20 bars of Aeolian -4 hexa plagal followed by 8 bars of Ionian/

Lydian -4/6 penta plagal. If the final bars be taken as determining the scale pattern, then no. 39 is Ionian hepta authentic and no. 40 is Ionian/Lydian hexa plagal. The other example in this class is Aeolian/Dorian -6 hexa authentic, so it can be seen that no scale pattern predominates. The compass is medium (8/9) and all 3 are AABC and unornamented. 2 are from the north, the other from the south.

Class D. The quatrains with burden are in some ways the most interesting class of all — certainly they are rhythmically more inventive than the others. There is evidence that some, at least (nos. 45, 48), were danced to and one (no. 47) is a circular tune with a burden ending on the dominant. One of the danced burdens was played on the fiddle while the quatrain itself was sung as a duet (no. 45).¹² The competitive element mentioned earlier is here very apparent in the words to no. 41.

Of the 13 examples, 10 are of the Ionian family, 2 Aeolian and one Phrygian. 11 scales are hepta, there is one hexachord and one hexascale. 4 are authentic, 5 plagal, and 3 have the lowest note a 6th below the tonic. The compass is generally medium, with 9 tunes of 8/9, one below 8 and 3 above 9. There is no predominant form, the most common being ABCD+E, with 3 examples, and AABC+D, also with 3 examples. Surprisingly, all 13 of these tunes were collected in North Wales, a result that can scarcely be accounted for by the fact that the folk song movement was stronger in North Wales in its earlier years and therefore more collecting was taking place there. 8 are unornamented and, of the others, one (no. 42) has no ornaments for the first 4 verses and only in the final verse is there a considerable degree of melodic variation. 2 of the tunes in this group (nos. 42, 48) have opening sections in the Lydian mode,¹³ though both end in the Ionian. Both these tunes have a change of rhythm in the burden, as do 5 other tunes in this class; in 5 of the 7 examples the burden is in 6/8 time.

In this class, no. 44 deserves special mention for two reasons: firstly, the burden is unusual in Welsh folk song and appears to have affinities with 'pipe' burdens; secondly, the final verse sung by the Anglesey contributor about 1914 was noted from oral tradition in the same county two centuries earlier.¹⁴

Class E. This contains 10 examples of half-quatrains (trochaic tetrameter couplets), always with a refrain and/or burden.¹⁵ 6 have varieties of Ionian scale, and of those with a minor 3rd, 3 are Aeolian and one is ascending melodic minor. Only 2 of these are hepta scales; there is one pentachord and one penta scale, 2 hexachords and 4 hexa scales, so that Class E is the only class with such a small proportion of hepta scales. 4 of these are authentic, the other plagal, and there are no tunes with a compass of more than 9 notes. There is no predominant form, the most popular being ABCD

(3); this class also contains the only example among the 68 tunes of a 3-phrase tune (no. 62). The airs are evenly divided between ornamented and unornamented, but in two songs (nos. 61, 62) the ornaments are in the burden only, and do not affect the quatrains. This is the only class where the tunes were almost all collected in South Wales: 8 from the south and only 2 from the north.

There are several interesting aspects to the tunes in this group. Over a third (nos. 55, 56, 57, 63) have a declamatory or semi-declamatory opening,¹⁶ and one of them (no. 55) is circular, having its final cadence on the dominant.¹⁷ There is evidence that at least one of this class (no. 59) was danced to as well as sung,¹⁸ and there is also evidence of the use of these tunes in social gatherings, for the purpose of extemporizing topical verses or with group participation in the burden!¹⁹

Class F. The final group consists of trochaic tetrameter verses with 5 lines instead of 4, using some form of repetition in the tune or words, or (as in no. 64) in both. There are 2 examples (nos. 66, 67) of a 4-line verse to a 5-phrase tune, with a line of verse repeated and 2 (nos 65, 68) of a 5-line verse to a 4-phrase tune, with a musical phrase repeated. Oddly enough, there is no example of a 5-line verse fitted to a 5-phrase tune, though the 5-line verse in trochaic tetrameters was not rare.²⁰ The best-known example is, of course, provided by the poet Ceiriog's 5-line verses which were written to the tune of 'Ar Hyd y Nos', a 5-phrase tune with the first phrase twice repeated (AABCA) and a refrain after each of the A sections. It should however be noted that in the tune's first appearance, in *Musical and Poetical Relicks of the Welsh Bards* (1784), the words quoted are a quatrain with the last line repeated. It is interesting to see that Edward Jones indicated the way in which the song was used by writing the word 'chorus' above all three appearances of the refrain 'Ar hyd y nos'.

All 5 examples are of different scale types, but only one is Ionian, and the rest are varieties of scale with the minor 3rd, a result which is not found in any other category. 2 are hepta scales, 2 hexa, and one is a hexachord; one is authentic and 2 plagal. No example has a range above 9 notes, and 4 of the 5 are unornamented. 2 are from North Wales and one from the south.

Other tunes. In addition to the tunes already listed there are a few others in the Journal that should be mentioned, because of similarities of metre, but which cannot properly be considered, as they stand, in the class of trochaic tetrameter quatrains:

- (a) 'Y Broga Bach' (I, 178), as it appears in the Journal, is 3 lines of trochaic tetrameter, beginning on the dominant, and with interlaced refrain. But a close variant²¹ has the same phrases rearranged so that it starts on

the tonic with the second section on the dominant, and is 2 lines of trochaic tetrameter with refrain; in other words, a member of class E, a half-quatrain with refrain/burden.

- (b) 'Halsing y Dryw' (II, 281) is a little 4-bar circular tune without words which is taken from the manuscript 'Melus Geingciau Deheubarth Cymru', compiled by the Rev. John Jenkins ('Ifor Ceri'), where it is called 'Tôn Deuair' — so that it was probably used for singing the metre known as *cywydd deuair fyrion*. But it should be noted that the tune will fit trochaic tetrameter couplets, though there is no evidence that it was ever so used.
- (c) 'Canu Bachgen y Felin' (V, 182) comes from the manuscript papers of Iolo Morganwg, as transcribed by Daniel Huws. The words are in couplets rather than quatrains but the tune necessitates singing the first line twice, each time followed by the one-syllable refrain 'haw'; the first line is then sung again, followed immediately by the second line and burden. Taken as a tune, and ignoring the repetitions of the words, this would fall into class C, though there is no other example among the quatrains in the Journal of a one-syllable refrain.

The fondness of the Welsh folk-bard for feminine endings was not confined to quatrains. All the 'Mêl Wefus' tunes (III, 50-55) have 14 lines of trochaic tetrameter, and 'Neithiwr ac Echnos' (III, 186), a dialogue song, has 7 lines of trochaic tetrameter which, when doubled, could be (and was, according to 'Ifor Ceri') used for singing longer ballads. One other song in the Journal, 'Bess Yn Teyrnasu' (IV, 84), is a quatrain with feminine endings followed by a burden, but the metre is not trochaic tetrameter.

§

There are two other metres found abundantly among the *hen benillion* which appear to be distinctively Welsh and which are linked with music. Both are more complex in metre and in rhyme scheme than the quatrain, which may account for the fact that there are fewer of them in the Journal. The *tri thrawiad* (three-beat measure), though once an important folk metre, as attested by the comparatively large number in the manuscript 'Melus Seiniau', seems to have died out since the time of 'Ifor Ceri'. There are only 2 examples in the Journal and none has been published in post-war collections. The *triban*, on the other hand, is represented in the Journal by 37 examples. Basically, the *triban* is of 4 lines; lines A and B have 7 syllables, feminine endings, and are rhymed; line C has 8 syllables and a masculine ending; line D has 7 syllables and a feminine ending, with an internal rhyme to line C and an end rhyme to lines A and B. When set to music the *triban* undergoes as much variation as the quatrain, using burdens, refrains, repeated lines, and even instrumental

'symphonies'. An analysis of *triban* tunes confirms some of the results of the quatrain analysis but there are important differences.

There are no examples of *triban* with interlaced refrain; though several have partial refrains of nonsense syllables, there are none with refrains after each line. Perhaps the fact that the *triban* metre with interlaced refrain could not be readily adapted to or from ballad metre may have had some influence on this. On the other hand there are many more *tribannau* with repeated lines than there are of quatrains, and this is especially true of the *triban* settings of ballads such as 'Y Blotyn Du' or 'Dydd Llun, Dydd Mawrth, Dydd Mercher'. The proportion of Ionian and Aeolian 'scale patterns are much the same; but the proportion of Dorian tunes is higher among the *tribannau*, which also have a higher proportion of hepta scales. *Triban* tunes tend to be narrower in compass than those of the quatrains: 73% are an octave or less. Just over half were collected in North Wales (compared with over 61% of the quatrains) and the percentage of ornamented tunes is far greater among the *tribannau* — the latter result being an unexpected one. Finally, there are no instances in the Journal of a *triban* with burden/tail being collected in South Wales, a result paralleled in the quatrain with burden class.

The social usage of the *triban*, like the quatrain, is indicated in several ways. 2 of the tunes are circular ('Ym Mhontypridd Mae 'Nghariad', I, 26; 'Cân Triban', III, 191); 2 were clearly meant to be sung with the harp ('Creigiau Yr Yri', III, 16, reprinted from *British Harmony* (1781) and consisting of 2 melodies suitable for *tribannau* followed by a 4-bar instrumental 'symphony'; 'Triban Morgannwg', III, 184, taken from 'Melus Seiniau', where instrumental refrains follow lines 1, 3, and 4), and there are some hints of dancing connected with the *tribannau*. 'Creigiau Yr Yri' is described as a dance tune and 'Croen y Ddafad Felen', a well-known Welsh dance tune, though not technically a *triban* because it lacks the correct rhyme scheme, is nonetheless clearly related in melody and metre to 'Tali Tali', which is a *triban*.

Conclusions

The tunes to the *hen benillion* present some interesting features and pose many questions. They are clearly different in style from the so-called 'harp melodies', in part because of their integral relationship with words, and it would seem that their use in singing disconnected *penillion* competitively is responsible, among other things, for the generally narrow-to-medium compass and the relatively slight degree of ornamentation.

The scale patterns are very close to the percentages found by Peter Crossley-Holland in his analysis of 400 Welsh tunes in the Journal,²² but

there are some interesting differences. The percentage of Ionian mode tunes is slightly higher among the quatrains (56%) than in Crossley-Holland's sample and the percentage of Dorian significantly lower (7 1/3%). In the Journal the only 2 examples of the Phrygian mode are to be found among the quatrains (nos. 15, 52), as are 2 of the 3 tunes inflected by the Lydian mode (nos. 42, 48). In this connection it may be pertinent to quote Lewis Morris in a letter (1738) to Owen Meyrick, in which he discusses the *hen benillion*:

... whoever considers ye natural simplicity of these expressions and the sound unaffected sense they contain with that soft sweet and soothing air of our musical compositions being mostly in ye Lydian measure will not wonder that the multitude should be enamoured with these little *penills* as to be constantly chaunting of them wherever they meet with a harp.

It may well be that some of the quatrain tunes are derived from the Lydian mode with a flattened 4th, and this plus the presence of the Phrygian mode may indicate some degree of antiquity.

Although only one of the quatrains (no. 47) appears in Crossley-Holland's list of circular tunes (I would also classify no. 55 as circular), there are 2 *tribannau* in his list, indicating the nature of their use in communal singing. The connection with the harp and with dancing is also clear, and here it might be useful to look at some of the words to the refrains and burdens. Generally they are of the 'nonsense-vocable' type, but in 4 cases (nos. 24, 28, 31, 47) the refrains or burdens are different, being 'la la la', 'ffa la la' or, as in 2 songs, 'tra la la'. This type of refrain is extremely rare in English folk song and it is possible that the 'la' syllables came to be used instead of the harp accompaniments. A connection with Elizabethan madrigals has been suggested but it seems unlikely that the madrigal refrains would have left traces in Welsh folk song but not in English. Both the songs with the 'tra la la' refrains were collected by harpists, one in North Wales and one in South Wales, and the 'ffa la la' refrain belongs to a variant of 'Nos Galan'.

Early Welsh collections, containing mostly harp music, also included a very few quatrain and *triban* tunes (Edward Jones, in 1784, was the first to print words as well). 'Nos Galan' appears in every early collection save the first, *Antient British Music* (1742), but Edward Jones notes 4 quatrains in the *Relicks*, one plain (a variant of 'Y Dôn Fechan'), the other 3 being varieties of quatrain/burden. Bingley (1803) and Dovaston (1817, 1820) include some quatrains and *tribannau* but (in 1829) Richard Roberts, another harpist, does not. 'Ifor Ceri', in his two 'Melus Seiniau' volumes, gives 6 quatrains and 5 *tribannau* (as well as noting 11 different versions of the *tri thrawiad* metre, of which no other collector gives a single example

until *Ancient National Airs of Gwent and Morganwg*, 1844, which includes one).²⁴

Recent collections of previously unpublished Welsh folk songs include both quatrains and *tribannau*. In *Folksongs of Britain and Ireland* (1975), Peter Kennedy has 4 quatrains (all of different types) and one *triban* (about 28% of the total number). Only one is of the quatrain with interlaced refrain type and this would seem to indicate that the popularity of that type has waned, perhaps because the social usages have changed. About two-thirds of all the quatrains in the *Journal* were printed before 1925, and World War I may have been a watershed in this respect as in so many others. *Caneuon Llafar Gwlad* (ed. D. Roy Saer, 1974) has only one quatrain (the ubiquitous 'Y Dôn Fechan' again) and 5 *tribannau* (about 20% of the collection).

Conclusions about different styles and modes used in North and South Wales are dangerous because of the considerably greater number of collectors in the north in the early days of the Welsh Folk-Song Society. But three points of interest emerge: a) of 15 examples of quatrain or *triban* with burden which appear in the *Journal*, not one was collected in the south; b) of the 4 tunes where there is evidence of dancing, 3 come from North Wales, but the sample seems too small for definite conclusions; c) the incidence of ornamentation is higher in the quatrains collected in the south (44% ornamented) than in those of the north (31½%). It may be that the popularity of *cerdd dant* in the north affected the style of the folk songs there, but much more work must be done on the influence of *cerdd dant* before firm conclusions can be drawn.

APPENDIX 1:

A list of trochaic tetrameter quatrains found in the *Journal of the Welsh Folk-Song Society*, volumes I-V (1909-1977). These are usually listed by title, but where the title is not sufficiently informative (as in, for example, 'Another Penillion Tune') it has been listed under the opening words of the quatrain.

Class A (Quatrains without repetition, refrain, or burden)

1 Morgan Jones o'r Dolau Gwyrddion	I 58
2 Pan Ow'n I'n Rhodio'n Mynwent Eglwys	I 71
3 Y Saith Rhyfeddod	I 145
4 Angau	I 160
5 Mae blodau <i>fine</i> yng ngardd y gard'ner	I 184
6 Do mi glywais bore echdoe	I 192
7 Robin Goch (No. 2)	II 38

8 Moes dy law	II 45
9 Dacw Long	II 81
10 Pan Ow'n l'n Rhodio'n Mynwent Eglwys	II 275
11 Ar Lan y Môr	III 125
12 Ar Lan y Môr	III 126
13 Morgan Jones o'r Dolau Gwyrddion	III 173
14 Y Fasged Wyau	IV 9
15 Crefydd Sionto	IV 13
16 Y Deryn Du a'i Blyfyn Sidan	IV 18
17 Y Fasged Wyau	IV 56
18 Dod Dy Law	IV 77
19 Hen Ŵr o'r Coed (<i>Yn ôl dull Dyfed</i>)	V 81, Appendix II
20 Yr Hen Ŵr o'r Coed	V 82, Appendix III

Class B (Quatrains with interlaced refrain)

21 Cwyd Dy Galon	I 31
22 Rhywun	I 34
23 Mae Nhw'n D'wedyd	I 129
24 Wrth Fyn'd Efo Deio i Dywyn	I 132
25 Y Saith Rhyfeddod	I 143
26 Migildi, Magildi	I 164
27 Migildi, Magildi	I 165
28 Y Gwelltyn Glas	II 79
29 Rhywun	II 269
30 Mynwent Eglwys	II 275
31 Nos Galan	III 181
32 Mynwent Eglwys	IV 51
33 Paid â Deud	IV 80
34 Migydi, Magydi	I 166
35 Nos Galan	II 155
36 Nos Galan	II 209
37 Hen Ferchetan	II 282

Class C (Quatrains with refrain after lines 1, 2, and 4)

38 Dacw 'Nghariad I	I 77
39 Yn y Môr y Mae Pysgodyn	II 77
40 Y Blewyn Glas	II 78

Class D (Quatrains with burden)

41 Os wyt ti am ymryson canu	I 72
42 Gwenni Aeth i Ffair Pwllheli	I 162
43 Clywsoch sôn am Mari 'Glwyseg	I 193
44 Mam-yng-Nghyfraith T'wnt i'r Afon	II 36
45 Robin Goch	II 39
46 Blewyn Glas	II 80
47 Mae gan hawsed gennych ddigio	II 110
48 Yr Hen Wraig Weddw	III 213
49 Y 'Deryn Du Sy'n Rhodio'r Gwledydd	I 123
50 Y 'Deryn Du (No. 2)	I 124
51 Y 'Deryn Du (No. 3)	I 124
52 Y 'Deryn Du	I 125
53 Aderyn du sy'n rhodio'r gwledydd	I 194

Class E (Half-quatrains with refrain and/or burden)

54 Aeth Gwen Fach i Ffair y Fenni	I 163
55 Gwen Fach	II 83
56 'Rown i'n Rhodio	IV 11
57 Merch Ei Mam	IV 78
58 Tri pheth sydd hawdd eu siglo	I 73
59 Tra bo eglwys yn Llanelli	I 193
60 Bildiaf Bont	II 110
61 O Felly'n Wir!	III 166
62 'Sdim Iws	167
63 Y March Glas	IV 104

Class F (Quatrains with a repeated line)

64 Robin Goch (No. 1)	II 38
65 Marwnad yr Ehedydd	II 59
66 Awn i Fethlehem	III 55
67 Hiraeth am Feirion	III 211
68 Y Ceiliog Mwyn	V 23

APPENDIX 2 : SCALE PATTERNS

Key: I = Ionian I/M = Ionian/Mixolydian I/L = Ionian/Lydian
 A = Aeolian A/D = Aeolian/Dorian
 D = Dorian
 Ph = Phrygian
 HM = Harmonic Minor
 AMM = Ascending Melodic Minor

	I	I/M-7	I/M-6/7	I/L-4	A	A-7	A/D-6	A/D-6/7	D	Ph	HM	AMM	Mixed
A	5	3	2		2	2		3	1	1	1		
B	6	3		2	1				3		1		1
C							1						2
D	8	2			2					1			
E(a)		1	1	1				1					
(b)		3			1	1						1	
F	1					1	1		1		1		
20	12		3	3	6	4	2	4	5	2	3	1	3

APPENDIX 3

	Pentachords	Hexachords	Heptachords	Penta	Hexa	Hepta
A	4	3		1	3	9
B			1		6	10
C					2	1
D		1			1	11
E(a)	1			1	2	
(b)		2			2	2
F		1			2	2
	5	7	1	2	18	35

APPENDIX 4 : COMPASS OF TUNES

	5	6	7	8.	9	10	11	12
A	4	3		9	1	3		
B		1	2	5	1	2	5	1
C				2	1			
D		1		5	4	2	1	
E(a)	1			2	1			
(b)		2		2	2			
F		1		2	2			
	5	8	2	27	12	7	6	1

APPENDIX 5 : SOURCES OF TUNES

	North Wales	South Wales
A	9	8
B	10	5
C	2	1
D	13	
E(a)		4
(b)	2	4
F	2	3
	38	25

APPENDIX 6 : ORNAMENTATION

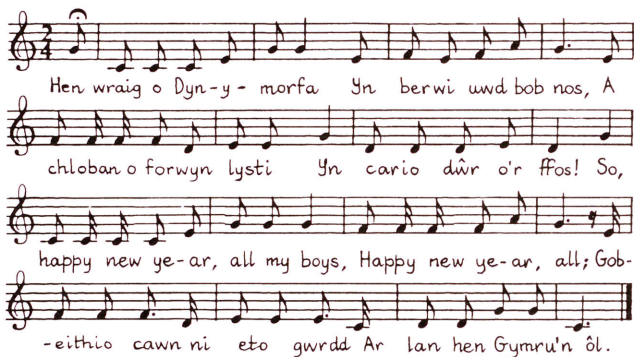
	Unornamented	Ornamented
A	13	7
B	10	7
C	3	
D	8	5
E (a)	2	2
(b)	3	3
F	4	1
	43	25

REFERENCES

1. *Journal of the Welsh Folk-Song Society* (= *JWFSS*), I, 72.
2. *JWFSS*, I, 129.
3. *JWFSS*, I, 165, 154.
4. 'Melus Seiniau', Vol. I, contains three examples of ploughing songs: one in ballad metre, one in *triban* metre, and one in trochaic tetrameter quatrains.
5. *The Transactions of the Honourable Society of Cymmrodorion*, Session 1913-14 (London, 1915), 191-93.
6. In a cursory leaf-through of American folk songs I have found two examples of quatrain types: 'The Quaker's Wooing', *The American Songbag* (ed. Carl Sandburg, New York, 1927), 71, which appears to be an American variant of 'Cwyd Dy Galon' (no. 21); and the well-known sea shanty, 'Shenandoah', which falls into the class of half-quatrain with refrain. There are, however, several examples among Spanish-American folk songs and further investigation is needed in this area.
7. *JWFSS*, I, 145.
8. Enid Parry in *Wyth Cân Werin* (Wrexham, 1949) has written additional words to fit the tune of 'Hen Ferchetan' and these can be sung much more easily to the tune of no. 3 than the words quoted in *JWFSS*.
9. *JWFSS*, II, 46.
10. Maud Karpeles, *An Introduction to English Folk Song* (London, 1973), 25.
11. The name 'Nos Galan' may well refer, not to specific verses sung to the tune, but rather to the type of occasion on which the song was sung.
12. See Mrs. Herbert Lewis's note in *Folk-Songs Collected in Flintshire and the Vale of Clwyd* (Wrexham, 1914), where she says regarding this song: 'It was sung ... by an old man and his daughter as a duet and had a fiddle accompaniment. The daughter danced round to the refrain "Ding y ling"'.
 13. 'Both airs have *fa* sections on repeated figures of restricted compass and we may possibly have the survival of ancient elements here.' Peter Crossley-Holland, 'The Tonal Limits of Welsh Folk Song', *JWFSS*, V, 60.
14. *Llawysgrif Richard Morris o Gerddi* (ed. T.H. Parry-Williams, Cardiff, 1931), 116.
15. Although many of the verses are couplets which are complete in themselves, these tunes were also used for singing quatrains with the opening couplet as the first verse and the closing couplet as the succeeding verse. See no. 58.
16. Three of these (nos. 55-7) are clearly members of the same tune family and are also related to 'Y Bobl Dwyllodrus' in *Forty Welsh Traditional Tunes* (ed. D.J. de Lloyd & D. Cledlyn Davies, London, 1929), 64. All four tunes were collected in Cardiganshire.
17. This does not appear in Peter Crossley-Holland's list of eight circular tunes in *JWFSS*, V, 54, but after due consideration and comparison with other variants it seems to me more likely to be a hexa tune I/M -7 ending on the dominant, with a strong emphasis on the fifth of the scale in each of its four phrases — there is a similar emphasis on the fifth in each of the variants — than a Mixolydian or Dorian tune lacking the third of the scale.
18. *JWFSS*, I, 194.
19. *JWFSS*, III, 164-5.
20. See verses nos 151, 182, 316 and 632 in *Hen Benillion* (ed. T.H. Parry-Williams, Aberystwyth, 1956).
21. *Rhaglen 1946, Undeb Cymanfaoedd Canu Alawon Cenedlaethol Cymru* (Tonypanyd, 1946), 18.
22. *JWFSS*, V, 46-73.
23. *Additional Letters of the Morrises of Anglesey, 1735-1786* (ed. Hugh Owen), *Y Cymmrodor*, XLIX, Part 1 (1947), 79.
24. 'Y Ferch Fedydd', *Ancient National Airs of Gwent and Morganwg* (ed. Maria Jane Williams, Llandovery, 1844), 34.

1. HEN WRAIG O DYN-Y-MORFA

(An Old Lady from Tyn-y-morfa)



Hen wraig o Dyn-y - morfa Yn berwi uwd bob nos, A
 chloban o forwyn lysti Yn cario dŵr o'r ffos! So,
 happy new ye-ar, all my boys, Happy new ye-ar, all; Gob-
 -eithio cawn ni eto gwrdd Ar lan hen Gymru'n ôl.

Hen wraig o Dyn-y-morfa

Yn berwi uwd bob nos,

A chloban o forwyn lysti

Yn cario dŵr o'r ffos!

So, happy new ye-ar, all my boys,

Happy new ye-ar, all;

Gobeithio cawn ni eto gwrdd

Ar lan hen Gymru'n ôl.

Cyfrannwyd gan Dr Meredydd Evans, Caerdydd, a ddywaid:

Ni chofiaf ond yr un pennill hwn, a ganwyd imi gan fy mam yn ystod y Dauddegau. Un o Lanegryn, sir Feirionnydd, oedd hi ac yn ystod degawd olaf y ganrif ddiwethaf gwasanaethai fel morwyn yn Nhal-y-bont, un o ffermydd mwyaf sylweddol Dyffryn Dysynni. Oddi wrth hwsmon y fferm honno y dysgodd lawer o'i chaneuon — hon yn eu plith. Cofiaf ei bod hefyd yn canu hefo'r uchod bennill arall a soniai am y 'picws mali' a'r 'bara llaeth' ond nid arhosodd rhagor na hynny ar fy nghof.

[Text translation: An old lady from Tyn-y-morfa/Boiling porridge every night,/With a huge lusty maid/Carrying water from the ditch!/So happy new year, all my boys,/Happy new year, all;/ We hope that we shall meet again/Back on the shore of dear Wales. Contributed by Dr. Meredydd Evans, Cardiff, who learnt it around the early Nineteen Twenties, from his mother, a native

of Llanegryn, Merioneth. She would sing it to her children as a nonsense-rhyme. For additional comments see under song No.2 below.]

2. FE HWYLIWYD LLESTR EGWAN

(There Sailed a Frail Vessel)

1. Fe hwyliwyd llestr egwan, —
Nid wyf yn enwi hon —
Fe aeth o ddinas Bangor,
Ei thaith oedd dros y don;
Happy we are all, my boys,
Happy we are all,
'Rwy'n disgwyl caf eich gweled chi
Ar lannau Cymru'n ôl.
2. 'Roedd arni un ar bymtheg
O Gymry oll i gyd
Yn hwylio o afon Menai
I deithio'r Newydd Fyd:
Happy we are all, etc.
3. Y gwynt a ddaeth i chwythu
Yn ffafriol ar ein rhan,
Gadawsom Ynys Seiriol
A'r peilat aeth i'r lan;
Happy we are all, etc.
4. Aeth heibio pen Caergybi
I lawr i'r culfor cas,
Diflannodd bryniau Cymru
A thir Iwerddon las;
Happy we are all, etc.

Dr. Meredydd Evans, Caerdydd, a gyfrannodd hon eto, ynghyd â'r sylwadaeth ganlynol:

Pan oeddwn yn diwtor yn Adran Efrydiau Allanol Coleg y Brifysgol, Bangor, rywbryd tua 1961 deuthum ar draws dogfen yn y llyfrgell yno — Dafydd Thomas, Bangor, a'm gosododd ar ben y ffordd i ddod i'r afael â hi — dogfen yn cynnwys geiriau o dan y pennawd 'Capstan Shanty from Bangor to Boston Slate Ships'. Gwelais bod iddi'r un cytgan, fwy neu lai, â chytgan 'Hen wraig o Dyn-y-morfa' a chesglais mai ar yr un alaw hefyd y cenid

y geiriau; 'roeddynt yn mynd yn rhagorol ar alaw fy mam. Felly'n union y bûm innau'n eu canu ar rai rhaglenni radio.

Dyma'r tro cyntaf, gyda llaw, i mi gael tystiolaeth ddiamheuol o fodolaeth sianti Gymraeg, hynny yw, cân Gymraeg a ddefnyddid gan longwyr o Gymry i ysgafnhau tipyn ar eu gwaith caled. Gwyddwn, yn ôl tystiolaeth fy nhad, a fu'n morio am gryn ddeunaw mlynedd ar longau hwyliu, bod canu mawr ar ganeuon Cymraeg poblogaidd yn y ffocsl, hynny er mwyn difyrro tipyn ar fywyd a oedd yn bur undonog ar brydiau, ond ni chofiaf iddo erioed sôn am ganeuon gweithio, fel y cyfryw. 'Yr Hogan Goch', 'Hen Ffon fy Nain', 'Y Bachgen Main' — rhain, a'u tebyg, oedd caneuon y ffocsl, i bob golwg. Ond, dyma weld o'r diwedd, yn llyfrgell y Coleg, eiriau sianti a genid wrth godi'r angor. O leiaf, felly y safai'r dystiolaeth ar bapur. Yna, ymhen rhai blynnyddoedd, yn 1975, yn wir, a minnau'n cyflwyno cyfres o raglenni radio o dan y teitl 'Gwin y Gorffennol', daeth imi dystiolaeth ar lafar bod cân yn cyfateb i hon yn cael ei chanu ar un o longau Porthmadog. Mr. J.F. Owen, Caer (tad Ifor Owen, ysgolfeistr adnabyddus Llanuwchllyn), a ddigwyddai fod yn sôn am rai o'i brofiadau morwriaethol, ar un o'r rhaglenni. Cyfeiriodd yn arbennig at long o'r enw 'Blodwen' (ac, yn rhyfedd iawn, bu darlun o'r llong honno, ac un arall o'r enw 'William', yn hongian ar bared cegin ein tŷ ni yn Nhanygrisiau am flynyddoedd) gan ddweud y byddai'r morwyr arni'n arfer canu sianti wrth dynnu rhaff ar hyd y dec. Aeth ymlaen i ganu'r gân ganlynol — ac ar alaw 'Hen wraig o Dyn-y-morfa':

Cawn bwdin reis dy' Sadwrn
Nes byddwn bron yn ddall —
Syrthio i lawr y fforcias,
Naill ar ôl y llall!
Happy we are all, etc.

Dyna fel y daeth dau ben-llinyn ynghyd yn fy mhrofiad i.

Diddorol yw sylwi ar ddau beth, i leiaf: (a) Heb eu bod, hyd y gwn i, yn sylweddoli hynny, cytgan morwriaethol a ganai fy mam a'i chyfoedion yn Nhal-y-bont 'stalwm; dengys y llinell olaf hynny'n ddigon eglur. (b) Yng nghwrs amser, bu rhywun neu'i gilydd yn camglywed, neu'n camgofio, a throwyd '*Happy we are all, my boys*' yn '*Happy New Year, all my boys*'! Dyna, yn bendifaddau, a glywais i oddi ar wefusau fy mam — 'hapiniwfâr', felna.

[This song appears to be the first example of a Welsh-language sea-shanty to have appeared in our Society's Journal — Welsh seamen, even in Welsh-speaking crews, usually sang English shanties. The above notable exception is contributed by Dr. Meredydd Evans, Cardiff, who around 1961 came across the text, entitled 'Capstan Shanty from Bangor to Boston Slate Ships', in the library of the University College of North Wales, Bangor. Apparently, it had been sung to the tune also used for 'Hen Wraig o Dyn-y-morfa'. Some fourteen years later Dr. Evans learnt that a Welsh stanza, complete with the 'Happy we are all ...' refrain, was formerly sung — again to the same tune — as a rope-shanty on board a Portmadoc sailing-ship, 'Blodwen'. The texts of the refrain, though featuring variations, provide an additional link-up between 'Hen Wraig o Dyn-y-morfa' and 'Fe Hwylwyd Llestr Egwan'. The latter's text, which might well have been just the opening of a longer song, recounts a vessel's voyage from Bangor, Caernarvonshire, around the island of Anglesey and down St George's Channel, on its way towards the New World. Refrain translation: Happy we are all, my boys,/ Happy we are all,/I expect that I shall see you/Back on the shores of Wales.]

3. LODAS LÂN HARDD EI PHRYD

(Fair Damsel of Beautiful Countenance)



1. 'Phrioda' i byth mo'r meinar Sy yn tyllu yn y graig; Ni
chaiff o byth mo'r onar O'm galw i yn wraig. Lodas
lân hardd ei phryd, Lodas lân hardd ei phryd, Wrth fy modd, gwyn dy fyd.

1. 'Phrioda' i byth mo'r meinar
Sy yn tyllu yn y graig;
Ni chaiff o byth mo'r onar
O'm galw i yn wraig.
Lodas lân hardd ei phryd,
Lodas lân hardd ei phryd,
Wrth fy modd, gwyn dy fyd.

2. I feddwi ac i swagro
Ac i fyw mewn dylêd,
Ond llongwr bach a gara' i
Heb ddwedyd gair wrth neb.
Lodas lân, etc.

3. Ni raid i wraig y Captan
Ond rhodio'i pharlwyr glân,
A deud wrth y forwyn fechan
'Roi'r teciall ar y tân.
Lodas lân, etc.

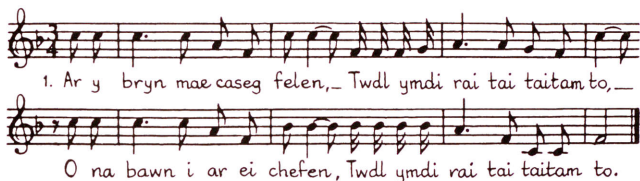
4. Pe byddai'r byd yn bapur
A'r môr yn inc bob ton,
Ni fyddai'n hannar digon
I sgwennu'r fordaith hon!
Lodas lân, etc.

Cân arall a ddysgodd Dr. Meredydd Evans, Caerdydd, gan ei fam. Ebe ef:

'Roedd hon, eto, yn un o ganeuon Llanegryn, ac y mae peth o flas y môr arni. Ymddengys oddi wrth y pennill olaf, yn arbennig, i hon hithau gael ei chanu gan rai o longwyr Cymru. Ond penillion ar gyfer i ferch eu canu yw'r tri phennill cyntaf, yn ddios; 'dwn i ddim beth i'w feddwl ynglŷn â'r cytgan. Ond 'rwy'n eithaf siwr mai dyna'r geiriau a ganai fy mam; fe'u cenais nhw hefo hi droeon.

[Another song from Llanegryn, Merioneth, learnt by Dr. Meredydd Evans, Cardiff through his mother. The song as it stands is a composite of three units that are only loosely linked by their references to courtship or love, or to a sailor's life. Verses 1-3, comprising the major part of the song, express a girl's intent to marry a sailor — in the hope of eventual social status as a captain's wife — rather than a miner, who could offer only drunkenness, swagger and insolvency. Verse 4 reproduces internationally-familiar hyperbole: *If the world were paper/And the sea, every wave, were ink,/ It wouldn't be half enough/To write of this voyage!* The refrain is known elsewhere in Welsh folk song and must once have belonged to a love lyric adoringly directed at, rather than by, a 'Fair damsel of beautiful countenance'.]

4. AR Y BRYN MAE CASEG FELEN
(On the Hill There's a Chestnut Mare)



1. Ar y bryn mae caseg felen,
Twdl ymdi rai tai taitam to,
O na bawn i ar ei chefen,
Twdl ymdi rai tai taitam to.
2. O na gawn i bâr o adenydd, etc.,
Hedfan wnawn i pan fo'r awydd, etc.
3. O na bawn i fel y wylan, etc.,
Hedfan wnawn i'r môr fy hunan, etc.
4. Fe fyddwn rydd fel hydd i redeg, etc.,
Ond yn y shafftie mae y gaseg, etc.
5. Ond waeth imi heb â siarad, etc.,
Rhaid im aros efo'r arad, etc.

Cyfrannwyd gan Mrs. Siân Emlyn Edwards, Caerdydd. Yn niwedd y Pumdegau fe'i canwyd iddi gan John Elfed Jones, brodor o Faentwrog, a oedd bryd hynny yn goruchwyllo gwaith y Cynllun Dŵr yn Nant y Moch, ger Ponterwyd, yng ngogledd sir Aberteifi. Yno y clywsai ef ganu'r gân gan un o'r gwŷr a weithiai o dan y Cynllun.

[Contributed by Mrs. Siân Emlyn Edwards, Cardiff, the above song was heard during the late Nineteen Fifties from a labourer under the Water Scheme at Nant y Moch, near Ponterwyd, in north Cardiganshire. The text is, significantly, transplanted from another context of physical labour: it conveys a ploughman's daydreams of freedom, which are finally cancelled by the reality of his obligations at the plough. Overall, though, the song's temper is of cheerful resignation rather than despondency.]

5. CERDD JOB
(The Song of Job)

1. 'Roedd gŵr yng ngwlad y dwyrain_ Yn berffaith iawn yn
byw, Yn cilio oddi wrth ddrygioni_ Waith credu'r uchel
Dduw, Yn fwy ei barch a'i olud_ Nag ydoedd neb o'r
gwŷr Oedd yn ei oes e'n tario_ O fewn i'r dwyrain dir._

1. 'Roedd gŵr yng ngwlad y dwyrain
Yn berffaith iawn yn byw,
Yn cilio oddi wrth ddrygioni
Waith credu'r uchel Dduw,
Yn fwy ei barch a'i olud
Nag ydoedd neb o'r gwŷr
Oedd yn ei oes e'n tario
O fewn i'r dwyrain dir.

2. 'Yr Arglwydd, Ef a roddodd —
Mae'n rhoi lle mynno Fe —
Ei roddion ar y ddaear
A'i roddion yn y ne';
Yn noeth rhaid imi ddychwel,
Fel des o groth fy mam —
Pwy all ei alw i gyfri,
Neu ofyn iddo pam?'

3. 'Fy na a'm holl feddiannau,
Fy mhlant a'm gweision oll,
A gymerasant adael
Gan fynd i ffwrdd ar goll;

Os collais feddiant bydol,
Mi gaf feddiannu'r ne':
Bendiged fyth fo'r Arglwydd,
Mae digon ynddo Fe.'

Cyfrannwyd gan Mr. W. Emrys Cleaver, Caerdydd, a ganodd lawer arni'n gyhoeddus wedi iddo ei chael tua 1950 gan Mr. John Morris, Bangor. Yntau a'i casglodd yn wreiddiol ym Maentwrog, sir Feirionnydd, tua 1907. Yr oedd ar y pryd yn fyfyrwr yng Ngholeg Prifysgol Gogledd Cymru, Bangor, yn aelod o barti Canorion Dr. J. Lloyd Williams, ac yn gasglwr caneuon gwerin tua'i gynefin yn Ffestiniog yn ystod pob gwyliau coleg. Cafodd lwyddiant eithriadol, fel y tystia cyfrolau cynnar y Cylchgrawn, lle gwelir ei enw wrth 'glasuron' fel 'Y Pren ar y Bryn', 'Mynwent Eglwys', 'Lliw Gwyn Rhosyn yr Haf', 'Y Deryn Du Sy'n Rhodio'r Gwledydd' a 'Y Cyntaf Dydd o'r Gwyliau'. Yn rhyfedd ddigon, fodd bynnag, ni chyhoeddwyd 'Cerdd Job' hyd heddiw.

Yn 1965, yn y Barri, rhoes John Morris ddarlith ar 'Y Canorion a Hanes y Casglu Cynnar' yng nghwrs penwythnos y Gymdeithas. Yn ystod honno clywyd ganddo sut yr achubodd 'Cerdd Job' rhag mynd ar ddifancoll, a hynny mewn cyfnod pan oedd dylanwad Diwygiad Crefyddol 1904 yn pwysu'n ormesol yn erbyn y traddodiad caneuon gwerin a baledi yng Nghymru. Wele'r hanes yng ngeiriau John Morris ei hunan:

Hen frawd, pregethwr cynorthwyol ... O' hwn yn dduwiol ofnadw ... fwy duwiol lawer na'r rhan fwy a bregethwyr ... O'n bgethwr cynorthwyol, yn byw'm Maentwrog ... John Ellis o'i enw o. Ond odd yr hogia ma yn y Llan, Morris Jones, a John Morris Jones Trawsfynydd (*Hwnnw* ganodd lot i mi), o' rhein di deud wtha i am yr hen John Ellis, bod o rêl boi yn i ddyddia cynnar, pan odd o'n llanc ... un o'r cantorion gora ... o' gynno lais da (he)fyd 'Wel, du,' me fi, 'a' i i edrach am John Ellis. Ma na gysylltiad rhwng y ddau deulu,' medda fi. 'Hwyrach ca i groeso no.'

A dyma fi i edrach am John Ellis, te. Mi ges de ardderchog, croeso mawr ... ond mi t(a)fododd fi, te, mod i'n wastio f'amsar efo'r hen sothach ma: 'Be ma'r rhein dda i ti? Be ma'r rhein dda i neb?' 'Wel, *canwch* rai onyn nw,' me fi. 'Dach chi'n gwbod nw; ma'r hogia ma'n deu-tha i bo chi'n —' 'Chana i run iti! Dw i di *gorffan* efo'r bywyd yna ers blyneddodd. Sothach! ... Sothach! Gin i betha gwell i feddwl amdanyn nw!'

Wel, odd i ferch o yn pitsio drosta i, te. (On i di arfar efo petha ma rwan.) 'Dyma fi'n mynd am y trê'n, wân,' me fi wtho fo. 'Wel, aros; ddo i efo ti i ddanfon di,' me fo ... 'A rho di'r hen betha

ma allan o dy go am byth!’

Wel, oddan ni’n cerddad i’r stesion. A mi’r odd gin i un tric odd yn gwithio bron bob tro: os odd rŵun yn gwrthod canu, wel, dodd dim isio mond ryw *mwmian* ryw bath, dach wel ... Duw! mi odd hi’n deffro ryw hen dân odd yno fo, te! Ag on ni’n mynd ar hyd rhen lwybyr bach ma am stesion Maentwrog, rŵan:

(CANU) ‘Rôl imi gyrraedd deugain
 ‘Roedd arnaf flewyn gwyn
 I’w weled ar fy nghorun,
 Oedd ddu fel brân cyn hyn —’

‘Lle cest ti honna?!’ medda John Ellis. ‘O; rhen Forris Jones yn Llan.’ ‘Hina odd y geirie odd o’n ganu?’ ‘Ia! ... Dew, odd o’n chanu’n dda!’ medda fi. ‘Tyd i’r sied cw!’ me fo ... (A ma’r sied flawd yn ymyl stesion ...) ‘Cana i iti yn fancw ... a mi cana i i ti ar y geiria ma (h)i *fod!*’ me fo. ‘O!’

A dyma ni i’r sied flawd. Wn i’m; welsoch chi’m sied flawd yr hen stesions ers talwm? O’ na blatffom yno, ndoedd, a (we)dyn o’ no le i ddod â’r drol i mewn; wedyn odd ddim isio codi’r bagia, ddim ond u llwytho nw o-ar y platffom i’r drol, te ... A John Ellis yn ben y platffom ... cau’i ddau lygad yn sownd ... a dma fo’n dechra canu ... yr un *alaw*.

(Adysgrifiwyd o Dâp Rhif 1458 yng nghasgliad Amgueddfa Werin Cymru.)

[The above song is based on the familiar Biblical story of Job. Verses 2 and 3 express the unswerving faith which sustained him through the succession of bitter trials imposed by the Lord. An additional religious connection is provided by the tune above in that it echoes a melodic formula formerly to be heard in the Welsh hwyl, when sermon or prayer became declamatorily intoned.]

Contributed to the Journal by Mr. W. Emrys Cleaver of Cardiff, ‘Cerdd Job’ was obtained nearly thirty years ago from Mr. John Morris, Bangor, who himself collected it around 1907 in the Merioneth village of Maentwrog. Morris’s tape-recorded account of the collecting is fully transcribed above and relates how the song was craftily culled from John Ellis, a local lay-preacher, despite the fact that the Welsh religious revival of 1904 had intensely antagonised him towards the folk songs and ballads that he had once enjoyed.]

CYMDEITHAS ALAWON GWERIN CYMRU

Cwrs penwythnos. Cynhaliwyd cwrs 1978, fis Medi, yn Neuadd Pantycelyn, Coleg Prifysgol Cymru, Aberystwyth, a chafwyd darlithiau gan Mr. Michéal Ó Súilleabháin (ar 'Seán Ó Riada and Irish Traditional Music' a 'Contemporary Developments in Irish Traditional Music'), Mrs. Eunice Bryn Williams (ar 'Y Cymal yn Ein Caneuon Gwerin'), yr Athro Emeritws Stephen J. Williams (ar 'Casgliad Ifor Ceri') a Mr. E.G. Millward (ar 'Iaith y Cerddi Gwerinol'), ynghyd â 'Hwyrnos o Ganu' o dan arweiniad Dr. Meredydd Evans. Eleni fe gynhelir ein cwrs ym mhlas Gregynog, Powys, yn ystod y penwythnos 21-3 Medi a disgwylir cael darlithiau y tro hwn gan Mr. Peter Cooke (dwy ddarlith), School of Scottish Studies, Prifysgol Caeredin, Mr. Tegwyn Jones, Aberystwyth, Miss Ann Rosser, Caerdydd, a Mr. Emrys Bennett Owen, Dolgellau. Am fanylion pellach, holer ein Hysgrifennydd.

SWYDD BRIFYSGOL

Rhaid estyn llongyfarchion gwresog i Gyngor Celfyddydau Cymru a'r Adran Gerddoriaeth, Coleg Prifysgol Gogledd Cymru, Bangor. Ac ystyried y prinder sylw a gafodd cerddoriaeth draddodiadol Cymru hyd yn hyn gan Adrannau cerddoriaeth ein prifysgol genedlaethol, calondid arbennig fu gweld rhyddhau'r hysbyseb ganlynol yn nechrau Mehefin:

Coleg Prifysgol Gogledd Cymru, Bangor

Cynorthwywr Ymchwil i Ganu Gwerin Cymru

Mae'r Coleg, mewn cyd-weithrediad â Chyngor Celfyddydau Cymru, yn gwahodd ceisiadau gan ymgeiswyr gyda chymwysterau addas ar gyfer y swydd uchod o fewn yr Adran Gerddoriaeth.

Bydd gofyn i'r ymgeisydd llwyddiannus ymchwilio'n ddwfn i wahanol agweddau ar draddodiad Canu Gwerin Cymru, a chyflwyno adroddiad ysgrifenedig manwl i Brifysgol Cymru ac i Gyngor Celfyddydau Cymru.

Penodir am hyd at ddwy flynedd gan ddechrau ar 1 Hydref 1979 ...

'Does ond gobeithio mai rhagarweiniad a geir yma i weithgarwch llawnach a chyson wedi hyn ym maes cerddoriaeth draddodiadol Cymru, a hynny gan holl Adrannau Cerddoriaeth ein prifysgol.

WELSH FOLK-SONG SOCIETY

Weekend Course. The 1978 course was held in September at Pantycelyn Hall, University College of Wales, Aberystwyth, and lectures were given by Mr. Michéal Ó Súilleabháin (on 'Seán Ó Riada and Irish Traditional Music' and 'Contemporary Developments in Irish Traditional Music'), Mrs. Eunice Bryn Williams (on 'Y Cymal yn Ein Caneuon Gwerin' — 'The Music of Our Folk Songs'), Emeritus Professor Stephen J. Williams (on 'Casgliad Ifor Ceri' — 'The Ifor Ceri Collection') and Mr. E.G. Millward (on 'Iaith y Cerddi Gwerinol' — 'The Language of Folk Song'). An evening session of singing was organised and compered by Dr. Meredydd Evans. This year our course will be at Gregynog Hall, near Newtown, Powys, during the weekend of 21-3 September and lectures are expected from Mr. Peter Cooke (two lectures), School of Scottish Studies, Edinburgh University, Mr. Tegwyn Jones, Aberystwyth, Miss Ann Rosser, Cardiff, and Mr. Emrys Bennett Owen, Dolgellau. For further details, enquire of our Secretary.

UNIVERSITY POST

Warm congratulations are due to the Welsh Arts Council and the Department of Music, University College of North Wales, Bangor. Considering the scarce attention hitherto given to Welsh traditional music by the Departments of Music of our national university, it was especially heartening to see the following advertisement released, early in June:

University College of North Wales, Bangor
Research Assistant in Welsh Folk Music

The College, in association with the Welsh Arts Council, invites applications from suitably qualified candidates for the above post within the Department of Music.

The successful applicant will be required to research in depth into various aspects of the Welsh Folk Music tradition, and to submit a detailed written report to the University of Wales and the Welsh Arts Council.

The appointment, to commence on 1 October 1979, will be tenable for up to two years ...

We can only hope that this will prove to be but a prelude to fuller and regular activity in the field of Welsh traditional music, and such activity on the part of each and every Department of Music within our university.

CYMDEITHAS ALAWON GWERIN CYMRU

A garech chwi ymuno â Chymdeithas Alawon Gwerin Cymru? Neu, os ydych eisoes yn aelod, beth am ddarbwyllo rhywun arall i ymuno?

Sefydlwyd y Gymdeithas yn 1908. Ei phwrpas yw casglu, cadw a pherfformio caneuon gwerin Cymru, cyhoeddi enghreifftiau dethol ohonynt, a hybu ymchwil, yn llynyddol a cherddorol yn y maes hwn. Erbyn hyn ymddangosodd dros ugain rhifyn o'i chylchgrawn, gan gynnwys dros 500 o ganeuon. Yn flynyddol er 1963, ac ym mis Medi, cynhaliwyd cwrs penwythnos o ddarlithiau (gan arbenigwyr o Gymru a gwledydd estron), trafodaethau a chanu... Tua mis Hydref, hefyd, llwyfennir Gŵyl Werin Cymru, gŵyl undydd a drefnir ar y cyd gan Gymdeithas Ddawns Werin Cymru a'n Cymdeithas ninnau.

Y tanysgrifiad blynyddol yw £2 i Oedolion, £3 i Wŷr a Gwragedd ynghyd, a £1 i blant. Dosberthir ffurflenni ymaelodi gan yr Ysgrifennydd:

Mrs Buddug Lloyd Roberts, Hafan, Cricieth, Gwynedd (Ffôn: Cricieth 2096).

THE WELSH FOLK-SONG SOCIETY

Would you like to join the Welsh Folk-Song Society? Or, if you are already a member, why not persuade someone else to join?

The Society was established in 1908. Its aims are the collection, preservation and performance of Welsh folk-song, its publication, and the encouragement of related research-work. By today, over twenty numbers of its Journal have appeared, including over 500 songs (nearly all of them with Welsh-language texts). Annually since 1963, and usually in September, the Society has held a weekend course of lectures (by specialists from Wales itself and other countries), discussions and song. Around October, too, in conjunction with the Welsh Folk Dance Society, it stages the one-day Gŵyl Werin Cymru (Welsh Folk Festival).

Annual subscription is £2 for Adults, £3 for Husbands and Wives jointly, and £1 for Children. Membership forms are available from the Secretary:

Mrs. Buddug Lloyd Roberts, Hafan, Cricieth, Gwynedd (Tel: Cricieth 2096).



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Dyblygion

Canu gwerin

Folk song.