

CANU GWERIN

(FOLK SONG)



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Manuscript Modifications: Iolo Morganwg and Leila Salisbury

Ceri Owen-Jones

Part 1: Modes

When I studied jazz at college in Canada, one of the first things we were taught was never to play the melody exactly as it was on the page, nor exactly the same way twice. In those days, I thought this a uniquely ‘jazz’ technique, my only comparison at the time being classical music where it was a cardinal sin to play a single note out of place.

I soon learnt that the ‘jazz’ approach to melody also existed in much of the world’s folk music – including folk music of the British Isles – where musicians are at liberty to change notes and ornamentation. Most good tune books provide a reminder, as Peter Kennedy points out in *The Second Fiddler’s Tune-Book*, that ‘nearly every time you hear one of these tunes played by a traditional musician you hear a version completely different from any “standard” or printed version’ (see *introductory page*).

Still, some folk musicians take the ‘classical’ approach to their music, playing the tunes exactly as they were once written down by Edward Jones (1752–1824) or as they were once played by Nansi Richards (1888–1979). This seems an odd practice, considering that the heart of Welsh folk music is improvisation, whether with words as in *penillion* and *triban* singing, or harp airs and their improvised variations, or rhythmic and melodic weavings on fiddle, flute and pipes.

Over the last two and half years of travelling around Wales, I have found several folk musicians who play with freedom of creativity and expression and still retain the essence of the tune. This freedom to create and ‘play’ with the tunes is the right of the artist. Musicians always have this prerogative. The singer Bobby McFerrin said of Chick Corea:

He reminded me that [PLAY] is the first musical command of teachers to students when they begin their musical journey together. Most musicians

tunes are clearly written in modes, most likely because he was a flute player. The wooden flute of that period would have been basically diatonic, not chromatic: certain notes would have been difficult to play and most keys basically unavailable to the average musician.³ That is why it is easy to see that when he wrote down his tunes, he notated them in this way:

C ionian, D dorian, E phrygian, F lydian, G mixolydian, A aeolian, B locrian

so ostensibly nearly every tune is written with neither flats nor sharps indicated (i.e., key of C major), and Iolo was using essentially tonic sol-fa, with C being doh. This means that when he heard a tune in dorian, he wrote the tonic (i.e., the I of the scale, typically also the terminal / cadential note) as a D to create D dorian. It was recording the modal sound, not the actual pitch, that was important to him. As other keys such as F# dorian or Eb dorian would not have been easy or perhaps possible keys on his flute, notating them in D dorian (as in the tune ‘hwn a glywais mewn Eglwys...’, given below) makes perfect sense. To carry this reasoning further, when he heard a tune that was in aeolian, he used A as his tonic (i.e., the key of C major). When he heard a tune in ionian (i.e., major), he used C as the tonic. When he heard a tune in mixolydian, he used G as the tonic, and so on. By using notation related to tonic sol-fa (solfège) he was able to avoid having to write out key signatures, for one thing, and for another simply to make it fit better on the flute.⁴ So what is the reasoning and methodology for *AGIM* deciding to ignore the modality of the material and present the majority of the music in major keys?

Here is a transcription from the manuscript of a tune remembered by Iolo as ‘hwn a glywais mewn Eglwys yn Sir Frycheiniog 8 a 7’ [*this I heard in a church in Breconshire, metre 8 and 7*], in the original mode of D dorian:



Example 2a: NLW IAW 145, f. 14^r from Iolo Morganwg ‘hwn a glywais mewn Eglwys yn sir Frycheiniog, 8 a 7’, in the original mode of D dorian.

With ears accustomed solely to the tonal relationships furnished by the modern major and minor modes, it is not surprising that such persons should regard these as perfect systems from which other tonalities were but eccentric deviations. Herein is seen the domination of habit – a force the stagnating influence of which only the widest knowledge and sympathy can hope to counteract. (p. 5)

If the editor of *AGIM* is referring to folk singers, her doubt in their abilities is misplaced as folk singers have for hundreds of years and across all continents been familiar with and have been singing in modal tonalities (whether they know the Greek names or not). Any musician able to read music can easily play the modes that the originals were written in. As E. F. Jacques pointed out, ‘No one interested in Folk-Song can afford to be without a fairly accurate and comprehensive knowledge of the nature and peculiarities of these old modes.’

I want to give the editor of *AGIM* the benefit of the doubt, and she may have a more reasoned argument of which I am unaware for molding the modalities of 58 of the 88 tunes to fit a classical sensibility (with a few exceptions, the only ones without edit are those already in the major). For instance, it has been suggested that the ‘g’ clef Iolo used was intended to mean G major, i.e., an F# in the key signature. This would seem to be supported by Peter Crossley-Holland’s study of ‘The Tonal Limits of Welsh Folk Song’, which concludes that the occurrence of mixolydian in Welsh folk music collected by Cymdeithas Alawon Gwerin Cymru between 1909 and 1948 is not common.⁷ This contrasts with my supposition that a healthy portion of Iolo’s tunes are mixolydian. I would think that statistics of this kind, however well collated, cannot help but have limited application to Iolo’s collection, since this would be to compare songs and collecting patterns in the first half of the 1900s over a larger geographic area (the whole of Wales) with those collected in the late 1700s mainly from the smaller geographic area of Glamorgan. Peter Crossley-Holland recognizes that fashions change, concluding that dorian had a fuller representation in Welsh folk songs published in the *Journal of the Welsh Folk Song Society* before the Second World War, with very little representation thereafter.⁸ But if we’re forced to compare, *AGIM*’s current edits rest heavily on the major scale (85 per cent) as compared to Peter Crossley-Holland’s statistics (30 per cent). On the other hand, if the

‘g’ clef does mean the key of G major this presents its own statistical variance, as it would leave Iolo’s collection with 50 per cent of tunes in major and an unlikely 14 per cent in lydian – a mode with no representation in Welsh folk music according to Peter Crossley-Holland.⁹ Perhaps the high number of mixolydian tunes in Iolo’s collection can be mirrored in a remark found amongst his papers (NLW 13118B, 136, lines 17–20) where he states that ‘[t]he South Walian Music has much of the Scottish manner, and is more lively than the No. Walⁿ. which has in it something grand.’

There is no easy way to uncover how the transcription of these tunes has also affected the ‘scale-mode’ statistics Peter Crossley-Holland compiled.¹⁰ It is not always easy to tell the scale in which a folk singer is singing and this is another challenge to the transcription process. Intonation was initially brought to the Welsh Folk Song Society’s attention by John Griffith in 1906 and again in 1910 by Alfred Daniell.¹¹ Both had noticed that several old Welsh singers consistently sang in an untempered scale. What they could have been hearing was singers singing in ‘natural tuning’ (without access to their original source material, we cannot know exactly what was heard). If this was the case, it could be that Welsh songs of an earlier period sat somewhere between conventional key descriptions (and all the modes would have sounded even wilder) which would be problematic for most song collectors and transcribers to notate accurately and consistently across the submissions by different collectors to a *Journal*.¹²

Further, I am aware of at least four manuscript music books of psalm collections from the eighteenth and early nineteenth century which use the ‘g’ clef like Iolo. One of these, Bangor MS 4695, has an explanatory first page outlining a root scale of G mixolydian and explaining all possible key signatures related to the mixolydian scale. This is an exciting bit of information, proving that there were some Welsh musicians of that period (dates over a period 1775–c.1820) who thought still in a modal medium. Two of these psalm books (by different hands) also make use of several other modes in a way that is clearly not ‘mistaken’ or a ‘forgotten’ key signature. This type of ‘g’ clef and modal writing is not, as claimed in *AGIM*, an indication that ‘a lack of formal musical education was pretty common in Wales in the 18th century’ (p. 68) but of the musical systems of an earlier age.¹³

Another bit of evidence for Iolo's use of C as doh (modes based on C), though perhaps circumstantial, lies on one of Iolo's pages (NLW IAW (uncatalogued)), where he wrote out a C major scale in this way:

	#		#			#		#		#		
C	D	E	F	G	A	B	C					

Underneath, Iolo marked out the tones and semitones (TTstTTTst) of a C major scale and his obvious understanding of chromatics is evidenced by his correct use of sharps between the whole tones in the scale.

There are other solutions in editing Iolo's work. For instance, one could decide to use 'F' as doh which would put the majority of the tunes in dorian mode, more in keeping with Welsh hymnody. Or one could choose to follow Gwilym Puw's (c.1618–c.1689) harp tuning instructions and use 'Bb' as doh, which would put the majority of tunes in G aeolian.¹⁴ However, using 'C' as doh (unless explicitly specified by Iolo, e.g. by an F# in the key signature) is the most satisfying to me (*Musica Ficta*: musicians have that freedom) and this seems to be supported by J. Lloyd Williams' assertion that 'Modal tunes are far more common in S. Wales ...'.¹⁵

Scholarly interpretation is always up for some debate. But no matter what the argument, it must always be accompanied by clear presentation of evidence and the way it has been interpreted. This volume, *Alawon Gwerin Iolo Morganwg*, has failed to adhere to an acceptable methodology and edits to the source material have been incorporated deceptively. No edit markings have been used on the pieces or in the notes to show the alterations, which gives the reader the impression that the music appears just as in the original manuscript. There has been no attempt to trace the history of the tunes. Previously published editions of the Iolo Morganwg collection should have been used and accurately evidenced for comparison both in discussion of the tunes, and in a specific bibliography section on editions of Iolo's tunes, and contemporary folk music publications. Rhythmic modifications, also unexplained and unmarked, need careful reading in a whole separate review (see below, Part 2).

The folk singer Julie Murphy once said to me, ‘a good singer can sing twinkle twinkle little star and make people weep. Otherwise, they shouldn’t call themselves a singer’. Any tune, artfully played, can become a great tune. In this sense, the fact that 75 of the tunes (only 20 originally in major) which Leila Salisbury presents to us are set in the major is just fine. They can be worked and played with. But it is a shame that the modal nature of the originals has not been made available to her readers: a tonality she brushes off as mere ‘touches’. When I found the tune ‘Rhuppynt hir’ in its original aeolian mode, soaring and tender with the anticipation of the warm dawn, or ‘Cainc yr Odryddes’ which swings and sways with a bluesy suffering and could have been sung by Bessy Smith in its original mixolydian, or the exotic and mysterious nature of ‘Rhegoes 7 a 7...’ in the original phrygian, or the startling beauty of ‘Triban Pont Ty Pridd’ in the original dorian, I could not help but be moved. Iolo’s tunes dance and sing, dreamlike, joy and sorrow bubbling beneath every note, moving between the secular and sacred, ageless and timeless. That one note of the modal scale may seem trivial to some, but that change completely alters the flavour and colour of the music.

Part 2: Rhythm Changes

In folk-song scholarship, there are precedents of accurately and correctly notating rhythms and variations in bar metre. For example, in D. Roy Saer's *Caneuon Llafar Gwlad I* the transcriber faithfully records where the singer adds a beat to the ninth bar in the song 'Peth Mawr ydy Cariad' (p. 18) by making a bar of 5/4. Time changes in the songs have been conscientiously marked by the editor with shifting time signatures, such as 'Y Gaseg Ddu' (p. 21), put in 6/8 9/8.¹⁶ This follows the high standard set in folk song scholarship by people such as Percy Grainger over 100 years ago.¹⁷

The volume *Alawon Gwerin Iolo Morganwg* presents erratic, inconsistent, unnecessary and unmarked edits to the rhythmic transcription of Iolo's manuscripts. The introductory 'An Explanatory Note on this Edition' begins with the editorial aim of presenting a 'final version of all the songs' that:

updates and edits the original song, setting it out in current notation which is suitable for use by folk musicians and performers today [...] creating a collection of songs which will, eventually, be suitable to add to the repertoire of folk singers and musicians in the 21st century. (p. 68)

The edition cites *Caneuon Llafar Gwlad I* as one of a selection of books (including Phyllis Kinney & Meredydd Evans' *Canu'r Cymry* volumes) 'used as a guideline' (p. 68) and states that 'the main aim and intention in all the editorial work was to accurately reflect the original' (p. 68). However, it seems the editorial decisions were immediately compromised by a summary description of Iolo as a musical idiot which ultimately means that the edition's published transcriptions have changed Iolo's tunes in ways which do not accurately reflect the original:

Nodiant sylfaenol ddefnyddir gan Iolo. Mae'r mwyafrif o'r alawon gwerin a gasglodd yn **amaturaidd eu mynegiant**, ac yn **sgil ei ddifffyg crebwyll cerddorol** tueddai i **gamosod** y rhan fwyaf ohonynt, ac o'r herwydd awgrym yn unig yw'r arwyddion amser.

[Iolo uses basic notation. Most of the folk songs he collected are **amaturish** [*sic*] **in expression**, and since he possessed **no great musical understanding**, he tended to set most of them **inaccurately**.

As a result, the time signatures are no more than a suggestion.] (pp. 32, 68; bold my emphasis)

Gwelir bod yr hapnodau a'r arwyddion cywair yn **absennol** o'r mwyafrif o'r alawon. Hefyd, **anwybyddai**’r angen i osod llinellau bar mewn darn o gerddoriaeth. [...] Anelwyd at gysondeb wrth ymdrin â phob alaw. Roedd **esgeulustod** mewn nodiant o'r fath yn nodwedd gyffredin yng nghyfnod Iolo, a cherddoriaeth frodorol y dydd yn aml yn cael ei gofnodi’n fyrfyfyr, o'r traddodiad llafar. [...] Pwysleisia ei **ddiffyg dawn gerddorol** gymaint oedd gweledigaeth Iolo i gasglu alawon gwerin ag [*sic*] yntau ond yn **lled-gyfarwydd** â theithi'r cyfrwng hwnnw.

[Accidentals and key signatures are **missing** from most of the songs. He also **ignored** the need for bar-lines in pieces of music. [...] I have tried to be consistent when dealing with all the songs. **Negligence** in such notation was common in Iolo’s time, and native music of the day was often set down impromptu, from the oral tradition. [...] His **lack of musical talent** reinforces the import of Iolo’s vision for collecting folk songs, since he was **far from totally familiar** with that medium.] (pp. 33, 69; my emphasis)

A handful of the interpretations are done very well with regards to rhythm when the editor has followed extant scholarship. A tune such as ‘[Triban Morganwg]’ (NLW 13174A, f. 91^r) is very difficult to read, as are several other of the collected melodies.¹⁸ However, a particular distraction with *AGIM* is the inconsistency in editing not only between tunes, but often within a single tune itself.

For example, in ‘Cyhydedd Gyrc’h 4 ban a deuban I.M.’ (NLW IAW 145, f. 10^v), the original begins with minim notes. *AGIM* essentially doubles the time, replacing the minims with crotchet notes in order for the tune to fit into a 4/4 time signature. A 2/2 key signature (or cut time) would have better served the original. In this interpretation, inexplicably the rhythms have been moved between the new doubled-timed version and the original half time rhythm (in bars 2, 6 and 8). Also in bar 8, two crotchets erroneously replace the two semibreve notes of the original. Bar 11 of *AGIM* moves back to the double time (with another semibreve changed to a crotchet) but is made to

end with a tied note over the bar line giving a final note (originally a semibreve) of 5 counts.

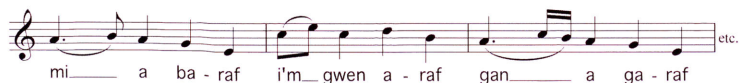
In another example, ‘Cywydd deuair ‘Morganwg’ (NLW IAW 145, uncatalogued), a 4/4 melody has been squeezed into 3/4. The original notation is quite clear: Iolo begins with 4 crotchets (consistent with the other *cywydd* tunes in his collection) and carries on in that pattern. This edition has chosen to wrestle this tune, without explanation, into a 3/4 time signature. Although the changes keep true to the accent of the language, this is a wilful misreading of the original. The original has a lively bounce because of this accented note (due to the language) on beat 3. Intriguingly, it has the same rhythmic feel and the call-and-response form as many Breton dance songs.

Unaccountable editorial changes of this kind define this edition. Some changes are small, such as in ‘8 a 7, triphlyg Quaere ai cant’, where various notes have been changed either from the minim to crotchet or from the quaver to the crotchet, but they are unsystematic and unexplained. Changes which are made in order to square off the melodies into a regular time signature are unnecessary. Most importantly and most troubling, crucial difficulties with this volume occur when trying to set poetic verse to this edition’s interpretations.

Iolo often titles the songs in his collection with the appropriate poetic metre meant to fit the melody. ‘Cyhydedd Gyrch 8 a 7’, ‘Rhuppynt Hir’, and ‘Cywydd Deuair Fyrion’ are examples of this and most of Iolo’s collected music is matched to poetic verse in this way. Iolo marks melisma (a syllable which falls over more than one musical note) with a simple slur line. Taking into account these melisma markings, each musical phrase accurately marks out the proper syllabic beats required by the poetic metres which he notes above the melody. He is accurate in these markings in nearly every case. There are several examples where *AGIM* has changed both rhythm and melisma markings in such a way that it is no longer possible to set poetic verse to the melodies. For example, ‘[hen gywydd deuair]’ (NLW 13131A, 463) alternates between 4/4 time and 5/4 time, although without having these time signatures explicitly written by Iolo. It is a simple piece, clearly notated. This edition presents the tune flattened out into 4/4 exclusively. Every second bar that Iolo writes in 5/4 has been replaced with a pause symbol over the

fourth beat in order to submit the tune to 4/4 throughout. In the edition's bar 4, this pause-replacement system is used inaccurately, moving the original end phrase from beat 4 to beat 3. In the edition's bar 8, the third note from the end has been eliminated (leaving out a 'b' note) again to make the tune fit into a 4/4 time signature. The 'Cywydd Deuair Fyrion' metre fits over Iolo's original but no type of *cywydd* seems to fit after the editorial changes. This pattern of invisible editorial changes and inconsistencies seriously impedes any attempts to set words to this volume's music.

Another example, 'Rhuppynt Hir', in Iolo's original notation, moves freely between 5/4 and 4/4 (see example 3a). Again, this edition compresses the tune into 4/4. I can see only one marking on the original that might be open to interpretation: in bar 4, it is difficult to tell if the first beat is meant to be the first of a triplet or a dotted figure. But for that one strange marking, the rest of the tune is very clear. Without explanation, the first dotted crotchet and quaver note have been changed into a dotted quaver and semi-quaver, then, in the following beat, returned to following Iolo's original notation. In bar three, where Iolo has clearly marked a dotted crotchet followed by two semi-quavers, the edition replaces these notes with a dotted quaver, semi-quaver and then a crotchet; this is not even close (see example 3b). I can think of two possible explanations for this rhythmic interference. One, trying to compress the tune into time signatures which it simply will not fit, and two, misunderstanding how the attached verse fits with the melody. As in most of his tunes, Iolo has indicated melisma in the verse by underscoring the relevant notes with a slur. His indications of this are not always perfectly clear but in this particular tune there can be no mistaking his intent, especially as he has included the poetic verse along with the music. An understanding of Iolo's system of indications incurs less need to alter the original rhythms.



Example 3a: 'Rhuppynt hir', transcribed from Iolo's original, NLW 13099B, 135.



Example 3b: ‘Rhuppynt hir’, as transcribed by Leila Salisbury into A major, 4/4, rhythmic and melisma changes, *AGIM*, p. 127.

In their original form, triban melodies and poems are meant to be interchangeable, a competitive form with an element of improvisation. There are several interpretations of triban melodies in this current edition which do not allow this to occur. For instance, the rhythms of ‘Triban Pont y Ty Pridd’ (for the original, see example 4a) have been changed in such a way that it is now nearly impossible to fit a triban verse over it (see example 4b). Presenting this tune according to standard modern notation requires careful editorial thought. In my first reading of the tune, I took Iolo at face value and supposed that the melody moved between odd metres (3/8 to 3/4). When placing it with a free floating triban verse it became clear, with the accent of the language, that the tune was – except for one bar - in 9/8. In this time signature, it is possible to keep Iolo’s rhythms as they are and sing a triban verse over it with relative ease. Though Iolo’s note groupings are awkward, this comes from his concern with transcribing the tune as accurately as he could, rather than forcing it into an easy and more regular pattern.



Example 4a: ‘Triban Pont y Ty Pridd’, transcribed exactly from Iolo’s original, NLW IAW 145, f. 22.¹⁹



Example 4b: ‘Triban Pont y Ty Pridd’, as transcribed **inaccurately** by Leila Salisbury into D major, 2/4 and sweeping rhythmic changes.

Playing through the tunes is worthwhile and helps one recognize that Iolo used bar lines as musical punctuation to indicate the end of a phrase or sentence of verse (also accepted by Daniel Huws²⁰). To a player, this notation is quite useful. For readers familiar only with standard notation, it can prove

problematic. Generally speaking, in modern music, bar lines are there to help the musician make quick sense of the rhythm – that is to say, they make sight-reading easier. For this reason, regulated bar lines are not as important as some would have us believe: the actual rhythms and their relationship to the words (where available) are what is most important. Further, for those who have learned music in an aural tradition, for Iolo who captured tunes from aural sources, standard use of bar lines means virtually nothing. Aside from a few tunes written in a messy hand, Iolo is relatively clear with his rhythms. His hand has its idiosyncrasies, but still his crotchets generally look like crotchets and his quavers look like quavers.

Also helpful is the realization that the Welsh language, with its strong syllabic accents, will dictate both time signature and rhythmic placement. Naturally, where words accompany the music, it is easier to understand changes made to rhythm in order to make it fit the accent of the language. Where the song title suggests a poetic form, *AGIM*'s rhythmic changes have not – in most cases – comfortably allowed the poetic form to fit the music. Further, textual uncertainties have been hidden in unexplained editorial conviction.

Assuming inaccuracy and incompetence in the material is a misinformed and highly dangerous editorial position. It must be asked why the music must be standardized to fit into 2/4, 3/4, 4/4 or 6/8 in order to be publishable. Odd time signatures and metrical changes are fairly common in most folk music throughout the world. Flamenco music can move from 6/8 to 3/4. Kalamatianó dance music of Greece is in 7/8, and the rhythmic repeating phrase or *tala* of classical Indian music has changing metres (one example, *Dhamar*, uses a cycle of 14 beats further divided into measures of 5, 2, 3, 4), as do the asymmetric metres of Hungarian folk dance (using time signatures as eclectic as 5/8, 7/8, 11/8, 13/8 and 15/8). Even places less exotic such as Paris and New York used to dance in complex time signatures, such as the 5/4 waltz, during the 1840s. It is not unthinkable that some of the tunes Iolo heard simply were in very odd and changing metres. Phyllis Kinney highlights this 'rhythmic freedom' in Iolo's ox-ploughing songs: 'There was no need to keep a steady rhythm as if they were soldiers marching ...'²¹ (p. 129). There is no need to attempt standardization of Iolo's notation. He may have been hearing completely wild music in Wales (think of the natural harmonies of Scottish precentor-led psalm singing or Welsh *pwnc* singing

or Welsh precentor-led hymn singing – *codwr canu* or *arweinydd y gân*; think of the free expression in recordings of Welsh ballad singers²²). Iolo gives us a glimpse of a vanishing world, one that many of his contemporaries with a musical education either ignored or changed to fit the musical fashions of the day.

I refer back to *Caneuon Llafar Gwlad* by Roy Saer, an editor who uses both changing and odd metres where appropriate in order to stay true to the original singers. Such publications show that it is possible for original rhythms to be preserved in a modern interpretation of the music, even though bar lines may have been added or changed to help the modern musician.

There are many other editorial question marks to examine. Some of Iolo's Welsh has been standardized;²³ music Iolo copied from previously printed sources (such as Edward Jones, *Musical and Poetical Relicks of the Welsh Bards*, pp. 51, 72, 77; *The Bardic Museum*, p. 31) has been included amongst his folk-song collection undiscussed; up to one-fifth of the tunes worked with have already been published by other editors and not directly referenced in this edition; in one song, a verse has been left out, presumably deemed too rude; treatment of the standard Welsh poetic forms (which play a heavy part of Iolo's folk song collection) is simplistic – there is no discussion of how the poetry was meant to fit with the music nor is there mention of *Dosbarth Morganwg* (*Dosbarth Iolo Morganwg*) and Iolo's book *Cyfrinach Beirdd Ynys Prydain* whose poetic metres are often referenced through many of his song titles; *AGIM* includes many songs in a pattern more familiar to hymn-writing than to folk songs, but has not discussed this in the notes. If this volume is to include such tunes amongst the broad base of 'alawon gwerin', there are at least another 130 tunes of various kinds hidden within Iolo's manuscripts which were not transcribed for this edition.

Cymdeithas Alawon Gwerin Cymru has published remarkable and invaluable work. Books such as *Welsh Traditional Music* by Phyllis Kinney, *Canu'r Cymry Vol I & II* by Meredydd Evans and Phyllis Kinney, and Daniel Huws' edition of *Ancient National Airs of Gwent & Morganwg* by Maria Jane Williams, have a very high standard of scholarship which brings the music and the people who played and recorded this music to life. That *Alawon Gwerin Iolo Morganwg* has been published under this society's

name, a book that is well below standard, is unfortunate.

In *Welsh Traditional Music*, Phyllis Kinney warns against just this very thing. She retells the early days of Cymdeithas Alawon Gwerin Cymru when the founder and editor of the *Journal of the Welsh Folk Song Society*, J. Lloyd Williams, stated that:

They [some highly regarded musicians] even asserted that the modal tunes had been wrongly remembered and sung, and should not be published until they had been ‘corrected’ by a competent musician [...] some of our professionals still insist that the folk-song is cultivated at the expense of the art song ... (pp. 208–9; 220)

He went on to ask ‘if the neglect by Welsh musicians of their own folk music is “an evidence of the inferiority of native songs, or of their own lack of vision?” ’ (p. 220)

Of course, one hopes Cymdeithas Alawon Gwerin Cymru will re-print Iolo’s work in a better edition. Iolo Morganwg’s folk-song collection is infinitely interesting, just as he wrote it.²⁴

If there is anything good that can be said of this publication, it has, at the very least, driven a handful of musicians to search through the original manuscripts and discover for themselves the inspiring and beautiful notebooks of Iolo Morganwg.²⁵

NOTES

¹ Liner notes, *Play*, 1992, Capital Records ‘Blue Note’

² I am grateful to Daniel Huws for this suggestion.

³ Ceri Rhys Matthews has pointed out that chromatics would have been possible on the wooden flute of that period with the additions of metal keys and by virtuosic players. Even so these are additions to a basically diatonic flute which sits most naturally at D major and, also, starting with the left hand, G major.

⁴ Wooden flutes of that period, just as today, were commonly pitched in D though a C flute would also have been available. If Iolo owned only a D flute, then I suspect that what we would call ‘D’, Iolo called ‘C’. I had a great jazz trombone teacher named Bob Stroup who also happened to play the tenor sax. Although the tenor is written in Bb, he called and read the notation in ‘C’ as it was easier for him to relate to this. I propose Iolo did the same with his flute. I am grateful to Ceri Rhys Matthews for discussing this with me.

⁵ I am grateful to Daniel Huws for his further suggestions regarding the editor’s use of this system.

⁶ Personal communication from Leila Salibury, 17/09/2012: ‘Yes, one could argue that I should have kept to the modal, or perhaps give an indication by using + or - to tell which ones were modal (as J. Lloyd Williams did with Jennie Williams’ manuscript), but as the modal element is not as familiar to singers and audiences of the 21st century, it was decided that the modal touches were ignored for this edition. Of course, they are available in the original versions of the tunes, and to those interested in this aspect of traditional singing, and understand what is the meaning and significance of that, the more experienced singer could use the modal versions. However, to the less experienced singer/audience it was wiser to leave these out for now.’

⁷ Peter Crossley-Holland, ‘The Tonal Limits of Welsh Folk Song’, *Journal of the Welsh Folk Song Society*, vol. v, part 2, pp. 46–73.

⁸ *Ibid.*, p. 47: ‘Facilities and techniques may have changed, but so, in the meantime, has the music itself. Folk song now is not representative of folk song 50 years ago. Like all living organisms, folk music is subject to change at its own proper rate. We believe that, whatever the reason may be, some marked changes are to be observed in material collected after the Second World War. To mention one instance, whereas the re mode (so-called “Dorian”) is found in about 14% of songs published in the *Journal* up to and including Vol. IV, No. I, it occurs in **less than 2%** of songs published since that time.’

⁹ I am thankful to Daniel Huws for drawing my attention to this article. Daniel Huws is convinced that Iolo was not consistent and that his doh was either C or G and the editor must judge.

¹⁰ Peter Crossley-Holland, *art. cit.*, 46.

¹¹ *Ibid.*, 50–1.

¹² Comparative Statistics:

- 1: British plainchant (pre-1700s) doh 5%, sol 25%, re 29%, la 15% mi 16%
- 2: Melodies claimed as Welsh (pre-1700 not including Robert ap Huw) doh 22%, sol 27%, re 26%, la 25%
- 3: Playford (pre-1700) doh 22%, sol 28%, re 22%, la 12%
- 4: Playford (post-1700) doh 51%, sol 14%, re 15%, la 19%
- 5: English folk songs (post 1900) doh 65%, sol 10%, re 10%, la 10%
- 6: Irish folk songs doh over 60%, sol 15%, re over 10%, la under 10%
- 7: Welsh folk songs (1900–1948) doh 30%, sol 2%, re 14%, la 10% (all other scales 44%)
- 8: Scottish pipe tunes doh 14%, sol 55%, re 4%, la 9%
- 9: Iolo's originals doh 27%, sol 43%, re 6%, la 12% (all other scales 12%)
- 10: Iolo according to *AGIM* doh 85%, sol 0%, re 0%, la 12%
- 11: Iolo w/ doh as C & G doh 72 %, sol 0%, re 9%, la 11%

Conclusions: First, Iolo's originals most resemble Scottish tunes and second, music fashions are consistently inconsistent through the ages (1–4, 8–11: compiled by the author; 5: presented by Cecil J. Sharp in *English Folk Song: Some Conclusions*, ed. Maud Karpeles, 4th edn (London, 1965), p. 69; 6: statistics deemed to be 'close to England', see B. Breathnach, *Folk Music and Dance of Ireland*, revised edn (Dublin & Cork, 1971), pp. 10–11; 7: presented in Peter Crossley-Holland, 'The Tonal Limits of Welsh Folk Song', *Journal of the Welsh Folk Song Society* (vol. v, part 2, pp. 46–73), 73).

¹³ See Robert Peilin, Josseffüs (?1610–?1681) for instruction on the use of the 'g' clef in Wales. This clef was also used by Henry Purcell, amongst others.

¹⁴ Gwillim Pue [*sic*], NLW MS 13167B and NLW MS 4710B, 'yes ... I look forward to your letters', Craig Ferguson.

¹⁵ J. Lloyd Williams, *Journal of the Welsh Folk-Song Society*, vol. i, p. 26.

¹⁶ *Caneuon Llafar Gwlad (Songs from Oral Tradition)*, Vol. 1, ed. D. Roy Saer (Cardiff: National Museum of Wales – Welsh Folk Museum, 1974).

¹⁷ See Jane E. O'Brien, *The Grainger English Folk Song Collection* (Nedlands, WA: University of Western Australia, Department of Music, 1985).

¹⁸ Although this volume's interpretation largely follows the version by Daniel Huws, *Caneuon Llafar Gwlad ac Iolo a'i Fath: Darlith Goffa Amy Parry-Williams* (Cymdeithas Alawon Gwerin Cymru, 1993), p. 17.

¹⁹ Iolo used the letter 'g' for his clef. The modern treble clef is a 'g' clef, just written in a fancy manner. For this reason, I have left the modern 'g' treble clef for all of the above transcriptions of Iolo's originals. Iolo's 'g' clef is older and not one of an uneducated person as suggested by *AGIM*.

²⁰ Daniel Huws, 'Iolo Morganwg and Traditional Music', *A Rattleskull Genius*, ed. Geraint H. Jenkins (Cardiff: University of Wales Press, 2009), p. 343.

²¹ Phyllis Kinney, *Welsh Traditional Music* (Cardiff: University of Wales Press, in association with Cymdeithas Alawon Gwerin Cymru, 2011), p. 129.

²² *Aberystwyth Musicians of Fifty Years Ago ...* [Pamphlet reprinting lecture notes] from the *Welsh Gazette* (23 March 1916) ('*Old Welsh Music and Musicians*': Lecture by Mr. Jack Edwards) hints at how this style of singing hymns disappeared in Wales.

²³ In 'triban' (NLW 13146A, 203) *diwarnod* altered to *diwrnod*; 'Dic ddiöfal' (NLW 21423E, 14) *yndo* changed to *ynddo*, *hyn* changed to *hon*, *tawal* changed to *tawel*, *fi* changed to *mi*; 'Canu 'ddwyf a bod yn llawen' (NLW IAW 145, f. 10^v) *fal* changed to *fel*; 'Cân y Maensaer' (NLW 13146A, 424–5) *i'r* changed to *iddo*; 'Pebyll Penon' (NLW IAW 145, f. 7^r) *ieuanc* changed to *ifanc*, *bugeilia'r* changed to *bugeilio'r*; 'Y mwya' gar fy nghalon' (NLW IAW 145, f. 11^r) *yndo* changed to *ynddo*.

²⁴ I am thankful to the Society for giving room for further interpretation of Iolo's music in this *Journal*.

²⁵ I am grateful to Keith Floyd for his suggestions with regard to Iolo's music. I am especially thankful to Elsa Davies for helping me temper this essay, for her suggestions with regard to the music and for playing through Iolo's folk songs with me. And I am very grateful to my dad, Andrew 'Gwalior' Owen-Jones for helping me with my Welsh.

Part 3: Notes on Methodology: an approach towards new interpretations

The first assumption in these new interpretations is that Iolo actually intended what he wrote down, in terms of both modal tonality and rhythm. In other words, though his notation is not conventional in the modern classical sense, it is assumed he basically knew what he was doing. There is plenty of evidence to show that his notation is simply a slightly older method of writing music down and not the scrawl of an uneducated musician. In addition, where similar melodies have been notated by others such as Ifor Ceri or William Jones, it is assumed they have re-written the tunes into modern major and minor keys.

Considering that Iolo gave a large number of the tunes a specific poetic metre, the second assumption is that he intended poetry to be set to every melody. Poetry used here is selected only from Iolo's absolutely massive collection of poems. Many of the poems found fitted his titles in subject matter and metre.

The third assumption is that musicians are capable of making their own decisions with regards to both tonality and rhythm. It is hoped that any new publication would adhere to these principles.

Poetic Terminology

Some terms used by Iolo only became clear after reading his book *Cyfrinach Beirdd Ynys Prydain* (Abertawy, 1829), henceforth referred to as *CBYP*. Here are some of the most commonly used terms.

Cyhydedd Gyrch: uses rhyming scheme A.(a)B.C.(c)B.D.(d)B,¹ etc. and the metre can be 7.7. through to 12.12.; 8.7. is also allowed. The poetry can be from 4 to 12 *bann*. Iolo defines this in *CBYP* (p. 92) where he also calls it 'Colofn Prydain'.

Bann: For Iolo, this means a single line of poetry. Therefore, 'pedryfban' or '4 bann' means four lines of poetry; 'deubann' means two lines, etc. Lines of differing syllabic length, such as 5.5.5.4., he calls 'Brith Bann'.

Cyhydedd Ferr: For Iolo, as detailed in *CBYP* (p. 80), this metre was the

same as ‘Cywydd deuair fyrrion’ or, as he sometimes calls it, ‘Hen Gywydd’. In the past it sometimes referred to as ‘Cowydd Pedwar’.² The metre is 4.4. with the rhyming scheme A.A.A.A.

Triban Cyrch: Iolo also called this ‘Tribann Morganwg’. It is the same metre as Englyn Unodl Cyrch. The rhyming scheme is A.A.B.(b)A. and the metre is generally 7.7.8.7., though sometimes 7.7.7.7.

Cyhydedd Hir: Iolo called this ‘Gorchan y Gyhydedd Hir’ in *CBYP* (p. 90). The poem consists of lines of 12 syllables, ranging from 4 to 16, 18 and 20 lines, with rhyming scheme A.A.A.A.

Music Shorthand

Iolo tends to use symbols in his music notation which were already outdated in his time. For instance, ‘:S’ means repeat the preceding part. ‘S:’ means repeat the following portion. And ‘:S:’ means to repeat both the first and second parts. This type of symbol was in general use in the seventeenth century by composers such as Henry Purcell and is testament to Iolo’s older mode of notation.

Iolo pens grace notes as very small quavers or crotchets. He marks melisma with slurs. Where this is unclear, the poetry helps clarify what he intended.

Iolo uses an italicized lower-case ‘g’ to indicate his treble clef. This way of writing the treble clef is found in several Welsh hymn books of the eighteenth and early nineteenth centuries. Considering that the modern treble clef is also a letter ‘g’, it seemed unnecessary to reproduce Iolo’s clef for these transcriptions.

Interpretation

It is important to adhere as closely as possible to Iolo’s original notation, though not necessarily to the orthography, i.e., backwards noteheads and stem direction, as these do not affect the rhythms/tonality. In some cases, Iolo’s rhythmic notations make for very interesting instrumental pieces in varying and odd metres. However, there are three types of conditions that lead to altering the original notation. The first is the poetry: the accent of the poem dictates where the musical accent should fall, and this sometimes

requires a change in rhythm as compared to the originals or, at the very least, sometimes a change in time signature. The second condition is the ends of phrases: although an odd phrase can be fun on an instrument, often, for singing, a quaver rest for breath is useful. There were times where it seemed natural to add that to the music. The third condition are instances where either Iolo left off the stems of the notes or the book binders cut off notes during conservation binding. These are necessarily open to a wide interpretation. In all cases, editorial markings indicate where alterations have been made. Changes to rhythm are marked with both smaller note heads (as in Cass Meurig's book, *Alawon John Thomas* (Aberystwyth, 2004)) and with parenthesis. Added rests are marked with square brackets. Added time signatures are indicated by square brackets. Added repeats are noted with an asterisk. Added melisma markings are also indicated with an asterisk.

The Music

Melodies such as 'Cainc y Cathreiw'r' (*AGIM*, tunes 20 and 21), 'Cainc yr Odryddes' (*AGIM*, tunes 23 and 46), 'Ar fesur Triban' (*AGIM*, tune 16), etc. are clearly rubato, showing great rhythmic freedom (supported by Phyllis Kinney, *Welsh Traditional Music*, p. 129) and may not need to be notated in the modern way. With some tunes, the marking of the musical phrases as Iolo has done (rather than modern bar lines) is easier to read than the modern notation such as '8 a 7 deublyg' (*AGIM*, tune 12), 'Mesur 12 sill' (*AGIM*, tune 59), 'Mesur Carol Haf' (*AGIM*, tune 61), 'Triban' (*AGIM*, tune 74), etc. Other tunes such as '[Blin yw Caru]' (*AGIM*, tune 3), '[Lle bo Cariad]' (*AGIM*, tune 8), 'Canu 'ddwyf a bod yn llawen' (*AGIM*, tune 27), 'Dic ddiofal' (*AGIM*, tune 43), 'Pebyll Penon' (*AGIM*, tune 66) are marked with nearly no rhythmic variance. This should be presented with the understanding that the singer should create their own rhythmic variance, depending on the lyrics. Other tunes such as 'C[yhyde]dd G[yr]ch 3 ban' (*AGIM*, tune 33), 'C[yhyde]dd G[yr]ch 4 ban' (*AGIM*, tune 34), 'C[yhyde]dd G[yr]ch 8 a saith' (*AGIM*, tune 35), 'C[yhyde]dd G[yr]ch 8 ban' (*AGIM*, tune 36), 'C[yhyde]dd G[yr]ch 8 ban IM' (*AGIM*, tune 37), 'Triban Cyrch' (*AGIM*, tune 76), etc. are clearly hymn tunes and words appropriate to that style have been found. In songs titled with both metre and subject matter, the exact poetry indicated was found in other papers belonging to Iolo, such as 'Eos Morganwg' (*AGIM*, tune 1), 'Mesur 12 sill' sef 'Hynod iawn' (*AGIM*, tune 59), 'Triban I.M.' [yr hoywal newydd] (*AGIM*, tune 78). There are some

songs that imply two or more singers, presumably one taking the part of the lead singer (*arweinydd y gân*), such as ‘Cywydd deuair fyrion’ (*AGIM*, tune 39), ‘Cywydd deuair “Morganwg” ’ (*AGIM*, tune 40), ‘Triban’ (*AGIM*, tune 73), which are very similar in style to Breton folk-song/dance tunes. It is possible that tunes he has marked with his signature or initials were written by him. Some songs were published by Edward Jones and have been indicated. A different version of ‘Torriad y Dydd’ was also recorded by Rhys Jones (1715–1801) (pp. 97–8, *The origin and progress of the Gwyneddigion society of London*, by William Davies Leathart, Gwyneddigion Society) and this version is better suited to both the original Welsh words (*ibid.*) and Iolo’s English words. It is likely that the ‘Torriad y Dydd’ in Iolo’s collection was not notated by Iolo. Similarly, it seems likely that some other melodies, such as ‘Coed y Glyn’ (*AGIM*, tune 29) and ‘Triban Gwŷr Morganwg’ (*AGIM*, tune 77), were notated by other hands.

There are nine songs that present real difficulties, which are detailed individually in the interpretations. These are ‘Eos Morganwg’ (*AGIM*, tune 1), ‘[Triban Morganwg]’ (*AGIM*, tune 10), ‘8 a 7 Morganwg. Morris Dance’ (*AGIM*, tune 15), ‘Cân y Maensaer’ (*AGIM*, tune 25), ‘Canu bachgen y Felin’ (*AGIM*, tune 26), ‘Dawns Triban deublyg’ (*AGIM*, tune 41), ‘Deuair fyrrion’ (*AGIM*, tune 42), ‘Dic ddiolfal’ (*AGIM*, tune 43) and ‘Triban’ (*AGIM*, tune 73).

Approximately one-fifth of the melodies have already been published by previous authors and are now noted.

Detailed Notes on Methodology

The numbering of the following tunes corresponds to the numbers used in *AGIM*.

7. [hen gywydd deuair] NLW 13131A, 463 *manuscript version*



new interpretation

[Breu - deg bry - dydd, E - thol iei - thydd, Gwē - aist gy - wydd, Llawn llaw - en - ydd
Can er cyn - nydd lawn a - wen - ydd A'th ddysg i'th ddydd, Fe - drus fy - drydd.]

This is in G mixolydian as is clear from the key signature and the tonic, i.e. opening and closing note, of G.

The song, as notated by Iolo, moves from 4/4 to 5/4 although not explicitly said. I simply added the time signatures to match the original bar lengths.

The poetic form ‘Cywydd deuair fyrion’ fits this melody. Iolo called this metre ‘Cyhydedd Ferr’ in *CBYP*. I have used one such poem from *CBYP* (p. 81), ‘Cyhydedd Ferr, wythbann’. The left column features stanza one, the right column stanza two.

Breudeg brydydd,	Can er cynnydd,
Ethol ieithydd,	lawn awenydd,
Gwēaist gywydd,	A'th ddysg i'th ddydd
Llawn llawenydd;	Fedrus fydrydd.

Edward Dafydd a'i cant.

As with all of these metres, it is easy enough to find free-floating verses and set them to these songs (as long as the rhythms and melisma markings are observed.) There are many examples of this type of poem written by Iolo. In *AGIM*, no type of *cywydd* metre fits that interpretation.

This tune has been previously published in *Canu Gwerin*, 8: 22, by Meredydd Evans.

34. Cyhydedd Gyrch 4 ban a deuban I.M. NLW IAW 145, f. 10^r
manuscript version



new interpretation

The new interpretation of the melody is written on five staves in G-clef, 2/2 time. The notes are: Staff 1: G4, A4, B4, C5, B4-A4, G4, F#4, E4. Staff 2: D4, C4, B3, A3, G3, F#3, E3, D3. Staff 3: C3, B2, A2, G2, F#2, E2, D2, C2. Staff 4: B1, A1, G1, F#1, E1, D1, C1, B0. The melody is a simple, descending scale.

[1. Har - dded yw go - leu - ni'r haul - wen, Gwedd y bo - re'n hyf - ryd...
 Gles - sin byw - iog am y coe - dydd Tardd y blo - dau ar bob...
 iawn; Tes chwa - reu - gar yn yr wy - bren Haf ai serch o'n
 twyn, A thi - rio - nwch gwir la - we - nydd Gan yr a - dar
 1.
 cylch a gawn; Tes chwa - reu - gar yn yr wy - bren Haf ai
 ym - hob llwyn, 2.
 serch o'n cylch a gawn; A thi - rio - nwch gwir la -
 -we - nydd Gan yr a dar ym - hob llwyn.]

This melody is in D dorian, as evidenced by the key signature and the cadential note of D.

The words were found in a stack of psalm verses written by Iolo in NLW 21359A, 431. These verses could be taken as a hymn or as a folk song. The melody moves through 2/2 and 3/2 as minims were the basic rhythms notated in the original. It could be that the title '4ban a deuban' means four lines with

the last two lines of those four repeated, which this interpretation has followed.

Bore Têg o Hâf

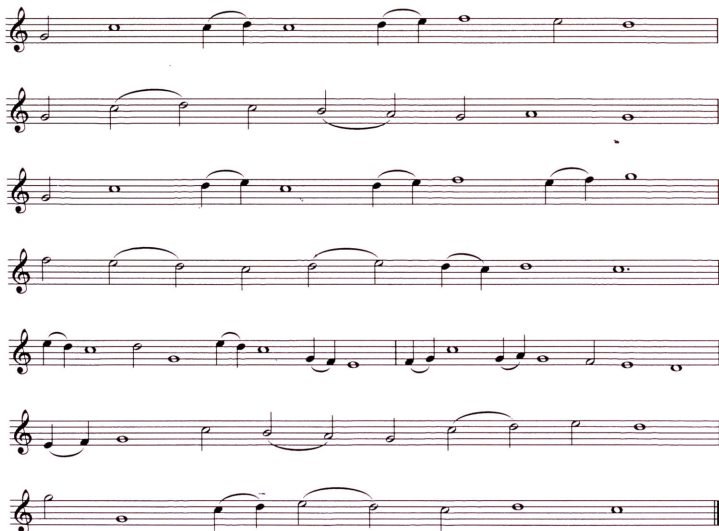
Hardded yw goleuni'r haulwen,
Gwedd y bore'n hyfryd iawn;
Tes chwareugar yn yr wybren
Haf ai serch o'n cylch a gawn.

Glessin bywiog am y coedydd
Tardd y blodau ar bob twyn,
A thirionwch gwir lawenydd
Gan yr adar ymhob llwyn.

36. Cyhydedd Gyrc'h 8 ban

NLW IAW 145, f. 11^v

manuscript version



new interpretation

[I. Gwy - ddost o Dduw pa beth sydd raid, I'm corph am e - naid
e - gwan. Di we - li'n llwyr lle'dd wyf fi'n ddall, Di wy - ddost
wall bob a - nian; Y peth sy'n o - rau'n rad o'th
law I ddyndaw'n dra bu - an; Yn ddawn dy ga - riad
mawr fy Naf Bob awr y caf y cy - fan.]

This melody is in C ionian (C major).

Iolo's phrases indicate a poetic metre of 8.7. as well as the poetic form 'Cyhydedd gyrch'. This poetic metre does not fit the interpretation in *AGIM* because of edits to melisma markings and rhythm; also, the rhythms have been doubled from the original in an inconsistent manner.

Underneath the tune are the words, 'Gwyddost o Dduw pa beth sydd raid, salm 12. Print'. In the book published by Iolo (Edward Williams, *Salmau yr Eglwys yn yr Anialwch*, vol. i (Merthyr Tydfil, 1812), pp. 12–14) is a metrical version of Psalm 12 which also begins with the phrase, 'Gwyddost o Dduw pa beth sydd raid'. The verse is also in 8.7., 8 ban and uses the poetic form 'Cyhydedd gyrch', i.e. rhyming scheme A.(a)B.C.(c)B. etc. as described by Iolo in *CBYP*.

1.

Gwyddost o Dduw pa beth sydd raid,
I'm corph a'm enaid egwan,
Di weli'n llwyr lle'dd wyf fi'n ddall,
Di wyddost wall bob anian;

Y peth sy'n orau'n rad o'th law
 I ddyn a ddaw'n dra buan;
 Yn ddawn dy gariad mawr fy Nâf
 Bob awr y caf y cyfan.

Though this melody is not a folk song, it could be used as one.

37. C[yhydedd] g[yr]ch 8 ban IM

NLW IAW 145, f. 10^v

manuscript version



new interpretation

[I.Gwnai ser y— bo - re'n— dyr - fa lan Iw Ner y gan ddi -
 -ffu - ant, Ar dardd bo - dol - deb rho - ddent floedd An - feid - rol
 oedd eu mo - liant, Clo - flo - rent Dduw ban we - lai 'rhain Y
 gwawl yn gain li - fei - riant, Ail i - ddynt rho - ddwn
 ni bob awr— In gwa - nar— mawr o - go - niant.]

This melody is in G mixolydian. It sounds like a hymn tune and may have been written by Iolo.

It moves through 2/2 and 3/2. These time signatures are most appropriate, as minims give the base rhythmic beat.

Melisma markings in *AGIM* do not allow for the metre 8.7. and the notation has been doubled from the original in an erratic manner.

The poem found for this new interpretation is from NLW 13146A, 365–7, and has all the right elements, i.e., poetic form – metre 8.7., 8 lines (8 ban) and apposite sacred subject. Iolo has written his own edits to the poetry in brackets.

Cyhydedd gyrch gyffredin – wythbann

1.

Gwnai ser y bore'n dyrfa lan,

Iw Ner y gan ddiffuant,

Ar dardd bodoldeb rhoddent floedd

anfeidrol oedd eu moliant,

(gorfoledd oedd etc.)

Clodforent Dduw ban welai 'rhain

Y gwawl yn gain lifeiriant,

Ail iddynt rhoddwn ni bob awr

In gwanar mawr ogoniant.

A description of this poetic metre can be found in *CBYP*. The rhyming scheme is A.B.(b)A.C.(c)A. etc. Iolo says of this metre that it could be anywhere from 4 bann to 20 bann and syllabic lengths could be of one's choosing, (i.e., 8.8. or 8.7. or 10.10., etc.)

39. C[ywy]dd deuair fyrron, Morganwg

NLW 13089E, 253

manuscript version



new interpretation



This song is in A aeolian, as can be seen by the cadential (tonic) note A and by the key signature. There definitely is no ‘g’ natural indicated, as incorrectly transcribed in *AGIM* (last phrase), and it is definitely and categorically not in A major!

This tune has a similar feel to Iolo’s other collected ‘cywydd deuair’ melodies. The tune is straightforward, nearly all crotchets. The very last note is without a stem and could be interpreted as a minim or crotchet. For this version, a crotchet was used as it keeps a nice steady rhythm, good for dancing in the old way (Breton fashion).³

Iolo uses an S: to indicate a repeat of the last phrase (this being standard in an earlier time period).

Any poem using the metre ‘Cywydd deuair fyrron’ will work. Having a second singer to repeat phrases would make sense and seems likely (i.e.,

repeat in four bar phrases) just as they do in Brittany. At any rate, I have chosen a poem found in *Cerddi Rhydd Iolo Morganwg*⁴ (hereafter *CRhIM*), poem 71, ‘Cân y Deildy’ (pp. 112–13), originally from Iolo’s book, NLW 13127A, 442–3.

Cân y Deildy

Erlynais ferch
Liw blodau mân,
Grudd eiliw rhos
Golwg serchog,
Eurwallt melyn
Ar ben dyn fau
Eiliais i hon,
Wielyn gell
Ymysg llysiau
Lle gwahoddais
(Ys bernid hardd
Lle daw meinwen
Lle caf annerch
A rhoi cusan
Tra phery’r haf,
I goedlwyn ir
Ymyl dôl gain
Ym mherfedd cell
Er mwyn bun deg,
Er caru hon
Aros y dydd
Ymgaru’r nos
Gwyrdd yw’r tŷ mau,
Gwaith llaw Duw lwyd
Gwead cadarn,
Gwiall cymhleth,
Addurn i fardd
Addail i ferch
Meinwen a gân
Mae uwch ei phen

ar las lannerch,
efaill perllan,
a’r ôd unnos,
llygad bywiog,
uwch tâl gorwyn,
yn fodrwyau.
dan gyll gwyrdion,
yn hoyw babell,
a fflawr blodau;
fy nyn lednais
llys Fferyllfardd)
dan gaeadlen,
hardd edlinferch,
i’r dyn eirian,
aml y cyrchaf
gyda meinir,
mewn tir didrain,
gwneuthum babell
elain waneg,
mewn encilion.
ynghêl coedydd:
lle cân eos.
gwrdd ei asau:
ar ei gronglwyd,
heb waith isarn,
uwch cain eneth,
ymhlith glastardd,
a gân draserch.
gytgerdd adar:
ar bob cangen.

Cywedd y cân
 Cywyddau serch
 Canant i fun
 Cydfolant hon
 Mi o'm serch mawr
 Ni'm dawr o ged
 Cofleidiaw hon,
 A chael cusan
 Nid af at wrach,
 Er cael oed dydd
 Af i lys dail
 Yr hafddydd hir

ednaint diddan
 cwbl gyfannerch;
 hoyw ei meinllun,
 adar gwylltion.
 at fireinwawr,
 eithr ei gweled,
 hardd ei gwenfron,
 ei min bychan.
 draw i gilfach,
 gyda gwenddydd,
 dan bleth gwiall,
 gyda meinir.

Rhys Goch ap Rhicert

This tune has been previously published in *Canu Gwerin*, 8, 21, by Meredydd Evans.

40. Cywydd deuair 'Morganwg' NLW IAW 145 (uncatalogued)
manuscript version



new interpretation



This song is in A aeolian, as one can see from the key signature and the tonic, which is A. It is unequivocally not in A major as transcribed in *AGIM*.

It seems as if the phrases can be repeated by a second voice, and in this way, the song sounds and again feels like a Breton dance song, indicating a correspondence between these two dance cultures.

There is a dot in the last bar after the ‘B’ note. It seems to look like a blotch or rather a notehead started then abandoned. However, it could be a dotted crotchet with a quaver. Alternatively, that last phrase could be a dotted crotchet (on the B note), crotchet (C), crotchet (B) and quaver (A), which would make a very funky syncopation. All of the above would work and still be much closer in interpretation compared to *AGIM*. While 3/4 does work with the lyrics, it is an unnecessary edit that changes the feel of the music in a way that does not represent the original intent.

There are two notes without stems, these could be interpreted in any way, minim or crotchet or quaver.

As with all of these tunes, the melody fits a poetic form. In this case, any verses that use the poetic form ‘cywydd deuair fyrion’ would fit with this melody. If these songs were to be put into book form, I would suggest including a full range of Iolo’s collected poems.

Here is the poem Iolo included with the melody:

ar ei gwartha mi ddechreua,
lle mae nythod llau a llygod.

This song has been previously published in *Canu Gwerin*, 8, 18–19, by Meredydd Evans.

47. Hengoed.

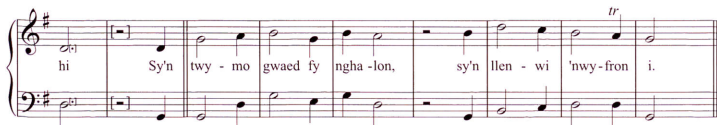
NLW IAW 145, f. 8^r

manuscript version



Da capo.

new interpretation



This melody is in G major as indicated by the key signature.

Iolo writes, ‘Yr Erddigan hon a gyfansoddiwyd gan un ag oedd yn weinidog yn Hengoed ... yn 1740.’ Iolo uses a modern treble clef and has written a bass line which could mean he copied it from another written source.

He has written it in 3/4 and this version has kept to that time signature. A rest was added to the end of the bridge as that felt most natural.

The metre is 7.6. and a suitable poem was found in *CRhIM* (pp. 37–8), ‘Cân’, originally found in NLW 13099B, 84.

Cân

1

Mab wyf a'i fryd yn gywir ar beraidd feinir ferch,
A chaf gan wen rinweddol fy nhâl yn siriol serch,
Fy ngwenferch yw fy ngwynfyd, a'i glendid hyfryd hi
Sy'n twymo gwaed fy nghalon, sy'n llenwi 'nwyfron i.

48. Hen erddigan Morganwg NLW 21421, number 4

manuscript version



new interpretation

The image shows three staves of musical notation for the new interpretation of 'Hen erddigan Morganwg'. The notation is in treble clef with a common time signature (C). The melody is written with lyrics underneath. The first staff ends with a double bar line. The second staff continues the melody. The third staff ends with a double bar line.

l.Gwyn_ fyd_ y_ ber fwy - al - chen sy'n ddi - grif ar_ y_
gan - gen, heb_ awr_ o - fal - us y - no
bydd_ Drwy gorph y_ dydd_ yn_ lla - wen.

This tune is straightforward to understand. It is in A aeolian, as evidenced by the key signature and cadential note of the piece.

Iolo has, unusually, written a time signature and bar lines. There's no need to re-write any of it really, except that I have shifted the melody so that the

first two notes are now a pickup, in order to keep the accent of the language on the correct musical accent. Also added is a 3/2 time signature in bar 13 in order to stay true to the original notation. The beginning clearly shows cut time. Contrary to the assertion of *AGIM*, the words are written on the same page and easily fit the melody. Iolo has marked the melisma clearly and when followed there is no problem with the use of the poetry. It would be possible to square off bar [13] but there is no need. Ends of phrases have been marked with a double bar line by Iolo (and I have done the same).

It is stated of this tune: ‘yr oedd gynt yn arferedig ym Morganwg, yn yr Eglwysydd plwyfol yn gystal ac yn y cynilleidfaoedd neillduol. ganu amryw o ganiadaur Hen Ficer ar yr erddigan honn. Ebe George Tudur.’ (it was used of yore in Glamorgan, in the parish Churches as well as in nonconformist congregations. to sing many of the songs of the Old Ficar on this melody. Quoth George Tudur.)

The metre is ‘Triban Cyrch’ – 7.7.8.7.

1.

Gwyn fyd y ber fwyalchen
 Sy’n ddigrif ar y gangen,
 heb awr ofalus yno bydd
 Drŵy gorph y dydd yn llawen.

Thos. Llywelyn o Regoes, o Lyfr George Tudur. Y Salmwr, Cenedig hwn gynt yn yr Eglwysydd ar cyrddau ym morganwg, ebe G. Tudur.

53. Hwn a glywais mewn Eglwys yn sir Frycheiniog, 8 a 7 NLW IAW 145, f. 14^r

manuscript version



new interpretation

[1. Da wyt ein Duw da iawn i ni, Yn llawn dai - o - ni beu-nydd; er
2. Llawn har-ddwch yw pob peth o'th waith, Yn ddrych i'w faith ry - fe - ddu; O

maint a wnawn yn d'er- byn di 'Rwyt gy - da ni'n dra - gy - wydd.
by-dded in - ni'r dwy - fol Nêr Dros byth dy bêr fo - lian - nu.]

The melody is in D dorian as indicated by the key signature and cadential note.

Since Iolo heard the melody in a church, sacred verses were chosen as being most appropriate. This is one of the very few times that Iolo's melisma markings do not match the poetic metre indicated in the title. A metrical version of Psalm 102 (with the metre 8.7.) originally published in *Salmau'r Eglwys yn yr Anialwch* (pp. 99–100), also published in *CRhIM* (p. 4), is chosen here. The rhythms were kept identical to the original.

Daioni Diymbaid Duw

1.
Da wyt ein Duw, da iawn i ni,
Yn llawn daioni beunydd;
Er maint a wnawn yn d'erbyn di
'Rwyt gyda ni'n dragywydd.
2.
Llawn harddwch yw pob peth o'th waith,
Yn ddrych i'w faith ryfeddu;
O bydded inni'r dwyfol Nêr
Dros byth dy bêr foliannu.

59. Mesur 12 sill sef y Gyhydedd hir I.M. NLW 21375A, f. 36^v
manuscript version



new interpretation

The new interpretation of the musical score consists of three staves of music in G mixolydian. The first staff is in 3/4 time and ends with a repeat sign and a double bar line. The second staff is in 4/4 time and ends with a repeat sign and a double bar line. The third staff is in 3/4 time and ends with a repeat sign and a double bar line. The lyrics are written below the staves.

[1. Cyd - nes - swch i__ wran - do ar ha - nes bur ry - fedd,___ Dim yw ei de - chreu a__ dim yw ei
 Dim sy'n ei__ cha - nol a dim sy'n ei chyn - nal___ A dim a dal sto - ri os bydd hi'n an -
 chyn - nal___ 2. O ddim y gwnawd Cym - ru wych w - rol ei chae - rau, O
 wa - dal___ O ddim y gwnawd A - sia ac__ Eu - rope deg ir - wedd O
 ddim y__ gwnawd Lloe - gr ai ham - l dwy - so - rau___ hy - nod iawn!
 ddim y__ gwnawd A - frica, A - mer - ica ai___ maw - redd___]

The tune is in G mixolydian as evidenced by the last note (tonic) and key signature.

I have put the tune into 3/4 mainly except for bars 14, 17 and 20. This is to fit both the poetry and the melody while staying true to the original rhythms as written by Iolo. The poetic form is described by Iolo in *CBYP*. 'Cyhydedd Hir' is the ninth poetic form in his system. It can be 4 to 16, 18 and 20 *bann* (lines) consisting of 12 syllables per line.

A poem that fits this song is found in NLW 13099B, 215. This seems most likely as in the music notation Iolo has written a short refrain at the end of the song that reads 'hynod iawn'. This poem has the same refrain and the metre mainly fits the melody. There are a couple of occasions where the line falls short of 12 (11 beats) but this can be adjusted to fit the tune by skipping the pickup notes generally.

Can Newydd neu hynod Draethodl ar ddim. gan Thomas Williams.

1

Cydnesswch i wrando ar hanes bur ryfedd,
Dim yw ei dechreu a dim yw ei diwedd
Dim sy'n ei chanol a dim sy'n ei chynnal
A dim a dal stori os (bydd) hi'n anwadal.

Hynod iawn! hynod iawn!

2

O ddim y gwnawd Cymru wych wrol ei chaerau,
O ddim y gwnawd Lloegr ai haml drysorau
O ddim y gwnawd Asia ac Europe deg irwedd,
O ddim y gwnawd Africa, America ai mawredd.

Hynod iawn! hynod iawn!

Cwm y Capel. Rhagfyr y 5ed 1806

(wrth Ferthyr Tudfyl)

Argraphwyd gan W. Williams Merthyr Tydfil.

Another poem that can be used is from *CBYP* (pp. 90–1, with another copy on page 60); the poem is also published in *CRhIM* (p. 61) where the first line reads ‘Teg fore ’mis Ebrill yn ebrwydd y codais’. With 12 syllables per line, the poem fits the melody perfectly. The little tag at the end, ‘hynod iawn’, can still be sung or left out. Iolo marks his repeats with an **:S:** denoting both the A part and the B part to be repeated.

Arall, sef awdl Gorchan ar y Gyhydedd hir, a gant Dafydd o’r Nant er dysgu Cynganedd dawddgyrch gadwynog.

1.

Er ffrill adar Ebrill yn ebrwydd y codais,
I’r coedydd ar ofron tir hyfryd ymdeithais,
I’m dethol fyfyrdod oferdyb ni luniais
Ar lennyrch y glasgoed, ond glwysgerdd a brydais;
Bwriadau gwir awen, goreuwaith fy nyfais,
A nwyfau’n y galon; ag alaeth i’m dwyais;
A diwyd accenion i’m caniad erlynais
Lawenydd diofal i’m cynnal amcenais.

2.

Ystyriais y byd o'm gwybodus feddyliau;
Eiddilwch llaweroedd, llu arall mewn poenau;
Nid pennod y llawen yw lliwo bwriadau
A brydwaith ystyrbwyll naws durbwynt damweiniau;
Dymunais holl anian llawenydd i'm genau,
A gwiniaith yr awen, a'i rhywiog wëadau;
Ag adwyth i'm mynwes, er mwyned ei chwedlau;
Och! Adlais bronn glaf, ag ni chwarddaf o'i cherddau.

3.

Meddyliau gwyr ifainc digrefydd ewch ymmaith,
A'ch amhwyll diofal, a'ch difudd oferwaith;
O fwriad y galon hawdd gweled yr effaith,
Er hoffed un dydd ennyd oer a ddaw eilwaith,
Hir ddolur yw diwedd a dial ynfydwaith,
Ni fedir y gwenith ar ganol tir diffaith;
Traed hoffion amynedd sy'n myned at obaith,
A'r tybiau'n tawelu'n llonyddu'n llawn heddiaith.
Dafydd o'r Nant a'i cant.

62. Mesur Carol haf. I.M. NLW 21375A f. 36^v

manuscript version



new interpretation

[Mae'r gog yn ber la - fe-rydd A'i miw-sig yn y mae-sydd A__ gwe-nu y mae'r gwey-nydd Dan
dy-wydd hir-ddydd haf. A'r__ gerdd yng nghae-rau gwyr-ddion Y__ tir gann fwy-ailch
tae - rion Lla - we - nydd pyn - ciau llaw-nion Y don hy - fryd - lon fraf.]

The key is G mixolydian as evidenced by the key signature.

Iolo uses the bar lines to mark out poetic phrases. From this, it can be seen that the poetic metre is 7.7.7.6. 7.7.7.6. The poem I have used comes from *CBYP* (pp. 169–70). Iolo calls these poems ‘pennillion Dyrif’ (neu Carol and also ‘Cerdd Arwest’ or ‘Can Deuluaidd’). This particular poem, because of its rhyming scheme, Iolo calls ‘Hyppynt yn Ddyrifaid’, namely A.A.A.B. A.A.A.B. Another poem that would work is ‘Gwen Lliw’r Lili’ from NLW IAW 145, f. 30^r. This metre is also called ‘tri thrawiad’. For this reason, the interpretation in *AGIM* is inadequate, as the rhythmic and melismatic edits do not allow for this poetic metre.

Bar 6 of Iolo’s original page has been cut off during binding (bar 13 of the new interpretation). I have guessed at a D minim because that would fit with the rhythmic pattern of the rest of the piece. Iolo has written repeats which could suggest a lead voice singing the line with a chorus echoing the phrase. He has also written ‘da capo’ which adds nothing but seems he wanted to make sure the repeat went back to the very beginning. In bar 8 of the new interpretation, it would be possible to square off the semibreve into a dotted minim without affecting the piece overly. But, having said that, the original needs no real interpretation and any musician would be happy to read the original as it is.

Mae’r gog yn ber laferydd,
A’i miwsig yn y maesydd,
A gwenu y mae’r gweynydd
Dan dywydd hirddydd haf,

A'r gerdd yng nghaerau gwyrddion
Y tir gann fwyailch taerion,
Llawenydd pynciau llawnion
Y don hyfrydlon fraf.

Charles Dafydd Meredydd a'i cant.

The following stanzas, noted in NLW IAW 145, f. 30^r (and which also appear in *Ancient National Airs of Gwent and Morganwg*, ed. Daniel Huws (Cymdeithas Alawon Gwerin Cymru, 1994), pp. 26–7) with minor edits), also fit the above metre.

Gwen lliw'r lili

1

Dydd da fo'i Wenn lliw'r lili
Mi'th welais heddyw'n wisgi
'Run orau 'rwy i'n caru
O ferched yr holl fyd;
Cof gennit addewiddion
Ar cariad gynt fu rhyngthom
Mynega i'm liw'r hinon
Fy seren deg ei phryd;

2

Mae'r gog yn bêr laferydd
Ai miwsig yn y meisydd
A gwenu y mae y gweunydd
Dan dywydd hir ddydd haf
Ar gerdd ynghaerau gwyrddion
Y tir gann fwyailch tirion
Llawenydd pyngciau llawnion
Y dôn hyfrydlon fraf.

69. Rhuppynt hir
manuscript version

NLW 13099B, 135

mi a ba - raf, i'm gwen a - raf gan a ga - raf, gain o ge - rydd,
de - re 'de - ryn, du pig fe - lyn, sy'n y dy - ffryn, yn ei de - ffro,

am ly - fa - su fy ni - fla - su a'm lli - a - su, em lli - o - sydd.
dwg fy ne - ges at fach - ge - nes, am wawr gy - ñes 'wy'n mawr gwy - no.

new interpretation

1. Mi a ba - raf, I'm Gwen a - raf Gan a ga - raf, Gain o ge - rydd,
2. De - re'r de - ryn, Du pig fe - lyn, Sy'n y dy - ffryn, Yn ei de - ffro,

Am ly - fa - su Fy ni - fla - su A'm lli - a - su, Em lli - o - sydd.
Dwg fy ne - ges At fach - ge - nes, Am wawr gyn - nes 'Wy'n mawr gwy - no.

This song is in A aeolian, confirmed by the 'A' tonic note and the key signature.

The first verse of the lyrics also appears in *CBYP* (p. 178). This portion of the book is a reproduction of a manuscript by Simwnt Fychan Bencerdd where the metre is called 'Hupynt hir'. Iolo writes, 'Llyma Ddosparth ar Fesur Cerdd Dafod, A wnaeth Simwnt Vychan Bencerdd i'r Meistr Pirs Mostyn o Dalacre, a'r Ddosparth hon a gafodd varn a bodd Eisteddfod fawr Gaerwys ym mlwyddyn oed Crist 1567.' As far as I know, the second verse is only to be found on the page with the melody. The verse in *CBYP* is slightly different from the verse given beneath the melody. I quote here from *CBYP*. The left column features stanza one, the right column stanza two.

Mi a baraf
I'm Gwenn araf,
Gann a garaf
Gan o gerydd;

Am lyfasu
Fy niflasu,
A'm lliasu
Em lliosydd.

The only odd marking is in bar 4. It could be read in several ways. Taken at

face value, you could write 19/16 for that bar but that seems overly pedantic. Alternatively, it could be interpreted as a quaver triplet or as a dotted quaver, semiquaver with crotchet. For the moment, the most appropriate interpretation seems to be a dotted crotchet with two semiquavers as this matches the rest of the rhythms of the piece.

The melody elegantly swings back and forth from 5/4 to 4/4 and there is no need to square this off.

This song has been previously published in *Canu Gwerin*, 8, 22, by Meredydd Evans.

76. Triban Cyrch NLW IAW 145, f. 11^v

manuscript version



new interpretation

[1. Gwell ba - ra haidd a he - ddwch Na ba - ra
cann a gar - rwech, Gwell na llys bre - nin, Duw ai gwyr, Cwrr
perth mewn llwyr lo - ny - ddwch. Gwell na llys bre - nin,
Duw ai gwyr, Cwrr perth mewn llwyr lo - ny - ddwch.]

This is in G mixolydian as one can tell by the cadential note of ‘G’ and the key signature.

The tune moves through 3/2, 4/2 and 5/2. As the base rhythms are minims, these time signatures seemed best. No rhythmic changes were necessary.

The words are from NLW 13146A, 351, where Iolo has written several verses of ‘Triban’:

Gwell bara haidd a heddwech
Na bara kann a garrwech,
Gwell na llys brenin, Duw ai gwyr,
Cwrr perth mewn llwyr lonyddwech.

Iolo Morganwg

Gwell bwthyn yn ael mynydd
Lle clywir can llawenydd,
Na chastell gwyh rheolwr gwlad
Lle bytho nad annedwydd.

Iolo Morganwg

The last two phrases are repeated in order to fit the length of the melody. Any ‘triban’ verse can be set with this tune. This melody sounds more like a hymn than a folk song.

78. Triban I.M. - yr Hoywal Newydd

NLW IAW 145, f. 22^r

manuscript version



new interpretation



This song is in G mixolydian as evidenced by the key signature and the tonic (cadential and starting note) being G.

The time signatures I have used are 7/4, 5/4 and 4/4. The 7/4 could be divided into 4/4 and 3/4 without changing the accent to the language. The rhythm needed no adjusting to fit the poetry. Naturally, the tune could be squared into 4/4 but this is not necessary. The repeats imply a second singer or group of singers repeating the words of the lead singer.

The poem was found in NLW 13146A, 197–9. It must be that Iolo intended this particular poem for this particular song as the titles both contain the words ‘Hoywal Newydd’ and they both are in ‘triban’ metre. The title reads:

Tribanau’r Hoywal Newydd. a elwir yn Saesneg Canal o Ferthyr Tudfyl ym Morganwg i lawr i Dre Caer Dydd, oddiyno i’r Môr, yn arwain badau a llongwriaeth drwy ganol mynyddau Cymru.

1.
 Pei meddwn ddawn awenydd
 Ar Englyn cân a chywydd
 Gwnawn bleth gynghanaidd heb air sâl
 O fawl i'r Hoywal newydd.
 Lewys Wiliam, Gwerthwr
 Llyfrau, o Ferthyr ai cant. 1799

Your humble servant,
 Ceri 'Canada' Owen-Jones⁵

Abbreviations

<i>AGIM</i>	<i>Alawon Gwerin Iolo Morganwg</i> , ed. Leila Salisbury (Aberystwyth, 2012)
<i>CBYP</i>	Edward Williams, <i>Cyfrinach Beirdd Ynys Prydain</i> (Abertawy, 1829)
<i>CRhIM</i>	<i>Cerddi Rhydd Iolo Morganwg</i> , ed. P. J. Donovan (Cardiff, 1981)
NLW	Manuscript in the National Library of Wales collection
NLW IAW	Manuscript in the Iolo Aneirin Williams collection of manuscripts held in the National Library of Wales

NOTES

¹ Where 'A' (capitalized) represents an end rhyme, and 'a' (lower case) an internal rhyme.

² Cf. *Canu Rhydd Cynnar*, ed. T. H. Parry-Williams (Caerdydd, 1932), poem 92, pp. 356–8, 'Cwyn Hen Wŷr: Gwyneddon 2' by Hw ap [Elisse]; also Meredydd Evans and Phyllis Kinney, 'The History and Development of "Canu gyda'r tannau"', *Hanes Cerddoriaeth Cymru (Welsh Music History)*, Vol. 6 (Cardiff, 2004), 92.

³ For further reading on the displacement of 'the older forms of the dance... Rounds, Squares, etc.,' in favour of 'Longways dances' see *The Country Dance Book: Part II* by Cecil J. Sharp (London, 1927)

⁴ *Cerddi Rhydd Iolo Morganwg*, ed. P. J. Donovan (Cardiff, 1981).

⁵ Ers imi ysgrifennu'r erthygl hon daeth rhai pwyntiau yn amlwg. Nid ar Leila mae'r bai yn llwyr am y gwallau: mae bai ar ei hathrawon hefyd. Awgrymodd un ohonynt nad

cyfrol ysgolheigaidd mo hon, ond cyfrol ar gyfer perfformwyr gwerin. Mae'r awgrym fod y gyfrol wedi cael ei symleiddio i fodloni cerddorion gwerin yn sarhad. Yn fy mhrofiad i mae cerddorion gwerin yn gerddorol ddeallus a galluog. A chyda llaw, mae'r broses o symleiddio wedi gwneud y gyfrol hon yn gwbl anefnyddiol i'r gwir gerddor.

Awgrymodd athro arall fod yr MPhil gwreiddiol, sy'n sylfaen i'r gyfrol *Alawon Gwerin Iolo Morganwg*, yn werth ei ddarllen. Mae'n amlwg fod gwaith enfawr wedi ei wneud i gyflawni'r MPhil. Mae'r 46 tudalen sydd ynglŷn ag oedran Iolo Morganwg yn gywir ac yn addas i'r testun. Mae'r adran 41 tudalen sydd ynglŷn â'r traddodiadau Cymreig hefyd yn gywir ac yn addas i'r pwnc. Ydy, mae'n werth ei ddarllen: fel darn hanesyddol, mae'r MPhil yn iawn. Er hynny, mae'r tudalennau sy'n disgrifio'r alawon yn briodol yn llai niferus. Esboniwyd i mi fod yr awdur, yn y traethawd MPhil, yn amddiffyn yn fwy rhesymol y newidiadau a wnaed i'r moddau a'r rhythmau a ddisgrifiwyd. Dyma beth a ffeindiais: 'G fwyaf yw'r cywair ...' (MPhil., tt. 88, 97), ond er hynny G micsolydiaidd yw'r cywair yn nodiant Iolo yn wreiddiol. Yn ogystal â hyn, dywed Leila Salisbury mai yn anaml iawn y defnyddiwyd y cywair lleddf yn yr alawon gwerin a gasglodd Iolo. O'r 86 alaw sydd yn y casgliad hwn, un ar ddeg yn unig sydd yn y cywair lleddf meddai (MPhil., t. 56). Ond moddol yw'r caneuon yn nodiant Iolo yn wreiddiol, gan gynnwys y moddau lleddf sef doraidd, phrygiaidd ac aeoliaidd.

Nid yw haeru rhywbeth yn ei wneud yn wir. Ffeindiais fod yr haeriad o ddefnyddio methodoleg Bartók braidd yn wan. Efallai fod peth camddeall ystyr y gair 'tonic' wedi digwydd yma. Ystyr y gair 'tonic' yw 'the first degree, or key note of the scale' (*A New Dictionary of Music*, t. 388). Does dim ots pa fath o raddfa a ddefnyddir. Gellir defnyddio'r gair 'tonic' (tonydd) i gyfeirio at y raddfa fwyaf, y raddfa leiaf, graddfa tôn-cyfan (whole tone), graddfa 'symmetrical dominant', graddfa phrygiaidd, graddfa aeoliaidd, ac ati. Felly, dyna'r rheswm pam nad yw defnyddio'r raddfa fwyaf (neu'r raddfa leiaf) yn gweithio. Nid yw'r MPhil ychwaith yn disgrifio'r moddau yn hollol gywir. Mae llawer o gyfeiriadau yn y gyfrol at alawon yn 'D leiaf', 'G fwyaf', 'A leiaf' pan nad 'A leiaf' sy'n gywir ond 'A aeoliaidd'. Mae'r un peth yn digwydd yn aml yn y traethawd: 'D leiaf' yn lle 'D doraidd'; 'G fwyaf' yn lle 'G micsolydiaidd'.

Yn y deongliadau nid yw'r newidiadau a wnaed i'r alawon yn addas ar gyfer y farddoniaeth. Nid ydynt yn cyfateb i fesur y geiriau ac maent yn amhosibl i'w canu, ac felly maent yn groes i bwrpas a bwriad Iolo yn ei waith. Byddai ehangder y newidiadau a wnaed i'r rhythmau a'r moddau (yn y traethawd) yn eglur i'r cyfarwyddwyr ymchwil (gw. Atodiad 5). Mae eu hanwybyddu yn newid sefyllfa ysgolheictod ym maes cerddoriaeth werin Gymreig, ac yn ei droi yn ei ôl rhyw gan mlynedd.

Cerddor ydw i, nid ysgolhaig, ond gobeithio fy mod wedi cyflwyno digon o sylwadau i achosi i rai feddwl ymhellach ynglŷn â cherddoriaeth a barddoniaeth Iolo Morganwg.

[Leila Salisbury was invited to respond to this article, but did not wish to do so – Editor.]

CYFRANIAD Y SIPSIWN I FYWYD CERDDORIAETH WERIN CYMRU

Elain Wyn Jones

Symudodd carfan dalentog o sipsiwn i Gymru yn ystod y ddeunawfed ganrif i chwilio am fywoliaeth ym maes cerddoriaeth, a thrwy wneud hynny sicrhau dyfodol i gerddoriaeth offerynnol a thraddodiadol y wlad. Edrychir yma ar eu hanes yn ystod eu blynyddoedd cynharaf yng Nghymru, yn enwedig hanes eu cyfraniad cerddorol. Dilynir hynny gan werthfawrogiad o waith ‘teulu Abram Wood’, a thrafodir aelodau penodol o’r teulu a ddaeth â bri i gerddoriaeth draddodiadol y wlad. Caent eu hadnabod o dan yr enw hwn yn fuan ar ôl symud yma, ac ‘fel yr aeth blynyddoedd heibio derbyniwyd hwy’n rhan o gefndir bywyd Cymru a Gogledd Cymru’n arbennig, a’u hadnabod fel yr ‘Hen Deulu’.¹ Caiff un gŵr ei gofio’n fwyaf arbennig, sef John Roberts ‘Telynor Cymru’, a bydd trafodaeth benodol ar yr hyn y llwyddodd ef a’i deulu i’w gyflawni.

Mae cefndir y sipsiwn yn ddiddorol iawn er y ceir peth ansicrwydd o ran dyddiadau, a heb os, bu iddynt gyfrannu’n sylweddol i’r traddodiad cerddorol. Ceir y cyfeiriad swyddogol cyntaf at sipsiwn ym Mhrydain yn yr Alban yn y flwyddyn 1505, a’r cyntaf yng Nghymru mewn llythyr wedi’i gofnodi yn Actau’r Cyfrin Gyngor gyda’r dyddiad 1579 arno. Yn yr un llythyr defnyddir y gair *sipsiwn* am y tro cyntaf gan Forsy Kyffin, felly gellir deall pam yr oedd cymaint o ddadlau ynglŷn â phryd yn union y daeth sipsiwn Cymreig i fodolaeth.² Cafodd y cyfenw Wood ei gofnodi gyntaf mewn dogfen o Hertford yn ne Lloegr yn 1703 a bu penbleth ynglŷn ag Abram Wood, sylfaenydd y teulu o sipsiwn Cymreig, oherwydd cafwyd sawl cofnod yn ei enwi, er enghraifft yn 1715 cofnodir ef yn bedyddio’i fab. Ymhen amser daeth ymchwilwyr i’r casgliad fod dau ŵr o’r un enw, ac mewn gwirionedd prin iawn yw’r wybodaeth am y sipsi gan mai yn ystod cyfnod ei blant a’i wyrion y ‘dechreuodd y teulu ymgysylltu’n fwyfwy pendant â’r bywyd cymdeithasol a diwylliannol a’i hamgylchynai’.³ Cafwyd y cyfeiriad llenyddol cyntaf ato ef a’i deulu yn anterliwt Twm o’r Nant, ‘Pleser a Gofid’. Anterliwt yn darlunio bywyd y sipsi ydoedd, a gofynnir ynddi ‘Ai ni ’dwaenoch mo Abram Wood fy nghefnder?’⁴ Mae’n debyg mai o’r Fflint, ger Clawdd Offa, y daeth y teulu am y tro cyntaf a hynny heb air o Gymraeg, ond eto’n ystyried eu hunain yn Gymreig.

Teithient drwy Ogledd Cymru yn cynnal gwleddoedd a nosweithiau llawen gyda'u cerddoriaeth a gwnaeth Abram Wood gymwynas werthfawr iawn â thraddodiad cerddorol Cymru. Yn ôl John Roberts, 'Abram Wood ddaeth â'r ffidil gyntaf i Gymru a'i chanu hefyd'.⁵

Cyn y cyfnod hwn y crwth fyddai'n cyfeilio i'r dawnsfeydd ac yn diddanu yn y ffeiriau, a llwyddodd Abram Wood i symud pethau'n eu blaenau i fod yn debycach i'r hyn oedd yn digwydd yn Ewrop. Er hyn, bu'r teulu'n driw iawn i'r crwth, a cheir cofnodion iddynt barhau i'w chwarae wrth berfformio i'r werin a'r boneddigion yn ddiweddarach.

Heb os, roedd offeryniaeth yn bwysig iawn i'r sipsiwn, a thrwy eu cerddoriaeth daethant yn agosach at y gymdeithas. Daethant i adnabod cymdogaeth a theuluoedd Cymreig 'yn enwedig telynorion a ffidleriaid'.⁶ Mabwysiadodd y sipsiwn y delyn deires, 'yn ei chwarae mewn ffordd unigryw',⁷ ac roedd 'dawn gerddorol gan lawer o'r teulu a chyfrifir fod dros ugain o ddisgynyddion Abram Wood yn rhengoedd telynorion Cymru'.⁸ Roeddent hefyd yn canu'r ffidil, a chyda'r ddau offeryn hyn byddent yn cyfeilio i'r dawnsfeydd ar y ffermydd yn ystod y nosweithiau llawen, ac yn y ffeiriau. Yn ystod y nosweithiau llawen hyn roedd y sipsiwn yn llwyddo i wneud i'r delyn a'r crwth swnio'n bleserus, a byddai cystadleuaeth rhwng yr offerynnau wrth iddynt gyfeilio i'r canu a'r dawnsio, a deuai hynny'n rhan o'r hwyl. Roedd yr alawon yn amrywio o'r llon i'r lleddf bob yn ail gyda phawb yn ymuno yn yr achlysur.⁹ Byddent yn canu'r ffidil a'r delyn (ymysg offerynnau eraill) ar achlysur priodas fel cyfeiliant i'r briodasgerdd, ac yn cyflwyno offeren dros y meirw i gyfeiliant telynau, tympanau ac ati, mewn angladdau, a cheir tystiolaeth i hynny ddigwydd yn angladd Abram Wood.¹⁰

Wrth deithio o dref i dref roeddent yn perfformio alawon Cymreig, a thrwy wneud hynny yn eu diogelu i'r dyfodol. Fel y dywed Phyllis Kinney, 'Indeed had it not been for the Welsh gypsies, traditional music in Wales might have lost even more of its support during this period'.¹¹ Ynghyd â'r alawon diogelwyd y dawnsfeydd Cymreig hefyd; cadwyd y ddau draddodiad yn agos iawn a cheir ffynonellau, megis llythyrau John Roberts, sy'n sôn am unigolion a gasglodd ac a ddysgodd nifer helaeth o alawon ar eu cof.

Roedd nifer helaeth o deulu'r Woodiaid yn gerddorion penigamp a byddai 'ynni ac asbri yn eu perfformiadau'.¹² Ychydig o wybodaeth sydd ar gael am

Abram Wood ei hun, ac eithrio'r ffaith iddo ddod â'r ffidil i Gymru, ac wrth iddo berfformio 'llenwir yr awyr â nodau hudolus rhyfeddol miwsig y Sipsiwn'.¹³ Roedd ganddo bedwar o blant, tri mab ac un ferch, a'r hynaf oedd Valentine. Ceir tystiolaeth mai ef oedd y cyntaf i ymgymryd â'r sialens o ganu'r delyn deires sawl blwyddyn cyn diwedd y ddeunawfed ganrif, ond nid oedd yn berfformiwr gwych o bell ffordd.¹⁴ Llwyddodd plant Abram Wood i fabwysiadu'r offeryn cenedlaethol, gan symud yn raddol oddi wrth y ffidil, ac felly i gyflawni gweithred a oedd yn ffasiynol ledled Ewrop: ymgymryd ag offeryn y wlad lle roeddent wedi ymgartrefu.¹⁵

Roedd telynorion ymysg cenhedlaeth arall o'r Woodiaid hefyd, gyda gorwyrion Abram yn ennill bri fel perfformwyr. Un ohonynt oedd John Wood Jones a ddaeth yn enwog iawn fel telynor. Mab o briodas gyntaf Adam Wood ydoedd, sef un o feibion Valentine, ac ef a fu'n ei hyfforddi yn ystod y blynyddoedd cyntaf. Yna cafodd ei hyfforddi gan delynor adnabyddus iawn yn ystod y ddeunawfed ganrif a'r bedwaredd ganrif ar bymtheg, sef Richard Roberts o Gaernarfon.

Roedd Richard Roberts yn ddall, ac mae'n debyg i hynny ysgogi John Wood Jones yn ystod y cyfnod gwerthfawr a dreuliodd yng Nghaerfyrddin lle daeth ar draws Thomas Price 'Carnhuanawc'. O dan ei nawdd ef sefydlodd ysgol i'r deillion a'r cloffion, a bu'n eu dysgu i ganu'r delyn deires.¹⁶ Bu'n delynor i Syr Benjamin Hall a'r Arglwyddes Augusta Hall ym Mhlas Llanofer, ac yn ystod y flwyddyn 1843 cyflwynodd delyn deires o wneuthuriad Bassett Jones i Dywysog Cymru ym Mhalas Buckingham, yng nghwmni 'Carnhuanawc' a Thomas Gruffydd. Ymhellach, 'ymddengys mai ef oedd y cyntaf o'r teulu [Woodiaid] i berfformio ger bron personau brenhinol',¹⁷ sef y Frenhines Fictoria a'r Tywysog Albert. Roedd yn awyddus i gael ei dderbyn mewn cymdeithas, 'arwydd o duedd a ddechreuodd ei hamlygu ei hun ymhlith rhai o'r Woodiaid yn y cyfnod hwn i'w huniaethu eu hunain â'r gymdeithas Gymreig o'u hamgylch'.¹⁸

Roedd y Sipsiwn Cymreig yn hynod ofalus o'r alawon gwerin, a chasglasant gannoedd ohonynt. Cyhoeddwyd oddeutu 400 o'r rheini yn *Alawon Fy Ngwlad*, casgliad Nicholas Bennett, un o brif noddwyr canu gwerin a thraddodiadau Cymru yn ystod y bedwaredd ganrif ar bymtheg.

Roedd John Roberts 'Telynor Cymru' yn un o brif delynorion Cymru yn

ystod y bedwaredd ganrif ar bymtheg, ac yn fab i wyres Abram Wood, Sarah Wood. Ef oedd plentyn hynaf Sarah a'i phriod, John Robert Lewis, a theithient o amgylch Cymru gan letya mewn pebyll ar eu ffordd. Gyda'r nos byddai dynion y teulu yn chwarae'u hofferynnau ac eraill yn dawnsio i'w cyfeiliant, ac roedd John Roberts yn mwynhau gwrando ar y gerddoriaeth er pan oedd yn ifanc iawn. Bu ei deulu'n ddylanwad aruthrol arno, ac fe wnaeth yn siŵr fod ei feibion yn cymryd sylw o bwysigrwydd hynny hefyd, ond aeth 'Telynor Cymru' sawl cam ymhellach na ffyrdd ei gyndeidiau o ddifyrru cynulleidfaoedd.

Treuliodd gyfnod yn y fyddin lle'r oedd yn aelod o'r band milwrol, a lle dysgodd sut i chwarae amryw o offerynnau, darllen cerddoriaeth ac ymarfer ei grefft ar y delyn deires. Pan ddychwelodd i'w fro, aeth ati o ddifrif i ennill bywoliaeth fel perfformiwr ar y delyn Gymreig a chael ei hyfforddi gan ei ewythr, Archelaus Wood, cyn symud at Richard Roberts.

Byddai'n cario llyfryn bychan wrth deithio er mwyn nodi'r alawon a glywai gan hwn a'r llall, i'w diogelu ar gyfer y dyfodol. Erbyn cyfnod John Roberts roedd swyddogaeth y sipsiwn fel cerddorion yng Nghymru wedi newid a datblygu o fod yn un amatur i un oedd yn derbyn 'cydnabyddiaeth deg a statws teilwng yn y gymdeithas o'u hamgylch'.¹⁹ Roedd John Roberts yn cael ei gyflogi'n rheolaidd fel telynor swyddogol i foneddigion, a bu'n chwarae gerbron y Dywysoges Fictoria ar ddau achlysur, yn 1834 yn Portsmouth ac yn 1835 yng Nghaer-wynt. Symudodd i'r Drenwydd gyda'i wraig Eleanor Wood, a chawsant dri ar ddeg o blant – pob un wedi dysgu canu'r delyn i safon uchel iawn. Er mwyn ennill bywoliaeth a magu'r plant byddai'r ddau yn diddanu mewn tafarndai lleol yn canu'r delyn, y crwth a'r tambwrîn, ac roeddynt yn boblogaidd iawn. Ymhen amser ffurfiodd 'Telynor Cymru' y gerddorfa gyntaf o'i math gyda thelynau, fflwiwt, cello ac offerynnau eraill, o dan yr enw 'Cambrian Minstrels'. Cynhwysai ef ei hun a'i naw mab, ac roedd hyn yn gam arloesol yn hanes y delyn yng Nghymru, ac yn 'brawf o ddylanwad y gorffennol a phrofiadau John Roberts fel cerddor ym mand y fyddin y tu hwnt i Glawdd Offa'.²⁰ Gwelwyd bod ei gyfnod yno wedi bod o gymorth mawr iddo erbyn y cyfnod hwn yn ei fywyd, oherwydd aeth ati i greu trefniannau o wahanol alawon Gymreig ar gyfer ei feibion.

Bu John Roberts yn hynod graff i sylwi ar y dirywiad yn nhraddodiad offerynnol Cymru, ac arhosodd yn driw i'r delyn Gymreig 'ar adeg pan oedd

y mwyafrif o delynorion Cymru'r cyfnod wedi'u swyno gan bosibiliadau'r delyn bedal gyfandirol'.²¹ Llwyddodd i drwytho ei blant yn y traddodiadau hynny er mwyn sicrhau dyfodol diogel iddynt yn yr ugeinfed ganrif.

Ar y Sul byddai'r 'Cambrian Minstrels' yn aros yn lleol yn y Drenewydd ac yn diddanu torf yng Ngwesty'r Arth, ac roedd hyn yn bwysig iawn i gadw ymwybyddiaeth o gerddoriaeth Cymru yn yr ardal. Teithiasant ar draws Gogledd Cymru yn ystod yr haf, gan gerdded bob cam, a'u hofferynnau gwerthfawr yn cael eu cludo ar gart a cheffyl. Ceir cofnodion iddynt berfformio yn y Palé, Llandderfel, ger y Bala, o flaen y Frenhines Fictoria yn ystod y flwyddyn 1889, a chredir mai'r digwyddiad hwn oedd un o uchafbwyntiau gyrfya John Roberts fel telynor. Cafodd y Frenhines gyfle i glywed alawon Cymru ar eu gorau; y rhai amlwg a berfformiwyd ar y noson oedd 'Gwŷr Harlech', 'Llwyn Onn', 'Cader Idris', 'Hen Wlad Fy Nhadau', a 'Codiad yr Ehedydd'.²²

Yn ogystal roeddent yn canu penillion, a diolch i'w cyfraniad hwy fel teulu, mae'r rhain yn parhau i fod yn rhan o *repertoire* cerddoriaeth draddodiadol Cymru hyd heddiw. Daeth cymryd rhan mewn gweithgareddau mewn plastai a thai bonheddig yn rhan o fywyd bob dydd y gerddorfa hon, a hynny'n aml 'ar achlysuron o rialtwch neu o ddatllu a chydymgynnull cymdeithasol'.²³ Gweithgaredd gwerinol oedd y cyngherddau, a byddent yn cynnal nosweithiau o adloniant mewn tafarndai a ffermydd wrth deithio o bentref i bentref yn ystod yr haf. Perfformient gryn amrywiaeth o ran *repertoire*, gan roi lle amlwg bob amser i drefniannau o alawon a cheinciau Cymreig. Yn ogystal clywyd darnau allan o operâu'r cyfnod, darnau cerddorfaol ysgafn, a baledi adnabyddus.²⁴ Roedd y gerddorfa gyfan yn mwynhau perfformio, ac roedd yn brofiad newydd, ffres i gynulleidfaoedd y bedwaredd ganrif ar bymtheg. Câl'r gynulleidfa ei thynnu i ganol emosiwn ac angerdd y sipisiwn wrth iddynt ganu eu hofferynnau a pherfformio cerddoriaeth o'r fath.

Nid oedd John Roberts yn gymeriad hoffus iawn bob amser fodd bynnag, a bu'n haerllug tuag at y sawl oedd yn mynnu troi ei gefn ar yr hen draddodiad o ganu'r delyn deires, unigolion megis John Thomas 'Pencerdd Gwalia'; beirniadodd hefyd Edward Jones 'Bardd y Brenin' gan dybio nad oedd pobl yn ei gyfrif 'yn y dosbarth blaenaf fel telynor'. Ceir ambell ffynhonnell sy'n dangos ochr bositif ei gymeriad, megis ei lythyr at Mr Morley, perchennog cwmni o wneuthurwyr telynau enwog yn Llundain, pan oedd ar fin rhoi'r

gorau i ganu'r delyn. Mae John Roberts yn pwysleisio pa mor bwysig yw cerddoriaeth draddodiadol Cymru iddo, ac mae'n disgrifio'i delyn deires mewn manylder. Dywed ei bod yn bwysig rhoi emosiwn a theimlad i alaw, a bod nodau'r llinell fas yn gymorth i ddyfnhau'r teimlad hwn wrth berfformio alawon megis 'Dafydd y Garreg Wen'.²⁵

Roedd yn amlwg yn ymwybodol iawn o hanes yr alawon Cymreig ac roedd y wlad a'i hanes yn chwarae rhan bwysig yn ei ddeongliadau ohonynt. Heb os, roedd llythyrau 'Telynor Cymru' yn rhoi portread byw a llawn iawn o fywyd cerddor proffesiynol yn ystod y bedwaredd ganrif ar bymtheg, a bu'r llythyrau hyn yn werthfawr iawn i ysgolheigion y dyfodol. Llwyddodd John Roberts i warchod hen drysorau Cymru a pharhau â'r gwaith da yr oedd Abram Wood a'i deulu wedi'i ddechrau. Bu'n driw iawn i'r ceinciau ac i gerddoriaeth offerynnol Cymru, yn enwedig y delyn Gymreig, ac oni bai amdano ef ni fyddai'r gerddoriaeth mor gyfoethog heddiw.

I grynhoi, daeth Abram Wood â'r ffidil i Gymru am y tro cyntaf gan sicrhau ei phriod le iddi ar amrywiol achlysuron, er enghraifft wrth deithio o dafarn i dafarn, yn y ffeiriau, ac mewn nosweithiau llawen. Poblogeiddiwyd y delyn deires gan y teulu yn ogystal â chadw lle amlwg i'r crwth, ac oherwydd natur eu cerddoriaeth hwyliog, roedd cynulleidfaoedd yn fwy parod i'w derbyn yn rhan o gymdeithas. Llwyddasant i ddiogelu'r dawnsfeydd hefyd, a daeth teulu'r Woodiaid yn enwog iawn fel offerynwyr dawnus, yn enwedig unigolion megis Jeremiah Wood, John Wood Jones a Harri Ddu. Roedd John Roberts 'Telynor Cymru' yn arloeswr yn ei faes, wedi perfformio ar hyd a lled y wlad gyda'i feibion yn y gerddorfa 'Cambrian Minstrels', ac wedi casglu a chofnodi alawon traddodiadol Cymru a rhoi sylw haeddiannol i'r delyn deires.

Bu cynhyrchiad ar y teledu yn ystod mis Mehefin 2012, 'Y Sipsiwn' (Teledu Telesgop/Mr Producer), ac roedd y gerddoriaeth yn chwarae rhan amlwg iawn yn y gyfres. Unwaith eto, dyma brofi bod gan bobl wir ddiddordeb yn eu hanes, ac rwy'n mawr obeithio y bydd hynny'n parhau. Mae cyfraniad y sipsiwn i fywyd cerddoriaeth werin Cymru wedi bod yn un sylweddol a gwerthfawr iawn, ac rwy'n hyderus y bydd perfformwyr a chasglwyr y dyfodol yn parhau â'r gwaith amhrisiadwy hwn.

NODIADAU

- ¹ Eldra Jarman ac A. O. H. Jarman, *Y Sipsiwn Cymreig* (Caerdydd, 1979), t. 64.
- ² Ibid., tt. 12–13.
- ³ Ibid., t. 65.
- ⁴ Ibid., t. 18.
- ⁵ Gwyndaf Roberts, ‘Abram Wood’, *Allwedd y Tannau*, 35 (1976), 46.
- ⁶ T. Gwynn Jones, ‘Sipsiwn Cymru’, *Y Ford Gron*, II/3 (Ionawr 1932), 58.
- ⁷ Phyllis Kinney, *Welsh Traditional Music* (Caerdydd, 2011), t. 177 (cyfieithiad yr awdur).
- ⁸ ‘Y Woodiaid’ yn *Cydymaith i Lenyddiaeth Cymru*, gol. Meic Stephens (Caerdydd, 1997), t. 642.
- ⁹ E. Ernest Roberts, *John Roberts: Telynor Cymru* (Dinbych, 1978), t. 30.
- ¹⁰ Eldra Jarman ac A. O. H. Jarman, op. cit., t. 66.
- ¹¹ Phyllis Kinney, op. cit., t. 177.
- ¹² Siwan Haf Jones, ‘Astudiaeth o draddodiad cerddorol y Sipsiwn Cymreig gyda chyfeiriadaeth arbennig at ardal Penllyn’ (BMus Coleg Prifysgol Gogledd Cymru, Bangor, 1994), 35.
- ¹³ Marion Williams, ‘Abram Wood a’i deulu’, *Cymru*, III/23 (1959), 52.
- ¹⁴ Eldra Jarman ac A. O. H. Jarman, op. cit., t. 68.
- ¹⁵ E. Ernest Roberts, op. cit., t. 26.
- ¹⁶ Eldra Jarman ac A. O. H. Jarman, op. cit., t. 70.
- ¹⁷ Ibid.
- ¹⁸ Ibid., tt. 70–1.
- ¹⁹ Wyn Thomas, ‘John Roberts: “Telynor Cymru” 1816–1894’, *Hanes Cerddoriaeth Cymru*, Rhif 1 (Caerdydd, 1996), 168.
- ²⁰ Ibid., 169.
- ²¹ Loc. cit.

²² Eldra Jarman ac A. O. H. Jarman, op. cit., t. 126.

²³ Ibid., t. 123.

²⁴ E. Ernest Roberts, op. cit., tt. 54, 60.

²⁵ Ibid., t. 76.

CANU MAI YNG NGŴYL TEGEINGL 2012

Rhiannon Ifans

Sefydlwyd Gŵyl Werin Tegeingl yn y flwyddyn 2008, ac fe'i cynhelir bob dwy flynedd ar dir y clwb rygbi yn nhref yr Wyddgrug. Cyflwynir yno amrywiaeth eang o ganu, dawnsio, a llenyddiaeth werin o wahanol ddiwylliannau ar bum cyfandir, a hynny ar dri llwyfan gwahanol yn gydamserol. Trefnir cyngherddau, gweithdai, darlithoedd, stomp, a sesiynau lliwgar o bob math, gyda thrydedd Gŵyl Tegeingl yn cynnig mwy o amrywiaeth nag erioed o'r blaen. Dyma oedd yr arlwy dros dridiau 17–19 Awst 2012:

Vin Garbutt, Rosie Carson a Kevin Dempsey, Calan, Jez Lowe, Pamela Wyn Shannon, Y Glerorfa, New Pope String Band, Kristina Olsen, Full House, Ashley Fayth, Ancience, Olion Byw, Les Barker, Steve Eaves, Dawnsywyr Delyn, Mind the Step, Band Tegeingl, Ryland Teifi a Mendocino, Morris Eryri, Hywel Griffiths, Nia Môn, Siân James, Tony Kensall, Sgoil Ghàidhlig Ghlaschu, Band Cambria, Parti'r Pentan, Nic Blandford, Dawnsywyr Tanat, Clocswyr Garmon, Ar y gweill, Black Veil Tribal, Curiad y Drwm, Kevin Matthias, Rhiannon Ifans a Trefor Pugh, Fiona Collins, Sara Swenson, Chester Caledonian Dancers, Aled Lewis Evans, Ken Powell, Stephen Rees ac Andy McLaughlin, Siôn Aled, Arwel 'Soch' Jones, Huw Roberts, Betsan Brysur, Rob Chapman – Festival Wizard, The Chitterybite, Dave Ball, Patrick Rimes, Robin Huw Bowen, Gary Northeast, Jem Hammond a Gwenno Roberts.

Ar yr ochr lenyddol gosodwyd cystadleuaeth llunio carol haf, ac i mi y daeth yr anrhydedd o'i beirniadu.

Bu'r Cymry yn dathlu dyfodiad Mai ers canrifoedd, gan ei ystyried yn gyfnod i lawenhau ac i fawrygu rhialtwch haf. Yn ôl yr hen Geltiaid diwrnod cyntaf mis Tachwedd oedd dydd cyntaf y flwyddyn a chwe mis yn ddiweddarach, ar Galan Mai, roedd hi'n bryd cyfarch dydd cyntaf ail hanner y flwyddyn. Rhan o'r dathliad hapus hwnnw oedd canu carolau i gyfarch tymor yr haf a'i hyfrydwch. Arfer boblogaidd arall oedd y dawnsio Mai, yn ddawnsio cylch a dawnsio Morys, ond prif atyniad Calan Mai oedd codi pawl haf, a'i addurno â blodau a rubanau.

Dyna'r tri pheth pwysicaf: codi pawl haf, dawnsio, a chanu carolau Mai. Sut rai yw'r carolau hyn? Beth yw eu diben, a beth yw eu cynnwys?

Dau enw ar yr un peth yw Carol Fai a Charol Haf. Mae enghreifftiau niferus o garolau cynnar Cymraeg i Galan Mai ar gadw yn y llawysgrifau. Erbyn y ddeunawfed ganrif cyhoeddwyd hwy yn yr almanaciau, a chaed amryw hefyd mewn pamffledi baledi yn gymysg â'r baledi newyddiadurol am fwrdradau, llongddrylliadau, a newyddion syfrdanol o'r fath.

Gair yn gyntaf am ddiben carol Fai. Yr arfer oedd canu carol Fai wrth fynd o gwmpas tai a ffermydd yr ardal yn gynnar ar fore Calan Mai. Byddai criw yn dawnsio ar hyd y ffordd nes dod at gartref cymydog. Yno, o dan y ffenest, y cenid y garol Fai, sy'n agor drwy weiddi ar y penteulu i ddeffro, codi o'i wely, ac agor drws ei gartref gan fod y carolwyr wedi cyrraedd. Roedd y garol Fai yn rhan o ddefod, ac yn cael ei chanu er mwyn dathlu'r ffaith fod y gaeaf wedi cilio a bod yr haf ar gerdded drwy'r fro. Mae'r beirdd yn nodi enghreifftiau o'r hyn sydd i'w weld yn brawf o'r haf – mwy o adar yn y perthi, llysiau'r ardd yn ffynnu, hadau yn egino'n gynnar, ac yn y blaen. Ond pwy sy'n gyfrifol am hynny? Yn y traddodiad Cymraeg rhoddir y diolch i gyd i Dduw am fod mor drugarog â bendithio'r Cymry â phob bendith dymhorol, dda.

Mae i nifer o'r carolau Mai gytgan sy'n gofyn bendith Duw ar y frenhiniaeth, ac ar Eglwys Loegr. Anrhydeddir y brenin, waeth beth oedd safon a natur ei deyrnasiad, ac fe'i defnyddir yn symbol o'r wlad: os yw'r naill yn ffynnu, mae'r llall yn ffynnu. Meddai Rees Ellis yn 1736:

Duw, cadw'n brenin grasol,
George dy was dewisol,
I lywodraethu'i bobol
Yn dduwiol yn ei ddydd,
A chadw Eglwys Loegr,
A'r bonedd sydd bob amser
Yn taro ym mhlaid cyfiawnder
Heb ffalster yn eu ffydd.

Erbyn heddiw mae'r byd yn lle gwahanol i'r hyn ydoedd yn 1736, a'i ddeiliaid yn coleddu bydolwg pur wahanol. Go brin y byddai pob bardd yn hapus i ganu clod y frenhiniaeth a'r Eglwys Wladol heddiw. Ond tasg hanfodol i'r cantorion fyddai dymuno bendith ar y cartref a'r trigolion, ac ar eu heiddo – yn anifeiliaid, a ffrwythau gardd a maes. Yn dâl am daenu bendith fe ddisgwyli'd 'calennig', sef rhodd, ac fe'i ceid yn hael.

Yn enghraifft o garol Fai nodweddiadol o'r *genre* cyhoeddir isod garol haf o waith Siôn ab Ifan Grythor o'r flwyddyn 1625. Perfformiwyd detholiad o'r un pennill ar hugain gan Trefor Pugh a Rhiannon Ifans yn ystod y Plygain Haf a gynhaliwyd ar fore Sul Gŵyl Tegeingl. Codwyd y garol o lawysgrif LIGC 7191B, ff. 162^v–163^v, ac fe'i cyhoeddir yma wedi'i golygu o ran orgraff ac atalnodi. Yn llinell olaf pennill 17 crybwyllir Nestor. Ef oedd un o arwyr yr hen fyd Groegaidd, ac un a ymladdodd yn Rhyfel Caerdroia. Roedd yn 110 pan dorrodd y rhyfel, ac roedd yn enwog am ei ddewrder ac am ei huodledd.



Trefor Pugh a Rhiannon Ifans yn canu yng Ngŵyl Tegeingl.
Ffotograff: Llinos Lanini

Carol haf

1. Gwŷr, gwagedd mwyn tirion, ufuddgar hael ddynion,
Merched, morynion mawr enwog sy'n tŷ,
Codwch! Dihunwch! Peidiwch, na chysgwch,
Yn ufudd moliennwch Grist Iesu.

2. Fe basiodd y gaea, gwynt gwanwyn o'r oera,
Daw Clame yn nesaf, mi a'i henwa fo'n hy;
Clywch y bereiddgog a'r eos lân serchog
Mewn llwyni meillionnog yn canu.

3. Clywch acen mewn llais yr adar pereiddlais
Ar irwydd a hoffais heb fod ronyn bai;
Y mae'n angen gorffwyso, y mae'n ddiog a orweddo,
Y mae'n swrth iawn a gysgo ar foreufai.

4. Mae'r meysydd yn glasu, fe ddarfu i bawb lyfnu,
Dowch ata i foliannu'r lân Drindod;
Fe heuwyd yr heudde, y llin a'r holl hempe,
Chwi a wyddoch fod Clame yn dyfod.

5. Mi welais ddail gleision yn hulio coed irion,
A mynnod, ebolion yn rhedeg 'r hyd rhos,
Gwenoliaid bob bore ar dip y simneie,
Chwi a wyddoch fod Clame yn agos.

6. Cawn weithiau ehangdwr, gan Iesu cawn swcwr,
Efô ydi'n dadleuwr mewn cyfle;
Daw at ein 'nifeilied i helpu'r rhai gweinied,
On'd llawen yw gweled dydd Clame?

7. Ewch, ferched, i'r bronnydd i hela llysieuwydd
Dilys i'r dolydd, deiliog pob lle;
Ewch allan i frwyna i hela llysie o'r pereiddia
Canys daw yma eich cariade.

8. Rhedwch i'r gerddi, heliwch rosmari,
Safri a lili, y mae'n alawnt i chwi;
Torrwch, cyn peidio, bob llysie a'r sydd yno
Yn wych lân i drwsio ein ffenestri.

9. Cedwch yn llawen, gŵr y tŷ a'i wraig burwen,
Mae hi rŵan yn blygen yn agos i'r dydd;
Codwch eich meibion a'ch merched mwyn, tirion,
Eich gweision, morynion ar gyfddydd.

10. Yr ydwi'n gobeithio, er imi eich dihuono,
Nad ydych chi yn digio, mae digon yn flin!
Codwch yn fywiog sydd ar hur ac ar gyflog,
Fe ganodd y ceiliog ers meitin.

11. Y sawl sydd yn arfer o godi yn ddiofer,
Mae hynny yn bleser fe a'i blysia bob dydd;
Caiff Dduw yn gyfrifol, ac iechyd corfforol,
A'i waith yn barodol, yn drydydd.

12. Nid ydwi gyfarwydd eich codi chwi yn ebrwydd,
Duw f'Arglwydd yn hylwydd a'ch cadwo chwi i gyd;
Duw adawo ichwi beunydd bob peth ar iawn gynnydd
Trwy lwyddiant, llawenydd ac iechyd.

13. Duw, cadw yn gynta y gwrda a'r wreigdda,
Y rhain sydd yn benna'n gofalu'n gytûn,
Y meibion a'r merched, y tai a'r 'nifeilied,
Na ddelo byth niwed [hyd] atyn.

14. Duw, cadw'r ysguborie sydd â'r pur yd o'r gore,
Caiff pawb a fo eisie ymwared wrth raid;
Duw, cadw yn drefnus bob peth mewn modd gweddus,
Fel dyna bur ewyllys y gweiniaid.

15. Yn helaeth dod ffrwythydd pob aeron ar goedydd
A thoreth ar feysydd, iawn fesur sydd dda,
A thywydd a hinon pan fôn aeddfed ddigon
Ac iechyd i'r dynion i'w hela.

16. Mi af weithian i rodio, ces yma fawr groeso,
Duw f'Arglwydd a'ch cadwo'n gytûn lle y boch;
Bendith Crist Iesu i'ch aelwyd a'ch gwely;
Codwch i fyny pan y mynnoch.

17. Duw, cadw trwy urddas ein brenin cyweithas
I riwlio'i holl deyrnas o gwmpas i gyd;
Dod iddo iawn ragor yn ben ar bob bordor
A dyddie'r hen Nestor trwy iechyd.

18. Duw cadw'r penaethiaid, ei ffyddlon gynghoriaid,
Y gweiniaid a'r deiliaid dyls, di-ddrwg;
Yr Efengyl, dod iddo drwy'r deyrnas le i rodio
A phawb i wir gofio, heb gilwg.

19. Rhai a ofyn yn ebrwydd ich oedran yr Arglwydd
Y gwnaed hyn o arwydd, dau eiriog yw, i'r byd;
Mil chwechant yn llawen y mae pawb yn ei ddarllen,
Pum mlynedd ar hugen hefyd.

20. Na cheisied neb arfer yn fynych lle y carer,
Mae hynny yn waith ofer, anianol;
Ni ddof finne i'ch trwblo na mwy i'ch dihungo
Tan flwyddyn i heno â'm carol.

21. Yn ormod myfi a'ch trybles, a'ch arian myfi a'i cefes,
Chwi a wyddoch fy musnes, nid ydwyf ddyn gŵyl;
Bendith Duw yn benna a adawa inne yma,
Mae'r gŵr o'r tŷ nesa'n fy nisgwyl!

Dyna'r cyd-destun. Cyfarchiad i'r teulu, rhestru elfennau o hyfrydwch natur, cydnabod haelioni Duw, bendithio'r fferm a'i chynnyrch, cais am arian, diolch amdano, mydryddu dyddiad y canu – dyna rai o'r nodweddion y byddai'n braf eu gweld yng ngharolau'r gystadleuaeth. A chofier mai un o hanfodion carol haf yw ei bod yn hawdd i'w chanu, a hynny allan yn yr awyr agored, heb fawr o stryffig.

Daeth tair carol hyfryd iawn i'r fei, a llongyfarchiadau calonnog i'r tri bardd. Nid oedd enw awdur wrth y cerddi dim ond A, B, ac C. Cyhoeddir y feirniadaeth yma.

Mae Carol A yn gerdd hudolus a chyfareddol. Cafwyd tri phennill, yn llawn darluniau o brydferthwch y greadigaeth, a hyfrydwch y ferch a ddenodd lygad y bardd. Dyma'r pennill olaf a'i deimladrwydd synhwyrus:

Rhwng melfed pob tusw o fwsog a'i anwes
Mae hances o las clychau'r gog ar yr allt;
Pelydrau y cyfnos sy'n fwyn ar ei mynwes
A ffwrnes yr eithin yn aur yn ei gwallt.

Gellir teimlo'r mwsog ac arogl clychau'r gog yn ddwfn bersawrus. Cân serch yw hon, a'r alaw (a ddaeth i law gyda'r gerdd) yn priodi yn ardderchog â'r geiriau gyda'i melodi hyfryd, a'r cordio yn agos ac yn dynn.

Carol sydd â chytgan iddi yw Carol B, o dan y teitl 'Rhosyn yr Iôr'. Yr *Iôr* yw'r Arglwydd Dduw, ac mae elfen grefyddol gref i'r gerdd. Mae pob rhosyn yn hardd i'r llygad, yn aroglu'n beraidd, ac yn ein harwain ni o galedi'r gaeaf i hyfrydwch yr haf. Ond pwy yw Rhosyn Duw? Cofiw'n ar unwaith fod Crist yn galw ei hun yn Rhosyn yng Nghaniad Solomon: 'Rhosyn Saron a lili'r dyffrynnoedd ydwyf fi.' Dyma gwpled o'r carol:

Yn wridog dy wynfyd, yn ffion oes ffromllyd,
Dŵr da sy'n diferyd o'th ffynnon.

Nid yw mydr y llinell gyntaf yn hollol yr un fath â mydr llinell gyntaf yr ail bennill, a gwnâi hynny hi'n anodd i'w chanu. Cymherwch 'O galedi'r gaeaf, y llygedyn lleiaf' gyda 'Diflino dy flodau sy'n llonni â'u lliwiau'. Ond o ran

y neges, cân o glod i'r Rhosyn dwyfol sydd yma a chloir y garol drwy annog pawb i uno yn y moliant.

Carol bum pennill o dan y teitl 'Carol i'w chanu wedi hirlwm y Gaeaf' yw Carol C. Datgenir bod oerfel y gaeaf drosodd, bod yr haul wedi dychwelyd i'n cynhesu, a bod 'dail hyd y perthi' ac 'wyn ar y ffridd'. Odlau llafar sydd yma, er enghraifft *ffridd/gwŷdd*, *fyth/gwlith*, a dyma bennill i flasau:

Llygedyn o heulwen sy'n newid pob gwedd
Anghofir y niwloedd a mwrllwch y bedd,
Daw glesni i'r borfa, a phurdeb i'r nant
A seiniau rhyfeddod i barabl plant.

I grynhoi: mae Carol A yn gerdd gelfyddydol iawn ei lluniad a'i mynegiad. Telyneg serch sy'n disgrifio'r gwanwyn hwyr a'r haf cynnar sydd yma gyda'i delweddu hyfryd, ond sydd er hynny'n brin o lawer o nodweddion y garol haf ddefodol. Mae Carol B yn werthfawrogiad angerddol o Rosyn Duw ac yn ymylu ar fod yn emyn, ond fel carol haf mae'n amddifad o lawer o'r elfennau sy'n ddisgwyliedig mewn carol o'r fath. Mae Carol C yn canmol yr haf, yn diolch amdano, yn disgrifio gwahanol nodweddion y tymor, yn priodoli pob rhodd dda i Dduw, ac yn diolch iddo amdanynt.

Nid cerdd orau'r gystadleuaeth sy'n mynd â'r dorch ond y garol haf orau. Gofynnwyd am garol haf, sef cerdd at iws, cerdd i'w defnyddio wrth fynd ati i wasgar bendithion o ddrws i ddrws. Mewn gŵyl werin dyfernir y wobr i'r gerdd sy'n dangos dealltwriaeth o'r ddefod Fai, a'r gerdd sy'n cynnal orau yr hen ddefod honno. Am ddeall yn well na'r ddau arall beth sydd ei angen mewn carol haf, ac am brydyddu yn unol â'r weledigaeth honno mewn ffordd seml, safonol, effeithiol, a chydag uchafbwyntiau sy'n gafael, carol haf fuddugol Gŵyl Werin Tegeingl 2012 yw Carol C. Llongyfarchiadau cynnes iawn i'r awdur.

Datgelwyd mai'r awdur buddugol yw Les Richards, Nantgaredig, Caerfyrddin. Canwyd y garol yng Ngŵyl Tegeingl gan Trefor Pugh a Rhiannon Ifans, a diolchir i'r bardd am ganiatâd i'w chyhoeddi yma.

Carol i'w chanu wedi hirlwm y Gaeaf

Tôn: Carol y Blwch

1. Aeth gaeaf a'i hirlwm i ffordd yr holl fyd,
Dechreuodd yr heulwen gynhesu – hen bryd!
Daw'r dail hyd y perthi, mae'r ŵyn ar y ffridd,
Ar dro fe ddaw trydar yr adar i'r gwŷdd.

2. Llygedyn o heulwen sy'n newid pob gwedd,
Anghofir y niwloedd a mwrllwch y bedd,
Daw glesni i'r borfa a phurdeb i'r nant
A seiniau rhyfeddod i barabl plant.

3. Yr haf ddaw â'i olau yn llachar ar dro,
A thyfiant i feysydd a ffriddoedd y fro,
Pob gwên fydd yn serchu, pob cyfarch yn driw
Wrth deimlo mai pleser a braint yw cael byw.

4. Ar droad tymhorau, boed erwin neu fwyn,
Y wyrth yw cysondeb byd natur a'i swyn,
A chofiwn mai Ef trwy ei allu a'i nerth
Sydd wrthi yn trefnu a gosod eu gwerth.

5. Canmolwn Ei wyrthiau, ddeallwn ni fyth
Ddilyniant cyfnodau na'r sychder na'r gwlith;
Ein braint yw cael diolch i'r Un wrth y llyw,
Am drefnu'r amseroedd diolchwn i Dduw.

Dywed yr awdur fod modd canu pennill pedwar ar ôl penillion un a dau hefyd os dymunir, ac ychwanegu pennill pump yn ôl y drefn ar y diwedd.



Leah Owen yn canu carol Eifion Lloyd Jones i gyfeiliant Ynyr Llwyd.
Ffotograffydd: Llinos Lanini

Datgelwyd mai awdur Carol A yw Eifion Lloyd Jones, Dinbych; canwyd y garol yn ystod y Plygain Haf gan Leah Owen i gyfeiliant Ynyr Llwyd, ac Ynyr a gyfansoddodd yr alaw. Awdur Carol B yw Siân Owen, Ynys Môn.

ADOLYGIAD

Robin Huw Bowen (golygydd), *Ffylantin-tw*

Llongyfarchiadau mawr i Siân Toronto (Thomas), cyn-Gyfarwyddwr trac, am gael y syniad godidog yn y lle cyntaf, ac yna i Robin Huw Bowen am wireddu'r syniad hwnnw. Pa syniad? Roedd trac wedi derbyn arian tuag at gynhyrchu cyhoeddiad, a gweledigaeth Siân oedd creu teyrnged i Meredydd Evans a Phyllis Kinney trwy gyhoeddi cyfrol, a pherfformio ar CD, ddetholiad o ganeuon gwerin a ddyfynnir yng nghyfrolau swmpus a gwerthfawr y ddau, sef Meredydd Evans *Hela'r Hen Ganeuon* (Tal-y-bont, 2010) a Phyllis Kinney, *Welsh Traditional Music* (Caerdydd, 2011). Dyma rywbeth a fyddai wrth fodd y ddau gawr o Gwmystwyth.

Mae golygydd *Ffylantin-tw*, Robin Huw Bowen, wedi dewis a dethol yn ofalus iawn, ac wedi llwyddo i greu cyfanwaith llawn amrywiaeth o ran y math o ganeuon a gyhoeddir yma (yn ganeuon serch, caneuon gwaith ac ati), y dull o'u perfformio ar y CD (yn unawd, triawd a grwpiau mwy niferus), ac o ran offerynnu.

Cefais y pleser o fod yn bresennol yn lansiad Ffylantin-tw yn Eisteddfod Bro Morgannwg, ac yn wir yn un o'r rhai ffodus i gael sêr, oherwydd roedd Tŷ Gwerin dan ei sang. Cafwyd prynhawn bythgofiadwy a'r awyrgylch gyfforddus, anffurfiol yn gweddu i'r dim i'r achlysur. Mae rhai perfformiadau yn dal yn fyw yn y cof.

Roeddwn yn bryderus o wrando ar y CD rhag ofn y cawn fy siomi oherwydd peth gwahanol iawn, fel y gwyddys, yw perfformiad byw i berfformiad wedi ei recordio. Mae perfformiadau'r unigolion yn llwyr argyhoeddi, a'r dewis o gantorion yn ysbrydoledig ar brydiau: Linda Griffiths a thinc y plygain yn 'Yr Hen Garol'; Gwenan Gibbard a'r purder llais yn 'Gwên Dando'; Siân James gyda'r angerdd a'r cynhesrwydd yn 'Cân y Gaethes Ddu'; Menna Thomas yn canu 'Moel Emoel' fel petain'n canu 'Iesu Tirion'; a phwy ond Mair Tomos Ifans allai ganu 'Y Clustfeiniwr' mewn dull mor awgrymog. Rwy'n siwr hefyd fod dyfodol disglair fel gwerthwr papurau newyddion i Stephen Rees.

Credaf efallai fy mod wedi bod yn gwisgo het beirniad eisteddfodol yn rhy hir, ond teimlwn nad oedd y perfformiadau grŵp yn gweithio cystal ar y CD ag y gwnaethant yn y perfformiad byw. Roeddwn yn colli'r alaw ar brydiau, ac nid oedd y grŵp bob amser yn gytbwys. Chwithig i'r glust hefyd oedd llais merch yn canu rhannau'r tenor. Er hyn mae'r canu yn llawn asbri a naturioldeb, a'r geirio yn glir ym mhob cân, boed gan unigolyn neu grŵp.

Pwrpas cynnwys offerynnau gyda chaneuon gwerin traddodiadol, dybiwn i, yw cynnal y lleisio, ychwanegu rhythm, ac atgyfnerthu'r neges neu'r stori sydd yn y gân. Dyna'n union a geir yma, ar wahân i'r 'pennill' offerynnol yng nghanol 'Yr Wylan Gefnddu'. Er mor hyfryd y trefniant roedd yn amharu ar lif y stori. Roeddwn yn dotio ar y gân, a'r cyfraniad geiriol, gan Merêd a Phyllis.

Mae clawr y llyfr yn ddeniadol ac apelgar, ac yn llwyddo i gyfleu cynnwys y pecyn. Mae'r cynnwys wedi ei gyflwyno'n dwt a hawdd iawn i'w ddarllen, fel bod modd gweld y gân a'r geiriau ar yr un pryd. Roedd yn braf gweld bod y caneuon yn y ddau nodiant, sol-ffa a hen nodiant. Bydd y nodiadau ar y caneuon o werth mawr i berfformwyr ac ymchwilwyr.

Ond o gofio mai cyfrol deyrnged i Merêd a Phyllis yw hon, a oedd angen cynnwys bywgraffiadau'r perfformwyr? Oni fyddai'r paragraff olaf yn unig wedi bod yn ddigon, a defnyddio'r gofod ar gyfer naill ai groestoriad ehangach o deyrngedau, neu restr o gyfraniad enfawr Merêd a Phyllis yn y maes, yn gasgliadau o ganeuon, yn llyfrau, erthyglau, recordiau, ayb.

Sut mae creu teyrnged addas ar gyfer brenin a brenhines nid yn unig ganu gwerin, ond popeth sydd o werth yn ein gwlad? Llwyddodd trac i daro ar y cyfrwng perffaith. Dwi'n siwr fod Merêd a Phyllis yn ymhyfrydu'n fawr yn y trysor yma ac yn ymfalchïo bod y caneuon a gynhwysir ar gael i bawb.

Bethan Bryn

LANSIO FFYLANTIN-TW



CYNHADLEDD FRON OLAU 2012









Diolch i Mr Elwyn Griffiths am y lluniau
hyn o Gynhadledd 2012



* 1008214 *

Dyblygion

Canu gwerin

Folk song.