

Appendix 3

As we saw in Chapter 4, fig. 23, not all the elements of the expanded form of *mac y mwn byr* as used in *Caniad Cadwgan* are represented by either melody notes or chords in the lower part. Here, then, we find a possible discrepancy between the metrical and rhythmic structure of the music.

In *cainc 3*, together with its repetition, the metrical structure implicit in the expanded form of *mac y mwn byr* (each element of the expanded form being equivalent to one metrical unit) is eight groups of four metrical units each. This suggests, on the face of it, the following interpretation:

Caniad Cadwgan, cainc 3

1 0 1 1 0 1 0[0]1 0 1 1 1 0 1 [1]

1 0 1 1 0 1 0 [0]

1 0 1 1 1 0 1 [1]

Comparison of the first sub-group (1011) of this *cainc* with the corresponding section of *cainc 4*:

a) *cainc* 3:

1 0 1[1]

b) *cainc* 4:

1 0 1 1

suggests the possibility that, in practice, the melodic cell $\frac{1}{2} \frac{1}{2} \frac{1}{2}$ should, in both cases, have the duration of one rhythmic unit: that is, a crotchet in transcription. Thus, the passage is extended from three rhythmic units in *cainc* 3 to four in *cainc* 4 through the insertion of the chord marked by square brackets in the musical examples:

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a) *cainc* 3:

1 0 1 [1]

b) *cainc* 4:

The image shows a musical score for a piece labeled 'cainc 4'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with several notes and rests. The bass staff contains a series of chords. Below the bass staff, there is a rhythmic pattern represented by the numbers 1, 0, 1, 1, which correspond to the four measures of the music.

Similarly, the passage corresponding to the second sub-group (0100) in *cainc* 3 and all subsequent *ceinciau* has neither a melody note nor a chord corresponding to the final *tyniad* element of the sub-group.

This element has, therefore, only a theoretical existence, and may, in practice, have been omitted from the rhythmic structure. Since there is no explicit evidence to show the actual rhythmic pattern of this phrase, our decision to omit this rhythmic unit in the transcription rests on the purely musical judgement that an interpretation of rhythm which adheres strictly to the theoretical metrical structure would in this case interrupt the natural flow of the melodic line.

It is important to realise, then, that the metrical structure of a piece which we deduce from the measure in its basic or expanded forms is only a theoretical model, which we can use as a starting-point for the construction of a probable rhythmic pattern. Considerations of a musical nature may, however, cause the actual rhythmic structure to deviate from the theoretical norm.

Glossary of Welsh Words

Cainc (pl. *ceinciau*) - A single section of a *gosteg*, *caniad* or *cwlwm*. It corresponds to one or more complete statements of the measure.

Caniad (pl. *caniadau*) - The generic name covering the largest group of pieces to be found in the manuscript. It differs in formal construction in no significant respects from the *gosteg* and the *cwlwm*. It is divided into a number of *ceinciau*, each of which may or may not be followed by a *diwedd*.

Cerdd dant - Literally 'string music', this is the term applied to the art of instrumental music in the early theoretical writings, in which it complements *cerdd dafod* (poetry).

Crwth - A six-stringed bowed instrument of considerable importance within the tradition. A detailed description is given in Chapter 4, p. 133.

Cwlwm (pl. *clymau*) - A type of piece consisting of a number of *ceinciau*, apparently very similar to the *caniad*, but not represented as such in the MS. Examples are to be found in B.M. Add. MS 14970.

Cwlwm Cydgerdd (pl. *clymau cydgerdd*) - An offshoot of the above genre, consisting of twenty-four *ceinciau*, it is intended as an exercise in the application of a variety of different melodic formulae to a single measure in its simplest harmonic form.

Cywair - Originally a term corresponding to particular ways of tuning the harp [and *crwth*]. When incorporated into the names of these tunings, it mutates into *gywair*, as in *go gywair*, *bragod gywair*, etc. It later took on the subsidiary meanings of 'mode' and 'key', which latter has remained as its present-day meaning.

Cyweirdant (pl. *cyweirdannau*) - Of its several related meanings, set out in Chapter 4, p.133, the most important refers to one of the two harmonic constituents of the measures. As a general term covering both *cyweirdant* and *tyniad* we have used the word 'element'.

Diwedd - A refrain-like section which follows each *cainc* in many of the *gostegion* and *caniadau*. It may be unchanging throughout the piece, or may change slightly in accordance with variations in ornamentation or pitch-level in the *cainc*. It may complete a statement of the measure begun in the preceding *cainc*, or contain one or more complete statements of the measure in itself; or, as in

the case of *Caniad Bach ar y Go Gywair* it may be based on a completely different measure-pattern from the *cainc*. In rare cases successive groups of *ceinciau* in the same piece may each have a different *diwedd*.

Gosteg - This is a type of piece of which only four examples are recorded anywhere in the literature, all four being comparatively simple in style. The name is also applied to a poetic form which shows no significant similarity to the musical form.

Mesur - The English equivalent, 'measure' is used throughout the text, except in quotations. It is applied to a large number of standard harmonic patterns made up of characteristic sequences of *cyweirdannau* and *tyniadau*. The twenty-four measures of *cerdd dant* (pedwar mesur ar hugain cerdd dant) is a collection of measures agreed upon by the theorists in the interests of standardisation. The music of the MS does not restrict itself solely to those listed among the twenty-four, however. Since the names of many of the measures are not recognisable as Welsh words, no attempt has been made to modernise the orthography used in ap Huw's diagram of the measures on p. 107 of the MS.

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Pencerdd - As a harpist or *crwth* player, who graduated at an *eisteddfod* to the highest level of the bardic hierarchy, a *pencerdd* was allowed to take on apprentices, and was answerable in musical matters only to other *pencerddiaid*. Some versions of the 'Statute of Gruffydd ap Cynan' state simply "a *pencerdd* must know everything".

Profiad - A 'test piece', which is not explicitly divided into *ceinciau*. There is such freedom of rhythm, harmony and tonality in the writing, that it is not possible to associate these pieces with the system of measures. The intabulations in the MS show signs of inaccuracy, or even uncertainty, and all are incomplete, their endings being a matter of conjecture rather than confident reconstruction, although nearly all appear to lead into the same closing passage.

Tyniad - One of the two harmonic constituents of the measures (see *cyweirdant*).