

Canolfan Uwch-Astudiaethau Cerddoriaeth Cymru,  
Prifysgol Cymru, Bangor



The Centre for Advanced Welsh Music Studies  
University of Wales, Bangor

**Nawfed Gynhadledd:  
Archwilio Cerddoriaeth yng Nghymru**



**Ninth Conference:  
Exploring Music in Wales**

Dydd Iau 21 – Dydd Sul 24 Mehefin 2007  
Ysgol Cerddoriaeth, Prifysgol Cymru, Bangor

Thursday 21 – Sunday 24 June 2007  
School of Music, University of Wales, Bangor

## AMSERLEN . TIMETABLE

\* Cyflywnir y papurau a nodir â seren yn Gymraeg. Bydd cyfieithu ar-y-pryd ar gael ar gyfer y papurau hyn, a gofynnir i chi gasglu eich cyfarpar gwrando cyn i'r papur ddechrau os hoffech ddefnyddio'r cyfleustra hwn.

\* Papers marked with an asterisk will be given in Welsh. Simultaneous translation will be available for all such papers, and you are asked to collect your headset before the paper begins if you wish to make use of this facility.

### DYDD IAU 21 MEHEFIN · THURSDAY 21 JUNE

- 18.30 *Swper / Supper Yn lleol / Local venue*
- 20.00 Sesiwn gyd-chwarae anffurfiol gyda Stephen Rees, Paul Dooley, Huw Roberts, Arfon Gwilym, ag eraill · Informal music-making with Stephen Rees, Paul Dooley, Huw Roberts, Arfon Gwilym, and others

### DYDD GWENER 22 MEHEFIN · FRIDAY 22 JUNE

- 9.45 Croeso a rhagair / Welcome and introduction

#### Y Traddodiad Cerddorol yng Nghymru I / Welsh Musical Traditions I (Cadair/Chair: Sally Harper)

- 10.00 Wyn Thomas Annie 'Cwrt Mawr' a Chanorion Aberystwyth\*  
[Annie 'Cwrt Mawr' and the Canorion of Aberystwyth]
- 10.40 Leila Salisbury 'Gwynfyd Calon ag Enaid' – Iolo Morganwg yn Llundain\*  
['Bliss of Heart and Soul' – Iolo Morganwg in London]
- 11.15 *Coffi / Coffee*

#### Cyfansoddwyr Cyfoes yng Nghymru I / Welsh composers of the modern era I (Cadair/Chair: Stephen Rees)

- 11.45 Pwyll ap Siôn Tuag at deipoleg o gyfnewid iaith mewn enghreifftiau diweddar o ganu pop Cymraeg\*  
[Towards a typology of code mixing in recent Welsh language popular music]
- 12.20 Tristian Evans O *Nucleus* i'r 'Effaith *Lynx*': taith gerddorol Karl Jenkins\*  
[From *Nucleus* to the '*Lynx* Effect': The Musical Journey of Karl Jenkins]
- 13.00 *Cinio / Lunch Yn lleol / Local venue*

#### Cyfansoddwyr Cyfoes yng Nghymru II / Welsh composers of the modern era II (Cadair/Chair: Wyn Thomas)

- 14.00 Lyn Davies Richard Barrett's *Vanity*
- 14.45 Graeme Cotterill Grace Williams's First Symphony: Conflict, Culture and Class
- 15.30 *Tê / Tea*

16.00 Datganiad yn Neuadd Prichard Jones gan Dewi Ellis Jones (offerynnau taro), gan gynnwys gwaith comisiwn newydd gan Chris Painter (g.1962) ·  
Recital in the Prichard Jones Hall by Dewi Ellis Jones (percussion), including a newly commissioned work by Welsh composer Chris Painter (b.1962)

18.00 *Swper / Supper Yn lleol / Local venue*

**Cerddoriaeth Llawysgrif Robert ap Huw / Music of the Robert ap Huw Manuscript** (Cadair/Chair: John Harper)

19.30 Peter Greenhill 'A noble system of practice': the covering-finger damping of the Robert ap Huw Manuscript

20.10 Paul Dooley So what's a *cywair* when it's at home? Harp tuning practice in medieval Ireland and Wales

**DYDD SADWRN 23 MEHEFIN · SATURDAY 23 JUNE**

**Y Traddodiad Cerddorol yng Nghymru II / Welsh Musical Traditions II** (Cadair/Chair: Sally Harper)

10.00 Stephen Rees Wales versus Brittany: Real and Imagined Presences in the Music of fernhill

10.40 Chris Macklin Cross-cultural models of the vocal performance of the medieval *beirdd*

11.15 *Coffi / Coffee*

11.45 Ceri Rhys Matthews The freedom to respond to a found tune – a piper speaks

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12.30 Lansiad o'r gyfrol *Astudiaethau Cerddoriaeth Cymru – Cynheiliaid y Gân: Ysgrifau i anrhydeddu Phyllis Kinney a Meredydd Evans* yng nghwmni Merêd a Phyllis, gyda darlleniad o 'Dafydd ab Edmwnd Variations' gan Tony Conran, ag eitemau cerddorol gan Gwenan Gibbard

Launch of the volume *Studies in Welsh Music – Bearers of Song: Essays in honour of Phyllis Kinney and Meredydd Evans* in the company of Merêd a Phyllis, to include a reading of Tony Conran's 'Dafydd ab Edmwnd Variations', and musical items by Gwenan Gibbard

**Sesiwn ar y cyd â Chanolfan Ryngwladol Astudiaethau Cerddoriaeth Gysegredig, PCB .**

**Joint session with the International Centre for Sacred Music Studies, UWB**

(Cadair / Chair: Thomas Schmidt-Beste)

15.00 John Harper Music for a bilingual church?

15.40 Sesiwn trafod/discussion session (John Harper)  
Mudo diwylliannol: gosod alawon y diawl / Cultural migration: setting the devil's tunes?

16.15 *Tê / Tea*



- 16.40 Sally Harper 'Fal y gallo'r bobl ganu y gyd ar unwaith': Metre and Melody in Early Welsh Psalms and Carols
- 17.15 David Evans Anglican church music unique to the Chirk Castle group of manuscripts
- 19.00 Ymweliad y gynhadledd â Gŵyl Ffidl Nant Peris / Conference visit to the Nant Peris Fiddle Festival

**DYDD SUL 24 MEHEFIN · SUNDAY 24 MEHEFIN**

**Cerddoriaeth Boblogaidd Gymreig / Welsh Popular Music (Cadair/Chair: Pwyll ap Siôn)**

- 10.00 Craig Owen Jones Situationism and the Manic Street Preachers
- 10.40 Geraint Lewis William Mathias and the medieval world
- 11.15 *Coffi / Coffee*
- 11.45 Jochen Eisentraut Samba in Wales: Batala and Samba Galês, two Models of Cultural Globalisation

*Cinio / Lunch Yn lleol / Local venue*



## WYN THOMAS

## Annie 'Cwrt Mawr' a Chanorion Aberystwyth

Yn dilyn sefydlu Cymdeithas Alawon Gwerin Cymru ym 1906, gobaith y Dr J. Lloyd Williams (Bangor) oedd y byddai'r gweithgarwch ymarferol a'r gwaith o gywain caneuon brodorol welwyd yn siroedd y Gogledd yr adeg honno yn lledu i wahanol ardaloedd yn y gymdogaeth. Ei ddymuniaid oedd gweld cangen o'r 'Canorion' ym mhob prif dref yng Nghymru a hynny fel cyfrwng i boblogeiddio'r maes a dwyn sylw arbennig i gyfoeth y traddodiad canu llafar-gwlad ymhlith ei gydgenedl. Er na wireddwyd y freuddwyd honno, cafwyd cryn gefnogaeth mewn rhai parthau a chan rai unigolion penodol fu'n hwb angenrheidiol ymlaen i'r achos ledlèd Cymru yn ystod degawdau cyntaf yr 20fed ganrif.

Un o gefnogwyr selocaf y maes yn nhref Aberystwyth oedd Annie Ellis (*née* Davies) o fferm Cwrt Mawr, Llangeitho. Hi, yn anad neb arall, fu'n ysbrydoliaeth i rai o fyfyrwyr y Coleg i fynd i'r afael â byd y caneuon Cymreig a pherfformio gweithiau tebyg i *Aelwyd Angharad* a *Cheinion y Canorion*, yn ogystal â chefnogi cystadlaethau casglu alawon gwerin yn eisteddfodau blynyddol y dref. Fodd bynnag, pen llanw ei chyfraniad i fyd canu traddodiadol y genedl fu'r cydweithio parod rhyngddi a'r Fonesig Ruth Herbert Lewis (Pen Ucha, Caerwys) yn ardaloedd Llandysul a Phencader yn ogystal â'i hymdrech ddiflino i ddwyn sylw rhyngwladol i'r traddodiad Cymreig drwy dywys pedwarawd o gantorion ifanc i Baris ym 1911 i berfformio mewn cyfres o gyngherddau cyhoeddus yn y Sorbonne.

Nod a bwriad y papur hwn, fydd cloriannu cyfraniad neilltuol Annie Ellis i fyd cerddoriaeth frodorol yng Nghymru a dwyn sylw i amrywiaeth ei gweithgarwch yn y maes.

Following the establishing of the Welsh Folk Song Society during the Caernarfon National Eisteddfod in 1906, it was Dr J. Lloyd Williams's desire that the practical activity and the work of collecting traditional melodies seen in North Wales at the time, would have been taken up in other areas of the Principality. His vision was to establish a branch of the *Canorion* society (originally founded in Bangor) in all the major towns and cities in Wales as a means of promoting the field and publicising the rich and colourful repertoire of indigenous Welsh song. Though his hopes were not fully realized, he gained considerable encouragement from certain individuals in specific localities in Wales.

One of the foremost supporters of Welsh traditional singing in Aberystwyth was Annie Ellis (*née* Davies) of 'Cwrt Mawr' farm, Llangeitho – wife of T. E. Ellis (M.P. for Merionethshire) and sister of John Humphrey Davies (scholar, ballad specialist and later National Librarian of Wales). Her contribution to the field during the early decades of the 20<sup>th</sup> century included the supporting of folk-song related activities amongst undergraduate students at the University College of Wales, Aberystwyth; the performance of large-scale folk-song operettas, such as *Aelwyd Angharad* (John Lloyd Williams); and the sponsoring of folk-song collecting competitions during the annual student *eisteddfodau* at Aberystwyth. The highlight of her contribution, however, was seen in her field-work activities in the Llandysul and Pencader districts of South Cardiganshire and her efforts in promoting Welsh folk-song through public performances in Paris during a visit to the Sorbonne in 1911.

This paper (to be delivered in Welsh) aims to evaluate Annie Ellis's extraordinary attempts to support and propagate the Welsh Folk Song Society during the early years of its existence.

**‘Gwynfyd Calon ag Enaid’ – Iolo Morganwg yn Llundain**

Yr adeg honno, sef y ddeunawfed ganrif, nid oedd gan Gymru brifddinas, prifysgol nac unrhyw sefydliad cenedlaethol o bwys ac yr oedd Cymry Llundain yr oes yn awchu am loches ddiwylliannol a chymdeithasol. Yn wir, diwallwyd yr angen gan ddyfodiad Anrhydeddus Gymdeithas y Cymmrodorion, ac yn sgil hynny gwelwyd twf yn niferoedd y cymdeithasau Cymraeg a Chymreig eraill yn Llundain y ddeunawfed ganrif. Golygai hyn nad oedd tlodi ysgolheigaidd yn nodweddu cenedl y Cymry mwyach, ond yn hytrach daethant i gynrychioli un o garfanau mwyaf diwylliedig, dysgedig a blaengar y brifddinas.

Yn gefndir i'r newid cymdeithasol hwn oedd y mudiad hynafiaethol. Esgorodd gorchest hynafiaethol a llenyddol Edward Lhuyd (1660–1709), sef *Archeologica Britannica* (Oxford, 1707) yr ysfa yn Iolo Morganwg (Edward Williams, 1747–1826) i gasglu agweddau gwahanol ar ddiwylliant gwerin ei famwlad. Fel Iolo, daeth Lewis a Richard Morris, a gŵr amlwg eraill y ddeunawfed ganrif, o dan ddylanwad Edward Lhuyd a thraddodiadau'r gorffennol.

Yn Llundain y ddeunawfed ganrif gwelwyd bwrlwm diwylliannol a chymdeithasol hynod egniol, a gwnaeth Iolo yn fawr o'i gyfle i gyfrannu'n ymarferol, nid yn unig ar gyfer cymdeithasau Cymraeg a Chymreig y brifddinas, ond hefyd cymdeithasau Saesneg y dydd. Daeth yn aelod blaenllaw o Gymdeithas y Gwyneddigion a mynychodd amryw o gyfarfodydd y Cymmrodorion. Yn sgil ei weithgarwch â'r cymdeithasau hyn datblygodd berthynas gadarn â rhai o wŷr mwyaf blaenllaw'r cyfnod, megis William Owen Pughe ac Owain Myfyr. Rhain oedd y gwŷr a fu'n gefn i Iolo yn ystod ei arhosiad yn y brifddinas, ac yn wir, daethant yn ysbrydoliaeth iddo wedi iddo ddychwelyd i Gymru ym 1795.

*‘Bliss of Heart and Soul’ – Iolo Morganwg in London*

During the eighteenth century, Wales had no capital city and no university, nor any national institution of weight, and the London Welsh of the period were pressing for a cultural and social refuge. Their need was satisfied by the establishment of the Honourable Society of Cymmrodorion, in whose wake came an increase in the other Welsh and Welsh-speaking societies of eighteenth-century London. This meant that the Welsh were no longer characterized by scholarly poverty, but rather came to represent one of the most cultured, learned and progressive groups within the capital.

As backdrop to this social change was the antiquarian movement. The antiquarian and literary achievement of Edward Lhuyd (1660–1709), including his *Archeologica Britannica* (Oxford, 1707), engendered an urge in Iolo Morganwg (Edward Williams, 1747–1826) to collect different aspects of the folk culture of his own country. Like Iolo, Lewis and Richard Morris and other prominent eighteenth-century individuals also came under the influence of Edward Lhuyd and the traditions of the past. Eighteenth-century London had a highly energetic cultural and social buzz, and Iolo made much of his opportunity to contribute practically, not merely to the Welsh and Welsh-speaking societies in the city, but also to English societies. He became a prominent member of the Gwyneddigion society and attended various meetings of the Cymmrodorion. In the wake of his activity with these bodies, he developed a firm relationship with some of the most prominent men of the period, such as William Owen Pughe and Owain Myfyr. These were the figures who supported Iolo during his stay in the capital city, and they became an inspiration to him following his return to Wales in 1795.

**PWYLL AP SIÔN****Tuag at deipoleg o gyfnwid iaith mewn enghreifftiau diweddar o ganu pop Cymraeg**

Yn ôl disgrifiad Aitchison a Carter, mae cymysgu codau yn fath o newid iaith sy'n digwydd pan fo iaith leiafrifol yn cymryd ac addasu geiriau ac ymadroddion o'r iaith fwyafrifol. Er y byddai rhai yn dadlau mai pwynt hanner ffordd yn unig yw cymysgu codau tuag at gyfnwid codau'n llwyr (lle byddai'r iaith fwyafrifol, yn y pen draw, yn drech), gwell gan Featherstone a damcaniaethwyr eraill feddwl amdano fel ffenomen ôl-fodern eang sydd wedi'i nodweddu gan symudiad cyffredinol tuag at gymysgedd eclecticig ac arddulliadol. Yn ôl y dadleuon hynny, yn sgil byd-gyfanu diwylliant, mae cymysgu codau yn effeithio ar bron pob iaith Orllewinol i ryw raddau neu'i gilydd.

Yng Nghymru, mae symudiad llawer mwy tuag at gymysgu codau wedi digwydd ar yr un pryd â gwasgaru'r iaith frodorol o'i chadarnleoedd traddodiadol yn ystod ail hanner yr ugeinfed ganrif. Er bod y modd y bu'r diwylliant Cymraeg yn arddel cerddoriaeth boblogaidd Eingl-Americanidd yn ystod y 1970au, mewn ystyr eang, yn enghraifft o gymysgu codau, roedd traddodiadwyr yn oddefgar, am fod hynny'n cyfleu negeseuon trwy'r Gymraeg. Fodd bynnag, tua chanol y 1990au, enillodd grwpiau pop Cymraeg enw drwg a hefyd lwyddiant wrth droi at y Saesneg a chanu yn yr iaith honno. Byth oddi ar hynny, 'canu neu beidio â chanu (yn Gymraeg)' fu'r pwnc mwyaf llosg yng nghyswllt cerddoriaeth Gymraeg boblogaidd, ond ychydig yn unig a wnaethpwyd i osod cymysgu codau mewn cyd-destun neu i ddadansoddi ei ffurfiau hybrid.



Ymgais yw'r papur hwn i unioni'r anghydbwysedd hwn wrth lunio teipoleg o ffurfiau sy'n gysylltiedig â chymysgu codau mewn cerddoriaeth bop Gymraeg. Cyfeirir at ganeuon gan Catatonia, Gorky's Zygotic Mynci, Super Furry Animals, Y Tystion a Gwyneth Glyn.

*Towards a Typology of Code Mixing in Recent Welsh-language Popular Music*

Aitchison and Carter have described code mixing as a form of language change, occurring when words and expressions are taken from a dominant language and adapted by a minority language. While some would argue that code mixing is merely a halfway house towards complete code switching (where the dominant language would eventually assume total control), Featherstone and other theorists prefer to see it as a widespread post-modern phenomenon characterised by a general shift towards eclectic and stylistic promiscuity. Such arguments contend that, as a result of the globalisation of culture, almost all Western languages are affected -- to a lesser or greater extent -- by code mixing.

In Wales, a far greater shift towards code mixing has coincided with the dispersal of the indigenous language from its traditional heartlands during the second half of the twentieth-century. While Welsh culture's appropriation of Anglo-American popular music during the 1970s was, in a broad sense, an example of code mixing, traditionalists tolerated it because it communicated messages through the medium of the Welsh language. During the mid 1990s, however, many Welsh-language pop groups gained notoriety and success by turning to, and singing in, English. 'To sing or not to sing (in Welsh)' has been the most widely debated issue in Welsh popular music ever since, but little has been done to contextualize code mixing or analyse its hybrid forms.

This paper attempts to redress this imbalance by formulating a typology of forms associated with code mixing in Welsh-language pop. References will be made to songs by Catatonia, Gorky's Zygotic Mynci, Super Furry Animals, Y Tystion and Gwyneth Glyn.

**TRISTIAN EVANS**

**O *Nucleus* i'r 'Effaith *Lynx*': taith gerddorol Karl Jenkins**

Tra daeth Karl Jenkins i sylw rhyngwladol ym myd cerddoriaeth glasurol boblogaidd a'r cyfryngau o'r 90au ymlaen, treuliodd ei flynyddoedd ffurfiannol yn cyfansoddi a pherfformio ar gyfer cynulleidfda fwy ymylol fel aelod blaenllaw o grwpiau roc/jas blaengar megis *Nucleus* a *Soft Machine* yn ystod y 70au. Cychwynnaf fy mhapur gyda chyferiadau at enghreifftiau dethol o'i gyfraniadau yn ystod y cyfnod hwn, gan archwilio rhai o'u prif hanfodion cerddorol.

Byddaf yna'n symud ymlaen i drafod cerddoriaeth Jenkins ddeng mlynedd ar hugain yn ddiweddarach, ac yn benodol mewn perthynas â minimaliaeth. Gan gyfeirio at 'Harpers Bizzare' fel y'i perfformir gan Catrin Finch ar ei halbwm *Crossing The Stone*, archwiliaf sut y gwneir defnydd o dechnegau sy'n gysylltiedig â cherddoriaeth finimalaidd (a phoblogaidd) megis y defnydd o brosesau ailadrodd, yn y gwaith diweddar hwn.

Gan gloi fy nghyflwyniad, cyfeiriaf at berthnasedd ei gerddoriaeth o fewn cyd-destun amlgyfryngedd. Mae Jenkins yn gyfansoddwr toreithiog ym myd hysbysebion teledu gydag *Adiemus* a'r *Requiem* i'w clywed mewn cyd-destunau newydd: y naill yn gerddoriaeth ar gyfer hysbysebion megis *Delta Airlines* a *Cheltenham and Gloucester* yn ystod y 90au cynnar, a'r llall ar gyfer hysbyseb y diaroglydd gwrywaidd *Lynx* yn 2006. Trafodaf sut y mae ystyron gwreiddiol y gweithiau unai'n cael eu cadw neu'n cael eu haddasu yn yr hysbysebion penodol yma.

*From Nucleus to the 'Lynx Effect': The Musical Journey of Karl Jenkins*

While Karl Jenkins came to international attention in the world of popular classical music and the media from the 1990s onwards, he spent his formative years composing and performing for a more peripheral audience, as a prominent member of progressive rock/jazz groups such as *Nucleus* and *Soft Machine* during the 1970s. I will begin my paper with references to chosen examples of his contributions during this period, exploring some of their main musical essentials.

I will then move on to discuss Jenkins's music thirty years later, particularly in relation to minimalism. In referring to 'Harpers Bizarre', as performed by Catrin Finch on her album *Crossing The Stone*, I will explore how use is made of the techniques associated with minimalist (and popular) music, such as the use of repetitive processes in this recent work.

To close, I will refer to the relevance of Jenkins's music within a multi-media context. Jenkins is a prolific composer in the world of television advertising, with *Adiemus* and the *Requiem* heard in new contexts: the one in music for commercials such as *Delta Airlines* and the *Cheltenham and Gloucester* during the early nineties; the other in an advert for the aftershave *Lynx* in 2006. I will discuss how original considerations of the works are either retained or are adapted in these key commercials.



## GRAEME COTTERILL

### Grace Williams's Symphony No. 1: Conflict, Culture and Class?

Although Grace Williams wrote two symphonies, the first has languished unperformed since a radio broadcast from Glasgow in 1952, and its subsequent withdrawal from Williams's canon. Consequently, it has been neglected from a scholarly viewpoint – an astonishing position for a contribution to the genre considered to be the pinnacle of orchestral composition. This paper seeks to redress this neglect by presenting a brief history of its composition and performance and a discussion of its symphonic traits. It will examine the impact of World War II on its completion, aspects of its Welsh identity, and its true position in Williams's early output. What were her motivations for its withdrawal and why did she not then destroy the manuscript, as she did with so many of her other 'failed' pieces? The paper will consider this question amongst the many others raised by one of Grace Williams's most significant if, perhaps, flawed compositions.

Er i Grace Williams ysgrifennu dwy symffoni, nid yw'r gyntaf wedi'i pherfformio ers darllediad radio o Glasgow ym 1952. Wedyn, dilëwyd hi o bortffolio Williams. O ganlyniad, mae hi wedi'i hesgeuluso o safbwynt ysgolheigaidd – sefyllfa syfrdanol ar gyfer enghraifft o'r *genre* y bernir ei bod yn gampwaith o gyfansoddiad cerddorfaol. Mae'r papur hwn yn ymgais i unioni'r esgeulustod hwn wrth gyflwyno hanes byr o'i chyfansoddi a'i pherfformio, a thrafodaeth ar ei nodweddion symffonig. Bydd yn archwilio'r effaith a gafodd y Rhyfel Byd Cyntaf ar ei chwblhau, agweddau ar ei hunaniaeth Gymreig, a'i gwir safle yng nghynnyrch cynnar Williams. Beth oedd ei chymhellion dros ei thynnu o'r rhestr o weithiau, a pham na ddinistriodd hi'r llawysgrif wedyn, fel y gwnaeth yn achos cymaint o'i darnau 'afwyddiannus' eraill? Bydd y papur yn rhoi ystyriaeth i'r cwestiwn hwn, ymysg y cwestiynau niferus eraill sy'n codi yng nghyswllt un o gyfansoddiadau mwyaf arwyddocaol Grace Williams, hyd yn oed os yw, efallai, yn amherffaith.

## LYN DAVIES

### Richard Barrett's *Vanity*

Richard Barrett is arguably the leading Welsh composer writing in a highly complex post-Ferneyhough style. This 'new complexity' was forged early on in his career and he has by now established himself as a leading exponent internationally having been commissioned and recorded throughout the world. His reputation and the reception of his music in Wales is not of the same order (perhaps because of the complex nature of the music). His writing reminds us that in a stylistically pluralistic age, the range of music by Welsh composers can comfortably embrace everything quite literally from Karl Jenkins to Barrett.

Mae'n siwr mai Richard Barrett yw'r cyfansoddwr mwyaf blaengar o Gymru sy'n ysgrifennu mewn arddull ôl-Ferneyhough. Ffurfiwyd y 'cymhlethdod newydd' hwn yn gynnar yn ei yrfa ac ystyrir ef bellach yn un o brif ddehonglwyr y maes ar y llwyfan rhyngwladol. Derbyniodd gomisiynau ac fe recordiwyd ef yn perfformio ym mhedwar ban byd. Ysywaeth, ni roddwyd yr un derbynad i'w gyfansoddiadau ac ni chafodd yr un gydnabyddiaeth yng Nghymru fodd bynnag, efallai oherwydd natur gymhleth ei gerddoriaeth. Y mae ei waith, er hynny, yn ein hatgoffa y gall cynnyrch cyfansoddwyr o Gymru (mewn oes sydd mor amlblyfol o safbwynt arddull) fod yn cwmpasu nodweddion cerddoriaeth Karl Jenkins i gynnyrch Barrett ei hun..

### Datganiad yn Neuadd Prichard Jones gan Dewi Ellis Jones (offerynnau taro) · Recital in the Prichard Jones Hall by Dewi Ellis Jones (percussion)

#### *Programme / Rhaglen*

Dewi Ellis Jones, *Toccata* (xylophone, vibraphone, piano)

Keiko Abe: *Wind in the Bamboo Grove* (marimba)

Ian Vine: *Siri* (multi-percussion and tape)

Mark Glentworth: *Blues for Gilbert* (vibraphone)

Askell Masson: *Prim* (snare drum)

Matthias Schmitt: Adagio, Allegro moderato, Andante, Presto from *Sechs Miniaturen* (marimba)

Christopher Painter: *Spirit Dances* (new commission) (marimba, xylophone, multi percussion, piano)



### ‘A noble system of practice’: The covering-finger damping of the Robert ap Huw manuscript

A vital part of the accurate translation of the pieces in the Robert ap Huw manuscript back into music is the application of the correct damping technique. The frequent damping of strings, shown in the manuscript’s music text, was evidently a necessity on the medieval harps used for this music, in order to selectively control the harmonies and filter out those which would otherwise result from what must have been a powerful sustain of the strings. Drawing on his comprehensive study of the music’s performing technique and on his many years experience of playing the music, the presenter illustrates the principles by which it has been possible to uncover the system of damping used. It transpires that it was founded on the same method as that which has long been suspected was once prevalent in Ireland: when a string is plucked, another finger is comfortably placed and free to just drop straight down onto the string to damp it – the easiest and quickest way of silencing a string.

Mae defnyddio’r dechneg gywir i wanychu sain yn rhan hollbwysig o drosi’r darnau yn llawysgrif Robert ap Huw yn ôl yn gerddoriaeth mewn modd cywir. Roedd yn amlwg fod y gwanychiad mynych ar dannau, a ddangosir yn nhestun cerdd y llawysgrif, yn angenrheidiol ar y telynau canoloesol a ddefnyddid ar gyfer y gerddoriaeth hon, er mwyn rheoli’r harmonïau yn ddetholus a hidlo allan y rhai a fyddai, fel arall, yn deillio o’r hyn a fuasai’n gynhaliad pwerus ar y llinynnau. Gan dynnu ar ei astudiaeth gynhwysfawr ar dechneg perfformio’r gerddoriaeth ac ar ei flynyddoedd lawer o brofiad o chwarae’r gerddoriaeth, mae’r cyflwynydd yn esbonio’r egwyddorion a ddefnyddiwyd i ddadlennu’r system gwanychu sain a ddefnyddid. Daw’n hysbys iddi gael ei seilio ar yr un dull â’r un a oedd, yn ôl amheuan ers tro, yn gyffredin yn Iwerddon: pan dynnir tant, mae bys arall wedi’i leoli’n gyfforddus, ac yn rhydd i gwympto i lawr yn union ar y llinyn er mwyn gwanychu ei sain – y ffordd hawsaf a chyflymaf o ddistewi tant.

### PAUL DOOLEY

### So what’s a *cywair* when it’s at home? Harp tuning practice in medieval Wales

Intonation is at the heart of every musical performance. A singer, fiddler or piper can slide, bend or vary the pitch of a note to enhance a piece of music, but on instruments such as the harp, intonation is pre-determined by tuning each note to a fixed pitch. This paper examines the intonation issues inherent in the Robert ap Huw manuscript and reconciles these with the early *cerdd dant* materials and all the other available sources, in an attempt to give a full picture of what was harp tuning practice in medieval Wales and perhaps further afield. Based on the intonation requirements of the pieces that have a clear *cywair* association, the paper proposes a practical definition for each of the five warranted *cyweiriau* mentioned in the early sources. The paper also proposes a working solution to the puzzle presented by the strange diagrams on pp.108–9 of Robert ap Huw’s MS, and the diagram of three *cyweiriau* drawn up by Gwilym Puw in *AB MS 4710B* (1676) that will satisfy scholars and musicians alike.

Mae tonyddiaeth yng rhan ganolog o bob perfformiad cerddorol. Gall canwr, feiolinydd neu bibydd lithro, plygu neu amrywio traw nodyn er mwyn gwella darn o gerddoriaeth ond, ar offerynnau megis y delyn, mae’r donyddiaeth wedi’i phennu ymlaen llaw wrth i bob nodyn gael ei diwnio i draw cyson. Mae’r papur hwn yn archwilio’r materion tonyddol sydd wedi’u hamlygu yn llawysgrif Robert ap Huw a’u cysoni â deunyddiau cynnar *cerdd dant* a’r holl ffynonellau eraill sydd ar gael, mewn ymgais i roi darlun llawn o’r hyn a oedd yn arferol wrth diwnio telynau yng Nghymru’r oesoedd canol, ac efallai y tu hwnt. Ar sail gofynion tonyddol y darnau sydd â chysylltiad clir â *cywair*, mae’r papur yn cynnig diffiniad ymarferol ar gyfer pob un o’r pum *cywair* gwarantedig y sonnir amdanynt yn y ffynonellau cynnar. Mae’r papur hefyd yn cynnig ateb ymarferol i’r pos a gyflwynir yn y diagramau rhyfedd ar tt.108–9 llawysgrif Robert ap Huw, a diagram y tri *chywair* a luniwyd gan Gwilym Puw yn *AB MS 4710B* (1676) a fydd yn bodloni ysgolheigion a cherddorion fel ei gilydd.

STEPHEN REES

### Wales versus Brittany: Real and Imagined Presences in the Music of fernhill

Since its inception in 1996, fernhill has become one of the most innovative groups involved with the traditional music of Wales. While the group's first formation (three instrumentalists and a singer) and its early repertoire (folk songs and instrumental medleys) conform quite closely to the standard 'paradigm' of a folk group, the often-changing line-up and later repertoire are quite at odds with such norms. Over the progress of their five released recordings (to date), it is possible to trace specific lines of development: extended musical items extending to nine minutes or more, the integration of words and music on several different levels, the juxtaposition of traditional Welsh-language folk poetry with English-language rap, and, as an overarching principle, the frequent use of musical structures adapted from Breton tradition. Through close analysis of music and text, this paper will propose an interpretation of fernhill's music, contextualised both as an expression of a local musical identity within a global music culture, and as self-sufficient musical genre in which both Welsh and Breton elements may be real or imagined presences.

Ers ei gychwyn ym 1996, mae fernhill wedi dod yn un o'r grwpiau mwyaf arloesol ym myd cerddoriaeth draddodiadol Cymru. Er bod ffurfiant cyntaf y grŵp (tri offerynnwr a chanwr) a'i *repertoire* cynnar (caneuon gwerin a chadwyni o alawon offerynnol) yn cydymffurfio'n weddol agos â'r 'model' safonol o grŵp gwerin, mae'r aelodau, a newidiai'n aml, a'r *repertoire* diweddarach yn dra gwahanol i'r normau hynny. Os edrychir ar y dilyniant yn y pum recordiad y maent wedi'u rhyddhau (hyd yma), mae modd olrhain llinellau penodol o ddatblygiad: eitemau cerddorol estynedig, yn para am 9 munud neu fwy, y modd y cyfunir geiriau a cherddoriaeth ar sawl lefel wahanol, y cyfodiad rhwng barddoniaeth werin Gymraeg draddodiadol a 'rap' Saesneg ac, fel egwyddor hollgwmpasog, y defnydd mynych ar adeileddau cerddorol sydd wedi'u haddasu o'r traddodiad Llydewig. Trwy ddadansoddi'r gerddoriaeth a'r testun yn fanwl, bydd y papur hwn yn cynnig dehongliad o gerddoriaeth fernhill, fel mynegiant o hunaniaeth gerddorol leol o fewn diwylliant cerddorol byd-eang, a hefyd fel *genre* cerddorol annibynnol lle gall elfennau Cymreig a Llydewig fod yn wirioneddol neu'n ddychmygol.

CHRISTOPHER MACKLIN

### Cross-cultural models of the vocal performance of Welsh *beirdd*

The ancient tradition of professional bardic performance disappeared in Wales in the middle of the 17th century, and throughout the intervening centuries scholars and performers have speculated about the quality of the sound of their much-heralded union of *cerdd dant* and *cerdd dafod*. While much of this research has concentrated on native Welsh material such as the Robert ap Huw manuscript, the Statute of Gruffudd ap Cynan, and the *cywyddau*, *awdlau*, and *englynion* themselves, many aspects of the apparent 'sound-world' and culture of Welsh bardic performance closely parallel those found in other musical traditions which are more easily studied. In this paper I discuss some of the features of oral performance traditions ranging from south-eastern Europe to India and Africa, and their potential for creating a more nuanced model of the vocal performance of the medieval Welsh bards.

Diflannodd traddodiad hynafol y perfformiad barddol proffesiynol yng Nghymru tua chanol y 17eg ganrif, a thrwy gydol y canrifoedd dilynol, bu ysgolheigion a pherfformwyr yn dyfalu ynglŷn ag ansawdd sain eu huniad tra hysbys o gerdd dant a cherdd dafod. Er i ran helaeth o'r ymchwil hon ganolbwyntio ar ddeunydd brodorol o Gymru, megis llawysgrif Robert ap Huw, Statud Gruffudd ap Cynan, a'r cywyddau, yr awdlau, a'r englynion eu hunain, ceir cyfatebiaeth agos rhwng llawer o agweddau 'byd sain' a diwylliant ymddangosiadol y perfformiad barddol yng Nghymru a'r hyn a geir mewn traddodiadau cerddorol eraill sy'n haws eu hastudio. Yn y papur hwn, trafodaf rai o nodweddion y traddodiadau perfformio llafar, o ddeddwyrain Ewrop hyd at India ac Affrica, a'r posibiladau o greu, trwyddynt hwy, fodel mwy mynegiannol o berfformiad lleisiol beirdd Cymru yn yr oesoedd canol.

### The freedom to respond to a found tune – a piper speaks

Music-making is in essence the choosing, shaping and re-presentation of remembered or discovered sonic patterns. This is central to so-called ‘traditional’ or ‘art’ musicians’ activity alike, but can be forgotten by scholars in folk song in subsequent analysis because of a *modus operandi*, focused through the ideas of Linnaeus and Herder, involving the classification of perceived types of musical forms and contexts for the purpose of systematic autopsy.

Speaking as a practitioner in non-verbal and anachronistic activity, I propose that this rhetorical approach is at odds with creative music-making and leads to meaningless genres of music and notions of ‘authenticity’ and ‘forgery’ which plague scholars. Moreover, music-makers who are convinced by this axis of analytical thought are caught in a web of expectation and destiny and become mere articulators of theories.

The tangible by-products of this methodology – manuscripts and recordings – have accidentally become an invaluable resource to musicians nonetheless, who are indebted to the collectors of these specimens of shadows of melody but at liberty to respond to them as they would to the song of the thrush.

I intend to present these ideas not as a conventional paper, thus locking me into a mode of thought I wish to avoid, but along lines which echo the process I am trying to illuminate.

Yn ei hanfod, mae creu cerddoriaeth yn golygu dewis, ffurfio ac ail-gyflwyno patrymau sonig a gofir neu sydd wedi’u darganfod. Mae hyn yn ganolog i’r hyn a elwir yn weithgareddau o eiddo’r cerddorion ‘traddodiadol’ neu ‘gelfyddydol’ fel ei gilydd, ond gall ysgolheigion anghofio amdano yng nghyswllt dadansoddi alawon gwerin oherwydd *modus operandi*, y canolbwyntiwyd arno trwy syniadau Linnaeus a Herder, a oedd yn cynnwys dosbarthu mathau dirnadedig o ffurfiau a chyd-destunau cerddorol at ddiben dadelfennu trefnus.

Gan siarad o safbwynt ymarferwr mewn gweithgaredd di-eiriau o’r oes a fu, cynigiau fod y dull rhethregol hwn yn anghyson â gwneud cerddoriaeth yn greadigol, ac yn arwain at *genres* di-ystyr o gerddoriaeth ac at syniadau ynglŷn â ‘dilysrwydd’ a ‘ffugio’ sy’n bla ar ysgolheigion. Ar ben hynny, mae gwneuthurwyr cerddoriaeth sy’n dilyn y gangen hon o feddwl dadansodol wedi’u dal mewn gwe o ddisgwyliad a thynged, gan leisio theorïau yn unig.

Yn ddamweiniol, mae is-gynhyrchion cyffyrddadwy’r dull hwn, sef llawysgrifau a recordiadau, wedi dod yn adnodd amhrisiadwy, serch hynny, i gerddorion, a’r rheiny’n ddyledus i gasglwyr yr enghreifftiau hyn o gysgodion o alawon, ond yn rhydd i ymateb iddynt fel y byddent i gân y fronfraith.

Bwriadaf gyflwyno’r syniadau hyn nid ar ffurf papur confensiynol, fel y byddwn yn gyfyngedig i ffordd o feddwl yr hoffwn ei hosgoi, ond, yn hytrach, ar hyd llinellau sy’n adleisio’r broses rwyf yn ceisio bwrw goleuni arni.

## JOHN HARPER

### Music for a bilingual church?

The inseparability of language and culture in Welsh-speaking communities embraces matters spiritual. Non-conformist hymnody is born of the language and is integral to Welsh culture. The Anglican and Roman Catholic Churches have a less strong cultural identity in Wales, even though the Welsh Bible and Prayer Book of the established Church offered stability to the language after the sixteenth century. Their congregations worship in Welsh and English (sometimes together). What do they sing? This paper outlines the process of preparing a fully bilingual musical setting of the Ordinary texts of the Church in Wales Eucharist 2004, intended to allow congregations to share music in common, whether in Welsh or English, or even both simultaneously.

#### *Cerddoriaeth ar gyfer eglwys ddwyieithog?*

Mae’r nodd y mae iaith a diwylliant yn annatod oddi wrth ei gilydd mewn cymunedau Cymraeg yn cynnwys materion ysbrydol. Mae emynau anghydfurfiol wedi tyfu o’r iaith ac yn rhan hanfodol o ddiwylliant Cymru. Mae hunaniaeth ddiwylliannol Eglwys Loegr ac Eglwys Rufain yng Nghymru yn gymharol wan, a hynny er gwaetha’r ffaith fod Beibl a Llyfr Gweddi Cymraeg yr Eglwys sefydledig wedi rhoi sefydlogrwydd i’r iaith ar ôl y 16<sup>eg</sup> ganrif. Mae eu cynulleidfaoedd yn addoli yn Gymraeg ac yn Saesneg (weithiau ar y cyd). Beth maent yn ei ganu? Mae’r papur hwn yn amlinellu’r broses o baratoi gosodiad cerddorol llwyr ddwyieithog o Destunau Cyffredin Gwasanaeth y Cymun Bendigaid yn yr Eglwys yng Nghymru 2004, gyda’r bwriad o roi cyfle i gynulleidfaoedd rannu cerddoriaeth gyffredin, p’un a fyddo yn Gymraeg, yn Saesneg, neu hyd yn oed gan ddefnyddio’r ddwy iaith ar yr un pryd.

## DISCUSSION SESSION

### Cultural migration: setting the devil's tunes

Many of the songs of the Welsh male-voice choirs draw on the homophonic texture and harmonic idioms of chapel hymnody. There is less evidence of the migration of Welsh folksong into church, perhaps because of the concerns about bringing in the music of the devil (or at least the profane), because of its textual associations. Nevertheless, there are songs whose vernacular texts have neutral or even spiritual themes. Might they be a source of genuinely Welsh music to use in church? In this session there will be an opportunity to look at some examples, to discuss some of the implications, and perhaps to identify other appropriate materials.

*Sesiwn Drafnod: Mudo diwylliannol: gosod alawon y diawl*

Mae llawer o ganeuon y corau meibion yng Nghymru yn defnyddio gweddwaith homoffonig ac idiomau harmonig emynau'r capeli. Ceir llai o dystiolaeth fod alawon gwerin Cymreig wedi dylanwadu ar gerddoriaeth Eglwysig, efallai oherwydd y pryderon ynglŷn â dod â cherddoriaeth y diawl (neu o leiaf yr anghysegregatedig) i'r eglwys, a hynny oherwydd ei chysylltiadau testunol. Serch hynny, ceir caneuon y mae eu testunau geiriol â themâu niwtral neu hyd yn oed ysbrydol. Tybed a allent fod yn ffynhonnell o gerddoriaeth wirioneddol Gymreig i'w defnyddio yn yr eglwys? Yn y sesiwn hon, ceir cyfle i edrych ar rai enghreifftiau, i drafod rhai o'r goblygiadau ac, efallai, i nodi deunyddiau priodol eraill.

## SALLY HARPER

### 'Fal y gallo'r bobl ganu y gyd ar unwaith': Metre and Melody in Early Welsh Psalms and Carols

Morris Kyffin, writing in 1595, made a plea to his fellow countrymen for a form of Welsh psalmody that could be sung by a congregation – something to match the fully metrical psalter in English, published in 1561. His desire was eventually fulfilled with the publication of Edmwnd Prys's *Llyfr y Psalmiau* in 1621, although at least eight of the twelve monophonic tunes included in Prys's book were of English or Scots origin, and the metrical texts themselves reveal interesting similarities to their English counterparts. This paper will look anew at the metres and melodies chosen for congregational singing, not only with reference to Welsh metrical psalmody, but also to other early devotional texts that may have been sung in a more informal context, such as the carol and the *cwndid*.

Wrth ysgrifennu ym 1595, ymbiliodd Morris Kyffin ar i'w gydwladwyr greu ffurf ar salmyddiaeth Gymraeg y gallai cynulleidfau ei chanu – rhywbeth a fyddai'n cyfateb i'r sallwyr mydryddol llawn yn Saesneg, a gyhoeddwyd yn 1561. Yn y pen draw, gwiredwyd ei ddymuniad gyda chyhoeddi *Llyfr y Psalmiau* Edmwnd Prys ym 1621, a hynny er bod o leiaf wyth o'r deuddeg alaw fonoffonig a oedd wedi'u cynnwys yn llyfr Prys o dras Seisnig neu Albanaidd, a bod y testunau mydryddol eu hunain yn dangos tebygrwydd diddorol i'r testunau cyfatebol Saesneg. Bydd y papur hwn yn edrych o'r newydd ar y mydrau a'r alawon a ddewiswyd ar gyfer canu cynulleidfau, nid yn unig gan gyfeirio at salmyddiaeth fydryddol Gymreig, ond hefyd at destunau defosiynol cynnar eraill a allai fod wedi'u canu mewn cyd-destun mwy anffurfiol, megis y carol a'r *cwndid*.

## DAVID R. A. EVANS

### Anglican church music unique to the Chirk Castle group of manuscripts

Over the last five years a group of staff and students at the School of Music in Bangor have gradually been unearthing the secrets of the Chirk Castle group of manuscripts (four part-books now in New York Public library and an organ-book in Christ Church library, Oxford). They contain exclusively sixteenth- and early seventeenth- century Anglican church music, some twenty of the pieces being entirely unique to the collection. Many distinctive versions of well-known services and anthems by major composers are also included and have proved to be of considerable interest. This paper will explore the discovery of the manuscripts, their significance as a source, and the mystery surrounding the identity of the scribe. The contents of the collection will be analysed and the liturgical function of the music will be surveyed. Church music ascribed to the Wrexham-based musician William Deane has survived only in the Chirk books, yet some evidence exists which throws doubt on the authenticity of five of his anthems and two services. Using a comparative study of early seventeenth-century sources and elements of stylistic analysis, an attempt will be made to invalidate Deane's claim to authorship.



Ers pum mlynedd, mae grŵp o staff a myfyrwyr yr Ysgol Cerddoriaeth ym Mangor wrthi'n graddol ddatgelu cyfrinachau llawysgrifau Castell y Waun (pedwar rhanlyfr sydd bellach yn Llyfrgell Gyhoeddus Efrog Newydd a llyfr organ yn Llyfrgell Eglwys Grist, Rhydychen). Maent yn cynnwys cerddoriaeth eglwysig Anglicanaidd o'r 16<sup>eg</sup> a'r 17<sup>eg</sup> ganrif yn neilltuol, a rhyw 20 o'r darnau'n unigryw i'r casgliad. Mae llawer o fersiynau nodedig o wasanaethau ac anthemau adnabyddus gan gyfansoddwyr o bwys hefyd wedi'u cynnwys, ac wedi profi o gryn ddiddordeb. Bydd y papur hwn yn archwilio darganfyddiad y llawysgrifau, eu harwyddocâd fel ffynhonnell, a'r dirgelwch sy'n ymwneud â phwy oedd y copiwr. Dadansoddir cynnwys y casgliad ac arolygir swyddogaeth litwrgaidd y gerddoriaeth. Nid yw'r gerddoriaeth eglwysig a briodolwyd i'r cerddor o Wrecsam, William Deane, wedi goroesi ond yn llyfrau'r Waun, ond mae rhywfaint o dystiolaeth yn bwrw amheuan ar ddilysrwydd pump o'i anthemau a dau o'r gwasanaethau. Gan ddefnyddio astudiaeth gymharol ar ffynonellau o ddechrau'r 17eg ganrif ac elfennau o ddadansoddi arddulliadol, rhoddir cynnig ar annilysu honiad Deane mai ef oedd yr awdur.

## CRAIG OWEN JONES

### Situationism and the Manic Street Preachers

The philosophy of Situationism, first evinced by French writer Guy Debord in the late 1950s, had a profound effect on the early music and image of the Manic Street Preachers, and although its influence on the band's group was not as all-pervading as some biographers have suggested, it nevertheless shaped their outlook on the media industry, as well as informing their sense of visual style and comportment. This essay will seek to define some of the ways in which the band came to identify with the Situationist philosophy, and will also examine why that philosophy was abandoned so early in the band's career.

Cafodd athroniaeth Sefyllfaeth, a ddisgrifiwyd gyntaf gan yr awdur Ffrangeg Guy Debord tua diwedd y 1950au, effaith arwyddocaol ar gerddoriaeth a delwedd gynnar y Manic Street Preachers ac, er nad oedd ei dylanwad ar aelodau'r band mor hollgwmpasog ag y mae rhai bywgraffyddion wedi awgrymu, dylanwadodd, serch hynny, ar eu hagwedd tuag at ddiwydiant y cyfryngau, yn ogystal â chyfrannu at eu hymdeimlad o arddull gweledol ac ymarweddiad. Bydd y traethawd hwn yn ymgais i ddiffinio rhai o'r ffyrdd y daeth y band i ymuniaethu â'r athroniaeth Sefyllfaaidd, a hefyd yn edrych ar y rhesymau i aelodau'r band gefnu ar yr athroniaeth honno mor gynnar yn eu gyrfa.

## GERAINT LEWIS

### William Mathias and the Medieval World

In seeking to identify the various sources of the Celtic quality in his art, William Mathias often looked back to the Middle Ages and the great poetic and literary traditions of medieval Wales. 'It is an art of paradoxical contrasts – brightly jewelled colours contrasting with dark introspection, declamation with tenderness, and intellectual tautness with an almost improvisatory lyricism.' This definition of Welsh medieval art applies equally well to Mathias's own work. This paper attempts to explore some of these inter-connections and will look in particular at the String Quartet No.2, Op.84 (1981), in which a number of European medieval songs are to be found embedded in the musical texture.

Wrth geisio canfod craidd yr elfen Geltaidd yn ei gelfyddyd, byddai Mathias yn troi'n aml at y Canol Oesoedd a'r traddodiadau barddol a llenyddol a geid yng Nghymru'r cyfnod. 'Mae'n gelfyddyd sy'n llawn gwrthgyferbyniadau paradocsaidd – lliwiau llachar sy'n sgleinio fel gemwaith ochr yn ochr â mewnsyllu tywyll, rhethreg aruchel syn troi'n dynerwch mynegiant, a manylder ymenyddol ar yr un pryd â thelynegrwydd sy' bron yn fyrfyfyr.' Mae'r diffiniad hwn o gelfyddyd Cymreig y Canol Oesoedd yn ddisgrifiad da hefyd o waith Mathias ei hun. Bydd y papur hwn yn ceisio datod rhai o'r rhyng-gysylltiadau hyn ac yn edrych yn fanylach ar y Pedwarawd Llinynnol Rhif 2, Op.84 (1981), lle ceir nifer o ganeuon y Canol Oesoedd o gyfandir Ewrop ynghudd yn y gwead cerddorol.





## JOCHEN EISENTRAUT

### **Samba in Wales: Batala and Samba Galês, two Models of Cultural Globalization.**

Two samba percussion groups, one in North Wales and one in Cardiff, display highly contrasting organizational and creative strategies. The former is part of an international samba franchise run by a Brazilian percussionist with impeccable credentials, who lives in Paris. The latter is run by an Englishman who orchestrates his own pieces using batucada instrumentation. The two approaches embody contrasting attitudes to notions of authenticity, creativity and cultural appropriation, demonstrating different ways in which globalized elements can articulate with a particular cultural context.

Mae dau grŵp offer taro samba, y naill yng Ngogledd Cymru a'r llall yng Nghaerdydd, yn dangos strategaethau trefniadol a chreadigol tra gwahanol i'r gilydd. Mae'r gyntaf yn rhan o ryddfaint samba ryngwladol a drefnir gan offerynnwr taro o Frasil â chymwysterau di-fai, sy'n byw ym Mharis. Cynhelir yr olaf gan Sais sy'n trefnu ei ddarnau hun gan ddefnyddio offeryniaeth *batucada*. Mae'r ddau ddull yn ymgorffori agweddau gwrthgyferbyniol tuag at syniadau ynglŷn â dilysrwydd, creadigrwydd ac arddeliad diwylliannol, gan ddangos gwahanol ffyrdd y gall elfennau byd-gyfanedig gael llais mewn cyd-destun diwylliannol penodol.



## Rhestr Cynrychiolwyr . List of Delegates

Dr Pwyll ap Siôn (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Dr Caroline Bithell (University of Manchester)  
Dr Roderick Cannon (University of East Anglia)  
Dr Chris Collins (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Tony Conran (Bangor)  
Lesley Conran (Bangor)  
Peryn Clement Evans (Ensemble Cymru)  
Graeme Cotterill (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Dr Lyn Davies (Coleg Brenhinol Cerdd a Drama Cymru . Royal Welsh College of Music and Drama)  
Prof Margaret Deuchar (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Paul Dooley (Co. Clare)  
Dr Jochen Eisentraut (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Sam Ellis (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Dr David R. A. Evans (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Dr Meredydd Evans (Aberystwyth)  
Mr Tristian Evans (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Peter Greenhill (Rachub)  
Professor John Harper (Royal School of Church Music and University of Wales Bangor)  
Dr Sally Harper (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Dr Craig Owen Jones (Prifysgol Cymru Bangor . University of Wales, Bangor)  
David R. Jones (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Iwan Llewelyn Jones (Llundain . London)  
Laura Kestell (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Phyllis Kinney (Aberystwyth)  
Dr Christian Leitmeir (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Geraint Lewis (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Chris Macklin (University of York)  
Ceri Rhys Matthews (Cardiff)  
Dr Cass Meurig (Cwm-y-Glo)  
Jo Orr (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Gorwel Owen (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Yr Athro a Mrs Trefor Owen (Tregarth)  
Dr Guto Puw (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Stephen Rees (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Gorwel Roberts (Aberystwyth)  
Leila Salisbury (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Professor Thomas Schmidt-Beste (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Gareth Siôn (Rachub)  
Wyn Thomas (Prifysgol Cymru Bangor . University of Wales, Bangor)  
Paul Whittaker (Wimereux)

Canolfan Uwch-Astudiaethau Cerddoriaeth Cymru,  
Prifysgol Cymru, Bangor

Mae Canolfan Uwch-Astudiaethau Cerddoriaeth Cymru â chysylltiad agos â'r Ysgol Cerddoriaeth ym Mhrifysgol Cymru, Bangor. Mae'n bodoli er mwyn cydlynu a datblygu ysgolheictod ym maes cerddoriaeth Cymru, i hyrwyddo cynadleddau a chyhoeddiadau, i ddarparu adnoddau ysgrifenedig trwy gyfrwng y Gymraeg, ac i gydweithredu ag ysgolheigion mewn gwledydd Celtaidd eraill. Mae CUACC hefyd yn cynhyrchu *Hanes Cerddoriaeth Cymru*, a gyhoeddir gan Wasg Prifysgol Cymru. Hwn yw'r cyfnodolyn cwbl ddwyieithog cyntaf sy'n ymwneud yn llwyr ag astudiaeth cerddoriaeth Cymru a cherddoriaeth yng Nghymru.

The Centre for Advanced Welsh Music Studies  
University of Wales, Bangor

The Centre for Advanced Welsh Music Studies is closely associated with the School of Music at the University of Wales, Bangor. It exists to coordinate and develop Welsh musical scholarship, to promote conferences and publications, to provide written resources in the medium of Welsh and to collaborate with scholars in other Celtic countries. CAWMS also produces *Welsh Music History*, published by the University of Wales Press, the first entirely bilingual journal devoted to the study of Welsh music and music in Wales.