THE HISTORY AND IMPORTANCE OF WELSH ART SONG: 
THE SOPRANO REPERTOIRE OF DILYS ELWYN EDWARDS

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ABSTRACT

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Welsh art songs borrow many ideas from Welsh folk songs, and there are many societies in Wales that devote their resources to the promotion of Welsh music and art. The musical characteristics of Welsh folk songs can be seen in the composition of Welsh art songs. The subject matter in folk songs and in art songs is similar, with the same basic subject areas accounting for the majority of texts set to music. The songs also use similar tonalities, rhythms and meters. Modal tonalities and mixed meter are common in both folk songs and art songs. It can be clearly seen that the art music of the current time develops directly out of the folk music of the country. The art music of Dilys Elwyn-Edwards illustrates the influence of Welsh folk songs on Welsh art songs and shows the progression from folk song, to twentieth century art song, to new music of the twenty-first century.
To Clarence F. Bright,  
my beloved grandfather,  
whose love for music was apparent until his final days.
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INTRODUCTION

“The world is always young. The pride of Wales is that it is always old.”¹ Wales is an old nation, and the past has a great influence on the present and the future. The Welsh find joy in their traditions, culture, land, music and religion. Music has always been a part of their culture and a means of emotional expression, from the bards of old to the choirs of today. The nation has struggled with the near loss of its language and the dominance of nearby nations. Yet the Welsh spirit is resilient and the nation has recovered from these blights to its growth. Welsh musicians have taken the opportunities extended to them, and devoted much time, effort and resources to its development.

Welsh art songs borrow many ideas from Welsh folk songs, and there are many societies in Wales that devote their resources to the promotion of Welsh music and art. The Welsh language itself is also no longer in danger of disappearing as it once was. Joanna Julier, who now lives in Wales and sells sheet music there, states, “I think it might need emphasizing outside the UK that Welsh is still very much a living language - it isn't like a composer setting a Latin Mass nowadays where nobody would actually use the words in everyday speech, this language is widely spoken, written and communicated in on a daily basis – everything you can think of is available within Wales through the medium of Welsh, from vast comprehensive schools to local yoga classes. It isn't a restricting thing to write music to the language - in fact, it probably aids the publishing and sale - with 3 very active Welsh language publishers, you're more likely to get a Welsh song published than an English one!”² Therefore, a great deal of newly published

² Joanne Julier, Wales, to Kimberly Bright, Ohio, 5 December 2007.
Welsh vocal art music is available for various voice types. These pieces are performed regularly at local and national *eisteddfodau*, but have not yet found their way into the standard repertoire of the outside world. The *eisteddfod* is a national arts festival in Wales that dates back to 1176. The modern National *Eisteddfod* association was formed in 1880 and has put on a festival almost every year since. The festivals consist of music, literature, drama, dance and science competitions at a variety of levels. The competitions are very specific, such as: original ballad, harp solo, and disco dance group. It is a great honor to win a competition at the national *eisteddfod*, and is a stepping-stone for artists in Wales to gain opportunities in their country and the world.\(^3\)

The musical characteristics of Welsh folk songs can be seen in the composition of Welsh art songs. The subject matter in folk songs and in art songs is similar, with the same basic subject areas accounting for the majority of texts set to music. The songs also use similar tonalities, rhythms and meters. Modal tonalities and mixed meter are common in both folk songs and art songs. It can be clearly seen that the art music of the current time develops directly out of the folk music of the country. The melodies composed are still haunting and emotive, but they are combined with mixed meters and a variety of tonalities.

Dilys Elwyn-Edwards is one of the most important contemporary Welsh vocal composers. She has received commissions from a number of music festivals and societies in Wales, and has had her music performed at many Eisteddfodau. Her works have also been widely recorded and broadcast on radio and television in Britain. She received her music degrees in the United Kingdom, and has established a reputation as an excellent

composer of repertoire for soprano solo. The art songs that she has written will be used in the final chapter to illustrate the similarities and differences between folk songs and art songs, as well as the new development of art music.
CHAPTER I
THE HISTORY OF WELSH ART SONG

The modern Welsh art song is founded on the history of the country’s folk songs, choir music, and church music. Their language and cultural values set them apart from the countries around them, and the music that developed here is unique because of it. Wales is a strong nation, one that holds tightly to its own language and values. Music has struggled there for various reasons that will be addressed, and has also been strengthened by the strength and drive of the people as well as their pride in themselves and their country’s worth. This perseverance is exhibited in the development of music from the medieval bards to the composers and musicians of the modern age.

Many people think of Wales as a land of song, owing greatly to the choral music tradition that still flourishes there, yet the beginnings of their musical heritage lie in the harp airs and poetry declaimed by the ancient bards, declaring the history and adventures of the people in their own language. It is difficult to determine exact dates for many of the national melodies that still exist in Wales, although the melodies and harp airs provide a timeline of musical development that give an approximation of their age.

Welsh songs, folk and church, comprise the majority of the musical output of the nation. Church music was important in Wales, and the people felt a strong expressive link to music. “Song scholars and church music flourished until the Reformation, but on coming to the English throne the Tudors, though of Welsh descent, opposed the continuation of a separate Welsh culture and language (in the Act of Unification in 1536). Welsh musicians followed the Welsh nobility to England to live and speak in the English way, and this inevitably weakened the partnership between music and the Welsh
The time immediately following this move in England and the shift to a unified governing body was difficult for the Welsh language and culture. English became the standard language for speaking, writing, and music. Welsh became a secondary language and even their music and culture were suppressed in favor of English values. “Church music was virtually destroyed when the monasteries, priories and chantries were dissolved in 1536, 1538 and 1547 respectively. Not even a fragment of musical manuscript remains in the cathedral libraries of Wales.”  

The rise of the Church of England around this time had a devastating effect on the churches and religious music in Wales. Even Llandaff Cathedral in Cardiff suffered when its choir was disassembled and the organ destroyed. The church melodies of England spread throughout Wales and achieved their goal of unification of the churches within the two countries.

The centuries following these political and cultural events are considered some of the darkest and most musically stagnant years in Welsh history, yet the spirit of the Welsh people remained steadfast. Despite the damage to the church in the sixteenth century, a great deal of collected Welsh music from the 1500s is sacred. As the Welsh began to recover their language and culture in the eighteenth century, there was a corresponding sacred movement in both music and culture. “Generally speaking, (the sacred melodies of Wales) are the product of the religious revival in Wales which commenced in the fourth decade of the eighteenth century, a few only hailing for the

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Protestant revival in the sixteenth. The barren period after the unification of the United Kingdom broke and the ensuing revival reached from religion to language and music. This was a turning point for the music of Wales from its near smothering by the political power of England to the beginning of its rebirth and growth that continues today. Many times a rebirth begins with a look back to the past, and in Wales the musical past is based in melodies and songs.

Wales was rebuilding its structure and looking for musicians from within its borders to compose melodies for sacred and secular music during the middle of the eighteenth century. “In response to appeals to compose hymns, William Williams (Pantecelyn) published his Aleluja, neu Casgliad o hymnau (‘Alleluia, or Collection of hymns’, 1744) and Selection of Psalm- and Hymn-Tunes (1787); the music for both consisted mostly of popular English tunes. Welsh folk tunes were later adapted and used; this was an important turning point, for traditional musical values were again finding a place in Welsh religious life.” Yet it was a difficult development, because the culture in Wales was very limited and musical education was virtually non-existent.

The beginning of the choral tradition in Wales lies with the men working in mines and the everyday workers. They began to hold competitive festivals where both male choirs and mixed choirs competed against each other. These competitions grew over the years into the eisteddfod. Eisteddfodau are the premier arts competitions in Wales, and have now spread throughout the United Kingdom and include poetry and choral performances, as well as solo singing and instrumental performance. However, at its

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7 Lewis, Davies, and Kinney, “Wales, I: Art Music, 1: To c1850.”
beginning it was not as advanced as it is now. The performers had not had any real musical training. “A questionnaire was issued in 1881 to conductors at the national eisteddfod of that year. The details about the proportion of readers were very instructive. In a choir which numbered 250, only 80 could read music; while very few could read difficult music. Another choir had 220 members, of whom 68 were able to read music.”

Now that national music had returned to everyday life in Wales it was clear to some that the next step needed to be a reinvigoration of music education.

Local musicians, most of whom had received their musical knowledge in the church, realized that it would fall to their lot to educate the amateur musicians that resided throughout the country. Since each town had its own choral and solo singers, the job of reaching them all was difficult. The method of education taught in the towns began in England and was known as ‘Tonic Sol-fa’. Teaching the people this method of ‘Solfeggio’ provided the tools needed for the choirs to begin performing more difficult music, and to compete with neighboring England technically.

The development of secondary and university level music education finally provided a means for Welsh musicians to acquire a firm foundation of technical musical knowledge. The nineteenth century brought great strides in the musical life of Wales, especially in the face of the apparent destitution of the previous centuries. Joseph Parry (1841-1903) is one well-known composer from this generation. He was an ironworker and was involved in the eisteddfodau in his youth. England provided portions of his musical education, and his musical compositions were popular throughout Wales and in parts of Europe as well.

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“1903 marked the end of the Victorian era in Welsh music, and a new generation of composers began looking towards wider horizons and to react healthily against Parry’s legacy. The University of Wales started awarding its own music degrees in 1905.”9 The new university program in Aberystwyth began training students in music in 1905. Composers and performers gained a broader perspective on the world of music, and the need for cultural opportunities in Wales became more obvious. “The pivotal figure in Welsh musical life in the years immediately following the First World War was Walford Davies (1869–1941). His appointment to the Gregynog chair of music at Aberystwyth in 1919 coincided with the setting-up of the University Council of Music, which he headed and which transformed musical life for thousands of people throughout the principality.”10 The University Council of Music was the beginning of the National Council of Music in Wales, and the council and the University of Wales are responsible for many of the opportunities that students and professional musicians enjoy today.

Despite all of the advances in music education in Wales, the gap between the quality of music education in Wales and the rest of Europe had not been bridged. The musical culture in Wales at this time was based on choral music and folk songs; instrumental music had not yet been cultivated. Cultural opportunities were also sparse compared to the surrounding countries. Then the Second World War began, interrupting the development of music education in Wales. After the war the Welsh National Opera and the National Youth Orchestra of Wales were created to train current and future

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generations of performers and composers. Opportunities began to appear for vocalists, instrumentalists and composers all over Wales. The eisteddfod continued to foster musical development and expanded its competitions to solos for instruments, voice and theater.

During the 1950s music committees were formed in order to help the community accept the growth that was taking place in Welsh musical life. It was important for the people to see the need for new compositions, and their support of new music was necessary for its success. “In 1954 the Guild for the Promotion of Welsh Music was established by John Edwards to encourage audiences and performers to explore the new repertory; it also published a valuable journal, Welsh Music.”11 The support Wales had for its music needed to continue for their music to become a strong enough force to be independent from England. “In the late 1950s the British Council established a Welsh committee which later became the Welsh Arts Council, eventually gaining autonomy from London and, in 1994, its own royal charter. It has done much to promote Welsh music, notably by commissioning over 1000 new works, issuing recordings and attracting British and foreign orchestras to Wales with a remit to perform works by Welsh composers.”12

Art songs grew out of the folk song tradition, taking rhythmic, harmonic and melodic elements and reworking them in new ways.13 Meirion Williams (1911–76) and

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13 There are many collections of folk songs now, most of which are written for solo voice and were originally meant to be performed with harp, but have been adapted for piano accompaniment for general performance.
Dilys Elwyn-Edwards (b 1918) are two composers who devoted the majority of their compositional output to drawing elements from folk song for their art song works. Composers began to create a considerable quantity of music for a variety of media, but the next necessary step for the Welsh people was to embrace contemporary art music as well as folk music.

After the Welsh Arts Council was established, the council decided that they needed a more organized way to catalogue the output of new art music. “In 1976 a Welsh Music Information Centre was established jointly by University College, Cardiff, and the Welsh Arts Council to assemble an archive of Welsh music, which could then be promoted effectively.” The purpose of the councils and committees is not to promote their music to the world necessarily, but to promote it in their own country. The eisteddfod still represents an important aspect of the development of amateur Welsh musicians, but it is now reinforced by the expansion of education and national councils to further the arts.

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CHAPTER II
THE ROLE OF VOCAL MUSIC IN WELSH CULTURE

The Welsh language fell into disuse at the beginning of the 1900s, but began its resurgence after the Welsh Language Act of 1967, which gave Welsh equal standing with English. Wales is a bilingual country now, with Welsh and English used with equal frequency. Classes, meetings, menus, and signs provide information in both languages, and music is more likely to be printed in Wales if the text is in Welsh. Bryan states that, “The cultivation of our language, one of the most ancient, noble and euphonious in Europe, is a debt we owe to our ancestors, as well as a duty to our posterity, and we intend fulfilling our obligations to the uttermost . . . On the other hand, in music we have the universal language of civilization, and through it we can speak directly with other nationalities, without the medium of interpretation.” 15

Alongside the reestablishment of the Welsh language came the rediscovery of Welsh national music. As with any musical tradition that relies on oral transmission, Welsh national melodies were easily lost. The collection of national music formally began in 1906 with the founding of the Welsh Folk-Song Society. The movements toward nationalism during the 1900s that led to the resurgence of Welsh also led to the establishment of the National Museum, University and Library of Wales. St. Fagans National History Museum, a branch of the National Museum of Wales, houses a department devoted to the collection and publication of folk songs, formerly known as the Welsh Folk Museum. Researchers at the museum began collecting Welsh folk songs in the mid 1950s. They compiled their findings by traveling across Wales recording

individuals singing the songs and recalling how they first heard them, and then synthesizing the information and notating the melodies and text. These records mainly compile the secular folk songs of the country, as the sacred melodies developed in a different manner.

As previously discussed, the sixteenth and seventeenth centuries brought religious reform to Wales. England wanted unity, and that meant unification of the churches. The unification was accomplished in part by the suppression of Welsh language and culture. The act of unification stated that representatives of Wales were only allowed to speak English, and this act carried over into other aspects of life in Wales. Unification curtailed the production of sacred music in Wales and the churches used the same music as the churches of England. The new sacred melodies that came from England were very different from the secular melodies that were popular in Wales at the time.

During the eighteenth and nineteenth centuries, nationalism in Wales grew. The eisteddfodau provided opportunities for Welsh musicians to write and perform new music and folk music. Welsh musicians began to write their own sacred music, writing hymns adapted from Welsh folk melodies. Despite their lack of formal training, the melodies they wrote came from their own country and their usage of folk songs provided a strong basis for new works.

During the early nineteenth century industrial areas became the center of musical performance and participation. Male choirs spread throughout the country and singing was considered an important part of social communities. This was especially true in the

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16 A large number of these songs can be found on the National Museum of Wales website: http://www.museumwales.ac.uk/en/folksongs/
17 Mixed choirs thrived as well.
mining areas of Wales, and the life of the composer Joseph Parry can serve as an example. Parry was born in 1841 in a small town in Merthyr Tydfil and began working in a coal mine as a child. He worked at an ironworks soon after and began studying music in his free time. Parry successfully entered his compositions in local *eisteddfoda* and then at the National *Eisteddfod* in Swansea in 1863 and again in Llandudno in 1864. After gaining recognition as a young composer, Parry began to study music at the Royal Academy of Music in London. The University College of Wales in Aberystwyth hired him as a Professor of Music and Parry then continued on to establish a new private college before accepting his final position at the University of Cardiff. Joseph Parry wrote a large amount of music. He wrote operas$^{18}$ and oratorios, as well as a large number of songs for solo voice and choir. His most popular pieces are the song ‘Myfanwy’ and the hymn-tune ‘Aberystwyth’. He died in Penarth in 1903.

New societies were formed in order to encourage the growth of music, the arts, and literature in Wales. Welsh scholars and philanthropists who were living in London were involved in the formation of many of these humanitarian societies. Two of the largest and most influential societies were the *Gwyneddigion* Society and the Honourable Society of Cymmrodorion, which is responsible for presenting lectures and articles about Welsh arts. However, the Welsh language fell into disuse, and it became clear to these societies that it was not just music that needed to be supported and promoted but language as well. The development of music competitions and societies resulted in a rule

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$^{18}$ Parry wrote the first Welsh-language opera ‘Blodwen’ as well. Previous operas by Welsh composers were written in English.
that everything had to be in Welsh, in an effort to preserve the language.\textsuperscript{19} This all-Welsh rule does not only apply to the meetings of the societies but is also a rule for the operation of the \textit{eisteddfod} meetings and competitions.

As previously discussed, the \textit{Eisteddfod} is a festival of music, literature and performance that dates back to the festivals of music and poetry held by the bards in the twelfth century. The competitions took place at local castles and the winners would be awarded a seat at the Lord’s table. The tradition has continued and these festivals take place all over Wales. Joanne Julier discusses the role that the \textit{Eisteddfod} plays in the lives of Welsh artists of all ages. “Solo singing, of art song and folksong, is flourishing largely because of the \textit{Eisteddfod} tradition - from a very early age, children compete in school and local \textit{Eisteddfodau}, (performing) in solo song, folksong, \textit{cerdd dant} and choral groups, and this is a huge element of Welsh culture.”\textsuperscript{20} Choral singing plays an important part in the \textit{Eisteddfodau}. Wales is famous for its choral singing and these choirs find pride in their ability to perform music well. With the expansion of competition areas, and the sheer number of local \textit{Eisteddfodau} the number of participants and the level of competition increased dramatically. There are two final contests, the \textit{Eisteddfod Genedlaethol} and the \textit{Eisteddfod yr Urdd} in early June for children. Contestants qualify for these finals after a lengthy series of preliminary contests.

In addition to the exposure and experience they give Welsh performers, the \textit{Eisteddfodau} also encourage the composition of new Welsh music. Art music has grown out of folk music, just as the \textit{Eisteddfod} has grown out of the bardic festivals of the past.

\textsuperscript{20} Joanne Julier to Kimberly Bright.
In addition to the commissions by the *Eisteddfodau*, the Cymmrodorion Society and other societies commission musical works from Welsh composers, and provide arenas for the performance and display of these new pieces. Compositions on Welsh texts are preferred, because the whole point of the *Eisteddfod* and the music societies is to promote Welsh music and provide opportunities for performances and the exhibition of Welsh music.

The *Eisteddfod* has grown not only in Wales, but also in nearby countries. Recently there have even been competitions in that style in New York State. But while English choirs and performers participate in some Welsh *Eisteddfodau*, the Welsh do not enter festivals in England. This is especially apparent in the choral competitions between the two nations. This tradition of keeping music within the country cannot continue forever.

Robert Bryan submitted an article to the Honourable Society of Cymmrodorion, in which he extolled the strengths of Welsh music and the way the Welsh view their nation. “We Welsh people love to call our country ‘the land of the hills’, ‘the land of the white gloves’, and ‘the land of song’. These names reflect the beauty of nature, the beauty of life, and the beauty of art.”

21 The majority of music composed during the nineteenth century in Wales falls into three categories: nature, religion and folklore. Music was part of the drive to cultivate nationalism and culture in the nineteenth century. The subject matter of the music served to provide inspiration and pride in the nation. Wales had fallen behind in its development and the fostering of nationalism continued into the beginning of the twentieth century.

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As discussed above, after the decline of cultural development leading up to the nineteenth century, Wales began rebuilding. Over the ensuing years, Wales struggled to bring culture and musical education up to a higher level. A great deal of effort went towards building up choirs and musicians throughout the country, and musicians were revered in Welsh society. By the end of the twentieth century, Wales overcame the cultural suppression imposed in previous centuries, matured in culture perspective and persevered in sustaining their language.
CHAPTER III
CHARACTERISTICS OF WELSH FOLK SONG

The subject matter of Welsh folk songs tends to gravitate towards only a few general areas. There are many songs devoted to the love of the land and the hills of Wales as well as nature itself. Songs about birds and mountains are especially common throughout the literature. Love does of course inspire many songs, as it does in other countries, and there are many historical songs. Even many of the love songs deal with historical or mythical people and the love that they have for each other. The last large grouping of songs deals with religious texts and ideas. There are many songs about Mary the mother of Jesus, and Jesus himself, as well as pieces about Mary Magdalene; Mary and Margaret, the sisters of Lazarus; and other biblical characters. These topics are often combined. For example, there are a number of songs that speak of a bird that watched Jesus on the cross, mixing nature and religious subjects together in one piece. There are also a number of examples of pieces that address otherwise mundane subjects, such as pancakes or the days of the week.

Welsh folk songs are characterized by the use of not only Major and Minor tonalities, but other modes as well. Dorian and Mixolydian are the most common modes in the literature, with occasional uses of Lydian. The melodies of *Y Cap O Las Fawr* (The Cap of Broad Lace), *Y Fenyw Fain* (The Slender Lass), and *Y Perot Ar Y Pren Pêr* (The Parrot on the Pear Tree) are prime examples of the use of Dorian. The following excerpt from *Ffarwel y Milwr* (Adieu the Soldier) is an example of a folk melody in Dorian.

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22 Many of the transcriptions contained in this section are taken from the Museum of Wales. The museum contains field recordings of folk songs. David Roy Saer and Vincent Phillips compiled the field recordings. Dr. Meredydd Evans and Dr. Phyllis Kinney made

*Y Gaseg Ddu* (The Black Mare), and *Bwmba* are examples of Mixolydian folk tunes. The melody line for *Y Gaseg Ddu*, shown below, is an example of the use of the Mixolydian mode in Welsh folk song.


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the transcriptions. The information and transcriptions were published in 1974 in a volume titled, *Caneuon Llafar Gwlad* (*Songs From Oral Tradition*). These recordings and transcriptions can be accessed at [http://www.museumwales.ac.uk/en/1555/](http://www.museumwales.ac.uk/en/1555/).
The use of modes in folk songs can also be observed in slight alterations of tonality for a phrase of the melody. In the following example from *Y Gwcw Vach* the C Minor melody briefly gives the illusion of C Dorian with the presence of an A natural in the fourth system before returning to the A-Flat for the final phrase.

![Excerpt from Y Gwcw Vach](image)


Mixed meter is another characteristic of Welsh folk tunes. Standard melodic lines not only oscillate between different triple meter time signatures, but also between duple and triple. However, even though they are in mixed meters, the meter changes usually last for at least two measures, allowing for a firm centering in the new meter before the next change. Many pieces change back and forth between two time signatures in the same
meter, whether duple or triple, as illustrated in the first two measures of the following excerpt from *Os Daw Fy Nghariad I Yma Heno* (If My Love Comes Here Tonight).

Ex. 4. Excerpt from *Os Daw Fy Nghariad I Yma Heno* (If My Love Comes Here Tonight). Saer and Phillips, “Folk Songs.”

There are also a number of examples in the Welsh literature that mix simple duple and triple meters with a variety of time signature changes. The following excerpt from *Y Cap O Las Fawr*, is an example of the mixture of duple and triple meters in one melody.


There are, of course, pieces that combine two time signatures, changing every other measure. These are not as common as the clear changes between meters discussed above, but certainly do occur in the Welsh folk song repertoire.

Another interesting characteristic of Welsh folk tunes, as compared with the surrounding British Isles, are the rhythms used regularly throughout the literature. Welsh music does not utilize the Scottish “snap” rhythm, which is notated as a sixteenth note
followed by a dotted eighth note, but has its own unique rhythmic characteristics. The
most common of these regularly occurs in pieces in duple meter and consists of a
syncopation pattern (see Ex. 6, m. 2). The following excerpt from *Rhyfeddod Ar
Foreuddydd* shows the use of this rhythm in the second measure.

Ex. 6. Excerpt from *Rhyfeddod Ar Foreuddydd (A Marvel at Daybreak)*. Saer and
Phillips, “Folk Songs.”

In the Welsh language, the accent falls customarily on the penultimate syllable. Therefore
the rhythms used in the folk tunes are directly related to the accented syllables in text.
The following excerpt from *Lliw’r Heulwen (The Color of Sunshine)* illustrates another
example of the rhythms caused by the accents in the Welsh language.

Ex. 7. Excerpt from *Lliw’r Heulwen (The Color of Sunshine)*. W. Hubert Davies,
*Caneuon Gwerin Cymru (Welsh Folk-Songs)*, 23.

The accented syllable is on the downbeat, seen in measure 6 in the above excerpt, with a
variation on the eighth note, quarter note, eighth note rhythm noted previously.
As regards musical form, the majority of the folk tunes are strophic, with anywhere from 2 to more than 18 verses. In fact, almost all folk music is like this. The purpose of the strophes is usually to tell a story, and can even include conversations between different characters. The second most common musical form consists of two sections with one repeated, either ABB or AAB.

Arrangements of Welsh folk songs use a couple of interesting chord qualities in their harmony writing. The harmonies usually stick to the tonality of the song, whether it is modal, major or minor. However, they use less common harmonic qualities throughout the composition. Diminished chords are found frequently, used as members of the key, but seen more often than is conventional in other cultures. There are some pieces that feature alterations of chords already found in the key, creating more diminished chords in the piece than there would be otherwise. The most common use of diminished chords can be found in folk songs written in a minor key. These pieces use the diminished ii chord regularly, usually with the addition of a seventh to the chord. An example of the diminished ii chord with a seventh can be found on the fourth beat of the third measure in the following excerpt from *Lliw’r Heulwen*. 

![Example of diminished ii chord with a seventh in a minor key](image)
Some examples of pieces that show the use of the diminished chords can be found in 
*Caneuon Gwerin Cymru* (Welsh Folk-Songs), arranged by W. Hubert Davies. *Y Saith Rhyfeddod, Lliw'r Heulwen, and Dacw ’nghariad I* are prime examples of minor-key folk song arrangements that use diminished ii chords regularly in their tonal progressions. The following example is an excerpt from an arrangement of *Lliw’r Heulwen* in the key of G Minor, illustrating the use of the diminished ii chord in the first and fourth measures.

The arrangements of the folk songs are important because they form the background for the development of new music. The music of Dilys Elwyn-Edwards, which will be discussed next, is based upon not only the folk melodies, but on the well-known settings of them as well. The modality, subject matter, form, rhythm and harmony discussed above provide the building blocks for future composers. The bridge between the folk songs and art songs is made of these five entities.
CHAPTER IV
THE MUSIC OF DILYS ELWYN-EDWARDS

Dilys Elwyn-Edwards was born in 1918 in the town of Dolgellau in Meirionethshire, Wales and attended the Dr. Williams’ School for Girls there. She began singing at a young age and performed often. Elwyn-Edwards was awarded the Turle Music Scholarship in Composition at Girton College, Cambridge and the Dr. Joseph Parry Music Scholarship at University College, Cardiff. She chose to attend college at Cardiff and received her Bachelor of Music degree there. After teaching for three years at the University she received an Open Scholarship to the Royal College of Music in London. At the Royal College of Music, Elwyn-Edwards studied composition with Herbert Howells and piano with Kathleen McQuitty. She then married Elwyn-Edwards and moved to Oxford, where she participated in musical activities at the University there while her husband studied at Mansfield College.

In the 1960’s Elwyn-Edwards moved back to Wales and became a piano tutor at the University College of North Wales, Bangor in 1973. She taught alongside Composer and Professor William Mathias and has taken the position of adjudicator at Eisteddfodau for decades. Elwyn-Edwards is familiar to audiences as an accompanist and broadcaster as well as composer. She is one of the premiere composers of vocal music in Wales today, and has written a large repertoire of soprano songs. Elwyn-Edwards has also composed works for choir and solo piano, which have been performed and recorded in
Wales. The influence of Welsh folk song can be clearly observed in her vocal repertoire.  

The subject matter of her body of vocal music aligns quite clearly with the subjects common in folk songs. She has many pieces that address nature and a great number that are about birds. One of her song cycles is titled *Caneuon Natur* (Songs of Nature); her many songs about birds include: *Aderyn Crist* (The Bird of Christ), *Caneuon y Tri Aderyn* (Songs of the Three Birds), ‘Y Ddwy Wydd Dew’ (The Two Fat Geese), ‘Hwyaden’ (The Duckling), and *Dylluan Deg* (Sweet Suffolk Owl).

Subjects of love and mythical characters are also common themes in Dilys Elwyn-Edwards’ repertoire. She has a set of songs titled *Gwlad Hud* (In Faëry), that all deal with mythical characters. *Caneuon Gwynedd* (Songs for Gwynedd) is another cycle that has mythical subject matter common to Wales, including the following titles: ‘Rhos y Pererinion’ (The Pilgrims’ Isle), ‘Rhodio’r Fenai’ (Beside the Wide Menai), and ‘Ynys Afallon’ (The Isle of Avalon).

Sacred or religious texts are also common in her output: *Aderyn Crist* (The Bird of Christ), *Dywed, Fair* (Tell us, Mary), *Noël* (Noël), *Mari Lawen* (Merry Margaret), and *Mi Welais Dair o Longau* (I Saw Three Ships). Some of these are Christmas songs, as is common in the folk song repertoire, and the rest address specific religious subjects.

The tonality of the folk songs, as previously discussed, leans toward Major, Minor, Dorian and Mixolydian modes. *Mi Welais Dair o Longau* (I Saw Three Ships), arranged by Dilys Elwyn-Edwards, is an example of a traditional melody altered using

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Welsh folk song characteristics. The melody is recognizable, but is set using mixed meter and a number of modulations between Major, Mixolydian and Dorian. The following is an excerpt from the traditional melody for *I Saw Three Ships*.


Elwyn-Edwards modulates for each verse in her arrangement of the tune, and alters the rhythm and melody in most verses. The following excerpt is from the Welsh arrangement of the traditional tune by Elwyn-Edwards, *Mi Welais Dair o Longau*, which shows the melody beginning in D Mixolydian and transitioning to D Major for the cadence.

These modes are the standard in the folk song repertoire and are used here in largely the same manner. The melody changes to a different mode for each verse. The piece is not oscillating between modes, but is clearly modulating to a new tonality. The use of mixed
meter in this piece is also similar to the way it is used in folk songs. The meter changes usually last for at least two measures.

A number of Elwyn-Edwards’ songs take the standard modes discussed above and adds new combinations and usage of the modes to modernize them. These new songs also utilize the same modes of Major, Minor, Dorian and Mixolydian, but with more frequent use of Lydian and Phrygian modes. The following excerpt from Noson o Haf illustrates a Phrygian melody.


The songs Deilen and Mari Lawen are examples of the extensive use of the Phrygian mode, mixed with minor. Noël is an example of a piece that mixes the standard modes from folk songs with a large amount of Lydian mode. This piece is beginning to push the limits of the folk songs by changing modes frequently, not allowing for the same sense of stability that is found in the folk song repertoire. The changes are linked to the text, but the changes take place by phrase rather than verse.
Another alteration to the standard tonal structure of the folk song is the use of the chromatic mediant relationship in the new repertoire of Dily Elwyn-Edwards. A chromatic mediant relationship exists between any two major chords whose roots are a third apart, but not part of the same diatonic scale. An example would be a chord progression that includes a change from C Major to E-Flat Major. Elwyn-Edwards takes this concept and not only changes between major chords that are a third apart, but applies it to the change of modes within her pieces as well. An example would be a modulation from C Major to E-Flat Minor. If we look at Noël, the frequent changes of tonality in that piece are an example of this use of the chromatic mediant relationship.

The mode changes alternate between G tonic and E-Flat tonic modes, although the G tonic can be Mixolydian, Dorian, Lydian, Major or Minor, and the Eb tonic is usually Lydian or Major. Elwyn-Edwards ends many of her pieces with a Picardy third, occasionally taking the harmony to a new tonality in the last two measures before ending on the Major triad.

The use of mixed meter in folk songs, as previously addressed, is usually longer changes between meters, at least 2 measures or in a specific pattern, such as $3/4 + 4/4$. Many of Elwyn-Edwards’ pieces maintain that same use of mixed meter. The standard changes include duple and triple meters, but Elwyn-Edwards begins to include other
meters, such as 5/4 or 5/8 time. The meter mixing also becomes more complex, changing every measure. *Noson o Haf* is an example of these frequent changes. The following excerpt shows these meter changes in *Noson o Haf*.

Ex. 15. Excerpt from *Noson o Haf*. Dilys Elwyn-Edwards.

\footnote{Dilys Elwyn Edwards.}
The meter oscillates between 6/4, 5/4, and 4/4 rapidly, never with more than a single measure in 5/4 at a time. However, the meter changes do still reflect the accents in the text.

The syncopated rhythm pattern discussed in the folk song section (eighth note, quarter note, eighth note) also makes a number of appearances in Elwyn-Edwards’ music. The initial eighth note is placed on a strong beat, and the rhythm is surrounded by unsyncopated rhythms on either side, the same as in the folk song repertoire.

‘Beddargraff’ (An Epitaph), from Dwy gerdd gan Walter de la Mare (Two poems by Walter de la Mare) and ‘Tylluadnod’ (The Owls), from Caneuon y Tri Aderyn (Songs of the Three Birds) both have a number of examples of the use of this rhythm. It is interesting that this rhythm remains the same in her repertoire; there are really no alterations to it or more complex versions of it in the songs.

There are a number of examples of text painting in the vocal lines, most obviously in Gwraig Lleu (The Wife of Llew), Dylluan Deg (Sweet Suffolk Owl), and Yr Hela Hud (A Fairy Hunt). Gwraig Lleu is about the creation of the wife of Llew. At the climax of the piece, the text states that she came singing from the south. On the word ‘singing’ Elwyn-Edwards writes an extended melisma on a neutral syllable. Dylluan Deg includes bird calls and hoots in the vocal line. Both verses end with an extended owl hoot. Yr Hela Hud has a more subdued example of text painting. The text states, “Oh! The shouting and the cheer!” and Elwyn-Edwards places the word on a high G, A-Flat, G, F on moving notes. The ascent up to the A-Flat provides the idea of shouting.

The musical form of the pieces is also determined by the text, as it is in the folk songs. Many of Elwyn-Edwards’ pieces are strophic in form, but do not have the large
number of verses common in the folk song repertoire. Some pieces, such as *Mi Welais Dair o Longau*, have a larger number of verses, but only four or five, not nearly the number as some folk songs. Most of her strophic pieces only have two or three verses.

The folk songs also use AAB and ABB forms regularly, while Elwyn-Edwards takes these forms and alters them in a number of ways. There are some pieces that have a recitative section before the A or B section, and many that have a short coda section. Most of her pieces modify the A and B in new ways, such as ABBA or AABA, and some abbreviate the repetition of A or B instead of using the whole section.

The use of diminished chords in arrangements of Welsh folk songs is also a characteristic of Elwyn-Edwards’ repertoire. However, instead of using the diminished chords that occur naturally in the key, there are many cases where a triad that is normally major or minor is altered to produce a diminished triad. The most striking example of the alteration of a minor triad to a diminished triad can be found in *Llygad y Dydd yn Ebrill* (A Daisy in April). The A section of this piece is in C Minor. However, in the last phrase of the section, what should be the tonic chord is altered to be a C diminished seven chord.

The use of diminished chords and seventh chords in the folk songs carries over strongly to the new music of Dilys Elwyn-Edwards. Yet there is one trademark harmonic aspect of her songs that has no basis in the folk songs. At the end of most of her vocal pieces, no matter what mode or key the melody or accompaniment are written in, she will end the piece with a Major chord on the tonic of whatever mode the last line of music is on. It is interesting to see how she manages to arrive at that Major chord from so many diverse modes. The use of chromatic mediant relationships and this final Major chord are characteristics of Dilys Elwyn-Edwards’ writing, and have no clear link to the folk songs.
Welsh folk songs have a number of characteristics, musical and historical, that shape the development of vocal music over the years. The use of mixed meter, mixed tonality, subject matter, musical form, rhythm and the link of accents with the Welsh language are all aspects of song that are directly related to the folk songs of the past. Yet, these same characteristics can be observed as the bases for new music written by Elwyn-Edwards’ contemporaries and young composers of the twenty-first century. Alun Hoddinott began composing a large output of vocal music a few years after Elwyn-Edwards. His early works feature similar folk song elements, while his later works include newer techniques such as serialism. Wales has been behind in its cultural development and had not yet caught up when Hoddinott and Elwyn-Edwards were composing. Yet they show the development of harmonic, melodic and rhythmic ideas from folk song to the music of current Welsh composers.
REFERENCE LIST


Julier, Joanne, Wales, to Kimberly Bright, Ohio, USA, 5 December 2007.


APPENDIX A

CATALOG OF THE SOPRANO REPERTOIRE

OF DILYS ELWYN-EDWARDS

*Aderyn Crist (The Bird of Christ), 1948*: Range C4-Ab5. *Aderyn Crist* has a modified strophic form. The verses are very similar, but most have one or two changes in melody or rhythm. The song maintains a Dorian tonality with a few modulations. The melodic line of this piece is mostly stepwise with well-planned leaps, and the tessitura is medium-high. The song uses mixed meter throughout. The rhythms fit the text well, but contain some difficulties. The melody is usually firmly supported by the accompaniment, doubling the melody regularly. The text is sacred. *Aderyn Crist* lends itself to a moderately experienced singer.

*Cân a Dwy Garol, 1998*

i. *Llygad y Dydd yn Ebrill (A Daisy in April):* Range Eb4-G5. The form of the piece is ABB’A which allows for ease of memorization. The tonality is mainly minor with a few brief complicated sections. The tessitura is medium and the melodic line features smooth lines with occasional large leaps. There are a number of meter changes. The rhythm of the melody line presents some difficulty for beginning singers as it contains a great deal of duple against triple material and a very syncopated accompaniment. The text centers on nature. *Llygad y Dydd yn Ebrill* could be performed by a more experienced vocalist.

ii. *Ave Maris Stella (Hail, Star of the Sea):* Range F4-A5. The form of this piece is ABA’. There are tonality changes throughout, with some whole
tone characteristics in the melody. The high notes in the melody are reached by leap and it has a medium-high tessitura. The meter changes regularly but features simple rhythms. The text is sacred. *Ave Maris Stella* would be difficult for inexperienced singers.

iii. *Stille Nacht (Silent Night):* Range F4-F5. This piece has two verses with very similar melody lines. It is in major with a few unexpected whole tone sections. The melodic line is mostly stepwise. The meter is triple, with no meter changes. The rhythms are simple and the piano provides a firm harmonic framework for the melody. The text is sacred, but also includes elements of nature. The range and simplicity of the melodic line make this piece approachable for younger singers.

*Caneuon Gwynedd (Songs for Gwynedd)*

i. *Rhos y Pererinion (The Pilgrims’ Isle):* Range D4-Ab5. The melody is in ABA form, switching between minor and major. The melody contains some stepwise motion with a number of leaps that are easy to manage and one difficult leap to a high note. It has a medium tessitura. This piece is mixed meter, with sections of duple and triple meters. The rhythms are simple and allow for concentration on learning mixed meter. The accompaniment doubles the melody line regularly. The text is based on nature and myth. A moderately skilled singer could perform *Rhos y Pererinion.*

ii. *Rhodio’r Fenai (Beside the Wide Menai):* Range G4-G5. The form is a modified ABA. The tonality changes between major and minor, but does
so in large portions, providing for ease of modulation. The melody has a medium-high tessitura and is mostly stepwise. The meter changes are easy to adjust to, as they are all triple meters, and the rhythms are simple. The accompaniment doubles the vocal line regularly. The text is about nature and mythological locations. This would be a wonderful song for a young singer to being learning about mixed meter.

### iii. *Ynys Afallon (The Isle of Avalon)*: Range F4-A5. The form of this piece is a modified ABA. Tonally the piece uses Mixolydian, major and minor modes, and modulates a number of times. The piece is mixed meter. The melody is largely stepwise and contains some difficult rhythms including triplets against duple rhythms in the piano. It has a high tessitura, but the accompaniment supports the melody harmonically for the majority of the piece. The text is mythological. This piece would be better suited to a more experienced singer.

*Caneuon Natur (Nature Songs), 1977*

### i. *Y Mynydd (The Mountain)*: Range E4-Ab5. This piece is through composed and oscillates between minor and Phrygian tonalities. The melody is largely stepwise and all of the high notes are approached and resolved by step. The tessitura is high. The meter changes in this piece follow the feel of the text closely and the rhythms are simple, with a few triplets. The text is based on nature. *Y Mynydd* would be a difficult song for younger singers.
ii.  *Deilen (Leaves):* Range E4-A5. This piece is through composed. The tonality oscillates throughout the piece, only settling briefly in minor and Phrygian. The melody line is difficult, with leaps and a large number of accidentals. This piece is quick and sprightly written in triple meter, with simple rhythms. The accompaniment does not support the vocal line tonally in some places and clashes with it in others. The text is based on nature. This is a difficult piece to sing and would be best for a singer with experience.

iii.  *Noson o Haf (Night of Summer):* Range E4-A5. This piece is through composed. The tonality changes a number of times between major, Lydian and Phrygian. The melody has a medium tessitura, but is angular and approaches most of the high notes by leap. The meter changes are drastic and quick, including not only duple and triple meters, but some measures of 5. The rhythms of the melody are simple. The accompaniment provides a firm harmonic basis for the melody. The text is based on nature. *A more experienced vocalist should perform Noson o Haf.*

**Caneuon y Tri Aderyn (Songs of the Three Birds), 2001**

i.  *Y Gylfinir (The Curlew):* Range Eb4-G5. This piece is through composed. Tonally, the piece uses Mixolydian and Lydian modes. This is a beautiful piece that uses patterns in the piano and vocal line. The tessitura is medium, but there are some difficult leaps to high notes. The piece is mixed meter, but the rhythms are not difficult. The melody is only
somewhat supported by the piano harmonically. The text is based on
nature. It would be a good piece for a more experienced singer.

ii. *Tylluanod (The Owls)*: Range D4-A5. This piece is strophic. The tonality
maintains a constant minor key. The tessitura of the melody is medium,
but there are some leaps up to high notes. The meter does not change and
the rhythms are simple. There are some triplets in the vocal line, but they
do not fight with the rhythm of the accompaniment. The text is based on
nature. This would be a good piece for a young singer working on leaping
up to a high note.

iii. *Mae Hiraeth yn y Môr (There’s Longing in the Sea)*: Range Eb4-Ab5.
This piece has two sections that come back in pieces in the middle of the
piece. It is a modified AB form. The vocal line has some difficult leaps up
to high notes, but has a moderate tessitura. The duple meter stays constant
throughout and the rhythms are simple. The piece is very tonal and
harmonically supported by the accompaniment. The text is based on
nature. This would be a good song for a developing singer.

*Chwe Chân i Blant (Six Songs for Children), 1959*

These pieces all have Solfege syllables written above the melody to aid in
learning the pitches for less experienced singers. They are intended for children above the
age of twelve and are all exciting and sprightly, providing an excellent introduction to
mixed meter.

i. *Y Ddwy Wydd Dew (The Two Fat Geese)*: Range D4-F5. This piece is
strophic. The tonality is minor with a number of key changes and some
modal elements. The melody uses stepwise motion and repetition throughout. There are a number of meter changes, and the rhythms are simple. The accompaniment does not double the vocal line. The text is based on nature.

ii. *Pen Felyn (Golden Hair)*: Range Db4-Eb5. This piece is strophic. It is an excellent introduction to the Dorian mode. The melody is largely stepwise with small leaps. The meter stays constant throughout. The rhythm is simple. The accompaniment does not double the vocal line.

iii. *Hwyaden (The Duckling)*: Range D4-E5. This piece is through composed, with some repeated thematic material. The tonality changes from major to minor a few times, and quickly. The melody features a lot of stepwise motion. The meter is duple, with an occasional measure of triple meter. The rhythms are quick and fun. The accompaniment does not double the melody. The text is based on nature.

iv. *Morys y Gwynt (Morris the Wind)*: Range E4-E5. This piece is through composed. The tonality is minor. There are similar themes throughout the melody, but no real repetitions. The meter oscillates between duple and triple and some of the duple sections in the melody work against the triple in the piano. The rhythm of this piece has some difficulties. The accompaniment does not double the melody. The text is based on nature.

v. *Cwningod (Rabbits)*: Range D4-E5. This piece is in ABA form. The tonality of this piece is mostly major, but does change keys. The melody has a lot of small leaps and some stepwise motion. It remains in the same
meter throughout and the rhythms are simple. This is one of the slower pieces in this set. The accompaniment does not double the melody. The text is based on nature.

vi. *Guto Benfelyn (Goldheaded Gitto):* Range E4-D5. This piece is ABAA. The tonality holds constant throughout. The melody oscillates between Sol and La almost throughout the piece. The meter stays constant and the rhythms are simple. The piano provides a variety of accompaniments for the repeated melodic material. The text is based on nature.

*Dwy Gân i Fair (Two Songs for Mary), 1997*

i. *Dywed, Fair (Tell us, Mary):* Range D#4-A5. The piece is in ABA form. The tonality is minor. The melody features stepwise motion, and has a medium tessitura. The piece maintains a steady meter throughout and features simple rhythms. The accompaniment does not double the melody. This piece is set to a sacred text. This would be a good choice for a young singer.

ii. *Noël (Noël):* Range D4-G5. The piece is a modified strophic form, with a new variation each verse. The tonality changes regularly between major, Dorian, Mixolydian, minor and Lydian modes. The melody is smooth and linear, moving in stepwise motion. It has a medium tessitura and repetitive material throughout. The meter stays constant. The rhythms are simple. The text is sacred. This would be a good choice for teaching modes and modulations to a young singer.
Dwy gerdd gan Walter de la Mare (Two poems by Walter de la Mare), 2002

i.  Cerddoriaeth (Music): Range F4-Ab5. This piece is strophic. The tonality is major. The melody of this piece is difficult. There are large leaps throughout the melody. The piece changes meter frequently between duple and 5/4 meters. There are many quick rhythms, although the rhythm patterns repeat regularly throughout the piece. The accompaniment doubles the melody line regularly. The text is based on nature. The piece requires an experienced vocalist.

ii.  Beddargraff (An Epitaph): Range D4-G5. The piece is through composed. The tonality is unstable. The melody has some odd intervals, but is mostly stepwise. There are meter changes throughout. The rhythm of this piece is moderately difficult, with syncopation, triplets. The piano doubles the melody regularly. The text features nature. This would be a great piece for introducing new tonalities as the piano provides such a firm harmonic framework for a young singer.

Dylluan Deg (Sweet Suffolk Owl), 1957: Range D4-F5. This piece is strophic, but only has two verses. Tonally the piece is major and Mixolydian. The melodic line is simple, with small jumps and stepwise motion. The piece is a simple mixed meter, with easy rhythms. This is a short, sweet piece that expresses the nature-based text very literally, including simple bird sounds. This would be a fun piece for singers of many ages and levels of experience.

Eirlysiau (Snowdrops), 1979: Range C#4-A5. This piece is in ABA form. The tonality is unstable throughout. The melody is somewhat angular with large leaps and a medium
tessitura. It has a number of quick meter changes. The rhythms contain some difficulties.

There are quite a few thematic elements in this piece in both the accompaniment and vocal line. The text compares life to nature. This is a difficult piece and would be best suited to a more experienced singer.

**Gwlad Hud (Countryside Magic), 1955**

i.  *Gwraig Lleu (The Wife of Llew):* Range D4-G5. This piece is through composed. The tonalities include minor, major and Dorian. The melodic movement is smooth and linear, although the high notes are usually approached by leap. The piece uses mixed meters throughout. The rhythms in this piece are very difficult, with a great deal of triple against duple and duple against triple between the piano and vocal line. The melody is always tonal, and the piano is harmonically supportive. The text is based on mythology. A skilled vocalist could perform this piece.

ii.  *Y Darganfyddiad (The Find):* Range D4-A5. The form of this piece is modified strophic, with some variations with each verse. The tonality is minor. The melody moves mostly stepwise with some small leaps. This piece is mixed meter with some difficult rhythms in the vocal and piano parts. The text is mythological. A moderately skilled vocalist could perform this piece.

iii.  *Yr Hela Hud (A Fairy Hunt):* Range E4-Ab5. This piece is through composed. The tonality is unstable throughout, but features some pentatonic influences. This piece has a stepwise, linear melody. The high notes are approached by step, but there are a number of accidentals that
are not present in the accompaniment. The piece is mixed meter with some
difficult rhythms. The text is based on mythology. A skilled vocalist could
perform this piece.

*Mari Lawen (Merry Margaret), 1959*: Range F4-G5. *Mari Lawen* is written in an
extended ABA form, with a brief repetition of some material before the final A section.
Tonally the piece uses Phrygian and minor modes. The melody line is linear and
stepwise, with recognizable patterns. This piece is mixed meter, with both duple and
triple meters. The rhythms are straightforward, but quick. The accompaniment does not
double the melody line. The text is sacred and the music illustrates the meaning of the
text clearly. This would be a good piece for a young singer.

*Mi Welais Dair o Longau (I Saw Three Ships), 1993*: Range C4-G5. The form is
strophic, with variations on each verse. The piece is primarily Dorian, with some
presence of major and Mixolydian. It has a medium tessitura and the melody is mostly
stepwise. There are a number of meter changes, both duple and triple throughout the
piece, but the rhythms are only moderately difficult. The accompaniment does not double
the melody. This piece has a sacred text and a recognizable melody. However, the
treatment of the melody is very different than in the traditional carol. *Mi Welais Dair o
Longau* could be performed by a moderately skilled vocalist.

*Y Griafolen (The Rowan-Tree), 2001*: Range B3-E5. This piece is in ABA form, with a
short introduction. Tonally, the piece changes between major, minor and Mixolydian.
The melody uses small jumps and stepwise motion, and has a moderate tessitura. The
meter stays constant and the rhythms are simple. The accompaniment doubles the melody
regularly. The text is based on nature. It would be a great song for a young singer.
**Y Llong (A Ship on the Blue Sea), 1979**: Range F4-A5. This piece has no clear form, but does contain some thematic patterns. It includes minor, Mixolydian and Dorian tonalities. This melody has a high tessitura and mainly stepwise motion with occasional large leaps. The piece is mixed meter throughout, and features simple rhythms with few difficulties. The accompaniment does not double the melody line. The text is based on the sea. A moderately skilled singer could perform *Y Llong*.

**Yr Eos (The Nightingale), 1997**: Range D4-A5. This piece is in rounded binary form. The tonality sticks mainly to forms of minor with only brief forays into other modes. The melody of this piece is mostly stepwise and has a medium tessitura. This piece has a number of meter changes. The rhythms of the melody are more difficult, with many triplets against duple piano. The accompaniment does not double the melody. The text is based on nature. A moderately skilled vocalist could perform this piece.
APPENDIX B

INFORMATION FOR THE LOCATION AND PURCHASE
OF WELSH MUSIC

1. Cerydd Ystwyth Music

7, Upper Portland Street,

Aberystwyth,

Wales, UK

Tel: +44(0)1970 623382

e-mail: sales@cerddystwyth.co.uk

website: http://www.cerddystwyth.co.uk/

*Cerydd Ystwyth Music* has a vast collection of Welsh music for purchase. They also have a Database of Welsh Sheet Music, which can be found at the following address: http://www.cerddystwyth.co.uk/mip/mip_introduction.htm. The searchable database contains information on all Welsh music in print and is updated regularly. It also provides information on locating and obtaining Welsh sheet music.

2. Cymdeithas Alawon Gwerin Cymru

The Welsh Folk-Song Society


*Cymdeithas Alawon Gwerin Cymru* is the society for Welsh folk songs. They publish the *Canu Gwerin* journal for the collection and preservation of Welsh folk songs, ballads and tunes.
3. *Amgueddfa Cymru*

National Museum of Wales

St. Fagans National History Museum

St Fagans, Cardiff CF5 6XB

Wales, UK

Tel: +44(0)29 20573500


The St. Fagans branch of the National History Museum contains the department for study of Welsh folk song. Field recordings and transcriptions of melodies can be found on the website and in their publications.