CANU A CHYFLWYNO'R ALAW WERIN

(Talfyriad gan Roy Saer o sgwrs a draddodwyd yn 1968 gan Emrys Cleaver, Llywydd Cymdeithas Alawon Gwerin Cymru).

Mae yna reolau, mae yna dechneg i'r gân gelf, a thechneg i'r lleisydd. Mae yna safonau arbennig ynglŷn â chynhyrchu llais. Mae dehongliad y gân gelf hefyd yn weddol eglur. Cân yr awdur yw hi, ac mae ei dehongliad hi, i raddau, wedi cael ei benderfynu ymlaen llaw i chi, a rhaid i chi barchu dymuniadau'r awdur.

'Does dim dysgu yn yr ystyr yma ar y gân werin. 'Dyn ni ddim yn dysgu hon wrth reolau, neu yn ôl y dechneg arferol. Mae'n hawdd 'nabod y cystadleuwyr sydd wedi cael eu *dysgu'n* ormodol fel y cyfryw. Mae plant yn cael eu dysgu'n ormodol o lawer iawn. Mae'n nhw'n mynd i *unawdu*; canu'r unawd fawr ar y llwyfan yn hytrach na chanu a chyflwyno'r alaw werin, yn naturiol ac yn ddirodres.

Mae'r gân werin, o ran ei chyflwyno a'i chanu, ar ei phen ei hun. I ddechrau, nid cân ar gopi oedd hi o gwbl, ond cân ar lafar, wedi'i throsglwyddo i lawr o enau i enau, o gof i gof, o genhedlaeth i genhedlaeth, ac wedi'i chanu a'i chanu a'i newid a'i newid. Os yw cân werin wedi ei dysgu o gopi, mae mwy o *ryddid* i chi ei mynegi hi, a mynegi eich hunan drwyddi, fel y mynnoch chi. Cyn belled ag y mae amser, rhythm a phethau elfennol felly yn y cwestiwn, cedwch siâp neu ffurf yr alaw. Cedwch nodau'r alaw hefyd – ond os bydd yna ambell nodyn arall yn dod i mewn, wel, popeth yn iawn, os nad yw hynny'n sbwylio'r alaw fel ffurf gyfan.

Mewn cymhariaeth a'r gân gelf, nid meddwl yr ŷch chi yn bennaf, wrth ganu caneuon gwerin, am gywirdeb sain, am leisio, am gyfanrwydd brawddegau, y pethau yma sy'n dod i ystyriaeth beirniad cerddoriaeth arferol, **ond am *fynegi teimlad*, mynegi profiad, mewn modd syml**. Dim ond i'r cyflwynydd wneud hynny mi ellwch faddau iddo/iddi am ryw wallau bach technegol. Y pwynt yw ein bod ni'n anghofio'r pethau technegol yma wrth eu canu a'u cyfleu nhw'n naturiol, a gwneud y stori'n fyw i'r gynulleidfa. (Mae'r cwmni, gyda llaw, yn achos cân werin, yn bwysig dros ben – yn cydweithio a chyd-ganu, a chyd-deimlo â'r "storiwr" neu'r cyflwynydd.)

Nid dweud ydw i, cofiwch, nad ydy'r pethau eraill yn bwysig hefyd. Mae peidio â thorri gair a brawddeg yn bwysig anghyffredin. Mae bod mewn tonyddiaeth dda yn bwysig. Gorau i gyd os bydd y llais gwychaf posibl gyda chi i ganu alaw werin. Ond dweud ydw i mai **y *dehongliad* fel y cyfryw – gyda *chymorth* eich llais da, eich brawddegu celfydd a graenus, eich geirio effeithiol, a'ch lliwio a'ch pwyntio, a'ch anwylo a'ch anwesu ar ambell air – sydd bwysicaf oll mewn canu alaw werin. Y dehongliad – byw y gân, a theimlo'i phrofiad hi, a gwybod ei chefndir hi.**

Mae angen i'r canu a chyflwyno fod yn gwbl naturiol a diymdrech. 'Dweud' – 'siarad', os mynnwch chi – y geiriau neu'r stori, gan bwyntio'r mynegiant yn ôl naws y gân, a gadael i'r alaw eich *dilyn* chi, fel petai – i *addurno*'ch stori chi. Yn y ffordd honno, wedi'r cyfan y mae caneuon gwerin wedi tyfu a datblygu o'r naill genhedlaeth i'r llall.

SINGING & PRESENTING A FOLK SONG

(A summary by Roy Saer from a talk delivered in 1968 by Emrys Cleaver, President of the Welsh Folk Melody Society).

There are rules, there is technique to the art song, and there is vocal technique. There are special standards about voice production. The interpretation of the art song is fairly clear. It is the author's song, and its interpretation has, to an extent, been pre-determined for you, and you must respect the author's wishes.

There's no learning in this sense with the folk song. We don't learn this by rules, or by normal technique. It's easy to know the competitors who have been overly taught as such. Children are far too *'taught'*. They're singing the great solo on stage rather than singing and introducing the folk melody, that should be both natural and unassuming.

The folk song, in terms of delivery and singing, is on its own. Initially, it was not a song in a printed copy at all, but a song by mouth, passed down through singing, from memory to memory, from generation to generation, and sung and sung and changed and changed. If a folk song has been learned from a copy, you are free to express it, and express yourself through it, as you wish. So far as time, rhythm and elementary things are therefore concerned, preserve the shape or form of the melody. Keep the characters of the melody too – but if a few more notes come in, well, all right, if that doesn't spoil the melody as a whole form

In comparison with the art song, you're not primarily thinking, when singing folk songs, about sound accuracy, about vocals, about sentence integrity, these things that come into the mind of a normal music critic, **but about expressing a feeling, expressing experience, in a simple way**. If the presenter/performer does so you can forgive him/her some minor technical errors. The point is that we forget these technical things when we sing them and convey them naturally, and make the story live for the audience. (The company, by the way, in the case of a folk song, is extremely important – collaborating and co-singing, and co-feeling with the "storyteller" or presenter.)

I'm not saying, mind you, that the other things are not important. *Not* splitting a word or breaking a sentence is of great importance. Being in tune is important. All the better if you have the most wonderful voice possible to sing a folk tune. But I say that the interpretation as such – aided by your good voice, your artful and graceful sentencing, your effective phrasing, and your colouring and pointing, and your melody and stressing certain words – is most important in singing a folk song. The interpretation – living the song, and feeling its experience, and knowing its background.

The singing and delivery needs to be completely natural and effortless. 'Say' – 'speak', if you wish – the words or the story, pointing the expression according to the tone of the song, and letting the melody *follow* you, as it were – to *decorate* your story. This, after all, is how all folk songs have grown and developed from one generation to the next.