

# MIGGLEDEE MAGGLEDE

Traditional arr. Owain Gethin Davies (English lyrics: Llew Tegid)



## ABOUT THIS SONG

The title is a translation from the traditional Welsh folk song 'Migldi magldi'. The song's response mimics a blacksmith at work.

## THEMES/SUBJECTS

Work/blacksmith/folk singing

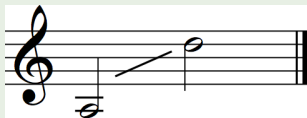
## CURRICULUM KEY LINKS

Languages, Literacy & Communication  
Humanities  
Expressive Arts

## DISCIPLINE-SPECIFIC CONSIDERATIONS

### Vocal range

An 11th



### Vocal format

Call and response

### Musical elements

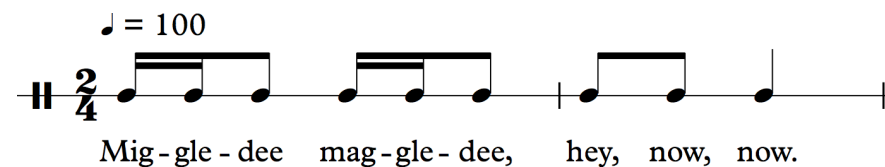
Texture and structure

### Musical characteristics

Two-part harmony call with a strophic structure

## Warm-up Exercises

- Ensure there is plenty of space. Ask learners to imagine that they have a large pencil attached to their heads. They need to draw pictures and shapes of their choice on the ceiling.
- Learners should place both arms loosely by their sides and keep their knees slightly bent. After a count of four, they should lift up both arms gradually, straight out by their sides and breathe in. After holding this position for four beats, they should lower their arms slowly, hissing out the air without any force.
- Ask learners to think of a big or small sound, and a body movement to go with it. Give opportunities for individuals to perform their sound and ask the rest of the group to imitate what they hear and see.
- Ask learners to try to clap/say the following characteristic rhythm:



## Suggested key links with other Areas, cross-cutting themes &/or local, national and international contexts

- Explore more traditional Welsh folk songs.
- Are there others linked to Blacksmiths at work? e.g. Pedoli Pedoli Pedoli Pedinc.
- There are many onomatopoeic sounds in this song to mimic the sound of the Blacksmith at work. Investigate other songs with onomatopoeic sounds in them such as: A Thousand Hairy Savages.

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## Teaching and learning

- 1 Listen to the recording of the first verse a few times, and ask learners to identify and focus on the response. Learners should be able to identify that the pitch of the third response is different to every other response.
- 2 Play a recording or sing the call without the response and ask learners to respond by clapping or saying the words.
- 3 Sing or play the first response and ask learners to echo it back. Remember to give learners their starting note (C).
- 4 Perform the first two phrases and ask learners to sing the response.
- 5 When learners are familiar and confident with this response, sing or play the response of the third line and ask learners to echo it back. Remember to give learners their starting note (G).
- 6 Perform the first two phrases and ask learners to sing the response.
- 7 When all learners are confident with the melody of the response, perform the first verse and ask learners to sing each response.
- 8 Divide the class into two groups – one to sing Part 1 of the call (top part) and the other to sing Part 2 of the call (low part).
- 9 Start with Part 1. Sing or play this part and ask learners to echo it back. Remember to give learners their starting note (G).
- 10 Follow the same steps with Part 2 (starting note E). Go over both parts numerous times to build learners' confidence.
- 11 Give both groups their starting notes and perform both parts together, unaccompanied. Slow the pace to ensure accuracy.
- 12 When learners are confident with their part, arrange for them to swap parts. Follow the teaching steps as before.

## Integral Skills

- Focus on the repetitive rhythms in the response and sing with clear diction. Try to perform the song unaccompanied.
- Attempt to sing all of the song in Welsh. (See the lyrics and interactive screen in the Welsh area of the CânSing website.) Ensure that the words are performed with clear diction – strong consonants and focused vowels.
- This song has five verses. Read through the lyrics of the other verses, and then practise with the recording with the two-part harmony in the call.
- Teach the call to all learners or give individuals an opportunity to perform. Through performing the response numerous times, learners will naturally become familiar with the melody of the call.

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## Statements of what matters:

- Exploring the expressive arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individual
- Creating combines skills and knowledge, drawing on the senses, inspiration and imagination

- Using all or part of the C Major scale (CDEFGABC), learners could compose or improvise their own response to the calls using the same rhythm. This activity could be extended by asking learners to compose their own response with a different rhythm and lyrics.
- Give individuals an opportunity to perform to the rest of the class and appraise each other's composition. Give all learners a score of song and a tuned instrument. Divide the class into two groups – one to play Part 1 and the other to play Part 2 of the call and to perform the response in unison.
- Extend the activity by creating a suitable ensemble of the song to be performed with or without the backing track.
- The Welsh folk group Ar Lŷg made this song wildly popular. Listen to and appraise the recording; then discuss its main characteristics and features.

## Assessment for Learning:

- Responding and reflecting, both as artist and audience, is a fundamental part of learning in the expressive arts

## Questioning

### Tool: Whiteboards

- Describe the structure of this song.
- How many beats are there in each bar? How many bars are there in each call and response?
- Which call melodies ascend (go up in pitch) and which ones descend (go down in pitch)?

## Feedback

### Tool: Comments only

- Give specific feedback to groups on their attention to rhythm. You may need to demonstrate the semi quaver rhythms at the beginning of the first response, and at the beginning of the third call.

## Self- and peer assessment

### Tool: Learner-to-learner dialogue

- Ask learners to take it in turns to be the teacher when discussing the performance and asking questions. You may need to give some suggestions of possible questions, for example:
- Was Part 1 or Part 2 the hardest to learn in the call? Why?
  - What do you like singing the most – the response or the call? Why?