

THERE'S MY TRUE LOVE

Traditional Welsh (English lyrics: Eleri Richards)



ABOUT THIS SONG

'There's my true love' is a translation of the traditional Welsh folk song 'Dacw nghariad'. The song is a love song, and the melody uses the notes of the ancient Dorian Mode.

THEMES/SUBJECTS

Folk song/love/modes

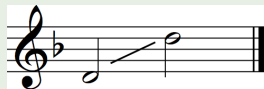
CURRICULUM KEY LINKS

Humanities
Health & Wellbeing
Expressive Arts

DISCIPLINE-SPECIFIC CONSIDERATIONS

Vocal range

An 8th



Vocal format

Unison/call and response

Musical elements

Pitch and structure

Musical characteristics

Use of pedal notes, melodic sequence patterns, simple three verse strophic structure

Warm-up Exercises

- Ask learners to stand in a circle and copy your facial expressions, from glum and long to open and bright. Make a big smile and show the cheeks and corners of the mouth lifted. Make big alert eyes and high eyebrows, then back to closed eyes. Ask individuals to be the leader and the rest of the group to follow their facial expressions.
- Ask learners to stand with their feet apart, and both arms loosely by their side. Ask them to breathe in and blow out deeply, first placing both hands on their ribs at the side, and then on their lower back. Learners should be able to feel the movement all round. If you have the space, repeat this exercise with learners lying on the floor to see if it feels the same. Breathing requires control from the whole of the upper body.
- Ask learners to echo back the lyrics of the response (see below z). Start this exercise as a rhythmic chant before singing the response on a note of your choice (such as D above middle C).
- Demonstrate the characteristic rhythm of the song:

♩ = 130

Tw rym di ro rym di ra-dl i-dl al.

- Ask learners to clap or say this rhythm.

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

- Find out more about the Dorian mode. What is this?
- This traditional Welsh song's theme is love. Explore other traditional Welsh songs and lyrics with love as a theme e.g. Ar Lan y Mor, Mil Harddach Wyt Na'r Rhosyn Gwyn.
- What do they have in common? How do they differ?
- Explore beat-boxing and body percussion as an accompaniment to the song.

GRADING: INTERMEDIATE

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Teaching and learning

- 1 Listen to the recording of this folk song, and ask learners to identify and focus on the response. They should notice that the first response repeats three times, but the last response is longer, with two extra bars.
- 2 Play a recording or sing the call without the response, and ask learners to respond by clapping the rhythm or saying the words of the response.
- 3 When learners are familiar with the words and rhythm, sing or play the melody of the response and ask learners to echo it back. Remember to give learners their starting note (F). Point out that the first bar of the response includes a sequence, that is, the first three notes are repeated with the same rhythm and melodic shape, but at a note higher in pitch.
- 4 Perform the first and second response with the recording or with you singing the call. Slow down the pace to ensure accuracy in the way learners respond. Remind learners to concentrate on singing through each phrase and keep a consistent sound quality.
- 5 As mentioned earlier, the third response is longer, and again includes a sequence. (The first bar – 'Ffal di ra-dl i-dl al' – is repeated a note higher in pitch than the first time.) Sing or play the third response and ask learners to echo it back. Remember to give learners their starting note (D). Learners should attempt to sing the whole phrase in one breath.
- 6 Perform the first verse with the recording and remind learners to sing with clear diction. This also provides an opportunity to discuss the structure of the verse–AABA.
- 7 When all learners are confident with the response, divide the group into two equal groups. Give one group the call and the other group the response. Through performing the response a few times, they will naturally become familiar with the call. The vocal range of the call is wider and higher than the response, so take plenty of time, and work through each phrase one at a time.
- 8 Perform with or without the recording and change parts so that everyone has an opportunity to sing the call and response parts.

Integral Skills

- This song includes three verses. Teach verses 2 and 3, reading through the lyrics first; ensure that the words are sung with clear diction – with strong consonants and focused vowels.
- When the group is feeling confident, perform without any accompaniment. Split into three groups and ask one group to sing a long pedal note on D for each four-bar phrase. The score provided demonstrates how long to hold each pedal note. This is not easy when singing unaccompanied, so learners will need to listen very carefully to the tuning of the note.
- Attempt to sing all of the song in Welsh (using the lyrics and interactive screen available in the Welsh area of the website).

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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 Dorian Mode (DEFGABCD1), learners could compose or improvise their own responses to the calls. Start by asking learners to use the rhythm of the responses in 'There's my true love', and then extend the activity by asking them to create a different rhythm and new lyrics. Give individuals an opportunity to perform to the rest of the group and appraise each other's composition.
- Give all learners a score of the response and a tuned instrument. Divide the group into two groups – one to play Part 1 and the other Part 2 of the response. Extend the activity by creating a suitable ensemble of the song to be performed with or without the backing track.
- Teach another Welsh folk song, for instance, 'Ar lan y môr'. When learners are familiar with this, they could compare both folk songs and comment on the structure, texture and pitch.

Assessment for Learning:

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

Questioning

Tool: No hands-up approach

- Explain in your own words the story behind the lyrics.
- Give me an example of one of the rhythms introduced in this song.
- How many beats are there in each bar? How many bars are there in each call and response?

Feedback

Tool: Comments only

Give feedback to specific groups on their attention to changes in pitch. You may need to demonstrate the move to the high register of the voice in the third call, the sequence pattern introduced in the last response, and the use of repetitive pitches at the end of each response.

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 to ask questions. You may need to give them some suggestions of possible questions, for example:

- Was the call or response the hardest part to learn? Why?
- What do you like/dislike about this song? Explain your answer.