

SOSBAN FACH (ONE SMALL PAN)

Folk version - Traditional (English words: Dyfan Wyn Edwards)



ABOUT THIS SONG

'One small pan' is a translation of the traditional Welsh folk song 'Sosban fach'. It is also known as the signature tune for the 'Scarlets' (Llanelli) Rugby team.

THEMES/SUBJECTS

Wales/anthem/folk song/rugby

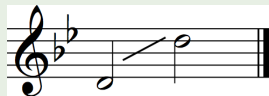
CURRICULUM KEY LINKS

Languages, Literacy & Communication
Humanities

DISCIPLINE-SPECIFIC CONSIDERATIONS

Vocal range

An 8th



Vocal format

Unison/independent parts

Musical elements

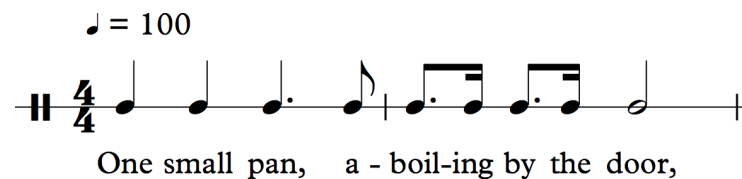
Texture and duration

Musical characteristics

Unison and three-part harmony, frequent use of dotted rhythms in verse and chorus (binary) structure

Warm-up Exercises

- Ask learners to gradually raise both arms above their head and, as they do so, to breathe in, feeling the ribcage lifting. Hold this for four beats, then slowly lower both arms and blow out, keeping the chest lifted.
- Ask learners to hum a siren, moving up and down in pitch. Use hand movements to signal when learners should move from high notes (hand in the air) to low notes (hand by your knees).
- Sing the first phrase of the song (see characteristic rhythm below) on one note (E) and then ask learners to echo this back. Repeat several times, gradually getting higher, and ensure that all learners give an accurate response.



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

- Explore life in the tin plate works e.g. Aberdulais, Melingriffith and Pontardawe.
- WWI links - what was life like for a Soldier in the trenches?
- What other songs are considered as being synonymous with WWI?

GRADING: INTERMEDIATE

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Teaching and learning

- 1 Listen with learners to the first verse of the recording. Then listen again, this time asking learners to join in by clapping and chanting the rhythm.
- 2 When learners are familiar with the words, start to learn the melody of the verse (Part 1) in unison. Sing or play the first phrase a number of times, preferably unaccompanied or with the backing track.
- 3 Attempt to work through the verse. Make sure all learners follow the part accurately, concentrating on the up beat entry points and dotted rhythms.
- 4 Perform the first verse in unison with the recording. Remind learners to sing through all the phrases and to sustain the long note at the end of each phrase.
- 5 Introduce the melody of the chorus – the top part. The first two bars of the chorus (bars 9 to 10) are repeated as a sequence (bars 11 to 12) two notes (a 3rd) lower. Ensure that learners' sound quality doesn't deteriorate when singing the repeated notes at the beginning of each phrase.
- 6 If learners struggle with a specific phrase, ask them to listen to you or the track, and then join in.
- 7 When learners are familiar and confident with the part and lyrics, encourage them to sing whole phrases in one breath and to sustain the long notes at the end of every phrase.
- 8 When all learners are confident with the melody in the verse and chorus, divide the group into two smaller groups – the 'Red' group and the 'Purple' group. Give the 'Red' group the melody (Part 1) and the 'Purple' group the harmony (Part 2).
- 9 Introduce Part 2 of the chorus to the 'Purple' group, one phrase at a time. The first phrase starts two notes lower than Part 1 (C to A – a 3rd), but the rhythm is the same. From bar 16 to the end of the chorus, both parts sing in unison.
- 10 After practising the verse and chorus thoroughly, try to perform in two parts with the recording.

Integral Skills

- This song has two verses and a third harmony part in the chorus. Read through the lyrics of verse 2 and then practise with the recording. When learners are confident with both verses and the two-part harmony in the chorus, divide the group into three smaller groups and introduce the third harmony part to one group.
- Attempt to sing the whole song in Welsh. (See lyrics and interactive screen in the Welsh language area of www.cansing.org.uk.) Ensure that words are performed with clear diction – strong consonants and focused vowels.
- When learners feel confident, try to perform the song without any accompaniment, to encourage learners to listen carefully to the quality of the sound.

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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*

- 'Sosban fach' was recorded by Bryn Terfel on his album, entitled 'We'll keep a welcome'. Listen to and appraise this recording, and discuss its main characteristics and features. Learners could compare this version with an arrangement by 'Here be dragons' on their 'Alcohol and rain' album.
- Teach another Welsh folk song, for instance, 'Dacw nghariad' ('There's my true love'). When learners are familiar with this, they could compare both folk songs and comment on the structure, rhythm and pitch.
- Divide the class into smaller groups and ask each group to compose its own folk song. Limit the melody to DEFGA, and encourage learners to create catchy lyrics and rhythm. Give all learners an opportunity to perform to other groups, and appraise each other's performances.

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

- Give me an example of a rhythm introduced in this song. Is this a dotted or a straight rhythm?
- Is the mood of this folk song happy or sad? Explain your answer.
- Name other folk songs that you know. Does 'Sosban fach' have anything in common with these songs?

Feedback

Tool: Comments only

Give specific feedback to groups on their attention to rhythm. You may need to demonstrate the dotted rhythms at the beginning of the first phrase and in the chorus, and the long held notes at the end of phrases.

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 some suggestions of possible questions, for example:
- Was this a hard or easy song to learn? Why?
 - What do you like/dislike about this song? Why?