

lullabies and children's songs berceuses et chants d'enfants



LULLABIES AND CHILDREN'S SONGS BERCEUSES ET CHANTS D'ENFANTS

CAMEROON / CAMEROUN

- [1] "Lullaby" / "Berceuse" (extract / extrait) 4'00
 [2] "The water drum" / "Le tambour d'eau" (extract / extrait) 4'00
 [3] "Hut song" / "Chanson de hutte" (extract / extrait) 3'50
Recordings & commentary / Enregistrements & commentaire : Simha Arom and/et Patrick Renaud
 (Selected excerpts of / Extraits de "Cameroon / Cameroun :
 Baka pygmy music / La musique des pygmées Baka" - CD D 8029 AUVIDIS/UNESCO)

CÔTE D'IVOIRE

- [4] "Song of two little girls" / "Chant de deux petites filles" 2'30
 [5] "Little girls' sung games" / "Jeux chantés de petites filles" (extract / extrait) 4'00
Recordings & commentary / Enregistrements & commentaire : Hugo Zemp
 (Selected excerpts of / Extraits de "Côte d'Ivoire :
 Baule vocal music / Musique vocale Baoulé" - CD D 8048 AUVIDIS/UNESCO)

CENTRAL AFRICAN REPUBLIC / RÉPUBLIQUE CENTRAFRICAINE

- [6] "Nzenzenze" (Children's game / Jeu d'enfants) 0'59
 [7] "Balibo sasasa" (Children's round dance / Ronde d'enfants) 1'06
 [8] "Mbola" (Adult song performed by children / Chant d'adultes interprété par des enfants) 3'07
Recordings & commentary / Enregistrements & commentaire : Simha Arom
 (Selected excerpts of / Extraits de "Aka pygmy music / Musique des pygmées Aka"
 CD D 8054 AUVIDIS/UNESCO)
 [9] "Lullaby / Berceuse" - Nzakara 1'08
Recordings & commentary / Enregistrements & commentaire : Simha Arom
 (Selected excerpt of / Extrait de "Central African Republic / République Centrafricaine"
 CD D 8020 AUVIDIS/UNESCO)

BENIN (Region of Kouande) / BÉNIN (Région de Kouandé)

- [10] "Ere Ere" 1'55
Recording & commentary / Enregistrement & commentaire : Simha Arom
 (Selected excerpt of / Extrait de "The Fulani / Les Peuls" - CD D 8006 AUVIDIS/UNESCO)

PORTUGAL

- [11] "Aurora teve um menino" / "Aurora has given birth to a son" / "Aurora a eu un enfant" 4'00
 Alentejo Province / Province de Alentejo (extract / extrait)

- [12] "Canção de Embalar" - Beira Baixa Province / Province de Beira Baixa 2'39
Recordings / Enregistrements : Hubert de Fraysseix - Commentary / Commentaire : Alain Daniélou
 (Selected excerpts of / Extraits de "Portugal : Portuguese traditional music
 Musique traditionnelle du Portugal" - CD D 8008 AUVIDIS/UNESCO)

THE YEMENITE JEWS / LES JUIFS YEMENITES

- [13] "Adon hakol mehayyeh kol neshamah" 4'02
 "Lord of all, reviveth all souls" / "Seigneur de tous, ravive toutes les âmes"
Recording / Enregistrement : Noemi and/et Avner Bahat - Commentary / Commentaire : Avner Bahat
 (Selected excerpt of / Extrait de "The Yemenite Jews / Les Juifs Yéménites"
 CD D 8024 AUVIDIS/UNESCO)

MONGOLIA / MONGOLIE

- [14] "Ikh agsal (Ix agsal)" 0'52
 "Quick, short movements" (Music for the tobshuur lute) / "Mouvements rapides et brefs"
 (Musique pour le luth tobchour)
Recording & commentary / Enregistrement & commentaire : Alain Desjacques
 (Selected excerpt of / Extrait de "Mongolia / Mongolie : Traditional music / Musique traditionnelle"
 CD D 8207 AUVIDIS/UNESCO)

JAPAN (Ainu songs) / JAPON (Chants des Ainou)

- [15] "Ihumke" (Nursery song / Chant de nourrice) 2'11
Recording & commentary / Enregistrement & commentaire : Kazuyuki Tanimoto and / et Jean-Jacques Nattiez
 (Selected excerpt of / Extrait de "Japan / Japon : Ainu songs / Chants des Ainou"
 CD D 8047 AUVIDIS/UNESCO)

SOLOMON ISLANDS / ÎLES SALOMON

- [16] "Rorogwela" (Lullaby / Berceuse) 1'40
Recording & commentary / Enregistrement & commentaire : Hugo Zemp
 (Selected excerpt of / Extrait de "Solomon Islands / Îles Salomon : Fataleka and Baegu music from Malaita
 Musique fataleka et baegu de Malaita" - CD D 8027 AUVIDIS/UNESCO)

CANADA

- [17] "Two Aqausiit from Ungava Bay" / "Deux Aqausiit de la Baie d'Ungava" 1'16
 [18] "Aqausiq from Baffin Land" / "Aqausiq de la Terre de Baffin" 0'44
 [19] "Melodic Katajajit" / "Katajajit mélodiques" 3'06
 [20] "Assalalaa from Baffin Land" / "Assalalaa de la Terre de Baffin" 0'37
Recordings / Enregistrements : Nicole Beaudry, Claude Charron, Denise Harvey - Commentary / Commentaire : Jean-Jacques Nattiez
 (Selected excerpts of / Extraits de "Canada : Inuit games and songs / Chants et jeux des Inuit"
 CD D 8032 AUVIDIS/UNESCO)

LULLABIES AND CHILDREN'S SONGS

CAMEROON

1 "Lullaby"

Sung by six women in a mongulu (a kind of egg-shaped dwelling made of a framework of branches covered with large overlapping leaves).

2 "The water drum"

Any occasion is good for singing even when young girls and small children go for a swim in the river. They push their cupped hands vigorously into the water at different depths; an extraordinary rhythmic background is thereby created for the song, which soars above it in the air. This is the "Water Drum", one of the favorite games of the young Baka.

3 "Hut song"

Sung by thirteen young girls and children.

CÔTE D'IVOIRE

4 "Song of two little girls"

Kpouébo village, Toumodi subprefecture.

Two little girls sing a two-part song. They are accompanied by a small female choir. One of the women plays the scraper, *aoko*. This instrument, which is played only by women, consists of an indented stick passed through a nut pierced at its centre. With a quick to-and-fro motion the right hand makes the nut run along the stick, while the left hand occasionally presses a small resonator against the stick.

5 "Little girls' sung games"

Kanoukro village, Bouaké subprefecture.

In the village at evening time a group of seven little girls are singing to amuse themselves. The two soloists are answered by a choir. In the first song the girls set up a rhythmical accompaniment by striking their hands against their bottoms, and in certain passages make smacking noises with their lips. The song tells the story of a woman who was pregnant for seven years and said that she would buy a new loin-cloth if the old one broke on her bulging stomach. In the other four short songs the girls arrange themselves in a semicircle and, one after the other, fall backwards into the arms of their playmates, who then push them forward again.

CENTRAL AFRICAN REPUBLIC

6 "Nzenzenze"

Children's game.

7 "Balibo sasasa"

Children's round dance.

8 "Mbola"

Adult song performed by children.

Aka children are initiated into musical practice at an early age; they learn to sing at the same time as they learn to speak. They have their own repertoire which consists mainly of counting-out rhymes, rounds and singing games, examples of which are heard in *Nzenzenze* (track 6) and *Balibo sasasa* (track 7). The first is a purely monodic piece, and the second contains passages in parallel fifths. The children also acquire the techniques of contrapuntal improvisation, of which *Mbola* (track 8) is a striking example. This song, which belongs to the repertoire of the adults, is here performed by a group of children whose average age is scarcely more than eight years.

9 "Lullaby" - Nzakara

There are innumerable songs mothers hum to put their children to sleep. While lullaby melodies are part of the community's musical heritage, their texts, which are greatly varied and often influenced by poetry, are open to broad individual improvisation. To lull her child to sleep, this Nzakara mother compares him to the "moon of the winged termites" and beseeches him not to leave her later on once he has grown up.

10 BENIN: "Ere Ere"

Damii: solo voice accompanied by three young women who sing and clap their hands.

This is a lullaby which tells of the mishaps which befell a girl who tried to escape from the authority of her parents and to start a liaison with the best-looking boys in the camp.

"My mother said to me: If you go to the festivity, come back quickly.

My father said the same thing.

A mother's mouth is as unpleasant as a sponge.

If what I have is not enough I shall have risk having nothing at all.

Darling Nyake, let us go to the feast together.

Gbani, you look magnificent with that European necklace,

Come with me.

Yao, you are as sturdy as the thickets in the bush.

The tresses of little girls should be untied,

The hair of the grown-up women should be plaited as for a wedding.

We are members of the chief's family,

Yet we shall always remain conscripts."

PORTUGAL

- [11] **"Aurora teve um menino" / "Aurora has given birth to a son"**

A lullaby from the region of Baixo Alentejo. Solo and choir.

"A mother rocks her child. My darling!
But she cannot suppress her tears. My darling, my only joy!
She doesn't know what fate will bring. My dearest love!
May the good Lord protect her child! My darling, my only joy!
Aurora has a son, how tiny he is! We don't know who his father is.
Perhaps Zé do Vale da Eira who went to Videira and is slow in returning.
On the heights of Sao Vicente, where everyone gathers, Aurora is seen no more.
Be calm, Aurora, and stop crying. The father of your child will come back one day.
Woe to him who is born of a mother who has no luck. My darling, my only joy!
Ill luck will follow him wherever he goes".

- [12] **"Canção de Embalar" - Beira Baixa Province**

Lullaby sung by an elderly woman. The rhythm is that of a cradle-song.

"It is your turn, José, to rock the child while mother washes its napkins in the wash-house at Bethlehem.
My child has no shoes. We will make him a pair if someone gives us the leather, someone else the tacks, and a third person the laces.
Go away, boggy! Leave this house, you have no business here.
Let the little one slumber on in peace. (A very common quatrain in folk poetry).
I went to Bethlehem to look for fire. They told me there was none there. But I saw the Holy Father saying an Ave Maria".

- [13] **THE YEMENITE JEWS: "Adon hakol mehayyeh kol neshamah" / "Lord of all, reviveth all souls"**

Sung by two children from Qiryat Ono, Aharon and Israel Habshush, directed by their tutor Menahem Arussi.

- [14] **MONGOLIA: "Ikh agsal" / "Quick, short movements" (Music for the tobshuur lute)**

Played and sung by Tsembe.

The melody of this dance has inspired a lullaby with the gentle trot of the pacing horse as its central theme.

"The beige horse in motion
Has a stride of eighty cubits
Cubits, cubits, cubits..."

As a yearling the colt will be trained in his paces,
When he is ridden he will become a fast pacer,
Pacer, pacer, pacer..."

At two he will be a pacer of endurance,
With experience he'll become a fast pacer,
Pacer, pacer, pacer..."

- [15] **JAPAN (Ainu songs): "Ihumke"**

Nursery song.

A unique feature of *ihumke* is its peculiar manner of voice production. Trills are sung in high-register falsetto (*hororuse*) with a rolling tongue. Its penetrating sound is so beautiful for the Ainu that to them it seems as if the chiming of Gods' bells in heaven is being showered upon the infants.

- [16] **SOLOMON ISLANDS: "Rorogwela" - Baegu music**

Lullaby sung by Afunakwa.

The *rorogwela* lullabies are often sung not by the mother but by the child's elder sister. The words refer to such a situation: the elder sister asks the baby not to cry because its parents are dead and there is no one else there to hear it.

CANADA

- [17] **"Two Aqausiit from Ungava Bay"**

- [18] **"Aqausiq from Baffin Land"**

The *aqausiq* is sung to children to show them affection as well as to amuse them.

- [19] **"Melodic Katajjait"**

The *katajjait* are a frequently competitive game, performed in most cases by two women placed face to face and very close to each other. It is said that their faces formerly touched one another. They are constructed on a motive, the repetition of which forms a sequence: a single *katajjaq* may consist of several sequences which may or may not be identical in the two voices.

- [20] **"Assalalaa from Baffin Land"**

The *assalalaa*, recorded at Cape Dorset, is a game which the children are supposed to perform in a single breath all the while wiggling as if their joints had turned to rubber. The one who stops, for loss of breath, has lost the game.

PORTUGAL

11 "Aurora teve um menino" / "Aurora a eu un enfant"

Berceuse. Chant populaire, solo et chœur de la région de Baixo Alentejo.

"Une mère berce un enfant. Mon bel amour !

Mais ne peut retenir ses pleurs. Mon bel amour ! Ma seule joie !

C'est qu'elle ignore le destin. Mon bel amour !

Que le bon Dieu réserve à son enfant. Mon bel amour ! Ma seule joie !

Aurora a eu un enfant, qu'il est petit ! On ne sait qui est le père. Peut-être ce Zé do Vale da Eira, parti pour la Videira, qui tarde à revenir.

Sur les hauts de Sao Vicente, où tout le monde accourt, on ne voit plus Aurora.

Calmes toi, Aurora, et cesse de pleurer.

Le père de cet enfant te reviendra un jour.

Malheur à celui qui est né ! Mon bel amour !

D'une mère qui n'a pas de chance. Mon bel amour ! Ma seule joie !

Où qu'il aille, le malheur le retrouve toujours".

12 "Canção de Embalar"

Berceuse chantée par une femme âgée. Le rythme est celui du berceau.

"C'est à toi, José, de bercer l'enfant pendant que sa mère lave les langes au lavoir de Bethléem. Mon enfant n'a pas de souliers. Nous lui en ferons si quelqu'un donne le cuir, un autre des clous, un troisième des lacets.

Vas t'en, vas t'en croquemitaine ! Quitte ce toit, tu n'as qu'y faire.

Laisse dormir le petit d'un sommeil tranquille (quatrain populaire très répandu).

Je suis allé chercher du feu à Bethléem. On m'a dit qu'il n'y en avait pas. Mais j'ai aperçu le Saint Père récitant un Ave Maria".

13 LES JUIFS YEMENITES : "Adon hakol mehayyeh kol neshamah"

"Seigneur de tous, ravive toutes les âmes"

Chanté par deux enfants de Qiryat Ono, Aharon et Israel Habshush, dirigés par leur professeur Menahem Arussi.

14 MONGOLIE : "Ikh agsal" / "Mouvements rapides et brefs" (Musique pour le luth tobchour)

Joué et chanté par Tsembel.

La mélodie de cette danse a inspiré une berceuse qui prend pour thème central la démarche trotinante et paisible du cheval ambleur.

"Le cheval beige en mouvement

A une envergure de quatre-vingt coudées

Coudées, coudées, coudées.."

À un an, le poulain sera dressé pour ambler,
Après être monté, il deviendra un rapide ambleur,
Ambleur, ambleur, ambleur...

À deux ans, ce sera un ambleur endurant
Après s'être habitué, il deviendra un rapide ambleur,
Ambleur, ambleur, ambleur..."

15 JAPON (Chants des Ainou) : "Ihumke"

Chant de nourrice.

On notera un procédé vocal tout particulier : des trilles sont exécutés avec une voix de fausset aigüe (*hororuse*) en utilisant la vibration de la langue. Ce son pénétrant est si beau pour les Ainou qu'ils l'interprètent comme le carillon des cloches divines du paradis se déversant sur les enfants.

16 ÎLES SALOMON : "Rorogwela" - Musique Baegu

Berceuse chantée par Afunakwa.

Les berceuses *rorogwela* sont souvent chantées par la sœur aînée de l'enfant, et non par la mère. Les paroles en font d'ailleurs état : la grande sœur demande au bébé de ne pas pleurer parce que ses parents sont morts et qu'il n'y a plus personne pour l'entendre.

CANADA

17 "Deux Aqausiit de la Baie d'Ungava"

18 "Aqausiq de la Terre de Baffin"

On chante l'*aqausiq* aux enfants pour leur témoigner de l'affection comme pour les amuser

19 "Katajjait mélodiques"

Les *katajjait* sont des jeux, parfois compétitifs, exécutés dans la grande majorité des cas par deux femmes placées face à face et très près l'une de l'autre. On dit qu'autrefois leurs visages se touchaient. Ils sont construits sur un motif dont la répétition constitue une séquence : un même *katajjaaq* peut contenir plusieurs séquences qui sont identiques ou non dans les deux voix.

20 "Assalalaa de la Terre de Baffin"

Le *assalalaa* recueilli à Cape Dorset est un jeu que les enfants doivent exécuter d'un seul souffle, en se dandinant comme si leurs articulations étaient devenues molles : celui qui s'arrête faute de souffle a perdu.

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**Listening to the World • À l'Écoute du Monde****LULLABIES AND CHILDREN'S SONGS / BERCEUSES ET CHANTS D'ENFANTS****CAMEROON / CAMEROUN**

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| [1] | "Lullaby / Berceuse" (extract / extrait) | 4'00 |
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| [3] | "Hut song" / "Chanson de hutte" (extract / extrait) | 3'50 |

CÔTE D'IVOIRE

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| [4] | "Song of two little girls" / "Chant de deux petites filles" | 2'30 |
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"Jeux chantés de petites filles" (extract / extrait) | 4'00 |

CENTRAL AFRICAN REPUBLIC / RÉPUBLIQUE CENTRAFRICAINE

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"Assalalaa de la Terre de Baffin"

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