

Cajun and Zydeco: Flavors of Southwest Louisiana

*A Smithsonian Folkways Music Pathway for
students in Grades 6-8.*



Teacher's Guide

Lesson Hub 10

Cajun and Creole Culture: Food, Dance, and Music

Lesson Hub Overview

Cajun and Creole culture represent the interplay of music, food, and dance. For example, cooking a gumbo is so much more than simply preparing a meal; it is a way to feed an entire community. People gather together to play music while the gumbo cooks, and the event lasts all day. A *boucherie*, an all-day event that involves killing, cooking, and eating a pig, is another example of how food, music, and dance are interrelated in Southwest Louisiana. And where there is food and music (e.g., a *boucherie*), there is usually dance.

Cajun and zydeco music are social traditions—this music is meant for people to play and dance together. Most songs have either a two-step or waltz time structure, which promotes dancing, whether at a traditional *bal de maison*, *fais do-do*, in a dance hall, at a Mardi Gras celebration, or modern-day festival.

Mardi Gras is an important cultural event in Southwest Louisiana, but the celebration differs from Mardi Gras in New Orleans. People commonly dress up in a specific costume (usually a pointy hat and mask). Originally, this hat was meant to poke fun at traditional Catholic clergy hats. On Mardi Gras Day (which translates to “Fat Tuesday”), many Cajuns participate in a “Courir de Mardi Gras,” (“Mardi Gras run”), which entails dressing up and going from house to house to ask for small donations from their neighbors (for charity). On these runs, they chase chickens, which later become key ingredients for the gumbo. The traditional “Mardi Gras Song” is sung for the entire season (about two weeks) by Cajuns and Creoles alike. The lyrics of this song tell the story of the “Courir de Mardi Gras.”

In this lesson, students will engage with music from the Smithsonian Folkways Recordings collection while learning about the intersection of food, music, and dance in Cajun and Creole culture. They will analyze several versions of “The Mardi Gras Song” and will perform this song themselves!

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Lesson Paths and Student Objectives*



1. **Food, Dance, and Music as Culture** (20+ minutes)
 - Students will describe some of the ways in which the intersection of food, dance, and music is so important in Cajun and Creole culture.









2. **Cajun and Creole Mardi Gras** (30+ minutes)
 - Students will identify and describe the context within which “The Mardi Gras Song” is traditionally sung in southwest Louisiana.
 - Students will identify the ways in which music elements and expressive qualities are used in three versions of the same song.
 - Students will demonstrate understanding of the factors that affect their own personal preferences for music.



3. **Learning “The Mardi Gras Song”** (30+ minutes)
 - Students will explain the lyrical meaning of “The Mardi Gras Song.”
 - Students will interpret and perform “The Mardi Gras Song.”

*Note: The learning icons used above signify the type of learning used in each Path. Keep in mind that these Paths are not intended to be sequential; rather, teachers or students may choose which Paths they’d like to use from each Lesson. The time estimate given for each Path indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Paths without specific musical knowledge.

Teaching Plan

1. Path One: Food, Dance, and Music as Culture



To prepare:

- Read through the Path.
- Preview Path 1 of the **Lesson Hub 10 Slideshow** (slides 2–24).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson Hub landing page. If you can use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.
- *Optional:* Print student copies (or prepare to display) lyrics/translation for “J’ai Ete Au Bal” ([find below](#)).

OPTIONAL PARTY PLANNING OPENER: Pretend you are planning a large party for your community or family. What will you do and have at the party? Make a quick list with your group. Then, introduce the term *fais-do-do*, which refers to a type of house party in Southwest Louisiana.

OPTIONAL PARTY PLANNING CLOSER: At the end of this Path, have students gather together again and plan their own *fais-do-do*. Make sure they include a “DJ list” of songs, foods from Southwest Louisiana, party decorations that fit the culture, and games from that area to play.

1. What is Culture?

- A. Lead a short class discussion (slide 5) based on this prompt:
 - *What is culture?*
 - Consider asking students to identify aspects of culture depicted in the embedded artwork.
 - **Aspects the students might identify:**
 - Music, language (French)
 - Location (countryside, rural, water)
 - Work (farmers, laborers, boats)
 - Value of nature (birds, trees, etc.)
- B. Click to the next slide (slide 6) to share a word cloud and a definition of “culture.”
 - *Optional Extension Activity:* Ask students to create their own word cloud based on important aspects of their own culture.
- C. Lead another short class discussion (slide 7) based on this prompt:
 - *What do food, dance, and music have in common?*

- D. After students share their thoughts on this topic, advance through slides 8–12, which provide important contextual information about symbolic foods and the connection between food and music in Cajun and Creole cultures.

2. Food and Music

- A. Attentive Listening (slide 13): Play the embedded audio track, “Crawfish Jambalaya” and ask students to think about these questions:
- *What food references do you hear?*
 - *Do you recognize this tune?*
 - This song references **jambalaya, crawfish, and gumbo**.
 - **This song is essentially a zydeco cover of Hank Williams's hit song “Jambalaya”** (which uses the melody in the traditional Cajun tune, “Grand Texas”), in which Chenier plays with the lyrics and themes slightly.
- Extension idea for the music classroom:* This is a great recording for steady beat, rhythm, question/answer activities (body percussion and instruments).
- B. After leading a short discussion, share the embedded contextual information about this song (“Crawfish Jambalaya,” recorded by Clifton Chenier) (slide 14).
- C. The Boucherie: Share the embedded information about other examples of the interplay between food, music, and dance in Southwest Louisiana (slides 15–16).
- A *boucherie* is an all-day event that involves killing, cooking, and eating a pig.
 - Not a piece of the pig goes to waste . . . this is a metaphor for the Cajun way of life.
 - A *boucherie* typically ends with music and a dance.

3. Dance as Culture: Bals de Maison and Fais Do-Do’s

Where there is food and music (e.g. at a *boucherie*), there is almost always dance as well.

- A. Bals de Maison (slide 18)
- Pre-1940, *bals de maison* (“house dances”) were popular (slide 18).
 - These were dances held in the houses of community members.
- B. Fais Do-Do (slides 19–21)
- *Fais do-do* (pron. “Fay dough-dough”) is another term for “house dance” – although sometimes a *fais do-do* would be held at a community center.
 - The term *fais do-do* literally means “go to sleep.” Rumor has it, these dances became known as *fais do-do*'s because mothers would bring their children along with them to the dances and put them down to sleep in the next room while they danced and enjoyed the music.

4. Optional Extension Activities

- A. Attentive Listening (slide 22): Students will follow along with the lyrics/translation while listening to a recording of the popular song “J’ai Ete Au Bal” (“I Was at the Ball”), by Iry LeJeune ([find below](#)).
- As students listen, they should consider what the lyrics convey about the role of dance in Cajun and Creole culture.
 - **Possible answers include:** dance is a regular part of daily life in Louisiana, a place where people go again and again. A meeting place for young people, a hub of social connection ... a common place to meet people, etc.
- B. Dancing Activity (slide 23): Students will watch a tutorial video and learn how to dance a “Cajun” waltz (slide 23).

5. Learning Checkpoint (slide 24)

- What are three important Paths of Cajun and Creole culture and *why* are they important?
 - **Answer:** Food, music, and dance bring people together. The interplay of those three elements comprises the fabric of Cajun and Creole cultures.

2. Path Two: Cajun and Creole Mardi Gras



To prepare:

- Read through the Path.
- Preview Path 2 of the **Lesson Hub 10 Slideshow** (slides 26–41).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson Hub landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.
- Optional: Print the “Listening Activity Worksheet” for each student ([find below](#)).
- Optional: Print the “Personal Preferences Worksheet” for each student ([find below](#)).

1. **What is Mardi Gras?** (Slides 27–34)

A. Ask students to share responses to this question (Slide 27):

- *What is Mardi Gras?*

B. Share the embedded contextual information about:

- Mardi Gras in general (show photos of celebrations around the world) (slides 28–29)
- Mardi Gras in New Orleans (slide 30)
- Cajun and Creole Mardi Gras (slide 31)
- Courir de Mardi Gras (slide 32)
 - A traditional event, in which participants dress up in costumes (masks and pointy hats) and go from house to house asking for donations from their neighbors (which they donate to charity).
 - During this event, people also chase chickens to later make into soup.
- Creole Mardi Gras (slide 33)

C. Optional Extension Activity: Video

- Show a short video (first 4 minutes) from the Louisiana Digital Media Archive about the “Courir de Mardi Gras” (slide 34).
- Find an additional video clip that depicts Creole Courir de Mardi Gras here: <https://www.folkstreams.net/films/zydeco> (44:06–54:30).

2. **“The Mardi Gras Song”** (Slides 35–38)

A. Attentive Listening (slide 35–37):

- i. Play a short excerpt (30–45 seconds) from a recording of the traditional “Mardi Gras Song” (recorded by Dewey and Tony Balfa, and Tracy and Peter Schwarz). While listening, students should think about this question:
 - *What is different than other Cajun and zydeco songs you have heard?*

- ii. After soliciting responses, share that **this song is in a minor key** (not common in Cajun and zydeco music).
 - iii. Play another short excerpt from this recording. Students should think about this question:
 - *In what ways does a minor tonality change the “feel” of a song?*
 - iv. Lead a short class discussion about this topic.
 - v. Then, advance to the next slide (slide 37) for additional contextual information about how the minor tonality helps to convey the message of this song.
- B. Compare and Contrast: (slide 38) Within this activity, students will listen to and analyze three different versions of “The Mardi Gras Song.”
- i. Hand out the “[Listening Activity Template](#).”
 - ii. As students listen to each recording, they will keep track of the ways in which music elements and expressive qualities are used (e.g., instrumentation, style (Cajun or zydeco), tempo, time/rhythm, melody, etc.).
 - Sample 1 (Dewey Balfa) is **Cajun (rhythm is a fast 4/4, driving repetitive melody with sparse instrumentation – accordion, mandolin, guitar)**
 - Sample 2 (The Pine Leaf Boys) is **zydeco (also a fast 4/4 driving rhythm, but melody is different – more defined and expressive. Vocals imitate the melody in the accordion. Use of drums and bass drive the song). Melody in a minor key but still an upbeat song.**
 - Sample 3 (Beausoleil) is **Cajun. (still in 4/4 but slower, down tempo. Same melody as second example but with different embellishments. Fiddle drives the melody as opposed to accordion, even though accordion is used here. No percussion instruments). Notice how, although *all three* versions are in a minor key, this one has a decidedly more classic / melancholy minor sound.**
 - **Note:** If time is a limitation, you can facilitate a discussion instead of asking students to use the linked worksheet.
3. **Personal Musical Preferences** (Slides 39–40)
- A. After students complete the previous listening activity, share the embedded information about some of the factors that influence our personal preferences of music (slide 39).
 - B. Reflection Activity (slide 40):
 - i. Hand out the “[Personal Preferences Worksheet](#).”*

- ii. Students will identify which version of “The Mardi Gras Song” they like best and will reflect on the ways in which their “preferred” arrangement relates to their knowledge, skills, personal interests and/or previous experiences.

**Depending on the time you have available in class, you could facilitate a short discussion about the students' personal preferences (instead of using the worksheet). The worksheet could also be assigned as homework.*

C. Optional/Alternative Activities:

- i. After listening to the three selections on slide 38, facilitate a **RATE THIS SONG** activity:
 - Identify a space in the classroom where students can stand in a line or a U-shape. Place "Strongly Agree" and "Strongly Disagree" (or “loved this song” and “hated this song” or any two signs reflecting opposing opinions) at opposite ends of a continuum in your room. Students stand in line as reflects their opinion.
- ii. Students can rate each of the 3 versions of the song on a scale from 1-10. After doing this individually, have students gather information for the entire class and find the mean, median, mode and range of responses (math connections). Chart or graph this information and post it on the wall. Be creative with your graphical designs. Remind students to respect others' opinions throughout this process (and in life in general). We can have different opinions and still get along!

4. **Learning Checkpoint** (Slide 41)

- In what contexts is “The Mardi Gras Song” sung in southwest Louisiana?
Answer: It is sung in SW Louisiana for about two weeks preceding Lent.
- What factors affect our personal preferences for music?
Answer: Our personal preferences are affected by musical styles we play/listen to, previous musical experiences, music we hear (or have heard) at home or in our communities, musical memories, instruments we play, and previous musical training.

3. Path Three: Learning “The Mardi Gras Song”



To prepare:

- Read through the Path.
- Preview Path 3 of the **Lesson Hub 10 Slideshow** (slides 43–51).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson Hub landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.
- Print student copies (or prepare to display) the “lyrics/translation/pronunciation guide” for “The Mardi Gras Song” ([find below](#))
- Optional: Print student copies (or prepare to display) the sheet music for “The Mardi Gras Song” ([find below](#)).

Important note: This lesson Path is meant to be customized! Use the materials provided in the slideshow to facilitate an engaged listening/performance experience that will be meaningful for your students. (It can be simple or complex).

1. Lyrical Meaning (Slides 44–45)

- A. Pass out (or display) the song [lyrics/translation/pronunciation](#) document.
- B. Play the embedded recording of “The Mardi Gras Song” (by the Savoy-Doucet Cajun Band) (slide 44).
 - As they listen, students will follow along with the lyrics and will consider their meaning.
- C. After discussing the students’ interpretation of these lyrics, [click to the next slide to share additional information](#) (slide 45).
 - Re-visit Lesson Path 2 for a detailed description of Mardi Gras in southwest Louisiana and what happens during the “Courir de Mardi Gras.”

2. Attentive and Engaged Listening (Slides 46–49)

Play short excerpts from the embedded recording of “The Mardi Gras Song” and prompt students to engage with the recording in various ways:

- Time Structure (slide 46)
 - *What is the time structure? (duple - 2/4)*
 - *Can you tap/clap along?*
- Rhythm (slide 47)
 - *Do you hear any repeated rhythmic patterns? (students might notice the **dotted quarter note/eighth note patterns**).*
 - *Can you tap/clap them?*

- French Language (slide 48)
 - Can you use the [pronunciation guide](#) to practice speaking the French lyrics? (Consider echo reading the lyrics, phrase by phrase).
- Melody (slide 49)
 - Can you hum along with the melody?
 - Can you sing along with the recording (using the French lyrics)?

3. **Put It All Together! Performance Activity** (slide 50)

Within this activity, students will create (and perform) their own class arrangement of “The Mardi Gras Song.” The ideas on slide 50 will guide you through this process.

- This song has three chords (em, g, and am), which is perfect for students who are learning to play the guitar or ukulele.
- Students can also:
 - Play or sing the melody, keep steady time on a percussion instrument, or create and play a rhythmic ostinato.
 - Although it is preferable to learn the melody by ear, the sheet music is provided (students could play the melody on a variety of instruments).
- Consider making a video or audio recording of your performance or performing it for a live audience (perhaps even during the Mardi Gras season).
- **NOTE:** As an option, instead of providing the sheet music to students, you could merely have them look at the lyric sheet and ask them to identify for themselves when the harmony changes from A minor to E minor to G maj briefly and then back to A minor ... this is fairly simple, and useful for listening comprehension. The sheet music may only be needed as a bonus tool!

4. **Learning Checkpoint** (slide 51)

- What is the topic of the “Mardi Gras Song?”
Answer: The song tells the story of the “Courir de Mardi Gras,” including catching the chicken, asking for donations of food and money, eating gumbo, and celebrating together.
- In what way is this song different from other Cajun songs you have heard?
Answer: It is in a minor key.

2014 National Music Standards Connections

MU:Pr4.1.a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

- Can I explain when and why “The Mardi Gras Song” is usually performed?

MU:Pr4.2.a Explain how understanding the structure and the elements of music are used in music selected for performance.

- Can I explain how the elements of music are used in “The Mardi Gras Song” (time, rhythm, melody, form, chord changes, etc.)?

MU:Pr4.2.c Identify how cultural and historical context inform performances

- Can I explain the context within which “The Mardi Gras Song” is usually performed?

MU:Pr4.3.a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

- Did we create an interpretation of “The Mardi Gras Song” that honored the stylistic characteristics that would usually be present within the culture of origin?

MU:Pr5.1.b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

- Can I rehearse my part in “The Mardi Gras Song” and show improvement over time?

MU:Pr6.1.a Perform the music with technical accuracy to convey the creator’s intent.

- Can I accurately perform my part in my class’s arrangement of “The Mardi Gras Song” (informed by the Savoy-Doucet Band’s arrangement)?

MU:Re7.1.a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

- Can I explain when and why “The Mardi Gras Song” is usually performed?

MU:Re7.2.a Describe how the elements of music and expressive qualities relate to the structure of contrasting pieces.

- Can I identify and describe similarities and differences in how music elements are used in several versions of “The Mardi Gras Song”?

MU:Re8.1.a Describe a personal interpretation of how creators’ and performers’ application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

- Can I identify how the use of a minor tonality in “The Mardi Gras Song” helped to convey expressive intent?
- Can I explain the meaning of “The Mardi Gras Song”?

MU:Cn10.0.a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music

- Can I explain why I liked one version of “The Mardi Gras Song” better than the others?

MU:Cn11.0.a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Can I identify and explain the connections between music, food, and dance in Cajun and Creole culture?
 - Can I explain the context within which “The Mardi Gras Song” is usually sung in Southwest Louisiana?
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Additional Reading and Resources

- Ancelet, Barry Jean. 1989. *Capitaine, Voyage ton Flag: The Traditional Cajun Country Mardi Gras*. Lafayette, LA: Center for Louisiana Studies. University of Southwestern Louisiana.
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Louisiana Education Television Authority. 1979. "Mardi Gras." Video, 05:52. Hosted by Beth George. Retrieved from the Louisiana Digital Media Archive.

http://ladigitalmedia.org/video_v2/asset-detail/LSWI-0276-02_MardiGras.

Savoy, Ann. 1987. *Cajun Music: A Reflection of the People*. Eunice, LA: Bluebird Press.

Spitzer, Nicholas. 1986. *Zydeco*. Video, 55:00. Produced by Flower Films. Retrieved from Folkstreams (min 44–55). <https://www.folkstreams.net/films/zydeco>.

Worksheets

“J’ai été au bal” Lyrics
 As performed by Iry LeJeune
 Translation by Ann Allen Savoy

Translation:

J’ai été-z-au bal hier au soir
 Je va’s retourner encore à soir
 Si l’occasion se présente
 Je va’s retourner demain au soir.

I was at the dance last night
 I’m going to go back tonight
 If the opportunity presents itself
 I’ll return tomorrow night

’Gardez donc les jolies filles,
 Celles-là que j’aime autant,
 Moi, je connais tout l’amour
 Que j’ai eu pour toi.

But look at all the pretty girls
 The ones I love so much
 Me, I know all the love
 The love I have for you

J’ai été.z au bal hier au soir
 Elle était tous habillée.z.en noir,
 J’ai fait serment jamais de boire
 Pour courtiser ma fille

I was at the dance last night
 She was all dressed in black
 I promised to never drink
 So I could court my girl

J’ai été.z.au bal à soir
 Elle est tous habillée.z.en bleu,
 C’est ça l’habit que moi j’aime
 Pour courtiser ma belle.

I was at the dance tonight
 She’s all dressed in blue
 That’s the outfit I like
 For courting my girl

J’ai été-z-au bal hier au soir
 Je va’s retourner encore à soir
 Si l’occasion se présente
 Je va’s retourner demain au soir.

I was at the dance last night
 I’m going to return again tonight
 If the opportunity presents itself
 I’ll return tomorrow night

’Gardez donc les jolies filles,
 Personne qui veut m’aimer
 Gardons voir si ça c’est pas
 Mais misérable pour moi

Look at all the pretty girls
 Nobody wants to love me
 Let’s see if that’s not
 Just miserable for me

The Mardi Gras Song *Attentive Listening Worksheet*

Name: _____

	Example 1: <i>Dewey Balfa</i>	Example 2: <i>The Pine Leaf Boys</i>	Example 3: <i>Beausoleil</i>
<p>Music Elements</p> <p>(what instruments do you hear? What is the time structure? Do you notice anything related to rhythm, melody, or harmony? Form?)</p>			
<p>Expressive Qualities</p> <p>(what dynamics are used? Do you notice anything about the tempo and/or vocal timbre/style? Do you think this is Cajun or zydeco – why?)</p>			

Personal Musical Preferences Worksheet

Name: _____

Which version of *The Mardi Gras Song* did you like best?

#1: Dewey Balfa

#2: The Pine Leaf Boys

#3: Beausoleil

How does your preferred performance relate to your knowledge, skills, personal interests, and/or experiences?

In other words, why do you think you liked this arrangement the best?

(think about things like. . . musical styles you like to listen to on your own, music your family members like, instruments you play (or family members play), how you like to learn music, instruments/styles you are interested in or curious about, any musical memories you have, what you know about music, etc...)

The Mardi Gras Song (La Danse de Mardi Gras)

As performed by the Savoy-Doucet Cajun Band

Translation by Ann Allen Savoy

Lyrics, Pronunciation, Chords, and Translation

<p>Instrumental intro</p> <p><i>Verse 1:</i></p> <p style="text-align: center;">Am</p> <p>Les Mardi Gras ça vient a long la terre <i>Lay Mahr-dee Grah sah vyehn ah lohngue lah tere</i></p> <p style="text-align: center;">Em Am</p> <p>Tout alentour, le tour du moyeu <i>Toot ah-lahn-toor, luh toor doo mwah-yuhr</i></p> <p style="text-align: center;">Am</p> <p>Ça passe une fois par an <i>Tah pahs uhn fwah pahr ahn</i></p> <p style="text-align: center;">G Am</p> <p>Demander la charité <i>Duh-mahn-day lah shar-ree-tay</i></p> <p style="text-align: center;">Am</p> <p>Quand même si c'est une poule grasse <i>Kahn-mehm see say uhn pool grahse</i></p> <p style="text-align: center;">Em Am</p> <p>Une tit' poule grasse et des gratons <i>uhn tee pool grahse ay day grah-tohn</i></p> <p><i>Verse 2:</i></p> <p style="text-align: center;">Am</p> <p>Les Mardi Gras sont pas des malfecteurs <i>Lay Mahr-dee Grah sohnd pah dez mahlfekturs</i></p> <p style="text-align: center;">Em Am</p> <p>C'est juste des chamondeurs <i>Say joost day shay-mon-durhs</i></p> <p style="text-align: center;">Am</p> <p>Ça demande une tit' poule grasse <i>Sah duh-mahnd uhn tee pool grahse</i></p> <p style="text-align: center;">G Am</p> <p>Ou de maïs et des gratons <i>Duh- mah-ees ay day grah-tohn</i></p>	<p>Translation:</p> <p>The Mardi Gras they come from across the land</p> <p>All around, around the hub</p> <p>They pass one time each year</p> <p>To ask for charity</p> <p>Even if it's a fat hen</p> <p>A bit a small fat hen and some <i>gratons</i>*</p> <p>The Mardi Gras are not trouble makers,</p> <p>They are just beggars</p> <p>They demand a small fat hen</p> <p>Or some corn and some gratons</p>
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<p style="text-align: center;">Am</p> <p>Ça demande une patate douce <i>Sah duh-mahnd uhn pah-that doose</i></p>	<p>They demand a sweet potato,</p>
<p style="text-align: center;">Em Am</p> <p>Des gratons et 'tit poulet <i>Day grah-tons et tee poolay</i></p>	<p>Some gratons and a small chicken</p>
Instrumental break	
Verse 3:	
<p style="text-align: center;">Am</p> <p>Capitaine, Capitaine, voyage ton flag <i>Kah-pee-tehn, Kah-pee-tehn, vwah-yahzh tohn flahg</i></p>	<p>Captain, Captain, fly your flag</p>
<p style="text-align: center;">Em Am</p> <p>Allons allez c'ez l'autre voisin <i>Ahlohnz allay say loht vwah-zehn</i></p>	<p>Let's go to the other neighbor</p>
<p style="text-align: center;">Am</p> <p>On est là tous les soirs <i>On ay lah too lay swahrs</i></p>	<p>We'll be here all evening</p>
<p style="text-align: center;">G Am</p> <p>Demander la charité <i>Duh-mahn-day lah shar-ree-tay</i></p>	<p>To ask for charity</p>
<p style="text-align: center;">Am</p> <p>On est là tous les soirs <i>On ay lah too lay swahrs</i></p>	<p>We'll be here all night</p>
<p style="text-align: center;">Em Am</p> <p>Oui au gumbo c'est savoir <i>Oo-ay oh guhm-boh say sav-war</i></p>	<p>Yes, till the gumbo* is known</p>
Instrumental outro	

***gratons**: crisply fried hog fat – a Cajun staple

***gumbo**: Southwest Louisiana stew, made in a big pot (usually a flour, onion, pepper base with chicken, sausage, and okra over rice)

Sheet Music

LA DANSE DE MARDI GRAS

Key of Am
(5th Position)

Music transcribed by Ann Allen Sawy
Lyrics transcribed by Ann Allen Sawy

Am



Les Mar - di Gras ça vient de tout par tout , tout a-len-
(Lay Mahr -dee Grah sah vyeht duh too pahr too , toot ah-lahh-

Em Am Am



tour , le tour du mo - yeu , ça passe une fois par an
(toor , luh toor doo mwah-yuhr , sah pahs uhht fwah pahr ahht

G Am



de - man - der la char - i - té. Quand - même si c'est
(duh - mahh-day lah shah-ree-tay . Kahh - mehm see say

Am Em Am



une pa - tate , une pa - tate et des gra - tons.
(uhht pah-taht , uhht pah- taht ay day grah - toht.)