# Lullabies and Children's Songs

## Cameroon / Cameroun

1. **"Lullaby" / "Berceuse"** (extract / excerpt)  
   - 4'00
2. **"The water drum" / "Le tambour d'eau"** (extract / excerpt)  
   - 4'00
3. **"Hut song" / "Chanson de hutte"** (extract / excerpt)  
   - 3'50

**Recordings & commentary / Enregistrements & commentaire:** Simha Aron and Patrick Renaud  
(Selected excerpts of / Extraits de "Cameroun / Cameroun: Baka pygmy music / La musique des pygmees 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 / excerpt)  
   - 4'00

**Recordings & commentary / Enregistrements & commentaire:** Hugo Zemp  
(Selected excerpts of / Extraits de "Côte d'Ivoire: Baule vocal music / Musique vocale Baoule" - CD D 8048 AUVIDIS/UNESCO)

## Central African Republic / République Centrafricaine

6. **"Nzenenze" (Children's game / Jeu d'enfants)"  
   - 0'59
7. **"Baibo sasasa" (Children's round dance / Ronde d'enfants)"  
   - 1'06
8. **"Mbola" (Adult song performed by children / Chant d'adultes interprét par des enfants)"  
   - 3'07

**Recordings & commentary / Enregistrements & commentaire:** Simha Aron  
(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 Aron  
(Selected excerpt of / Extrait de "Central African Republic / République Centrafrique" - CD D 8020 AUVIDIS/UNESCO)

## Benin (Region of Kouande) / Bénin (Région de Kouandé)

10. **"Ere Ere"**  
    - 1'55

**Recording & commentary / Enregistrement & commentaire:** Simha Aron  
(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

**Selected excerpts of / Extraits de "Câmara de Alentejo Province / Province de Alentejo" (extract / excerpt) - 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"
   Kpouèbo 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"
   Kanoukrò 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 rhythmic 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.

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 risking 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!"

12. "Canção de Embalar" - Beira Baixa Province
Lullaby sung by an elderly woman. The rhythm is that of a craddle-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."

THE YEMENITE JEWS: "Adon hakol mehayyeh kol neshamah" / "Lord of all, reviveth all souls"
Sung by two children from Oil'il, Aharon and Israel Habshush, directed by their tutor Menahem Arussi.

MONGOLIA: "Ikh agsal" / "Quick, short movements" (Music for the tobshuur lute)
Edited and sung by Tsembel.
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..."

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.

SOLOMON ISLANDS: "Rorogwela" - Baegu music
Lullaby sung by Anunaka.
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

"Two Aquasiq from Ungava Bay"
"Aqasiq from Baffin Land"
The aqasiq is sung to children to show them affection as well as to amuse them.

"Melodic Katajjait"
The katajjaq are a frequent 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 formed 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.

"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.
Malheur
Mais ne peut retenir
L'epere de cet enfant te reviendra un jour.
Sur les Saint Pere
Aurora
Ou
Que le bon Dieu reserve
Eira, parti pour la Videira, qui tarde
C'est qu'elle ignore le destin. Mon bel amour!
Je suis
Laisse dormir le petit d'un sommeil
Gaime toi, Aurora, et
Clous, un troisieme des lacets.
D'une
Mon enfant n'a pas de souliers. Nous lui en ferons si quelqu'un donne le cuir, un autre des
"Une mere
coudees, coudees, trott inante et
La
Le cheval beige en mouvement
@
Une envergure de quatre-vingt coudees

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

"Deux Aquisis de la Baie d'Ungava"

"Aquisis de la Terre de Baffin"

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

"Katajait métodiques"

Les katajait 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 katajaq peut contenir plusieurs séquences qui sont identiques ou non dans les deux voix.

"Assalalaa de la Terre de Baffin"

Le assalala 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.
The series entitled À L'ÉCOUTE DU MONDE provides a musical journey across the cultures of the globe. For this unrivalled anthology, UNESCO proposes an exciting selection of popular or formal music all over the world. In appreciation of the entire musical heritage, the intention is to charm the listener into fully exploring UNESCO's catalogue.

Conçue comme un voyage musical à travers les cultures de la planète, la collection À L’ÉCOUTE DU MONDE décline sur des thèmes transversaux la prestigieuse collection UNESCO, somme exceptionnelle de traditions musicales populaires ou savantes. Regard condensé et original sur un patrimoine dont elle respecte l'authenticité, elle n'a d'autre ambition que d'attiser chez l'auditeur l'envie d'en entendre davantage et de partir à la découverte de l'ensemble du catalogue de l’UNESCO.
**Listening to the World • À l'Écoute du Monde**

**Lullabies and Children's Songs / Berceuses et Chants d'Enfants**

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