

CULTURAL ENGAGEMENT PROJECT

Resource by David Laidlaw

For Kodaly Level II Course

Western University



Forward:

As I teacher in a French Immersion Public School I saw the opportunity with this project to learn more about the cultural and historical significance of some of the songs I currently teach to my K-4 students. This resource packet contains six French-Canadian folksongs and two games, presented in French.

N.B. This document contains hyperlinks for easier navigation.

This resource packet includes:

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RESOURCE LIST

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BERCEUSE CRÉOLE

Text: Translations and Meaning

[Lyrics \(Haitian/English\)](#)

[Meaning of "Kallaloo"](#)

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Media:

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[Version from children'commonly known in Québec from the children's tv show Passe-Partout \(1977-1993\)](#)

[Modern interpretation \(bossa nova\) by Florence K](#)

Resource packet for *Florence K's* bossa nova version (created by David Laidlaw):

[Part 1: History and Guitar Chords](#) and [Part 2: Sheet Music - All Parts](#)

À LA CLAIRE FONTAINE

[Score : melody and lyrics](#)

Media:

[Traditional version](#)

[Sung by « Les petits chanteurs de l'Ile de France et Renée Caron »](#)

[Sung by the famous Frédérique Hoschedé \(known by her stage name as Dorotheé\)](#)

[Modernized as a quartet by composer/performer Danny Fong](#)

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Resources for above composition (in 4/4): [melody and lyrics](#), [violin solo only](#), [violin solo \(audio\)](#)

[Yves Matrat performing it in minor mode and in reggae style](#)

AUPRÈS DE MA BLONDE

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[Elvis singing new words with "I Love Only One Girl"](#)

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VIVE LA CANADIENNE

[Eva Gauthier \(accompanied by a capella men's chorus\)](#)

[George Sauv   \(simple piano accompaniment\)](#)

[Jean Lecorre and orchestra](#)

[The 22nd Regiment of Canada \(Instrumental\)](#)

OTHER FRENCH RESOURCES

[Song Collection arranged/annotated by Louis Samis Lund](#)

LULLABIES

BERCEUSE CRÉOLE

Traditional Haitian Lullaby (version Québécois)

Do do tit tit tit Ma ma. Si li pas do do, crab la va man ger.
Do do tit tit tit Pa pa.
9 Si li pas do do, crab va la man ger. Ma man li pas là. L'all ée la ri vière.
17 Pa pa li pas là. L'all é pê cher l'crab. Do do tit tit tit Ma ma.
25 Do do tit tit tit Ma ma. Si li pas do do, crab la va man ger.
33 Si li pas do do, crab va la man ger.

À LA CLAIRE FONTAINE

À la clai re fon tai ne, je me suis pro me ner,
j'ai trou vé l'eau si be lle, que je m'y suis bai gner.
LE REFRAIN
Il y'a long temps que je t'ai me, j'a mais je ne t'ou blie rais.

CONTEXTS AND COMPARISON OF SONG TEXTS ACROSS LANGUAGES

BERCEUSE CRÉOLE

CONTEXT

I was first introduced to this song during the summer 2015 when I participated in Western University's 5-week immersion program in Trois-Pistoles, Québec. The version I heard was an interpretation by Montreal-based artist *Florence K*, who modernized it as a *bossa nova* with lyrics and a melody I would later learn were likely to be altered from an original version. In Québec music culture, there is a title for a musician which we do not have in Anglophone culture. In my estimation, the term “interprète” refers to an artist who performs the work of a composer. I believe this connotation places focus on the ownership an artist claims on the music they produce rather than the authenticity/inauthenticity of singing a song with a traditional history and context.

In the translation of the version I learned, popular in Québec, the song's lyrics say “if you do not sleep, the crab will eat you”. This contrasts strongly with the gentle and lulling sentiment of the melody. This is not uncommon for lullabies, as folksongs (which over time may become children's songs and lullabies) carry subject matter better understood by adults. As I listened to other versions and researched the history of this lullaby however, I came across another version, in a creole (Haitian) dialect which concludes every stanza with “dodo pitit krab nan kalalou”. Kalalou (or “callaloo” among other spellings) has the notable meaning of as Haitian gumbo, “known throughout the Caribbean like Haiti and has a distinctively Caribbean origin, created by enslaved Africans using ideas of the indigenous people along with both African and indigenous plants¹.” The emerging difference (depending on how it's sung and the vocal inflection and facial cues from parent to infant, I suppose) in this traditional version I recently discovered is to the effect of “sleep now, the crab's in the gumbo”; or, “crab's in the gumbo – tricked you”. Click the picture below or the link [here](#) to play this traditional version of the song.



¹ A callaloo recipe retrieved online at <http://en.kreyolcuisine.com/creole_recipe.asp?s=callaloo>.

LYRICS

Haitian	French	English
Dodo ti pitit manman do-o-do ti pitit manman Si ou pa dodo krab la va mange'w Si ou pa dodo krab la va mange'w	Dodo tit ² tit' tit' maman Dodo tit tit tit papa Si li pas dodo crab' la va manger Si li pas dodo crab' la va manger	Sleep, sleep little one, Sleep, sleep little one, If you don't sleep, the crab will eat you If you don't sleep, the crab will eat you.
Manman ou pa la lalé nan maché papa ou pa la l'alé larivyè Si ou pa dodo krab la va mange'w Si ou pa dodo krab la va mange'w	Maman li pas là l'allée la rivière Papa li pas là l'allé pêcher l'crab' Dodo tit' tit' tit' maman Dodo tit tit tit papa Si li pas dodo crab' la va manger Si li pas dodo crab' la va manger	Your mama isn't here, she went to the market, Your papa isn't here, he went to the river, If you don't sleep, the crab will eat you If you don't sleep, the crab will eat you.
Dodo titit krab nan kalalou dodo titit krab nan Kalalou		Sleep, little one, the crab's in the gumbo** Sleep, little one, the crab's in the gumbo.

À LA CLAIRE FONTAINE

HISTORY

This song is originally from France. "It is said to have been sung as early as 1608 by [Samuel de Champlain's] men³." Theories of the song's origin vary and including that it was composed by one of the early settlers or composed by a 16th century jester (from the medieval class of bards, minstrels, jesters⁴). I have read that the bouquet or rosebud withheld to lover represents the woman's virginity. I have also read it is a song of political protest of the French to the British. As this is to be sung in the context of children however, I took the following perspective:

One person is walking in a pastoral setting, comes across a beautiful fountain and chooses to swim and enjoy the natural setting all the while expressing (in the refrain), "I have loved you so long, I will never forget you." As the story unfolds, we learn that the song is actually sad, about the loss of a friend's love. How did this happen? The singer's friend offered her/him their heart. And it was too much responsibility that the love was refused out of fear of failure. The friend subsequently felt heartbroken at the unrequited love/friendship/connection and they parted ways. Now, the singer wishes she/he once

² "tit" = sound of a bird chirping

³ "À la Claire fontaine". Retrieved online at <<https://www.thecanadianencyclopedia.ca/en/article/a-la-claire-fontaine-emc/>>

⁴ Medieval Entertainers. Retrieved online at <http://www.medievalchronicles.com/medieval-people/medieval-entertainers/>

again had the chance to reciprocate the same feelings. Children understand friendship and understand being hurt. In the context of the classroom, I give a similar explanation which tends to garner a stronger emotional performance from the students.

LYRICS

French	English
<p>À la claire fontaine, M'en allant promener, J'ai trouvé si belle, Que je me suis baigné</p> <p>Refrain Il y a longtemps que je te t'aime Jamais je ne t'oublierai.</p> <p>J'ai trouvé l'eau si belle Que je m'y suis baigné ; Sous les feuilles d'un chêne , Je me suis fait sécher. Sous les feuilles d'un chêne, Je me suis fait sécher ; Sur la plus haute branche, Le rossignol chantait. Sur la plus haute branche, Le rossignol chantait.</p> <p>Chante, rossignol, chante, Toi qui a le cœur gai. Chante, rossignol chante, Toi qui a me que j'ai. Tu as le cœur à rire, Moi, je l'ai-t-à pleurer Tu as le cœur à rire, Moi, je l'ai-t-à pleurer :</p> <p>J'ai perdu ma maîtresse Sans n'avoir mérité. J'ai perdu ma maîtresse Sans la voir éviter, Pour un bouquet de roses Que je lui refusai.</p> <p>Pour un bouquet de roses Que je lui refusai. Je voudrais que la rose Fût encore au rosier Je voudrais que la rose Fût encore au rosier Et moi et ma maîtresse Dans les mêm's amitiés.</p>	<p>At the clear spring, As I was strolling by, I found the water so nice That I went in to bathe.</p> <p>(Chorus) It's so long I've been loving you, That I'll never forget you.</p> <p>Under an oak tree, I dried myself. On the highest branch A nightingale was singing.</p> <p>(Chorus) Sing, nightingale, sing, Your heart is so happy. Your heart feels like laughing, Mine feels like weeping.</p> <p>(Chorus) I lost my beloved Without deserving it Over a bouquet of roses That I refused to give her.</p> <p>(Chorus) I wanted the rose To stay on the rosebush, And for my sweet love To be still loving me.</p> <p>(Chorus)</p>

2 OTHER SONGS:

AUPRÈS DE MA BLONDE

Dans les jar dins d'mon pè re, les li las sont fleu ris. Dans
ris. Tous les oi seaux du mon de vi ennent y faire leurs nids.
Au près de ma blon de qu'il fait bon fait bon (fait bon) mir.

VIVE LA CANADIENNE

In coloured notation for handbells/boomwhackers

OF MY CA - NA - DIAN GIRL I SING. GAI - LY OUR VOI - VES RING!
Vi - ve la Ca - na - dien - ne! Vo - le, mon coeur, vo - le!

OF MY CA - NA - DIAN GIRL I SING AND HER SWE - ET EYES SO BLUE. AND
Vi - ve la Ca - na - dien - ne Et ses jo - lis yeux doux, Et

HER SWEET EYES SO BLUE, BLUE, BLUE, AND HER SWEET EYES SO BLUE.
ses jo - lis yeux doux, doux, doux, Et ses jo - lis yeux doux.

CONTEXTS AND COMPARISON OF SONG TEXTS ACROSS LANGUAGES

AUPRÈS DE MA BLONDE

HISTORY

Auprès de ma blonde or "Le Prisonnier de Hollande" ("The Prisoner of Holland") is a popular chanson dating to the 17th century. The song tells the story of a lady who laments to the birds in her father's garden that her husband is a prisoner in Holland. It appeared during or soon after the Franco-Dutch War (1672–78), during the reign of Louis XIV, when French sailors and soldiers were commonly imprisoned in the Netherlands⁵.

MY EXPERIENCE

I've had a lot of success with this one. It's got a great history with lots of modern popular connections (from *Elvis* to *Star Trek*). I taught this song to one of my grade 4 classes. As it is a march I brought in percussion instruments and had them take turns playing all snare drum, bass drum and cymbal parts and even handbells. We also made keyboards (intervals cut out of paper) to explore the concept of intervals. [Click the link here](#) to access my folder of some of those assignments.

Ton nom : _____ Ta classe : _____

Auprès de ma blonde - la méthode

Instructions : Dans les boîtes jaunes, écrivez les notes pour les notes des lettres (le système de notation). Visitez ton travail avec un ami.

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Ton nom : _____ Ta Classe : _____

Auprès de ma blonde - la pratique

Instructions : A) Écrivez le système de notation en-dessous des notes et encerclez les notes et leurs positions dans le système de notation. B) Pratiquez la chanson.

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LES INTERVALLES:
DÉCOUPEZ LES TONS ET LES DEMI-TONS

Diagram illustrating intervals on a keyboard. The top row shows intervals: G-A, A-B, B-C, C-D. The bottom row shows intervals: D-E, E-F#, F#-G.

⁵ *Auprès de ma blonde*. Retrieved online at < https://en.wikipedia.org/wiki/Auprès_de_ma_blonde >

AUPRÈS DE MA BLONDE: LISTENING LESSON

In this lesson we will be focusing on rhythms in 6/8 played in the percussion section of the recording:

[Auprès de ma blonde - Les Petits chanteurs de l'île de France \(avec paroles\)](#)

Purpose:

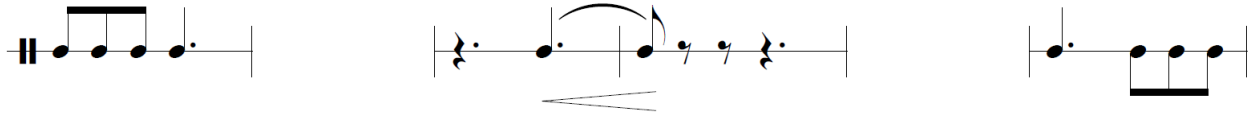
- to identify the rhythms played by the instruments accompanying the vocal melody
- to produce those rhythms through singing, clapping and movement

Activity:

Begin by marching to the music, to internalize pulse and identify beats 1 and 2.

Sitting on the carpet, pass out the sheet containing common rhythms. Students will point to their chosen rhythm when invited to answer.

Les trompettes



Next, listen to the recording multiple times for common 6/8 rhythms in the instrumental accompaniment in the trumpets (most audible and play something idiomatic)

Assessment:

Students close their eyes during the listening and point to the chosen rhythm (see above) when invited to answer. Doing this activity on the carpet will allow the teacher to readily observe student answers.

LYRICS

french	English
<p>Au jardin de mon père les lilas sont fleuris, Au jardin de mon père les lilas sont fleuris, Tous les oiseaux du monde viennent y faire leur nid.</p> <p>Refrain Auprès de ma blonde, qu'il fait bon, fait bon, fait bon, Auprès de ma blonde, qu'il fait bon dormir.</p> <p>Tous les oiseaux du monde viennent y faire leur nid, Tous les oiseaux du monde viennent y faire leur nid, La caille, la tourterelle, et la jolie perdrix.</p> <p>(Refrain)</p> <p>La caille, la tourterelle, et la jolie perdrix, La caille, la tourterelle, et la jolie perdrix, Et la blanche colombe qui chante jour et nuit. (Refrain)</p> <p>Et la blanche colombe qui chante jour et nuit, Et la blanche colombe qui chante jour et nuit, Qui chante pour les filles qui n'ont pas de mari.</p> <p>(Refrain)</p> <p>Qui chante pour les filles qui n'ont pas de mari, Qui chante pour les filles qui n'ont pas de mari, Pour moi, ne chante guère car j'en ai un joli.</p> <p>(Refrain)</p> <p>Pour moi, ne chante guère car j'en ai un joli, Pour moi, ne chante guère car j'en ai un joli, Dites-nous donc, la belle, où donc est votre mari ?</p> <p>(Refrain)</p> <p>Dites-nous donc, la belle, où donc est votre mari ? Dites-nous donc, la belle, où donc est votre mari ? Il est dans la Hollande, les Hollandais l'ont pris.</p> <p>(Refrain)</p> <p>Il est dans la Hollande, les Hollandais l'ont pris, Il est dans la Hollande, les Hollandais l'ont pris, Que donneriez-vous, la belle, pour avoir votre mari ?</p> <p>(Refrain)</p> <p>Que donneriez-vous, la belle, pour avoir votre mari ? Que donneriez-vous, la belle, pour avoir votre mari ? Je donnerais Versailles, Paris et St. Denis.</p> <p>(Refrain)</p>	<p>In my father's garden, the lilacs have bloomed, In my father's garden, the lilacs have bloomed, All the birds in the world come to build their nests there.</p> <p>Chorus By my fair one's side, how good, how good, how good, By my fair one's side, how good it is to sleep.</p> <p>All the birds in the world come to build their nests there, All the birds in the world come to build their nests there, The quail, the turtledove and the pretty partridge.</p> <p>(Chorus) The quail, the turtledove and the pretty partridge, The quail, the turtledove and the pretty partridge, And the white dove that sings day and night.</p> <p>(Chorus)</p> <p>And the white dove that sings day and night, And the white dove that sings day and night, That sings for the girls who have no husband.</p> <p>(Chorus)</p> <p>That sings for the girls who have no husband, That sings for the girls who have no husband, It does not sing for me because I have a nice one.</p> <p>(Chorus)</p> <p>It does not sing for me because I have a nice one, It does not sing for me because I have a nice one, Tell us, pretty one, where is your husband then?</p> <p>(Chorus)</p> <p>Tell us, pretty one, where is your husband then? Tell us, pretty one, where is your husband then? He is in Holland, the Dutch took him.</p> <p>(Chorus)</p> <p>He is in Holland, the Dutch took him, He is in Holland, the Dutch took him, What would you give, pretty one, to have your husband back?</p> <p>(Chorus)</p>

<p>Je donnerais Versailles, Paris et St. Denis, Je donnerais Versailles, Paris et St. Denis, Les tours de Notre Dame, le clocher de mon pays.</p> <p>(Refrain)</p> <p>Les tours de Notre Dame, le clocher de mon pays, Les tours de Notre Dame, le clocher de mon pays, Et ma blanche colombe qui chante jour et nuit.</p> <p>(Refrain)</p>	<p>What would you give, pretty one, to have your husband back? What would you give, pretty one, to have your husband back? I would give Versailles, Paris and St. Denis.</p> <p>(Chorus)</p> <p>I would give Versailles, Paris and St. Denis, I would give Versailles, Paris and St. Denis, The towers of Notre-Dame, the steeple of my hometown.</p> <p>(Chorus)</p> <p>The towers of Notre-Dame, the steeple of my hometown, The towers of Notre-Dame, the steeple of my hometown, And my white dove that sings day and night. (Chorus)</p>
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VIVE LA CANADIENNE

History

Vive la Canadienne is said to have been so popular it was the national anthem for the French-Canadians prior to the adoption of the current *O Canada*⁶. The song is said to be a variant of the song "Par derrier' chez mon père" (written in a minor mode) with the lyrics being likely written by an oarsman. An arrangement (composed by Charles O'Neill and published) in 1938 became the fast march of the 22nd military regiment of Québec (one of the top three largest infantry regiments, and entirely francophone).

⁶ Vive la Canadienne. Retrieved online at <https://www.thecanadianencyclopedia.ca/en/article/vive-la-canadienne-emc/>

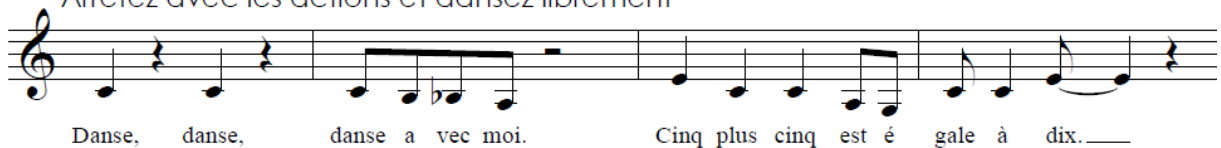
ACTION / GAME SONGS

À LA SORTIE DU LYCÉE

Jeux de mains



Arrêtez avec les actions et dansez librement



À LA SORTIE DU LYCÉE

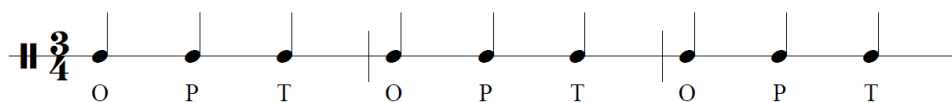
Les actions des mains

*C'est intéressante que la chanson soit en 4/4 temps, mais les actions des mains sont en 3/4 temps.

O – tapez les mains de votre partenaire (main droite haut et tournée vers le bas, la main gauche bas et tournée vers le haut).

P – tapez votre deux mains dans les deux mains de votre partenaire.

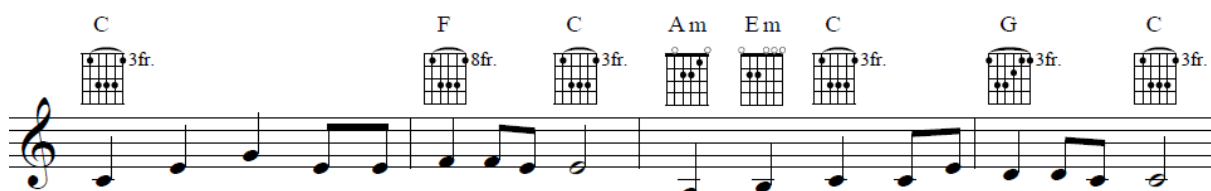
T – tapez dans vos propres mains ensemble.



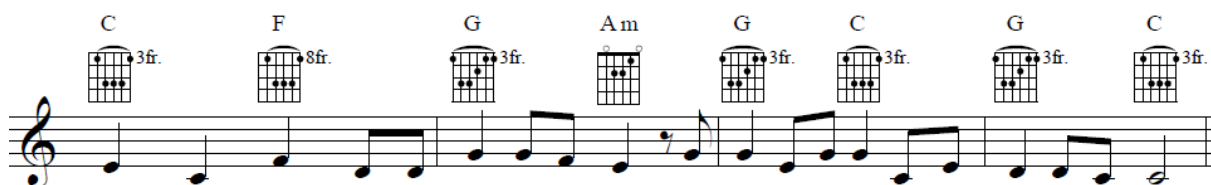
PIQUE ET CROQUE

Comptine pour enfant

Mélodie composée par D. Laidlaw



Pique, pique, pique, pique pou ssin sur ta main. Griffes, griffes, griffes, griffes le chat sur ton bras.



Croque, croque, croque, croque le loup sur ton coup. Ca re sse, ca re sse mou ton sur ton front.