

THE PEDAGOGICAL VALUE
OF ART SONGS BY
FRENCH-CANADIAN
COMPOSERS.

A SELECTION OF VOCAL MUSIC BY
CALIXA LAVALLÉE, LIONEL DAUNAIS
AND ANDRÉ MATHIEU.

This is the Lecture/Recital Portion of a Thesis Presented to The Faculty of the Department of Music Northeastern Illinois University In Partial Fulfillment Of the Requirements for the Degree Master of Arts In Applied Music Pedagogy
By Lorraine Manifold (May 2011)

MUSIC IN CANADA

French-Canadian mélodies are a valuable addition to the repertoire of all students

Works by 3 composers are featured:

- Calixa Lavallée (1842 - 1891)
- Lionel Daunais (1901 - 1982)
- André Mathieu (1929 - 1968)

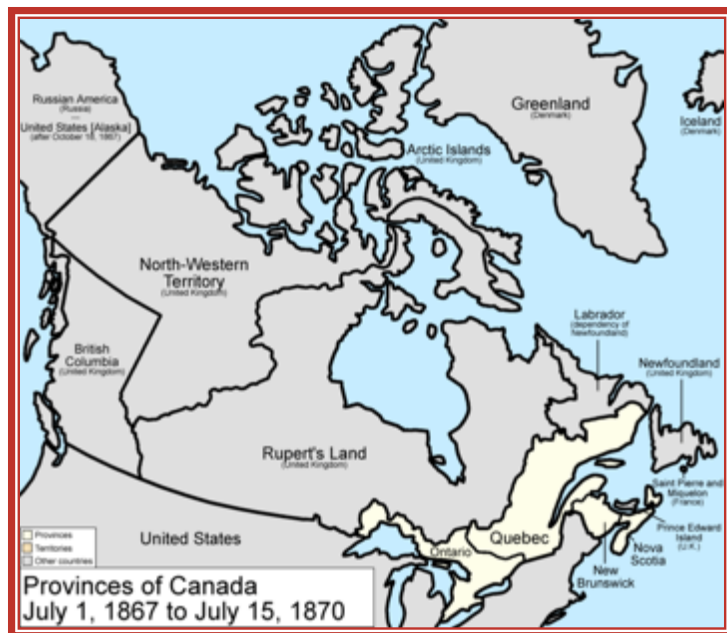
MUSIC IN CANADA

Pedagogical Value

French-Canadian mélodies have a lot to offer voice students. The pedagogical value of these songs will help them learn French diction, vowel modification in the French language, breath management, unifying registers, adding more space, energy and depth for ascending pitches, as well as singing legato and with various articulations.

MUSIC IN CANADA

Cultural poverty in Canada before 1867.



- Canadian composers were mostly amateurs
- European influences could not be transplanted into Canada's “musical wilderness”
- The clergy prevented the rise of secular music

HISTORICAL CONTEXT

1867 - 1920

Confederation united the country politically, culturally and economically.

1867



MUSIC IN CANADA

19th century



The coffee house: a musical tradition that did not exist in France: amateurs as well as professionals performed ballads, opera arias, and instrumental music.

MUSIC IN CANADA

From Confederation 1867 to 1920

- Rise of a sense of professionalism in music education, performance and composition
- Large growth of number of native performers and composers
- Development of a Canadian musical style
- Rise of Canadian subjects as sources of inspiration.
- Canada began to export excellent musicians to other countries

CALIXA LAVALLÉE

(1842-1891)



- Learned to play the organ when he was 11 years old
- Studied piano with Antoine Marmontel in Paris
- Elected President of MTNA in 1886
- Played in many concerts with Belgian violinist Frantz Jehin Prune

CALIXA LAVALLÉE

- Important figure in Canadian music
- His works constitute the root of Canadian tradition in musical composition
- Produced more works in various genres than any other Canadian composer of the period
- Dedicated his life to the musical life in Canada
- Organized the first opera performance in Canada



CHANT NATIONAL

CALIXA LAVALLÉE

- First written for SATB chorus
- Text by Judge Adolphe-Basile Routhier
- Was first played on 24 June 1880
- Gained immediate popularity among French Canadians
- Was not widely accepted throughout Canada until 1908, with the English text by Robert Stanley Weir
- Officially approved as national anthem by the Canadian Parliament in 1967.

CHANT NATIONAL

CALIXA LAVALLÉE

- Original key: G Major
- Can be sung a cappella
- Fluid melody that often moves by steps
- Soprano Range: G₄ to G₅
- French, English or a bilingual version
- Vowel modification might be required
- Excellent for learning French diction and rules

CHANT NATIONAL

CALIXA LAVALLÉE

Liaisons and Elisions:

- French liaison:

Examples: ton histoire, brillants exploits

- French elision:

Example: ton histoire est

CHANT NATIONAL

CALIXA LAVALLÉE

Diphthong versus monophthong vowels:

- French monophthong vowel: /e/
Examples: épée, porter
- English diphthong vowel: /ɛ : ɪ/
Example: say

SPRING FLOWERS

CALIXA LAVALLÉE

- Composed in 1886
- Published the same year by White-Smith
- Text by Gertrude Hall (1863-1961) nicknamed Kittie
- Comfortable song for beginners
- Gentle swaying piece meant to be sung in salons
- Melodic line is gentle and flowing,
- Only English song in this selection

SPRING FLOWERS

CALIXA LAVALLÉE

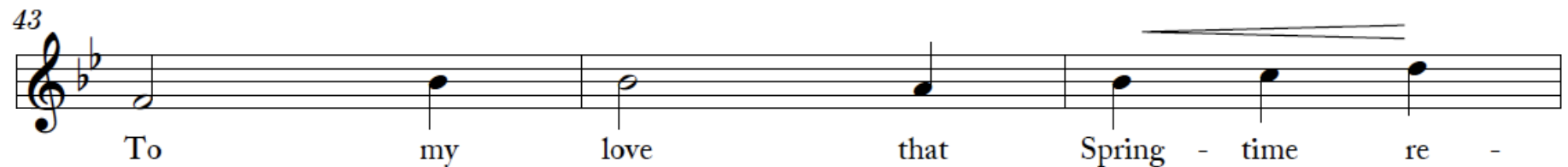
- Original key: D flat Major (key analyzed: B flat Major)
- The tempo is waltz-like in 3/4 meter
- Range from D₄ to F₅
- Tessitura F₄ to D₅, good for lower voices
- Melody moves by step or small intervals of (3rds or 4ths)
- Pedagogical values: ascending leaps, unification of registers, singing legato phrases, breath control, and vowel modification

SPRING FLOWERS

CALIXA LAVALLÉE

Keeping Timbre Consistent

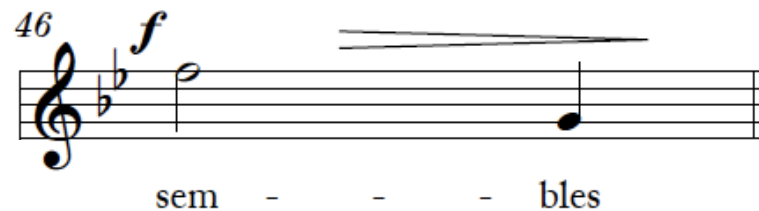
43



To my love that Spring - time re -

Detailed description: This block shows the first three measures of a musical phrase. The notation is on a single treble clef staff with a key signature of one flat (B-flat). Measure 43 starts with a quarter note on G4. Measure 44 has a quarter note on Bb4. Measure 45 has a quarter note on D5. The lyrics 'To my love that Spring - time re -' are aligned under the notes. A hairpin crescendo begins over the final two notes of the phrase.

46



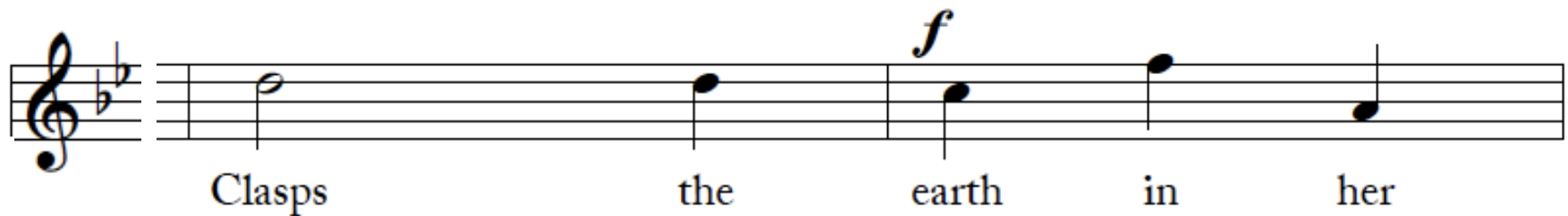
sem - - - bles

Detailed description: This block shows measure 46. The notation is on a single treble clef staff with a key signature of one flat. It begins with a half note on G4, followed by a quarter rest, and ends with a quarter note on Bb4. The lyrics 'sem - - - bles' are aligned under the notes. A hairpin crescendo is present over the first half of the measure.

SPRING FLOWERS

CALIXA LAVALLÉE

Learning to sing legato phrases, especially in areas where there are ascending and descending intervals.



Musical notation for the first phrase of "Spring Flowers". The notation is on a single staff in G major (one sharp) and 4/4 time. It consists of five quarter notes: G4, A4, B4, A4, G4. The word "Clasps" is under G, "the" under A, "earth" under B, "in" under A, and "her" under G. A dynamic marking of *f* is placed above the B note.



Musical notation for the second phrase of "Spring Flowers". The notation is on a single staff in G major (one sharp) and 4/4 time. It consists of three notes: G4, A4, G4. The word "ten" is under G, "der" under A, and "arms" under G. A slur is placed over the notes, and a hairpin crescendo is drawn above the staff, starting under "ten" and ending under "arms". The number "25" is written above the first note.

SPRING FLOWERS

CALIXA LAVALLÉE

Piano accompaniment helps the singer think legato:



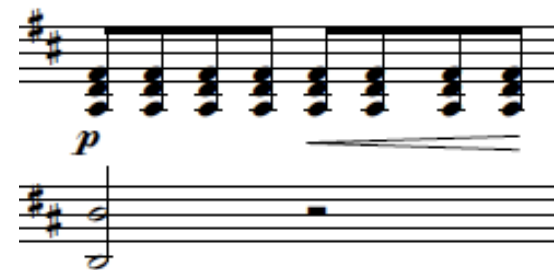
A musical score for piano accompaniment, consisting of two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat). The melody in the treble clef is characterized by a series of eighth and sixteenth notes, often beamed together, with a long, sweeping slur covering the entire phrase. The bass clef provides a harmonic accompaniment with chords and moving lines, also featuring a long slur. The overall texture is smooth and flowing, designed to support a legato vocal line.

In comparison to



Two staves of music. The top staff shows a series of chords, each held for a full measure, creating a blocky, non-legato feel. The bottom staff shows a simple bass line with quarter notes.

or



Two staves of music. The top staff shows a series of chords, each held for a full measure, with a dynamic marking of *p* (piano) below the first chord. The bottom staff shows a simple bass line with quarter notes.

NUIT D'ÉTÉ

CALIXA LAVALLÉE

- *Summer Night* composed in 1880
- Published the same year by Lavigne
- Poem by Napoléon Legendre (1841-1907)
- Strophic form
- Piano accompaniment suggests the warmth of a summer night.

NUIT D'ÉTÉ

CALIXA LAVALLÉE

- Original key: A Major (key analyzed: F Major)
- Range: C₄ to E₅
- Tessitura: between F₄ and D₅
- Melodic line is predominantly stepwise with a few leaps of 4ths or 6ths
- Consonant harmonies, though some chromaticisms appear in the melody.
- Pedagogical values: singing legato on repeated notes, *messa di voce*, elisions, and possibly vowel modification.

NUIT D'ÉTÉ

CALIXA LAVALLÉE

Messa di voce
for intermediate students



Voi - ci la nuit, ——— tout est si - len - ce,

HISTORICAL CONTEXT

1920 - 1945

After World War I



- Changed social conditions
- Women worked during the war
- Schools were developing
- Influx of immigrants
- Move from rural to urban areas
- Shift towards Francophone identity in Quebec

MUSIC IN CANADA

- European trends not widely spread in Canada before 1939
- Search for a Canadian identity
- Canadian League of Composers in Toronto in 1951.
- Creation of CBC radio (1930s) helped disseminate compositions by Canadian artists.
- Increase of art songs & song cycles



LIONEL DAUNAIS

(1901-1982)



- Born into a family of musicians
- Began singing lessons at 19 years old
- Won 1st prize in the Montreal Musical Festival 2 years later
- Won the Prix d'Europe himself (in singing) at age 24
- Multi-faceted career as singer, composer, lyricist, stage director and producer, writer and broadcaster.

LIONEL DAUNAIS



- Well-known baritone who won many prizes for his vocal performances
- Founded the *Trio Lyrique* with whom he recorded 250 radio broadcasts
- Composed more than 200 songs for voice and piano, 30 songs for children, 18 choral pieces and arranged more than 70 folksongs

IL HABITE MON COEUR

- Daunais wrote music and text to *He Lives in My Heart*
- Waltz reminiscent of Erik Satie's *Je te veux*
- Composed in 1941
- Pedagogical values: keeping consistent timbre throughout large range, chromatic harmonies, and vowel modification.

IL HABITE MON COEUR

- Original key: F Major
- Transposed key available in E flat Major
- Large range: from B₃ to A₅
- Tessitura is medium: from G₄ to E₅
- Song is in ABA¹ form with a coda at the end.
- Chromatic harmonies in Section B

VOCAL PEDAGOGY

Passaggio Zones & Vowel Modification

The diagram illustrates vocal ranges and vowel modification zones. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a single note (C4) positioned above the 'Tenor' label. The bass staff contains two notes (C2 and G2) positioned above the 'Bass' and 'Baritone' labels respectively. A vertical line is drawn between the 'Tenor' and 'Alto' labels, indicating the passaggio zone. The notes in the treble staff are marked with a 'u' above them, and the notes in the bass staff are marked with an 'o' above them. The labels 'Bass', 'Baritone', 'Tenor', 'Alto', 'Mezzo', and 'Soprano' are arranged horizontally below the staves.

Bass Baritone Tenor Alto Mezzo Soprano

IL HABITE MON COEUR

Vowel Modification

Musical notation for the phrase "tou - jours". The melody is written on a treble clef staff with a key signature of one flat (B-flat). The first note is a quarter note on G4, and the second is a half note on A4 with a slur over it. The lyrics "tou - jours" are written below the staff.

[tuʒur] → [tuʒʊr]

[tutə] → [tʊtʌ]

Musical notation for the phrase "De tou - te". The melody is written on a treble clef staff with a key signature of one flat (B-flat). The first note is a quarter note on G4, the second is a half note on A4, and the third is a quarter note on B4. The lyrics "De tou - te" are written below the staff.

REFRAINS COURTS-VÊTUS

1973

- Set of 12 light and comic songs
- Can be sung by older and younger singers alike
- Contain simple rhythms and diatonic harmonies
- Most songs have ranges of less than one octave
- Arranged for SATB choir by Daunais in 1979

4. CE CHER ABBÉ BÉLUS

- Original key: G Major
- Range: from G₄ to C₅
- Time signature is 2/4
- Rhythms are easy consisting of 8th, 1/4 & 1/2 notes.
- Pedagogical goals of this piece include: exaggerating the diction, singing legato lines and singing expressively.

CE CHER ABBÉ BÉLUS

Final Consonants

- Recurring final sound (fake Latin-sounding words): /ys/
- Tongue position of /i/ + lip position of /u/ = /y/

angel**us**

trolleyb**us**

termin**us**

émérit**us**

escrabouill**us**

laï**us**

orém**us**

temp**us**

6. LE BEL ALEXIS

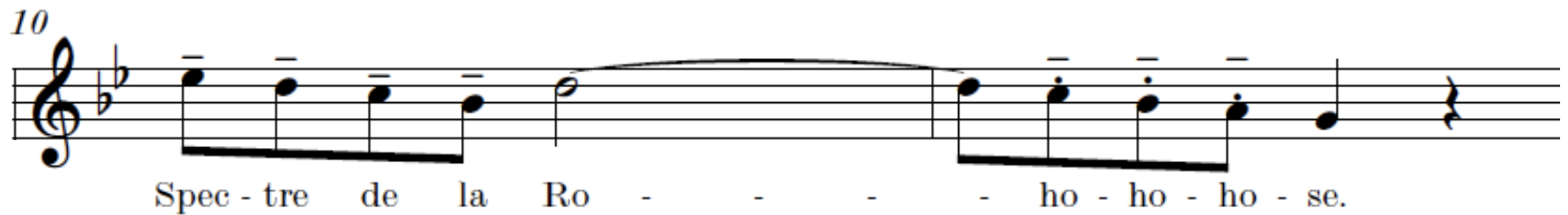
- Original key: G minor
- Range: from G₄ to E flat ₅
- Expression marking: very melodious, with tenderness.
- Pedagogical goals of this piece include: minor key, staccato-tenuto, singing legato and expressively.

6. LE BEL ALEXIS

Tenuto

Staccato-Tenuto

10



Spec - tre de la Ro - - - ho - ho - ho - se.

Detailed description: A musical staff in G minor (one flat) and 4/4 time. The first four notes (F4, G4, A4, B4) are marked with a tenuto line. The next three notes (C5, B4, A4) are also marked with a tenuto line. The final note (G4) is marked with a staccato-Tenuto line. The lyrics are 'Spec - tre de la Ro - - - ho - ho - ho - se.' with hyphens indicating syllable placement.



(any vowel)

Detailed description: A musical staff in G minor (one flat) and 3/4 time. It shows a sequence of six notes (F4, G4, A4, B4, C5, B4) all connected by a single tenuto line. The label '(any vowel)' is written below the staff.



(any vowel)

Detailed description: A musical staff in G minor (one flat) and 3/4 time. It shows a sequence of six notes (F4, G4, A4, B4, C5, B4) with a staccato-Tenuto line above them. The label '(any vowel)' is written below the staff.

LE VENT DES FORÊTS

- Original key: D minor
- Range: from B flat 3 to E flat 5
- Small tessitura: E₄ and B₄
- Original title of the poem: *Vent du soir*
- Text by Paul Fort (1872-1960) (> 30 volumes of ballads)
- Pedagogical goals of this piece include: long legato phrases, vowel modification and French diction.

ANDRÉ MATHIEU

(1929-1968)



- At 6 years old, had already composed more than 9 works for piano
- At age 7, won a scholarship to study piano and composition in Paris
- Paris critics compared him to Mozart for the quality of his compositions

ANDRÉ MATHIEU



- His *Concertino No. 2* won 1st prize
- He performed it in Montreal with Sir Thomas Beecham conducting
- Played it at Carnegie Hall when he was only 13 years old.

ANDRÉ MATHIEU



André Mathieu representing Canada at an event in Carnegie Hall presided over by Eleanor Roosevelt, Fiorello La Guardia and supported by Thomas Mann and Albert Einstein.

ANDRÉ MATHIEU



- Studied composition with Arthur Honegger
- Studied piano with Jules Gentil
- Played for Alfred Cortot
- Composed mainly for piano but also 11 songs for voice
- He died suddenly in 1968 at the age of 39.

SITU CROIS...

1955

- Original key: D flat Major
- Form is AA¹BAA¹¹ (Blues Tempo)
- Range: from C₄ to A flat 5
- Medium Tessitura: F₄ to D flat 5
- Text by Jean Laforest, a scriptwriter at Radio-Canada.
- Pedagogical goals of this piece include: triplets, French diction, vowel modification.

SI TU CROIS...

Vowel Modification



au creux de mes

[crø də] → [crœ dʌ]

[trə] → [trʌ]



au - tre - - fois.

SI TU CROIS...

Triplets



je ne se - rai plus là _____ pour te blot - tir au creux de mes

The image shows a single staff of music in G minor (three flats). The melody consists of quarter notes. The first triplet is over the notes 'je', 'ne', and 'se'. The second triplet is over the notes 'au', 'creux', and 'de'. There is a long horizontal line under the word 'là'.



The image shows a piano accompaniment for the vocal line. The right hand (treble clef) features a triplet of eighth notes. The left hand (bass clef) features a simple bass line with quarter notes.

LES CHÈRES MAINS

1946

- Original key: F Major
- Range: from D flat 4 to to A flat 5
- Medium Tessitura: A4 to D5
- Text by Paul Verlaine (1844-1896)
- Only known musical setting of this poem.
- Pedagogical goals include: Changing time signatures & rhythmic patterns, chromatic harmonies, key modulation, ascending octave leaps and vowel modification.

LES CHÈRES MAINS

Chromatic harmonies & key modulation

30

el - le, De com - pli - ci - té ma - ter - nel - le D'af - fec -

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The score is divided into four measures. The first measure is in common time (C) and contains the lyrics 'el - le,'. The second measure is also in common time and contains 'De com - pli - ci - té ma - ter'. The third measure is in 3/4 time and contains '- nel - le'. The fourth measure is in common time and contains 'D'af - fec -'. The piano accompaniment features chromatic harmonies, with the left hand playing chords that move chromatically from the first measure to the second, and then to the third and fourth measures. The right hand plays chords that also move chromatically, with a notable modulation to a key with three flats (E-flat major) in the third measure.

COLLOQUE SENTIMENTAL

1946

- Original key: E flat Major
- Range: from C₄ to F sharp 5
- Medium Tessitura: A flat 4 to E flat 5.
- Text by Paul Verlaine (1844-1896)
- Piece best suited for intermediate students
- Pedagogical goals include: ascending octave leaps, chromatic variations, vowel modification, complex rhythms and changing time signatures.

COLLOQUE SENTIMENTAL

Complex harmonies and non-diatonic tones

26

et l'on en - tend à pei - ne leurs pa - ro - les

The image displays a musical score for the piece 'Colloque Sentimental'. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is marked with the number '26' at the beginning. The vocal line consists of a single melodic line with lyrics underneath. The piano accompaniment is written for both the right and left hands, showing complex chordal structures and non-diatonic tones. The lyrics are: 'et l'on en - tend à pei - ne leurs pa - ro - les'.

COLLOQUE SENTIMENTAL

Changing time signatures



- poir!» «L'es-poir a fui, vain-cu, vers le ciel

The first staff of music is written on a single treble clef line. It begins with a 2/4 time signature. The first measure contains a quarter note G4 and a quarter rest. The second measure contains a whole note C5, with a common time signature (C) placed above it. The third measure contains a triplet of eighth notes: G4, A4, and B4. The fourth measure contains a triplet of eighth notes: A4, G4, and F4. The fifth measure contains a triplet of eighth notes: E4, D4, and C4. The sixth measure contains a triplet of eighth notes: B3, A3, and G3. The seventh measure contains a triplet of eighth notes: F3, E3, and D3. The eighth measure contains a triplet of eighth notes: C3, B2, and A2.



noir.» Tels ils mar -

The second staff of music is written on a single treble clef line. It begins with a 2/4 time signature. The first measure contains a half note G4. The second measure contains a whole rest. The third measure contains a half note G4, with a 3/4 time signature placed above it. The fourth measure contains a half note A4. The fifth measure contains a half note B4. The sixth measure contains a half note C5.

CONCLUSION

In addition to French
mélodies, French-
Canadian Art Songs
add more depth and
variety to the
repertoire.



RECITAL

A SELECTION OF MUSIC BY
CALIXA LAVALLÉE,
LIONEL DAUNAIS, &
ANDRÉ MATHIEU

CHANT NATIONAL

CALIXA LAVALLÉE



PLEASE STAND

CHANT NATIONAL

CALIXA LAVALLÉE

P
L
E
A
S
E
S
I
N
G
!
O Canada !
Terre de nos aïeux,
Ton front est ceint de fleurons glorieux !
Car ton bras sait porter l' épée,
Il sait porter la croix !
Ton histoire est une épopée
Des plus brillants exploits.
Et ta valeur, de foi trempée,
Protègera nos foyers et nos droits (2x)

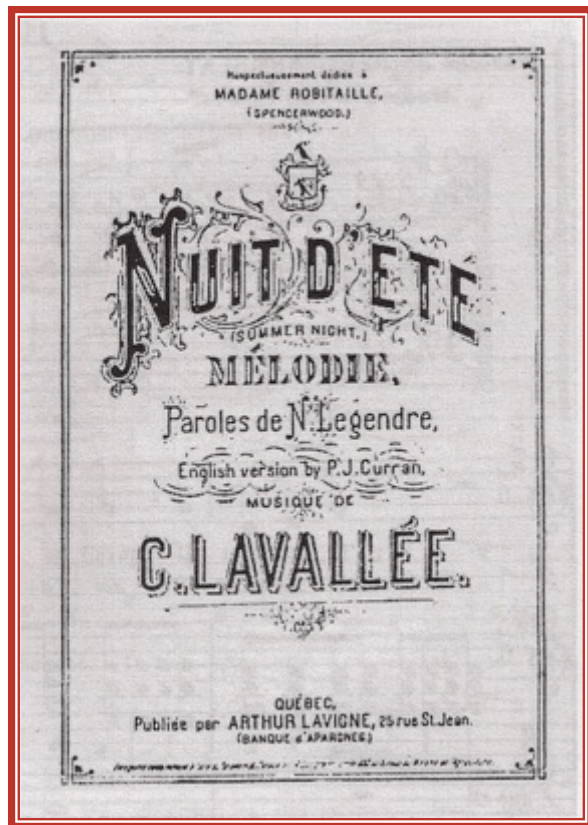
SPRING FLOWERS

CALIXA LAVALLÉE



NUIT D'ÉTÉ

CALIXA LAVALLÉE



TITLE PAGE FROM THE *MORNING CHRONICLE*, 24 JUNE 1880.



IL HABITE MON COEUR

LIONEL DAUNAIS



REFRAINS COURTS-VÊTUS

LIONEL DAUNAIS

Ce cher abbé Bélus



REFRAINS COURTS-VÊTUS

LIONEL DAUNAIS

Le bel Alexis

Le spectro
de la rose



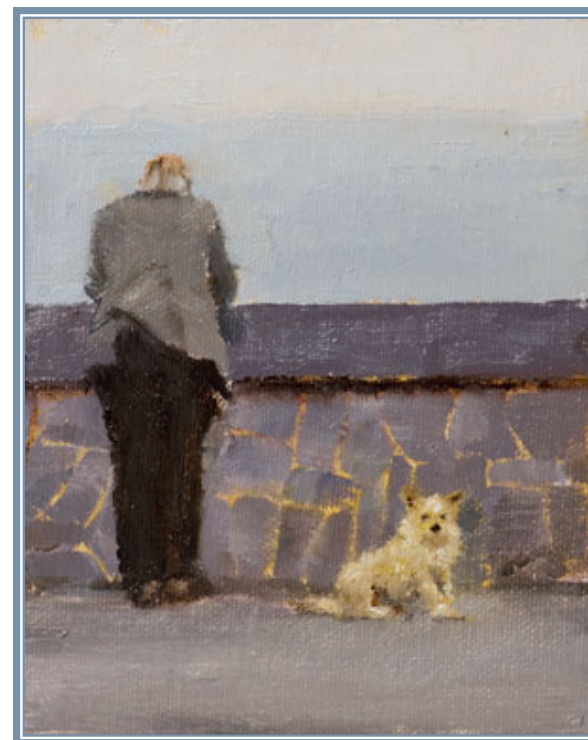
LE VENT DES FORÊTS

LIONEL DAUNAIS



SI TU CROIS

ANDRÉ MATHIEU



LES CHÈRES MAINS

ANDRÉ MATHIEU



PRESTIGIOUS WINDSOR HOTEL WHERE
THE SONG WAS PREMIERED IN 1950

COLLOQUE SENTIMENTAL

ANDRÉ MATHIEU



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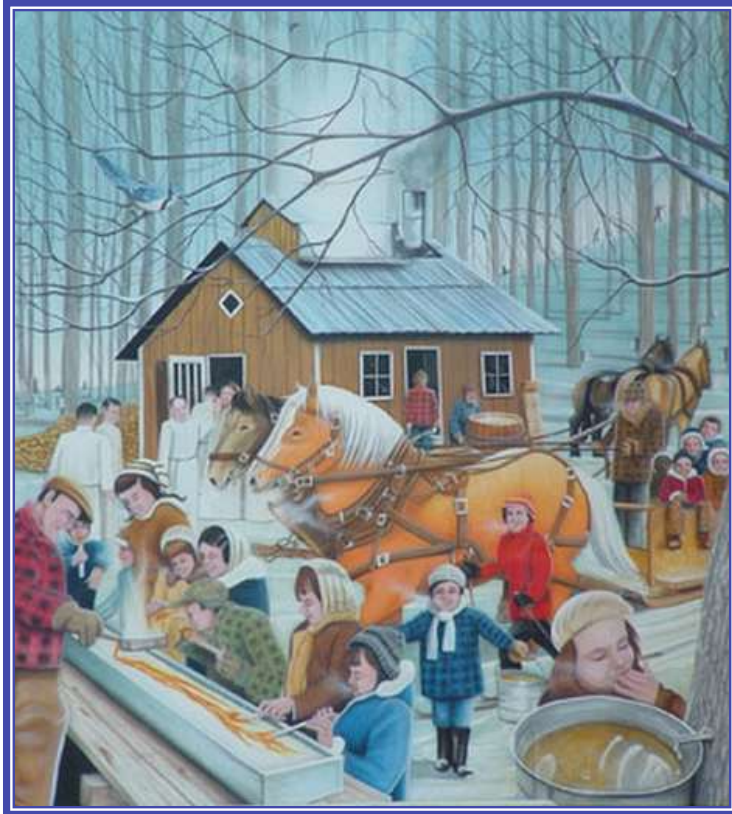
LA TOURTIÈRE

LIONEL DAUNAIS



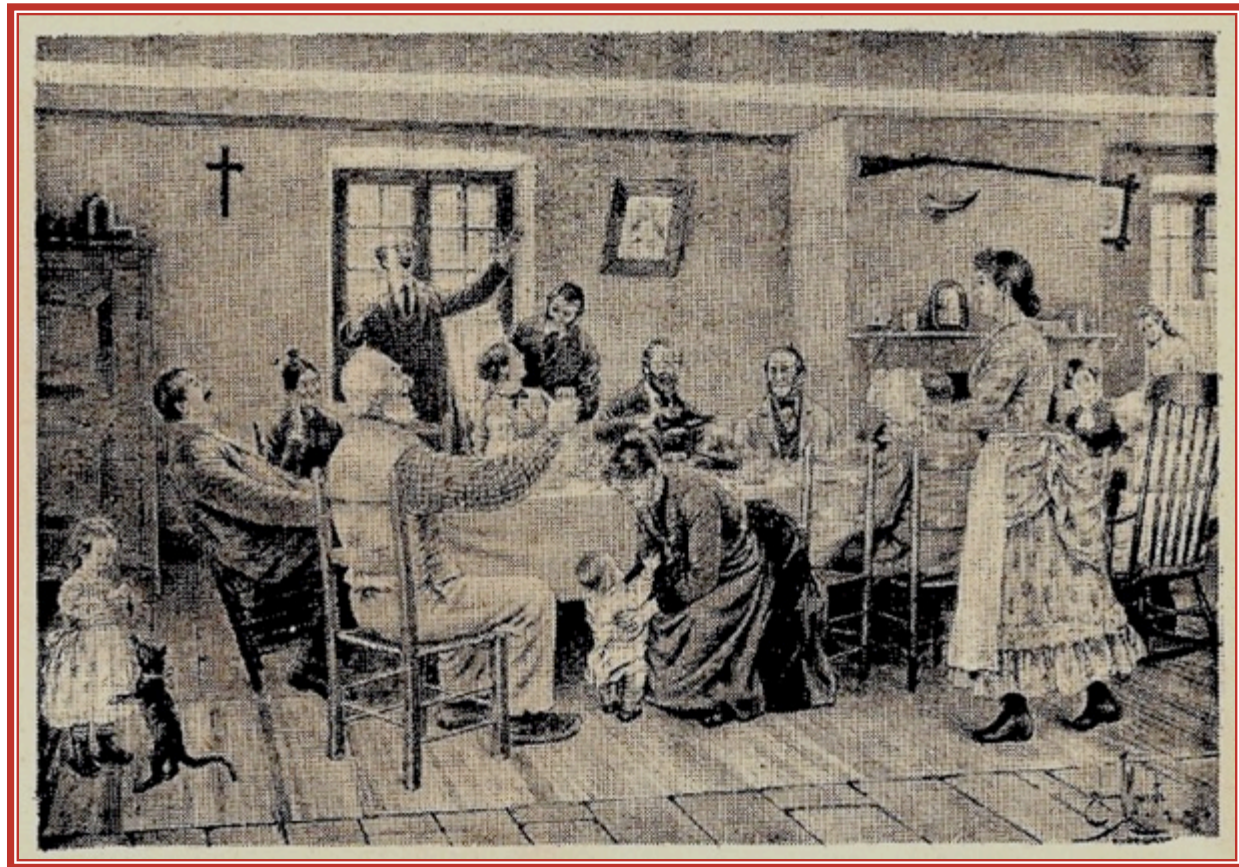
LA CABANE À SUCRE

ALBERT LARRIEU



LA SOUPE AUX POIS

ALBERT LARRIEU



THE END



TED HARRISON, O CANADA

THANKS, EH?

Thank you for coming. I hope you have enjoyed this brief survey of French-Canadian music.

Please contact me if you would like to find out more about Canadian music or how to order sheet music of Canadian compositions.



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