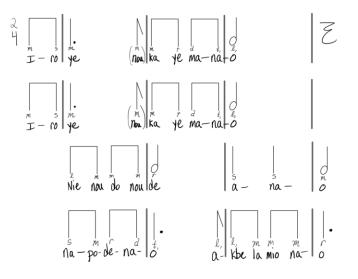
J~78

Language: Gen (Mina)

Aural Source: Dona My Djedjevi (link)

Song Type: Lullaby Form Type: Barform Toneset: rmfsl d'

Scale Type: Dorian (incomplete)





Note: The eighth note inner anacrusis to the second measure in the first two phrases is almost sotto voce in the recording.

Iro ye nou ka ye manao My Iro, what am I going to give you?

Nie nou do nou ye anao *I have nothing to give you.*

Napodenao
I'm going to pray for you

akbe la mio nao your life will be happy

so yakbe na yoma until eternity.

Source: Djedjevi, D. M. (2022). Iro ye. On Djedjevi: Lullabies from Benin [Album]. ARB Music. (link)

What stands out to me pedagogically:

<u>Rhythm</u>: The first two phrases are so clearly anacrusic with 8 beats. This prepares us to determine exactly where and how the next two (?) phrases fall and would be an excellent listening activity with no clear correct answer.

Melody: I'm drawn to the descending l-s-f-m-r and d'-l-f-m-r patterns

Other: The Gen (Mina) text is accessible to English language speakers, as evidenced by the large number of Western recordings and arrangements available online. Regarding the form, I did not provide a specific form, but the form type seems to follow the typical barform structure of statement-restatement-something different.

Contextual Information

I could not find much about the singer, Dona My, but I believe this is their SoundCloud page and particularly enjoy the song N'Kevese (link)

See more about the Gen (Mina) language (link).

Mama Lisa (<u>link</u>) documented a version of this song with a recording by Élodie Chebat, containing a couple of interesting differences. Chabat sings a slightly, not substantially, different melody. However, Chebat's version sounds to me as though it clearly begins on the strong beat in 4-meter, whereas the version documented here sounds as if it begins with a one-beat anacrusis. In terms of the song's meaning, this source describes it as a song for both babies and brides, as well as "your child, your sister, or anybody that means much to you." Iro ye may, then, be translated to "my dear" in some sense.

This song is also documented in Beth's Notes (<u>link</u>), without a recording, displaying a version of the melody that follows the same contour as the source recording here, but is interpreted as labased (hexatonic). This seems to be the tonal center also used by Jill Gallina for her 2-part arrangement published by Hal Leonard (<u>link</u>), based on the key signature. I strongly hear this song with re-centered solfa, but the toneset could also be I,t,drm s.