

## Chapter 3

### Calypso in the Tent and on the Road

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**(1) AA**  
**Pages 37-41**  
**Design a tent**

This activity is a pedagogically sound approach to conceptual understanding in the classroom, but its outcomes may not be related to music in Trinidad.

Have students list five to ten songs of their choice. Design a tent, on drawing paper, that represents those songs. Have students imagine that the chosen songs will be performed in this tent. Allow a wide range of color, and use drawing paper normally used in an art class. Point to students that calypsonians set up different tents simultaneously at pre-carnival "competitions."

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**(2) E, S**  
**Pages 41-44 (CD track 5, CD track 6)**  
**Listen for instruments**

Play the beginning portions of "Iron Duke in the Land" (CD track 5) and "Jean and Dinah" (CD track 6) side by side. Ask students which one has more musical instruments. Answer: "Jean and Dinah"

Instrument in "Iron Duke in the Land": guitar and cuatro (a 4-stringed guitar-type instrument from Venezuela)

Instruments in "Jean and Dinah": string bass, saxophones, trumpet, bongo drums, electric guitar, and drum set

Point to students that CD track 5 was recorded in 1914 and CD track 6 was recorded in 1956. Discuss why musicians would like to use more musical instruments in the later recording. Answer: instruments borrowed from other musical styles such as jazz. It also has to do with the economy of musical entertainment. Discuss if students know of a piece of music that uses musical instruments from another style.

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**(3) AA**

**Pages 43-44 (CD track 6, CD track 9, CD track 1, Activity 3.2)**

**Modern sound of calypso**

Play the beginning portions of “Jean and Dinah” (1956) (CD track 6) and “High Mas” (1998) (CD track 9) side by side. Ask students which one sounds more modern. Answer: CD track 9.

Ask students what make CD track 9 sound more modern. Provide clues on instrumentation (i.e., drum set, synthesized and electronic sounds, and studio effects) and the prominence of percussion sounds. Discuss the period in which these instruments and technologies were developed, and thus "date" the songs.

Another comparison could be made between “Jean and Dinah” (1956) (CD track 6) and “Pump Up” (2000) (CD track 1), in which percussion, the heavily grooved bass, and studio effects are prominent.

**(4) AA**

**(CD track 5, CD track 4, CD track 9)**

**Rhythmic strumming**

Classes with access to a guitar could demonstrate the effects of playing a few strings simultaneously (i.e., strumming). Then the teacher could demonstrate with a few patterns of strumming, for example:

Down Down Up Down Down

Students may perform the strumming pattern by tapping on their laps:



Students may perform the pattern as the teacher strum on a guitar.

If possible, students could learn some basic strumming patterns with a simple chord (e.g., E minor chord on the guitar). As students are more competent in strumming, teacher may introduce the idea of chord changing, such as from E minor chord to A minor chord on the guitar. The chords may alternate for each measure. Listen to “Iron Duke in the Land” (CD track 5) and pay attention to the strumming pattern and chord changes. Note

that the chords used are not Em and Am. Teacher may demonstrate the chord change from Fm to C before playing the CD.

The image displays four musical staves, each representing a 4-measure phrase in 2/4 time. The notes are quarter notes, and the chords are indicated above the staves.

- Staff 1:** Fm, Fm, C, Fm
- Staff 2:** Fm, Fm, C, Fm
- Staff 3:** F7, Bbm, Eb7, A
- Staff 4:** F7, Bbm, C7, Fm

Once students are comfortable with the strumming pattern, play “Calinda” (CD track 4) and point out the same pattern with the tamboo bamboo. Students may tap the same pattern with the CD. Mention the significance of this pattern for some carnival music in Trinidad.

While the pattern is being used as accompaniment in CD tracks 4 and 5, a more typical calypso rhythmic pattern would be:

The image shows a single musical staff with five quarter notes. Below the notes are the following labels: Down, Up, Up, Down, Down.

Students may apply this strumming pattern to the same chord progression above along with CD track 5. If there is not enough strumming instruments in the classroom, some students may perform “tap clap clap tap tap” in place of strumming “down up up down down” for this rhythmic pattern.

Have students try out and compare the two patterns with and without playing CD track 5. Mention to students that the second pattern is more typical of calypso rhythm and is prevalent in “High Mas” (CD track 9).

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**(5) S, C/U**

**Pages 41-44 (CD track 6)**

**Listen for instruments**

Play “Jean and Dinah” (CD track 6) and listen for musical instruments.

Answers: trumpet, saxophone, string bass, guitar, bongo drums, trap set.

Ask students what other types of ensemble use these instruments.

Answers: jazz, rhythm and blues, and other popular styles.

Point out that the instrumentation of calypso was influenced by these popular styles.

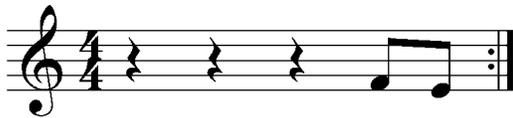
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**(6) AA**

**Pages 45-46 (CD track 12)**

**Call and response**

Practice singing “beat pan” on F and E. “b” and “p” creates an illusion of accents, but “pan” should be slightly accented (on the note E). Rest three beats and sing “beat pan” on the fourth beat in eighth notes.



beat pan

Repeat the pattern a few times. Then sing “beat pan” while playing “Pan in A Minor” (CD track 12). The first “beat pan” should begin after the first break (at 0’40”).

Instructor should cue students in and stop the students after singing “beat pan” eight times. Stop the CD and repeat until students perform the “beat pan” response successfully.

Ask students how many times they have sung “beat pan” in a row. Answer: eight times.

Listen to the excerpt (CD track 12) again and pay attention to the call/response series with “beat pan.” Ask students how the first series of “beat pan” differs from the second series of “beat pan.” Answer: The first series of “beat pan” is sung by voices, while the

second series of “beat pan” is divided between voices (the first four) and instruments (the last four). In addition, the second series of “beat pan” is answered by instruments rather than by the solo voice.

Also point out that audiences at carnivals enjoy participating in the music: singing, dancing, and chipping (usually a forward movement by alternating the feet on the beat).

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**(7) S, C/U**  
**(CD track 12, CD track 15)**  
**Singing a verse of "Pan in A Minor"**

Make an overhead of the lyrics for one verse of "Pan in A Minor." It may be reproduced from **Overhead 3.1**.

Play the voice version of the song (CD track 12) and allow students to listen to it once. Have students sing along with the CD on the first verse. Some rehearsing may be needed. Students should be divided into two groups for the call-and-response part (starting with "Beat pan"). Then have students sing along with the instrumental version (CD track 15). Have students sing after the end of the introduction indicated by an ascending chromatic scale at about 40" into the track. Mention to students that audiences of steelpan music in Trinidad may participate by singing along. Inform students that this instrumental version of the song (CD track 15) has been extended by some variations on the original melody.

When students are familiar with the lyrics and the melody, students may move around the classroom by "chipping" while singing. Students may form lines or circles as they "chip."

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**(8) AA**  
**Page 45 (CD track 11, Activity 3.3)**  
**Call and response**

After listening to “Congo Bara” (CD track 11), learn to sing the chorus “Prisonniers leve, Mettez limie bai Congo Bara.” Lyrics are translated as "Prisoners arise, Give Congo Bara some light." More advanced students may sing in two parts as in the excerpt.



(9) S, C/U

Page 47 (CD track 5, Activity 3.4)

Singing chord progressions of "Iron Duke in the Land"

This activity is a pedagogically sound approach to musical understanding in the classroom but is not typically found within the culture's musical practice.

If no chordal instrument is available, sing on a neutral syllable (e.g., "doo" or "lu") the chord notes for the following progression in 2/4 time (one chord per two-beat measure). Chord notes and singing syllables are provided below (key is F minor):

Students may sing the solfège syllables before singing on a neutral syllable. The first line may go "la, la, si, la" in one part and "do, do, ti, do" for another part. For example:

The number of parts depends on the number of students available in class. For advanced students, allow students to choose the notes within the chord to sing. After some rehearsing, students should be able to sing the 16-measure progression.

Students may sing softly the sixteen measure progression on a neutral syllable (e.g., "loo" while listening to "Iron Duke in the Land" (CD track 5). Point out that there must be a chord change whenever students change from one note to another. Instructor should point to the chord in the overhead as the chords change.

This activity could be done on recorder, xylophones, guitar, in place of singing the chord notes, depending on instrument availability and students' instrumental skill level.

After students perform with the CD for the first 32 measures, ask students if the melodies for the first 16 measures and the second 16 measures are the same or different. Answer: same. This should be no surprise since the chord progression is the same.

After students perform with the CD for the second 16 measures and the third 16 measures, ask students if the melodies are the same or different. Answer: different. Have students play, or sing, the same 16-measure chord progression until students recognize the different melodies with, more or less, the same progression. Point to students that musicians could create different melodies for basically the same chord progression.

If the software "Band-in-a-Box" is available, instructors may further extend this activity by having students create a new melody over the same chord progression.

Instructor or students can create a Band-in-a-Box file using the same chord progression as shown above. Play the chord progression with a few different accompaniment styles. Let students listen to the same chord progressions in different accompaniment styles. Allow students to choose a style to record the chord progression on tape. Ask students to listen to the tape as many times as they wish at home. As they listen to the chord progressions, try to "hum" a melody that goes well with the tape. Encourage students to notate the "new" melody with either traditional or non-traditional notations. Students may share their "new" melody in class the following week.

This activity could be modified by changing from tape recording to MIDI recording and from "humming" to playing on a synthesizer keyboard. The key instruction for students is that the "new" melody must go well with the chord progression/accompaniment.

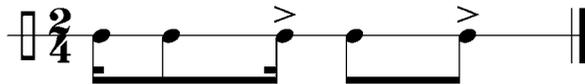
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**(10) S, C/U**

**Pages 48-51 (CD track 9, Activity 3.6)**

**Calypso rhythmic feel**

Divide students into two groups. Have both groups “chip” on a steady beat by alternating their right and left feet. Have group one “chip” on the beat and say “chhhhh” off the beat without any vowel sound to imitate the hi-hat sound of a drum-set. Have group two “chip” on the same beat and clap the pattern below with accents on the third and fifth notes.



Have both groups perform together. For older students, teacher may challenge them by doing all three tasks simultaneously (i.e., “chip,” “chhhhh,” and clap).

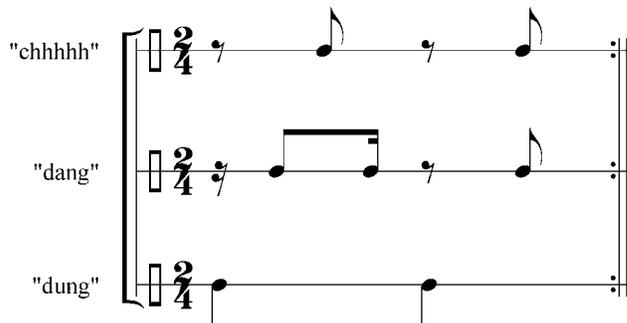
Listen to “High Mas” (CD track 9) for the pattern performed in class.

**(11) AA**

**Pages 48-51 (CD track 9, Activity 3.6)**

**Calypso rhythmic feel**

Divide students into three groups: “Kung” (with a relatively low pitch) group, “Kang” (with a relatively high pitch) group, and “chhhhh” (with no vowel sound) group. Teach each group their own parts by rote as indicated below, beginning with the “Dung” group, followed by the “chhhhh” group, then the “Dang” group.



Students may rotate groups. Play CD track 9 after students become familiar with this pattern. Encourage students to identify what instruments are playing each of the “Kung,” “Kang,” and “chhhhh” parts.

**(12) AA**

**Pages 48-51 (CD track 9, Activity 3.6)**

**Calypso rhythmic feel**

Divide students into three, four, or five groups. Group one uses a low-pitch drum on a steady beat. Group two uses a hi-hat or tambourine on the off beat. Group three plays a chordal instrument (e.g., guitar or autoharp) or a melodic instrument in group to create a chord (e.g., recorder) on the pattern:



The fourth group (optional) plays on a bell (lower pitch) on two sixteenth notes beginning on the downbeats played by Group one. Group five (optional) plays a bell (higher pitch) on two sixteenth note beginning on the offbeats played by Group two.

All three, four, or five groups perform together to form a rhythmic feel as in “High Mas” (CD track 9).

Group 1 (low-pitch drum)

Group 2 (hi-hat or tambourine)

Group 3 (chordal guitar or autoharp)

Group 4 (optional, low-pitch bell)

Group 5 (optional, high-pitch bell)

**(13) AA**

**Page 52 (CD track 1, CD track 9, CD track 6, Activity 3.9)**

**Breaks**

Create an exciting rhythmic pattern in 2/4 or 4/4 using two or three sounds. The pattern could be played by two or three groups of students each playing a different part. Preferably the pattern should involved some interlocking parts. Play the pattern four times plus the following down beat. Then stop for the measure and restart the pattern again at the beginning of the next measure. This is to create a break and re-enter the pattern with built-up excitement. An important factor is to keep the steady pulse moving while the rhythmic pattern stops. Using the pattern for previous activity as an example, this is how a break may sound like:

The musical notation is arranged in five staves, each representing a different group. The time signature is 2/4. Above the first staff, there is a vertical line with 'X4' written above it, indicating a four-measure break. The notation shows rhythmic patterns for each group, with some notes beamed together. The patterns are as follows:

- Group 1 (low-pitch drum): Quarter notes on the first and third beats of each measure.
- Group 2 (hi-hat or tambourine): Quarter notes on the second and fourth beats of each measure.
- Group 3 (chordal guitar or autoharp): Quarter notes on the first and third beats of each measure, with a beamed eighth note on the second beat.
- Group 4 (optional, low-pitch bell): Quarter notes on the first and third beats of each measure, with a beamed eighth note on the second beat.
- Group 5 (optional, high-pitch bell): Quarter notes on the first and third beats of each measure, with a beamed eighth note on the second beat.

Identify where the breaks are while listening to the CD examples.

Since this is an extension of the polyrhythm concept, teachers are encouraged to integrate other polyrhythmic styles they may know (e.g., *salsa* or African musics).

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**(14) AA**

**Page 52**

**National music and national instrument(s)**

Calypso is considered national music and steel pan is considered the national instrument in Trinidad. If there were a national music and national instrument(s) in the United States, what would they be? Why? Explain and discuss with justifications. Instructors may use these questions as pointers:

- What kind of music are found only in the United States? (e.g., marching band at football games)
  - What kind of music originally began in the United States? (e.g., jazz, native American music)
  - Which musical instruments are most prevalent in the United States? (e.g., singing, trumpet, guitar, saxophone)
  - Which musical instruments do American leaders like to play? (e.g., former president Bill Clinton: the saxophone; attorney general John Ashcroft: the piano)
  - Which musical instruments are invented by people in the United States? (Native American instruments such as flutes, rattles, and drums; other American folk instruments such as banjo and dulcimer are originated from outside of the United States but developed in the United States)
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## Overhead 3.1

### Lyrics of "Pan in A Minor"

They say to me they want a musical change in pan.  
Well I didn't tell them yes,  
But I didn't tell them no.  
Ah say, well, gentlemen I gon' do the best I can.  
As long as you challenge me,  
Well I going to have a go.  
They all indicated that they were getting bored,  
And they would appreciate something new.  
So I thought it best to change to the minor chord,  
To see really who is who.

<i>Beat pan</i>	Boogie on the tenor
<i>Beat pan</i>	Bringing out the minor
<i>Beat pan</i>	Up come the Professor
<i>Beat pan</i>	To add to de fire
<i>Beat pan</i>	I calling on Bradley
<i>Beat pan</i>	To challenge Beverly
<i>Beat pan</i>	Which mean Desperado
<i>Beat pan</i>	Go answer Tokyo

## Overhead 3.2

### Singing chord progressions of "Iron Duke in the Land"

The image displays 15 musical staves in G major, arranged in four rows. Each staff shows a chord with its constituent notes and corresponding solfège syllables. The chords and their notes are:

- Row 1:
  - Staff 1: Chord **i** (G, B, D) with syllables mi, do, la.
  - Staff 2: Chord **i** (G, B, D) with syllables mi, do, la.
  - Staff 3: Chord **V** (D, F#, A) with syllables ti, si, mi.
  - Staff 4: Chord **i** (G, B, D) with syllables mi, do, la.
- Row 2:
  - Staff 5: Chord **i** (G, B, D) with syllables mi, do, la.
  - Staff 6: Chord **i** (G, B, D) with syllables mi, do, la.
  - Staff 7: Chord **V** (D, F#, A) with syllables ti, si, mi.
  - Staff 8: Chord **i** (G, B, D) with syllables mi, do, la.
- Row 3:
  - Staff 9: Chord **iv** (F, A, C) with syllables la, fa, re.
  - Staff 10: Chord **VII-7** (D, F, A, C) with syllables fa, re, ti, so.
  - Staff 11: Chord **III** (B, D, F) with syllables sol, mi, do.
- Row 4:
  - Staff 12: Chord **iv** (F, A, C) with syllables la, fa, re.
  - Staff 13: Chord **V-7** (D, F, A, C) with syllables re, ti, si, mi.
  - Staff 14: Chord **i** (G, B, D) with syllables mi, do, la.



