

## Chapter 2 The Man of Words

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(1) S, C/U

Pages 23-24 (CD track 8)

**The creative use of words in calypsos (Metaphor and double entendre in the language)**

Metaphor and double entendre in calypsos is a technique for transgression (sexual or political), which is normally inappropriate in music classes. Non-sexual or non-political double entendre looses its meanings. This activity is a pedagogically sound approach to conceptual understanding in the classroom but is not typically found within the culture's musical practice.

Think of a few English words having more than one meaning, or words with metaphors, in the common parlance of people in the United States. Create four to eight phrases using these words. Have a peer read the phrases and interpret them. Then the creator of the phrases can explain what the intended double meanings are. Below are some examples. The first one, "driver," is being used in the song *Chauffeur Wanted* (Chalkdust, 1989): CD track 8. [Note: Due to issues of cultural sensitivity, teachers may discourage the use of certain words or phrases that are sexual or political.]

Examples of Metaphor and Double Entendre in Language:

Word	Meaning 1	Meaning 2
Driver	The one controlling an automobile	The one controlling the government
Hot	Temperature hot (e.g., summer, boiling water)	Spicy hot (e.g., some Mexican dishes); or beautiful, handsome, popular
Odd	Numbers cannot be divided by two without resulting a fraction	Strange, unusual
Plastic	Chemically produced substance with multi-purposes (e.g., bags and containers)	Credit card

Point out that calypso lyrics often use similar techniques of texts.

This activity can be extended to include rhyming techniques. Based on a phrase created from above, have students expand on the idea and come up with three-to-seven more phrases that make sense in describing a situation, feeling, person, or place. Use some words that rhyme with the metaphoric word. Use about the same number of syllables for each line. Use **Overhead 2.1** to show the lyrics of *Chauffeur Wanted* (CD track 8) as examples. Point to the students where the words rhyme. Then have students read the newly created lines.

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

**Pages 24-25 (CD track 5)**

**Sing the chorus of "Iron Duke in the Land"**

Use a guitar to teach students singing the chorus of "Iron Duke in the Land" (CD track 5).

Below is a transcription of chord progressions for the instructor's reference. Then listen to "Iron Duke in the Land" (CD track 5). Point to students that this is the first recorded calypso song in Trinidad in 1914.

Fm	Fm	C	Fm
Fm	Fm	C	Fm
F7	Bbm	Eb7	Ab
F7	Bbm	C7	Fm

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**(3) AA**

**Page 32 (CD track 9)**

**Plain chant recitational style**

Greet each other, in pairs, with a simple dialogue. For example, "Good afternoon, what did you have for lunch today?" may be responded to by "I had a ham sandwich and orange juice." The instructor can provide a pitch for class, and then the students can "sing" the same dialogue in recitational singing style. Allow occasional and narrow-pitch-range variations. This recitational singing style is commonly found in many plain chants. The instructor could play an example of plain chant with this singing style (e.g., *Norton Recorded Anthology of Western Music, Volume 1, Ancient to Baroque*, edited by Claude V. Palisca, compiled in 2001, Sony A51491/A651490, CD 1, track 15, *Psalm 109: Dixit Dominus*) and point out that this singing style has influenced the calypso song "High Mas" (CD track 9).

Listen to the first line of "high mas" (CD track 9, first 8 seconds). Have students sing the same line with the help of **Overhead 2.2**.

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**(4) E**

**Page 32-33 (CD track 9)**

**Recitational style versus melodious style singing**

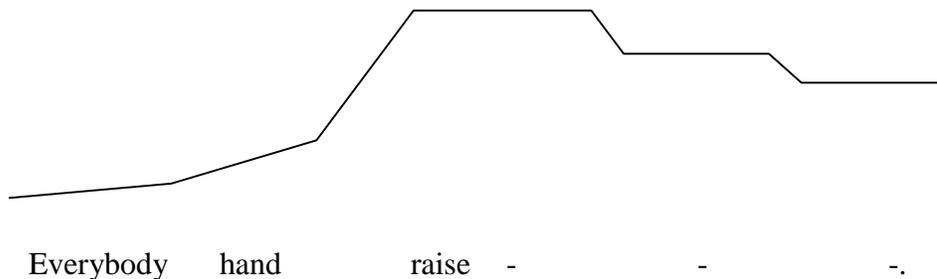
Listen to "High Mas" (CD track 9) and have student draw the beginning phrase of how the music goes in the voice part (i.e., with lyrics "Our Father who has given us this art so that we can all feel like we are a part of this earthly heaven"). Guide students to focus on the pitch while drawing. It may look like the figure below:



Our Father who has given us this art so that we can all feel like we are a part of this earthly heaven.

Ask students to do the same with the next three phrases except the "Amen." The lines should look similar and "plain."

Ask students to use another sheet of paper to draw the phrases after one minute into the recording (i.e., after the fourth "Amen"). The drawing for the first phrase ("Everybody hand raise") may look like the figure below:



Students may continue to draw a few more phrases. Then, ask students to compare the two sheets (the recitational style and the melisma style). Point to students how the two sheets look different, reflecting differences in the musical sound. Allow students to put the two sheets side-by-side while listening to the same track from the beginning to the end. Point to students the differences between the two styles in the same song.

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**(5) AA**

**Page 12 (CD track 9 or CD track 6)**

**Identify danceable musical elements**

After playing CD track (or CD track 6), discuss what activities the music would be good for. Dancing is likely to be a response. Then discuss what aspects of the music make people want to dance: the repetitive beat, the syncopated accompaniment pattern, and the easy tempo. Encourage free movement response, or isolated movement of the hand, head (including nodding and turning), arms, or feet. Have students feel the music and move with it. Then ask students what musical element(s) they respond to most vigorously. Describe and explain the element(s).

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**(6) AA**

**Page 12 (CD track 9)**

**Lyrics influence from religious setting**

Examine the lyrics of “High Mas” alone (Chapter 2, page 33). Read selected phrases for younger students. Provide an overhead transparency of the lyrics for older students or ask older students to read from the text. The overhead transparency may be reproduced from **Overhead 2.2**.

Consider these questions as the lyrics are shared with students:

(1) In what type of song they would find this type of lyrics?

Possible answers: Christian worship or gospel.

(2) Where would one hear a song with such lyrics?

Possible answers: church or celebrations.

(3) What activities are suggested in the lyrics?

Possible answers: raise hand, raise finger, give praise.

Point out to students that, for this particular song, people at carnivals also celebrate with similar behavior and similar song style. This song borrows the praise and celebration styles from religious settings although this is not typical or representative of the style. Then play recording of “High Mas” (CD track 9).

After the fourth "Amen," lead students in raising their hands to reflect the movement suggested in the lyrics "Everybody hand raise . . . ." If the instructor decides to alternate between "Put up your hand" and "Put up your finger," students should alternate between hand raised trying to reach the sky/heaven and the index finger (no other fingers should be used) pointing towards the sky/heaven referring to where the "Lord" is.

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**(7) AA**

**Page 34-35 (CD track 1011)**

**Lyrics reflect social problems in daily life**

Have students read lyrics of the first verse of "Caribbean Man Part II." Use **Overhead 2.3**. The lyrics reflect problems of fathers who are not present in the home to raise their children. What social problem have students experienced in the local community? Some possibilities are a parent's long working hours or a family not having enough money to buy toys for kids. Write a set of lyrics that describes the problem. Suggest some encouraging solutions in the lyrics. Have students read each other's lyrics. This activity should help students to understand each other at a more personal level, thus seeing values in the inner world of each individual with a humanistic touch regardless of gender, age, race, ability, or religion.

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## Overhead 2.1

Creative Use of Words in Calypsos  
From "Chauffeur Wanted" (CD track 8)

You asking me what is wrong with Trinidad.  
You can't understand why things gone so bad.  
You find we so rich in human resources  
And yet the country going to pieces.  
Well let me tell you my friend where we went  
wrong.  
After Eric Williams' old car break down,  
We called in NAR, We ordered a next car  
And installed a new driver.

With thirty-three passengers from the party  
We gave him a maxi-taxi  
Fitted with mab wheels, tape deck, computer  
Air conditioned, eight cylinder.  
With posh new fittings this maxi car arrive  
Then it start to swerve and nose dive.  
It took a year for passengers to realize  
They say, "*The new driver cannot drive.*"

## Overhead 2.2

### Lyrics of "High Mas" (CD track 9)

Our Father who has given us this art  
So that we can all feel like we are a part  
Of this earthly heaven,  
*Amen.*

Forgive us this day our daily weaknesses  
As we seek to cast our mortal burdens on this city,  
*Amen.*

Oh merciful father, in this bacchanal season where men lose their reason  
But most of us just want to wine and have a good time cause we looking  
for a lime,  
Because we feeling fine, Lord,  
*Amen.*

And as we jump up and down in this crazy town  
Send us some music for some healing,  
*Amen.*

Everybody hand raise  
Everybody give praise  
Everybody hand raise  
And if you know what I mean . . .  
*Put up your finger*  
And if you know what I mean . . .  
*Put up your hand*  
And if you know what I mean . . .  
*Put up your finger*  
And if you know what I mean then scream  
Oooh! Give Jah his praises . . .

## **Overhead 2.3**

Lyrics of "Caribbean Man Part II"--first verse (CD track 10)

Two adults in the home but only one parent,

Well this is the modern Caribbean scene.

Go to any PTA meeting or any school sports day

And you gon' see exactly what I mean.

Caribbean man you abdicate your throne,

The task of rearing children falling on woman alone.

So the youths embracing crime and it getting worse.

There's only one way for this to reverse--Hear me!