

## Chapter 6 Bacchanal Time

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(1) C/U

Pages 87-92

### Contrasting calypso and soca

Based on text Chapter 6 and using **Worksheet 6.1**, draw a comparison chart for calypso and soca. What differences in values do each type of music emphasize? Below is a chart for the instructor's reference:

Calypso	Soca
<ul style="list-style-type: none"><li>• important to preserve musical conventions</li><li>• importance of wordplay and stroytelling; "oral literature"</li><li>• money is a corrupting influence</li><li>• mainly music for tent</li></ul>	<ul style="list-style-type: none"><li>• tradition has to change to stay alive; legitimate to mix styles</li><li>• dance and festivity are as important as literature</li><li>• need for calypsonians to make a living</li><li>• mainly music for the road</li></ul>

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(2) S, C/U

### Fusion of musical styles

Chapter 6 lays out various musical styles related to calypso and their influences from other musical styles. Is there any music in the United States that is influenced from another musical style? Use **Worksheet 6.2** to name these styles and their sources of influences. Allow students to bring in music of their own. The discussion should be wide open, because all music is influenced by others in some ways. Point out to students that fusion of musical styles is common to all musical traditions. For example, popular styles from the 1960s to the current time are influenced by the Beatles, and music of the Beatles was influenced by, or incorporated, many other styles such as Indian sitar, blues, string ensemble, and brass band music. Another example is that Gershwin's music was influenced by the symphonic literature as well as by jazz. Debussy's music was influenced by the gamelan music he heard, and by ragtime and jazz.

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**(3) C/U**

**Sources of influences**

Use **Worksheet 6.3** and have students draw a summary chart for sources of influences for soca, rapso, ragga soca, and chutney soca. The chart should include a list of all sources of influences and their musical features. A chart is provided below for the instructor's reference:

<b>Genres</b>	<b>Sources of Influences</b>	<b>Musical Features</b>
Soca	<ul style="list-style-type: none"><li>• East Indian music</li><li>• African American music</li><li>• Trinidadian music (calypso)</li></ul>	<ul style="list-style-type: none"><li>• faster tempo</li><li>• energetic rhythmic vocalizations</li><li>• instructions to dancers</li><li>• short phrases that are not always coherent</li><li>• studio production techniques in modern soca</li><li>• weak-beat and up-beat bass line (also in some calypso)</li></ul>
Rapso	<ul style="list-style-type: none"><li>• Rap</li><li>• Trinidadian music (calypso)</li><li>• Ritual drumming of the Orisha religion in Africa</li></ul>	<ul style="list-style-type: none"><li>• rhythmic speech</li><li>• "heavy" feel of the bass and percussion</li><li>• speech/song</li></ul>
Ragga soca	<ul style="list-style-type: none"><li>• Soca</li><li>• Jamaican music (dance hall music, related to hip-hop in the U.S.)</li></ul>	<ul style="list-style-type: none"><li>• repetitive and bass-heavy sound</li><li>• Jamaican-style speech/song</li></ul>
Chutney soca	<ul style="list-style-type: none"><li>• Indian (folk and film music)</li><li>• Afro-Trinidadian</li></ul>	<ul style="list-style-type: none"><li>• soca and calypso rhythms</li><li>• related to dancing (wining), in the styles of Afro-Trinidadian carnival and Indian</li><li>• use harmonium</li><li>• Indian style ornamentation</li></ul>

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

**Migration of Indian music in Trinidad**

Refer to the chart in **Worksheet 1.2**, recapitulate the migration history of Indians in Trinidad. Then create a list of features of the Indian musical tradition that are still found in chutney soca. Use **Worksheet 6.4**.

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(5) S, C/U

Pages 98-102 (CD track 18, Activity 6.1)

**Indian ornamental styles in chutney soca**

Play an Indian film song (e.g., one performed by a film song mega-star Lata Mangeshkar: *Hits of Lata Mangeshkar*, 1988, distributed by Sirocco, CD-SIR-CBS004) with subtle turns in pitch at the end of certain phrases. Pay attention to the melodic style both in the voice part and in the instrumental part. Then listen for the similar singing style in “Dulahin” (CD track 18). Also pay attention to the melodic ornamentation style of the harmonium, which is also clearly Indian. A notation of the melody is provided in **Overhead 6.1** for the instructor's reference. Students may learn to sing the melody in solfege or play with Orff instruments.

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(6) S, C/U

(CD track 17)

**Changing gender roles**

Contrast the traditional and contemporary roles of women in Trinidad as reflected in text and in the lyrics of "Burnin'" (CD track 17). Use **Worksheet 6.5**. Below is a sample chart for the instructor's reference:

<b>Traditional roles of women in Trinidad</b>	<b>Contemporary roles of women in Trinidad</b>
<ul style="list-style-type: none"><li>• men in sexual power and control</li><li>• sexual objectification of women</li></ul>	<ul style="list-style-type: none"><li>• expressing women's sexual desire and power to judge men sexually</li><li>• women celebrate sexual appeal</li></ul>

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**Worksheet 6.1**  
Contrasting calypso and soca

Student Name: \_\_\_\_\_ Teacher: \_\_\_\_\_

Class/Grade: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Calypso</b>	<b>Soca</b>

**Worksheet 6.2**  
Fusion of musical styles

Student Name: \_\_\_\_\_ Teacher: \_\_\_\_\_

Class/Grade: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Style</b>	<b>Influenced by:</b>

**Worksheet 6.3**  
Sources of influences

Student Name: \_\_\_\_\_ Teacher: \_\_\_\_\_

Class/Grade: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Genres</b>	<b>Sources of Influences</b>	<b>Musical Features</b>
Soca		
Rapso		
Ragga soca		
Chutney soca		

## **Worksheet 6.4**

### Migration of Indian music in Trinidad

Student Name: \_\_\_\_\_

Teacher: \_\_\_\_\_

Class/Grade: \_\_\_\_\_

Date: \_\_\_\_\_

List features of the Indian musical tradition found in chutney soca:

**Worksheet 6.5**  
Changing gender roles

Student Name: \_\_\_\_\_

Teacher: \_\_\_\_\_

Class/Grade: \_\_\_\_\_

Date: \_\_\_\_\_

<b>Traditional roles of women in Trinidad</b>	<b>Contemporary roles of women in Trinidad</b>

# Overhead 6.1

## Dulahin

The musical score for 'Dulahin' is written in 4/4 time and consists of eight staves of music. The key signature is one sharp (F#). The score begins with a treble clef and a 4/4 time signature. The first staff contains measures 1 through 5. The second staff, starting at measure 6, features a key signature change to two sharps (F# and C#). The third staff, starting at measure 10, changes the key signature to one flat (Bb). The fourth staff, starting at measure 15, returns to the key signature of one sharp (F#). The fifth staff, starting at measure 20, continues in the key of one sharp. The sixth staff, starting at measure 25, continues in the key of one sharp. The seventh staff, starting at measure 29, continues in the key of one sharp and includes a triplet of eighth notes. The eighth staff, starting at measure 34, continues in the key of one sharp and concludes the piece with a double bar line.