

ALL CREW TRAINING PACKET:

All Crews should have a basic understanding of the following:

1) Giving and Receiving Orders

Life aboard a ship is very different from life on land. Sailors must be orderly and efficient, so they do not hurt themselves, fellow crewmembers, or the ship, and so they can work efficiently. For this reason, a stringent hierarchy (chain of command) exists on board a ship from the Captain on down.

Here are the steps for giving orders. In this scenario the Galley Mate is giving orders to their crew.

Galley mate. “Crew, line up behind me, CARRY ON”

Crew. “Aye, Aye, MATE”

Then the galley crew lines up behind the mate.

Here’s the captain giving orders to the Bosun Mate.

Capt. “Bosun Mate, line your crew up at all hands, CARRY ON”

Bosun Mate. “Aye, Aye SIR”

Bosun Mate to Crew. “Crew, follow me to all hands, CARRY ON”

Bosun Crew. “Aye, Aye Mate”

Key points:

- 1) Respect is always shown to the one giving orders. If it’s a mate then Aye, Aye, Mate or the captain Aye, Aye Sir.
- 2) The words CARRY ON, indicate that it is time to respond, then act.
- 3) Everyone responds BEFORE they follow the orders.

2) Sea Chanteys: "A good song was worth ten men on a rope"

***Please order the CD from our Maritime Store at www.maritime.org or get a copy from another teacher. Some of the songs can be found on-line as well.

Note to Teachers** - "Leave her Johnny" is the most important chantey for the students to learn. It's helpful if they know at least one, preferably two others. The most suitable (and enjoyable for the students) seem to be the following: "Roll the Old Chariot", "John Kanaka", "Sally Rackett" and "Away for Rio." () Please learn as many of these as possible as they raise the morale of the students and are cited by veteran teachers as "extremely positive and valuable".*

Introduction:

To the sailor, a chantey was as much a part of the tools used on a ship as a capstan, heaving line, or a block and tackle. During the 19th and 20th centuries when sailing ships like *Balclutha* sailed the oceans, the hard and heavy work was done by men, not by machines. Chanteys were used to make these jobs easier, and every maritime culture in the world has its own traditional chanteys. In the U.S. they were similar to the "field hollers" used by agricultural workers, especially the enslaved workers in the South. Their antecedents were folk songs and chants from around the world. A typical sea chantey may have rhythms and tunes from Europe and Africa combined in the same song.

Jobs like raising sail or breaking anchor were too hard for one man to do. The only way to accomplish the job was for many men to work together. Chanteys coordinated the work by getting 10 or 20 men, or the entire crew to work together rhythmically. This made the work more efficient and easier for everyone. It was also more fun to listen and pull to a lively chorus than to a bosun hollering "haul, haul, haul...."

Having the best voice did not always make you the best chantyman (lead singer). The most popular chantymen were those who knew the most songs and who could improvise, changing the words and rhythms to fit the task or the crew. It would be easy to be bored, listening to the same songs hour after hour after hour, day after day after day.

Sailors sang about things they knew. They sang about their homes and loved ones, past experiences, their ship and crew, the ports they visited and what they would rather be doing than hauling on a line!

Chantey History:

There are four main types of chanteys. Each is suited to a different type of shipboard task. You can tell the types apart by their rhythms. The rhythm for each type of chantey fits the purpose for which the chantey was used.

The Halyard (a contraction of haul and yard) chanteys were used to haul up the heavy yards and sails. The crew would haul only on the chorus and then only on one or two specific words. This gave them a chance to rest in between hauls.

A Short haul chantey was sung when only a few short pulls on a line were needed. The men usually pulled only on the last word in the line.

The capstan chanteys were sung during continuous activities, such as weighing anchor (raising the anchor) or loading and unloading cargo. They sounded like marching songs, because that is what the men were doing: marching around a capstan.*

Forecastle chanteys were sung in the forecabin during the sailor's leisure time. These songs usually told stories. They were rarely used for work because they did not have a strong enough rhythm.

*A capstan is a barrel shaped device. Long oak bars, known as capstan bars, were fitted into slots around the capstan, like spokes of a wheel. Men would walk around the capstan, pushing against the bars. This would make the capstan turn. As the capstan turned, the line attached to it would wind around the center, thus raising whatever was attached to the end of the line.

Away for Rio -This song was used as a capstan or windlass chantey, usually for taking in the anchor. It was often the first song sung as the ship was getting underway, which is reflected in the lyrics. You can picture the sailors' lady friends standing on the pier listening as the sailors sing "Goodbye to all of you ladies of town..." The Rio Grande they are singing about was not the river in Mexico, but the "Rio Grande do Sul" in Brazil.

John Kanaka -This was a "long haul" chantey, used at the halyards for hoisting up the sails. Many Hawaiians worked aboard ships that sailed the Pacific, and were renowned for their excellent seamanship. English-speaking sailors often had difficulty pronouncing their names, however and so called them by the Hawaiian name "Kanaka," which means "Hawaiian Man." The lyrics "tu lai-e" also come from the Hawaiian language, and are a remnant of the chantey

singing tradition of combining the music and language of different seafaring cultures.

Paddy Lay Back -This call-and -response chantey was usually sung at the capstan. A skilled chantey man could make up lyrics on the spot, altering the song to be about the crew and the adventures of their particular ship. The lyric "Take a turn around the capstan, heave a pawl refers to the "pawls" that were hinged metal pieces at the base of a capstan. They would prevent the capstan from spinning backwards by settling into a series of holes around the capstan's base.

(Alabama) John Cherokee -This is another halyard chantey. The type of rhythm and the lyrical content indicate that slaves in the West Indies or in the Gulf states originally sang this song. In fact, when John Cherokee is referred to as an "Indian man," it probably means he was from the West Indies. Sailors might have learned the song from freed slaves who joined the ship's crew or from black waterfront workers in the Southern states. It depicts the brutal treatment that many men faced at the hands of the captains and mates.

Tom's Gone to Hilo -The slow tempo of this song suggests that it was used for heavy lifting - hauling a topsail for instance. Although a difficult song to sing, it was one of the most popular chanteys. The town of "Hilo" referred to is not Hilo, Hawaii but the small port of Ilo in Peru.

Roll the Old Chariot -This is another chantey that originated as an African -American spiritual. It was often used as a "stamp-and-go" or a "walk away" chantey, meaning the sailors would hold on to the line and walk with it, creating a steady pull. This was used on the ship's braces, which swing the yards around. It was also used at the Downtown Pumps, the giant flywheels which resemble the wheels of a chariot. The song was also popular on shore, and has been used as a Salvation Army hymn and a "pep song" at baseball games.

Old Zeb -(written by Larry Kaplan) This contemporary song was written from the point of view of Zebulon Tilton, an old Schooner man from Massachusetts. He sailed his vessel the *Alice Wentworth* until he was 75. The song expresses sentiments that are still meaningful to the many people who long to return to the Age of Sail.

Blood Red Roses -This chantey dates back to the late 18th century, and was used at the halyards. The "blood red roses" are likely the British Marines or "Redcoats" who served as soldiers aboard British warships during the Napoleonic Wars. The sailors aboard those ships would have teased the soldiers about their lack of seamanship, calling them "pinks and posies."

Strike the Bell -The lyrics of this tune refer to the practice of keeping "Bell Time." The sailor's workday was divided into shifts of 4 hours on duty and 4 hours off. Every half-hour the mate would mark the time by ringing the ship's bell, adding one more strike with each half hour. This culminated after four hours with eight bells being rung, signaling the shift change, a moment the sailors waited for enthusiastically. This was the sailor's version of a 19th century music hall song called "Ring the Bell Watchman," by Henry C. Work, a popular song writer of the time.

Sally Rackett (Haul 'er Away) -This is a short haul chantey, meaning the crew would pull one time on the chorus. The pull came on the word "Haul." The song is said to be from Jamaica or Barbados.

The Home Ruler/Spootiskerry*/ The Blackberry Bush -Before it was known that scurvy was caused by a lack of vitamin C, it was thought to have been caused by a lack of exercise. The "preventative medicine" for this was a dance, akin to modern aerobics, known as the hornpipe. The sailors would dance the hornpipe before their morning watch, often trying to outdo one another with the complexity of their steps. The tune "The Home Ruler" is a hornpipe of the Irish tradition. It is followed by two reels popular with Shetland and Scots fiddlers.

Home Dearie, Home (Ambletown) -This is one of the more sentimental sailor songs. It was mostly sung as a forebitter, meaning it was only sung for recreation, though it may have been used at the capstan. This version comes from the singing of Connecticut chantey man Geoff Kaufman. Other versions sing about the sailor's hometown as being Falmouth or Boston, but this is said to be the earliest, coming from the town of Amble in Northumberland, England. It expresses the sailor's longing for his family, whom he may not see for years at a time

Leave Her Johnny -This was, traditionally, the last chantey the crew would sing before disembarking. It was used when warping (pulling) the ship into the pier, or when pumping the bilges for the last time. Although it at first sounds like the crew is sentimental about leaving the ship, the lyrics describe the horrible conditions that they suffered through during the voyage. Since it was the last song of the journey, the sailors took the opportunity to vent their feelings about how they were treated without fear of reprisal.

Lyrics:

*****1. Away for Rio**

Well a ship went to sailing out over the bar
Away for Rio
She's pointing her bow towards the Southern star
and we're bound for the Rio Grande

CHORUS

**Away, boys, away
Away for Rio
Sing fare-thee-well my Frisco girl
and we're bound for the Rio Grande**

Well now, heave with a will boys heave with a song
Away for Rio
And we'll sing the chorus for it is a good song
And we're bound for the Rio Grande

Well now, heave with a will boys heave with a song
Away for Rio
And we'll sing the chorus for it is a good song
And we're bound for the Rio Grande

Chorus

Now the anchor's on board and the sails are all set
Away for Rio
The girls we are leaving, we'll never forget
And we're bound for the Rio Grande

Chorus

We're a jolly good ship with a jolly good crew
Away for Rio
We can stick to the coast though we're damned if we do
And we're bound for the Rio Grande

Chorus

Well it's good bye to Sally and good by to Sue
Away for Rio
And it's good bye to all of you flash packets*, too
And we're bound for the Rio Grande

Chorus

And it's good by to all of you ladies of town
Away for Rio
We've left you enough for to buy a silk gown
And we're bound for the Rio Grande

Chorus

*Packet – very fast type of sailing ship used to carry mail.

***** 2. John Kanaka**

I thought I heard the First Mate say
John Kanaka naka, tulai e
You'll work tomorrow, but not today
John Kanaka naka, tulai e

CHORUS

Tulai e, oh, tulai e, oh
John Kanaka naka, tulai e,

I thought I heard the old man say
John Kanaka naka, tulai e
Today, today is a sailing day
John Kanaka naka, tulai e

We're outward bound from Frisco Bay
John Kanaka naka, tulai e
We're outward bound at the break of day
John Kanaka naka, tulai e

It's rotten meat and weevily bread

John Kanaka naka, tulai e
In two months out you wish you were dead
John Kanaka naka, tulai e

I thought I heard the Bosun say
John Kanaka naka, tulai e
It's one more pull and then belay
John Kanaka naka, tulai e

3. Paddy, Lay Back

It was a cold and dreary morning in December
and all of me money it was spent
Where it went to, I can't remember
so down to the shipping office I went

Chorus

**Paddy, lay back,
take in your slack
take a turn around your capstan
heave a pawl
about ship's stations, boys be handy
We're bound for Valparaiso 'round the horn**

Well there seems there was a great demand for sailors
For the colonies, and for Frisco and for France
Well, I shipped aboard the limey barque the Hotspur
and got paralytic drunk on my advance

Well, I joined her on a cold December morning
a-flapping of me flippers to keep me warm
With the south cone hoisted as a warning
to stand by the coming of a storm

Well, I woke up in the morning stiff and sore
and I knew that I was outward bound again
and a voice come a-bawling at the door
Lay aft men, and answer to your name

Now it was on the quarter deck when first I seen 'em
such an ugly bunch I never seen before
cause there was a bum and stiff from every quarter
and it made my poor old heart feel sick and sore

4. Alabama John Cherokee

Well, this is a story of John Cherokee
Alabama John Cherokee
He was an Indian man from Miramashi
Alabama John Cherokee

CHORUS:

Waayy haay oh
Alabama John Cherokee

Now John Cherokee was an Indian man
Alabama John Cherokee
They made him a slave down in Alabam'
Alabama John Cherokee

Well, they put him aboard a whaling ship
Alabama John Cherokee
And again and again he gave them the slip
Alabama John Cherokee

Well, they caught him again and they chained him tight
Alabama John Cherokee
And they put him in the hold without any light
Alabama John Cherokee

He had nothing to eat and nothing to drink
Alabama John Cherokee
Until his bones began to clink
Alabama John Cherokee

Gave him nothing to drink and nothing to eat
Alabama John Cherokee
Until he dropped dead at the Captain's feet
Alabama John Cherokee

And now his ghost, it can be seen
Alabama John Cherokee
Sitting on the main truck, all slimy and green
Alabama John Cherokee

At the break of dawn he goes below
Alabama John Cherokee
And that is when the rooster crows
Alabama John Cherokee

5. Tom's gone to Hilo

Tom's gone to Hilo, boys
Away, Hilo
He won't be back, ne'r I know
Tom's gone to Hilo

He didn't kiss his gal good bye
Away, Hilo

He left her and he told her why
Tom's gone to Hilo

She'd drank and boozed his money away
Away, Hilo
with a weather eye on his next payday
Tom's gone to Hilo

His half pay went, it went like chaff
Away, Hilo
She'd hung around for the other half
Tom's gone to Hilo

Hilo, boys, is in Peru
Away, Hilo
It's just the place for me and you
Tom's gone to Hilo

Tom's gone, what will we do
Away, Hilo
Tom's gone and I'll go, too
Tom's gone to Hilo

***** 6. Roll the Old Chariot Along**

And a drop of Nelson's blood wouldn't do us any harm

And, we'll roll the old chariot along
we'll roll the old chariot along
we'll roll the old chariot along
and we'll all hang on behind

And a plate of Irish stew wouldn't do us any harm

Oh, a nice fat cook wouldn't do us any harm.

Oh, a nice watch below wouldn't do us any harm

Oh, a good night ashore wouldn't do us any harm

7. Old Zeb

I'm not tired of the wind
I'm not weary of the sea,
but I guess she's had a belly full of a darned old fool like me

I'm going ashore
We're bound for better days
I'll see her topsails sailing as she comes down on the waves

So Rosy get my Sunday shoes
Gerty get my walking cane
We'll take another walk to see old Alice sail again

I wish I had a nickel for every man I use to know
who could haul three cord of timber in a half an hour or so
Who could raise a sail by hauling
instead of donkeying around
You know I'd be the poorest coaster man this side or Edgartown.

So Rosy get my Sunday shoes
Gerty get my walking cane
And we'll take another walk to see old Alice sail again

Well, any fool can run an engine,
it takes brains to work a sail
I never seen a steamer make much good out of a gale
And you can go and pay your taxes on the ration gas you get
but at least to me the wind is free and I haven't run out yet

So Rosy get my Sunday shoes
Gerty get my walking cane
and we'll take another walk to see old Alice sail again

Well if I ever get back to her
you know I'll treat her just the same
I'll jib her when I want to, boys,
and sail her in the freezing rain.

and you can park old Alice on the beach
and go dancing into town

cause the man that's born for hanging
probably never will get drown

So Rosy get my Sunday shoes
Gerty get my walking cane
and we'll take another walk to see old Alice sail again

8. Blood Red Roses

A bonnie bunch of roses, oh
It's time for us to roll and go

Chorus
hang down, you blood red roses, hang down
Oh, you pinks and posies
hang down, you blood red roses, hang down

Around Cape Stiff we all must go
Around Cape stiff, through the frost and snow

Well, my old mother, she wrote to me
My son, my son, come home from sea

It's rock and shake her, is the cry
The bloody topmast shiv is dry

It's drown you may, but go you must

f you growl too hard, your head they'll bust

9. Strike the Bell

Up on the poop deck, walking all about
there stands the 2nd mate, so sturdy and so stout
what he is a'thinking, he don't know himself
and we wish that he would hurry up and strike, strike the bell

CHORUS
strike the bell 2nd mate and let us go below
look well to windward, you can see its going to blow
looking at the glass, you can see that it fell
and we wish that you would hurry up and strike, strike the bell

Down on the main deck, working on the pumps
is the poor larboard watch wishing for their bunk
looking out to windward you can see a mighty swell

and we wish that you would hurry up and strike, strike the bell

Down in the wheelhouse, Old Anderson stands
grasping at the helm with his frost bitten hands
looking cockeyed at the compass, but the course is clear as, ...well..
and we wish that you would hurry up and strike, strike the bell

well, down in his cabin, our gallant captain stands
looking out the transom with a spyglass in his hands
what he is a-thinking, we all know very well
he's thinking more to shorten sail then striking the bell

***** 10. Sally Rackett**

Oh, little Sally Rackett
haul 'em away
she shipped aboard a packet
haul 'em away
and she never did regret it
oh, holly -hi-o

Oh, little Patty Baker
She ran off with the Quaker
cause her mom couldn't shake her

Oh, little Fluffanana
she slept on a banana
now she can't play the piana

Oh, little Kitty Carson
she ran off with the parson
oh, so says our old bosun

11. Home, Dearie, Home

Well now Amble is a fine town with ships about the bay
It's fain and very fain, to there myself today
Well, I'm wishing in my heart I was far away from here
sitting in my parlor, talking with my dear

Chorus
And it's home, dearie, home
It's home I want to be
My topsails are hoisted and I'm bound to sea
the oak and the ash and the bonny birching tree
are all growing green in the North country,

and it's home dearie, home

Now a letter came today but somehow I cannot speak
the proud and happy tears are rolling down my cheek
there's someone here she said you've been waiting for to see
with your merry hazel eyes, looking up from off my knee

But that letter did not say if we had a boy or girl
It's got me so confused, my heart is in a whirl
Well, I'm going back to port so I can quickly turn around
and take the fastest ship, back to Amble town is bound

Well, now if it be a girl, she shall wear a golden ring
if it be a boy, he will live to serve the king
with his buckle and his boots, and his little jacket blue
He'll walk the quarterdeck like his daddy use to do

***** 12. Leave Her, Johnny (This one must be learned)**

Oh the times were hard and the wages low
Leave her, Johnny, leave her,
And now ashore we must go
and it's time for us to leave her

**Leave her, Johnny, leave her,
Oh, leave her, Johnny, leave her,
For the voyage is done and the winds don't blow
It's time for us to leave her.**

Well there's no more voyages around Cape Horn
Leave her, Johnny, leave her,
And you know the weather there's never warm
It's time for us to leave her

Chorus

We ate rotten meat and weevily bread
Leave her, Johnny, leave her,
And it's pump or drown the old man said
And it's time for us to leave her

Chorus

I thought I heard the first mate say
Leave her, Johnny, leave her,
Tomorrow you will get your pay

And it's time for us to leave her

Chorus

Oh, the rats have gone and we crew
Leave her, Johnny, leave her,
Why now ashore we'll go too
It's time for us to leave her

Chorus

Suggested Chantey Activities:

Try, as a group, doing a physical activity without rhythm and then try the same task with a clapped out rhythm.

In your own life, what tasks would be made easier with the use of a chantey? Can you demonstrate this use of a chantey to the rest of the class, or to another class?

The Sailors' Alphabet teaches us many vocabulary words, but there are many more things on a ship that start with the letter A or B. Each crew can pick a verse (A,B,C,D or E,F,G,H, etc.) and rewrite it, using different ship's vocabulary. (The teacher can do the last verse - U,V,W,X,Y,Z). When the song is done, each crew can teach the other crews their versions. That way, you'll know twice the vocabulary.

Sailors traveled to all parts of the globe. On a map, can you locate and mark the different locations mentioned in the songs? For extra credit, can you guess why they stopped there, (or maybe why they didn't!) and what cargo they might have picked up?

Questions for Discussion:

1. Why was it important for sailors to work together?
2. Do the chanteys make it easier or more difficult to work together? Why or why not?
3. What does the sentence "A good song was worth ten men on a rope" mean?