

Hear Us Out! ***Asian Americans, Native Hawaiians, Pacific Islanders and Their Music:***

*A Smithsonian Folkways Learning
Pathway for students in Grades 6-12.*



Teacher's Guide

Lesson 4:

Music and Colonialism in Hawai'i and other Pacific Islands

Lesson Overview

There are tens of thousands of Pacific Islands. Today, this region includes 15 countries and territories/states of many different countries. The prevalence of Austronesian languages reveals a level of cultural kinship across many of the Pacific Islands. Nonetheless, it is important to remember that there is significant diversity, partly because different islands had contrasting experiences with colonialism.

Hula is one of the most recognized art forms from Hawai'i (located in the far northeast of Polynesia). Before the 19th Century, hula --which included dance, chanting, and percussion instruments-- was an important part of the **kapu** (a code of conduct stemming from Indigenous Hawaiian religion). The **slack-key guitar** became an important part of "Hawaiian" music by the later part of the 19th Century. Many people believe that Hawaiian cowboys localized musical practices brought by Mexican *vaqueros* (cowboys) to ranches, creating what we now recognize as the slack-key guitar sound. Since the beginning of the Hawaiian Renaissance in the 1960s, slack-key guitar has been seen as a true expression of Native Hawaiian culture. Slack-key guitarists recognize that their tradition is unlike hula, which was established long before European contact. They show that "being Hawaiian" in contemporary society involves "mixing foreign and indigenous elements."

Music can serve many political purposes. Some songs are used to support the status quo, while others protest existing structures as well as those with power. Throughout history, Native Hawaiians have been writing and performing anti-colonial songs. For example, activist George Helm (1950–1977) famously sang songs about land struggles and demilitarization.

In this lesson, students will explore how the long history of colonialism has affected the lives and music cultures of Native Hawaiians and Pacific Islanders (NHPI). The beginning of **Component 1** explores the impact of colonization in the Pacific Island region from a broad perspective. Students will learn about the history of colonization and will listen for Western influences in the "traditional" music of this region. Subsequently, students will consider how the history of hula reflects the history of Hawai'i. In **Component 2**, students will listen for musical and aesthetic characteristics of the slack-key guitar tradition and will consider how this type of music creates recuperative spaces for Native Hawaiians. In **Component 3**, they will learn about the ways in which Native Hawaiians have used music for political purposes and will have a chance to write their own songs.

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Lesson Components and Student Objectives*



1. Pacific Islanders and Colonization (30+ mins)

- Students will identify and explain some key effects of colonialism on the lives and musical cultures of Native Hawaiians and other Pacific Islanders.
- Students will explain how the history of hula reflects the history of Hawai'i.



2. What is the “Hawaiian Sound”? (25+ mins)







- Students will identify and explain the musical and aesthetic characteristics associated with the slack-key guitar tradition in Hawaii.
- Students will identify key Native Hawaiian concepts that are associated with the slack-key guitar tradition.



3. Music and Politics in Hawaii (30+ mins)

- Students will explain how music can serve political purposes.
- Students will explain how Native Hawaiians have used music for political purposes.
- Within specific guidelines, students will write a song that serves a political purpose.
- Students will explain how their song is similar to and different from other songs political songs studied in this component.

*Note: The learning icons used above signify the type of learning used in each Component. Keep in mind that these Components are not intended to be sequential; rather, teachers or students may choose which Components they'd like to use from each Lesson. The time estimate given for each component indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Components without specific musical knowledge.

Teaching Plan

1. Component One: Pacific Islanders and Colonization



To prepare:

- Read through the component.
- Preview Component 1 of the **Lesson 4 Slideshow** (slides 4–36)
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)

Slides One - Three: Information for teachers

Slide Four: Component 1 Title Slide

Slide Five: Pacific Islands

Share Information

- There are tens of thousands of Pacific Islands. Today, this region includes 15 countries and territories/states of many different countries. In the early 19th century, French explorer Jules-Sébastien-César Dumont d'Urville divided the region into three parts: **Melanesia**, **Micronesia**, and **Polynesia**.
 - Click to the next slide to learn more about Jules-Sébastien-César Dumont d'Urville.

Slide Six: D'Urville's Tripartite Division

Share Information

- D'Urville's tripartite division of the Pacific Islands was based on his observations of cultural, linguistic and phenotypic differences.
- It has based partly on out-of-date racial theories, and many see his boundaries as arbitrary.
- Nonetheless, because scholars continue to disagree about the history of migration to the Pacific Islands, there is no widely accepted alternative.
- D'Urville's division is still used to organize museum collections and to influence the scope of scholars' research.

Slide Seven: The Original Settlers

Discussion

- *How can we discover information about the original settlers of an island (societies that are based primarily on oral traditions rather than written language)?*
 - After soliciting ideas from students, **advance to the next slide, which provides information** about several possible methodologies/sources.

Slide Eight: Some Possible Methodologies/Sources

Share Information and Discuss

- **Archeology:** Study and analysis of physical remains
- **Genetics:** Study of genes and heredity
- **Linguistics:** Study of the structure of languages
- **Origin Stories:** Study of oral history and ritualistic practices passed down on the island
 - As a class or in small groups, **discuss** what knowledge each methodology/source can generate, and what it can't.
 - **Hints to guide discussion:**
 - Advance to the next slide for additional discussion questions.

Slide Nine: More Reflection

Discussion

- *Is knowledge about the original settlement of Pacific Islands useful?*
- *What ethical issues are raised when we study the original settlement of any Pacific Island?*
 - **Hints to guide discussion:**

Slide Ten: Austronesian Languages

Share Information

- The Indigenous languages of most Pacific Islands belong to the Oceanic branch of Austronesian languages. These include Fijian, Samoan, Tahitian, Chamorro (Mariana Islands, including Guam), Tongan, and Hawaiian.

Slide Eleven: Papuan Languages

Share Information and Discuss

- The Indigenous languages of Papua New Guinea and nearby islands often belong to the loose category of Papuan languages.
 - *What does information about language groups tell you about the Pacific Islands?*

▪ **Hints to guide discussion:**

Slide Twelve: A Musical Interlude: Vanuatu

Share Information

- The recording we will listen to next is from the island of *Futuna* in southern *Vanuatu*.
 - Located over 1,000 miles to the east of northern Australia, various parts of the Vanuatu archipelago were "claimed" by Spain, France, and Britain from the 17th to the 19th centuries.
 - In the late 19th century, France, England, and Christian missionaries took increasingly large roles in determining what happened in Vanuatu.
 - Note: Vanuatu is in Micronesia. Indigenous languages spoken in Vanuatu are part of the Austronesian language band.
 - **Advance to the next slide** for the listening activity.

Slide Thirteen: A Musical Interlude: Vanuatu

Attentive Listening

- Listen to an excerpt from the embedded audio recording.
 - *When do you think it was recorded? What do you think was the purpose of this music?*
 - **Advance to the next slide** to learn more about the recording.

Slide Fourteen: "Kafa"

Share Information

- "Kafa" used to be a feature of all-night rituals. It involved people seated on both sides of a long piece of bamboo. They would hit the bamboo to establish a beat, and chant over the beat. This performance was recorded in 1990.
 - **Listen** again with this context in mind.

Slide Fifteen: Colonialism and Traditional Music/Dance

Share Information

- From 1906 to 1980, France and Britain ruled Vanuatu through the "Anglo-French Condominium."
 - Christian missionaries and authorities, often supported by colonial officials, discouraged traditional dances and disrupted these traditions.
 - Since Vanuatu achieved independence in 1980, the government has supported traditional culture.
 - **Nonetheless, you can hear Western influences in traditional music and dance practices today.**

Slide Sixteen: Listening for Western Influences

Attentive Listening

- Listen again.
 - Do you hear any Western influences in this performance? **(Eric – please provide a few hints for teachers here)**

Slide Seventeen: Focusing on Hawai'i

Share Information

- The prevalence of Austronesian languages reveals a level of cultural kinship across many of the Pacific Islands. Nonetheless, there is significant diversity, partly because different islands had contrasting experiences with colonialism.
- **The remainder of this component focuses on one set of islands: Hawai'i.**

Slide Eighteen: The Geography of Hawai'i

Share Information

- Hawai'i is located in the far northeast of Polynesia. Created by volcanic activities, it consists of eight major islands.
 - From west to east, they are: Ni'ihau, Kaua'i, O'ahu, Moloka'i, Lana'i, Kaho'olawe, Maui, and the Big Island of Hawai'i. There are also over 100 smaller islands.

Slide Nineteen: The Settlement of Hawai'i

Share Information

- The earliest Hawaiians arrived from islands in the South Pacific.
 - Estimates of when settlement began vary widely, from 400CE to 1100CE.
 - Given their origins, Hawaiian languages and cultures are closely related to those of the Marquesas and Society Islands (including Tahiti).

Slide Twenty: Indigenous Religion in Hawai'i

Share Information

- Indigenous religious practices in Hawai'i are similar to those found on many other islands in Polynesia.
 - It is **polytheist**, involving the worship of many deities and spirits. Each family also has at least one guardian spirit.

Slide Twenty-One: Kapu and Kahuna

Share Information

- **Kapu** was a code of conduct that stems from Indigenous Hawaiian religion, and it covered relationships between humans and deities, different groups of people (including gender roles and social classes), and people and nature.
 - Members of nobility and **kahunas** (priests or wise men) were in charge of interpreting the kapu.

Slide Twenty-Two: Hula to Reinforce Sociopolitical Systems

Share Information

- **Hula** is one of the most recognized art forms from Hawai'i.
 - Before the 19th Century, hula dances--which involved chanting as well as percussion instruments including drums, gourds filled with seeds and bamboo rattles--served to reinforce the kapu.
 - They honored deities, and praised chiefs and their ancestors.

Slide Twenty-Three: First European Contact

Share Information

- Although Spanish ships might have landed in Hawai'i in the mid-16th century, the consequential contact occurred when an expedition led by **James Cook** arrived in 1778.
 - Cook was killed in Hawai'i in 1779.
 - However, his expedition sparked the regular arrival of trading and whaling ships.

Slides Twenty-Four: The Founding of the Kingdom of Hawai'i

Share Information

- One key result of these trading ships is that **Kamehameha**, the ruler of the Big Island, was able to secure superior weaponry.
 - This gave him the military advantage he needed to conquer Maui, Moloka'i, Lāna'i, and eventually O'ahu.
 - In 1795, he founded and became the first ruler of the Kingdom of Hawai'i.

Slide Twenty-Five: Key Changes in 19th-Century Hawai'i

Share Information

- Beginning in the 1820s, **Christian missionaries** began arriving in Hawai'i, sparking many social changes.
- Hawai'i became a chief producer of **sugar** in the mid-/late-19th century. Among the key reasons for this are:

- The Great Mahele of 1848 and Act of 1850 introduced the concept of private property and allowed foreigners to own land
- The American Civil War increased the price of sugar eightfold

Slide Twenty-Six: Hula and Christian Missionaries

Share Information

- Since their arrival, many Christian missionaries have discouraged and--sometimes with the help of political elites--attempted to ban or heavily tax the teaching and performance of hula.
 - They were ultimately unsuccessful in eliminating hula, but the tradition had to be passed down in somewhat clandestine ways for many decades.

Slide Twenty-Seven: Immigration to Hawai'i

Share Information

- American missionaries and sugar plantations brought **immigrants** from many countries. They included:
 - Business, political, and social elites from the U.S.
 - Plantation workers from China, Japan, the Philippines, Korea and the United States (particularly African Americans)
 - Connection: To learn about a type of song (hole hole bushi) that was sung by plantation workers from Japan, visit **Lesson 2, Component 3**.

Slide Twenty-Eight: Overthrow and Annexation

Share Information

- As the 19th century proceeded, plantation owners and their allies demanded more power. They were willing to threaten and use force to gain it.
- In 1893, they overthrew the Kingdom of Hawai'i. President Grover Cleveland recognized the illegality of the overthrow but failed to act. In 1897, the new U.S. President--William McKinley--signaled his support for the annexation of Hawai'i.
- Congress ratified the annexation in July 1898.

Slide Twenty-Nine: A Musical Interlude: "Aloha Oe"

A. Share Information

- Queen Liliuokalani, the last ruler of the Kingdom of Hawai'i, was also a musician and songwriter (pictured on slide 28).
 - Her most famous composition was "Aloha Oe": A song about saying goodbye to someone you love.

- Queen Liliuokalani ruled from 1891-1893. Learn more about her here: <https://www.smithsonianmag.com/smart-news/five-things-know-about-liliuokalani-last-queen-hawaii-180967155/>

B. Optional Listening: “Aloha Oe”

- Listen to an excerpt from an instrumental version of “Aloha Oe” (from the Smithsonian Folkways catalog).
- Discuss: *Have you heard this song before? Where? Does this music sound “Hawaiian” to you? Why?*
 - **Hints: As this song is very famous, there is a good chance students have heard it before (probably with the lyrics).** A popular version was recorded by Elvis Presley and the song was also featured in the movie “Lilo and Stitch.” Many other versions of this popular song, with lyrics, are available on YouTube. The instrument featured on this song, **the steel guitar, is frequently associated with the “Hawaiian” sound.**
 - Connection: To explore the complexities of identifying an authentic “Hawaiian sound,” visit Component 2.
 - Connection: To learn more about the steel guitar, visit Lesson 5, Component 1.
- Optional discussion question: *Do you hear any Western influences in this performance?*
 - **Hints:** Use of **guitar** and the **major scale**. The song also has a **hymn-like** quality.

Slide Thirty: Hula Under Colonialism

Share Information

- With the abolition of the kapu system in 1819, increasing foreign incursions due to the establishment of sugar plantations, and the US annexation in 1898, hula needed a new purpose.
- **Since the late 19th century, hula--now performed with guitars, ukuleles, and other Western instruments--has become a centerpiece in Hawaiian tourism.**

Slide Thirty-One: Early Native Hawaiian Resistance

Share Information

- Native Hawaiians have resisted U.S. colonialism even before the annexation.
 - In an attempt to maintain their nation and to preserve their cultural identity, more than 21,000 Native Hawaiians (over half the population) signed a petition against annexation in 1897.

- This petition temporarily defeated annexation efforts, but legislation was passed a year later.

Slide Thirty-Two: Native Hawaiian Renaissance

Share Information

- In the 1960s, a new movement to revive Native Hawaiian culture emerged.
 - One of the early inspirations for this movement was John Dominis Holt IV's essay "On Being Hawaiian."
 - Read more about this essay here:
 - <https://theuniverse.wordpress.com/2020/10/21/on-being-hawaiian-john-dominis-holt/>
 - Over the past half century, there have been great interest in reviving Hawaiian language, and traditional Hawaiian arts and crafts as they existed before the overthrow in 1893.

Slide Thirty-Three: Hula and the Hawaiian Renaissance

A. Share Information

- Small groups of dancers kept more traditional hula practices alive for over a century. Since the Hawaiian Renaissance in the 1970s, interest in traditional hula (or hula kahiko) has increased dramatically. Today, hula masters teach in hula schools around the world. Japan has an especially thriving hula scene.

B. Watch Video and Discuss

- Watch an excerpt from the embedded video (Hula performance at the National Museum of the American Indian). The dancing begins about 3:40.
 - Discuss: *Does this video match your expectation of what "hula" looks like (and what the music sounds like)? Why or why not?*
 - **Hints to guide discussion:** Students will most likely be familiar with hula, as it exists in the tourism industry (guitars, ukuleles, special effects, etc.). Some differences they may notice between “tourist/hotel” hula and older, more traditional forms include **instrumentation** [gourds, drums, and body percussion vs. string instruments], **dress/costumes, timbre** [chanting vs. singing and Western music constructs], **gender** [traditional-more men/tourist/modern-more women])

Slide Thirty-Four: Music and the Hawaiian Renaissance

A. Share Information

- Many musicians were active in the Hawaiian Renaissance.

- They promoted the use of **slack-key guitars, falsetto singing**, and other techniques and sounds that are now often seen as "authentically" Hawaiian.
 - See Component 2 to learn more about the complexities of identifying one “authentic” Hawaiian sound.

B. Attentive Listening

- Listen to an excerpt from the embedded example (Olomana, "Mele o Kaho‘olawe").
 - In particular, listen for the sounds of the slack-key guitar, falsetto singing, and steel guitar.
 - Note: This listening example provides a glimpse into what lies ahead in Component 2.

Slide Thirty-Five: Learning Checkpoint

- *How do scholars study societies that are based primarily on oral traditions (rather than written language)?*
 - Scholars use a variety of strategies, including: **Archeology** – the study and analysis of physical remain; **Genetics**: Study of genes and heredity; **Linguistics**: Study of the structure of languages; **Origin Stories**: Study of oral history and ritualistic practices passed down on the island.
- *What are some key effects of colonialism on Native Hawaiians and other Pacific Islanders?*
 - Some themes discussed in component: **changing religious practices** due to Christian missionaries and colonial officials, **Western influences and musical instruments** incorporated into traditional music and dance practices, **land-ownership policies**, increase in **immigrants** due to plantations, increase in **tourism**.
- *How does the history of hula reflect the history of Hawai‘i?*
 - **Hula was originally an extension of indigenous religious practices and societal structures in Hawai‘i. Chants and dances honored deities and praised chiefs and ancestors. Like many traditional practices, hula was discouraged (sometimes banned) by Christian missionaries and colonial officials. Over time, the new musical sounds that began to arrive in Hawai‘i (e.g., guitars, ukuleles) were incorporated into hula and like the islands themselves, hula became part of the tourist industry. The shifting in the hula tradition was representative of a loss of Hawai‘ian identity in a wider sense. Especially since the 1960s, there has been renewed interest in reviving Hawaiian traditions (like hula) as they existed before the annexation).**

2. Component Two: What is the “Hawaiian Sound”?



To prepare:

- Read through the component.
- Preview Component **2** of the **Lesson 4 Slideshow** (slides 37–56)
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)

Slide Thirty-Seven: Component 2 Title Slide

Slide Thirty-Eight: Migration to Hawai‘i Since the 19th Century

Share Information

- Hawai‘i is a settler colonial state: It is a place where the Indigenous population, decimated largely by disease, is ruled by a colonial power, and is significantly outnumbered by migrants from the Americas, Asia, and Europe.
- Over the past two centuries, significant numbers of Native Hawaiians have also moved off the islands.

Slide Thirty-Nine: Racial Demographics in Hawai‘i

Share Information

- Total State Population: 1.46 million. These statistics show the prevalence of mixed-race identities in Hawai‘i:
 - Native Hawaiian or Pacific Islander (alone or in combination): 27.1%
 - Asian (alone or in combination): 56.6%
 - White (alone or in combination): 41.9%
 - Of Hispanic or Latino Ethnicity: 9.5%

Slide Forty: The Native Hawaiian Diaspora

Share Information

- Nearly as many Native Hawaiians live outside Hawai‘i as inside the state. The vast majority of the Native Hawaiian Diaspora live on the continental United States, especially California. Most leave to pursue better job and educational opportunities, and to places with lower living costs.
 - To learn more about the stories of Native Hawaiians who left the island, see: <https://www.civilbeat.org/2020/06/stories-of-pain-and-success-from-the-hawaiian-diaspora/>
 - Also - see Lesson 5: The Music of Pacific Islanders on the North American Continent.

Slide Forty-One: What is “Hawaiian Music”?

Share Information and Discuss

- Given the racial diversity in Hawai'i and the fact that nearly half of Native Hawaiians live outside the state, the definition of "Hawaiian music" is highly contested. Some key questions are:
 - *Is "Hawaiian music" about ethnicity and/or place?*
 - *Are Native Hawaiians the only people who can make "Hawaiian music"?*
 - *Is any music made by Native Hawaiians "Hawaiian music"?*
 - *Can non-Native Hawaiians in Hawai'i make "Hawaiian music"?*
 - *Can Native Hawaiians outside Hawai'i make "Hawaiian music"?*
 - *Is the label "Hawaiian music" important? Why/why not?*
 - If time allows, **lead a short, open-ended discussion** about these questions now, before proceeding with the slideshow. **There are no right and wrong answers.**

Slide Forty-Two: Slack-Key Guitar

Watch Video and Discuss

- In the remainder of this component, we will explore the questions from the previous slide through an examination of the **slack-key guitar tradition**.
 - Watch the embedded video (2 minutes).
 - Discuss: *For Ledward Kaapana (the musician in the video), what makes slack-key guitar music Hawaiian? (Hints: It was Hawaiians who took this instrument—the guitar—and made it their own by **creating their own tuning** ... essentially their own style of music ... which is now passed from one generation to the next.)*

Slide Forty-Three: The Guitar Arrives in Hawai'i

Share Information

- The guitar was popular in Hawai'i by the mid-19th century. It is unclear how exactly the guitar arrived in Hawai'i. It might have been brought by:
 - Portuguese sailors
 - New England whalers
 - Missionaries
 - Returning Native Hawaiian sailors
 - Merchants

Slide Forty-Four: What is Slack Key?

Share Information

- A slack-key guitar is a standard six-string guitar with **reduced tension** ("slackened") on one or more strings. The result is lower pitches. The open strings generally create a major chord. It is played "fingerstyle" (i.e., no picks). There is no "standard" tuning for slack-key guitar. Traditionally, many players are very secretive about the tuning they use.

Slide Forty-Five: The Origins of Slack Key

Share Information

- The slack-key guitar tradition emerged in the mid-19th century, in the midst of momentous changes in Hawaiian society.
- In 1848, a system of private property replaced a system where all lands were controlled by the kings or high chiefs. Shortly afterwards, foreign ownership of land was approved. For most Hawaiians (particularly commoners), these laws were experienced as land dispossession.

Slide Forty-Six: Origins: The “Accepted” Narrative

Share Information

- The development of private property led to the rise of foreign-owned ranches.
 - To train Hawaiians to raise cattle, some owners imported Mexican *vaqueros* (cowboys).
 - Many people, including numerous slack-key guitarists, believe that *vaqueros* brought their guitars to ranches.
 - Hawaiian cowboys then localized the musical practices the *vaqueros* taught, thereby creating the slack-key guitar tradition.

Slide Forty-Seven: Doubts about the “Accepted” Narrative

Share Information

- Several scholars have pointed out problems with the "accepted" narrative:
 - The difficulty of ranch life would have made sustained music-making difficult.
 - There are few or no Mexican/Spanish references in slack-key guitar songs.
 - The first known reference to *vaqueros* appeared 140 years after the tradition supposedly emerged.
 - These ranches were multicultural spaces, not just Mexican and Native Hawaiian.

Slide Forty-Eight: Slack-Key: The First Recording

Share Information and Listen

- Overall, we know very little about the first century of the slack-key guitar tradition, as it remained music for private entertainment.
 - The first known recording of slack-key guitar was made by Gabby Pahinui in 1946. The song is entitled "Hi'ilawe."
 - **Listen** to an excerpt from this track (embedded in slide).

Slide Forty-Nine: Slack-Key and the Hawaiian Renaissance

Share Information and Listen

- Since the beginning of the **Hawaiian Renaissance** in the 1960s, slack-key guitar has been seen as a true expression of Native Hawaiian culture.
 - Note: The Hawaiian Renaissance was a movement in the 1960s, within which efforts to revive Native Hawaiian culture emerged.
 - This was when the *vaqueros* theory gained traction. Sonny Chillingworth's "Waimea Cowboy" (*vaqueros* worked on ranches in Waimea) refers to this narrative (recorded in 1964).
 - **Listen** to this track (embedded in slide).

Slide Fifty: Why Has this Narrative Been So Important?

Share Information, Listen, and Discuss

- Scholar Kevin Fellezs argues that, for slack-key guitarists, ideas of the rural and Hawaiian cowboys (*paniolos*) offer the opportunity for recuperation.
 - Slack-key guitarists recognize that their tradition is unlike hula, which was established long before European contact.
 - They show that **"being Hawaiian" in contemporary society involves "mixing foreign and indigenous elements."**
 - **Listen** to the embedded track ("Wai Okeaniani", by Ledward Kaapan, recorded in 1991).
 - **Discuss**: *What elements in the music do you consider to be indigenous? Foreign? Why?*
 - **Hints**: The use of the **Hawaiian language** is an indigenous feature – also the **unique tuning**, since it was developed in Hawai'i. The use of **guitar** is foreign, since this instrument was brought to Hawai'i from elsewhere. The **melody** is also influenced by Western musical characteristics.

Slide Fifty-One: Time for Reflection

Discussion

- Having heard three examples of slack-key guitar songs, discuss:
 - *What do you think are key musical characteristics of this tradition*
 - *What do you think are key aesthetic characteristics of this tradition?*
 - *Why do you think these songs are seen as recuperative spaces for Native Hawaiians?*
 - **Hints:** In terms of **musical characteristics**, the key characteristics are the use of **guitar**, which is not "native" to Hawai'i, and the **unique tuning**, which has reduced tension. It also often features effortless **falsestto singing**. All three examples were sung by men, using the **Hawai'ian language**. Advance to the next slide for more information about the "**aesthetics**" of slack guitar music (**soft, sweet, and melodious**). This tradition is recuperative in that it **embraces a fusion of "foreign" (use of guitar and other characteristics of Western music traditions) and indigenous influences**. Advance to Slide 53 for more about the idea of "recuperative spaces."

Slide Fifty-Two: Slack-Key and *Nahenahe*

A. Share Information

- Fellezs argues that the key aesthetic for the Hawaiian slack-key guitar tradition is ***nahenahe***: an emphasis on **softness, sweetness, and melodiousness**. Value is placed on achieving an "apparent effortlessness."

B. Attentive Listening

- Leonard Kwan and Raymond Kane even recorded an instrumental called "Nahenahe."
 - Listen to an excerpt from this recording.
 - *Does it sound soft, sweet, and melodious? Why? (answers will vary).*

Slide Fifty-Three: Slack-Key and Native Hawaiian Cultural Values

Share Information

- Fellezs further argues that--to be accepted into the slack-key *'ohana* (Native Hawaiian concept of extended family)--musicians must respect and practice key Native Hawaiian concepts, including:
 - ***Kuleana*** (responsibility/prerogative)
 - ***Aloha 'aina*** (love of the land/earth)
 - ***Pono*** (holistic balance)

Slide Fifty-Four: Slack-Key and Native Hawaiian Cultural Values

Share Information

- It is through the ***nahenahe* aesthetic** and the continued practicing of these **Native Hawaiian cultural values** that the slack-key guitar tradition can serve as a recuperative space under settler colonialism.

Slide Fifty-Five: Learning Checkpoint

- *What is a slack-key guitar and what musical characteristics are associated with this tradition?*
 - A slack-key guitar is a **standard six-string guitar with reduced tension ("slackened") on one or more strings**. The result is **lower pitches**. **The open strings generally create a major chord**. It is played **"fingerstyle"** (i.e., no picks).
- *What is the "accepted" narrative about the origin of the slack-key guitar tradition? Why is this narrative problematic?*
 - The accepted narrative is that **Mexican vaqueros (cowboys) brought guitars to ranches and Hawaiian cowboys localized the musical practices they were taught**. This is problematic because there are **few Mexican/Spanish references in slack guitar music, ranch life would have made sustained music-making difficult, and ranches were multicultural spaces - not just Mexican and Native Hawaiian**.
- *How did the Hawaiian Renaissance affect the slack-key guitar tradition?*
 - **This is when the slack guitar tradition began to be recognized as a true expression of Native Hawaiian culture**.
- *What are key Native Hawaiian concepts that are associated with the slack-key guitar tradition?*
 - **Nahenahe** (an emphasis on softness, sweetness, and melodiousness). Also, **Kuleana** (responsibility/prerogative), **Aloha 'aina** (love of the land/earth), and **Pono** (holistic balance).

3. Component Three: Music and Politics in Hawaii



To prepare:

- Read through the component.
- Preview Component **3** of the **Lesson 4 Slideshow** (slides 57–72)
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)
- Optional: Print the lyrics for "[Kaulana Nā Pua](#)”
- Optional: Print the lyrics for "[Kamala'ula](#)”
- Optional: Print the lyrics for "[Kū Ha'aheo E Ku'u Hawai'i](#)”

Slide Fifty-Seven: Component 3 Title Slide

Slide Fifty-Eight: Music and Politics: Supporting the Establishment

Share Information and Watch Video

- **Music can serve many political purposes.**
 - Some songs are used to support the status quo and those with power. For example, "Hail to the Chief" was originally a Scottish Gaelic tune. For much of U.S. history, it has served as the personal anthem of the U.S. President. It is designed to praise and enhance the stature of presidents.
 - If time allows: **Watch an excerpt from the embedded video recording** of this song (played by "The President's Own" United States Marine Band).

Slide Fifty-Nine: Music and Politics: Fighting the Establishment

Share Information and Watch Video

- **Some songs are used to protest existing structures as well as those with power.**
 - For example, "We Shall Overcome" was originally a gospel song with lyrics descended from a hymn called "I'll Overcome Some Day." In the 20th century, the song was used in labor movements, and became the unofficial anthem of the Civil Rights Movement in the 1960s.
 - In the embedded video, Joan Baez leads this song at the 1963 March on Washington.
 - If time allows: **Watch the video of this performance** (begins at 12:57).

- **Connection:** For an in-depth exploration of the song “We Shall Overcome,” see Lesson 7, Component 1 of the “Music of the Chicano Movement” learning pathway.

Slide Sixty: Political Songs Come in All Styles

Share Information and Watch Video

- Political songs can come in all sorts of genres and formats. Some are meant for mass singing at protests and other events, but others are meant for solo performance.
 - One example is the anti-lynching song "Strange Fruit," which Billie Holiday recorded in 1939.
 - If time allows: **Watch an excerpt from the embedded video recording** of this song.

Slide Sixty-One: Using the Same Song for Multiple Purposes

Share Information and Watch Video

- Most of the time, national anthems are used to support the power of the state.
 - However, as Colin Kaepernick and many others have shown, national anthems can also serve as sites for protest.
 - Listeners have argued about the meaning of Jimi Hendrix's performance of "The Star-Spangled Banner" at Woodstock for 50 years.
 - If time allows: **Watch the embedded video** of this performance.
 - Optional Discussion: *Is it protest, patriotism, sensationalism, or some combination of the three? (answers will vary)*

Slide Sixty-Two: Anti-Colonial Hawaiian Songs Before Annexation

A. Share Information

- Even before the U.S. officially annexed Hawai'i in 1888, Native Hawaiians have been writing anti-colonial songs.
 - The most famous of these early songs is "Kaulana Nā Pua." Written by Ellen Keho`ohiwaokalani Wright Prendergast in 1893, the lyrics call annexation a "sin" that involves the "sale of native civil rights."

B. Watch Video

- Watch the embedded video, within which, Hawaiian participants at the Smithsonian Folklife Festival in 2013 sing this song.
 - Find the lyrics here: https://www.huapala.org/Kau/Kaulana_Na_Pua.html

Slide Sixty-Three: The Star of Anti-Colonial Hawaiian Music

A. Share Information

- Born in Kamala'ula on the island of Molokai, **George Helm** (1950-77) understood the potential of music as a political tool.
- He sang songs about Hawaiian land and history and was a leader in the fight to get the U.S. Navy to stop using the island of Kaho'olawe for bombardment training.
 - "Kamala'ula" was originally written by Emma Kala Dudoit in 1922. Helm sings it as a tribute to his hometown.

B. Attentive Listening

- Listen to an excerpt from the embedded recording of this song.
 - Find the lyrics here: <https://www.huapala.org/KAL/Kalamaula.html>

Slide Sixty-Four: George Helm

A. Share Information

- George Helm continues to be viewed as one of the greatest heroes of the "Aloha 'Āina" ("Love of the Land") movement.
 - The "Aloha 'Āina" movement focused on land struggles, which includes demilitarization, the restoration of native ecology, and the revitalization of ancient practices.

B. Watch Video

- If time allows, watch the embedded video (about 6 minutes, within which Native Hawaiian filmmaker 'Āina Paikai discusses why he made a Helm biopic entitled "Hawaiian Soul" (approx. 6 minutes).

Slide Sixty-Five: Mauna Kea Protests

Share Information

- Mauna Kea is a dormant volcano on the big island of Hawai'i. It is also a sacred site for Native Hawaiians.
 - In the 1960s, the U.S. government decided to build observatories on Mauna Kea. This quickly met opposition from many Native Hawaiians. This opposition strengthened radically after the building of the Thirty Meter Telescope at the top of Mauna Kea was proposed.

Slide Sixty-Six: Mauna Kea Protests and Music

Watch Video

- These protests have led to the creation of several dozen protest songs. The unofficial anthem of the movement is a 2007 song by Hinaleimoana Wong entitled "Kū Ha'aheo E Ku'u Hawai'i" ("Be Proud of My Hawaiians").
 - Watch the embedded video performance of this song.
 - Find the lyrics here: <https://www.oha.org/ku-haaheo>.

Slide Sixty-Seven: Reflection

Discussion

- Now that you have studied many political songs (both pro- and anti-establishment), discuss the following questions as a class or in small groups:
 - *Which songs are most and least meaningful to you? Why?*
 - *What makes political songs effective? How does a pro-establishment song lend support to the status quo? How does an anti-establishment song help lead to change?*
 - **Eric – please provide a couple of hints to guide this discussion**

Slide Sixty-Eight: Write Your Own Song: Option 1

Creative Activity – Option 1

Important notes on this activity: There are two options for this activity (Creating your own melody/Using an existing melody). In general, we recommend the first option for music teachers in a music classroom. The second option will work well in non-music classrooms (Slide 69). For additional resources on songwriting and using music for social change, please see Juliet Hess's curriculum "Constructing an Activist Music Education": <https://www.julietlhess.com/curriculum.html>. This is a wonderful resource.

- **For those who want to create a new melody, consider these steps:**
 - Choose a political **topic** that is important to you.
 - Think of a persuasive **story** that can help you promote your point of view.
 - Write the **lyrics**: follow a familiar **structure** (e.g., verse-chorus, verses with the same final line), same number of syllables per line, use a rhyming structure.
 - Write a **melody** that fits the lyrics.
 - **Learn** the song you wrote and **teach** it to some classmates.

Slide Sixty-Nine: Write Your Own Song: Option 2

Creative Activity – Option 2

- **For those who prefer using an existing melody:**
 - Choose a political **topic** that is important to you.
 - Think of a persuasive **story** that can help you promote your point of view.
 - Choose a familiar **melody**. This will allow people to learn the song quickly.
 - Write the **lyrics** that follows the **structure** of the melody.
 - **Learn** the song you wrote and **teach** it to some classmates.

Slide Seventy: More Reflection

Discussion

- *In what ways is writing a political song easy? In what ways is it challenging?*
- *How might your song be a useful political tool?*
- *To what extent is the political nature of a song determined by the song's melodies and lyrics?*
- *To what extent can performers and listeners alter the meaning of a political song?*
 - **Note: These questions are meant to be open-ended (no clear right or wrong).**

Slide Seventy-One: Learning Checkpoint

- *How can music be an effective political tool?*
 - Songs can be used to **support** the status quo and those with power. It can also be used to **protest** existing structures and those with power. **Add additional talking point from Eric.**
- *How have Native Hawaiians used music for political purposes?*
 - Even before the U.S. officially annexed Hawai'i, Native Hawaiians have been writing **anti-colonial** songs. George Helm wrote songs about Hawaiian **land** and history. Protest songs have been written about the **Mauna Kea observatories**.
- *How is your song similar to other songs we studied in this component and how is it different?*
 - **Answers will vary.**

Additional Reading and Resources

- Fellezs, Kevin. 2019. "Taking Kuleana." In *Listen but Don't Ask Question: Hawaiian Slack Guitar across the TransPacific*, 70–107. Durham, NC: Duke University Press.
- Hess, Juliet. 2021. *Constructing an Activist Music Education: A 6–12 Curriculum*. Agrigento.
- Louise Jury Arts Correspondent. 2004. "The Art of Spin: Painting Shows How Engravers Brushed Over Cook's Demise." *Independent*, July 13, 2004. <https://www.independent.co.uk/news/uk/this-britain/the-art-of-spin-painting-shows-how-engravers-brushed-over-cook-s-demise-552992.html>.
- Ng, Rachel. 2022. "The Surprising History of Hawai'i's Hula Tradition." *National Geographic*. March 22, 2022. <https://www.nationalgeographic.com/travel/article/the-surprising-history-of-hawaiis-hula-tradition>.
- Terrell, Jessica, Ku'u Kauanoë, and April Estrellon. 2020. "Stories of Pain and Success from the Hawaiian Diaspora." *Honolulu Civil Beat*, June 28, 2020. <https://www.civilbeat.org/2020/06/stories-of-pain-and-success-from-the-hawaiian-diaspora/>.
- Thomas, Allan. 1998. Liner Notes for *Vanuatu: The Music Tradition of West Futuna*. UNESCO Collection of Traditional Music UNES08274. <https://folkways-media.si.edu/docs/folkways/artwork/UNES08274.pdf>.
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2014 National Music Standards Connections

MU:Cr1.1.8a Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.

- I can generate ideas for a melody and lyrics (following a familiar structure) about a political topic that is important to me. (Component 3)

MU:Cr2.1.8a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.

- I can compose and document a melody and lyrics for a political song (about a topic that is important to me). (Component 3)

MU:Cr3.2.8a Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.

- I can learn, practice, and perform the political song I wrote. (Component 3)
- I can teach the political song I wrote to my classmates. (Component 3)

MU:Re7.2.8a Compare how the elements of music and expressive qualities relate to the structure within programs of music.

- I can identify and compare Western musical influences in ritual music, hula, and the slack-key guitar tradition. (Components 1 and 2)
- I can identify musical and aesthetic characteristics that are often thought to sound “Hawaiian.” (Components 1 and 2).
- I can identify key music and aesthetic characteristics of the slack-key guitar tradition. (Component 2)

MU:Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

- I can explain the context within which “Kafa” was traditionally performed in Futana, Vanuatu. (Component 1)

MU:Re8.1.7a Describe a personal interpretation of contrasting works and explain how creators’ and performers’ application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

- I can interpret, explain, and compare how hula that is performed as part of the tourism industry differs from more traditional interpretations. (Component 1)

MU:Cn10.o.8 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- I can write a song (or lyrics for a song) about a political topic that is important to me. (Component 3)
- I can explain how and why Native Hawaiians have used music for political purposes. (Component 3)

MU:Cn11.o.8 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- I can explain how colonialism has affected the lives and musical cultures of Native Hawaiians and Pacific Islanders. (Component 1)
- I can explain why the history of hula reflects the history of Hawai'i. (Component 1)
- I can explain the “accepted” narrative about the origin of the slack-key guitar tradition (and why it is problematic). (Component 2)
- I can identify Native Hawaiian concepts and cultural values that are associated with the slack-key guitar tradition. (Component 2)
- I can explain how music can be an effective political tool. (Component 3)
- I can explain why the song I wrote can be a useful political tool. (Component 3)