

# ***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 5:***

### ***Music of the Hawaiian and Pacific Islander Diaspora***

## **Lesson Overview**

European colonization and missionization during the 19th Century brought three new types of music to most Pacific Islands cultures: Hymnody/choral music, Guitars, and Bands/Brass bands. Different cultures adopted and adapted these traditions in contrasting ways.

Starting in the late 19th century, Hawaiian musicians and dancers (as well as artistic renderings of Hawaiian landscapes) became major attractions on the North American continent.

“Hawaiian” performances often featured a recently invented instrument: the ***steel guitar***. When playing the steel guitar, the dominant hand plucks the strings (fingers or picks), while the non-dominant hand holds a steel bar, which is used to press lightly against and slide along the strings. Steel guitar is known for its distinctive timbre, the relaxed gliding between pitches, and vibrato techniques that allow the instrument to imitate the voice. Over time, the steel guitar has had a tremendous influence on U.S. popular music.

Many locations throughout the South Pacific region have thriving brass band traditions. In Tonga, ***brass bands*** are used for a variety of contexts (e.g., weddings, funerals, opening of Parliament sessions, schools, church services, etc.) and play many different types of music. Today, over 150,000 people of Tongan descent live outside of Tonga. Some in the Tongan ***diaspora*** seek ways to continue the brass band tradition (and other customs) in their new homes.

In this lesson, students will explore how music and culture are affected by diaspora (the Hawaiian and Pacific Island diaspora specifically). In **Component 1** (listening focus), they will listen for the musical characteristics and expressive qualities that characterize the popular sound of steel guitar music. In **Component 2** (history/culture focus), students will learn about brass band traditions in the South Pacific, through a case study of Linikoni Taufua: A Tongan American musician and teacher. In **Component 3** (creativity focus), they will consider the ways in which Asian Americans, Native Hawaiians, and Pacific Islander Americans have written new songs that evoke their cultural heritage, and will relate this idea to their own lives.

## In this Guide

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## Lesson Components and Student Objectives\*



1. **Hawai'i's Influence on U.S. Popular Music** (30+ mins)
  - Students will describe the musical characteristics and aesthetic qualities of Hawaiian steel guitar music.
  - Students will explain how Hawaiian steel guitar music has influenced American popular styles, such as jazz, country music, and the blues.









2. **Diaspora and Music: Brass Bands in the South Pacific and Beyond** (30+ mins)
  - Students will explain how brass band traditions became established on many Pacific Islands.
  - Students will describe the varied contexts within which brass bands perform in Tonga.
  - Students will explain how one Tongan American musician (Linikoni Taufua) tries to continue the brass band tradition in his new home.



3. **Creating Art about Cultural Heritage** (20+ mins)
  - Students will define "cultural heritage."
  - Students will explain how the musicians featured in this component create music about their cultural heritage.
  - Students will identify songs that connect to their personal cultural heritage.
  - Students will explain how they could create art that reflects their cultural heritage.

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\*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: Hawai'i's Influence on U.S. Popular Music



#### ***To prepare:***

- Read through the component.
- Preview Component 1 of the ***Lesson 5 Slideshow*** (slides 4–32).
  - 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 - Five:** Information for teachers

**Slide Four:** Component 1 Title Slide: *Hawai'i's Influence on U.S. Popular Music*

**Slide Five:** A Musical Introduction

#### Attentive Listening

- Listen to American Aquarium’s “Long Haul” (2020). During the choruses and the instrumental epilogue, you can hear an instrument that plays with a lot of vibrato and gliding between pitches.
  - **Discuss:** *What is that instrument? Where did it come from?*
    - **Hints:** This instrument (the **steel guitar**) comes from **Hawaii** and will be the focus of this component.

**Slide Six:** Hawaiian Musicians and Dancers on Tour

#### Share Information

- Starting in the late 19th century, Hawaiian musicians and dancers--as well as artistic renderings of Hawaiian landscapes--became major attractions on the North American continent.
  - The early tours were a part of a plan developed by the U.S. government and businesses to encourage migration to Hawai`i develop the islands as tourist destinations.

### Slide Seven: Hula in the Continental U.S.

#### Share Information

- From 1890 to 1920, westernized versions of hula (see lesson 4 for more about hula) featuring young women attracted large crowds at numerous world's fairs and other venues.
  - An *El Paso Herald* article from 1916 (shown on slide) shows that many Native Hawaiians were uncomfortable with these hula performances.

### Slide Eight: Steel Guitar in the Continental U.S.

#### Share Information

- These Hawaiian performances often also featured a recently invented instrument: the **steel guitar** (which you heard in the opening video). This instrument is the focus of this component.
  - Developed by Joseph Kekuku in the late 1880s/1890s, the instrument reached the U.S. mainland by the turn of 20th century. Kekuku himself toured the U.S. mainland from 1904 to 1919. After touring in Europe, he returned to the U.S. mainland, and died in New Jersey in 1932.

### Slide Nine: What is a Steel Guitar?

#### A. Share Information

- The steel guitar is **played on the lap**. When playing the steel guitar, **the dominant hand plucks the strings** (fingers or picks), while **the non-dominant hand holds a steel bar**, which is used to press lightly against and slide along the strings. Steel guitar is known for its **distinctive timbre**, the **relaxed gliding between pitches**, and **vibrato techniques** that allow the instrument to imitate the voice.

#### B. Watch Video

- To illustrate, watch the embedded video clip, within which steel guitar master Bobby Inghano performs “Waipio Beyond the Rainbow.”

### Slide Ten: Hawaiian Artists Leave the Islands

#### Share Information

- After the overthrow of the Queen Liliuokalani in 1893 and the U.S. annexation in 1898, many Hawaiian musicians and dancers went to North America and Europe.
  - If they stayed, their career opportunities were most likely limited to plantation work or bureaucratic work supporting a government that colonized them.

- If they left, they could perform, see the world, and continue to practice Hawaiian traditions.

### **Slide Eleven:** “Ethnic Novelty” as Entertainment

#### Share Information

- Central to turn-of-the-20th-century entertainment in the United States are "ethnic novelty" songs and skits. These use ethnic stereotypes for comic or satiric purposes. From our 21st-century perspective, we can see that most of this repertory--which includes blackface minstrelsy and orientalist songs--is extremely offensive and harmful.
  - **Note:** "Ethnic novelty" is still practiced today (think Halloween). We often discuss the topic through the lens of **cultural appropriation**. If time allows, lead a short discussion based on students' observations of cultural appropriation in contemporary society.
  - To explore cultural appropriation in a more in-depth way, visit Lessons 8 and 9 in this pathway.

### **Slide Twelve:** “Ethnic Novelty” and Hawaiians

#### Share Information

- At the turn of the 20th century, many Americans believed in the stereotype that Native Hawaiians were "primitive." This was extremely harmful and contributed to the colonization of the islands. However, the stereotype also helped Hawaiian musicians and dancers enter the music industry.

### **Slide Thirteen:** Steel Guitar and “Ethnic Novelty”

#### Discussion

- John Troutman, the leading expert on steel guitar music and whose research informs much of this component, wrote: *"...the Hawaiian steel guitar was one of the most modern and cutting-edge instruments available to entertainers on the popular stage. The dissonance between the instrument's modernity and white audiences' assumptions of Hawaiian inferiority remained palpable..." (Kīkā Kīla, p. 76)*
  - Discuss the meaning of this quote with students.
    - Eric, please provide some hints to help teachers guide this discussion.

### Slide Fourteen: “Language” as Resistance

#### Share Information

- Despite the fact that the vogue for "ethnic novelty" was what created the U.S. market for Hawaiian musicians, many Hawaiian musicians used music as a form of resistance.
  - From 1909 to 1915, the Toots Paka Hawaiian Troupe, which included Joseph Kekuku for a time, focused on **Hawaiian-language repertory**. For a 1909 session, a third of the songs were by members of the monarchy that U.S. businessmen overthrew in 1893.
- If time allows, listen to an excerpt from the embedded audio example: Toots Paka Hawaiian Troupe’s recording of “Akahi Hoi” (“King Kalakaua”).

### Slide Fifteen: The Wild Popularity of “Hawaiian” Music

#### Share Information

- Steel guitar was popularized in the continental U.S. through the **vaudeville circuit**.
  - For example, the play *Bird of Paradise* which toured not just in theaters but in tents in rural areas, pedagogical materials, major events like the San Francisco International Exposition in 1915, and recordings.
    - **Note:** Vaudeville is a type of theatrical performance that combines pantomime, dialogue, dancing, and song (considered “light” entertainment). It was very popular in the United States from the mid-1890s to the early 1930s.
- In 1916, Hawaiian guitar recordings outsold every other genre of recording in the U.S.

### Slide Sixteen: John Troutman on the Influence of Steel Guitar

#### Share Information

- John Troutman stated: *"The reach of Hawaiian guitarists into the heart of local music-making in the United States cannot be overestimated, and is demonstrated by the ways Americans assimilated and adapted the instrument to redefine the sonic contours of their own vernacular traditions, much as Hawaiians had adapted the Spanish guitar into their own."* (*Kīkā Kila*, p. 155).

### Slide Seventeen: Sol Ho’opi’i: “Palolo”

#### Attentive Listening

- Sol Ho’opi’i was one of the stars of the second generation of steel guitar virtuosos.

- As you will hear in the embedded recording, his style was influenced by jazz ("Palolo" was recorded by his trio in 1927).
- Listen to the recording and discuss some of the jazz influences students hear.
  - **Hints:** Pitch-bending, blue notes, chords/harmonies, riffs on guitar, syncopation, improvisation

### **Slide Eighteen:** Steel Guitar in the American South

#### Share Information

- In 1884, the Royal Hawaiian Band became the first Hawaiian group to give a concert in the American South. Hawaiian shows continued sporadically in the 1890s, and increased dramatically in the 20th century. Early radio also featured Hawaiian musicians. They performed in cities of all sizes and rural locations. In 1923, Vierra's Hawaiians (a performance troupe) performed at over 100 locations in Louisiana, Florida, Alabama and Georgia.

### **Slide Nineteen:** Influences Between Steel Guitar and Jazz

#### A. Share Information

- Given the frequency with which Hawaiian musicians performed in cities like New Orleans, it is no surprise that jazz and Hawaiian musicians influenced each other.
  - Earlier in this component, you heard jazz's influence on Sol Ho`opi`i.

#### B. Attentive Listening and Discussion

- Listen to excerpts from Louis Armstrong's "I'm in the Market for You" and Fats Pichon's "Dad Blame Blues."
  - Discuss: *For you, what is the effect of the steel guitar in these recordings?*  
**(answers will vary)**

### **Slide Twenty:** Race-Based Music Industry Categories

#### Share Information

- When record companies began recording vernacular music in the American South in the 1920s, they decided to categorize musicians on the basis of race:
  - "Race Records" were recordings of Black musicians, and were marketed primarily to Black consumers.
    - To learn more about this, visit Lesson 8 of the Women in the Blues Pathway (Intersections of Race and Class in the Blues).
  - "Hillbilly"/"Old-Time" records were made by Southern White musicians, and were marketed primarily to Southern Whites.

### Slide Twenty-One: Discussion: Musical Preconceptions

#### Discussion

- *How is genre defined in the U.S. music industry today?*
  - **Hint:** Genre is typically defined as a “category” that groups certain pieces together based on the sharing of certain characteristics, conventions or traditions.
- *Do you have any preconceptions about the identity (gender, race, class, age) of the performers in the following genres?: Hip Hop, Western Classical Music, Singer-Songwriter, Country Music, Indian Classical Music, K-Pop, Jazz, Musical Theater (this open-ended question is designed to prompt discussion about the topic ... student responses will vary)*
- *If you have preconceptions, how were they formed? Do/should these preconceptions play a role in how we understand the genre? (this open-ended question is designed to prompt discussion about the topic ... student responses will vary)*

### Slide Twenty-Two: The Impact of Music Industry Categories

#### Share Information

- **Eric – can you please clarify the information on this slide. It is a little confusing to me.** The adoption of race-based categories played a significant role in the writing of popular music history. The complexities of race relations in the American South were largely erased in dominant narratives about U.S. popular music. Throughout the history of U.S. popular music, White and Black musicians influenced each other all the time. Even during the Jim Crow era, many played in mixed-race sessions.

### Slide Twenty-Three: The Role of Native Hawaiians in Musical Collaborations

#### Share Information

- For the purposes of this lesson, what is important to remember is how much both White and Black musicians in the South were heavily influenced by Native Hawaiian steel guitar musicians.
  - We cannot be 100% certain that--prior to meeting Native Hawaiian musicians--Southern musicians never used some sort of bar to control the pitches on a guitar. However, we can be sure that Hawaiians helped them master the technique.



## Slides Twenty-Four: “Medley in D” – Hawaiian Guitar Solo

### Attentive Listening

- Listen to "Medley in D," an early piece in the repertory of the Six and Seven-Eight String Band of New Orleans. This recording captures the popularity of Hawaiian steel guitar in the American South in the early 20th Century.
- *What do you notice about musical characteristics and expressive qualities in this recording?* (Prompt students to listen for things like: instrumentation, roles of the instruments within the ensemble, stylistic characteristics, melody, meter, texture, chord structure, form, etc...)
  - **Hints:** solo guitar (lots of slides), rhythm guitar outlines a simple chord progression, upright bass, simple duple time, predictable 8-bar phrases, upbeat, major key.

## Slide Twenty-Five: The Evidence

### A. Share Information

- Troutman's research lays out many sources of information for the influence of Native Hawaiian musicians on Southern vernacular music in the United States:
  - Oral histories in which many Southern musicians discuss the "Hawaiian style"
  - Many pictures of Southern guitarists playing by laying the guitar on their laps
  - Recordings of Hawaiian songs by many Southern musicians
  - Popularity of Hawaiian music on radio

### B. Attentive Listening

- Listen to excerpts from two recordings (embedded), which will help to illustrate this playing style:
  - White steel guitarist Frank Hutchinson performs "Worried Blues" in 1926.
  - African American steel guitarist Oscar "Buddy" Woods performs “Don’t Sell It” (ca. 1930s).
    - **Both musicians used the "Hawaiian lap style."**

## Slide Twenty-Six: The Slide Guitar

### A. Share Information

- As soon as Southern musicians learned the Hawaiian style, many began adapting it to make the instrument fit their traditions better.
- Some blues musicians developed the **slide guitar**, which allowed them to play "Hawaiian style" on some strings and to finger the frets on others.
  - They are played in the standard guitar position.

B. Watch Video

- Watch an excerpt from a video recording that shows this technique.

**Slide Twenty-Seven: The Dobro**A. Share Information

- A **Dobro, or resonator guitar**, allowed the instrument to be louder without electricity.
  - This amplification is created by a single outward-facing resonator cone, which fills up most of the lower half of the guitar's body.
  - Today, Dobros are used primarily in bluegrass.

B. Watch Video

- Watch an excerpt from a video recording that shows this technique.

**Slide Twenty-Eight: Console Steel Guitar**A. Share Information

- In the 1930s, guitarists started demanding steel guitars that would allow them to switch keys and tunings quickly.
- The result was a **console guitar** with two or more guitar necks.
  - Notable early console steel guitar virtuosos include Alvino Ray, Leon McAuliffe and Don Helms.

B. Watch Video

- Watch an excerpt from a video recording that shows this technique.

**Slide Twenty-Nine: Pedal Steel Guitar**A. Share Information

- To provide steel guitarists even more flexibility, manufacturers started adding pedals to console steel guitars.
  - These pedals allow players to adjust the tension of the strings, thereby altering the pitch.
  - **Pedal steel guitar** is most common in country music, but is used in many other genres, including jazz, sacred music, and various African popular traditions.

B. Attentive Listening

- Listen to excerpts from two audio recordings that illustrate this technique in different contexts.

### Slide Thirty: Reflection

#### Discussion

- I hope this component has demonstrated the tremendous influence of Hawaiian steel guitars on U.S. popular music. This instrument and its descendants continue to be essential in many musical traditions today.
  - *Given its significance, why is Hawai`i largely absent in standard narratives about U.S. popular music?*
    - Eric – please provide a couple of hints to help teachers guide this discussion.

### Slide Thirty-Five: Learning Checkpoint

- *What factors led to the exodus of many musicians from Hawai`i, and what factors allowed them to be successful in the U.S. popular music industry?*
  - **If they stayed in Hawai`i, their career opportunities were most likely limited to plantation work or bureaucratic work supporting a government that colonized them. If they left, they could perform, see the world, and continue to practice Hawaiian traditions. Although “exotic” and “primitive stereotypes were harmful, they also helped Hawaiian musicians and dancers enter the music industry.**
- *How do you play the steel guitar? What does it sound like?*
  - **The steel guitar is played on the lap, and the guitarist plucks the cords instead of strumming them while running a steel bar over the neck. Steel guitar is known for its distinctive timbre, the relaxed gliding between pitches, and vibrato techniques that allow the instrument to imitate the voice.**
- *How did Hawaiian musicians influence jazz, country music, and the blues?*
  - **Many Hawaiian musicians performed in cities like New Orleans, which is why jazz and Hawaiian musicians began to influence each other. Many jazz, country, and blues musicians began to utilize and adapt the steel guitar (most importantly, these musicians began to use some type of bar to control pitches on the guitar).**
- *How did musicians in the continental U.S. adapt the Hawaiian steel guitar for their needs?*
  - **Blues musicians developed the slide guitar—allowing them to play “Hawaiian style” on some strings and to finger the frets on others (played in standard guitar position). Bluegrass musicians utilize a dobro guitar—which uses a resonator to make the instrument louder.**

**Sometimes an additional neck was added (console steel guitar) to allow players to switch keys and tunings quickly. A pedal was also sometimes added to allow players to adjust the tension of the strings to alter the pitch.**

## **2. Component Two: Diaspora and Music: Brass Bands in the South Pacific and Beyond**



### **To prepare:**

- Read through the component.
- Preview Component 2 of the **Lesson 5 Slideshow** (slides 33–61).
  - 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-Three:** Component 2 Title Slide: *Diaspora and Music: Brass Bands in the South Pacific and Beyond*

**Slide Thirty-Four:** Pacific Islands and Imported Traditions

#### Share Information

- European colonization and missionization during the 19th Century brought three types of music to most Pacific Islands cultures: **Hymnody / Choral music, Guitars, Bands / Brass bands.**
  - Different cultures adopted and adapted these traditions in contrasting ways.

**Slide Thirty-Five:** Choral Music

#### Watch Video

- Watch the embedded video, within which a choir from Fiji (Pacifka Voices) sings "People of the Sea" by Igelese Ete and Jacki Mua.
  - This video created for the Global Just Recovery virtual gathering in 2021.

**Slide Thirty-Six:** Guitars

#### Watch Video

- Watch the embedded video, within which Hawaiian steel guitar master Bobby Ingano performs "Waipio Beyond the Rainbow."
  - Visit Component 1 of this lesson for an in-depth look at the Hawaiian steel guitar tradition.

**Slide Thirty-Seven:** Bands

#### Watch Video

- Watch the embedded video, within which the Tupou College Brass Band (Tongatapu, Tonga) performs "12th Street Rag."
  - **The remainder of this component will focus on bands.**

### Slide Thirty-Eight: Brass Bands in the Pacific Islands: Hawai'i

#### Share Information

- Arguably, the best-known band in the Pacific Island region is the **Royal Hawaiian Band**, which was founded by King Kamehameha III in 1836.
  - It is the only full-time municipal band in the United States.
    - Eric – can we provide a little explanation of what a municipal band is?
- **The band's tours in the late 19th century were instrumental in introducing U.S. audiences to Hawai'i.**

### Slide Thirty-Nine: Brass Bands in the Pacific Islands: Samoa

#### A. Share Information

- Located almost 2,500 miles northeast of the Australian coast, Samoa (not to be confused with American Samoa) was colonized by Germany (1900-14) and New Zealand (1914-62).
- It was the German government that established the brass band tradition.
- Today, some brass bands in Samoa play official functions.
- There are also many village- and church-based bands that play all sorts of secular and religious music.

#### B. Attentive Listening

- Listen to an excerpt from the embedded recording of The Fatuasi Brassband (Samoa) performs "Velo Mai Lau Disco" (1982). Written by the band's leader, the piece was inspired by **disco**.
  - *What do you know about disco? To you, does this sound like disco? Why or why not? (Disco is a genre of dance music that emerged in the United States in the 1970s. It is associated with dance clubs and urban night life.)*

### Slide Forty: Brass Bands in the Pacific Islands: Tonga

#### Share Information

- The Kingdom of Tonga is located just over 2,000 miles east of Brisbane, Australia.
- It consists of 169 widely scattered islands, of which 36 are inhabited. Its population is around 105,000, and 97% are ethnically Tongan.
- 70% of the population live on the island of Tongatapu, which is at the southern end of the archipelago.
- **Note:** The remainder of this component will focus on the brass band tradition in Tonga specifically.

### Slide Forty-One: Tu'i Tonga Empire

#### Share Information

- **Tonga was the center of a maritime empire** that peaked between around 1200CE and 1500CE: There were frequent exchanges of goods and ideas between the many island kingdoms in the South Pacific.
- The Tongan kings also demanded and received tributes from other kingdoms in the region. Tributes were given at "Inasi" ceremonies.
  - Captain Cook witnessed one of these ceremonies in 1777 (pictured on this slide).

### Slide Forty-Two: Christianization and “Protectorate”

#### Share Information

- The first **Christian missionaries** arrived in Tonga in 1797. Most significant was the arrival of Methodist missionary Walter Lawry in 1822.
  - In the years that followed, numerous Tongans converted to Methodism. In 2011, 54% of Tongans identified as Methodists.
- **Tonga became a British "protectorate"** in 1900. This meant the British had full power over Tonga's finances and foreign affairs, but it was able to keep its monarchy.
  - This was a unique arrangement in the South Pacific.

### Slide Forty-Three: Tongan Independence

#### Share Information

- Towards the end of her 48-year reign (1918-65), **Queen Sālote Tupou III began negotiating with the British for full independence.**
  - This was achieved in 1970.
- **Like many other post-colonial societies, Tongans have had many difficult conversations about their identity.** What pre-colonial practices should they keep or revive? What should they adopt/adapt from the colonizers and other Western cultures?
- If time allows, **watch an excerpt from the embedded video**, which illustrates this point.
  - This video shows a performance of Handel's "Hallelujah Chorus" in the Free Wesleyan Church of Tonga" in 2017. The "Hallelujah Chorus" is the most popular piece of Western classical music in Tonga. Following common Tongan practice, the chorus is accompanied by a brass band.

### Slide Forty-Four: Introducing Brass Bands to Tonga

#### Share Information

- Historians are unsure exactly when brass bands were first introduced to Tonga.
  - Scholar Adrienne Kaeppler concludes that Tongans heard British, French and German bands in the late 19th century, and that **brass bands were well established in Tonga by the late 1880s.**

### Slide Forty-Five: Functions of Brass Bands in Tonga

#### Share Information

- For more than a century, brass bands have been used for important occasions, such as **weddings, funerals, and opening of Parliament sessions** or important buildings.
- Brass bands also play for **church services**, as organs are rare, and for performing a genre of sung poetry called *hiva kakala*.

### Slide Forty-Six: Tongan Brass Band Repertoire

#### Share Information and Listening

- Modern-day Tongan brass bands play a wide variety of repertoire.
  - **Click through the next slides to listen to some examples.**
- In the audio example embedded in this slide, the Tongan Police Brass Band perform "Tofa He Si'i Kakala," a song composed by the late queen, Queen Sālote Tupou III.

### Slide Forty-Seven: Brass Bands and Popular Music

#### Share Information and Listening

- Watch a video recording of the Tongan Police Brass Band performing an arrangement of The Beach Boys' "Kokomo" at the opening of Filitonu Hall, 2013.
  - *How would you describe the timbre of the band? What pitch range is emphasized? (This arrangement only includes brass instruments and percussion. Especially at beginning of the piece, the low brass is emphasized. The trumpets carry the melody at the beginning of the verses)*
    - **Note:** These listening prompts will be most useful for music teachers who are teaching this component in the context of a music classroom.
- **Optional Activity:** Find a and listen to a recording of The Beach Boys performing "Kokomo."
  - *How does this arrangement change the original song? What is gained and lost in the arrangement? (answers will vary)*



### **Slide Forty-Eight:** Tongan Brass Bands: Optional Listening

#### Share Information and Listening

- From 1992 to 1992, Leo Florendo (a Peace Corps Volunteer) served as the Band Director ("Fai Ifi") at Taufa'ahau Pilolevu College.
  - During this time, he made a series of recordings, which underscore the diversity of repertoire performed by Tongan brass bands.
- If time allows, explore Florendo's archive (linked on this slide)--which features arrangements of church hymns, orchestral classics (e.g., 1812 Overture), pop songs (e.g., Rock Around the Clock), famous marches (e.g., Stars & Stripes Forever), local folk songs, and much more!

### **Slide Forty-Nine:** Brass Bands in the Tongan Diaspora

#### Share Information and Listening

- Over the past few decades, many Tongans have sought educational and career opportunities overseas.
- Today, over 150,000 people of Tongan descent live outside Tonga.
  - Over two-thirds of them live in the U.S., Australia and New Zealand. Some in the Tongan Diaspora seek ways to continue the Tongan brass band tradition in their new homes.
- Optional: If time allows, watch an excerpt from the embedded video recording of The Sydney (Australia) Tongan Brass Band performing "Fungai Lupe" in Auckland, New Zealand, 2011.

### **Slide Fifty:** Gender and Brass Bands in Tonga

#### Share Information and Listening

- Tongan brass bands have traditionally been overwhelmingly male.
- King Tāufa`āhau Tupou IV (reigned 1965-2006), who was a big fan of brass bands, wanted to open this tradition to girls.
  - He therefore sponsored a brass band program at Queen Sālote College (for girls aged 11 to 18).
- Watch at least a short excerpt from this video recording (The Queen Sālote College Band performing at the 92nd Anniversary Thanksgiving Service, 2018).
  - A case study of the conductor (Linikoni Taufa) will begin on the next slide.

### **Slide Fifty-One:** Spotlight on Linikoni Taufua

#### Share Information

- The conductor of the performance you just watched is Linikoni “Koni” Taufua, a Tongan American musician and teacher who grew up immersed in the Tongan Brass Band tradition.
  - Add Koni’s thoughts on brass bands and gender and a little about the embedded photos.

### **Slide Fifty-Two:** Koni’s Brass Band Story

#### Share Information

- How did Koni become involved in this tradition? What does it mean to him?

### **Slide Fifty-Three:** Koni’s Immigration Story

#### Share Information

- A brief synopsis of how Koni came to live in the US (Peace Corps, meeting Jenny, moving to the US, becoming a citizen).

### **Slide Fifty-Four:** Koni’s Current Story

#### Share Information

- Koni earned a MA in music performance from the University of Wyoming in ?
- He currently lives in Laramie, WY with Jenny and their two children, Paul and Sia.
- He works at Laramie High School, where he works closely with 9th-12th grade students in the band program.
- He is also an active member of the local Methodist church community, serving as choir director.

### **Slide Fifty-Five:** Preserving Cultural Heritage

#### Share Information

- Why was it important for Koni to pass these traditions (brass bands and other) to his children?
- What are some traditions/customs that are particularly important to him (Language? proficiency level. Sports? brass instruments...anything else (other customs or traditions)?

### **Slide Fifty-Six:** Preserving Cultural Heritage

#### Share Information

- Immersion experiences in Tonga and why that was important.

### **Slide Fifty-Seven:** Merging Cultural Perspectives

#### Share Information

- How have you merged your "brass band" experiences. These images show you directing a band in Tonga, playing with the Western Thunder Marching Band, and playing with your son in the community band. Are there differences in "band" culture between the US and Tonga? If so, how do you navigate/reconcile those differences?

### **Slide Fifty-Eight:** Merging Cultural Perspectives

#### Share Information and Watch Video

- In this video clip, Koni and Paul play the US National Anthem for the Wyoming State Swimming Championships and conclude with a "cliff" jump off the high dive.
- About the video

### **Slide Fifty-Nine:** Merging Cultural Perspectives: Paul

#### Share Information

- Following in his dad's footsteps, Paul Taufu (17) is an outstanding euphonium player. This year, he was named first chair in both the All-State and All-Northwest Bands. (list some hobbies). Paul is also a varsity soccer player and ... list some other accomplishments/interests.
- How have your kids embraced their bi-cultural identities? (do they identify as Tongan-American)? Have they merged certain cultural perspectives to become who they are today?

### **Slide Sixty:** Merging Cultural Perspectives: Sia

#### Share Information

- Sia Taufu (14) sings in her school choir and plays trumpet in her school band. She enjoys (list some hobbies here). She is also a standout athlete - as a soccer player she competes for the state of Wyoming in regional and national-level competitions.

**Slide Sixty-One: Learning Checkpoint**

- *How and why did brass band traditions become established on many Pacific Islands?*
  - **Although historians are unsure exactly when brass bands were first introduced to Tonga, they were well-established in Tonga by the late 1880s. Scholars conjecture Tongans heard British, French, and German bands (due to European colonization).**
- *What functions have brass bands served in Tonga? What makes this ensemble so versatile?*
  - **They play for many important occasions such as such as weddings, funerals, and the opening of Parliament sessions or important buildings. They also frequently play at church services and accompany a genre of sung poetry called hiva kakala. They are so versatile because they play such a wide variety of repertoire (from church hymns, orchestral classics, pop songs, famous marches, local folksongs, and much more).**
- *How does Linikoni Taufu (originally from Tonga) attempt to preserve and merge traditions in his new home (the United States)?*
  - **Both of Koni's children are proficient in Tongan. He has encouraged both of them to learn brass instruments and has taken both of them to Tonga for immersion experiences. Add more. Koni and his son Paul frequently perform together in the community (all types of music).**

### **3. Component Three: Creating Art about Cultural Heritage**



#### **To prepare:**

- Read through the component.
- Preview Component 3 of the **Lesson 5 Slideshow** (slides 62–74).
  - 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 Sixty-Three:** Component 3 Introduction Slide: *Creating Art about Cultural Heritage*

**About this component:** This component can be facilitated in a number of ways, depending on your interests and the time you have available. Please feel free to customize the content to meet your needs. **Slides 63–69** provide examples of how Asian Americans, Native Hawaiians, and Pacific Islander Americans have created music about their cultural heritage. **Explore one, or all of these.** Students can listen/watch these examples in class or on their own at home. **On slide 70**, students will have an opportunity to make connections between these examples and their own cultural heritage. **The questions on slide 71** prompt students to think about how they could create art about their own cultural heritage. **On slide 72**, there are some ideas for facilitating a project about this idea.

#### **Slide Sixty-Four:** Music and Cultural Heritage: Nobuko Miyamoto

##### Share Information and Listen

- Throughout this learning pathway, we have encountered numerous examples of musicians who have written new songs that evoke their cultural heritage.
- **Some incorporate musical traditions from their cultural heritage.**
  - One example is Nobuko Miyamoto's "Tampopo (Dandelion)," which uses a Japanese drumming tradition called taiko.
    - Listen for the taiko drumming in this recording.

#### **Slide Sixty-Five:** Music and Cultural Heritage: Ledward Kaapana

##### Share Information and Listen

- **Some evoke a "feel" associated with their cultural heritage.**
  - Many Native Hawaiian musicians, such as slack-key guitarist Ledward Kaapana, work to achieve a sense of "nahenahe." *Nahenahe* is an aesthetic that places an emphasis on softness, sweetness and melodiousness. Value is placed on achieving an "apparent effortlessness."
    - Listen for the sense of “nahenahe” in the embedded recording.

- For more about the Hawaiian slack-key guitar tradition, see Lesson 4, Component 2.

### **Slide Sixty-Six:** Music and Cultural Heritage: No-No Boy

#### Share Information and Listen

- ***Some talk about their cultural group's experiences and histories.***
  - An example is No-No Boy's (Julian Saporiti's) "Tell Hanoi I Love Her."
    - Listen to the embedded recording of "Tell Hanoi I Love Her." Pay attention to the lyrics: Julian's mother fled Vietnam in 1968, shortly after his great-grandfather was killed during the Tet Offensive. This song captures his conflicting feelings about his family's history in Vietnam.
    - To learn more about No-No-Boy (Julian Saporiti) and "Tell Hanoi I Love Her", visit Lesson 6, Component 1.

### **Slide Sixty-Seven:** Music and Cultural Heritage: Chum Ngek

#### Share Information and Listen

- ***Some establish ensembles that continue and adapt traditional music from their homeland.***
  - An example is Chum Ngek, who teaches traditional Cambodian classical music (pinpeat) in Maryland and Virginia.
    - Listen to an excerpt from the embedded recording of pinpeat music ("Chamreang Agangamasor").
      - For more about Chum Ngek and the Cambodia classical music tradition called pinpeat, visit Lesson 8, Component 1.

### **Slide Sixty-Eight:** Music and Cultural Heritage: Pacific New Islander American Examples

#### Share Information and Watch Video

- Watch the embedded video, within which Dakota Camacho (aka Infinite Dakota) delivers a message about harmony and balance with the natural world (lessons from ancestors) in an urban space.
  - Dakota is a Matao/CHamoru artist based in dx<sup>w</sup>dəwʔabʂ land (the Indigenous name for Seattle). ***He is passionate about creatively using art to express indigenous ways of knowing.***
  - The CHamoru/Chamorro people are the indigenous people of the Mariana Islands. Dakota was born and raised in Coast Salish Territory (lands surround Puget Sound, and extend north to the Gulf of Georgia, encompassing southeastern Vancouver Island and southern mainland British Columbia.

### Slide Sixty-Nine: Music and Cultural Heritage: New Pacific Islander American Examples

#### Share Information and Watch Video

- Watch the embedded video, within which Loa Greyson (a Los Angeles-based singer-songwriter of Samoan descent), sings "Malieota," **a tribute to his culture heritage**.
  - The song was written by him and his father, the legendary Samoan musician Fa'anānā Jerome Grey. (Malieota Tanumafili II: the King of Samoa from 1962–2007).

### Slide Seventy: What is Cultural Heritage?

#### Discussion

- According to UNESCO, cultural heritage is "the legacy which we receive from the past, which we live in the present and which we will pass on to future generations."
  - *What are some key aspects of your cultural heritage?*
    - Students could reflect on this question in a variety of ways: Written reflection as homework, large-group discussion, small-group discussion, partner discussion, etc.
      - **Hints** to guide discussion: The image displayed on the slide portrays some examples of cultural heritage, including dance and festivals, cultural symbols/dress, monuments and historical structures, knowledge, literature and poetry, music, religion and rituals, hobbies, arts & crafts, and foods
      - Learn more about cultural heritage here: <https://en.unesco.org/fieldoffice/santiago/cultura/patrimonio>

### Slide Seventy-One: Music and Cultural Heritage: Personal Connections

#### Reflection

- Ask students to think about the examples of how Asian Americans, Native Hawaiians, and Pacific Islander Americans have created art about their cultural heritage (encountered in this lesson, and throughout the pathway).
  - **Questions for students to consider:** *Can you think of any songs that you connect with because they reflect your cultural heritage? What are they? How could you create art that reflects your cultural heritage?*
  - **Other questions for the students to consider:** *What would it sound like? Would you play an instrument? Would you wear something special? If you made a music video, who/what would appear in it? What language would you use? Who would want to listen to it?*

- Consider leading a class discussion about these prompts or have students brainstorm and share their ideas in small groups. You could also consider having the students submit a written reflection (homework).

### Slide Seventy-Two: Activity: Research or Create

#### Creative Activity

- Consider facilitating a creative activity related to the ideas brought forth in this component:
  - **Option 1:** Do some research on how artists from one or more of your cultural heritages have incorporated their cultural identity into their work. Then, discuss what you found in small groups or as a class.
  - **Option 2:** Create a work (e.g., painting, song, short story, poem, animation) that showcases one or more of your cultural identities in some way. Show or perform this work for your class. Then, discuss what you did, why you made creative decisions, and your thoughts about the finished product.

### Slide Seventy-Three: Learning Checkpoint

- *What is cultural heritage?*
  - **According to UNESCO, cultural heritage is "the legacy which we receive from the past, which we live in the present and which we will pass on to future generations." Specific aspects of cultural heritage include: dance and festivals, cultural symbols/dress, monuments and historical structures, knowledge, literature and poetry, music, religion and rituals, hobbies, arts & crafts, and foods.**
- *How did the artists featured in this component create music about their cultural heritage?*
  - **The artists featured in this component created music about their cultural heritage in a variety of ways. Nobuko Miyamoto incorporated a musical tradition from her cultural heritage (taiko drumming). Ledward Kaapana incorporated, nahenahe: a Hawaiian aesthetic that places an emphasis on softness, sweetness and melodiousness. Loa Greyson used traditional dance, clothing, and language in his video. Dakota Camacho highlighted indigenous ways of knowing. No-No Boy (Julian Saporiti) expressed feelings about a cultural group's experiences and histories. Chum Ngek has established ensembles that continue and adapt traditional music from his homeland (Cambodia).**



- *Can you think of any songs that you connect with because they reflect your cultural heritage? What are they?*
  - **Answers will vary.**
  
- *How could you create art that reflects your cultural heritage?*
  - **Answers will vary.**

## **Additional Reading and Resources**

- Bendrumps, Dan. 2019. "Introduction: Brass Bands in the Pacific." *The World of Music*, 8, no. 2: 5–12. <https://www.jstor.org/stable/26828533>.
- Brozman, Bob. 1993. Liner Notes for *Hawaiian Steel Guitar Classics 1927–1938*. Arhoolie Records ARH07027. <https://folkways-media.si.edu/docs/folkways/artwork/ARH07027.pdf>.
- Linkels, Ad, and Lucia Linkels. 1982. "From Conch Shell to Disco." Liner Notes for *Music from Western Samoa: From Conch Shell to Disco*. Folkways Records FW04270. <https://folkways-media.si.edu/docs/folkways/artwork/FW04270.pdf>.
- Kaeppler, Adrienne L. 2019. "Tongan Brass Bands: An Expanding Tradition." *The World of Music* 8, no. 2: 39–56. <https://www.jstor.org/stable/26828536>.
- Troutman, John W. 2020. *Kika Kila: How the Hawaiian Steel Guitar Changed the Sound of Modern Music*. Chapel Hill: The University of North Carolina Press.
- UNESCO. 2021. "Cultural Heritage." Accessed August 2, 2022. <https://en.unesco.org/fieldoffice/santiago/cultura/patrimonio>.
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## **2014 National Music Standards Connections**

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

- I can identify key musical characteristics and aesthetic qualities that define the Hawaiian steel guitar “sound.” (Component 1)
- I can identify how Sol Ho‘opi‘i’s style was influenced by jazz. (Component 1)

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

- I can identify the contexts within which brass band music is performed in Tonga and other Pacific Islands. (Component 2)
- I can identify and compare how the steel guitar has been used and adapted across multiple genres and historical periods. (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 and compare (citing evidence related to music elements and expressive qualities) how the steel guitar tradition has been incorporated into various types of U.S. popular music. (Component 1)
- I can compare the different ways that artists featured in this lesson created music/performances about their cultural heritage. (Component 3)

MU:Cn10.0.8 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- I can explain how musicians in the continental U.S. adapted the Hawaiian steel guitar for their needs. (Component 1)
- I can explain how Asian Americans, Native Hawaiians, and Pacific Islanders have created music about their cultural heritage. (Component 3)
- I can identify songs that I connect with because they reflect my cultural heritage. (Component 3)
- I can explain how I can create art that reflects my cultural heritage. (Component 3)

MU:Cn11.0.8 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- I can explain how and why Hawaiian and jazz musicians influenced each other in the early 20<sup>th</sup> Century. (Component 1)
- I can identify the three types of music brought to most Pacific Islands through colonization and missionization. (Component 2)
- I can describe the varied contexts within which brass bands perform in Tonga. (Component 2)

- I can explain how Native Hawaiian and Pacific Islander musicians have continued and adapted their musical traditions after moving to new places (diaspora). (Components 1, 2, and 3)