Hawaiian Drum Dance Chants

Sounds of Power in Time
The Smithsonian acquired Folkways Records in 1987 in order to be sure the historic recordings would continue to be available, and to release more albums of a similar nature. This album is a new release by the Office of Folklife Programs, part of the 1989 Festival of American Folklife, featuring the state of Hawai‘i. The Hawai‘i program is supported by the State of Hawai‘i, the Governor’s Office, the Hawai‘i State Foundation on Culture and the Arts, the Hawai‘i Visitors Bureau, and Hawai‘i corporate sponsors. Produced by the Office of Folklife Programs, Smithsonian Institution.

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This recording was prepared in conjunction with a publication, Hula Pahu, An Exploration of Movement and Sound of a Hawaiian Performing Genre, by Adrienne L. Kaeppler and Elizabeth Tatar (1989), Special Publication 88, Bishop Museum Press. Further information regarding the drum’s history, chants, dances, drumming, and the individuals who performed and taught mele hula pahu can be found in this publication. SF40015

The Pahu: Its History and Significance
The pahu, the wooden sharkskin drum of Hawai‘i, is an instrument of power and sacredness that exemplifies traditions of ritual music and dance that are steeped in time. The drum is both a sound producer and a symbol. Its music represents the fundamental principles of Hawaiian perceptions of time and timing in traditional music. Its physical form represents the ancient links of presentday Hawaiians to their Polynesian ancestors and to the rich culture created by generations of their descendants in Hawai‘i.

According to traditional history preserved in the traditional literature of Hawai‘i, the sharkskin drum was brought to Hawai‘i from Tahiti “sounding over the oceans” by La‘amaiakahiki sometime around A.D. 1250. The pahu, as it is also known in Tahiti and other parts of central Polynesia, was the instrument of ali‘i (chiefs) used in heiau (temple) rituals and in hula kapu (sacred dance). La‘amaiakahiki is credited for the introduction of both the large temple drum, pahu heiau, and the smaller dance drums, pahu hula.

In Hawaiian traditional literature the sounds of the pahu are referred to as leo (voice) and the drum head is referred to as waha (mouth). During state rituals in the large open-air heiau, the pahu was a recepticle for a god who spoke through the “voice” of the drum. Today, the “voices” of pahu heiau are believed still heard on certain nights of the month from the archaeological remains of heiau throughout the islands.

The traditional pahu is carved out of a single piece of wood, usually coconut or breadfruit. A bowl-like sepium separates the sound chamber from the base or carved arches and a sharkskin membrane is lashed with sennit to the base. Pahu are usually beaten with hands
only and are often paired with smaller, higher-pitched coconut drums covered with a fishskin membrane called either pīnīu or kilu, which are beaten with fiber thongs or small wooden sticks called kā.

Pahu were made with great care. In pre-European times (pre-1778) each part of the drum’s body, especially the sennit, ‘aha, used to lash the sharkskin to the base, required special prayers which were chanted during the processes of making the sennit and lashing the skin to the drum. The power of the prayers became entrapped in the lashing, the wood, the skin and remained with the drum always. The rows of inverted arches carved out of the base, called hoaka, are visually symbolic of outstretched hands supporting joined human figures overhead (see Kaeppeler 1980) and are poetically symbolic of the shadows of gods (hoaka means to cast a shadow). Pahu were given proper names and passed down from generation to generation as objects of mana (power) and kapu (sacredness) producing sounds that carried the knowledge of generations of ali‘i and kahuna (specialists, including priests).

Pahu heiau were beaten by kahuna on the heiau to signal the activities of complex ceremonies, significant events such as the births of chiefs, and to accompany the prayers and movements of kahuna and ali‘i. Pahu hula were beaten for and by the ali‘i (or their representatives) to accompany the movements of hula kapu, which in pre-European times was probably called hale‘a, a more general term for dance-like movements. After the fall of the traditional religion brought on by the abolishment by Hawaiians of the kapu system in 1819 and the adoption of Christianity introduced by New England missionaries in 1820, the role of the pahu was

introduced with a mele pule accompanied by a processionary dance, hula ki‘i (perhaps a retention of hale‘a ritual processions), which are chanted in oli style in which the text does not regularly coincide with the drum beats. The hula proper is chanted in a style that is very similar to oli, though the text does coincide regularly with the drum beats. Some mele hula pahu are overtly sexual and may retain remnants of an ancient practice called in traditional literature kilu and ‘ume, sexual games, usually for ali‘i, characterized by performances of mele and hula pahu.

The drum-beat patterns used by pahu heiau were probably numerous, but only two patterns used for signalling the births of chiefs in heiau have been passed down. These patterns were recorded in 1945 and can be heard on Bishop Museum’s record, Na Leo Hawai‘i Kahiko, Voices of Old Hawai‘i (1981). Several drum-beat patterns used for particular hula pahu have been passed down and can be heard in this recording. It is very likely that these patterns are related to the patterns of the pahu hula used for sacred dance in pre-European times.

The Traditions of Hula Pahu Presented in this Recording

The preservation of the traditions of hula pahu was due to a handful of masters, who in the early twentieth century devoted their energies toward perpetuating the drum dance traditions they inherited. The artistry of these masters—Katherine Keakaokalii Kanehele, Keahi Luahine and Samuel Pua Ha‘aheo—and the individuals they taught, all acknowledged masters on their own, is presented in this recording. The mele hula are arranged chronologically accord-

ing to a regional tradition identified by the master’s name. The first part presents a family of contemporary masters, themselves representing three generations of hula pahu expertise descended from Samuel Pua Ha‘aheo. The second part presents historic recordings of hula pahu performed by the earliest generation of masters known to have established the hula pahu traditions perpetuated today. The performances of the first generation, second and, in some cases, third generations of masters are included. Two performances from relatively early contexts of mele hula usually designated hula pahu, but executed as other kinds of hula, are also included. The three hula pahu most frequently performed today can be traced through the traditions presented in this recording: "Kaulllua i ke anu Wai‘ale‘ale, "Au‘a ia e kama e kona moku" and "A Ko‘olau au ike i ka ua." The other hula pahu are representative of traditions associated with a particular family and island, and some are no longer performed publicly. The mele in this recording are afforded a great deal of respect by the descendants of the traditions to which the hula belong. We kindly ask the reader and listener to honor this respect.
I. A Contemporary Tradition of Hula Pahu

Emily Kau'i-Makaweli-<><><><>na-Iani-<><><><>ka-Mano-<><><><>lani-po-Kukahiwa Zuttenneister (b. 1909), her daughter, Noenoe Zuttenneister Lewis (b. 1945), and her granddaughter, Hau'oli Lewis (b. 1966), of Kailua, O'ahu, descendants of the hula pahu tradition of Samuel Pua Ha'aheo (1886-1953). Recorded in Honolulu, March 4, 1989, by Cine-p'ic Hawaii.

1. Mele Pule (prayer chants) in oli style performed by Kau'i Zuttenneister
   "A ia no ke akua i liiki" and "Ike Ilii Kaukini e lawai'a manu" (0:05)

2. Mele Klihea (password to dance area) in oli style performed by Hau'oli Lewis
   "Li'uli'u wale i ka uka i Koholii lele" (0:26)

3. Mele Komo (welcome to dance area) in oli style performed by Noenoe Lewis
   "E hea i ke kanaka e komo malako" (0:18)

Hula pahu by chanter and drummer, Noenoe Lewis, and dancer and caller, Hau'oli Lewis. Both a pahu and kilu are used.

4. "Kau ka halua i ka manawa" (prayer chants accompanying processional dance) and "Kaulilua i ke manu" (3:10)

5. "Aloha e ke kai 0 Kalalau" (0:31)

6. "Hanohano ka uka 0 Pihanakalani" (0:42)

II. The Traditions of Hula Pahu from the Historical Collections of Bishop Museum

A. Introduction to the hula pahu: Mele Pule No Laka

(prayer chants to Laka) and Mele Inoa no Pauahi (name chant for Pauahi) performed in oli style.

7 (A.1) "Noho ana ke akua i ka nahelehele" (0:27), pule pala, prayer to Laka, goddess of the hula, for removing all hindrances. Performed by Brenda Lehua Hulih'e (b. 1949), student of John Kaha'i Topolinski.

8 (A.2) "Ke ala ke aloha ma ka hikina" (0:29), mele ka'i and pule ho'omoa, prayer to Laka for freeing the hula of kapu. Performed by Anthony La'akeku Lena-chan (b. 1955), student of John Kaha'i Topolinski.

9 (A.3) "Ku'u wahine i ka ua 'Ualena" (3:30), mele inoa, name chant for Bernice Pauahi Bishop, to whose memory Bishop Museum is dedicated, performed by Charles Albert Manu'ai'okahanaka'i 'ili'i Boyd (b. 1962), student of Robert Uluwehi Cazimero.

The performers, all prize winners in recent chant competitions, were recorded March 22, 1989, in historic Hawaiian Hall of Bishop Museum. The texts and translations of these chants were prepared by Mary Kawena Pukui, Bishop Museum Collections.

1. The gods dwell in the woodlands
2. Hidden away by the mist in the low-hanging, blood-red rainbow
3. O beings sheltered by the heavens
4. Clear our path of all hindrance

Noenoe ZuttenneisterLewis, Kau'i Zuttenneister and Hau'oli Lewis photographed by George Tahara, March 4, 1989, after a recording session.

5. Inspire us Laka and dwell on your altar
6. Free us.

The next prayer chant to Laka was written by Mary Kawena Pukui in 1973 for John Kaha'i Topolinski on the occasion of his graduation from the Hālau Hula o Mā'iki (dance school of Mā'iki). Mā'iki Aiulake (1925-1984) trained and graduated the greatest number of hula masters currently performing and teaching traditional hula. Mā'iki was a student of Rosalie Lokalia Montgomer, who was a student of Katherine Keakalākāi Kanahaele.

8 (A.2) Mele Pule No Laka

1. E ala ke aloha ma ka hikina
2. Ka'puna a ka lā i Ha'eha'e
3. Ha'eha'e ke aloha ma ka hanohano
4. Aia nō ka nani me nā akua
25. O hāʻale'a auane'a paoa ke kā e.
26. He inoa, he inoa no Pauahi ke alo'i.

1. My lady in the 'Ulalena rain
2. That tears the blossom of the mākahala
3. The travellers sitting by the trail
4. Of the greats blossoms at Lanihuli
5. My lady has turned by mistake
6. To dream, unintentionally of the kāwelu grass
7. Being jerked about at Lele-a-'anae
8. Perhaps she stands on Waipuia
9. Where the Kāwōao wind blows
10. Tearing off the tips of the 'āhīhi leaves
11. And leaving them at Ka'ana-ka-hinahina
12. The lady eschews the water of Kahuakomo
13. And goes to the flowing water of Kahua-i-lana-wai
14. Made cold is she by the rain that soaks the koa (tree) leaves
15. Love for you has drawn itself to me
16. And is hiding here within the person
17. Settling itself in its house, the mind
18. In our lehua (tree blossom) laden house at Kaminakalehua.
19. My constant companion in the dark misty rain
20. The rain that makes Ko'olau almost as dark as night
21. My companion in the shade of the ti and of the kukui (tree)
22. The shade of the kukui grove of Kahoe'wai
23. Your greatest gift to us is your love
24. And that is a gift I now cherish
25. Let it not be disregarded and treated as naught.
26. A name chant, a name chant for Pauahi the chieftess.

B. The tradition of the court of King Kalākaua: James Kapīhe Pāle'a Kuluwaimaka (1845-1937). Ka‘ū, Hawai‘i, and Honolulu

10 (B.1) "Kaulilua i ke anu Wai'ale'ale" (1:16) performed by Kuluwaimaka in 1933

Kuluwaimaka, a chanter in the court of Kalākaua, performs "Kaulilua" in a voice style he calls, "le'o hula," literally "dance voice." Kalākaua inherited "Kaulilua" upon his ascent to the throne in 1874. During his reign "Kaulilua" was usually performed as a mele oli, chant unaccompanied by instruments. Kuluwaimaka performs the chant in both styles (see Nā Leo Hawai‘i Kahiko, Voices of Old Hawai‘i, 1981, also for text variant). In this rendition as a mele hula, Kuluwaimaka's style is most similar to a pālī'umauma, a dance in a kneeling position characterized by chest (umauma) slapping (pālī), usually unaccompanied by an instrument. Kuluwaimaka was recorded at Bishop Museum in 1933 by Kenneth P. Emory and Theodore Kelsey onto Dictaphone wax cylinder. The cylinder was rerecorded by Walter L. Welch of Belfer Audio Laboratory, Syracuse University, in 1972. The text Kuluwaimaka uses is similar to that presented below in the Kalānaha tradition (see E.1), though he performs the first half of the chant only.

C. The Tradition of Samuel Pua Hā'aeo (1866-1953), of Kauai, Oahu

11 (C.1) "O 'oe e Wailua'iki
12 (C.2) "Kau ka hali'i i ka mana'au" (mele ka'i) and "Au'a ia e Kama e kona moku" (2:25) performed by Hā'aeo in 1940

12 (C.2) "Kau ka hali'i i ka mana'au" (mele ka'i) and "Au'a ia e Kama e kona moku" (2:25) performed by Hā'aeo in 1940

"Kaulilua" was recorded by Ted Takase of SOS Studio, Honolulu, September 30, 1940, onto acetate disc (78 rpm). The disc was given to the Daughters of Hawaii, who donated that same year to Bishop Museum. "Au'a ia" was recorded commercially onto a disc (78 rpm) by Hawaiian Transcripts (HT-192) c. 1935, probably at Radio KGU, Honolulu, under the direction of Charles E. King. The record label includes the following information, "Mele no Kamepuaa (Song to Kamepuaa), An ancient Hawaiian chant, shark-skin drum and knee drum. Arr. by Charles E. King." The dancer and caller for both hula pahu is Ha'aheo's wife, Ahmo. Both a pahu and kita are used.

The text of "Kaulilua" is similar to Kalānaha's version (E.1). Ha'aheo performs a mele ka'i, which is a prayer to Kapo, a goddess of the hula. The text and translations are from the museum collections.

11 (C.1) Mele ka'i to "Kaulilua"

1. O 'oe e Wailua'iki
2. I ka sā uto pāli o Wai'oli
3. Ua hele 'ia e L.Wai'uali
4. Mai mele ka leo pāli [E ka waihine kāhea pali]
5. Ku'i lei pua o Hoakalei...
6. E lei a-u
7. E lei ho' i a u i nā hala i pala i loli i ke kai i
8. Kū maka 'elele wale i ke anu
9. Iā hina 'e a e Kina'u
10. E o[al] Mahamoku ma Wai'oli
11. Makani waiwai kū puni
12. Kāheka la mana o Kama'e
13. He malihini ka puka [ko] ka hale la
14. E ho'i mai.
15. It is you (whom I seek) o Wailua'iki (another name for Kapo)
16. On the dark, sun-touched hill of Wai'oli
3. L'awahine came here
4. Her voice chanting on the pali [The woman calling on the pali (cliff)]
5. Stringing the flower wreaths of Hoakalei
6. A wreath for me
7. A wreath of hala (pandanus keys) that has ripened (speckled) by the sea
8. That was darkened (speckled black) by the cold
9. And shaken down by the Kina'u (breeze)
10. The wind that blows in and about the forests
11. To the wreath decked house in the mountain,
12. When it calls (to you)
13. For the stone weights of the Bonito nets
14. And the Bonito net of Ihuaniani
15. With the stick of Keawe
16. The golden haired child of Kama (Maui) from Kanaloa.
17. The second text is titled "Mele no Kamapua'a" and includes an introductory mele ka'i, a prayer to Kamapua'a. The mele ka'i performed by Haaheo can also be perceived as a combination of two texts. "Kau ka hal'ia i ka manawa," included on Bishop Museum's record, Na Leo Hawai'i Kahiko, Voices of Old Hawai'i (1881) and "Ka hua n'i'o fii i ka manawa," a prayer to Kamapua'a. The text of "Kau ka hal'ia," however, seems to match more closely.
18. Among the dry leaves.
19. I shall ascend
20. As you go below.
21. To the wreath decked house in the mountain,
22. Lo, there you are---
23. You are indeed here.
24. (C.2) Mele Hula
25. 1. Nu mai o Kama i kona moku.
26. 2. Ihuaniani.
27. 3. O Kama i kona moku.
28. 4. Ihuaniani tsa fii.
29. 5. O Kama tsa wa 'ike.
30. 6. Ihuaniani tsa O Pu'ukaua.
31. 7. Ua hele fii a uli pii
32. 8. A komo i Kamakaua,
33. 9. A hiiia i ka uluhe,
34. 10. Ihia a kau 'ala,
35. 11. Ho'omau a ana i ka poli,
36. 12. O ka poli 'a i 'opili,
37. 13. I kau hao mai i ka anu,
38. 14. E hali a'e e, e hali---
39. 15. Hali a fii Nu'akea,
40. 16. Hulihia i 'ike lihi,
41. 17. Nahuia i kuaue
42. 18. Ka mantui i holoholo,
1. Kama stands upon his island.
2. Up he stood.
4. Up he stood,
5. Kama stands upon his island.
6. A wreath that we too shall string a wreath
7. Oh you, you shall string a wreath
8. You string the wreath
9. A wreath that we too may wear.
10. The highest and strictest of the tabus
11. Here is the heavenly one Kamanomano
12. The tradition is characterized by a distinctive drumbeat pattern, called by Luahine "Uli". that can be heard in the renditions of "Eia o Kalani Kamanomano" and "Ulei pahu i ka moku." Both Keahi Luahine and Kawena Pukui taught the tradition to Keahi's grandniece, Ioani Luahine (1915-1978), who in turn taught her niece, Hoakalei Kama'u (b. 1929).
13. Mary Kaawa Pukui performs "Eia o Kalani Kamanomano" in a 1935 recording made by Mader on acetate disc (78 rpm). The dancer and caller in this recording is Patience Namaka Pua'a, Honolulu, who demonstrate both Keahi Luahine and Kawena Pukui taught the tradition to Keahi's grandniece, Ioani Luahine (1915-1978), who in turn taught her niece, Hoakalei Kama'u (b. 1929).
14. "Eia o Kalani Kamanomano" is a Luahine family chant dedicated to an ancestral turtle god. The performance by Keahi Luahine was recorded in 1933 by Kenneth Emory onto a Dictaphone wax cylinder, and rerecorded by him on magnetic tape in 1951.
1. Pale ka 'ula ho'i
2. Akim, a student of Hoakalei Kamau'u. The text and translation are from Keahi Luahine.
3. Kamanomano used to recreate the chant and dance, reception April 8, 1980, in celebration of the opening of 'ike.
4. Lo, here he is!
5. The sea rises
6. Breaking down the leaves of the
drum.
7. The first born son, a tabu child
8. I make fast the rope to the coral
9. A snout raised up to the heavens
10. Warding off evil as it returns to Hāmākua.
11. “Ulei pahu i ka moku” performed by Waiwaiole Kala of Kap'a, Kaua'i, was recorded by Helen Roberts onto Edison wax cylinder in 1923 and rerecorded by Walter L. Welch of Syracuse University in 1972. Waiwaiole Kala, though aware of the use of the chant as a hula pahu and of Keauhine's tradition, performs it without instrumental accompaniment as a hula pua'a (pig dance chant). The text is very similar to that performed by Pukui (see D.4, D.5).
12. “Ulei pahu i ka moku” performed by Pukui and Bacon, was also recorded by Mader in 1935 on acetate disc (78 rpm). The text and translations of both chants are from Keahla Luahine and Kawena Pukui. The drumbeat pattern is similar to the one used in the Kaua'i version of “Kaulilua,” included on the museum record, Nā Leo Hawai'i Kahiiko... (1981) and is played on both the pahu and ki'u.
13. Stop the boat with the hoe 'udi (steering paddle)
14. And press it against the side of the boat
15. I make fast the rope to the coral
16. And circle (wind) the rope round and round
17. You're someone now (in getting away from the terror he was fleeing)
18. You're someone now.
19. In an alternate translation, Pukui translates the last two lines as "You are as nothing," like "A'a 'ia," this chant is prophetic of the coming of foreigners to Hawai'i and of their overwhelming influence on the Hawaiian.
20. The tradition of Katherine Keakaokala Kanahele. Their performance was recorded by Keakaokala Kanahele together with Katherine Nakaula and scenes from the exhibit of traditional sports staged by Kenn at the same occasion were filmed by Vivienne Huapala Mader at this occasion were given to Mader in 1983. The texts of the hula pahu performed at this occasion were given to Mader in 1983 and are owned by Kanahele.
21. “A’u ‘ia e kama e kona moku” (0:36) performed by Kawena Pukui in 1935
22. “Kaulilua i ke anu Wai'ale'ale” (1:55) performed by Kawena Pukui in 1935
23. “A’o koluau au ‘ike i ka wa” (2:23) performed by Ka'apena Wong in 1965
24. “Kaulilua i ke anu Wai'ale'ale” (1:35) performed by Hoakalei Kamau'u in 1980
25. “Kū 'oe i ka 'u wahi ‘Ohelo” (1:54) performed by Tom Hiona in 1960
26. “Kaulilua” and “A'ua 'ia” were performed by Hoakalei Kamau‘u in 1980.
27. “A'ua ‘ia” was performed by Hoakalei Kanahele and performed by Kawena Pukui in 1935.
18. A lehua tree is a source of pride for the people of Kaua'i.
14. Like the bright feathers that cover Haua`i`iki, lehua blossoms add beauty to the landscape.
16. Like fissured groves of coral, the Keakaokala Kanahele collection of hula chants is a treasure of Hawaiian culture.
10, 11, 18, 20, 22. The many place names in the chant refer to persons rather than the places themselves. During Kalilua's era, the chant became a name chant, and he was often addressed as Kalilua.
10, 11, 18, 20, 22. Hula pahu, a double cold it is at Wai`ale`ale.

[Her lehua blossoms drop in cold]
3. They are the fringed flowers of Aipō (Leafless bushes surround Aipō swamp)
4. Like the bright feathers that cover Haua`i`iki [They flock themselves to Haaua`i`iki]
5. Pelted by the rain, the forest is bruised [Pelted by the rain, the forest is bruised]
6. Crushed are the flowers, they weep with the cold [The blossoms are crushed and they weep in the cold]
7. In the sunshine that shines on the waters of Mokihana [The sun shines through the hazy mist of Mokihana]
8. All things are done and done well [All has been done honestly and right]
9. I have told you before [As it has been told to you]
10. This is the way that the keeper of the pond made his livelihood. [The guardian of the pond depends on it for his livelihood.]
11. Best watch within and toward Ka`ula [Ka`ula watches, it looks for the wind!]
12. Question each breeze, note each rumor, even the question each breeze, note each rumor, even the
13. His power arose to the summit of the hills [The sun shines through the hazy mist of Mokihana]
14. This (Kama) is the powerful descendant of Kanaloa.
15. He who ruled and made the island subject to him [Ke Kama (the chief) refused to part with his island]
16. Like fissured groves of coral [Like a fissured clump of coral]
17. Stand the ragged clumps of lehua [Stands the ragged lehua tree torn by the Unulau of Lehua]
18. Many are the houses, easy the life, you have your share of love [When there is prosperity at home, giving is a pleasure]
19. Humanity stands at your door, yes, indeed. [The odors of a home life linger about the door]
20. Many are the houses, easy the life, you have your share of love [When there is prosperity at home, giving is a pleasure]
21. (Built) by Keawe the most sacred one [Ke Kama (the chief) refused to part with his island]
22. This is the way that the keeper of the pond made his livelihood. [The guardian of the pond depends on it for his livelihood.]

According to Pukui, the chant was composed by Kaumeealani, a chiefess of Kaua'i, in the late eighteenth century to chronicle the life of a chiefly suitor; whose initial difficulties are rewarded by his partner's constancy and a happy home life. The many place names in the chant refer to persons rather than the places themselves. During Kalilua's era, the chant became Kalilua's name chant, and he was often addressed as Kalilua.
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Kaepepler, Adrienne L.

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Selected Discography

Bishop Museum Audio-Recording Collections ARCS-1
1981 Nā lei Hawai‘i kahiko, voices of old Hawai‘i. Historical recordings of chants and songs from the Audio-Recording Collections, Department of Anthropology, Bishop Museum. Directed by E. Tatar.

Ethnic Folkways FE 4271
1972 Hawaiian chants, hula and love-dance songs. Recorded in Hawaii by Jacob Feuerring with Tom Hiona.

Folkways FW 8750
1962 Hawaiian chant, hula and music. Recorded in Hawaii by Jacob Feuerring, with vocals by Kaulāheaonamoku Hiona. Accompanied by native instruments.

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49th State 45-300 B
Author's Acknowledgements


Technical Notes

These recordings were originally made between 1923 and 1989. Many of them on equipment that was primitive by today's standards. Some of these early recordings were made on Edison type wax cylinders, while others were made directly to acetate. Both of these media pre-date tape. The equipment available and the ravages of time have left us master discs and tapes that are marred by clicks, pops, hiss, distortion and other problems of signal loss.

In remastering the recordings for the present release, an attempt was made to clean the masters while preserving the original sonic qualities of the historic performances. This was accomplished by transferring the original recordings to Sony 1630 digital format without signal processing. Then the digital tapes were brought to Ocean View Digital, where the material was analyzed on a computer to pinpoint the specific frequency bands in which the most serious problems are located. Only then could precise digital filters be designed, and computers used to eliminate hiss, clicks, and pops as completely as possible without interfering with the original musical signal. The newly-cleaned digital tape was returned to the mastering lab, and processed through a Neve Digital DTC mastering console, equalizing the tape to bring out the musical material to best effect. The equalized final tape was produced again on a Sony 1630 for digital transfer to compact disc, LP, and cassette.

Mickey Hart
5/17/89

Digitally remastered by Mickey Hart, technical director, and Joe Gastwirt, digital consultant and recording engineer. Manufactured by Nimbus, Inc.

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