

Sophomore Seminar

Kī hō‘alu: The New Renaissance of a Hawaiian Musical Tradition

Sano, Fall 2005
3 units

Course Syllabus

Originally, a style of guitar playing developed in the Hawaiian Islands during the 1830's, *kī hō‘alu*, or Hawaiian slack key guitar, is an art form that is currently experiencing newfound exposure and popularity in Hawai‘i and worldwide. The rise in popularity of this art form coincides with the increased awareness, dissemination, and growth of political activism directly relating to Hawaiian culture.

In this course, we will explore the musical, cultural, historical, and political perspectives of Hawaiian music in general, and *kī hō‘alu* in particular, through hands-on experience, readings, class discussion, and a workshop with a visiting master *kī hō‘alu* artist. With *kī hō‘alu*, as the focal point, we will learn about Hawaiian music and history, and explore the relationship between performance, cultural expression, community, and identity.

COURSE REQUIREMENTS

Musical Autobiography	(5%)
Analysis Paper	(10%)
Master Class with Ozzie Kotani	(10%)
Midterm (written and practicum)	(20%)
Final (practicum)	(15%)
Practicum Progress	(15%)
Participation	(25%)

•**Musical Autobiography** (2 page minimum). Give a brief account of your musical experiences (including Hawaiian ones) as an infant, pre-teen, high school, and Stanford student. Indicate your specific interests for taking this course and how your prior musical experience influences these interests. Due Week 2: Monday, 3 October.

•**Reaction Paper: Listening Analysis** (3-4 pages). Compare/contrast the performances of two different *kī hō‘alu* artists by listening to recordings drawn from the listening list. Address issues of repertoire, instrumentation, vocal/instrumental application, style. Due Week 10: Monday, 28 November.

•All requirements must be completed to receive credit for the course.

TEXTS

1. Course Reader. Available at the Stanford Bookstore.

2. Kotani, Ozzie. *Guitar playing Hawaiian Style: Kī hō‘alu, an Instructional Method for Slack Key*, Vol. 1. Mel Bay Publishing, Inc., 1995. ISBN 0786658932. Available at the Stanford Bookstore.

GENERAL INFORMATION

Professor: Steve Sano
Office: Braun Music Center 120
Office Phone: 723-1570
Home Phone: 494-1321 (please don't call after 11 p.m. — mahalo!)
E-mail sano@
Class locations: Monday lecture: Braun 106
Wednesday practicum: Braun Rehearsal Hall

COURSE OUTLINE

N.B. All readings to be completed *for* the week listed.

WEEK 1:

Lecture/Discussion Introduction: Syllabus, What is Hawaiian Music?, What is kī hō‘alu?
(26 September)

Practicum No class: I will be in choral ensemble auditions from 9 a.m.-9 p.m.
(28 September)

WEEK 2:

Lecture/Discussion Hawaiian Music I
(3 October) Chant and the Hawaiian Vocal Tradition.
Due: Musical Autobiography

Reading

1. Sano, Steve. "Kī hō‘alu: The New Renaissance of a Hawaiian Musical 'Tradition'" in *Contemporary Slack Key Guitar: An Innovative Approach to Hawaiian Fingerstyle*, p. 6. MMI Alfred Publishing Co., Inc., 2001.
2. Sano, Steve. "Toward a Brief History of Kī hō‘alu" in *Contemporary Slack Key Guitar: An Innovative Approach to Hawaiian Fingerstyle*, pp. 7-9. MMI Alfred Publishing Co., Inc., 2001.
3. Dougherty, Michael. "Hawai‘i" in *To Steal a Kingdom*, pp. 15-21. Waimanalo: Island Style Press, 1992.
4. McKinzie, Edith, et. al. "Hawaiian Music" in *Musics of Hawai‘i*, pp. 33-37. Lynn J. Martin, editor. Honolulu: The State Foundation on Culture and the Arts: Folk Arts Program, 1994.

5. Tater, Elizabeth. "Types of Hawaiian Music" in *Strains of Change: The Impact of Tourism on Hawaiian Music*, pp. 3-7. Honolulu: Bishop Museum Press, 1987.
6. Schwartz, Laszlo. "So This is Hawaiian Music" in *Paradise of the Pacific*, November 1940.
7. Weintraub, Andrew N., et. al. "Hawaiian Chant" in *Musics of Hawai'i*, pp. 18-22. Lynn J. Martin, editor. Honolulu: The State Foundation on Culture and the Arts: Folk Arts Program, 1994.
8. Tater, Elizabeth. "Slack Key Style Descends from Ancient Pahu and Ipu" in *Ha'ilono Mele*, Vol. III, No. 5, May 1977. Honolulu: The Hawaiian Music Foundation.

**Practicum
(5 October)**

Basics: taro patch tuning and the alternating bass.

- Introducing the guitar.
- Read Kotani, pp. ii-17.
- Exercise 1 *Kani Kī hō'alu*, Kotani: pp. 18-21.

WEEK 3:

**Lecture/Discussion
(10 October)**

Hawaiian Music II
The Sacred Choral Tradition, the Royal Composers.

Reading

9. Weintraub, Andrew N., et. al. "Pacific Island Church Music" in *Musics of Hawai'i*, pp. 23-28. Lynn J. Martin, editor. Honolulu: The State Foundation on Culture and the Arts: Folk Arts Program, 1994.
10. Dougherty, Michael. "Monarchs of Hawa'i:" in *To Steal a Kingdom*, p. 192. Waimanalo: Island Style Press, 1992.
11. Gillett, Dorothy Kahananui. "Lili'uokalani and Her Music" in *The Queen's Songbook*, pp. 1-22. Honolulu: Hui Hanai, 1999.
12. _____. "Queen's Personal Songbook Found—27 'New' Songs!" in *Ha'ilono Mele*. Vol. V, No. 8 August 1979. Honolulu: The Hawaiian Music Foundation.
13. Kealoha, Gard, et. al. Liner notes to 'E Lili'u', George Kahumoku, Jr. Lahaina: Pacific Music Productions, 1995.
14. Arbor, Kelly. "George Kahumoku Jr.'s 'E Lili'u': a Slack Key Tribute to the Queen" in *Honolulu Weekly*, August 15-22, 1996.
15. Winston, George. "A Brief History of Hawaiian Slack Key Guitar" handout. Santa Cruz: Dancing Cat Records, 1995.

16. Sano, Steve. "Slack Key Tuning" in *Contemporary Slack Key Guitar: An Innovative Approach to Hawaiian Fingerstyle*, pp. 10-12. MMI Alfred Publishing Co., Inc., 2001.
17. Winston, George. "Slack Key Tuning Essay" handout. Santa Cruz: Dancing Cat Records, 1995.

**Practicum
(12 October)**

Basics: basic repertoire in taro patch tuning.
 •Exercise 1 *Kani Kī hō‘alu*, Kotani: pp. 18-21.
 •Exercise 2 *Manuela Boy*, Kotani: pp. 22-25.

WEEK 4:

**Lecture Discussion
(17 October)**

Hawaiian Music III
 New Influences, New Forms, and the Bridge to the Present: Hapa Haole, Haole Hawaiian, The Beamer Family, Auntie Alice Namakelua.

Reading

19. Tater, Elizabeth. "Hapa Haole Songs" in *Strains of Change: The Impact of Tourism on Hawaiian Music*, pp. 7-15. Honolulu: Bishop Museum Press, 1987.
20. Kasher, Robert Kamohalu and Burl Burlingame. "The Teacher Nona Beamer" in *Da Kine Sound*, pp. 132-143. Honolulu: Press Pacifica, 1978.
21. Hopkins, Jerry. "From the Archives: the First Family of Hawaiian Song" in *Ha‘ilono Mele*, Vol. IV, No. 19, October 1978. Honolulu: The Hawaiian Music Foundation.
22. Wood, Ben. "Artist in Profile" (article on Auntie Alice Namakelua) in *Ha‘ilono Mele*, Vol. I, No. 4, April 1975. Honolulu: The Hawaiian Music Foundation.
23. _____. "Another Category of Haw'n Music: 'Haole Hawaiian" in *Ha‘ilono Mele*, Vol. V, No. 3, March 1979. Honolulu: The Hawaiian Music Foundation.
24. Akamine, Eldon. "It Sells Records...but is it Really Hawaiian?" in *Ha‘ilono Mele*, Vol. IV, No. 6, June 1978. Honolulu: The Hawaiian Music Foundation.

**Practicum
(19 October)**

Basics: basic repertoire in taro patch tuning. open and closed positions
 •Exercise 2 *Manuela Boy*, Kotani: pp. 22-25.
 •Exercise 3 *Mōlehu*, Kotani: pp. 26-29.

WEEK 5:

Lecture Discussion The Hawaiian Renaissance and Sovereignty (24 October)

Reading

25. Kanahēle, George S. "Haw'n Renaissance Grips, Changes Island History" in *Ha'ilono Mele*, Vol. V No. 7, July 1979. Honolulu: The Hawaiian Music Foundation.
26. Haugen, Keith. "Hokule'a, and Inspiration for Hawaiian and Tahitian Songwriters" in *HailonoMele*, Vol. II, No. 8, August 1976. Honolulu: The Hawaiian Music Foundation.
27. Hopkins, Jerry. "New Haw'n Music Shows Search for Roots and Rights. in *Ha'ilono Mele*, Vol. V, No. 4, April 1979. Honolulu: The Hawaiian Music Foundation.
28. Kanahēle, George S. *Hawaiian Renaissance*. Honolulu: Project Waiaha, 1982.
29. Kamaau, Mahealani. "The Historical Precedence for Sovereignty" in *He Alo A He Alo, Face to Face: Hawaiian Voices on Sovereignty*, pp. 15-20. Honolulu: the Hawai'i Area Office of the American Friends Service Committee, 1993.
30. Trask, Haunani-Kay. "Introduction" in *From a Native Daughter: Colonialism and Sovereignty in Hawai'i*, pp. 1-28. Monroe, ME: Common Courage Press, 1993.
31. Trask, Haunani-Kay. "Lovely Hula Hands: Corporate Tourism and the Prostitution of Hawaiian Culture" in *From a Native Daughter: Colonialism and Sovereignty in Hawai'i*, pp. 179-197. Monroe, ME: Common Courage Press, 1993.
32. DeCambra, Ho'oiipo. "An Interview with Mililani Trask" in *He Alo A He Alo, Face to Face: Hawaiian Voices on Sovereignty*, pp.113-124. Honolulu: the Hawai'i Area Office of the American Friends Service Committee, 1993.
33. _____. The Apology to Native Hawaiians on Behalf of the United States for the Overthrow of the Kingdom of Hawai'i (Joint Resolution of Congress). Reprint of U.S. Congress Public Law 103-150 originally printed by the U.S. Government Printing Office. Kapolei: Ka'imi Pono Press, 1994.

Practicum (26 October)

- Open and closed positions
- The Guitar: Styles and Sounds
 - In class: Exercise 3 *Mōlehu*, Kotani: pp. 26-29.
 - Review for master class with Ozzie Kotani

Master Class (Fri. 28 October)

- Special Guest: Ozzie Kotani
- 1:15-3:05 p.m. Braun Rehearsal Hall
 - Play one piece for Ozzie

Concert
(Fri. 28 October)

Ozzie Kotani Concert

•8 p.m. Campbell Recital Hall

•Your name will be on the comp list at the Campbell Recital Hall box office.

WEEK 6:

Lecture Discussion
(31 October)

Slack Key Masters

•Keola Beamer, Sonny Chillingworth, Barney Issacs, Ledward Kaapana, Moses & George Kahumoku Jr., Dennis Kamakahi, Raymond Kane, Ozzie Kotani, Leonard Kwan, George Kuo, Cyril Pahinui, and of course, Gabby "Pops" Pahinui.

Reading

34. _____. "Keola Beamer, biography." Dancing Cat Records promotional literature.
35. _____. "Keola Beamer Trivia and Strange Weird Stuff." From the Keola Beamer Web Page.
36. Beamer, Keola. "Fundamentals of Slack Key Guitar Technique and Slack Key Exercises. From Keola Beamer Web Page.
37. Berger, John. "Maui's Ikaika Brown is Boy Wonder of Slack Key Guitar" in *Honolulu Star-Bulletin*. p. B-1, August 15, 1996.
38. _____. "Sonny Chillingworth, biography." Dancing Cat Records promotional literature.
39. _____. "Barney Issacs, biography." Dancing Cat Records promotional literature.
40. _____. "George Kuo, biography." Dancing Cat Records promotional literature.
41. _____. "Ledward Kaapana, biography." Dancing Cat Records promotional literature.
42. _____. "Moses Kahumoku, biography." Dancing Cat Records promotional literature.
43. Farmer, David C. "The Brothers Kahumoku, A Big Island Phenomenon" in *Ha'ilonno Mele*, Vol. VI, No. 12, December 1980. Honolulu: The Hawaiian Music Foundation.
44. Haugen, Keith. "Dennis Kamakahi: Top Composer, Son of Hawai'i" in *Ha'ilonno Mele*, Vol. V, No. 3, March 1979. Honolulu: The Hawaiian Music Foundation.
45. _____. "Ray Kane, biography." Dancing Cat Records promotional literature.
46. _____. "Ozzie Kotani, biography." Dancing Cat Records promotional literature.

47. _____. "Leonard Kwan, biography." Dancing Cat Records promotional literature.
48. Hopkins, Jerry. "Peter Moon Does it Again, Bridges Hawaiian and Rock" in *Ha'ilonō Mele*, Vol. V, No. 8, August 1979. Honolulu: The Hawaiian Music Foundation.
49. _____. "Cyril Pahinui, biography." Dancing Cat Records promotional literature.
50. Akamine, Eldon. "Gabby Tells His Own Story" in *Ha'ilonō Mele*, Vol. III, No. 5, May 1977. Honolulu: The Hawaiian Music Foundation.
51. Kasher, Robert Kamohalu and Burl Burlingame. "The Legend Gabby Pahinui" in *Da Kine Sound*, pp. 12-25. Honolulu: Press Pacifica, 1978.
52. Blevins, Brian. "Gabby Pahinui: Biding Time" in *Honolulu*, November 1978.
53. Blevins, Brian. "Gabby: Time for a Comeback" in *Honolulu*, December 1978.
54. _____. "Outpouring of Feeling for Gabby Pahinui" in *Ha'ilonō Mele*, Vol. VI, No. 11, November 1980. Honolulu: The Hawaiian Music Foundation.
55. Blevins, Brian. "Remembering Two Greats" in *Honolulu*, December 1980.
56. Kanahale, George. "The Hawaiian Music Foundation Presents Kī hō'alu, Slack Key Guitar in Concert." Program from September 21, 1973.
57. _____. Program from Hawaiian Day at Kennedy Center, May 8, 1993.
58. Burlingame, Burl. "Slack is the Key to it All" in *Honolulu Star-Bulletin*, p. B-1, June 27, 1996.
59. _____. "Bankoh Kī hō'alu '96 Hawaiian Slack Key Guitar Festival." Program from August 18, 1996.

**Practicum
(2 November)**

Open and closed positions

- The Guitar: Styles and Sounds
- Review of *Kani Kī hō'alu, Manuela Boy, Mōlehu* for performance midterm.
- Review for written midterm.

WEEK 7:

Lecture Discussion **Written Midterm**
(7 November)

Practicum
(9 November)

Performance Midterm

- Perform for class your choice of Exercise 1, 2, or 3.

WEEK 8:

Lecture Discussion Midterm Recap, Contemporary trends in Slack Key, Analytical Listening
(14 November) •Daniel Ho, Makana, Charles Michael Brotman, Bryan Kessler, Jeff Peterson
•Prepare for Listening Analysis paper writeup.

Practicum
(16 November)

Hammer-ons

- Exercise 6 *Manamana Lele*, Kotani: pp. 44-49

WEEK 9: No Class (Thanksgiving Break)

WEEK 10:

Lecture Discussion Hawaiian Music and the Media, Cultural Copyright, Authenticity
(28 November) •Movies, Television, Advertising
Due: Comparative Listening Analysis Paper

Reading

60. Kanahale, George S. "From the Archives: Mele and the Movies" in *Ha'ilono Mele*, Vol. IV, No. 6, June 1978. Honolulu: The Hawaiian Music Foundation.
61. Tater, Elizabeth. "Traditional Music and Dance in the Late 20th Century" in *Strains of Change: The Impact of Tourism on Hawaiian Music*, pp. 19-27. Honolulu: Bishop Museum Press, 1987.
62. Greenaway, John Endo. "Cultural Copyright" in *Oo-Zoo-May News*, No. 2, Fall 1994.
63. _____. "Shakuhachi Meets Slack Key One Beautiful 'Maui Morning'" in *Maui Scene*, p. 3 May 31, 2001.

Practicum:
(30 November)

Double Slack Tuning

- Exercise 6 *Manamana Lele*, Kotani: pp. 44-49
- Exercise 7 *'Ewalu*, Kotani: pp. 50-54

WEEK 11:

Lecture Discussion Wrap-Up of Lecture Topics, Preparation for Performance Final
(5 December)

- Exercise 6 *Manamana Lele*, Kotani: pp. 44-49
- Exercise 7 *'Ewalu*, Kotani: pp. 50-54

Practicum
(7 December)

Final Class: Performance Final

- Perform for class any piece studied this quarter other than that which you performed for your midterm.