Spring Semester 2016  
Music 177: Introduction to Hawaiian Music  
C.D. Kaʻala Carmack, Instructor  

COURSE DESCRIPTION  
A survey of Hawaiian music from Polynesian origins and pre-contact traditional forms to acculturated and contemporary forms and expressions including vocal, instrumental and dance music in their social, cultural and religious contexts. (3 hours lecture)  

• Identify and define the basic concepts, terminology and distinguishing features of Western European and Hawaiian music.  
• Identify (a) the distinguishing features of indigenous Hawaiian music, (b) the musical instruments indigenous to Hawaiʻi, (c) acculturated Hawaiian music, and (d) acculturated musical instruments.  
• Explain or discuss the functions of music in pre-contact Hawaiian society and in contemporary Hawaiʻi.  
• Discuss the interplay of Hawaiian music and Hawaiian dance performance.  
• Identify and discuss important events and personalities in the evolution of Hawaiian music.  
  - Discuss the composition, recording, production, and commercialization of Hawaiian music.  
  - Sing chosen Hawaiian mele as a class; define Hawaiian text, discuss history and meaning of the mele; discuss composers and their intention of the mele chosen.  

COURSE TASKS  
The course is taught in lecture/lab format, i.e., part of the class will be lecture and part will be in laboratory/practicum sessions. In other words, we will “talk” music and then we will “music” music. My expectation during lectures is that you take notes and ask questions to assist yourself in understanding the material that is covered in each class. That is, if you do not understand a concept, please make sure that you ask questions. During the “practicum” portion of the class, you are expected to participate with singing as well as to play instruments, such as the kaʻekeʻeke, pūʻili, pahu, ipu, ukulele, guitar, etc. As the semester progresses, you will hopefully become more
proficient at singing while playing indigenous Hawaiian musical instruments.

Coming to know Hawaiian music is a cumulative process - really a lifelong journey; what you learn on a particular day depends upon how well you grasp what was covered the day before, and the hope is that it remains with you after you leave campus. Therefore, it is important that you maintain a working knowledge of the material by keeping a journal of what we cover in class. Other than lecture, we will participate in in-class activities---the intimate and intense discussion of mele and the contents therein---and you will be given homework assignments, periodically. While I make every attempt to involve every student in the in-class activities, if you have something to say or mana’o to share, make sure you do! Homework assignments and classroom participation are both critical to the maintenance of knowledge in this class.

**ASSESSMENT TASKS AND GRADING**

Grades will be calculated as follows:

- Attendance 20% = 75 points
- Homework & in-class participation 20% = 75 points
- Mid Term examination 20% = 150 points
- Final Project 40% = 200 points
- TOTAL points for semester 500 points

**ATTENDANCE POLICY**

There will be no such thing as an excused/unexcused absence. You are allowed 3 absences for any reason. **After three (3) absences, your grade will be reduced by one entire letter per absence.** Therefore, on absence number 4, your grade drops from an A to a B; on absence 5, from a B to a C; and, so forth. If you are absent, for whatever reason---sickness, death in the family, dog bit you, etc.---you are still responsible for making up the material you missed.

**CONCERT REVIEW PAPER**

Each student will be required to attend a recital, church service or concert attendance. At this concert, there must be Hawaiian music on the program, and your reaction to the performance of the Hawaiian music will be what your review is focused on. A 2-page, double space, 12 font, computer generated paper of your comments on the
performance is due by the end of the semester. Much of your grade will be based on how much and how well you incorporate some of the musical concepts that we cover in class into your paper. Students should NOT have to spend money to attend a concert where Hawaiian music will be part of the program, if at all possible. Please share with each other upcoming events that your classmates may want to be made aware of in order for them to attend as well.

**FINAL RESEARCH PROJECT**

Much of our work this semester has been coming up with a working, collective definition of Hawaiian music: its attributes, qualities instrumentation, influences, functions, history, etc. Your final project will be a combination of the following:

1. The definition of Hawaiian Music that we will be working with this semester embraces but is not limited to the following characteristics: songs are in Hawaiian only, or in olelo Hawai‘i with some English words, or in English with some Hawaiian words; songs about a place in the Islands, a notable person or event in Hawaiian history or current events; songs or recordings with certain instrumental accompaniment combinations (guitar, ukulele, bass, et al); songs with a certain “feel” that can be considered “nahenahe” – oftentimes slow and sweet; songs with certain characteristic beat patterns; songs with forms (ABA, or AABA, usually); songs that often have vamps between verses that are usually V7/V – V7 – I (D7 – G7 – C); songs that have lots of repetition and endings that are somewhat canned (melody goes put to the 3rd over the final vamp, with the instruments moving up 3 chords to a “big” finish; etc. This semester we will investigate how accurate this definition is and how we can expand or contract it.

2. Take a particular Hawaiian composer or performer and do the following:
   a. Write no more than a page of biographical information on him or her;
   b. Listen to at least 2 songs recorded by that person and analyze and write about what qualities in those songs elucidate our working definition of Hawaiian music;
   c. Provide background information on the songs and their meanings;
   d. Speak briefly about the performance practice of the age in which the pieces you chose were recorded – for
example, if you choose to write about Charles E. King and his song, “Na Lei o Hawai‘i”, it would be best if you were to pick a recording from years ago (it was written in 1916) and compare it to a more recent recording, with at least these questions in mind: how similar are the 2 recordings? How different? What instruments are present in both? How do the voices sound to you? How similar are the qualities of the two recordings? In your estimation, has the song stood the passage of time?

3. The most important part of your paper will concern your manaʻo on the evolution of Hawaiian music. What hope do you have for its future? How much innovation can it undergo before it ‘loses’ the Hawaiian quality inherent in our definition of Hawaiian music? Should it always remain as we define it, or does our definition include room for growth and change? Who decides how much innovation can be applied to Hawaiian Music before it loses its Hawaiianness?

4. Your paper should be 4 – 6 pages in length, double-spaced, 12 font, with footnotes and/or endnotes using whatever editing style with which you’re familiar (e.g., Chicago). We can talk about this aspect of the paper more in class. Remember, there is no RIGHT answer to this question, only YOUR answer.

**LEARNING RESOURCES**

There is no text per se for this class. We will be going to the library here on the WCC campus, Hawaiian collection, and we may also go to Hamilton Library at UH/Mānoa for a research fieldtrip. There may be at least one other fieldtrip, but it will be announced as the semester progresses.

We are indeed fortunate to have Teresa Bright with us in this class. As a seasoned professional recording artist and performer, she is an invaluable resource and asset to our work in this class. Do not hesitate to ask for her manaʻo as you begin your research.

I hope to bring other performers and guest artists to visit our class this semester, as their schedules permit. I am confident that you will all be respectful when they visit. However, also be ready to pose questions that speak to your curiosity about aspects of the history and practice of Hawaiian music. Again, note-taking from the blogs and guest lectures will be of great help when it comes time to 1) to
successfully answer questions that may appear on quizzes and mid-
terms, and, more importantly, 2) to walk away at the end of the
semester with a clearer understanding of your individual and our
collective kuleana is, with respect to the perpetuation of Hawaiian
Music.

**DISABILITIES ACCOMMODATION STATEMENT**

If you have a physical, sensory, health, cognitive, or mental health
disability that could limit your ability to fully participate in this class,
you are encouraged to contact the Disability Specialist Counselor to
discuss reasonable accommodations that will help you succeed in this
class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or
you may stop by Hale ‘Akoakoa 213 for more information.