**Educational Outline—Hawaiian**

Personnel/Instruments:  
*Soprano (sometimes two)*

*Alto*

*Tenor*

*Bass*

*At least two ‘ukuleles (sometimes three)*

*Guitar  
Ipu and Ipuheke*

Creation *oli*: ***“O Wakea Noho Ia Papahanaumoku”*** (all singers, *a cappella*)

All greeted with a big Hawaiian ALOOOOHA and members of the group are introduced. Depending on the age level and size of the focus group, the students are usually asked to name as many Hawaiian islands as they can, noting that the islands were all named in the previous chant. If there is plenty of time, we may do the chant again, this time asking the students to listen in particular for the island names. The creation chant is identified as “oli” and as with all Hawaiian words in this program, students are asked to repeat the words and casually reminded and “quizzed” throughout. The students are asked to listen to how we use our voices differently in this next song, as opposed to the first song.

***“Hawai’i Aloha”*** (vs. 1 and 3) (all singers, *a cappella*)

We said “Aloha in the beginning, what does it mean? The idea of “Aloha” is introduced and how it can mean different things (hello, goodbye and love), and demonstrating how it’s used in song we just sang. Students are now asked to translate the title of the song and are encouraged to embrace the idea of speaking another language and using translation skills even if they don’t necessarily speak the language.   
  
What did this last song sound like? How did it differ from the first piece we “sang”? Talk about *oli*, how it is used to preserve important information and introduce *himeni* as a hymn. Identify Hawai’i Aloha as a Christian hymn melody brought from the US mainland, but one that was given new words and used for generations to extol the beauty of the land and people of Hawai’i.

***“Sweet Lei Mamo”*** (soloist, backup singers and stringed instruments)

Where do cowboys live? Are there any cowboys in Hawai’i? Talk about how there came to be a need for cowboys in 19th-century Hawai’i and the origins of *Paniolo* music: Spanish-Mexican *vaqueros* were brought to help teach Hawaiians how to handle the cattle; Guitars arrived with the *vaquero*, while the `ukulele developed later from the Portuguese *branguinha* (brought by immigrants ca. 1879). Introduce the various instruments we’re playing, especially the different sizes of ‘ukulele.

***“Namolokama La”*** (soloist, backup singers and stringed instruments)

Depending on the size and age of focus group, students are usually asked to stand (quietly) before the next piece. Listen to the following piece and think about where/when you might hear something like it.

***“Hawai’i Pono’ī”*** (all singers, *a cappella*)

Ask for ideas about what was just heard/sung. Talk about why we stand, national anthems and why Hawai’i has a national anthem, even though it’s now a state (this becomes more involved for older kids and more basic for younger kids). Discuss the Hawaiian monarchy and Queen Lili’uokalani (Lili’u), how this name chant was written for her, describing her various attributes, and now set to music, even with a new arrangement by one of our ensemble members.

***“Lili’u e”*** (duet, female backup singers and stringed instruments)

Ask for translation of the word “hula.” Describe how it is more than just dance, but a means to tell a story, express feelings, or describe an important person, belief or event. Invite participants to join the group in learning and performing the *hula noho* “Ke Ao Nani”, including the *kahea*.

*Hula Noho*: ***“Ke Ao Nani”*** (seated hula with full group and all participants)

Call attention to and demonstrate the *ipu* and *ipuheke*. Ask if they would like to see Kim do a hula (of course!!) and give brief run-down of Pele and Hi’iaka and how they are represented.

***“No luna e ka halekai no ka ma’alewa”*** (hula with chanting and ipuheke)

Introduce “Kaulana Nā Pua” and how it was written as a protest song when Queen Lili’uokalani was imprisoned in her own palace during the overthrow of the monarchy (vary language/depth of story depending on age of audience). Listen for familiar words you’ve learned: pua, aloha, Hawai’i, Kaua’i, ‘aina, ha’ina, etc.

***“Kaulana Nā Pua”*** (all singers and stringed instruments with *ipu* and *ipuheke*)

Q & A

Closing   
Introduce Queen Lili’uokalani as a composer. As time allows, teach refrain and/or simple hula movements (method varies, depending on age of audience) to:

***“Aloha ‘Oe”*** (all singers and stringed instruments)