

1969

A Compilation of Songs of Polynesia for Use in the Teaching of Music to Elementary School Students

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A COMPILATION OF SONGS OF POLYNESIA
FOR USE IN THE TEACHING OF MUSIC
TO ELEMENTARY SCHOOL STUDENTS

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Anne P. Medeiros
August, 1969

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Mahalo, in the Hawaiian language, means more than thank you. It expresses admiration as well as gratitude. Me kealoha pumehana may be interpreted as a warmth that comes from within. To Miss Lucile Doersch, Dr. Wayne Hertz, and especially Dr. Herbert Bird, chairman of this committee, my heartfelt appreciation for the advice and encouragement that was given throughout this project. Without their assistance, this work could not have become a reality. Mahalo me kealoha pumehana.

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CHAPTER I

INTRODUCTION

The Western way of life has spread all over the world. This way of life has brought with it changes that are welcome and some that are not. Generally, it has come to Polynesia bringing with it more people and more money for the Islanders' economy. It has helped build new industries--the tourist industry for Tonga, New Zealand, Samoa, and Tahiti--and has helped the older copra industry of these islands and the sugar and pineapple industries of Hawaii.

Specifically, it has brought to Hawaii hotels of concrete that stand in place of the palm trees on our beaches. A faster pace of life is known in the express highways that criss-cross our islands. This is change, but not necessarily for the good. At Manoa Valley stands the University of Hawaii and the East-West Center, where students from every culture come to learn methods that will help them to help their countries in times of war and peace. This is change, and for the good. Good also is a form of change that will bring educational television to the Pacific, and modern liners and swift aircraft linking all of Polynesia.

The discerning traveler has come by jet plane and ocean liner to Hawaii, Samoa, Tahiti, Tonga and New Zealand. This same form of transportation has brought the Islanders to our educational centers--the University of Hawaii and the Church College (Mormon) of Hawaii. These Islanders have joined a wide range of people of national origin and cultural background, including Chinese, Japanese, Okinawan, Korean, Filipino, Portugese, Puerto Rican, Hawaiian, Northern European, and American. The social harmony in which all of them live has been the subject of frequent comment and sociological study.

Only where people have lived in areas of little economic interest have they escaped the impact of this Western way of life. However superficial the contact with the West has been, we know that it is enough to send resounding changes through the whole structure of a culture. Had the white migrants to New Zealand prevented the distribution of guns among the Maori tribesmen, things might have been less bloody than they were (24:9). Yet in Hawaii the coming of the missionaries in 1820 served as a basis for the establishment of the Kamehameha Schools. This charitable trust is to continue in perpetuity for the primary purpose of educating boys and girls of Hawaiian or part Hawaiian blood. If the Germans (in 1899) in Samoa had not undertaken a vigorous program of agriculture, perhaps

there would not be any copra industry--or any industry--in Samoa today. It must be said that even though the Western way of life has been brought to the islands, there is still the resiliency of these people which helps them to adapt and make their culture survive. This is what has happened in the field of Polynesian music.

Within a short period of one hundred fifty years, some of our indigenous song material has gradually been replaced by song material of the Western world, which has been assimilated and adapted to our use. The melodies and ideas from the adjoining islands are borrowed from each other so freely that it is often not known where a song or dance actually originated. But for all of us who live in Polynesia and are responding to Western influence, it must be remembered that we also actively inherit the old traditions.

With this in mind, it should not be surprising to find a scarcity of music material for children from the islands of Hawaii, Samoa, Tahiti, Tonga, and New Zealand. Up to the present time, much of this material has been the "watered down" versions of songs usually sung by adults and put into children's textbooks. For example, "My Sweet Sweetie" is found in the Allyn and Bacon series, This Is Music (27:157), yet it is a Hawaiian love song. "Come Ye Maidens" is attributed to being of Maori origin, yet is

sung in English, and it is found in the Ginn textbook, Singing Together (22:147). Often, publishers will take the liberty of putting children's words to the melody of an adult song and calling it a song for children. For example, "My Boat," originally entitled "Maui Chimes," is actually a Hawaiian instrumental composition for steel guitar.

From letters and conversations with teachers, gathered during the course of workshops on Polynesian music, which have been given by the writer, it has become evident that these teachers want more music materials written for teaching the music of Polynesia. Many times instructors and students from the United States and other countries of the world, who have come to Hawaii to teach and study, find that there is no orientation in the culture of the Pacific. If they desire, they may receive a concentrated two-week workshop at the University of Hawaii or the Church College of Hawaii and come away with all the facts needed in the economics, history, and social structure of the various cultures. However, when it comes to music, a hodge-podge of song material exists in their minds. Much of the song material is not written out in musical notation. If there are any dances learned, they are learned by rote, with the directions left to the student to write out. If one does not have a tape recorder, movie camera, a keen ear for

languages and some background in music notation, the portion of the workshop dealing with Polynesian song and dance material would be hopelessly inadequate. With this lack of preparation and background, these instructors and students express a great need for notated song material with adequate dance directions.

Up to the present, much of what little there is in the field of Polynesian music will be found to be either incomplete, inaccurate, done without proper organization or in a superficial manner mainly for the island tourist, or will be found in works of scholarly detail written by ethnomusicologists whose works are generally inaccessible by the average school teacher.

The writer's introduction to some of the primary sources of information on songs for children from Polynesia took place four summers ago when she attended a workshop at the Church College of Hawaii. The music and dance section of the workshop was given by students who came to the Church College of Hawaii from Samoa, Tahiti, Tonga, and New Zealand. They taught the songs of their various islands by rote. These were taped and notated for use in teaching children. For three succeeding summers the writer has returned to take music workshops or courses at the Church College of Hawaii. It has made possible the opportunity to learn from the students of other Polynesian

cultures their songs and dances, which have been added to this Pacific music collection. It is the purpose of this paper to present a collection of songs for children from the main islands of Polynesia: Hawaii, Samoa, Tahiti, Tonga, and New Zealand.

I. THE PROBLEM

Statement of the problem. The purposes of this study are (1) to provide information about the vital part that music has played in the Polynesian cultures of Hawaii, Samoa, Tahiti, Tonga, and New Zealand, (2) to present in written form heretofore unpublished children's songs and dances from the five principal cultures of Polynesia, and (3) to provide explanatory material on the use of these songs.

Limitations of the study. This document is not intended to be an analytical study in ethnomusicology, but a presentation of song and dance material that can be used by teachers in elementary music programs. The study is limited to the music of the five principal cultures of Polynesia--Hawaii, Samoa, Tahiti, Tonga, and New Zealand.

CHAPTER II

HISTORICAL SURVEY OF THE FIVE POLYNESIAN CULTURES

In reviewing the literature for this study, the writer found that there seem to be few studies available that are concerned specifically with Polynesian music for children. The literature on Polynesian music is very general. There are ethnological treatises that study the culture from a descriptive and comparative viewpoint, the geographic distribution of music, and the amount of change in the musical style.

None of these studies deals with Polynesian music for children. The writer hopes that this document will provide the basis for further research which will show how the Polynesian people and their music develop from infancy to adulthood.

This chapter consists of two sections. The first section considers the general characteristics of Polynesian music with references to the written material of ethnomusicologist Bruno Nettl (Music in a Primitive Culture) and ethnologist Nathaniel Emerson (Unwritten Literature of Hawaii). The second section reviews the specific music material that has been written about the islands of Hawaii, Tonga, Tahiti, Samoa, and New Zealand by anthropologists Margaret Mead (Coming of Age in Samoa), Helen Roberts

(Ancient Hawaiian Music), and Johannes Anderson (Maori Music with Its Polynesian Background).

From the few documents which are available for the general study of music in Polynesia, we know that originally their music had no outside influence, except where the musical style moved from the culture of one island to the culture of another island. When this happened, the musical style was less likely to change the repertoire in that culture, and would itself be influenced by the cultural style with which it had come in contact. Nettl (20:235) wrote of this tendency of neighboring styles to become similar when there was mutual contact among the groups. This will be re-examined later in the song material.

For the Polynesians, music was not primarily an act of entertainment. Like most primitive people, their lives centered around their religion. Music, then, took an active part in the rituals of their religion and non-ritual dances, in their love-making, story telling, war dances, and entertainment.

Their song literature was of two types. One was a song of epic proportions, telling of the origin of the islands or the glories and tragedies of the gods. The other type of song was in reality a succession of songs, as many as one hundred, which were sung in a particular

order as an accompaniment to a spoken myth, or relating to a ceremony (22:74). Work songs did not exist in the primitive society. This form of music became significant as music developed.

Vocal music predominated, with the text assuming primary importance. These texts were drawn from the mythology, history, and daily lives of the people.

Because there was an absence of written literature, all knowledge was handed down from generation to generation through the mele (vocal music). In this way pride also was generated in the chiefs, the families, and the perpetuation of the race (16:9).

The mele was sung in the form of a chant. Even though the chants were confined to a tonal range of between two and five tones, the chanters were skilled in applying to their chanting individual dynamics and tonal quality (nasal, throaty, guttural) which gave the performances individuality.

In his description of Polynesian music, Lomax wrote of the perfect tonal and rhythmic unison of the long and complex texts where every syllable was clearly enunciated (17:433). This can be heard today in the "Hawaiian Oli" and the "Maori Patere" (chants).

Musical instruments were mainly rhythmic in character and served primarily as rhythmic accompaniments to the

vocal music. There were instances, however, when the instruments were played for the sole enjoyment of their sound or when the sound served as a means of communication. The instruments fell into three major groups: string, wind, and percussion (16:12).

With the coming of the European explorers and the missionaries to Polynesia in the eighteenth century, a selective adaption of song material from these foreigners took place, forming a new style of Polynesian music. What the foreigners heard were great choruses pronouncing intricate chains of syllables in perfect unison and at extremely rapid tempos (6:935). This ability to chant in perfect unison was a normal Polynesian cultural trait. The foreigners not only heard these large choruses but also saw them as they accompanied elaborate dance rituals. This function of these choruses played an important part in ceremonies marking the life cycle--the crises of birth, puberty, marriage, and death.

The music of those foreigners that the Polynesians first came in contact with was both secular and religious. It included sea songs, band music, hymns, and anthems.

There is no documentation to prove how much of an impression people other than the missionaries had on the influence of Polynesian music, but we do know that the

first people to make a strong impression on Polynesian music were the missionaries.

The missionaries came to educate the natives. Conversation was a basic aim; but the missionaries also provided the various Polynesian peoples with an alphabet, which enabled them to transcribe the spoken sound into a written language. The Bible and hymn books (music text only) were translated into these written languages. The missionaries set up mission stations and soon opened mission schools. Most of their efforts were based on the teaching of reading, writing, arithmetic, the Bible, and hymn singing. They soon set up singing schools to teach singing and music reading.

The missionaries were eager to change the music that was heard because they felt that much of that music honored pagan gods and rites. Harmony as known in Western culture was introduced to the Polynesians, who soon mastered it. The Polynesians have astonished and delighted observers even today by their choral performances in this perfectly blended Western-European harmony (18:435). Soon the ancient style of music became submerged by this acculturated choral style, and a new era of Polynesian music began, of which there still remain traces today.

With this background of Polynesian music in mind, a more detailed review of the literature on the music of

each of the five cultures to be studied is presented in the order in which the islands were discovered.

I. TONGA

There are no words in the Tongan language to describe singing. "Ta'anga" refers to poetry of the type that has a dance accompaniment and "Faiva" means to dance. The chanting of the poetry resembled the type of heightened speech known in Germany as "sprechstimme." To the Tongans, then, their chanting and dancing was always an accompaniment to the poetry.

The melodies of the chants (or songs) were sometimes interchanged or resembled one another closely because the value was in the poetry. Even dance motions were considered secondary to poetry. Love and war were seldom the subjects of Tongan songs. Instead, their songs were of a moral nature or reflected the scenery around them.

It is difficult to tell what is real acculturation and what is instinctive in Tongan singing. Little, if any, indigenous music is in existence (14:110). The actual singing (chanting) was either contrapuntal or harmonic in form, with only chorus singing. Unison singing was not well liked in Tonga or Samoa.

The ethnomusicologist Raven-Hart wrote of having two boys sing for him, and invariably one would drift off

into a second part or descant. If there were three boys present, both the second part and a descant would be heard. The altos would often sing their parts an octave higher, adding a descant; and the tenors and basses would take their parts above the soprano melodies in a falsetto (14:110). It was disconcerting when one listened for a tune but could not hear it because no one was singing the melody.

This Polynesian aptitude for instantly extemporizing parts to songs, old and new, has been noted by many ethnomusicologists who have studied the Polynesian culture.

Dancing schools were organized and taught by dance teachers as a means of perpetuating the songs and dances of the people. These specialists composed both poetry and dance motions. They made use of the major and minor scales and considered rhythms more important than the melodic line because the rhythm set the tempo of the dance.

The music and dances of Tonga were primarily functional in nature. The music had a specific purpose such as a lament, or a dance song. Performances were for a given purpose only, with the instruments and dance always being subservient to the poetry.

In ancient times the Tongans made use of the nose flute, bamboo pipes, and a mat drum to accompany their dances. They are no longer in use today, except for a

skin drum, the "lali," made of metal barrels with cow or goat hides stretched and laced over the ends (an adaptation of Western culture).

The two instruments that are used to accompany the singing and dancing today are primarily the ukelele and guitar.

There are a variety of Tongan dance types. The Paddle dances, "Ma'etu'upaki," are performed by men on special formal occasions, such as a coronation or state function (Tonga is the only remaining Polynesian Kingdom). The "Lakalaka" was influenced by Wesleyan hymns and it has a very sustained melody but no drum accompaniment. This dance was performed by both men and women in groups side by side, with the men performing the vigorous, virile motions, while the women performed the graceful motions. The modern sitting dance, "Ma'ulu'ulu," was used on both formal and semi-formal occasions. One portion consisted of singing with hand motions which described the rest of the song.

The "Tau'olunga" was an acculturated dance form using modern songs for informal and semi-formal occasions. The guitar and ukelele served as an accompaniment to the songs that described the scenery but actually were personifying the dancers' girl friends.

Thus, music and dance in Tonga, as in all preliterate cultures, was primarily functional in nature.

II. MAORI

Maori music, like the music of other Polynesians, was a much more important force in their everyday lives than in the Western cultures. In the book Maori, James Ritchie wrote:

No theme runs more strongly through the transition to adult status than this: The music that they make expresses what they are, boys and girls growing in their concern for what seems to them to be serious things of living. Sometimes it is loud music, fast beating on the ear drum and vibrating the walls; or singing that compels movement, that impels response, singing that shouts about life and love. Sometimes it is softer, yearning, whispering of loneliness, of longing. Sometimes it comes pouring out of the heritage and sings of the sense of newness in the culture, of the resurgence of the feeling of being Maori. Sometimes it is music of reverence and worship, and there is no incongruity in singing such songs at a party or a dance, for in whatever sense God is understood by them, He is inseparable from the act of living himself. And always it is the music that they make themselves to sing of their own preoccupations. With the songs goes movement, and with the movement the actions of others affirming the confidence of affinity, the communication of the young facing a future together however much they are leaving behind. For they are leaving much behind and they know it (24:83).

Maori music can be divided into two categories. The first category is the genuine Maori song--the monotone chant with its quartertone intervals that came with the natives when they crossed the Pacific Ocean some six hundred years ago. This type of singing still survives among

the older people of the Maori, and it survives with almost no evidence of European adulteration (28:5).

The ancient music of the Maori was comprised almost entirely of songs, and beyond the flute-like instruments called "Koauau" and "Putorino" there was very little tradition of instrumentation. The drum was never used as a rhythm instrument, and was known only as a gong "pahu" for signaling or as a warning. Maori rhythm, especially in the vigorous "Haka," was marked by the stamping of the feet and by striking the chest, thighs, and forearms with the hands.

The second category was the old Maori songs, known as "Waiata," and most of them were written in a narrative style. There were laments, abusive songs, songs of defiance, love, work, and boat songs. A praise of places indicated sentiment for the homeland. Ridicule and scandal were at once punishment to the culprits and a warning to others. Lullabies were not in general use, because singing was a social activity rather than an individual means of expression.

A singer, composing a melody, composed words and melody together, using intervals that pleased his individual ear (1:142). At that time there existed no complete octave scale, but much use was made of semitones, quarter tones, and other fractions which made Maori music very

complicated and difficult to notate. It is now known that the Maori sense of sound was so delicate that a tune could be sung ". . . within a compass of a single tone" (4:10).

With the coming of the Western culture, the "Pakeha's" (fair skin) musical idioms and styles were enthusiastically adopted at the expense of what had existed before. The Western musical scale, ideas of melody, harmony, and subject matter were adopted by the Maoris and adapted to their music in a variety of ways. At first it was the hymn tunes of the missionaries and waltz tunes of the nineteenth century which found favor, but the Maoris adapted them for their own purposes. Then the Maoris turned to the popular songs with enthusiasm, and not only borrowed the current melodies but wrote new ones in the same idiom but to Maori words. The rhythm and style in which they were sung were Maori, with the Maoris regarding the melodic line as a vehicle for the words. Often their songs were in long and flowing phrases, singing through the bar lines and occasionally adding an extra beat to a measure. They gave whole-hearted and whole-bodied expressions to their feelings, whatever they might be; and listener-observers were continually tempted to join in, so powerful was the effect of rhythm, movement, and the expression of the music (1:431).

The "Haka" or posture dance has been less susceptible to external musical influences. It is performed by the younger and older people today, and still has the same savage and warlike measured beat of past centuries. The aim was to illustrate the words of a song with the dancing chorus being emphasized at a unit (3:32). The declamatory, chanted "Haka" found its most important expression in warfare. It was intended not only to intimidate the enemy but also to inflame the warlike passion of the performer to such pitch that he would take part in an attack without regard to his safety (26:5). In this predominately masculine culture, the men performed the "Haka Taparahi," a dance involving leaping and extravagant posturing, as well as a protruding tongue and a rolling of the eyes. This dance expressed any public or private sentiment.

The women performed together the "HakaWaiata," a song with simple and gentle motions, or the "Haka Poi," a dance with small balls on cords twirled by the dancers. The "poi" of the women crystalized the rhythm into meter. There was an infinite variety of gestures and great trouble taken in perfecting them (1:431).

Anderson wrote that to the Maori, certain movements went better with certain types of music. The hands moved here or there, bending at the wrist, trembling with the wrists as pivots, held to the right or left or close to

the body, head, or at arm's length. The knees were bent, the foot tapped in rhythmic time, the head was inclined, the shoulders swayed, the eyes were expressive; all of the body entered into the movements (1:431).

The modern "Haka," or action song, developed in the first decade of this century. It was used as a means of bringing before the young Maoris the values of their own culture (4:15). The gestures of the arms and hands were more emphasized than the steps, and they directly related to the words and music.

Above all, the dancing and singing were performed in perfect unison. In the ancient dances, the movements were not as specifically prescribed (4:14). The present-day rhythms are varied, and when a large number of people perform in unison the result is extremely effective.

III. SAMOA

Dancing, music, and singing are recreations to which the Samoans could be expected to turn to naturally. There is no clear distinction in the literature written on just how much the missionaries influenced Samoan music; but it is generally assumed that the missionaries played an important part in the harmonic development of Samoan music, beginning with the hymns taught in the churches of Samoa.

The Samoans had a characteristic custom of adapting the attractive aspects of other cultures into their local background with significant modifications (13:109). This is evident in their religion (London Missionary Society), their games (introduction of cricket in 1884), and their vocal music.

It is known that there were two categories of songs in Samoa. One was a crystallized melody which was repeated, and handed down from one generation to another, and the other was a long narration or speech to an improvised melody (8:46). Foremost in the first category of songs were the war songs. Songs of the second category were related to the work in progress, children at play, working in the fields, or to any interest of the hour. Riding in a bus or paddling a canoe were often accompanied by singing and clapping, because in a group gathering this was a chief means of expression.

In Samoa there was no form of solo singing. They sang together with one part holding to a monotone while the other voices rose and fell around it. Sometimes the men used a falsetto with the women singing a low part.

Reeds and drums were used in the days of the missionaries, but it is believed that the missionaries obtained these instruments for European museums (8:415), because there are none that exist in Samoa today. Buck wrote that

the older Samoans recalled that there had been a drum with sharkskin stretched taut over one end of the drum, and that it had been introduced to Samoa but made no headway in the culture of Samoa (5:574). This was probably due to the fact that Samoa had the wooden gongs: the "Pate," the "lali," and the "Longo." They had also been introduced to Samoa and served as an accompaniment to the dancing and to call the people together.

The triton shell and a wooden trumpet, made from the wild palm of Samoa, were used for announcements and warnings to the people but never to accompany songs. These were the only two indigenous instruments to Samoa.

The Samoans had very simple musical instruments which every age group in the community could play. The children enjoyed the sound from the Jew's harp made from the dry rib of a coconut leaflet; whistles or trumpets from the banana, ti or pandanus leaves; and toy bull roarers. The young people of both sexes used the bamboo flutes to play love songs to each other, and the adults enjoyed the Pan's pipes which were made from varying lengths of bamboo tied together.

Except for the sounding board used exclusively by the chiefs in solo dancing, musical instruments had no special status as an accompaniment to the dance. A rolled up pandanus mat with two sticks or a kerosene can with two

sticks could readily replace the rhythm instruments in maintaining the rhythm of the dance.

There were no traditional schools of dancing in Samoa, but at a very early age the children began to learn the games and dances of their people. Observation and imitation were the ways in which dancing was taught. The young children watched older children, while the adults who were interested provided encouragement from the back of the room. The older married men and women, and even the chiefs, would move to the back of the house and would rarely take an active part in the dancing, but would provide singing and clapping accompaniment.

There were three styles of dance and twenty-five or thirty figures from which one could compose a dance. A dozen formal steps opened the dance and a few set endings closed the dance (19:115). Though dancing was a group activity, each dancer had an individual style that he or she had developed from childhood. Participation was by both sexes, either together or in separate groups. The gestures of the hands, arms, head, and upper part of the body were gracefully emphasized by the girls. Finger movements had no special significance in the dance but developed as a means of individual expression. Vigorous movements that included the difficult coordination required for rapid rhythmical slaps on unclothed portions of the

body were the dance style practiced by the boys (12:20). With the body bending at both knees and groin, the feet of the dancers moved in and out, providing a syncopated rhythm to the dance.

Certain types of dancing were reserved for those of high rank--they served to point out the importance of the individual in Samoan society (9:298). Such a type of dancing was done by the "Taupo" (daughter of a chief), with her dance style being one of aloofness (19:114). On rare occasions the chief would consent to dance. He would then be able to choose between a dignified type of dance or a comical dance. The clown or comedian dance style imitated the graceful movements and gestures of the "Taupo." The original idea was to provide a contrast to the stately dance of the "Taupo" (19:115).

IV. TAHITI

During Captain Cook's first voyage to Tahiti (1789), he wrote of a society of men and women called the "Arioi," who traveled from island to island (within the Societies), entertaining.

The society existed for two reasons. One was to be present at seasonal festivals and great events of community life such as the birth, marriage, or inauguration of an "Arii" (Royalty); and the other was to provide entertainment

of dancing, drama, and wrestling to the people. They toured the islands in fleets of canoes and were received everywhere with enthusiasm (2:18). (The society maintained a vow of celibacy, practiced infanticide, and eventually died out.)

Cook also noted that the common people sang a number of songs usually consisting of two lines and generally in rhyme. They accompanied themselves on two instruments, a nose flute and a drum which they played by hand. The drum was chiefly used at their "Hivas" (an exhibition of drums, flutes, singing, and dancing). The dances were also accompanied by a hollowed block of wood called a "To'ere," which was similar to the wooden gongs used in other parts of Polynesia.

Cook was not impressed with the dancing. It made little use of the feet and arms, but rotated the hips in a very rapid motion, keeping time to the beating of the drum. The men chanted between the dances, explaining the story of the dances. No singing accompanied the dances (1:6).

Less than a century later, the missionaries introduced ballroom dancing (waltzes and French gavottes) to the natives in an attempt to replace the hula, which they considered heathen (10:101). If any of the ballroom

dancing is retained today, it is performed for its novelty, and not as an adaptation into the Tahitian culture.

The Tahitians maintained dancing schools for boys and girls because it took long years of training to correctly develop the fast movements of the hips, feet, and hands. There were three categories of dances performed. The "Aparima," which was done either sitting or standing, slowly told the story of sea voyages and was accompanied by hand clapping. The "Paoa," a circle dance with the men in the center of the circle beating the ground in rhythm with their hands and also using the drum and "To'ere" (slit drum), made use of call and response, with the leader chanting and the dancers responding. The "Ote'a" was a standing dance (performed in rank and file) in which the movements were very fast. The dance was accompanied by a drummer who possessed the ability to maintain a steady beat and who knew the rhythmic pattern of the particular "Ote'a" being used. The younger men trained to be "Ote'a" drummers, but the instruction did not start until after childhood because the hand-wrist coordination was important in the drumming.

In the performance of a dance style, the drummer or leader of the dance would call out the name of the particular dance and would follow with its rhythmic pattern on the "To'ere." The dancers would then begin their

performances. The success of the performance depended on rehearsals with the drummer, since precision was of great importance. There was usually a medley of one dance type, interrupted by the names of new dances being called out. In the case of the vigorous "Ote'as" the ability of the dancer and drummer determined the number to be performed.

The dancing of the Tahitians has been described first because it was much more important in the Tahitian culture than singing. Kurath remarked that if we are attempting to describe a culture, we should at least accord the dance the same importance that it is given by the members of that culture (15:250).

The songs of the Tahitians were generally historical ballads which were varied in nature. They referred to legends or achievements of their gods, or to the exploits of heroes and chieftains.

If the songs were analyzed, they would fall into two categories. Most of them would be in a major key with the words recounting warriors, tribes, and religious events. In these would be the quick beating rhythm of the dance. More interesting would be the songs sung in a minor key. They would express the sorrow for people killed, or mourn the old way of life that has passed away forever (7:143).

Very early in life, the children were taught their songs. They would go with their parents to the song-houses,

which was their custom, and gradually would acquire their knowledge of the music. Through the open door of the song-houses, the people would come three or four times a week and sit in rows, with the women in the front, the older men next, and the children in the last row.

Ordinarily, one woman would start the musical theme of a song, the others joining in with their proper parts (7:143). In his article, "The Songs of Tahiti," Crampton describes the singing:

. . . the last main drone, out of the full deep notes of the lowest bass thus giving to the whole harmony the organ point support, which so impresses the hearer at his first experience. The older men weave their tenor strains through the harmony of the song in complete accord with the other voices. Or singly they may sing a peculiar erratic strain of a few bars before they return to the conventional part which is theirs. The women sing two or sometimes three or four parts in alto and soprano. Often a single female voice will depart from the others for a time to shrill a wild call like a piccolo in the same way that the tenors do. No instruments are used by way of accompaniment. Only the rich full tones of the wonderful voices are heard (7:141).

V. HAWAII

Music was an important part in the daily lives of the ancient Hawaiians. They utilized their music in all pursuits, such as invoking favors from the gods, in farming, fishing, building, religion, war and peace, love-making, and recreation (16:1). Like the folklore and balladry of old, their music was a way of expressing their thoughts

and passing on all knowledge from generation to generation. Music was classified into two areas, vocal and instrumental. Vocal music was the primary feature of ancient Hawaiian music, while the instruments served as an accompaniment to the vocal music. This vocal music was not the singing which we would understand today, but was more of a free flowing chant based on a limited tonal range. The words and meaning were more important than the vocal form of expression (20:1).

Within the vocal music were two major chant styles. The first style was the "oli." It had a tonal range of two or three notes, was performed as a solo, and did not use a rhythmic accompaniment. The "oli" chants were not used for dancing, although Roberts included in this style several methods of chanting (25:70). The second style was the "mele hula." These chants were used as dance accompaniments. Their tonal range was wider than the "oli," with five or six tones being used (25:319). The chanting of the "mele hula" was normally done by a chorus of singers, with musical instruments being used as a rhythmic accompaniment.

At times the rhythmic accompaniment was achieved by the dancer's slapping his hand on his body or thumping his feet on the ground (16:11). The words used in these chants gave a special meaning to the chant. It was the

duty of the dancer to perform according to the theme of the chant; the chanter who sang the words had to communicate the message of the story.

The chants could be composed by anyone from Royalty down to the commoner. Most of the chants were composed at the "Halau Hula" (dancing schools) that were maintained by the ruling chiefs. All music was then in the hands of the "Kahuna" (priest) who maintained the hula school.

At these centers the Hawaiian ". . . veiled much of his poetry in a figurative language, which generously used names of geographical locations, winds, plants, and flowers to describe man, his activities, and his emotions (16:11). The chants were, in this way, a method of preserving the traditions of the ancient Hawaiians.

The ancient Hawaiians were the only one of the Polynesian cultures that had an organized dancing school which was subsidized by Royalty. In the hula schools were two areas of study. They were the "Olapa" dancers only, and the "Ho'opa'a," the hula drummers, and chanters (16:11). From all walks of life, men and women came to the schools to study for as long as two years (23:232). Each island maintained its own hula schools, with differences in the interpretation and execution of the dances being very slight.

Within the dance groups were two subdivisions. The older dancers performed the sitting hulas and accompanied other dancers with musical instruments and chants. The younger and more agile group of dancers did the standing hulas. Best wrote that ". . . the movements were suave rather than sudden, flowing rather than angular" (3:344).

The occasions at which the dancers performed were religious ceremonies, court entertainments, formal debuts of other dancers, and recreational games. Hula routines were of many varieties; yet all of them were stereotyped in their movements (23:232). The attitude in performance and study was one of deep reverence, for the purpose of the hula was to take part in the religious and ceremonial lives of the people.

From having a strictly religious significance, the hula gradually expanded into the "opera" of old Hawaii, with dancers and singers combining to tell history and folk tales (11:introduction). Songs for the hula accompaniment touched on almost every aspect of daily or historical life. The dancers, trained in pantomime, are believed by most historians to be the Hawaiian equivalent to the actors known in other civilizations.

In 1820 the missionaries arrived and began to convert the members of the Royal Family to Christianity. The people were ordered to abandon the ancient hula, and all

traces of it in public became obliterated (23:228). Even though the hula was forbidden and the rulers of Hawaii withdrew their support of the hula schools for seventy years, the people still danced in private. In 1870, King Kalaukaua, the Merry Monarch, revived the hula and established a hula school for twelve children.

By this time the hula had been influenced by Western dances (23:229). The ritualistic expressions were gone and in their place were freer movements and new steps adapted from the Western dances that had been observed. The hula schools that King Kalaukaua had revived were now looked upon as the lone surviving art of the ancient people (11:introduction). Today's hulas differ from the ancient ones not only in form, but also in the manner of performance. Yet with all of the changes that have taken place, the dancing of the hula remains as the only art form of the ancient Hawaiians performed today.

The musical instruments of ancient Hawaii fell into three major classifications, string, wind, and percussion. The most important function of these instruments was to provide an accompaniment to the hula. There were instances, however, when the instruments were played for the sole enjoyment of their sounds (16:12). This was true in the case of the only string instrument of Hawaii, called the "Ukeke." There were two or three strings stretched along

a slender length of wood seventeen to twenty-four inches long. The wooden back was held against the lips and strings were plucked with a fiber. The mouth served as a resonator, for the words were chanted in the throat and usually were understood only by those familiar with the particular chant (16:12).

The only true wind instrument was the "Ohe hano ihu," the bamboo nose flute. The flute was made from a section of bamboo which was closed at one end by the node and opened at the other end. A hole was drilled near the node for the nostril, and usually two finger holes were placed at intervals farther down the flute. This instrument was used throughout most of Polynesia, and was used to convey the messages of lovers (25:35). The triton sea shell was used to attract attention. The gourd and ti-leaf whistles and bull roarers were considered playthings rather than musical instruments.

Percussion instruments included the "Pahu" (drum), of which there were two classes. The "Pahu Hula" was used for rhythmic accompaniment in the hula and the "Pahu Heiau" was used for religious ceremonies in the "heiau" (temple). The Hawaiian knee drum (Puniu) was not found in other parts of Polynesia. It was made of half a coconut shell with shark skin stretched over the top. This was used for rhythmic accompaniment for the hula. Another

instrument that was not found anywhere else in Polynesia was the "Ipu Hula," a double gourd drum. The instrument was made by joining two gourds together with breadfruit gum. The drum was dropped to the ground and then raised by the performer, who slapped it and dropped it again to the ground. Two distinct tones were produced, which gave an interesting accompaniment to the chant and dance (16:14).

Bamboo pipes (Ka'eke'eke) were used as an accompaniment to the chants and hulas. They were played by thumping them on the ground. The pipes were made from various lengths of bamboo with the pitch varying with the length. Another group of instruments that vibrated when struck were the "Ka la' au" (rhythm sticks), "Papa hehi" (treadle board), and the "ili ili" (pebbles), all three of which were used in the hula, with many of the hulas being named after the instruments used. The gourd rattle, "uli uli," was one of the instruments seen by Captain Cook in 1778 (26:55). This instrument was held in the dancer's hand as he chanted his song. The "Pu'ili" was a bamboo rattle fashioned from a section of bamboo ranging from eighteen to twenty inches in length. One end served as a handle while the rest of the bamboo was slit into long, narrow strips that rattled against one another when struck or shaken by the dancer. Roberts wrote that the "Hula Puili" was sometimes used in a partner dance where, at

certain intervals, the rattles were exchanged in midair (25:56).

"In areas where people sing naturally in well blended choruses and sometimes in harmony, voices are lower pitched, wider, more relaxed, less nasal and raspy" (17:434). After Captain Cook's visit, ships from Europe and the United States frequently stopped in Hawaiian ports. The Hawaiians heard the sea chanteys and grog shop songs, but we do not know how these songs affected the island music.

The first people to make a strong impression on the music of Hawaii were the missionaries who came to Hawaii in 1820. The missionaries were eager for the Hawaiians to sing the Christian hymns, and the Hawaiians quickly adapted the Western harmony as a part of their musical system and achieved maximal voice blending. It was not to the churches of the "hoale" (fair skin) missionaries that one went to hear good congregational singing but to the native churches (16:119).

The missionaries established singing schools (New England tradition) within the mission schools. These became an important feature of the school activities. To teach music reading, Hawaiian names were given to musical terms; thus fa-so-la became "pa-ko-la" (16:119).

With the coming of the missionaries, the "Hi'meni" (hymn) songs came into being. The quality of the singing was hymn-like, although the subject was of a longing for faraway places. This song style was generally performed without accompaniment or dancing.

In 1821, the Anglican mission was established in Honolulu, and through this mission the Hawaiians were introduced to the music of Palestrina, Purcell, and Handel. The music that the Hawaiians were exposed to in the first half of the nineteenth century was of a sacred nature (16:123).

Soon the people began to experiment with song writing, using the hymn tunes as models. Often the writer would borrow entire sections of songs from the missionary hymns. "Aloha Oe" is much like a hymn called "The Rock By the Sea" (16:128). The Hawaiian song writers usually used short regular phrases, simple rhythm patterns, and harmony suitable for the ukelele and the guitar. (The ukelele was an adaptation of the Braga, which was brought from Portugal in 1879)(25:9). Use of voices was made, answering each other in a simplified antiphonal style. Only one song from this period was available in print, the Hawaiian "Pupu a'o Ewa," known in English as "Pearly Shells." The words were often a combination of English

and Hawaiian and were generally of a sentimental nature (17:4).

Popular Hawaiian music developed from a combination of jazz and Latin rhythms with old Hawaiian music. One cannot help marveling at the accomplishments of the Hawaiians in the last half century. Within a short period of time these people, whose great-grandparents had known only simple chants, had borrowed melodies and ideas of the Western culture and adapted them into the music of Hawaii.

CHAPTER III

SONG MATERIAL

The song material from Samoa, Tahiti, Tonga, and New Zealand was obtained from students from these islands, who were attending the Church College of Hawaii or the University of Hawaii. English translations are not included for all music material, but the general translations of the songs have been given. The reader can enjoy the beauty of the languages and melodies of these songs even though much of the traditional symbolism in the poems has been lost in antiquity.

In presenting this song material the writer hopes that the reader will see the values of Polynesian music and dance and the beauty of the Pacific island world. Through the presentation of this paper it is hoped that the reader will begin to understand the one concept that is inherent in all Polynesian music, that the body is essentially a musical instrument and through the dance, and vocal and instrumental music, there is a unified means of expression.

I. SUGGESTIONS FOR THE TEACHING OF POLYNESIAN MUSIC

In offering these suggestions for the teaching of Polynesian music in the elementary school, it is not the

desire of the writer to impose any method on those who may have other preferences. Nor do the following suggestions spell out all details for the teacher. Each must find his own successful method.

It is imperative that the teacher know the song with its Polynesian words and English words, or the literal translation of them. The motion, rhythm, and technique of any instrument used in a dance should also be known. Failure to prepare thoroughly will lead to frustration on the part of the teacher and the students, with a loss of interest on the part of the children. If the children have been properly prepared for the presentation, they will enjoy a completely solo demonstration performance by the teacher. The teacher may perform the number once or twice, depending on the interest of the children. If the English words fit the rhythmic notation, the teacher may sing it in English for the second performance. It is suggested that a complete performance in the native language be given, followed by the translation.

The teacher will proceed slowly enough for everyone to follow successfully. Perhaps two or three repetitions of the whole experience will be sufficient for one day's work. After the initial lesson, the teacher and children may proceed in a more analytical manner. They may decide that it would be better to learn to sing the song in order

to learn the pronunciation and the meaning of the text. Or they may decide to concentrate on the song, text, rhythm, motions, and instruments all at one time, but in short sections of the song.

It should be obvious that the materials selected will be normally within easy grasp of the group. A number which is primarily a favorite of the teacher or would be nice to perform to impress adults may not be successful because it does not appeal to the children and they may lose interest. If this happens, the experience becomes a frustrating one for them.

Kii Puse

Tempo: Moderate

Type of Song: Tongan children's nursery song

Grade Level: Kindergarten and first grade

The children in Tonga sing of a cat (puse) and his travels. Great care should be taken in measure two and measure four, because of the definite syncopations which are not the same.

KII-PUSE

Musical score for the song "KII-PUSE". The score is written on two staves in 4/4 time, with a key signature of one flat (B-flat). The melody is written in treble clef. The lyrics are written below the notes. The first staff contains the first line of the melody and lyrics: "Ki - i pu - se Ki - i pu - se na - a ks i fe ai pe he a ho - ni". The second staff contains the second line of the melody and lyrics: "na a ku a lu ki lo hi ho - hi o va ka i ae - ku - i ni". Chord markings are present above the notes: "F" above the first measure of both staves, "C7" above the fifth measure of the second staff, and "F" above the eighth measure of the second staff. The score ends with a double bar line.

Ki - i pu - se Ki - i pu - se na - a ks i fe ai pe he a ho - ni
na a ku a lu ki lo hi ho - hi o va ka i ae - ku - i ni.

Maori Song

Tempo: Bright

Type of Song: New Zealand Poi song

Grade Level: Suitable for grades four, five, and six

The poi ball is made out of bulrush leaves and is held together with an attached string. The girls twirl these balls rhythmically in time while singing a song.

Maori Song, or Hoki hoki, is the song that is most often used with the poi balls.

The song tells of a pretty little girl and her skill with the poi balls. For detailed instructions on poi dances see Eldon Best, Games and Pastimes of the Maori (3).

MAORI

Ho-ki ho - ki to-nu mai Te wai-ru a o te tau Ki te a - whi re-i-na
kite nei ki-ri e Kite nei ki - ri e.

The musical score consists of two staves. The first staff is in G major (one sharp) and 4/4 time. It contains the melody for the first line of lyrics. The second staff is in G major and 4/4 time, containing the melody for the second line of lyrics. Chord symbols are placed above the notes: F, Bb, C7, F, Bb on the first staff; C7, F, G7, F on the second staff.

E Waka E

Tempo: Moderate

Type of Song: New Zealand Canoe Song

Grade Level: Suitable for grades five and six

This is a canoe song from New Zealand, that tells of the seven canoes that left Tahiti and arrived in New Zealand to start a new life. The waka, or canoe, swiftly rides over the waves, looking for land. This is a simplified translation that children can understand.

E WAKA E



1. E wa - ka E kei whea ra koe te ne-i O Ta-ma-ri - ki
2. E ma - hi he E nga ma - hi ki ru-nga O Te mo-tu nei



To - ma-tu - a ko - re ti a to i wi e Ki - runga o



te mo-tu ner.

End: Hi aue aue hei!

Malie E

Tempo: Moderate

Type of Song: Samoan song of welcome

Grade Level: Suggested for use in grade six because of
difficulty of words

Originally, the two parts of this song were two separate songs. Part one is in a chant style with very little melodic movement. Part two has a distinct melody.

The general translation for part one tells of the fisherman who is able to kill a large type of shark. Malie is a type of shark, tagifa is another type of fish, and tautai means fisherman. Malie, tagifa is also used in Samoan songs as a challenge, with one person challenging another to a contest.

Part two tells of a boy talking about a girl friend and stating that she should change her attitude. It also tells of the stars and moon, and of someone waiting alone.

No one knows the actual story of the origins of either of these songs. It is believed that both songs were written in a figurative language that is typical of Polynesian poetry.

MALIE'E

I. C

Ma - li - e, ta - gi-fa, Ma-li - e, ta-gi-fa, tau-ta-la-futitu-a - vai ai

ai se tau tai ua na pe-ga le ia fe-ai mua - O - - - - - Ua II. Va-va-la ma-i

Va - va-la mai ou fo-li-ga, C Pei u ou te-pa i le fetuma lema-si-na, F-F7

U - a la - toufeputafi mai i le Va ni mo nimo-I-le la-gi, lelagi le la-gi, F Ae-ou-no-fo-

nofo-to-a ta si Ma ou fa a no a ma le ta-gi.

Hawaiian Instrument Song

Tempo: Bright

Type of Song: Hawaiian Instrument Song

Grade Level: Grades four and five

A one semester unit on Hawaiian culture is presented to the students of grade four in the public schools of Hawaii. The music and dances of Hawaii may be studied within this unit. The instrument song gives the children the opportunity to experiment with the various types of rhythm instruments that were used in the Hawaiian culture. Most of these instruments are available to the children and are often brought into the classroom by the children themselves.

Translation:

1. Listen to my Ka-eke-eke (bamboo pipes) as I thump them on the ground. Boom, boom, boom, hear the echoing sounds.
2. Listen to the clicking ili ili (pebbles) round, smooth and so even. Click, click, click, little singing stones.
3. Listen to the pahu drum as I beat it with my hands. Um-pa-pa, um-pa-pa, ancient temple calls.

4. Listen to the whirling notes as I spin the ulili (triple-gourd rattle). Sing, sing, whirling, whirling gourds.
5. Listen to the sounds of the ancient native music. The music of Hawaii.

HAWAIIAN INSTRUMENT SONG

1. E ho-o-lo-he mai i na Ka-e-ke-e-ke Le-o-ka-ni O ka-o-he
 O-he-e O-he-e O-he-e 2. E ho-o-lo-he mai i ka
 leo a i-li i-li Po-e-po-e Lau ma-ni-a Po-ha-ku-
 Po-ha-ku Po-ha-ku 3. E ho-o-lo-he mai i ka pa-a-na-pa-hu
 Le-e-ka-he-a O Ha-wa-i-i A pa pa A pa pa
 A pa pa

4. E ho-o-lo-he mai i ka leo ani niu leo o-we, a uli-li O we e Owe e, O we-e
 5. E ho-o-lo-he mai pi-la a na ku-pi-na Le-o-a-lo-ha O Ha-wa-i-i E o mai,
 E o mai, E o mai.

Hoomaikai

Tempo: Hymnlike

Type of Song: Hawaiian Song of Thanksgiving

Grade Level: Four through six

Translation:

Let us sing a song of Thanksgiving to the Lord

Almighty

For the flowers of every hue, and the birds that gaily
sing. We give thanks

For the waves of the sea and for the nestling clouds

For our warm homes and our parents

We give thanks.

HOO MAIKAI

Ho - o - na - ni Ho-o -mai-ka__ i I ka ha__ ku ma - na - mau
 no na pa - a li - ke o__ le me na ma__ nu le - o ho - ne
 Ho - o - mai ka - i Ho-o - mai - ka - i Hoo - mai - kai__ .

Ka Huelo Opae

Tempo: Bright

Type of Song: Hawaiian children's song

Grade Level: One through six

Translation:

The tail of the shrimp (opae) moves quickly behind
him as he creeps quickly along the rocks.

He is so plump as he swims in the water.

Swim, swim, swim in the water

Fat is this little shrimp!

KA HUELO OPAE

The musical score is written on three staves. The first staff contains the title 'KA HUELO OPAE' in large, bold, serif capital letters. Below the title, the melody is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth and quarter notes. The second staff continues the melody with lyrics underneath. The lyrics are: 'Ka hu e-lo o pae o-ni a-ku la. Ne' e ma- li - e Pi - li pa - pa -'. The third staff continues the melody with lyrics: 'la _____. O - pa - e mo - mo - na Ki' i i ka wai Ki' i, Ki' i Ki' i Ki' i'. The fourth staff continues the melody with lyrics: 'Ki' i i-ka wa _____ i _____.' The score ends with a double bar line.

Ka hu e-lo o pae o-ni a-ku la. Ne' e ma- li - e Pi - li pa - pa -
 la _____. O - pa - e mo - mo - na Ki' i i ka wai Ki' i, Ki' i Ki' i Ki' i
 Ki' i i-ka wa _____ i _____.

Soke

Tempo: Moderate

Type of Song: Tongan war dance

Grade Level: Five and six

Soke was a war dance performed by both young and old people who were left in the villages as the warriors went off to war. It was widely used by the Tongans but originated with the warlike Fijians of Melanisa.

Equipment Needed: Girls--two sticks (dowels) 14 inches long
and $1\frac{1}{2}$ inches in diameter

Boys--one stick three feet long; may be
a cut-off broom handle

Dance Formation: This dance is done in groups of four, with
boy and girl partners

Verse OneFeetHands

Soke he	(1)	Jump in place right foot, left foot, right foot, left foot, for four counts.	Girls hit partner's stick with right hand (top part of stick) for four beats. Boys move sticks back and forth.
siale toli nofo hau	(2)	Repeat same foot motions.	Turn and face other partner,

	<u>Feet</u>	<u>Hands</u>
kau tui hao soke	Repeat same foot motions.	repeating same motion as above. Turn back to partner repeating same motion as above.
Lepe fafa lelenga matanig		Turn to other partner repeating same foot and hand motions.
Angi pea fohe atue soke		Turn to own partner repeating same foot and hand motions.
Langa mai fohe		Turn to other partner repeating same motions.
Isa ke, isa ke, isa ke Io!		Stand in position. Girls hit partner's stick with left hand, hit other partner's stick with right hand, put hands at waist, touch other girl's sticks at top. Boys touch sticks at top, then bottom four counts each.

Verse Two

Soke manamana

- (1) Same foot and hand motions as in the first verse with partners facing each other and repeating

	<u>Feet</u>	<u>Hands</u>
	the right and left hand motions.	
tua patu fohe kataki	(2)	Same motions as verse one. Turn to other partner.
kau tuu, he fohe katau		Same motions as verse one. Turn to own partner.
faiva he aho koe		Same motions as verse one. Turn to other partner.
He kuo matangi fakatete	(3)	Step with right foot, left foot, right foot, left foot. Girls hit with right stick, then left stick, two counts.
He kuo matangi fakatete	(4)	Face own partners and do the same motion as above.
He kuo matangi fakatete	(5)	Girls put two sticks together, hit the top of partner's stick, and exchange places.
He kuo matangi fakatete		This line is repeated as motions three, four and five are repeated until the partners return to their original places.

He kuo matangi isa ke
Io!

FeetHands

Stand in position. Girls hit partner's stick with left hand, hit other partner's stick with right hand, put hands at waist, touch other girl's sticks at top.

Boys touch sticks at top, then bottom four counts each.

Verse Three

- | | | |
|--------------------------|-----|--|
| Soke lopa tuia tuia tuia | (1) | Same foot and hand motions as verse two, face partner. |
| Lopa tuia tuia tuia | (2) | Same motions as verse two, turn to other partner. |
| Lopa tuia tuia tuia | (3) | Girls put two sticks together and tap partner's stick, exchanging places. |
| Lopa tuia tuia tuia | (4) | This line is sung until dancers return to their original positions. |
| Tau heke i he ngalu | | This line is sung and motion three is repeated until the dancers return to their original positions. |

FeetHands

Tau heke isa ke io

Stand in position. Girls hit partner's stick with left hand, hit other partner's stick with right hand, put hands at waist, touch other girl's sticks at top.

Boys touch sticks at top, then bottom four counts each.

Children's Counting Song

Tempo: Moderate

Type of Song: Tongan nursery song

Grade Level: Kindergarten, first grade

All children count. Tongan children sing the numbers one through ten as they dance this simple circle dance.

Dance Formation: Circle with hands joined

Words

Ta-ha mo-e u-a mo-e

To-lu mo-e fa

Ta-u ho-po ho-po

Pe-a fi-e fi-a

Ni-ma mo-e o-ne mo-e

Fi-tu mo-e valu

Fa-ka o-fa-o-fa ae ma-ta

la-i a-kau

Dance directions

Circle to the right for eight counts.

Circle to the left for eight counts.

With hands joined children walk into the center of the circle raising their hands above their heads. Eight counts.

With hands joined children back out of the center of the circle to their original positions.

Childrens' Counting Song

The musical score is written on three staves. The first staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes. The second staff continues the melody with lyrics underneath. The third staff continues the melody and includes a fermata over the final note. The lyrics are: 'Ta-ha mo-e u-a mo-e To-lu mo-e fa Ta-u ho-po ho-po pe - a fi - e fi - a Ni-ma mo-e o - no mo-e fi-tu mo-e valu Fa-ka o-fa - 0 - fa ae ma - ta la - i a - kau.'

Ta-ha mo-e u-a mo-e To-lu mo-e fa Ta-u ho-po ho-po pe - a

fi - e fi - a Ni-ma mo-e o - no mo-e fi-tu mo-e valu

Fa-ka o-fa - 0 - fa ae ma - ta la - i a - kau.

Hoe a te Waka

Tempo: Bright

Type of Song: New Zealand canoe dance

Grade Level: Suitable for grades two and three

Hoe a te waka is an expression meaning to paddle the canoe quickly.

Dance Formation: Stand in ranks

Foot Motion: Right foot taps a quarter note pulse throughout the song

WordsHands

Hoe a te waka e hine ma	(1)	Hold imaginary paddle. Paddle on the right side twice, paddle on the left side twice.
Hoe a te waka e hine ma		Repeat same motion as (1).
Hoe a te waka e hine ma		Repeat same motion as (1).
Kia piki ai ki runga	(2)	With palms facing down, move hands from center out, bring them back in and clap once on the word <u>ai</u> ; move hands out to side of face (palms now facing each other) with fingers slightly separated and waving.
Kia piki ai ki runga		Repeat same motion as (2).

Ho-e a te Wa-ka

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily composed of quarter and eighth notes. Chord symbols D, A, G, and D are placed above the notes. The lyrics are written below the notes.

Ho - e a te wa - ka e hi - ne ma Ho - e a te wa - ka
 e hi - ne ma Ho - e a te wa - ka e hi - ne ma
 Ki - a pi - ki ai ki ru - nga.

Tele Ia Ole Sami

Tempo: Moderate

Type of Song: Samoan Dance

Grade Level: Six

Translation:

Let us whisper and talk together
about the good friendship that we
have had here in Samoa.

The children in Samoa learn at a very early age the motions that can be used in a dance. The dance motions that follow were not necessarily used in Samoa but are simple enough for a sixth grade class to use successfully.

Dance Formation: Boys and girls face each other.

Foot Motion: Bend knees. Heels turned out, then in for eight counts. This motion is repeated throughout the dance.

Words

Tele ia ole sami

Hand Motions

(1) Right hand at right ear, left hand start at right hand and out to left, four counts. Fingers slightly separated and waving.

Tele fai lei ai ole vau

Repeat same motion as (1) on opposite side.

WordsHand Motions

Tele manu fele lei
le lagi

(2) Left palm up, right palm face down, hands slightly apart pushing motion to left, two counts.

Do same motion on opposite side.

Tele teine afe tasi

(3) Make circle with hands coming from sides to center, two counts. Left palm facing up, right palm facing down, slightly apart waving for two counts.

Ai sili ai osi au pele

(4) Left hand up to left, right hand wave to center then out to right.

I lalo lei Samoa

Repeat same motion (4) on opposite side.

Mate mai lou tupua

Right hand slap right thigh, left hand slap left thigh, clap hands twice, jump up once and clap once.

A lofa lau ia ana

Left hand up with palm facing in. Right hand tap back of left hand, tap left shoulder;

WordsHand Motions

back of right hand tap left
palm, left hand tap right
shoulder (right palm facing
in), back of left hand tap
right palm. Clap hands once
above head, cup hands and clap
once.

TELE IA OLE SAMI

Te-le i-a o-le Sa-mi Te-le fai lei ai o-le vau

Te-le ma-nu fe-le le-i le la-gi Te-le tei-na a-fe ta-si ai si-li ai

o-si au pe-le i la-lo lei Sa-mo-a ma-te mai lou tu-pu - a

a lo-fa lau ia a - na.

The musical score is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is marked with a forte (F) dynamic. The second staff continues the melody and includes chord markings: C7, C7, Bb, and F. The third staff continues the melody with Bb and F chord markings. The fourth staff concludes the piece with a C7 chord marking. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

Hoe Ana

Tempo: Moderate

Type of Song: Canoe Song

Grade Level: Three and Four

Hoe Ana, Nga-Pu-Ariki, and Toia Mai are three titles of the same song. The Tahitian, Rarotongan and Maori cultures each claim this song as having originated with them. Only two of the three versions have been recorded. On Tahitian records it is usually titled Hoe Ana, in Maori Action Songs by Armstrong and Ngate, it is titled Toia Mai. The melody and words are so similar in each of the three versions that it is safe to assume that it is the same song.

The story concerns the men of a village who have been out on the ocean fishing for quite some time. The women of the village are worried, thinking that they may be lost at sea. They gather at the beach to look for their husbands and discuss what might have happened. As they sing of the men rowing the great canoe and fishing for the village, they see something in the distance and become excited as they wait to determine if this is their menfolk returning. The men in the canoe have been anxious at being so far away from home that they long for the sight of land. As they catch sight of their beloved islands they hurriedly paddle toward the shore and a joyous reunion with their families.

The dance motions obviously portray the rowing of the canoe over the ocean fishing, looking for land (or for their men in the case of those on shore), and the anticipation of returning safely to their land.

Some of the words in the song would be translated as follows:

hoea, hoe, hoe ana--the same words from the three cultures, meaning to paddle a canoe

vaka--canoe

fenua--a piece of land, an island

re'nua--man paddling a canoe

haere mai ra--come here or come back

Hawaiki--the name of the legendary origin or homeland of the Polynesians

Dance Formation: Sitting on the floor with feet tucked under the body

Words

Hands

Starting position--hands on hips.

Ho-e-a na ho-e-a na

Paddle two times on right side.

Paddle two times on left side.

ho-e a te va-ka

Paddle once on right, once on

te va-ka nei

left, once on right, once on left.

Words

Hae-re-mai na

Hae-re-mai na

Hae-re-mai na ite pie nei

Nga pu a ri-ki te va-ka o ru
 tei te-re mai nei Ha-wa-i-ki
 e

Te-re tu ra ki u ta
 ki u-ta ta-ki fe-nu a

Na te va-ka te te-ri mai
 te te-ri mai
 tou to tou fenua

Hands

Left hand on hip, right hand
 right front, wave twice.

Repeat on opposite side chang-
 ing hands.

With palms out, move hands from
 the side of body to the front
 in a semi-circle, into the
 chest, and back down to the
 hips.

Left hand on hip, right hand
 to right forehead in a search-
 ing motion. Repeat on oppo-
 site side, changing hands.

Left hand to back diagonal
 with right hand in front in a
 bird motion. Repeat on oppo-
 site side changing hands.

Hands in front, right hand
 palm down, left hand palm up,
 both hands move to the left,
 then back to the right. Repeat
 this motion eight times.

Ending position--hands on hips.

HO-E-A NA

Chorus: Ho - e - a na ho - e - a na ho - e a te va - ka

te - va - ka nei Hae - re - mai na Hae - re - mai na Hae - re mai

e i te pie nei.

Nga pu a ri-ki te va - ka o ru tei te-re mai

nei Ha - wa - i - ki e Te - re tu ra ki u

ta ki u - ta ta - ki fe-nu a Na te

Va - ka te te ri mai te tei mai tou ta tou fe nua -

D.C.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of quarter and eighth notes. The lyrics are printed below the notes. The score includes a double bar line with repeat dots (D.C.) at the end of the eighth staff. The piece concludes with a final double bar line on the tenth staff.

Kuu Po'o

Tempo: Moderate

Type of Song: Hawaiian nursery song

Grade Level: Kindergarten, one, two, three

Nursery school children learn the Hawaiian names for parts of their body.

Translation:

po'o (head)

le-lo (tongue)

ma-ka (eyes)

he-ma (left hand)

pe-pei-ao (ears)

a-kau (right hand)

i-hu (nose)

pau (the end)

wa-ha (mouth)

The simplest dance idea that could be used would be to have the children sing and point to the various parts of their bodies as they sing the corresponding words in Hawaiian.

F KUUC POU

The musical score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a simple, rhythmic style. The second staff continues the melody and includes the lyrics: "Ku - u Po - o Ku - u ma ka Ku - u pe pe ao Ku - u ni-ho wa - a". The third staff continues the melody and includes the lyrics: "i -hu a le lo pu - la li-ma a -kau pu-la li-ma he ma u - a". The score ends with a double bar line and a repeat sign.

C7 Ku - u Po - o Ku - u ma ka Ku - u **C7** pe pe ao Ku - u ni-ho **C7** wa - a

i -hu a le lo pu - la li-ma a -kau pu-la li-ma he ma u - a

pau.

Aroha Mai

Tempo: Moderate

Type of Song: Tahitian Aparima (sitting dance)

Grade Level: Suitable for grades four, five, and six

This song compares in figurative language the north wind of Tahiti to a friendship that one would have with another. A literal translation would say that the north wind blows out to sea and returns on the waves of the sand. So would the friendship and love that we share.

Dance Formation: It is suggested that the children be seated in ranks on the floor with their legs crossed under them.

WordsHands

- | | | |
|----------------------|-----|--|
| To-ke rau te ma-ta-i | (1) | Left hand on hip. Right hand at right front, use pushing motion four times. |
| e fa-ra-ra mai | (2) | Left hand on hip. Right hand at center right, wave in four times. |
| e pu e-hu te o-ne | (3) | Both hands: right palm up, left palm down, move both hands to the left, then right; repeat two more times. |
| ta-ka vi-ri | (4) | Rolling wave motion: start on right side, move to left, |

WordsHands

- To-ke rau te ma-ta-i (1) Repeat same motion as (1) on rolling hands four times.
opposite side.
- e fa-ra-ra mai (2) Repeat same motion as (2) on opposite side.
- e pu e-hu te o-ne (3) Repeat same motion as (3) on opposite side.
- ta-ka vi-ri (4) Repeat same motion as (4) on opposite side.
- A-ro-ha mai (5) Shake hands with the children on both sides by crossing your hands in front of you as they do the same. Clasp each other's hands. Four counts.
- A-ro-ha mai (5) Repeat same motion as (5), except recross hands. Four counts.
- A-ro-ha mai i-a u Both hands: wave at chest four times. Hands out to front, wave once, hands to hips.

AROHA MAI

To - ke Rau te ma - ta - I, E fa - ra ra mai. E-pu-
 E - hu te - o - ne ta ka vi Ri To - ke Rau te ma ta
 I. E fa Ra ra mai. E pu E hu te - o ne ta ka
 vi ri A ro ha mai A ro ha mai A
 Ro ha mai I - A - U

Tou Rima

Tempo: Bright

Type of Song: Tahitian Aparima (sitting dance)

Grade Level: Suitable for grades four through six

Translation:

Your hands will tell me of the rainbows
in the sky and the goodness
that is within you.

Dance Formation: It is suggested that the children be
seated in ranks on the floor with their
legs crossed under them.

WordsHands

- | | |
|---------------------|--|
| Tou ri-ma e i-ne | (1) Left hand on hip. Right hand
(palm facing stomach) move up
and down two counts. |
| ringa, ringa ta u-a | (2) Left hand on hip. Right thumb
tap chest, clap hands together
once. |
| au-e au ki-ri e | (3) Repeat same motion as (2).
Right hand stroke top side of
left hand three counts. |
| Tou ri-ma e i-ne | (1) Repeat same motion as (1). |
| ringa, ringa ta u-a | (2) Repeat same motion as (2). |
| au-e au ki-ri e | (3) Repeat same motion as (3). |

WordsHands

au-e E i-ne

(4) Both hands: rainbow motion, start on right side, move in arch to left side waving four times.

te a-ro-ha

(5) Clap hands together. Left hand on hip. Right thumb tap chest,

i au o-e

(6) wave right hand above head, at shoulder, above floor.

au-e E i-ne

(4) Repeat same motion as (4) on opposite side.

te a-ro-ha i au o-e

(5-6) Repeat same motion as (5 and 6).

TOU RIMA (YOUR HANDS)

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody with a repeat sign and a key signature change to two flats (B-flat and E-flat). The third staff shows the end of the piece with a double bar line and repeat dots. The lyrics are written below the notes.

Tou ri-ma E i - ne Ri-nga, Ri-nga Ta u-a Au - e

Au ki-ri • Au - e E i - ne te a -ro-ha i Au-o

CHAPTER IV

THE SUMMARY

One of the purposes of this paper on Polynesian music was to present the importance of music in the Polynesian cultures of Hawaii, Samoa, Tahiti, Tonga and New Zealand. Chapter II, the historical survey of the five Polynesian cultures, showed that the music which existed prior to contact with Europeans was so closely related to their daily lives that it was used to teach them what they needed to know about their culture, their places in it, and how their culture related to nature and supernature.

Prior to European contact the Polynesians had no written language. Together with their spoken language, music and dance served as the primary means of communication.

In the eighteenth and nineteenth centuries, during the period of European trade, exploration, whaling, Christianization, and commercial exploitation, the entire culture of the peoples of the Pacific islands was completely altered. As a result, most of the pre-European music and dance which has been preserved has lost its functional meaning.

After the missionaries arrived in the islands in the late eighteenth and early nineteenth centuries, the

natives were singing their "new" religion in four-part harmony typical of the New England and London Society styles of the day. The style of Polynesian song which developed from this was known as Himine, after the word "hymn." The subject content of the Himine was often an expression of intense longing for some place that was far away. After 1850, the subject matter of the Himine reverted completely to secular song content.

Folk songs of the Pacific islands developed in the late nineteenth century. They were passed on orally among the people and were performed with guitar and ukelele accompaniment. Native percussion instruments characteristic of each island group were often used. The songs were often short, with quick tempo songs being used for general entertainment and informal group dancing.

A small number of children's folk songs heretofore unpublished have been notated and presented in Chapter III. The songs contained herein have been used successfully by the writer in the public schools of Hawaii and it is hoped that others will study and use this wealth of material which is not otherwise available.

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APPENDIX

APPENDIX

A PRONUNCIATION GUIDE TO THE POLYNESIAN LANGUAGES OF HAWAII, SAMOA, TAHITI, TONGA, AND NEW ZEALAND

"There is a saying that as successive waves of people migrated east across the Pacific there was a continuing diminution of the three C's: color, cannibalism, and consonants" (10:241). At the height of the Hawaiian, Samoan, Tahitian, Tongan, and Maori Civilizations complexions were of a light honey color, cannibalism had almost disappeared, and the number of consonants in the various dialects was either six or seven.

The various dialects of Polynesia possess many similarities. All were phonetic, originally non-literate, and totally oral until an alphabet was devised by the missionaries in the eighteenth and nineteenth centuries.

There were no consonant groupings. Ng (as in singer) was simply nasal, not hard as in "finger." Wh in Maori was similar to fe, or fa in Tahitian, Samoan, and Tongan.

Every syllable ended in a vowel with the accent in most cases next to the last syllable. The difference between the long and short sounds was very slight. A simple rule that one remembered was to pronounce every vowel as it occurred in the word. The Polynesians had one sound which did not have an English equivalent. This is the voice break,

which is indicated by an apostrophe, as in the word u'i (u-break-ē), meaning beauty.

Any word can be pronounced accurately simply by sounding each letter in it and remembering that the consonants have the same sound as in English, but the vowels have the same sound quality they have in Latin. The vowel sounds are:

a as in "army"

o as in "no"

e as in "they"

u as in "too"

i as in "machine"

For example, the name for the traditional Polynesian homeland is found as Hawaiki in Maori, Hawai'i in Hawaiian, Havai'i in Tahitian, and Savai'i in Samoan. The word for land is whenua (fay-nu-ah) in Maori, honua (ho-nu-ah) in Hawaiian, fenua (fe-nu-ah) in Tahitian, fonua (fo-nu-ah) in Tongan, and fanua (fa-nu-ah) in Samoan. A knowledge of one of the five dialects will provide an excellent approach to any and all of the dialects used elsewhere in Polynesia.