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BOSTON UNIVERSITY

COLLEGE OF FINE ARTS

Dissertation

BEYOND ALOHA ‘OE:
HAWAIIAN MUSIC IN HAWAI‘I’S MUSIC CLASSROOMS

by

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DEDICATION

I would like to dedicate this work to my family for their unconditional love and support throughout my life. To my paternal grandparents Moriyuki and Sue Kamei; maternal grandparents Harold and Mildred Kinoshita; parents Wesley and Joy Kamei; sister Casi Segawa, brother-in-law Daniel Segawa, and niece Emi Segawa; Aunty Sharon Egi and writing companion Bamboo, all of this wouldn't have been possible without you.

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The Zen proverb, 一期一会 (Ichi-go Ichi-e), translates to the phrase, “One Time, One Meeting”. Life is a composite of everyone that one comes in contact with. I have been fortunate to meet and interact with great people throughout my existence. Thank you to everyone who has shaped and colored my life, I am eternally grateful.

BEYOND ALOHA ‘OE:

HAWAIIAN MUSIC IN HAWAI‘I’S MUSIC CLASSROOMS

CHADWICK YUKIHIRO KAMEI

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ABSTRACT

Hawaiian music is used in classrooms throughout Hawai‘i but there is limited information about teacher education and how this music is used in classrooms. Creating culturally authentic and reflective presentations are key to making cultural music meaningful. Through my research, I investigated the perceptions of music educators in Hawai‘i concerning their education in Hawaiian music. Two questions guided the research: (1) What is meant by “Hawaiian music” for teachers in this study? and (2) How has this meaning developed through the interactions between professors, students, community members, and cultural bearers?

This study was viewed through the framework of Herbert Blumer’s theory of symbolic interactionism. The principle of symbolic interaction is that 1) People act towards things through the meanings they ascribe to it; 2) Meaning is created through the interactions between people; and 3) Meaning is modified and handled through an interpretive process. Through the use of Blumer’s theory of symbolic interaction, data can be viewed and understood as the construction of meaning towards the topic of Hawaiian music. Understanding what meanings music educators give Hawaiian music is important as they can revere, commodify, or denigrate the music through their teaching.

The case study method was utilized in this research and guided the process. Study participants were recruited through five of Hawaiʻi's music education associations, the Hawaiʻi Music Educators Association, the Oʻahu Band Directors Association, the American String Teachers Association – Hawaiʻi Chapter, and the American Choral Directors Association – Hawaiʻi Chapter. Data collected through survey respondents, interviewees, and the UH Music Department revealed a history of limited opportunities for Hawaiian music education and interactions with Hawaiian music professors or cultural bearers.

Interviews were also conducted with individuals selected from the survey responses. Fifteen interviews were conducted to gather detailed information on the experiences of the participants. Interview participants shared their frustration about the lack of Hawaiian music resources available as well as their difficulties with cultural authenticity. Interviewees also shared that collaborating with Native Hawaiian professors and other cultural bearers helped them feel comfortable teaching this genre of music. This study will help to better understand the perceptions of Hawaiʻi's music teachers on their education in Hawaiian music and determining authenticity in educational materials and techniques.

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Beyond Aloha ʻOe: Hawaiian Music in Hawaiʻi's Music Classrooms

During the coronavirus pandemic of 2019, COVID-19, the University of Hawaiʻi Bands virtually performed Queen Liliʻuokalani's composition *Aloha ʻOe* to help alleviate the anxiety running throughout the islands. Each student dutifully practiced their part and video recorded their individual performance. Through the use of audio and visual software, the student's videos were put together for a virtual performance. Most of the students were born and raised in Hawaiʻi and are accustomed to performing this work, but many were non-Native Hawaiian. At first glance the use of this composition for an assignment appears innocuous; however, it should be considered in context within a colonized culture. In contrast, Imada (2013) reasoned that *Aloha ʻOe*, used by settlers and colonists, actively employed indigenous practices for their own purposes while subjugating Native Hawaiians and their culture.

Trask (2008) argued that using Native Hawaiian music and dance as a means to attract tourism was prostituting the Hawaiian culture. Trask explained that young Native Hawaiians "think of tourism as the only employment opportunity, trapped as they are by the lack of alternatives" (p. 145). As a music educator based in Hawaiʻi, I wondered if the virtual performance addressed the work that it set out to accomplish or whether instead it showed music educators in Hawaiʻi as complicit accomplices to the continued exploitation of the Native Hawaiian culture.

As music educators incorporate different cultures into their curriculum, it becomes convenient to disconnect music from the culture that it is representing. Robinson (1996) noted that multicultural music is only focused on repertoire instead of

creating a philosophical base. Music educators utilize Native Hawaiian songs to supplement their curriculum and repertoire, but without proper context and veneration it continues to be problematic. In the November 2019 issue of *The Mandolin Journal* two Hawaiian compositions by Queen Liliʻuokalani were inserted as sheet music. Transcribed for classical mandolin, *Aloha ʻOe* and *My Flower of Hawaiʻi* were included in the publication but no context was provided to the readers. The selection, *My Flower of Hawaiʻi* is the melody *Kuʻu Pua I Paoakalani*, but no reason was offered as to why the title of the piece was changed in this reprinting. Gillett (2014) noted that this song was composed while Liliʻuokalani was imprisoned in Iolani Palace and was inspired by a basket of flowers that were given to her from her property in Paoakalani. While the inclusion of sheet music in a journal seems innocuous, the historical and cultural significance of this piece was lost because of the lack of context. Using these melodies may help to build and refine musical skills but ignoring the cultural context continues to commodify and exploit Native Hawaiian culture.

Students regularly perform melodies such as *Lovely Hula Hands, Pearly Shells*, and *The Hukilau Song* at school gatherings and traditional May Day celebrations to showcase their musical talents. Although appropriated, many of these melodies remain traditional songs in Hawaiian culture. Yamashiro (2009), argued that these "sweet and tantalizing songs played a significant role as reassuring and enabling texts in the larger project of settler colonialism" (p. 2). Yamashiro clarified that these melodies solidified and perpetuated caricatures of Hawaiʻi as a place of happy and welcoming natives. Walker (2000) asserted that multicultural music education is used as a tool to induct

children into a musical world. By continuing to present culturally inauthentic music, educators continue to uphold colonialist ideologies.

Power dynamics within the islands can be inferred through data from the ethnic makeup of the islands. Data from the 2020 U.S. Census report found that the total population in Hawaiʻi was approximately 1,455,271 (U.S. Census Bureau, 2020) with the largest racial group being Asian at 36.8% of the population. This was followed by White (25.3%), two or more races (25%), Hispanic or Latino (11.1%), Native Hawaiian (10.5%), African American (2.2%), and American Indian/Alaska Native (0.4%). Teacher demographics in Hawaiʻi reflected the multitude of ethnicities in the islands; however, Asians represent the majority of teachers in the Department of Education. According to the National Center for Education Statistics (2018), 42.2% of teachers in Hawaiʻi identified as Asian, 24.6% White, 14.5% as two or more races, 10% Native Hawaiian/Pacific Islander, 7.1% Hispanic, and 1.1% Black. Many educators are non-Native Hawaiian; hence, it is difficult to determine how Native Hawaiian culture and music are valued and presented in music classrooms in Hawaiʻi.

When music educators introduce different cultures into their instruction, they may lack an education in multicultural instruction (Herring, 2015; Miralis, 2002; Stafford-Davis, 2011). Teaching music from another culture, whether Hawaiian, Korean, or Ghanaian, without the cultural context necessary to understand the work renders the lesson incomplete. Wang and Humphreys (2009) noted that instruction without an education in historical-social-cultural performance aspects is superficial. As non-Native Hawaiian music educators introduce Hawaiian music into their curriculum it is important

that they be careful of the music selected and the method of presentation.

Symbolic Interactionism

Selecting music for classroom curriculum is a significant responsibility for music educators. Music that is selected highlights the values that educators place on these pieces. Exposure to music is a complex process often formed through interactions with others, such as professors, community members, and other educators. These interactions can be best examined through the theory of symbolic interactionism.

Sociologist Herbert Blumer coined the term “symbolic interactionism,” a theoretical framework that “has come into use as a label for a relatively distinctive approach to the study of human group life and human conduct” (p. 1). Symbolic interactionism is based on the incorporation of three premises. Blumer (1969) wrote:

> The first premise is that human beings act toward things on the basis of the meanings that the things have for them. The second premise is that the meaning of such things is derived from, or arises out of, the social interaction that one has with one's fellows. The third premise is that these meanings are handled in, and modified through, an interpretative process used by the person in dealing with the things he encounters. (p. 2)

Hawaiian music is used as a tool for music education in Hawaiʻi and the meanings prescribed are based on music educators’ individual interactions.

Blumer’s early works centered on collective behavior, in which he studied crowd behavior, public opinion, propaganda, mass behavior, and social movements. Collective behavior was a way that Blumer believed society changes, “old conventional patterns are

abandoned and more expedient forms of concerted action are put together" (Shibutani, 1988). At the core of his work on collective behavior was symbolic interaction by finding the connections and meanings that others have for things and changing old patterns of behaviors.

Shaping Blumer's work on symbolic interactionism were the frameworks of pragmatism and social constructionism. The premise of pragmatism, as defined by Charles Sanders Peirce, John Dewey and William James, was that it was important to understand human behaviors in relation to their environment and experiences. James (1910) explained that pragmatism attempted to trace each notion back to its practical consequences. He further asserted that pragmatism "takes anything, to follow either logic or the senses and to count the humblest most personal experiences" (James, 1910, p. 80). The framework of pragmatism introduced symbolic interactionism as a way to view how we shape meaning through one's interactions with others.

The evolution of interactionism from pragmatism was through the work of Charles Horton Cooley, who created the theory of the *looking glass self*. This framework was defined as "the things to which we give names and which have a large place in reflective thought are almost always those which are impressed upon us by our contact with other people" (Froehlich, 2007, p. 87). The social interactions between the self and others are key to how we act and react to things.

Symbolic interactionism was also associated with constructivism through philosopher Lev Vygotsky who argued that knowledge was constructed through cultural and social interactions, and that learning was based on the action of "doing" and

experiences. Succinctly, constructivists viewed meaning through prior knowledge and lived experiences, adapting to new situations, and integrating new knowledge into familiar constructs (Froehlich, 2007).

One of Blumer's teachers, George Herbert Mead, coined the term *social behaviorism*, which theorized that an individual's mind and self were the result of a social process. Mead (1934) hypothesized that "the behavior of an individual can be understood in terms of the behavior of the whole social group of which he is a member" (Mead, p. 8). Blumer took this a step further by defining the term *symbolic interactionism* as a framework for how human beings create meaning in the process of interaction between people (Blumer, 1969). Simply put, "the meaning of things grows out of the ways in which other persons act toward the person with regard to the thing" (Blumer, p. 4).

Through the use of Blumer's theory of symbolic interactionism for this study, data can be viewed and understood as the construction of meaning towards the topic of Hawaiian music. Understanding what meanings music educators assign to Hawaiian music is important as educators can revere, commodify, denigrate, and indoctrinate through their teaching.

Symbolic Interactionism, Multiculturalism and Colonial Context

Colonialism continues to occupy music classrooms through the curriculum that are utilized (Walker, 2020; Bradley, 2007). Hawaiʻi is an ethnically diverse state with many cultures, beliefs, and histories. The shared histories between the numerous ethnicities are celebrated as an example of multiculturalism in America. The ethnic

diversity in the islands established a hybrid local identity in which all ethnicities are believed to be equal (Fujikane, 2008), but Hawai‘i is an archetype of settler colonialism in that many displaced people act as agents of colonial power and seek to retain a difference between themselves and the native population (Ashcroft et al., 1998). Trask (2008) argued that this local identity obscures the history of Native Hawaiians and stakes a settler claim to Hawai‘i and its culture.

Multiculturalism is often celebrated as a respect for all cultures, but as value and meaning are created through a colonialist lens (i.e. symbolic interactionism), it creates challenging perspectives to overcome. Banerjee and Linstead (2001) noted that multiculturalism is problematic because it perpetuates hegemonic ideologies and refuses to acknowledge the inequalities of opportunity and access. They further argued that multiculturalism does not challenge existing power relationships and obscures the inequalites that indigenous people face. Banerjee and Linstead further criticized multiculturalism and cultural pluralism as the continuation of assimilation and reinforcement of the dominant ideology. As native and colonial cultures interact, power dynamics are magnified through the meanings and values that are taught about the native cultures. As colonial systems assimilate the meanings of native songs and dances through a Western lens, it alters the original works, replacing native values and meanings.

Cultural authenticity in the music classroom is complicated by colonized educational practices. Grotto (2009) and Herring (2015) examined ethnic music that was available through music publishers. Grotto (2009) noted that the perceived expertise of music publishers may not authentically represent a culture. Herring (2015), for example,

found that middle school choir directors utilized multicultural music found on music publisher websites, but directors felt that what was presented was in an inauthentic setting or with poorly translated lyrics.

Grotto (2009) further asserted that authenticity requires cultural sensitivity, precision, and validity. Palmer (1992) raised concerns that using non-Western music in the classroom is frequently taught through intellectual methods rather than holistically. Palmer argued that compromising cultural authenticity could misrepresent musical traditions and discourage students from exploring the music of that particular culture. As music educators incorporate non-Western music into their curriculum, they must be cognizant of the power structures that are reflected within the music itself. At the macro level, educators should include non-Western music into the curriculum to balance the area of focus, but in closer examination, one must assess whether the selections are truly authentic and taught in the most culturally appropriate methods. Introducing multicultural music without the requisite background, language, and methods may continue to transmit colonialist ideologies in subtle ways. As educators continue to engage other music professionals, careful consideration must be given to how meanings and values were created, as symbolic interactionism can also be applied to colonialist and native ideologies.

Multiculturalism in America and Hawaiʻi

Blending different cultures and ethnicities resulted in America becoming a multicultural society. Viewing this phenomenon through symbolic interactionism, multiculturalism involves diverse cultures interacting and gathering the meanings of

different customs and traditions. Bond (2002) asserted that there are two dominant views on multiculturalism in America: melting pot multiculturalism and tossed salad multiculturalism. Israel Zangwill coined the ideology of melting pot multiculturalism in the early 1900s to describe America as a homogenous society created by people from different cultures and ethnicities interacting with each other (Mark, 1998). The belief is that cultures can coexist within the framework of a dominant ideology. While the premise of the melting pot may suggest a positive connotation, the ideology of assimilation is controversial. Bond (2002) defined the melting pot ideology as "public policies that refuse to acknowledge differences and reinforces the motto *e pluribus unum*, (out of many, one)" (p. 59). Symbolic interactionism, when applied to the lens of colonialism, constructs a skewed value system. In Hawaiʻi, the hula is a powerful instance of symbolic interaction affecting culture. Trask (1999) noted that "In the hotel version of the hula, the sacredness of the dance has completely evaporated, while the athleticism and sexual expression have been packaged like ornaments" (p. 144). Through symbolic interaction, colonialist ideologies continue to propagate through multicultural societies through philosophies that permeate throughout America.

Both melting pot and tossed salad ideologies assume assimilation into the dominant culture, accepting the existence of an indigenous culture but without reverence or respect. While seemingly decolonized, Trask (2008) asserted that participation in colonization continues through settler ideology because indigenous people lack autonomy and independence. Trask further argued that this neo-colonialism occurs because of the belief that multiculturalism implies shared power and that decolonization has occurred,

thus any conflicts are because of the “liberated” residents. Similar to multiculturalism, symbolic interaction also implies a shared power structure, but these ideologies are imbued with colonial power structures that are difficult to disentangle in real-world conditions. Using indigenous arts as a platform for multiculturalism but not immersing oneself in the history and philosophies of these cultures commodifies it, benefiting settlers and colonialists under the guise of education.

Tossed salad multiculturalists define their view by embracing the differences between immigrant and host cultures. Bond (2002) explained that this philosophy is rooted in the celebration of the differences between cultures and works to preserve them. The definition of multiculturalism in the United States is complex, with varying viewpoints based on individual experiences.

Grant and Ogawa (1993) argue that Hawaiʻi is an example of the cultural melting pot, blending many different cultures into a local culture, but still under the dominant force of colonialism. Unlike tossed salad multiculturalists, residents of Hawaiʻi maintain a culture that is a blend of various ethnicities. The mixture of ethnicities extends to aspects of culture such as cuisine and language. Pidgin English, known formally as Hawaiʻi Creole English, is a blend of English and other ethnicities that came to Hawaiʻi as immigrants seeking employment. Pidgin English was used to communicate between workers from different cultures. The State’s melting pot image, while idealistic, creates a dichotomy for people who reside in Hawaiʻi. Fojas et al. (2018) noted that Hawaiʻi is racially complex and that it “may not be the racial paradise the tourist industry imagines it to be” (p. 6). Discourse on race is met with silence as a way to avoid conflict and

furthermore “denies the fact of Kānaka Maoli (Native Hawaiians) as indigenous people whose land is colonized” (p. 6).

Symbolic Interactionism and Colonialism in Hawaiian Music

Prior to western contact, Native Hawaiians had their own unique ways of making music. Ethnomusicologist Barbara Smith (1959) considered chanting, or *oli*, an ancient form of Hawaiian music. Oli were “transmitted primarily through direct oral transmission” and used as prayers, genealogy, and mnemonic devices (Smith, p. 51). A secondary custom for the oli was as an accompaniment to traditional Hawaiian dance called the hula. Smith also noted that oli incorporated “rudimentary” percussion instruments such as large gourds (*ipu)*, conch shells (*pū)*, nose flutes (‘*ohe)*, and rhythm sticks *(kala‘au)* (Smith, p. 51).

Tatar (1981) examined early recordings of pre-contact Hawaiian music documented by Helen Roberts. Roberts’s recordings were of Kanaka Maoli born between 1820 and 1860. The recordings, examined through a spectrogram, provided the closest performance practices of pre-contact Hawaiian oli. The analysis of the waveform indicated that pre-contact oli was aurally different from post-contact music. Tartar concluded that there was a decline in the quantity of vocabulary used in oli after Western contact. The loss of linguistic terminology and the difference in sonic quality were notably different between the musical periods.

As Kanaka Maoli interacted with western people, their influences began to change the sounds and linguistic nuances in pre-contact music. Through interactions with the West, western harmonies began to influence Hawaiian music resulting in a new style.

Smith (1959) noted that these old Hawaiian songs took root in Hawaiian music when missionaries first settled the islands. Hymnsongs or *hīmeni* were traditional Protestant hymns translated into Hawaiian. Donaghy (2011), explained that even with the translations, the perspective of the Protestant and Western concepts was too foreign to be embraced. The hīmeni also introduced western musical concepts such as melody, meter, rhythm, and harmony.

The late 19th century saw an influx of diverse ethnicities immigrating to Hawaiʻi to find work in the sugar plantations. Takaki (1982) detailed that in 1835 foreigners constituted .55% of the population of Hawaiʻi; by 1920 that percentage had changed to 83.7%, with Native Hawaiians making up 16.3% of the population. These immigrants to Hawaiʻi were looking for better opportunities outside of their countries, but also brought their customs, cuisine, and music. Concerts by local Hawaiʻi artists range from Hawaiian, Hapa-Haole, Japanese, Korean, Chinese, and Filipino music. The wide variety of music that can be heard in Hawaiʻi might lead one to believe that Hawaiʻi is an example of a successful multicultural musical paradise. While fusion among cultures through cuisine and language occurred, most cultural groups maintained their own musical traditions. Little intermingling occurred between ethnic groups. Ethnicities such as the Japanese, Koreans, and Filipinos practiced their traditional music mainly through their folk songs from their countries (Smith, 1959). This era of Hawaiian music was further shaped by incorporating instruments such as the guitar, and the ʻ*ukulele*, a smaller four string guitar brought by the Portuguese (Smith, 1959, p. 52). Smith noted that old Hawaiian music began to blend with jazz and Latin rhythms as new musical influences emerged.

The mass marketing of tourism began in the 1950s after the end of World War II. New genres of Hawaiian music were produced in order to generate interest in Hawaiʻi as a vacation destination (Mak, 2015). One of these new styles was labeled Hapa-Haole music, which was characterized as the first genre of Hawaiian music in which Hawaiian was not the primary language (Donaghy, 2011). Yamashiro (2009) defined hapa-haole music as a "hybrid genre that mixed American jazz and dance rhythms, Hawaiian instrumentation and lyrics in both English and Hawaiian" (p. 1).

The 1970s were a critical period for Hawaiian culture because of the emergence of the Hawaiian Renaissance. This era created new musical works that celebrated cultural and ethnic pride and contributed to societal changes in Hawaiʻi (Lewis, 1984). Music during this period continued to be written in both English and Hawaiian, but instead of hapa-haole music, local music became a popular new style. Kanahele (1979) noted that local music borrowed musical styles from popular music forms and led to unique compositions by artists Kui Lee and Don Ho. Written in both Hawaiian and English, local music was inspired by western folk music and rock, which were utilized by Native Hawaiian musicians to help revive their culture (Donaghy, 2011).

Recent musical evolution in the islands has come in the form of hybridity. Jamaican music and reggae have been mixed with Hawaiian music to create a subgenre of Jawaiian music (Donaghy, 2011). Hip-hop and rap have also combined with Hawaiian music through the formation of musical groups such as Sudden Rush whose music utilized the Hawaiian and English languages to promote social discourse on a wide range of issues plaguing Native Hawaiians (Donaghy, 2011).

The Orientalism of Native Music

Edward Said's term *Orientalism* is still utilized in post-colonial studies. Orientalism was defined by Said (1977) as "enthusiasm for everything Asiatic, which was synonymous with the exotic and mysterious" (p. 164). Al-shamiri (2016), described Orientalism as a way for the West to describe, discipline, control, and represent South Asian, East Asian, and Middle Eastern cultures. Revuluri (2016) similarly stated that "The Orient is entirely invented by the West, and even more specifically, Western discourse" (p. 207). By studying Native cultures through the lens of Western society, we continue to uphold colonization. Revuluri (2016) stated that "musical works that traffic in it [Orientalism] may often be treated as novelties" (p. 208). If music educators treat native music as exotic or novel, they continue to subjugate the music of these native cultures. Applied to symbolic interactionism, the constructed meanings of musical exoticism that are introduced by educators would be passed on to their students, thereby continuing to perpetuate problematic stereotypes of non-western cultures.

Presenting mainly Western music and providing only passing nods to non-Western music relegates world music as curricular add-ons. As colonialism continues to inhabit our music classroom in pernicious ways, Bradley (2007) explained that music educators must recognize that an examination of curriculum is needed in order to stop perpetuating inequities.

Ideology rooted in colonialism may contribute to continual "othering" of non-Western music. There is a need for a deep examination of the activities in music classrooms in Hawaiʻi because educators may be unintentionally reinforcing colonialism

through their teaching. Creating an authentic experience for students to interact with and examine music from the Hawaiian culture is difficult in music classrooms because many music educators are looked upon as the experts in all aspects of music, but they may not have the experience and knowledge necessary to impart valuable cultural performance practices.

The Use of Liliʻuokalani's Compositions in Music Curricula

This project included the music of Queen Liliʻuokalani and investigated whether her compositions are also utilized in music classrooms. Lydia Liliʻu Loloku Walania Kamakeʻeha better known as Queen Liliʻuokalani was one of the most prolific Native Hawaiian composers. As the last reigning monarch of the Kingdom of Hawaiʻi, she was raised during a post-contact Hawaiʻi and was taught through a Western educational system. The Queen's exposure to Western music began her interest in performing and composing music. Gillett (2014) suggested that the Queen began formal music training around the year 1846 when she attended the Royal School, a boarding school for Hawaiian *aliʻi* (nobles).

Queen Liliʻuokalani's interest in music was exhibited through her numerous compositions. Seufert (2012) established that there were at least 135 works that could be attributed to the Queen. Many of her compositions were never published, and Seufert (2012) estimates that the number of compositions could number in the hundreds (p. 42).

Seufert (2012) noted that *Aloha ʻOe* is the Queen's most popular and familiar composition. This wide recognition is attributed to the Western notation and harmonies that she composed in, which allowed her music to be learned and taught to the general

public. Morris (2013) noted that "the Queen's music provided musicians with a wide range of options in performance practice of her music" (p. 31).

Queen Liliʻuokalani's music is widely recognized by Native Hawaiian and Western audiences. Her compositions are important to Native Hawaiians because of her historical significance in the islands. Through her use of Western harmonies and notations, Liliʻuokalani's compositions are able to be taught by non-Native Hawaiian music educators, and highlights her importance as a Native Hawaiian female composer.

Statement of the Problem

Music educators are perceived as authorities in all aspects of music, but can non-Native Hawaiian music educators be considered authorities of Hawaiian music? Hawaiʻi music teacher certification requires that a candidate complete a state-approved teacher education program and the PRAXIS II Music: Content Knowledge (Hawaiʻi Teachers Standards Board, n.d.). This certification procedure does not require any specific knowledge about Hawaiian music, which allows anyone who is certified to teach music at all levels in any location in the islands. Without musical standards for Hawaiian music, teachers are left to make their own decisions on what they believe is Hawaiian music. Furthermore, we do not know how interactions with others (i.e., symbolic interactionism), have influenced their perceptions of Hawaiian music.

Purpose of the Study

The purpose of this study is to determine what is meant by Hawaiian music by the participants that were interviewed. I examined interactions between Hawaiʻi music educators and others, such as professors and community members, regarding the subject

of Hawaiian music. Past research on Hawaiian music focused only on the musical and cultural significance of Hawaiian music. Bradley (2012) argued that music education resources provide little sociocultural contextualization, reducing non-western music as a novelty. Being in Hawaiʻi may lead to the assumption that music educators can easily determine what is Hawaiian music, but understanding the nuances between interviewees on what Hawaiian music is and how their perspective was developed is important. An examination of teacher education was also conducted to see if Hawaiian music is presented to teachers in their pre-service education.

Significance of the Study

The multitude of ethnicities that reside in Hawaiʻi resemble what Zangwill (2018) defined as a melting pot. Music, a significant part of Hawaiian culture, is utilized as an educational tool to diversify curriculum. Dimitriadis (2006) noted that teachers are trained to implement the curriculum of the hegemony and decontextualize information into a set of skills. In Hawaiʻi music educators are trained in various genres of music but are afforded few opportunities to contextualize the music in deference to a colonized culture. This study is significant because it aims to examine current educational practices in classrooms to determine how Hawaiian music is defined and how this meaning has developed through symbolic interaction. Previous examinations of the use of Hawaiian music in the classroom have focused on ancient instrumental techniques (Hamada, 1956) and an exploration of a ʻukulele club (Kruse, 2018). This study would further the amount of discourse connecting music education curriculum and Hawaiian music in the State of Hawaiʻi.

Research Questions:

1. What is meant by “Hawaiian music” for teachers in this study?
2. How has this meaning developed through the influence of professors, students, community and culture?

A case study format was used in order to understand what occurs between music educators in Hawaiʻi and Hawaiian music. Yin (2018) noted that a case study involves the investigation of an experience in its real-world context when a relationship is not clearly evident. Yin further asserted that a case study has many variables of interest and relies upon multiple sources of evidence, with data needing to be triangulated.

I surveyed music educators on their knowledge of Hawaiian music as well as inquired about utilizing this genre of music in their classrooms. Through the survey and interviews I examined music teacher preparation by inquiring about past music education courses and requirements at the University of Hawaiʻi at Mānoa. I researched Hawaiʻi state guidelines and requirements for teacher licensure to find if there were specific prerequisites for music teachers. I also interviewed music educators who agreed to meet in order to understand their experiences in teacher education and use of Hawaiian music in their classrooms. I inquired about the use of Hawaiian music in music education and focused on teacher education, knowledge, and experiences that occurred in order to present this genre of music. This study will benefit music education by providing a close examination of teacher knowledge and education in Hawaiian music.

Chapter 2

Review of Literature

This chapter outlines the framework of symbolic interaction and how this theoretical lens can be utilized to understand what values are placed on Hawaiian music in Hawaiʻi's music classrooms. Blumer (1969) said that meaning grows out of the ways others act towards the person in relation to the thing. Therefore, the meaning and value of Hawaiian music in the classroom grow out of interactions between music educators and the values that they ascribe to such music. This study uses symbolic interaction to examine the connections and relationships between educators and their use and understanding of Hawaiian music.

Epistemology of Symbolic Interaction

Symbolic interaction is explained as the value or meaning that is created as the result of interaction between people (Aksan et al., 2009). Furthermore, symbolic interaction helps society shape the individual, and meaning is shaped out of that. This may be done in small groups, in which one person finds meaning through their interactions with others. Symbolic interaction can also be found in larger settings, such as when people from different cultures interact. These transmitted values can also be transmitted to others through further interactions, such as educational situations.

Symbolic interaction can draw its philosophical roots from the framework of pragmatism. Pragmatism assesses meaning from practical applications, outcomes, and experiences. Pragmatist John Dewey (1916) argued that pragmatism is the examination "meanings that are formed through habits" thus pragmatism is based on our reality.

Essentially, pragmatism is the view that the meaning something holds depends entirely on the practical effects the thing may have (Dennis et al., 2013). Dennis further argues that "this approach that most strongly influence the symbolic interactionists" (p. 11).

Sociologist Charles Horton Cooley created the metaphor of the "looking glass self" as a way to understand interaction. The "looking glass self" theory is the way that one understands themselves by taking the role of the other, thus imagining how one looks to another person. These judgments come from assimilating judgments from others that are meaningful in one's life.

George Herbert Mead formed the theory of "Social Behaviorism", which grew out of the frameworks of interaction. The foundation of this concept was that there is an empirical self and the experiences that self has with others and the world around it shape one's reality. One's behavior and understanding of the world around them are based on the responses of others (Froehlich, 2007). Responses to social structures are communicated through gestures, such as body language, dress, and choices of words. Through the works of Mead, social behaviorism and interaction developed into what Blumer would term *symbolic interaction.*

Two methodologies for researching symbolic interaction were used in different schools in the United States. The Iowa School was primarily interview based, using quantitative and questionnaire-based methods (Dennis et al., 2013). Symbolic interaction methodology for the Chicago School was influenced by the work of Herbert Blumer and focused on "ethnographic form and the philosophy of pragmatism with the concern on meaning" (Dennis et al., 2013, p. 11).

The theoretical framework of constructivism shares principles with symbolic interaction, such as the construction of meaning. Both frameworks are grounded in experiential learning, with symbolic interactionists constructing meaning through interactions while constructivists construct meaning through "testing ideas and approaches based on prior knowledge and experience, applying knowledge to new situations, and integrating the new knowledge into their constructions" (Froehlich, 2007, pp. 90–91). The constructivist framework is credited to the work of theorists Lev Vygotsky and Jean Piaget. Both Vygotsky and Piaget agreed that social factors played a role in child development and that the internalization of new knowledge was a transformative process. Where the two constructivists differed was at the nature of the stimulus; Vygotsky focused on the content of the stimulus, while Piaget focused on the structure of the individual (DeVries, 2000).

Social constructivists viewed education as "living, interactive 'systems' that need to be analyzed as imbedded in society, but also shaped by individuals who interact with these systems." (Froehlich, 2007, p. 90). By analyzing systems and incorporating prior knowledge and lived experiences, the individual can integrate this into meaning. In education, students test their ideas based on prior experiences, apply them to novel situations, and then integrate the new information with their prior knowledge.

Symbolic Interaction in Education

Studies relating to symbolic interaction and education are centered on how students and teachers construct meaning both inside and outside of the classroom (Bentley 2005; Buehler et al. 2015). A limited number of case studies are focused on the

topic of symbolic interaction in education. A study by Bentley (2005) examined the interactions and the attached meanings in an inclusion classroom. Non-disabled students, teachers, and service providers were observed in their interactions with the subject, and notes were made on their inclusionary and exclusionary interactions. Bentley used two terms to describe what occurred between the subject and others that interacted with them: *symbolic inclusion* and *symbolic exclusion*.

Bentley (2005) defined symbolic inclusion as the "intentional accommodation, assimilation, appreciation and engagement of one's interaction partner" (p. 163). Inclusive actions by peers, teachers, and service providers were found to be in line with current strategies to include individuals with disabilities in classroom discussions and other activities. The concept of symbolic exclusion was defined as "intentionally choosing not to assimilate, accommodate, appreciate, and engage one's interaction partner and instead intentionally other them" (p. 171).

Interactions between the subject and their peers included in the study transformed the meaning of the term disability. Bentley (2005) observed that peers created a space and value for the subject and thus questioned if inclusive education could be enhanced by the inclusion of student voice within the process.

Buehler et al. (2015) conducted a study on adolescent students to examine their perceptions of the transition from elementary to middle school. Perceptions were gathered from 390 middle school students regarding their middle school environment and on topics of school satisfaction, school engagement, and trouble avoidance. Symbolic interaction shaped students' perceptions through their interactions with other students in

their grade level.

Findings of the study included a positive correlation between the perceptions of the participants and their schools when there was a perceivably encouraging learning climate. Participants were more engaged in the learning process when they received support and care from their teachers and were less likely to get into trouble with a perceived safe school environment. Buehler et al. (2015) suggest that focusing on student perceptions of a positive learning climate can combat concerns of school safety, school satisfaction, engagement, and trouble avoidance.

Symbolic Interaction in Music Education

The lens of symbolic interaction allows researchers to find ways that individuals interact with one another to further music education. There are limited studies on symbolic interaction within music education classrooms (Froehlich, 2015; Jyawook, 2023; Monk, 2013). Monk (2013) explained that improvisation required people to create meaning collectively. Monk outlined eight stages: copying, adapting, contrasting, punctuating, highlighting, supporting, signposting, and allowing. Through the utilization of these stages in teaching improvisation in addition to communication through interactions, students may become more innovative in ways of “making, thinking about, and enjoying music” (Monk, 2013, p. 81)

The overlap between music education and symbolic interaction is arbitrary without themes to categorize occurrences. Froehlich (2015) notated six constructs in which research employing the framework of symbolic interaction can be used to examine music education. These constructs were the communicative act, the looking glass self,

gestures and roles, socialization and construction of identity, the self and others in group settings, and institutional identities and roles. These constructs provide ways to analyze teaching and learning and help to understand the meaning that is formed by interactions between individuals.

Communication is an indicator of symbolic interaction and the creation of value between groups of people. Jyawook (2023) examined the verbal and non-verbal interactions of fifth grade general music students. The researcher studied both verbal and non-verbal interactions as students collaborated on composing original songs. Verbal communication was the primary mode of interaction between participants, with vocal tones shifting based on their interactions. Frustrations and discouragement were inflected in voices and physical demeanor as a result of interactions with group members. A variety of non-verbal gestures were also observed in the interactions between subjects. Copying, listening, documenting, and watching others were witnessed in the subjects' behavior. When students were challenged with non-responsive classmates, they ignored their peers or others.

The framework of symbolic interaction provides a lens through which to view this research, but the music of indigenous cultures sits in a unique space that is both celebrated and colonized. While the music of Hawaiʻi is celebrated, music educators maintain western harmonic systems and notation. Walker (2000) theorized that each culture had their own ways of understanding the world around them, but as cultures come into contact, cultural thinking and practices are forever changed. Symbolic interaction focuses on the interactions between people; however, in a broader application, Hawaiian

culture is affected by its interactions with different cultures, both immigrant and Western colonial cultures. Understanding Hawai‘i’s unique context and complex factors provide beneficial information to understand this study in its locale.

Cultural Authenticity in Education

The use of educational material from cultures other than those of the teacher might lead to inauthentic presentations. Knapp (2012) found that teachers were unable to distinguish between authentic and inauthentic presentations of cultural music because of a lack of education and experience. Not all researchers and cultural bearers agree on the essential qualities that represent authenticity. Authenticity, therefore, is a topic of great debate in educational settings because of the colonial ideologies that continue to permeate society.

In language acquisition classes, texts are important curricular resources but raise authenticity issues (Long, 1996). Long argued that language acquisition students are exposed to simplified versions of authentic cultural materials such as lectures and texts. These simplified versions were considered secondary sources and thus inauthentic. Long further stated that primary sources need to be used for genuine communication materials within the classroom. Long cautioned that primary sources can lose authenticity if utilized in irregular ways. Authenticity does not reside in the materials or texts but is the outcome of the authentication processes that teachers and students engage in class.

Curriculum utilizing multicultural literature could create issues of trivialization and misuse of the culture being studied (Fang et al., 2003). The authors argued that minorities do not have the power to authentically represent themselves and are often

represented through European and American authors. The authors surveyed ninety children's books that depicted Chinese and Chinese Americans. More than two-thirds of the books that were written have authors of non-Chinese heritage. Fang et al. asserted that authors may struggle with authenticity because they have no lived experiences to rely on for their characters.

Fang et al. (2003) further suggested that authenticity issues are complex and that even cultural insiders can present their groups inaccurately. Research by Ma (1998) indicated that Chinese American writers stereotype their characters to cater to the expectations of their readers. They conclude that multicultural education through literature-based instruction is complicated and has instead perpetuated cultural hegemony and social fragmentation.

Determining Cultural Authenticity in Music Education

Palmer (1992) examined the complexity of authenticity in musical experiences and asserted that there are five requirements that comprise the basics of authenticity: (a) authentic performers; (b) the original setting and instruments; (c) the correct language; (d) for listeners who are the initially intended receivers; and (e) in a setting normally used by the culture. It was argued that transferring music out of the original culture increases the chance that authenticity is in jeopardy. Palmer advocated for absolute authenticity; however, the primary concern was how much compromise was allowable before the original was lost. This question puts the responsibility on the educator because students might lack the education and sufficient understanding to ascertain the authentic components of multicultural music.

Within the classroom, music cannot be as authentic as in the original indigenous setting (Palmer, 1992). By placing indigenous music in an inauthentic setting, valuable details such as tunings, timbres, language, and musical expressions may be lost. Palmer asserted that the simplification or westernization of music for educational use may lack in cultural meaning and leave students with an incomplete understanding of the music presented, such as substituting Orff instruments for gamelan. These presentations diminish authenticity by providing students with an oversimplified experience.

An examination of multicultural music teaching in Michigan public schools found that half of the music programs rarely or never used authentic instruments when performing multicultural music (Robinson, 1996). Data from the respondents showed that only 12% of teachers surveyed utilized ethnic instruments on a regular basis and that 39% substituted Western instruments for non-Western instruments on a regular basis.

Robinson (1996) noted that compromises were present in the classrooms because of the difficulty of indigenous languages and the heavy emphasis on music execution instead of cultural contexts. Educators in Robinson's study showed that music was emphasized over cultural context and that much of the teaching relied heavily on aural traditions, which were filtered through Western standards. Educators utilized indigenous languages and musical instruments in the classroom to create close approximations, but Robinson noted that these were inadequate representations and far removed from the original cultural intent.

As world music became more prevalent, a growing concern was that inauthentic presentations of multicultural music would lead to inaccuracy and advance stereotypes.

Volk (1998) claimed that authenticity was not a concern in the past, as multicultural music was frequently Westernized. Volk suggested that engaging with the culture and cultural bearers could lead to more authentic experiences; however, it was cautioned that their resources may be inauthentic because they are generations removed from the original sources. Volk further advocated for close examination of music materials and the backgrounds of the composers and arrangers in order to promote authenticity.

Authenticity concerns also arose in research focusing on Native American music and its incorporation into curricula. Burton and Dunbar-Hall (2002) found that teaching about Native American cultures through music is problematic because it is rarely taught in a culturally sensitive manner. They argued that there is a disjuncture between the cultural content studied and the teaching method utilized by educators. Burton and Dunbar-Hall further asserted that it is important that colonized people critique imageries of themselves and challenge the perception of museum cultures. They concluded their study by encouraging further studies that create culturally appropriate pedagogies.

Introducing multicultural music without addressing power and political context can create gaps in student's connections to the music. A study by Bradley (2012) examined music education and its socio-historical contexts to facilitate cross-cultural and intercultural understanding. They found that introducing multicultural music in the classroom without addressing the political context creates blind spots in the student's education. They further asserted that the goal of multicultural music education is to promote understanding and emphasized that issues of authenticity are tied to historical and political contexts. Bradley cautioned that avoiding discussions of historical and

political contexts of music reinforces White supremacist thinking and contributes to the devaluation of arts education. Including the socio-historical context in multicultural music promotes the significance of the music and cultures that are presented.

Knapp (2012) surveyed 71 undergraduate students about their perceptions of multicultural music education, their perceptions of authenticity in multicultural music education and preferences for teaching multicultural music. They found that undergraduates are not effectively prepared to teach multicultural music. Respondents were asked to assess the authenticity of selected excerpts (n = 992) of music, but significant differences were found between authenticity ratings and excerpts' authenticity categories. Respondents were unable to accurately recognize authentic pieces when presented.

Respondents in Knapp's (2012) study felt that teaching multicultural music is difficult because of the complications of authenticity, but some respondents felt they had enough education to make decisions concerning authenticity. Seven respondents indicated that they lacked the appropriate education to teach multicultural music authentically. Knapp suggested that further research into specific multicultural music courses and their effect on authenticity would help to provide data on the curriculum's efficacy.

Herring (2015) interviewed middle school choir directors about their perceptions and applications of multicultural music education. The directors' largest pedagogical concern about teaching multicultural music was the determination and teaching of cultural authenticity. Teachers surveyed expressed concerns with language pronunciation,

vocal style, and instrumentation. In attempts to preserve authenticity, teachers asserted that guest speakers with cultural authority were difficult to find or fund.

Authentic Multicultural Music as a Tool for Change

Employing authentic multicultural music in music education curricula can also have positive effects on student learning. An examination of Canadian First Nations music and its use in classrooms found that teaching First Nations music can break down stereotypes and create community (McIntyre, 2012). The term First Nations is a large category with over 600 different indigenous communities. McIntyre noted that authentic experiences are key to creating meaningful musical encounters, but also cautioned that the classroom setting is an artificial setting and inhibits authentic experiences. Live experiences in authentic settings are crucial in cultivating cultural identity and breaking stereotypes and controversies within Canadian classrooms.

Inserting music from various cultures into choir curricula can lead to a better understanding of those cultures (Ilari et al., 2013). The researchers asserted that singing plays a significant role in social development and identity. Through continued interactions with cultures and people, Ilari et al., argued that students will be able to perceive themselves and others more accurately. By learning about various cultures, students are more likely to understand their musical expression when performing. They conceded that it is impossible to arrive at an understanding at the level of indigenous people, but the acknowledgement that the cultures exist and are worthy of attention is significant.

Nethsinghe (2013) advocated for a model of proximal simulation that incorporated all human senses to stimulate the learner about other cultures. Hearing, vision, smell, and touch provide sensory information that assists in acquiring knowledge, entertainment, and creativity. Nethsinghe identified three elements that could be employed to simulate authentic practices: (a) performance conventions; (b) authentic audiation and authentic sensory experiences; and (c) emotions. Through the utilization of these three elements, educators can begin creating a proximal simulation of multicultural music in their classrooms. Nethsinghe concluded the study by emphasizing that respect for other music and the trustworthiness of the source are the foundations of successful proximal simulation.

Further Considerations of Musical Authenticity

Authenticity in multicultural music is difficult to achieve because of external criteria such as music standards and curriculum (Kallio et al., 2014). Kallio, et al. examined academic discourses of authenticity in music education. The researchers posit that teacher-centered multicultural music education neglects the potential of community building within the classroom and that meaningful knowledge can be cultivated between students. Culture is constantly re-interpreted and cannot be taught as a fixed curriculum. They concluded that student authenticity is central to successful music education because it is the internal relationship and personal significance that will make the learner's experience meaningful.

Perceptions of authority were powerful influences that shaped people's belief in authenticity. Weiss (2014) examined the preferences of listeners and their perceived

authorities of world music. Weiss explained problematic situations in which expectations intersected with listeners' perspectives on authenticity. Weiss's study was conducted through courses he instructed between 2006 and 2014 at the University of North Carolina at Chapel Hill, Harvard, and Yale. Weiss utilized interviews with students to collect ethnographic data to examine perceptions of authenticity. Weiss played two pop songs from Mali and asked the students to decide which they preferred. Through discussions with the students, their preference was associated with the authentic performances.

Social and personal decisions by performers are held as determinants of authenticity (Weiss, 2014). They asserted that authenticity is malleable and that performers can create a self-constructed identity for their audience. Weiss determined that globalization processes affect perceptions of authenticity because of the heavy reliance on marketing by large corporations. The connections between global and local music communities are not well understood and require more thorough investigations in order to address authenticity questions.

Beyond the US, indigenous musics from different countries are used in multiple ways. Locke and Prentice (2016) analyzed research articles pertaining to indigenous music in music curricula, specifically studies that were focused on Australia and New Zealand. Several themes emerged from their research that facilitated authentic world music education. Locke and Prentice assert that there is a need for preservice teacher programs that address indigenous music. A second theme was the need to develop pedagogical practices that emphasize the cultural contexts of indigenous music. The final theme was the need to address the issue of song ownership and sensitivity to the dangers

of cultural appropriation. The marginalization of indigenous students through a form of musical tourism needs to be challenged with discourse on the role of ethnicities and culture and to recognize unequal power relations as a part of life.

Creating culturally authentic music lessons is extremely difficult for music educators because it already sits outside of the purpose and culture that are being examined. Transferring music outside of the original context and oversimplification can leave students with an incomplete understanding of the significance of the music (Palmer, 1992). Adhering to absolute authenticity in music classrooms puts cultural music in jeopardy of being left out of the curriculum, but engaging with cultural bearers and proper education can provide meaningful experiences with music of different cultures (Knapp, 2012; Locke & Prentice, 2016; Volk, 1998).

The Challenge of Authenticity

Ascertaining cultural authority is fraught with inconsistencies and varying viewpoints. Within cultures there can be a multitude of viewpoints on authentic music and performance practices. Johnson (2000) examined research on authenticity and concluded that determining authenticity is extremely difficult for music educators. Johnson relied on conversations with music educators and personal experiences to understand authenticity in music education. The researcher determined that authenticity paralyzed educators from teaching world music and it was advocated that we move away from the dichotomy of labeling materials as authentic or inauthentic and instead investigate world music through questions. Johnson suggested these questions to determine authenticity:

1. How was the music produced?
2. Whom is this music for?
3. Who created this music?
4. What is the context?
5. What is the purpose of this music?
6. What influences does this music use?

It was suggested that this approach may be more inclusive and make practices more relevant.

Wu (2012) examined his music education experiences in Britain and the effects that world music imparts. In Wu's study of world music curriculum was a vehicle to impart cultural understanding and self-understanding. It was further argued that being exposed to other cultures allows students to learn about themselves and their own culture. Wu speculated that one learns about their own culture through exposure to different cultures, and because of that he posited that if other cultural identities collapse, one's own culture may be in jeopardy as well.

Achieving absolute authenticity is nearly impossible and impedes the teaching of world music (Wu, 2012). Authenticity must not be at the center of teaching world music, and teachers must focus on their own principles and know why they chose certain materials and goals. It was emphasized that culture is found through people and that it is best presented through those who have appropriate resources. Past classroom experiences included an Indian student who brought in their *tabla* to perform for their classmates, and on another occasion, Korean students brought in K-Pop music to show their expertise.

Wu concluded that world music is about learning of the differences in people's music and not a struggle to conquer mainstream hegemony.

Campbell (2018) found that authenticity is a complex issue as absolute authenticity values are unknown or non-existent. Maintaining musical authenticity as a static tradition keeps cultural music unchanged. The strict adherence to authenticity may not be reflected in the culture and ignores that music is a living tradition that can transform. Campbell argued that people are at the center of the authentic essence of a community and its arts.

Cultural Authenticity in Hawai'i's Classrooms

Few studies have been done on the topic of cultural authenticity in Hawai'i's music classrooms. Several studies have focused on authenticity in Hawaiian music performances; however, no study has addressed the topic in an educational setting. Three studies come the closest to critiquing Hawaiian music authenticity in the music classroom.

Some culture-based approaches to music education focus on questions of cultural restoration in indigenous communities. Fitzpatrick (2022) designed a case study that investigated four music educators in Hawai'i and their utilization of Hawaiian culture-based educational approaches to music. Themes of cultural competence of the educators, authenticity of music curricula, and student-teacher relationships emerged. Fitzpatrick's study and results are an important contribution to Hawaii music educators. An area that needs further investigation would be teacher background and education, which could help better understand the context of the music classrooms being observed. It was not clear if

these teachers were lifelong residents or when they moved to Hawaiʻi. Educators that were born and raised in Hawaiʻi may hold different perspectives from teachers that came from the mainland. Teachers that have gone through the public-school programs have been exposed to Hawaiian music throughout their lives, unlike teachers that have moved here from the mainland.

Fitzpatrick (2022) did not specify the type of school or socioeconomic status of the community that was studied. There are several well-funded private and public schools within the islands and understanding the socioeconomic status of their community could provide more data. The school and community's ability to address specific cultural nuances could be due to the generous funding of the arts department. Another possibility is that one of the participant's schools is a private school that is only open to Native Hawaiian students. This school's particular approach to music education, through Native Hawaiian culture, permeates throughout the school with all of the students participating in the annual Songfest, a popular, longstanding televised event in the islands. All students are mandated to participate and thus are provided with an education in music.

Symbolic interaction was highlighted in Fitzpatrick's (2022) study through the conclusions drawn. Fitzpatrick concluded that "culture-based education was more than just content; it instead centered on the building of interpersonal connections and relationships within which positive cultural identities were formed" (p. 40). Fitzpatrick points to interviewee Chris, who engaged with Native Hawaiian elders to provide guidance and permission for his performance of Hawaiian music because he was not ethnically Hawaiian. The interactions between students, teachers, and community

members are key concepts in Blumer's theory of symbolic interaction.

Donaghy (2011) conducted interviews and observations of seventeen Hawaiian music performers to determine authority and authenticity in Hawaiian music. Donaghy found that discourse about modern Hawaiian compositions centered on authenticity. Language was a significant indicator of authenticity because it contains cultural facets and is enhanced by performance practices. Donaghy noted that harmony, rhythm, and style have changed throughout the centuries, but the use of Hawaiian language in music has been a consistent cultural practice.

Individuals that were revered for their musical skills were perceived as authentic, while elders of individual households were respected as the arbiters of authenticity. Donaghy (2011) noted that respect for elders is one of the fundamental principles of Hawaiian culture and was reflected by participants in the research. Participants in this research pointed to recordings of respected elders that contained mispronunciations. One participant argued, "you don't overstep someone you think who is older than you in authority" (p. 138). Donaghy explained that the mispronunciations in Hawaiian by elders can be attributed to generations of Native Hawaiians who were denied the Hawaiian language during colonization.

Older compositions and recordings also informed authenticity because of their historic constructs that shaped Hawaiian compositions. Donaghy (2011) noted that one historical construct that continues to be observed is that negative connotations are avoided and replaced with positive expressions. One participant argued that the vocal emphasis communicates the negative connotations through the positive expressions.

Donaghy maintained that this practice should continue because of its traditional role in Hawaiian compositions.

Perceptions of authenticity are based on historical construction and through the teachers who passed down their performance practices (Donaghy, 2011). Interviewees held differing opinions on authenticity but noted that "it is not sufficient to possess knowledge, but to be able to utilize it in a manner that is of value" (p. 294). Donaghy concluded that the music of Hawaiʻi is important because it retains cultural knowledge and understanding of history, genealogy, actions, emotions, people, and places.

Teacher Education in Hawaiʻi

Previous studies found that teachers felt unprepared to teach a multicultural curriculum because of a lack of education from the professional development or college curriculum (Knapp, 2012; Nethsinghe, 2013; Robinson, 1996). The University of Hawaiʻi at Mānoa is the only institution in the state that grants degrees in music education; therefore, a majority of Hawaiʻi public school students that pursue a degree in music education attend the University of Hawaiʻi. Entrance to various music degree programs has several requirements that centralize their focus on Western music culture. Vocalists auditioning for graduate studies are required to perform music in the "primary singing languages," which are German, French, Italian, and English (U of Hawaiʻi at Mānoa-Music Department, n.d.). Course requirements for music educators provide few chances for experiences in multicultural music. Students are required to take one course in Hawaiian Chorus or Asia-Pacific Ensembles and a second course in Asian and Pacific Music in Education. The limited amount of exposure to non-Western music provides

little opportunity for future educators to gain cultural authenticity in the music culture of Hawai‘i.

The Hawai‘i Teacher Standards Board, which licenses teachers, does not require music educators to have any specialized education in multicultural music. Completing a state-approved program from an accredited school and the PRAXIS test for basic skills and content knowledge are the only educational requirements for licensure. As the sole testing requirement, the PRAXIS guide provided an overview of important aspects of music a teacher should know.

Within this section, students are required to be familiar with a variety of world music and its function in their culture of origin. The sections in the Praxis (n.d) are:

1) North America
2) South America
3) Europe
4) Africa
5) Australia and the Pacific
6) Asia

In the sample questions section, one question with an example recording required students to identify the country of origin for the piece “Bubaran Hudan Mas.” Students were provided with four options: 1) India; 2) Indonesia; 3) Peru; 4) Japan. Other questions contained within the test required students to identify chord progressions, identify Western classical music periods, and identify instruments and conducting patterns. A single exemplar of world music highlights the need for more education and recognition of world music. The Praxis exam is a standard by which all future music educators are measured; however, the test possibly shows a bias towards Western music.

Professional development for music educators provides an opportunity to build experience and knowledge that extend beyond college curriculum. Hawaiʻi educators have voluntary development opportunities through the Department of Education and outside organizations. Outside organizations such as the Hawaiʻi Music Educators Association (HMEA) are required to gain approval for professional development courses in order to assess their rigor and relevance to education. Past HMEA conventions have had sessions on multicultural music. In 2014, several Hawaiian music sessions included the Royal Hawaiian Band, Teaching Hawaiian Values through Your Instrumental Music Curriculum, and Polynesian and Hawaiian Dance. Of the twenty sessions at this convention, only four focused on Hawaiian or Pacific Island music. The HMEA convention in 2020 had thirteen sessions and none were specifically about Hawaiian or multicultural music (Hawaiʻi Music Educators Association, 2020). The limited amount of professional development opportunities and teacher education highlight a need for examination of culturally authentic music education in Hawaiʻi.

The Queen's *Mele*

A compilation of Queen Liliʻuokalani's music was published by Gillett and Smith in 2014 to produce a single resource with western notation and background history for several of the Queen's compositions. Originally begun in 1973, the project examined all of the Queen's compositions collected in the Hawaiʻi State Archives at Bishop Museum. Over 150 works were discovered in the archives, but only 60 were included in this collection. There are 42 compositions that were never previously published and 13 that were printed during the Queen's lifetime. The last five songs that are included in this

collection are previously composed pieces that were arranged and published by the Queen. Lili‘uokalani’s numerous compositions and the popularity of *Aloha ‘Oe* elevated her to an honored place among Native Hawaiian composers, proving a catalyst for the revival and advancement of the Hawaiian culture (Gillett, 2014).

Queen Lili‘uokalani composed in two distinct styles, *himeni* or hymns and *mele inoa* or name chants (Seufert, 2012). Himeni was first introduced to the Queen as a student at a Christian missionary school. Seufert noted that the himeni composed was diatonic in nature and followed an I-IV-V harmonic progression. The texts were either secular or sacred and may be performed with pitched accompaniment.

The Queen’s *mele inoa* were composed in honor of people, places, things, or events. Through close examinations of the Queen’s manuscripts, Seufert (2012) noted that many of the mele inoa had written lyrics but did not have any notation for pitches and rhythm. The researcher concluded that she employed individuals to transcribe her music. Most of these chants were passed down through oral traditions and relied on improvisation.

A closely examined *Aloha ‘Oe* highlighted the discrepancies between what was intended and what was published (Seufert, 2012). The English title of *Aloha ‘Oe* is often called *Farewell to Thee* which was the composer’s translated lyrics. Seufert noted that a more accurate translation was the phrase “may you be greeted with love.” The composer insisted that the composition was a love song, but the English title continued through later publishing.

Queen Lili‘uokalani’s compositions helped preserve the Hawaiian culture and ideals. Her use of Western compositional techniques allowed her compositions to be preserved and accessible to the public. While composed in Western musical style, the Queen’s music embodied a “unique intonation of indigenous music” and “aloha spirit” (Seufert, 2012, p. 44).

The imprisonment of Queen Lili‘uokalani’s in 1895 was a significant event in Hawaiian history, leading her to compose several songs while confined. Morris (2013) examined the songs that were composed during Queen Lili‘uokalani’s imprisonment and found that seven of her compositions were subversively political. Morris argued that Lili‘uokalani’s songs may have been misconstrued in the past, painting political nuances behind the lyrics and melodies. The Queen’s *mele inoa* or chant songs, were attempts to communicate and rally Native Hawaiians while vilifying her captors (Morris, 2013).

Morris (2013) argued that *Aloha ‘Oe* was appropriated into a song for tourists seeking a “kitschy vacation destination” (p. 102). Morris further asserted that the original context was changed to perpetuate an illusion of Hawai‘i created by the hospitality industry to commodify native culture. The lyrics that were examined by Morris found several instances of the Queen’s revolutionary tactics. The composition “Kuu Pua I Paoakalani” was written while imprisoned in Iolani Palace and acknowledged Lili‘uokalani’s beautiful garden in Uluhaimalama. Morris explained that the gardens at Uluhaimalama were out of the control of the Provisional Government and allowed a place for the Queen’s supporters to gather and strategize. During her imprisonment, the Queen was denied any information about the state of affairs in the islands, but her

supporters gathered flowers from Uluhaimalama, wrapped them in newspaper and delivered the bouquet to Liliʻuokalani, thereby covertly informing the Queen of current events. Morris concluded that her lyrics were "an acknowledgement of the receipt of forbidden newspapers and a thank you to her supporters" (p. 52–53).

Compositions by Queen Liliʻuokalani during her imprisonment were her acts of resistance towards her captors and appreciation for her supporters (Morris, 2013). Three distinct themes were found in the Queen's music. The first theme was an appreciation to her lifelong friend Evelyn Kilioulani Wilson, who spent six days a week with the Queen while she was imprisoned. The second was to show her gratitude to her loyal friends and political supporters who smuggled newspapers and information while she was incarcerated. The final theme was her Christian faith, which helped sustain her during her difficult incarceration. Morris concluded that the overarching themes in her music were important conduits for her resistance.

The authenticity of music extends to the performance practices that are incorporated into the teaching. Saplan (2017) examined Liliʻuokalani's music in order to ascertain the best performance practices for choirs. The researcher, a Native Hawaiian, noted that there was a lack of resources for performance practices of the Queen's music. They interviewed four Native Hawaiian scholars who have studied and performed Liliʻuokalani's music. The interviewees asserted that the performance practices of the Queen's music are rooted in understanding her poetry. While Saplan noted that re-voicing and accompanying the lyrics through instruments suited to the performers is important, the interviewees cautioned that the integrity of the harmonic language, music

style, and melody must be maintained. They concluded that the conductor should decide what is integral to the performance and be based on historically informed and culturally aware decisions.

Summary

Creating music curricula that are culturally authentic is a near-impossible undertaking. Through language, children's literature, and music, authenticity is regarded as meaningful; however, the degree to which it is needed for authenticity is undetermined. To create authentic performances, teachers need to have an education and profound interactions (i.e. symbolic interaction) with the people and cultures that are being presented. Hawai'i's music educators face these challenges when attempting to teach Hawaiian music in schools, and few opportunities exist in the State for teachers to interact with cultural bearers to create meaning. It is unknown if prior studies on Hawaiian music resulted in more informed educators and if professional development opportunities were provided to assist Hawai'i music educators to generate culturally authentic performances.

Chapter 3

Method

My study was focused on Hawai‘i music educators' use of authentic Hawaiian music in their classrooms and how they define Hawaiian music. Furthermore, I examined how meaning was generated through the interactions and influences of other music educators, collegiate professors, and cultural bearers. Symbolic interactionism guided the study as the theoretical framework to examine interactions between different groups and how meaning was created.

Glesne (2011) noted that researchers should choose data collection techniques that provide data that helps to understand the phenomena in question and one that provides different perspectives on the issue. A qualitative approach provided data and perceptions that are relevant to my study. My research population was limited to music educators in Hawai‘i who obtained their degree from the University of Hawai‘i (UH), and my sample consisted of respondents that agreed to be interviewed. As UH is the primary institution for educating music teachers in Hawai‘i, it is relevant for my research to investigate teachers who received their degree from there. Additionally, the faculty and curriculum at UH have a responsibility to provide this foundation.

Survey and Interview Timeline and Procedures

Following the acceptance of my proposal in April 2021, Institutional Review Board (IRB) approval was granted as it was determined that it was not required for my project. Surveys were sent out from May 26th, 2021 until July 1st, 2021 to the Hawai‘i Music Educators Association (HMEA), the American Choral Directors Association

Hawaiʻi Chapter (ACDA- Hawaiʻi), the Hawaiʻi Association of String Teachers (HASTA), and the Oʻahu Band Directors Association (OBDA). Approximately 85 surveys were sent out to the HMEA list, 35 to ACDA-Hawaiʻi, 53 to HASTA, and 122 to the OBDA. An email list of 198 public school music educators was also utilized. This list was compiled by a music teacher recently for contact purposes. Interviews were scheduled after the survey closed in order to identify participants that would be appropriate candidates for interviews. These interviews occurred between January 21st and January 31st, 2022 over Zoom.

I modeled this study on past research by Robinson (1996) and Herring (2015). Robinson (1996) surveyed K–6 administrators and teachers in Michigan about the use of multicultural cultural music in their classrooms. Some survey questions in this study were applicable to my research and I modified them for use in Hawaiʻi. I further modified the essay questions that Herring (2015) created for their interviews of middle school choir directors' perceptions and use of multicultural music. These two prior studies served as a guide and a design reference for my project.

Glesne (2011) suggested that interviews be flexible by beginning with some interview questions and remaining open to reforming or adding questions throughout the process. The use of a qualitative research approach allowed for flexibility in the interviews. As I gained data from completed surveys, the interview questions changed between participants. The core questions remained the same, but, to gain honest perspectives, changes were made to the wording or delivery of the interview questions.

Case Study Model

My study followed the case study model as outlined by Yin (2018). Yin defined a case study as an empirical method that investigates a contemporary phenomenon in depth and within its context. Yin further asserted that a variety of inquiry and data collection are essential characteristics of case studies. My study utilized triangulation by combining data collected in interviews, surveys, and documents to understand the research questions.

Yin noted that case studies have key features that distinguish the method from others such as ethnography and narrative research. The four common applications of case studies were explaining causal links, describing interventions, illustrating topics within an evaluation, and enlightening situations. Causal links such as teacher education in Hawaiian music in college or the lack of preparation on this topic may lead to teachers not presenting her works in music classrooms. This research will help to illuminate the issue of the use of Hawaiian music in classrooms in Hawaiʻi and the status of teacher education on this genre of music.

A multiple-case study approach was utilized in order to gain multiple perspectives and data points in which we will look for patterns within the multiple cases. Yin noted that the multiple case study design is grounded in replication in order to present questions in an impartial manner to multiple subjects. This specific study design provided various data points that assisted in seeing where topics converged.

Yin noted that in case studies, proper screening requires empirical data that will help identify eligible candidates. Surveys provided initial data that assisted in selecting

interview candidates. Interviews are integral to understanding the connections between music teacher education, Hawaiian music, and music teacher's perspectives of cultural reflectiveness. Yin noted that interviews would resemble guided conversations and follow a line of inquiry. Interviews must also be done in an unbiased manner in order to gain genuine perceptions and data.

The case study was the appropriate methodology for this project as it corresponded to the three distinct aspects of research where a case study could be utilized. Yin (2018) explained that case study methodology should be used when "1) a 'how' or 'why' question is being asked, 2) the research involves a contemporary set of events, 3) the researcher has little or no control over the set of events" (p. 13). Additionally, the theoretical framework of symbolic interactionism was selected for this study because the research questions focused on the meaning of Hawaiian music to teachers and how that meaning was generated.

Yin's definitions and examples of applications highlight that the case study model gains rich data from multiple data sources. By using this method, I was able to utilize multiple participants and data points to ascertain common themes. This study and methodology helped to explain some of the connections between Hawaiʻi music teacher education and Hawaiian music.

Participant Recruitment

I gathered participants using Creswell and Poth's (2018) guidelines, which defined three parameters for purposive sampling. They were: 1) participant selection based on established criteria; 2) reasoning for establishing the criteria; and 3) identifying

and contacting those individuals. With purposive sampling, criteria for participation were limited to teachers who instruct a music class in a Hawaiʻi school.

In Hawaiʻi the largest music educator organizations are the Hawaiʻi Music Educators Association, the Oʻahu Band Directors Association, the American String Teachers Association – Hawaiʻi Chapter, and the American Choral Directors Association – Hawaiʻi Chapter. These four organizations agreed to send out survey participation emails to their members, as their policy would not allow for email lists to be given out. I also utilized the Hawaiʻi State Department of Education's fine arts specialist to identify teachers who have music in their teaching line but are not part of any Hawaiʻi music organization.

Within five days of Institutional Review Board approval, survey invitations were sent to the four Hawaiʻi music educators associations and the Hawaiʻi Department of Education music teachers. The survey was open for approximately 14 days, with a reminder invitation being sent seven days after the initial email. More participation was needed, so a five-day extension was used and a final participation email was sent. The survey was open for approximately 20 days in order to gather the most data and participants for this project.

The survey included a question asking respondents if they might be contacted for a follow-up interview. A week after the closing of the survey, respondents willing to be interviewed were contacted to find an appropriate time to meet. Participants who indicated that they did not wish to be interviewed finished their participation at the end of the survey. Educators were interviewed through the online virtual meeting platform

Zoom. Interviews were scheduled and completed within 5 weeks after the close of the survey to ensure that data were collected in a timely manner.

Survey

Using Google Forms helped to create a clear and concise survey that provided ample data. The Hawaiʻi Department of Education utilizes the Google ecosystem with Gmail, Google Drive, and many of the other programs that are supported on their platform. Google Forms is a tool familiar to Hawaiʻi music teachers and is easy to use and access. The survey (Appendix A) was the first instrument used in this study and contained 19 questions. Questions 1–3 asked about the respondents demographics, such as age, ethnicity, and birthplace. Questions 4–9 asked respondents about their licensure, courses taught, school district, and the total population of the school where they are employed. Questions 10–16 asked about the colleges attended and what courses dealt with Hawaiian music. Questions 17 & 18 dealt with their comfort level about teaching Hawaiian music. Respondents were asked if they would be willing to participate in an interview on this topic. Examining survey responses provided useful information about the Hawaiian music experiences of current music educators, perceptions of their education in Hawaiian music, and their views on culturally reflective music practices of Hawaiian music.

Interviews

In keeping with my sampling guidelines (see p. 46), survey respondents who indicated that they completed a music degree at the University of Hawaiʻi and taught a music class in Hawaiʻi were considered for interviews. I interviewed 15 survey

respondents who were contacted to find a suitable time and method for an interview. Due to the pandemic, virtual meeting software Zoom was employed to conduct interviews. Interviews provided detailed qualitative data on the subject of Hawaiian music education and on the curricular use of Queen Liliʻuokalani's music. Respondents were asked questions such as their past participation in college courses taken on Hawaiian music, what informal education they may have on the subject, and if they utilize Hawaiian music in their classrooms. In keeping with the symbolic interactionism framework, I asked how interactions with experts (students, community members, etc.) in the field of Hawaiian music shaped their knowledge. Further discussions revolved around their perspectives on cultural reflectivity in Hawaiian music education, such as what essential qualities of Hawaiian music are culturally important and how they incorporated Hawaiian music in their classroom.

Documents

Examining UH music education documents provided insight into the teacher education that occurs at UH. I collected documents such as admissions procedures, syllabi, and other coursework that are related to Hawaiian music compositions. Document analysis provided a helpful triangulation of data with the survey responses and interviews. Bowen (2009) noted that triangulating data helps to provide credibility. Examining texts such as course descriptions, syllabi, and the University of Hawaiʻi Music Department's website helped to provide clarity to the research and insight into future interviews. O'Leary (2017) cautioned that the researcher must avoid bias when examining the texts and be cognizant of the latent content, such as style, agenda, facts, or

opinions, that are contained in the document.

The University of Hawaiʻi at Mānoa is the sole collegiate entity in the State of Hawaiʻi that grants a degree in music education. Data regarding degree programs was collected through the University of Hawaiʻi Music Department website and their music education faculty. Document collection also came through the interview process, where participants provided texts that were pertinent to the research.

Admission Procedures

I investigated admissions practices for the college through the University of Hawaiʻi's website and admissions process. A search of the University of Hawaiʻi's music department website shows that there are music-specific requirements to gain admission to the music department. Undergraduates are expected to show basic skills such as performing scales, etudes, and sight-reading. Vocalists are required to perform songs in languages that reflect the candidate's overall ability. They further encourage candidates to choose repertoire from classical, musical theater, or Hawaiian folk music. This is particularly pertinent to the research topic and possibly highlights the differences in admissions for the different programs within the department. Future research could involve interviews with admissions faculty within the department to provide an understanding of the important characteristics of students admitted to the various music education programs.

Degree Requirements

The University of Hawaiʻi Music Department website outlines the course requirements for the Bachelor of Education in Music Education and the Master of Arts in

Music Education. In the Bachelor's Degree, there are only a few required courses that may address the topics of authenticity and Hawaiian music in the classroom. These courses include Hawaiian Chorus, Asia-Pacific Ensembles, Asian & Pacific Music in Education, and Class Guitar/'Ukulele.

I obtained course syllabi, assignments, and other course documents that may provide insight into what topics are being addressed in the class. Graduates of the program will also be interviewed in order to gain insight and qualitative data for these courses.

Course Materials

There are several courses at the University of Hawaiʻi that may cover the subject of authenticity in the music education program. I inquired about courses such as Hawaiian Chorus, Asia-Pacific Ensembles, and Asian & Pacific Music in Education through course syllabi and other documents that can provide insight into Hawaiian music authenticity in Hawaiʻi's music classrooms. I also requested materials through university faculty and from interviewees. I also investigated other music courses that were identified through the survey for documents and texts that were utilized in classes.

Hawaiʻi Teacher Licensing Requirements

Teacher licensing is provided through the Hawaiʻi Teachers Standards Board. This institution works in tandem with the Hawaiʻi Department of Education to certify that teachers meet the minimum requirements to be a teacher. The Hawaiʻi Teachers Standards Board requires candidates to have a bachelor's degree from an accredited institution and meet basic skills and content knowledge requirements through passing the

PRAXIS exam. Licensure requires that educators meet basic skills and content knowledge requirements, which are verified through a Hawaiʻi based teacher preparation program, such as completing the course requirements for the Bachelor's in Education degree. The verification requirement puts much of the onus on the institution to provide the requisite experiences for all aspects of teaching music.

Analysis

I used Creswell and Poth's (2018) data analysis spiral technique to manage, organize, and analyze the results of the surveys and interviews. The first spiral was data management, which secures and organizes files. The first spiral also includes selecting the mode of analysis, which was done primarily through NVivo© software. NVivo allows users to organize and analyze data and provided me with visualization and search functions, which helped to highlight themes in my surveys and interviews.

In the second spiral, I analyzed the database by rereading through transcripts and surveys. Creswell and Poth (2018) explained that this holistic technique helped to gain insight without being encumbered by individual details. Memoing procedures, which focus on short phrases or ideas, created an audit trail that allowed me to recall data of key concepts. I adhered to Creswell and Poth's suggestions of creating identifiable captions and dating that will help with data retrieval.

In the third spiral, data from the surveys and interviews was coded. Creswell and Poth (2018) explained that coding is the act of putting pieces that exemplify the same descriptive idea into data clumps. Through coding, I was able to create a theme and organizational framework to present my findings in an understandable way. Coding

procedures followed the processes created by Miles et al. (2019). Quotes from interviews and open-ended survey questions were coded into a theme through the use of inclusion or exclusion criteria.

The next step of the spiral was to develop and assess interpretations in order to make judgments and understand the meaning of the data collected. Using the coding methods through the analysis process, I was able to make interpretations from the data and develop conclusions. Creswell and Poth (2018) cautioned that interpretations must be developed thoughtfully through the use of existing data. Peer feedback was also gathered to assist in creating accurate interpretations.

My final step in the analysis spiral was to create an accurate visual representation of the data. Most of my survey results were best suited for graphs but interview data was needed for a more detailed way to show my findings. The visuals needed for this research were driven by the data, and so I decided that tables would be the most appropriate way to present my data.

Chapter 4

Results

Through this survey I sought to determine the level of undergraduate or graduate preparation for teaching Hawaiian music among Hawai‘i's current music teachers. The survey was distributed using member lists from four Hawai‘i music education associations and a state-level email list. Results from the survey questions can be found in Appendix C.

Although a total of 464 emails were sent, the exact sample size cannot be determined as music educators could be members of multiple organizations and also be included on the Hawai‘i Department of Education music educators list. A total of 85 responses were collected between May 26th and July 1st, 2021.

Participants were first asked a series of questions to establish demographic data regarding their age, birthplace, ethnicity and level of education. Respondents indicated their ages were between 22 and 64 years old (N = 85). The largest number of responses were in the age range of 40 – 49 (24%, n = 20) while the smallest were in their 60's (13%, n = 11). Most participants noted that they were born in Hawai‘i (75%, n = 64), while others came from other locales. Half of participants (n = 50) indicated that they identified as Asian (50%), while 17 (20%) identified as Native Hawaiian or Other Pacific Islander. Several respondents indicated they had obtained their Master's degree (n=39, 46%). A slightly smaller number had only completed a Bachelor's degree (n=34, 40%).

A second section of questions concentrated on the participants teaching experience, and teaching licensure. Thirty-nine (46%) respondents indicated that they

have been teaching for 10 years or less, while twenty-one (25%) had been teaching for 11–20 years. When asked about their licensure status, the majority of participants indicated that they were licensed to teach in Hawaiʻi. A small number of respondents reported that they were not licensed to teach (n = 12, 15%).

I collected data on the courses that respondents were currently teaching. Many respondents noted that they taught multiple courses within their teaching line. Each course listed was tallied, and a total of 182 (n = 182) courses were found. Courses that received multiple responses were grouped into similar classes. The category "other courses" included Hula, violin, popular music ensemble, and Hawaiian language. Forty-five (25%) respondents indicated that they taught band, while twenty-nine (16%) noted that they taught choir. Twenty-five respondents (14%) taught ʻukulele and twenty-two respondents (12%) taught General Music. Another twenty-two (12%) respondents indicated that they taught orchestra. Several other courses that were taught by respondents were various other music classes, many of which did not generate substantial totals.

Participants were asked about the location of their current employment, whether it was a public or private institution, and their school population. The majority of the participants taught in public school; three respondents indicated that they taught in a private school. I also inquired about total school population with most indicating that they taught in schools of 1000 students or less (n = 65, 76%).

The next section of the survey regarded respondents' college degree, if they attended the University of Hawaiʻi (UH), and aspects of their teacher education at UH.

Only five teachers surveyed did not complete a music degree, while the majority of respondents (n = 59, 69%) attended UH. Participants were also surveyed to determine if Hawaiian music was incorporated into their collegiate coursework at UH. Most respondents (n=51, 60%) indicated that there was some Hawaiian music content in the courses they enrolled in, while some (n=15, 18%) responded that there was no inclusion of Hawaiian music in their coursework at UH.

Data concerning the inclusion of Hawaiian music within classes at UH was also collected. Respondents noted a total of 107 (n = 107) UH courses that included Hawaiian music. The designation "Other Music Courses" included Hawaiian Ensemble, Hawaiian Music, History of Hawaiian Music, Integrating World Music in Education, University Chorus, and Wind Band Literature. Several non-music courses that encompassed Hawaiian studies were also reported and categorized as "Other Hawaiian non-music courses". These courses included Hawaiian Contemporary Issues, Hawaiian Dance, Hawaiian Language, and Hawaiian Studies. Twenty-two respondents (21%) said Hawaiian music was presented in their General Music Methods course. Some respondents (n = 19, 18%) noted that Hawaiian Chorus included Hawaiian music within the curriculum.

The perceptions of frequency and quantity of Hawaiian music presented in music classes at UH were gathered through the survey. The frequency of Hawaiian music presented in classes was uniformly divided between thirteen respondents (15%) that indicated that Hawaiian music was presented infrequently, while twelve (14%) noted that Hawaiian music was frequently presented. I also collected data on the amount of

Hawaiian music presented in classes. Fourteen (16%) respondents noted that only a slight amount of Hawaiian music was presented in their courses, while thirteen (15%) indicated a moderate amount of Hawaiian music was presented in their courses.

Participants were specifically asked about the inclusion and amount of Liliʻuokalani's music in their collegiate classes. Some respondents (n = 33, 39%) indicated that Liliʻuokalani's music was included in their college course while eleven (13%) noted that Liliʻuokalani's music was not included. Participants were also asked about the quantity of Queen Liliʻuokalani's music that was presented in their classes. Fifteen (18%) respondents indicated that a fair amount of Liliʻuokalani's music was presented, while thirteen (15%) noted that it was hardly presented at all during their collegiate coursework.

Perspectives were gathered from the respondents about the comfortability of teaching Hawaiian music through college instruction and coursework. Thirty-two respondents (38%) noted that they were slightly uncomfortable, and twenty-six (31%) indicated that their collegiate instruction made them feel comfortable teaching Hawaiian music. Participants were asked a similar question about their comfortability with teaching the music of Queen Liliʻuokalani through college courses and instruction. Most of the participants indicated some discomfort about teaching the Queen's music. Some of the participants (n = 31, 36%) indicated that they were slightly uncomfortable with teaching the music of Queen Liliʻuokalani through what was presented in their college coursework. Twenty-one respondents (25%) also indicated that they felt uncomfortable teaching Liliʻuokalani's music based on the instruction that was given in college.

Interviewees

The final survey question asked if respondents would be willing to be interviewed for this research project. Thirty-one respondents answered that they would like to be interviewed and another thirty-one indicated they may be willing to be interviewed. The interview population was determined first by removing people who did not want to be interviewed (n = 62). Drawing from this population, teachers that were not licensed to teach in the State of Hawaiʻi were removed from consideration. Only respondents who indicated that they attended the University of Hawaiʻi for their music degree were further considered for interviews. I removed participants from consideration if they indicated that their collegiate classes did not include Hawaiian music within their coursework. The total possible interview population was 26.

Fifteen participants agreed to be interviewed at mutually agreed upon times utilizing the online meeting program Zoom. Interviews were recorded and securely stored in an encrypted folder. Virtual meetings were necessary because of the coronavirus pandemic. Interviews took place between January 20th, 2022, and January 31st, 2022 and lasted for an average of 30 minutes. The longest interview was 62 minutes, while the shortest was 17 minutes. To ensure anonymity, I assigned pseudonyms consistent with gender indications as indicated in the survey.

Native Hawaiian Music Educators

Interviewees were grouped according to their years of teaching experience and if they were Native Hawaiian. There were three Native Hawaiian music educators that were interviewed and provided data on their perceptions and teaching situations (See Table

21).

- Christine – 62-year-old Native Hawaiian in her 31st year of teaching.
- Burt – 26-year-old Native Hawaiian in his 3rd year of teaching.
- Alice – 22-year-old Native Hawaiian music educator in her 1st year of teaching.

Christine

Christine obtained her bachelor's degree from Brigham Young University Hawaiʻi (BYU-Hawaiʻi), her master's degree from the University of Hawaiʻi, and subsequently earned her doctoral degree in education from the University of Southern California. She taught at a rural high school in the Central District on the island of Oʻahu which served approximately 1600 students. The school had students from grades 9 – 12 with ethnicities consisting mainly of Asian, followed by Native Hawaiian/Pacific Islander, and Hispanic. Christine said that they have performances four times a year since "most music classes are basically performance-based because that's how we demonstrate what we've learned."

Christine's teaching responsibilities included two periods of choir and one period of ʻukulele. Both choir and ʻukulele are year-long courses. She gained much of her knowledge and experience in Hawaiian music by moving to Hawaiʻi and attending college at both BYU-Hawaiʻi and the University of Hawaiʻi. She cited the Hawaiian Chorus at the University of Hawaiʻi and Aunty Nola as influential to her education in Hawaiian music. Christine commented about the course structure: "In Hawaiian music, they don't sit down and teach you. It's like sink or swim." She also noted that her employment at the Hawaiʻi Youth Opera Chorus provided her with opportunities to

collaborate with influential teachers Haunani Bernadino, a Hawaiian culture resource, and Amy Stillman, who taught Hawaiian History.

Christine said that she incorporated Hawaiian music mostly in her choir class. They performed Hawaiian music such as *Hawaiian Roller Coaster Ride* and *Hawaiʻi Ponoī*. She also had her classes perform Queen Liliʻuokalani's *Aloha ʻOe* and used *The Queen's Songbook* as a resource. She further explained, "the chorus class, they always have to learn the state song and a few other Hawaiian traditional songs." She did not specify the traditional songs that were taught, except for *Aloha ʻOe.*

Christine felt that she was comfortable teaching Hawaiian music because of her experiences and her ability to bring Hawaiian resources into the classroom. She acknowledged that it is difficult for non-Hawaiians to teach Hawaiian music. She commented that "Hawaiian culture and Hawaiian music, you want to promote it and you really want it to be done right, but I wish there weren't so many Hawaiian people that make it hard for you to do that." Her solution to this was to "pull in those [Hawaiian] sources to your classroom, even virtually, have them appear virtually to your students and have the opportunity to have them ask questions and things like that."

Burt

Burt's highest degree obtained was his bachelor's degree in music education from the University of Hawaiʻi. He taught at an urban middle school in the Honolulu District on the island of Oʻahu that had approximately 700 students, of which 48% are classified as disadvantaged in the Title I federal education program. The ethnic diversity of the school is predominantly Asian, followed by Native Hawaiian/Pacific Islander. The school

served students in grades 6 – 8 with diverse ethnic backgrounds. Burt's teaching responsibilities included beginning, intermediate, and advanced band, which are year-long courses. He explained that the bands have approximately five concerts throughout the year to showcase their learning.

Burt had limited exposure to Hawaiian music and did not recall taking any college music courses that addressed teaching Hawaiian music. He recalled that a "bunch of other people would talk shop about Hawaiian music, and I remember listening in on that kind of thing, but other than, there wasn't really too much with Hawaiian music [in college]." He further noted that Hawaiian music was presented in his Hawaiian history course and recalled performing a Hawaiian music arrangement for a marching band competition.

Burt used the songs *Hawai'i Aloha* and *Palehua* in his curriculum. He also used *Aloha 'Oe* by Queen Lili'uokalani, which was included in a beginning band method book. Burt said that *Palehua* was the marching band arrangement that he previously highlighted in the interview. It was arranged by Mr. Gavin Min, whom he considered an important resource for band arrangements. Burt suggested that he would like band teachers to "every two or three years, make a commission to arrange one Hawaiian piece and just keep adding to that catalog and build."

Burt noted that his Hawaiian music repertoire choices were limited because much of the music in his library is handwritten manuscript and barely legible. Further, much of the better copy is beyond the technical skill level of his students. Burt explained that he wished he could "provide knowledge of [Hawaiian] culture, language, and history. But I have a pretty small box of knowledge on Hawaiian music", which made him feel

uncomfortable teaching Hawaiian music.

Alice

Alice's highest degree obtained was a bachelor's degree in music education from the University of Hawaiʻi. She taught at a rural middle school in the Leeward District on the island of Oʻahu that had approximately 800 students, of which 54% are classified as disadvantaged in the Title I federal education program. The school served students in 7th and 8th grades with diverse backgrounds. Alice said her school has "predominantly Native Hawaiian and Filipino students" which she can culturally identify with.

Alice's teaching responsibilities included two periods of ʻukulele, two periods of beginning choir, and one period of intermediate choir. The ʻukulele courses are one semester long while her choir is a year-long course. This gave her more opportunities to refine and introduce different repertoire into her ʻukulele classes. Alice explained that she held concerts for both her choirs and ʻukulele classes to showcase their learning. Alice was exposed to Hawaiian music through her college education in courses such as Asian and Pacific Music in Education, Concert Choir, and Chamber Singers. She was influenced by Dr. Chet-Yeng Loong (Music Education), Dr. Jace Saplan (Choir), and Aunty Nola (Choir). Alice clarified her thoughts on the influence of her professors:

> "In terms of embracing [Hawaiian music] seriously, it was definitely when I got to UH, and when Jace became our director…to have someone in front of you who was the first Native Hawaiian choir conductor with a DMA, … I think totally changed my entire world view, and actually changed my outlook as an educator"

Alice's connection to her culture grew through the protocols and teachings of Dr. Saplan. She explained that before each rehearsal they would "stand outside and *oli* in, [which] I hadn't connected with choir rehearsal before." Alice further noted that she wanted her students to "know their cultural roots and their heritage, because that's not something that as a Native Hawaiian woman that I learned until college."

Alice stated that the Hawaiian repertoire in her choir class included *Hawaiʻi Aloha*, *ʻŌiwi E*, *Kū Haʻaheo E Kuʻu Hawaiʻi*, and *Kaulana Nā Pua*. Alice also utilized the compositions Nani *Nā Pua Koʻolau* and *Ahe Lau Makani* by Queen Liliʻuokalani, found in the text *The Queen's Songbook*. Alice felt comfortable teaching Hawaiian music because of her exposure to the repertoire in college. She explained that during her studies, the choir did an entire concert on Queen Liliʻuokalani's music, tracing her life through her music. She used this experience and now has a project in her program where the students "do a soundtrack of her life with five pillars, and then the kids do a soundtrack of their own life modeled after what [they] just learned."

Non-Native Hawaiian Music Educators

Non-Native Hawaiian interviewees were also grouped together according to their years of teaching experience but not sorted into a particular ethnic category. There were twelve non-Native Hawaiian music educators interviewed provided data on their perceptions and teaching situations.

- Nate – 63-year-old non-Native Hawaiian (White) in his 38th year of teaching.
- Kevin – 58-year-old non-Native Hawaiian (Polynesian) in his 30th year of teaching.

- Pete – 51-year-old non-Native Hawaiian (Asian) in his 28th year of teaching
- Elsa – 50-year-old non-Native Hawaiian (Asian) in her 24th year of teaching.
- Dean – 43-year-old non-Native Hawaiian (Asian) in his 13th year of teaching.
- Helen – 35-year-old non-Native Hawaiian (Asian) in her 13th year of teaching.
- Fran – 32-year-old non-Native Hawaiian (Asian) in her 7th year of teaching.
- Gregg – 35-year-old non-Native Hawaiian (Asian) in his 5th year of teaching.
- Matt – 27-year-old non-Native Hawaiian (Asian) in his 3rd year of teaching.
- Lauren – 24-year-old non-Native Hawaiian (Asian) in her 2nd year of teaching.
- Oscar – 24-year-old non-Native Hawaiian (Asian) in his 2nd year of teaching.
- Jane – 22-year-old non-Native Hawaiian (Asian) in her 1st year of teaching.

Nate

Nate's highest degree obtained was a post baccalaureate degree and received his bachelor's degree in music education from the University of Hawaiʻi. He taught at a rural school which is a combined intermediate and high school which is in the Leeward District on the island of Oʻahu. The school had approximately 1000 students of which 73% are classified as disadvantaged in the Title I federal education program. The school served students in grades 7 – 12 with the ethnic majority of the students having Native Hawaiian/Pacific Islander backgrounds. Nate noted that this school is the only one located on Hawaiian Homestead Land, which is public land reserved for Native Hawaiians with at least 50% blood quantum.

Nate's teaching responsibilities included band, but in past years he taught ʻukulele. Both courses are designated as year-long classes. He would have two concerts a

year, once during the winter and one in the spring that would be coordinated with May Day. He gained much of his knowledge and experience in Hawaiian music through his time teaching and through a sabbatical he took in 1996. During his sabbatical he took classes in Polynesian music and Hawaiian music with Dr. Ricardo Trimillos and Dr. Jane Moulin at the University of Hawaiʻi. He credited both professors with deepening his connections to Hawaiian music. He explained that "One of the things I learned from that course is that I tried to infuse what I learned academically and from a music perspective into what I do at school."

Nate utilized several Hawaiian compositions in his classroom. He used pieces such as *Mele Kalikimaka, Kana Kaloka (Santa Claus Song), Mele Kalikimaka Ia 'oe,* and *Hawaiʻi Ponoī*. The only composition by Queen Liliʻuokalani that he remembered using was *Aloha ʻOe*. He said that he incorporated a lot of Christmas music into his program during the winter and would focus more on traditional Hawaiian music in the spring due to a song contest that was held at the school. He explained that the song contest "mimicked Kamehameha Schools [song contest] on a very much smaller scale, but they now have all these rules and stuff." Nate also noted that his band competed for the Pahu Award at the Kamehameha Schools Marching Band Tournament. The Pahu Award is a trophy given to a marching band that plays a Hawaiian composition during their tournament. Bands are in competition with one another with criteria based on the appropriateness of the arrangement and the execution of the composition by the students. Nate did not specify what song was performed with his marching band for the Pahu Award, nor did he detail the years that he performed.

Nate said he felt comfortable teaching Hawaiian music in schools, but there was an authenticity issue that he expressed concern about. One issue Nate highlighted was the multiple interpretations of Hawaiian music by Native Hawaiians. He explained that “the problem is there's so many different interpretations from different Hawaiians, so you can get five Hawaiians together and they may have a different interpretation.” To resolve this, he stated that he “stay[s] out of that conversation because I don't feel I'm Hawaiian.” He further clarified, “It was very hurtful when a person told me that [he was teaching the music wrong] because I was always cognizant... Like I didn't do anything that was... You know ceremonial and stuff, it was strictly above-board kind of stuff.” While Nate feels comfortable teaching Hawaiian music, it is those authenticity situations that make him feel uncomfortable.

Kevin

Kevin’s highest degree obtained was a master’s degree, and he received his bachelor’s degree in music education from the University of Hawaiʻi. He taught at a rural high school which is in the Hawaiʻi District on Hawaiʻi Island. The school had approximately 1050 students of which 83% are classified as disadvantaged in the Title I federal education program. The school served students in grades 9 – 12 with the majority of the students having Native Hawaiian/Pacific Islander backgrounds.

Kevin’s teaching responsibilities included ʻukulele, piano, and music technology, which are year-long courses. He gained much of his knowledge and experience in Hawaiian music through his time teaching on Hawaiʻi Island. He also cited his student teaching experience with Mr. Les Ceballos as influential to his education in Hawaiian

music. He also noted that he had a lot of first-hand experience with Hawaiian music through his students. He commented, "My students would come back, and they would train [the other students]. So I had the benefit of having those folks who play and were playing professionally come back and show them a little bit."

The music utilized in his classroom was varied, but he specifically recalled using Queen Lili'uokalani's compositions. He said that he performed the *Queen's Prayer*, *O Makalapua, and Aloha 'Oe*. He also traveled with his group explaining his repertoire selections, "When we toured the schools, we catered more towards the local audience. So a lot of it was contemporary Hawaiian. When we performed on the cruise ships or when we traveled, we targeted more traditional." He also stated that his classes released a CD of music, but he explained that it was not available anymore.

Kevin felt comfortable teaching Hawaiian music but noted that he was concerned about future generations being able to teach this style of music. He commented,

> "May Day used to be where a lot of the Hawaiiana comes out. And because they've done [away with] that, a lot of schools are shying away from that, from Hawaiian music and whatnot. You know except for the Hawaiian language, the Hawaiian classes, they'll probably have that [music], but not to the extent where everybody sings it, where everybody does it."

May Day is a statewide celebration of the aloha spirit. In Hawai'i schools, students perform hula dances and Hawaiian music as a showcase of the Hawaiian culture. Kevin's concern was the perpetuation of Hawaiian music through the entire student body, not just through individual music classes. He explained that May Day was a schoolwide event

with every student participating, but without these events not all students will be able to participate in creating and performing Hawaiian music.

Pete

Pete's highest degree obtained was his Doctor of Philosophy in education. He also received his bachelor's degree in music education from the University of Hawai'i. He taught at an urban high school which is in the Honolulu District on the island of O'ahu. The school had approximately 2400 students of which 49% are classified as disadvantaged in the Title I federal education program. The school served students in grades 9 – 12 with ethnicities from Asian and Native Hawaiian/Pacific Islander backgrounds.

Pete's teaching responsibilities were band, guitar, and 'ukulele which are year-long courses. He explained that the bands had two concerts throughout the year to showcase their learning. Pete noted that he had numerous experiences in Hawaiian music through elementary and high school. He was in the elementary school choir and in the Polynesian Ensemble in high school. He also credited Aunty Nola's Hawaiian Chorus with building his knowledge of Hawaiian music. Resources that he used were *The Queen's Songbook* and various band arrangements of music by Bill Kaneda.

Pete was able to incorporate Hawaiian music into his band class through arrangements by Bill Kaneda. Pete used the songs *Hawai'i Ponoī, Hawai'i Aloha, Kohala March,* and *Hilo March* into his curriculum. He remembered playing songs by Queen Lili'uokalani but could not remember specific compositions during the interview. He was grateful to have access to band arrangements and said that Bill Kaneda "donated

specifically to us [his band program], a lot of old ethnic tunes like the *Koko Ni Sachi Ari* [Japanese song], and *Arirang* [Korean song] and a whole bunch of Hawaiian music." The availability of musical resources for his band allowed Pete to introduce Hawaiian music to his ensemble more regularly.

Pete said he felt comfortable teaching Hawaiian music in his band because of his experiences in elementary and high school and the availability of music for his ensemble. He explained that "I think like most kids, born and raised here, we were introduced [to Hawaiian music] through Hawaiian or ʻukulele class. I remember I was in in choir as well, in sixth grade I remember part of our repertoire was Hawaiian music." He also attributes his comfort to his experiences playing professionally. He said,

> I remember the very first time I played professionally, we used to do Boat Days. We used to go on just before [the tourists] leave and do a hula show. One of the gigs the guitar player couldn't make it, so he's trying to get me to sit in on guitar, but I was dancing. This became of my first Hawaiian music gigs, my very first one in music, that was my beginning."

Boat Days were celebratory events for cruise ship tourists. As ships arrived or departed, musicians and hula dancers would perform for tourists. This experience, as well as his subsequent performances as a professional musician, helped to shape his teaching ability and knowledge of Hawaiian music.

Elsa

Elsa's highest degree obtained was her bachelor's degree in music education from the University of Hawaiʻi. She taught at an urban high school in the Central District on

the island of Oʻahu that had approximately 1900 students and served students in grades 9 – 12 with ethnic backgrounds mainly defined as Asian and Native Hawaiian/Pacific Islander.

Elsa's teaching responsibilities were choir, symphonic band, and guitar. She explained that her ensembles have approximately two concerts throughout the year, once in the fall and once in the spring. Elsa noted that her introduction to Hawaiian music came through taking Hawaiian Chorus at the University of Hawaiʻi with Aunty Nola. She said,

> It was so amazing to watch how [Aunty Nola] worked. I mean, you had people in there like, monotone, the pitch range was very limiting, but she got them to sing. And the literature that she used was, wow, it was awesome arrangements. Arrangements that were done by Robert Cazimero and Randy Fong.

Elsa also recalled that when she was in the fourth grade, the curriculum consisted of a lot of Hawaiian culture. She clarified that "we had kumu [Hawaiian teacher] come over to the school and teach us some cultural things, and even language", which helped connect her to the Hawaiian culture.

Elsa said that she used songs such as *Hawaiʻi Ponoī*, *Hawaiʻi Aloha*, and *Kawika* in her curriculum. She also performed Queen Liliʻuokalani's compositions, *Ku'u Pua I Paoakalani* and *Aloha ʻOe*. She used *The Queen's Songbook* as a resource for her choir class to create arrangements of music specifically for her choir class. She found that there is not a lot of commercially available Hawaiian choral music through various music distribution companies such as J.W. Pepper.

Elsa felt comfortable teaching Hawaiian music through her experiences with Aunty Nola. She also credited her friends who participated in hula halau and the Merrie Monarch Festival, which showcased Hawaiian music and traditional hula. She recently took a Hawaiian language course which she explained, “I got to take a level one [Hawaiian language] class and that's where my appreciation for the language and the culture rekindled little bit more.” She also recalled a meaningful moment in her teaching, “I had some kids in [the choir] who was of Hawaiian ancestry, So they were very, very proud that they got to perform something in their language.”

Dean

Dean’s highest degree obtained was his master’s degree in music performance and he received his bachelor’s degree in music education from the University of Hawaiʻi. He taught at an urban middle school in the Central District on the island of Oʻahu that had approximately 700 students. The school served students in grades 7 – 8 with the main ethnic backgrounds as Asian followed by Native Hawaiian/Pacific Islander.

Dean’s teaching responsibilities were beginning, intermediate, and symphonic bands, which are year-long courses. He also stated that their school has an afterschool jazz band combo. He explained that the bands have approximately four concerts throughout the year to showcase their learning. Dean said that he had limited experience in Hawaiian music. He listed band as the only course in which he was exposed to Hawaiian music in college, and most of his experiences were through grade school in ʻukulele and Hawaiian language classes. He noted that his participation with the Royal Hawaiian Band had an influence on his teaching of Hawaiian music in his bands. The

resources that he used were *The Queen's Songbook* and various band arrangements of music by Bill Kaneda but he did not give any song titles that he utilized.

Dean stated that he played some Hawaiian pieces in his band. The songs *Hilo March* and *I Am Hawai'i* were explored in the classroom but were ultimately not rehearsed because of the difficulty of the music. Dean also explained that the song *Aloha 'Oe* was part of their curriculum only because of its appearance in their beginning band book, *Accent on Achievement*.

Dean felt comfortable teaching Hawaiian music in his band because of his experiences working with the Royal Hawaiian Band. He also commented on the lack of resources by stating, "for a band, you know, at our degree, for our level, there's not much written out there." He further clarified, "[music] that we have in our library, either the arrangement was too hard and it was hard to read or it was not playable for our students." Dean also commented on the problem with teaching Hawaiian music without knowing the Hawaiian language. He stated, "It's a different language. So if you don't know the language, it's hard to appreciate something that you don't understand… I had a student that said, "I don't like this because I don't understand what they're singing about." The language barrier between the student and text created an obstacle in transmitting the value of the music being performed.

Helen

Helen's highest degree obtained was her master's degree and received her bachelor's degree in music education from the University of Hawai'i. She taught at a rural school, which is a combined elementary and high school in the Maui District. The

school had approximately 500 students of which 51% are classified as disadvantaged in the Title I federal education program. The school served students in grades K – 12 with ethnic backgrounds, mainly Asian and Native Hawaiian/Pacific Islander.

Helen's teaching responsibilities changed during the pandemic. She originally taught band but converted the class into modern band, which employs non-traditional instruments such as bass, electric guitar, piano, and ʻukulele. She also taught ʻukulele as a separate course. These courses were a year-long and she also performed a concert at least once a year. She took Hawaiian Chorus in college with Aunty Nola but attributes most of her knowledge about Hawaiian music to her education at the Hawaiʻi Youth Opera Chorus, which is also directed by Aunty Nola. She explained her college choir schedule as this: "You're in choir at school for five days a week. And then on Saturdays you have another two hours with Aunty Nola." Helen felt that because of this rigorous schedule, she was able to gain substantial knowledge of Hawaiian music.

In her ʻukulele classes, Helen utilized Hawaiian music such as *He Hawaiʻi Au*, *Drop Baby Drop, Honey Baby,* and *He Mele Aloha* (chant). These songs were found through various materials that she preserved from college and through her time at the Hawaiʻi Youth Opera Chorus. She noted that there was a spiral-bound book of Hawaiian songs that was part of the elementary music method course at the university. In her band classes, she recalled that she taught *Oceanic Dances* by composer Kevin Mixon, but that was the closest song that could be considered Hawaiian music. She explained that for band, much of the music in her library "was all handwritten copies. And it's really difficult for the kids to read and then be motivated to learn it."

Helen stated that she felt uncomfortable teaching Hawaiian music because of her limited experience, but she did note that the Hawai‘i Youth Opera Chorus had “strong Hawaiian music” and that she participated in that choir from 4th until 12th grade. She also said that at her school she collaborated with the Hawaiian language teacher who helped translate and brought meaning to the music texts. Helen found through her teaching that students took more ownership of the learning when music was more familiar to them. She stated, “The students take ownership. They have some suggestions. They want to learn it and ask, ‘Ms. Can we learn this next?’”

Fran

Fran’s highest degree obtained was her post baccalaureate degree in music education from the University of Hawai‘i. She taught at a suburban middle school in the Central District on the island of O‘ahu that had approximately 525 students of which 51% are classified as disadvantaged in the Title I federal education program. The school served students in grades 7 – 8, with the majority Asian and Native Hawaiian/Pacific Islander ethnic backgrounds.

Fran’s teaching responsibilities were beginning band, advanced band, beginning orchestra, and advanced orchestra, which are year-long courses. She noted that she has at least two concerts throughout the year to showcase their learning. Her education in Hawaiian music came mainly from her enrollment in the elementary music methods course taught by Dr. Chet-Yeng Loong. Fran explained how Hawaiian music was incorporated into the methods course, “At one point, we did Hawaiian music. Basically, we brought ukuleles to class and learned how to play and sing and then she [Dr. Loong]

created a binder for each of us that had Hawaiian songs." The classes were also occasionally taught at Anuenue School, which is a Hawaiian language immersion school.

Fran used songs such *as Hawaiʻi Ponoī*, *Hawaiʻi Aloha*, and *Ka Huli Aku* in her curriculum. She also performed Queen Liliʻuokalani's *Aloha ʻOe* in her ensembles. She explained that her inclusion of *Hawaiʻi Ponoī*, *Hawaiʻi Aloha*, and *Aloha ʻOe*, was because they were protocol songs to begin and end their district concerts.

Fran said that she did feel a little uncomfortable teaching Hawaiian music. She clarified, "I don't feel like I could do it [the Hawaiian song] justice or I would truly feel comfortable, because I feel like it's so sacred and you don't want offend anybody." If she was unfamiliar of the Hawaiian music piece she explained,

> I would refer to another colleague to conduct that [Hawaiian composition] in rehearsals and explain it to the kids because he has that background, that understanding so that I'm able to relay that to my students when I do have to teach it or teach that back at my own school.

This process and reliance on cultural bearers helped her navigate her apprehension about teaching unfamiliar Hawaiian compositions.

Gregg

Gregg's highest degree obtained was his bachelor's degree in music education from the University of Hawaiʻi. He taught at an urban elementary school in the Honolulu District on the island of Oʻahu that had approximately 400 students, of which 65% are classified as disadvantaged in the Title I federal education program. The school served students in grades K – 6 with various ethnic backgrounds. Gregg noted that the school

had mainly students of Chinese and Micronesian ethnicities.

Gregg's teaching responsibilities were general music, music appreciation, and ‘ukulele. Students attend this class once a week, although the ‘ukulele ensemble is part of an afterschool activity. He explained that his focus for his courses were enrichment because of the sporadic scheduling of his classes within the school day. He noted his difficulties in creating a curriculum, "My syllabus showed what concepts we would cover, but for most of them [the students], the academic part was not going to happen." His education in Hawaiian music was mostly through grade school. Gregg said that when attending elementary school, he had an ‘ukulele class starting in the fourth grade and also participated in the choir program. He continued his ‘ukulele education by attending private instruction in ‘ukulele until he was in high school. He said that he was influenced by his 4th grade music teacher, Mr. Aaron Paragoso, and in college by Dr. Loong.

Gregg utilized resources off the internet, such as *The Eddie Kamae Songbook: A Musical Journey*, for his teaching but also collaborated with the hula and Hawaiian language classes at his school. The Hawaiian music repertoire that was used in his classroom was *Ahe Lau Makani*, *Kāhuli aku (The Tree Snail Song)*, and the *Kolea Bird Song*. He could not recall any specific composition by Queen Lili‘uokalani that he used with his students.

Gregg explained that he was slightly uncomfortable teaching Hawaiian music in his classroom. He would tell his students,

> I made up these motions, they're going to look like hula but it's not hula. So if you learn from a hula teacher or some other person who's more educated in Hawaiian

music or Hawaiian culture, they're going teach you something else. So just understand, this is made up motions, we're having fun with it, but as best as I can teach you.

He also clarified that he did have an educational assistant in his classroom who was more familiar with Hawaiian culture, so he was able to defer to them when there were concerns about authenticity.

Matt

Matt's highest degree obtained was his bachelor's degree in music education from the University of Hawaiʻi. He taught at a suburban high school which is in the Central District on the island of Oʻahu. The school served approximately 2600 students in grades 9 – 12 with ethnic backgrounds such as Asian, two or more races, and Native Hawaiian/Pacific Islander.

Matt's teaching responsibilities included choir and guitar, which are year-long courses. He noted that he has four concerts a year, which are held at the end of each quarter. As a vocal major, he explained that he was required to take Hawaiian Chorus as well as Asian and Pacific Music in Education. He clarified that, "If you're vocal ed [major], you've got to take the Hawaiian chorus. That was super enriching, just 'cause it was Aunty Nola, and then she actually exposes us to all the [Hawaiian] song contest stuff [music] that are out there." He was also influenced by his student teaching mentor, Mr. Justin Kaupu who is Native Hawaiian.

Matt utilized a wide range of music for his choir class. He said that he had worked on American traditional songs as well as songs that were considered festival pieces as

designated by the American Choral Directors Association. Matt incorporated Queen Lili‘uokalani’s *Aloha ‘Oe* into his curriculum, but also explained that he wasn’t able to insert more Hawaiian music into his program. He said that “I definitely think in the [Hawai‘i] choir world right now, it's [Hawaiian music] definitely very gate-kept. I can only touch so much [music]. I’m not Native Hawaiian and, I didn't go [to Kamehameha Schools], and that's where all the literature actually sits.” He further clarified that he once asked to borrow a Hawaiian music arrangement but received no response from the arranger. He noted his thoughts: “It’s really them saying no, because they don't want to verbally say no, so they'd rather just ignore you.” Matt’s experiences with music requests being ignored made him feel that his limited connection with Native Hawaiian choral educators made them apprehensive about sharing their music and in extension, their culture.

Matt felt comfortable teaching and explaining Hawaiian music, but noted that he had no formal education in it. He felt that his education in Hawaiiana during his grade school and high school years as well as participation in Hawaiian Chorus made him feel comfortable teaching Hawaiian music. In the interview, he wondered how Native Hawaiian music pedagogy was different from traditional choral techniques. He provided Dr. Saplan as an example, “I think he leads with that [Native Hawaiian] identity in his classroom. It's not necessarily him teaching Hawaiian pedagogy. It's just that he teaches through that lens of being an indigenous educator.” Matt expanded on his thoughts by saying that “He has the knowledge of the language and the knowledge of where those poems come from, and he can actually trace it [historically]. And that's a big Hawaiian

thing. You need to be able to trace who told you that and who told them that." Matt felt that since he wasn't Native Hawaiian, he did not have any authority to put Hawaiian music in his curriculum.

Lauren

Lauren's highest degree obtained was her bachelor's degree in music education from the University of Hawaiʻi. She taught at a rural middle school in the Leeward District on the island of Oʻahu that had approximately 800 students of which 54% are classified as disadvantaged in the Title I federal education program. The school served students in 7 – 8 grade with the majority of ethnicities coming from Asian, Hispanic, and Native Hawaiian backgrounds. Lauren noted that her school also had a large population of Native Hawaiian students.

Lauren's teaching responsibilities included beginning, intermediate, and advanced band, which are year-long courses. This was her first year at this school and because of the coronavirus pandemic she did not have any concerts. She explained that much of her Hawaiian music resources came from the Choral Methods course with Dr. Saplan and the Hawaiian Chorus with Aunty Nola. Lauren also credited Dr. Loong's General Music Methods course, which incorporated a lot of Hawaiian music. She further noted that she did not have instruction in Hawaiian music during her grade school or high school education. She said that she relied on another teacher, Elizabeth Baker, who was knowledgeable about Hawaiian music.

Lauren's school's coronavirus pandemic protocols did not allow for concerts. She was not able to distribute any sheet music to her band classes but explained that at her

previous school she incorporated *Kāhuli aku (The Tree Snail Song)* into her general music class. She noted that she used Hawaiian music as a listening resource for her current courses. She said, “We've done listening logs, and I've taught them about different ensembles, and I chose the Royal Hawaiian Band. They thought that was really cool.” She did not indicate what song she presented to the students.

Lauren realized her lack of experience in Hawaiian music through her college courses. She explained how she felt.

> I felt bad being a person from Hawaiʻi, that grew up in Hawaiʻi, and was like, ‘I don't know any of this,’ That motivated me. I was like, ‘When I become a teacher, I want to help make sure that these kids don't grow up like me.’

Lauren felt that she was comfortable teaching Hawaiian music in her classrooms and she credits her college professors and experiences. She explained, “I really think if I didn't work with Jace [Dr. Saplan], and then get to work with Hawaiian Chorus, and get to work with Aunty Nola, I would not have felt confident bringing that [Hawaiian music] into the classroom.

Oscar

Oscar’s highest degree obtained was his bachelor’s degree in music education from the University of Hawaiʻi. He taught at a rural high school that is located in the Leeward District on the island of Oʻahu. The school had approximately 3100 students and served students in grades 9 – 12 with many of whom were with Asian, Native Hawaiian/Pacific Islander, and Hispanic.

Oscar's teaching responsibilities included two sections of band which had concerts twice a year. Classes are held afterschool because the school is on a block schedule. In the block schedule format, students take four classes each semester and earn those credits in four months. The administrators agreed that yearlong band classes were necessary, so they placed the band classes outside of the normal school day. Students receive credit from the class even though it is outside of school hours. Oscar attended an elite private school from Kindergarten until 12th grade and noted that he learned a lot about Hawaiian music and culture through that school. He said,

> [School name] was particularly good at Hawaiian culture things and that's something that I don't think I would care as much about it if I didn't go to [school name]. They have this thing in elementary school where you just sit on the floor and you sing Hawaiian songs. It's not led by music teachers. It's led by the Hawaiian teachers. And that exposed me to a lot of music.

Oscar also credits his Music in World Cultures college classes for deepening his interest in Hawaiian music. He said that the professor, Dr. Jane Moulin, exposed him to Tahitian and more Hawaiian music which helped him feel "more comfortable, but also solidified my wanting to teach it more." He also used teacher Elizabeth Baker as a resource for Hawaiian music since she is Native Hawaiian and a contemporary in music education.

Oscar noted that he was hired for his position in January 2019 which was 15 months before the pandemic shut down schools. Within that time, he was only able to have one concert in May 2019 and one in December 2019. He did not feature any Hawaiian music in these concerts but was able to incorporate it when classes moved

online. He said that he used the song *Kawika* by Sunday Mānoa for a lesson to teach binary form.

Oscar felt comfortable teaching Hawaiian music but admitted that his knowledge could be deeper. He expressed, "I wish I took Hawaiian language when I was at UH, but I didn't, because it wasn't required. I would be just another step closer to being comfortable teaching this in my own classroom. And it's actually something that I intend to do eventually." He recalled two examples of playing experiences, one during high school and another in college, where playing Hawaiian music was a token to have a Hawaiian song included in the program. There were never thorough explanations of what the actual composition was about. He noted that no historical background was provided and the composition was a tool to play music. Oscar also stated that the Hawaiian music repertoire for band is limited and voiced his desire to have newer Hawaiian band compositions.

Jane

Jane's highest degree obtained was her bachelor's degree in music education from the University of Hawaiʻi. She taught at an urban middle school, which is in the Honolulu District on the island of Oʻahu. The school had approximately 800 students of which 58% are classified as disadvantaged in the Title I federal education program. The school served students in grades 6 – 12 with the majority of ethnicities from Asian and Native Hawaiian/Pacific Islander backgrounds.

Jane's teaching responsibilities included two sections of piano, two sections of orchestra, and two sections of choir, which were semester courses and meant students

could change out of the course at the end of each semester. She began teaching during the pandemic and explained that she was only able to present one short virtual concert. Jane said that she had limited experience with Hawaiian music. She noted that she had a few Hawaiian music experiences in college, but they were truncated by the coronavirus pandemic. She said that Dr. Loong taught a course titled Asian and Pacific Music, which helped to introduce her to Hawaiian music and other ethnic music. She also took Dr. Saplan's choral methods course which was moved online due to the coronavirus pandemic.

Jane explained that she utilized a resource book from Dr. Loong's course that included Hawaiian music. This book included repertoire such as *Kāhuli aku (The Tree Snail Song)* and *Ea Ma Kou*. She also stated that she used other pieces such as *Waika*, and *Maikai No Hawai'i* in her classes. The virtual classes that she taught made music-making difficult so she adapted by emphasizing correct pronunciation.

Jane felt that she was not comfortable teaching Hawaiian music in her classroom due to her truncated learning experiences in college. Her brief experiences with Dr. Saplan focused on non-musical aspects of choir. She said that "he tried to help us figure out how to teach like the pronunciation and stuff." Jane also had some 'ukulele experience but claimed her playing is "not very good," but used her skills to "teach solfege for the choir kids."

Conclusion

Several interesting trends and themes appeared in these interviews that illustrate the complexities of using Hawaiian music in Hawai'i music classrooms. Major discussion

points revolved around issues of the lack of level-appropriate Hawaiian music arrangements, the use of school-wide cultural events that utilize Hawaiian music, and the programming of various Hawaiian music for diverse audiences.

There are also themes that concern ethnicity, specifically non-Native Hawaiian music educators. The lack of consistent interaction with culture-bearers created doubts about authentic performances. Non-Native educators relied heavily on their collegiate instruction and professors, which resulted in minimal additions of new songs to their curriculum. Other issues that arose were the language barriers between non-native speakers and Hawaiian texts, the comfortability of non-native music educators teaching Hawaiian music, and the various perspectives of Native Hawaiians concerning the teaching of Hawaiian music by non-native music educators. These topics might be developed into useful suggestions for music educators and create a dialogue about the use of Hawaiian music in the classroom.

Chapter 5

Analysis

There were many influences on a teacher's decision to incorporate or exclude Hawaiian music from their curriculum. At the core of that decision are the teacher's interactions with other people. Other people can include colleagues, mentors, community members, and former students. This is the basis of Blumer's theory of Symbolic Interactionalism. Blumer (1969) explained that "'Symbolic interactionalism' has come into use as a label for a relatively distinctive approach to the study of human group life and human conduct" (p. 1). Symbolic interaction is based on the incorporation of three premises. Blumer (1969) wrote:

> The first premise is that human beings act toward things on the basis of the meanings that the things have for them. The second premise is that the meaning of such things is derived from, or arises out of, the social interaction that one has with one's fellows. The third premise is that these meanings are handled in, and modified through, an interpretative process used by the person in dealing with the things he encounters. (p. 2)

The fifteen participants that were interviewed had diverse experiences with Hawaiian music as they worked with students, college professors, and communities. They also had varied Hawaiian music education and teaching situations. Through interviews I found that symbolic interactionalism weaved through the experiences of the participants, both facilitating and inhibiting the use of Hawaiian music in their classrooms.

Interviewees reported multiple influences and people that affected their

incorporation of Hawaiian music into their curriculum. Factors such as the willingness of colleagues to provide resources, the use of ceremonial music for events, teacher interaction with college professors, teaching experiences, and ethnic background contributed to decisions on curriculum. The interactions among these factors are best examined through the interpretive framework of symbolic interactionism which allows for a close examination of the intersection of multiple influences providing data for this study.

A hybrid coding process was initially used to systematically compare themes among the multiple interviewees. I started with deductive coding, outlined by Miles et al. (2019), by creating coding sets around the topics of Hawaiian music, authenticity, teacher experience, and comfortability. Through the initial coding I found specific topics emerge in the interviews that distinguished these topics into successively refined topics. I conducted inductive coding which generated specific themes to focus on as they were introduced by the interviewees. These included the themes of specific college professors, ethnic background, resource availability, ceremonial music, and the ‘ukulele.

Lauren summed up her opinion about the importance of college professors. She said, “My sophomore year, I took Hawaiian Chorus but it was not required, but I think it should be. That is where I learned the most from, Aunty Nola.” Alice echoed this and stated, “In terms of embracing it (Hawaiian music) seriously, it was definitely when I got to UH, and when Jace became our director. As a student, to have someone in front of you who was the first native Hawaiian choir conductor with a DMA, it changed my outlook as an educator.” Other interviewees: Elsa, Fran, Helen, and Pete, also highlighted college

professors within their conversations.

Interviewees also noted concerns with ethnic background in relation to teaching Hawaiian music. Nate recalled a situation where ethnicity was a concern for teaching Hawaiian music. He said, “Somebody told me, ‘Are you Hawaiian?’ and I said, ‘No,’ but other Hawaiians have told me, ‘You don't have to be Hawaiian to know the language’. It was very hurtful when that person told me that because I was always cognizant of the culture.” Helen also highlighted her ethnicity and said “I'm Japanese and I have no percentage of Hawaiian in me, but I am tied to Hawaiʻi and even though I am ethnically Japanese, I have no connection to my motherland (Japan). It's local culture and then local culture comes from the Hawaiian culture or Hawaiian values.” Acknowledging their non-Native Hawaiian ethnicity, interviewees provided a space for cultural practitioners to offer expertise and showed the interviewees reverence for the Hawaiian culture.

Resource availability was a theme that was touched upon in the conversations. Interviewees Burt, Dean, Fran, Matt, and Oscar noted that a lack of level-appropriate sheet music made it difficult to put Hawaiian music in their curriculum. Dean explained his situation, “For a band, for our level, there's not much written out there, so literature would have to be arranged.” This was similarly echoed by Oscar, “Maybe there is (Hawaiian music arrangements) and I just don't know it. I don't think I would play the Royal Hawaiian Band arrangements.” Pete noted that he had a different situation and held numerous resources at his school. He said, “We have a lot of music (arrangements) that was donated specifically to us. A lot of old ethnic tunes and a whole bunch of Hawaiian music.” While some music educators noted a lack of resources, others had culturally

authentic resources available, but it did not appear that communication and sharing of these resources occurred.

The use of ceremonial Hawaiian music was highlighted in the interviews. Three songs, *Hawaiʻi Ponoī*, *Hawaiʻi Aloha*, and *Aloha ʻOe*, were discussed in interviews with Alice, Burt, Christine, Elsa, Fran, and Nate. In her interview, Christine noted that "they (students) all know how to do the state song (*Hawaiʻi Ponoī*). They always have to learn the state song and a few other Hawaiian traditional songs that I make them do." Fran also said that she utilized these songs in her classroom. She stated, "The only Hawaiian song (taught) is *Hawai'i Pono'i* and that was just mainly for Central District, oh, and *Aloha ʻOe*, *Hawaiʻi Aloha*." Blumer stated that meaning of a thing, in this case these ceremonial songs, grows out of the way in which other people act toward the person with regard to the thing. As these ceremonial songs were used by many of the interviewees, their interactions with others highlighted that there was respect for these songs, and now they are imparting their respect for the songs to their students through their interactions.

Interviewees noted their use of the ʻukulele in their classrooms. This instrument is associated with Hawaiʻi and the Hawaiian culture and was mentioned by interviewees Alice, Christine, Dean, Elsa, Fran, Fran Gregg, Helen, Kevin, and Nate. The ʻukulele was used as a primary teaching tool by Alice, Christine, Gregg, Helen, and Kevin since they taught an ʻukulele course at their school. Dean, Elsa, Fran, and Nate, noted that they were taught the ʻukulele while attending school when they were younger. Dean said, "I know in my intermediate school we had a Hawaiian class but we did learn a couple of Hawaiian ʻukulele songs just singing it in class." Elsa grew up with the ʻukulele and explained that

it was just a part of the culture. She stated, “This (play music) is what we do. We live in Hawaiʻi, just about every household had an ʻukulele, right?” Nate explained his thoughts on the ʻukulele and said, “What I'm trying to do is focus on the ʻukulele as an instrument. It appears that ʻukulele is going to be around for a long time because it's very playable, it's an easy instrument to get good on, and you don't necessarily have to read music like you do in band.” The frequent incorporation of the ʻukulele and close cultural ties with the Hawaiian culture made the theme important to code.

The topics of specific college professors, ethnic background, resource availability, ceremonial music, and the ʻukulele were woven through my interviews with Hawaiʻi music educators. After initial coding I utilized value coding because this provided insight into the values that these teachers have placed on the dissertation topic. Value-coding the interviews was based on the perceptions of Hawaiʻi music educators and their values and beliefs. These topics included several themes already explored, such as comfortability, ethnic background, and teacher experience.

College Professors

Professors and instructors at the University of Hawaiʻi were important influences on the use of Hawaiian music in classrooms. The three music professors at the University of Hawaiʻi that are described in this study gave permission to be identified (See Appendix D). These professors at the University of Hawaiʻi held influence with many of the music education students because of the music education curriculum requirements. Their careers overlap over 37 years, beginning in 1982 until the present.

Dr. Chet-Yeng Loong is a Professor of Music Education at the University of

Hawaiʻi Mānoa. Dr. Loong is a native Malaysian Chinese and has taught in Malaysia's public schools as well as Baldwin Wallace College in Ohio. She has presented at the MENC poster session, the Early Childhood Music Conference (Michigan State University), the Desert Sky Research Symposium (Arizona State University), and the Symposium for Music Teacher Education.

Interviewees frequently cited Dr. Loong as a source of their Hawaiian music education. One song in particular, Kāhuli aku, The Hawaiian Tree Snail Song, was frequently cited by interviewees as it was taught to them in their General Music course. This composition was included in their course textbook, which included a large compilation of Hawaiian melodies. One of the interviewees, Helen, noted that it was a "blue big spiral book with Hawaiian Mele or Hawaiian songs, and it's chords and lyrics," which was part of the curriculum for the General Music course. These songs became more meaningful because of interactions between the instructors and future music educators.

Two Native Hawaiian music professors were also cited as influential in including Hawaiian music into curricula. Professor Nola Nahulu is a Lecturer in Music at the University of Hawaiʻi at Mānoa and has been the director of the Hawaiian Chorus since 1982. She was the Executive Director for the Hawaiʻi Youth Opera Chorus since 1986 and is currently the choral director for the Pearl Harbor Hawaiian Civic Club, Kawaihaʻo Church, Hawaiʻi Opera Theater, and Ka Waiola o Na Pukanileo. In 1987, she was named Hawaiian of the Year by the Association of Hawaiian Civic Clubs. In her communications for this project, she requested that we identify her as Aunty Nola.

The second native Hawaiian music professor was Dr. Jace Saplan, who is currently an Associate Professor of Music at Arizona State University, and prior to this appointment, was an Assistant Professor of Music and Director of Choral Activities at the University of Hawaiʻi at Mānoa. His research focused on the performance practices of Pacifika choral traditions and Queen Liliʻuokalani's choral compositions. He was the 2022 National ACDA Conference Native and Indigenous Peoples Immersion Choir Conductor and the Festival Director for the Aloha State Choral Festival.

Non-Native Hawaiian interviewees noted that they felt more comfortable teaching Hawaiian music in their classroom because of their education and their connection with Dr. Saplan and Aunty Nola at the University of Hawaiʻi. Lauren, a non-Native Hawaiian music educator, stated that "I really think if I didn't work with Dr Saplan and with Aunty Nola, I would not have felt confident bringing Hawaiian music into the classroom." The professor's Native Hawaiian ethnic background provided non-Native Hawaiian music educators with a foundation on which to build their authority and knowledge about Hawaiian music. As Blumer noted in symbolic interactionism, the second premise is based on the interaction with others, and the third premise is that meanings are modified through an interpretative process used by the subject. The more education that non-Native Hawaiian interviewees received, the better they understood the meaning of the music and subsequently felt comfortable teaching Hawaiian music, which modified their perspectives of their authority to teach Hawaiian music. As interviewees Helen and Lauren noted, through their numerous courses and ensembles with Dr. Saplan and Aunty Nola, they felt more comfortable with teaching Hawaiian music because they were taught

the importance and meaning of the music that was studied.

Interviewee Lauren explained that “I really think if I didn't work with Jace (Dr. Saplan), and then get to work with Hawaiian Chorus, and get to work with Aunty Nola, I would not have felt confident bringing that [Hawaiian music] into the classroom.” Aunty Nola has directed the Hawaiian Chorus at the University of Hawaiʻi since 1982, but because the Hawaiian Chorus ensemble was not required, many music educators did not enroll in this course. Dr. Saplan was hired at the University of Hawaiʻi in Fall 2018 and taught choir and the vocal methods course. These two courses are currently required for a degree in music education, so students are more regularly exposed to Hawaiian music. Interviewees who had Dr. Saplan and Aunty Nola noted that they felt more comfortable teaching Hawaiian music because of the authority that the professors had in the music and Native Hawaiian communities. Symbolic interactionalism is shown through the meaning that the professors placed on specific compositions and then transmitted that meaning to their students, the interviewees. The compositions would then become meaningful to the music educators because of the interactions between the professors and other teachers.

Ethnic Background

Symbolic interaction connects to ethnicity through the customs and traditions of various ethnic groups, thus indicating what things (or songs) mean. Culture, ethnicity, and geography are strong connectors among groups. Blumer wrote, “the ways of living are products of historical experience. The ways of living persist from generation to generation, being impressed on the young and channelizing their activity” (p. 106).

Symbolic interactionism is a way to examine the interactions among a community of people and is amplified if individuals share a common ethnicity. As Wu (2012) noted, culture is found through people and is best presented through those who have the appropriate resources. Hawaiʻi's local culture is a mixture of all the ethnicities in the islands, but the host culture, Hawaiian, is unique and may value Hawaiian music more than other ethnicities. The music of a specific culture may not have the same meaning in another culture, even if there is a mixture of cultures, as in Hawaiʻi. While local ethnicities may value Hawaiian music, it does not hold the same weight as it does in Hawaiian culture.

The ethnic background of each music educator was also a contributing element in their use of Hawaiian music. Non-Native Hawaiian educators were reluctant to teach Hawaiian music because of their lack of cultural expertise on the music. Interviewees who were Native Hawaiian did not appear concerned about the authenticity of teaching Hawaiian music. Burt, a Native Hawaiian music educator, noted that he "has a pretty small box of knowledge on what it is to perform Hawaiian music." In his interview, authenticity was not a substantial factor when introducing Hawaiian music. Fran, who is non-Native Hawaiian explained, "I don't feel like I could do it justice or I would truly feel comfortable, because I feel like it's so sacred and you don't want to offend anybody." Fran did indicate that she did several Hawaiian songs within her curriculum but relied heavily on her education with Dr. Loong at the University of Hawaiʻi. Fran indicated that she primarily used songs that were taught in her General Music coursework at the University.

Non-Native Hawaiian interviewees noted that they were able to overcome their apprehension of teaching by learning from Native Hawaiian educators. As Blumer (1969) wrote, symbolic interactionism "grows out of the ways in which other persons act toward the person with regard to the thing" (p. 4). As cultural bearers, Native Hawaiian music educators express the cultural significance of different Hawaiian compositions, and through this interaction, non-Native Hawaiians develop value towards these compositions. Through these interactions, there is potential to bridge different ethnicities through music. Lauren stated that her music colleague at her school is "part Hawaiian, and really knowledgeable about the culture (and music). So luckily for me, I just walk over to her classroom and ask her about things." In this case, the interactions between Native and non-Native Hawaiians create a connection between the ethnicities through the meanings of the music that is shared.

Hawaiian music was valued by several interviewees who respected the music and language, which as Blumer noted, is reflective of the meanings that people prescribe and the social interaction that occurs between them. Lauren explained that she had a Native Hawaiian music colleague at school with whom she could ask questions, which would build her confidence in her teaching. She said she "asks about things to make sure I don't mess it up. I think that's helped me a lot in being confident. I was able to gain a basic foundation and then find people who I knew could be trusted sources." Helen also noted that she relied on her school's Hawaiian Language teacher to help her translate and support her curriculum. These interactions highlight the importance that non-Native Hawaiian music educators place on Hawaiian music. Their inclusion of Native Hawaiian

perspectives in their teaching shows that value has been created by the interactions between Native and non-Native Hawaiian educators.

The ethnicity of the interviewees was a factor in the comfortability of teaching Hawaiian music in the classroom. Nate explained that past interactions with community members made him hesitant about teaching Hawaiian music. He said, “It was very hurtful when a person told me that (I shouldn’t be teaching Hawaiian music) because (I wasn’t Native Hawaiian), I was always cognizant of the culture. It [The repertoire] was strictly above-board kind of stuff.” Nate’s interaction highlights Blumer’s second premise of symbolic interactionism, that meanings arise out of social interactions with others. Inserting multicultural music into curricula is challenging. While educators may have good intentions when introducing music of different cultures, that presentation could be viewed as cultural appropriation. Locke and Prentice (2016) noted that there is a need for sensitivity and awareness of the dangers of cultural appropriation and offense when introducing cultural music. The complex association between Hawaiian music and non-Native Hawaiian music educators is challenging because of the interactions with Native Hawaiians and their perspective of authenticity, while some culture-bearers may view the teaching as authentic, others may disagree, which places the educator in a difficult position.

Authenticity is difficult to ascertain in a culture because even individuals within a culture have differing views of cultural accuracy. Research by Donaghy (2011) found that “participants showed a wide range of factors that influenced perceptions of accuracy. While some may contradict others, there is room in the traditions for all of them” (p.

284). Nate explained his struggle to find authenticity in teaching Hawaiian music. He said, “the problem is there's so many different interpretations from different Hawaiians, so you can get five Hawaiians together and they may have a different interpretation.” Interactions between cultural bearers are part of the symbolic interactionism process. For Hawaiian music, there is inherent meaning in the culture, but it is the interaction and process of interpreting and modifying that define the music’s value. Symbolic interactionism is also seen in the activity that occurs between Native Hawaiian and non-Native Hawaiian music educators. As Native Hawaiian music educators share the meaning and significance of cultural songs, non-Native Hawaiian music educators might also find value in these compositions through this educational interaction. Being taught by a Native Hawaiian music educator builds in a perception of authenticity and authority, making non-Native Hawaiian music educators feel comfortable presenting the compositions to their students. In this instance, the construction of authority and authenticity is built in the interactions between Native Hawaiian and non-Native music educators.

Resource Availability

The availability of appropriate repertoire had a considerable influence on the use of Hawaiian music in the classroom. Matt introduced little Hawaiian music into his choir classes because of a lack of accessibility to Hawaiian music. He explained, “I definitely think in the choir world right now, it's [sheet music] definitely very gate-kept. I can only touch so much.” He commented that he requested to borrow an arrangement but was ignored, which he assumed to mean “they don’t want to say no, so they’d rather just

ignore you." The exclusivity of these arrangements may be because he has not had engagement with the music educators that possess these pieces and that they are cautious about circulating music to non-Native Hawaiian music educators. Blumer's second premise of symbolic interactionalism is applicable here because of minimal interactions with others, they may not have understood the meaning that these compositions had to Matt. A secondary explanation could be that Matt did not understand the meaning that the music held to Native Hawaiian music educators, and so his request was ignored.

Blumer stated that symbolic interactionism is an interpretive process in which "participants making indications to one another" (p. 16). While Matt may have viewed his unanswered requests as being dissociated from the Hawaiian culture, he may not have shown reverence to the music as the individuals he believed were cultural authorities. Blumer explained that "'joint action' is a societal organization of conduct of different acts of diverse participants" (p. 17). Matt said, "It's different when it's like, you're Hawaiian, but I'm not Hawaiian." Matt felt he was regarded as an outsider, which restricted him from using the music he requested.

Bands and orchestras had the least amount of Hawaiian music repertoire in their curriculum, which could also be attributed to the lack of available level-appropriate sheet music. Pete noted that a former educator donated arrangements of music to their program that specifically had ethnic and Hawaiian music, but some interviewees noted that they did not perform Hawaiian music. While Pete values the music as a gift from a previous director, it highlighted the scarcity of resources for other band directors who are unable to secure appropriate resources for their own students. The perception of a lack of resources

is reflected in comments by Dean, who noted that "for a band at our level, there's not much written out there. Either arrangements were too hard and/or it was hard to read." Resource availability is an artificially constructed problem because the lack of interaction between directors made teachers unaware of what Hawaiian music arrangements are possessed by schools. In addition, the scarcity of resources is also problematic because commercial publishers have an insufficient catalogue of Hawaiian music and need knowledgeable cultural bearers to rely on for knowledge. One of the largest distributors of sheet music, J.W. Pepper, has limited Hawaiian music selections. A search of the term "Hawai'i" through their online catalogue returns 18 choral, six orchestral, and 14 band selections. Of these 38 "Hawai'i" selections, eight are arrangements of the theme song for the television show "Hawai'i 5-0". The "Hawai'i" songs found in the J.W. Pepper catalogues are limited for instrumental ensembles, and none appear to be created in collaboration with any Native Hawaiian arranger, but there is one Hawaiian choral piece in the catalogue arranged by Aunty Nola. Blumer stated that "symbolic interactionism finds meaning in the process of interaction between people" (p. 4). Communication, resource sharing, and knowledge sharing between teachers, native composers, and publishers could result in more inclusion of Hawaiian music in curricula both across the state and globally.

Helen incorporated the most Hawaiian music into her curriculum for her modern band course. She could recall at least five songs that she included in her curriculum which were, *He Hawai'i Au*, *Drop Baby Drop*, *Honey Baby*, *He Mele Aloha* (chant), and *Oceanic Dances*. Her modern band ensemble incorporated instruments such as the

‘ukulele, guitar, and piano. The availability of repertoire through online tablature instead of traditional sheet music assisted in more repertoire being performed. In Helen’s course, she noted that students selected their own repertoire to perform. Students researched and selected music for performance, listened to exemplars, and practiced their selections on their own. Students often performed music that was popular as designated by their peers. Blumer (1969) explained that symbolic interactionism is a process in which the meaning of something develops out of the ways others act toward the person about the thing. In this case, symbolic interaction was evident in the music selected by students because it was meaningful to their peers, whom they sought acceptance from. Peers recognized specific songs as popular, and so their incorporation in class reflected their value.

Ceremonial Music

A variety of Hawaiian music was introduced in all of the interviewees’ classrooms but three songs were found in a majority of the classes: *Hawai‘i Ponoī, Hawai‘i Aloha*, and *Aloha ‘Oe*. These three songs hold specific meaning as they are often used as ceremonial songs for celebratory events such as sports events, concerts, inaugurations, weddings, graduations, and the opening and closing of the Hawai‘i State Legislature.

Blumer’s second premise of symbolic interactionism is that meaning is derived from the social interaction that one has with one's fellows. The meaning of these songs goes beyond the social interaction between music educators and permeates throughout Hawai‘i. This is a deep cultural tradition that is taught and valued in the islands. In Hawai‘i, these three specific songs are taught in elementary school and continue to be

used in traditions such as concerts, sporting events, graduations, inaugurations, and the opening day of the legislature. Educators hold these pieces as important because they have a constructed meaning to the community they serve. These three pieces are taught to honor the Hawaiian culture, and its continued use highlights the significance it has in Hawaiʻi.

The Hawaiʻi State Song, *Hawaiʻi Ponoī*, was regularly taught in many of the music ensembles. High school bands play this song because of ceremonial protocols for sporting and school events. Intermediate and elementary schools also use this as a ceremonial song to begin assemblies and special events. *Hawaiʻi Aloha*, Saplan (2017) explained, "evolved into a cultural protocol that is sung with joined hands at graduation ceremonies, assemblies, formal and informal family gatherings, the inaugurations of governors, and opening and closing sessions of the Hawaiʻi State House of Representatives and Senate" (p. 62).

Queen Liliʻuokalani's composition *Aloha ʻOe* was also frequently utilized by interviewees. *Aloha ʻOe* is also a traditional departing song that is used to close events such as concerts, assemblies, and ceremonies. The introduction of this song into the curriculum is an indication that groups need to provide ceremonial music at the end of school events. This composition is used more frequently as a closing song than *Hawaiʻi Aloha*.

The three specific ceremonial songs have constructed meaning in Hawaiʻi as they mark celebratory events such as concerts, inaugurations, weddings, and graduations. These songs permeate the culture in Hawaiʻi and connect with the history and meaning of

the Native Hawaiian culture that unites the various ethnic groups that are present in Hawai‘i. Blumer's symbolic interactionism highlights the depth to which it is acculturated into our islands.

‘Ukulele

Several interviewees noted that they had previous education in ‘ukulele and thus felt more comfortable teaching Hawaiian music because of the connection of the instrument to the culture. Originally a Portuguese instrument, the ‘ukulele is presently associated with Hawai‘i and Hawaiian music. Smith (1959), explained the history of the ‘ukulele:

> The ‘ukulele had not become identified with Hawaiian music until after 1879 when a group of Portuguese immigrants from Madeira arrived. They included instrument makers who soon left the plantation and made *bragha* (a four-stringed instrument). The *bragha* was quickly learned by an army officer who was popular at the Hawaiian court. He was a small and active person nicknamed "‘Ukulele" or "Jumping Flea." The Hawaiians named the instrument after him. They found the ‘ukulele suitable for accompanying the hula and became an important part of hapa-haole and Old Hawaiian music. (p. 52)

The ‘ukulele was a unifying element in Hawai‘i and had significant musical meaning as a tool to transmit the Hawaiian culture. Gregg said he started ‘ukulele in elementary school and continues to use his skills in his classroom. He noted that there are authenticity concerns with non-Native Hawaiian teachers introducing Hawaiian music, but explains to his students that "this is what I learned, but because it's a kind of like a

song, Hawaiian people, they're going to have their own dances, but this is just the way I learned it.” Gregg was able to use his ‘ukulele education to create space for his interpretation but also allowed for Native Hawaiian interpretations that could enhance his students’ education. These interpretations are also connected to views of authenticity. Gregg and Nate stated that they had disagreements with others about their use of Native Hawaiian music in their classroom. To address these questions of authority and authenticity, Gregg explained to his students that what he presents is one interpretation of Hawaiian music, and various forms of authentic practices could be substituted into their performances.

Blumer specifically noted that symbolic interactionism can also be found through the meaning found in objects, stating that “the meaning of objects for a person arises fundamentally out of the way they are defined to him by other and whom he interacts” (p. 11). The ‘ukulele, used in many music classrooms across the world, has a strong cultural meaning to Native Hawaiians. Christine said that “in my opinion, ‘Ukulele is Hawaiian. It’s really gravitated to be a Hawaiian instrument.” Her statement, particularly as a Native Hawaiian music educator, highlights the ‘ukulele as a product of symbolic interactionism and its strong constructed association with the Hawaiian musical culture. With a strong association between the ‘ukulele and the Hawaiian culture, teachers may feel more comfortable teaching Hawaiian music through this means. The use of the ‘ukulele in the classroom is meaningful to the teacher, students, and community because of the importance of that instrument to the Hawaiian culture.

Teacher Experience

The frequency of Hawaiian music performed was influenced by their years of teaching. Every year, music educators continue to build on previous knowledge and relationships with community members, university professors, and peers. These interactions spark new knowledge and create meaningful connections between the music educators and the compositions they utilize in their curriculum.

In some cases, teacher experience did not appear to influence the amount of Hawaiian music performed. Pete had 28 years of teaching and named several Hawaiian songs that were used in his classroom, but Alice had only one year of teaching and noted numerous Hawaiian music selections that were introduced in her choir. Comparing the quantities of Hawaiian music used is misleading because teachers with many years of service may have much more repertoire to recall in their career, whereas teachers with fewer years of service may have fewer years of repertoire to recollect. Elsa highlighted one possible reason that more experienced teachers used Hawaiian music less. She said, "Going through elementary school there was little Hawaiian music. They didn't have... I'm sure they didn't have as much as they do now." The limited use of Hawaiian music when these teachers were in their own elementary grades could have impacted the amount of Hawaiian songs they used when they became teachers. On the other hand, teachers with more years of experience have more relationships and knowledge of available resources in the community. The cultural interactions that music educators had with Hawaiian music increased with their experience. These interactions led to more opportunities to create more robust Hawaiian music curricula.

Kevin noted that he introduced a substantial amount of Hawaiian music in his classroom but through the interview, he could not detail specific titles or selections. Kevin's Polynesian ensemble toured throughout the state and even created an album of Hawaiian music that was currently out of print. Kevin's extensive use of Hawaiian music was relayed through the ensemble he taught and the relationships he cultivated with mentor teachers, former students, and Hawaiian musicians in the community. Symbolic interaction is displayed through Kevin's relationships with musicians and former students. As his relationships grew over time, his view of a meaningful and appropriate repertoire evolved and expanded.

Summary

Blumer's theory of Symbolic Interaction helps us to view the dynamic and complex connections between music educators and their use of Hawaiian music in their curriculum. While there are a myriad of variables found within each interviewee, there are several themes that are prevalent among them. The lack of level-appropriate sheet music is due to the limited interaction between music educators that have available resources and those that need arrangements. While publishing companies can help to alleviate this gap in resources, Robinson (1996) noted that while publishers have increased their awareness of inclusion and authenticity, there has been no comprehensive study to see if it has improved. Teacher education and the interactions between university professors and music educators helped to ease the discomfort of teaching Hawaiian music, most significantly with non-Native Hawaiian music educators. Finally, the ethnicity of the music educator was a factor in the comfortability in teaching Hawaiian

music. The meaning derived by the community would be relayed to the music educator and create discomfort if they were non-Native Hawaiian. The question of authenticity within the Native Hawaiian community was also difficult to assess because Native Hawaiian music educators appeared to be less concerned with authenticity issues than non-Native Hawaiian music teachers. The connections between music educators, students, college professors, and cultural bearers highlight the prominence of symbolic interactionism within this study. The meaning placed on Hawaiian music by the various stakeholders creates the value that is a key component of symbolic interactionism.

Introducing music of different cultures in music classrooms is a worthwhile goal for music educators. The difficulty lies in how to do that in a respectful, culturally reflective way. Blumer's theory, symbolic interactionism, can provide us with a method to handle sensitive cultural issues in music. By interacting with cultural practitioners and immersing oneself within the culture, educators can grasp the significance of the music through their interactions with cultural authorities. Learning the music of different cultures solely through written materials or videos may not adequately communicate the importance of the music of a culture. In Hawaiʻi, we are fortunate to have many sources to interact with, but teachers must continue to seek out resources and interact with them to construct a model that best reflects authentic practices.

Chapter 6

Conclusions

My study centered on the utilization of Hawaiian music in Hawaiʻi's music education classrooms. Data were collected through interviews with selected music educators which addressed Hawaiian music in their curricula. Blumer's (1969) theory of symbolic interactionism was the theoretical framework used in this study as the interactions between educators and communities play an outsized role in music curricula. My research questions for this study were:

1. What is meant by "Hawaiian music" for teachers in this study?
2. How has this meaning developed through the influence of professors, students, community and culture?

Through interviews, several themes became apparent. Themes such as the willingness of colleagues to provide resources, the use of ceremonial music for events, teacher interaction with collegiate professors, teaching experience, and ethnic background were key factors in the use of Hawaiian music in the classroom.

The availability of skill-appropriate music was a consistent barrier for many interviewees. Some interviewees noted they had a significant number of arrangements, but their ensembles lacked the ability to perform them well. Other interviewees complained about the lack of availability of music or that other music educators would not allow them to borrow music in their possession. Interviews may have underscored the lack of communication and collaboration between music educators so that arrangements can be accessed for curricula.

Ceremonial Hawaiian music was frequently performed because of the significance that the music holds in the communities in Hawai‘i. *Hawai‘i Ponoī*, *Hawai‘i Aloha,* and *Aloha ‘Oe* were cited by several interviewees as important inclusions in their music curriculum. The music also holds significance for audience members, and so performing this music is an important act. Blumer‘s symbolic interactionism finds meaning in the social interactions and interconnectedness of the teacher, students, and audience members.

The amount of education that music educators had in Hawaiian music influenced teacher's comfortability with using Hawaiian music in their curriculum. Music education professors at the University of Hawai‘i introduced music into the curriculum. Many educators subsequently utilized this music in their classrooms. Hawaiian music was valued by many of the interviewees, but many were wary of how to introduce the music. The apprehension was especially apparent with non-Native Hawaiian music educators. Many relied on their collegiate education, where professors presented music in a culturally sensitive way and interviewees incorporated those specific selections and teaching methods into their classrooms. Learning from Native Hawaiian music professors also aided in inserting Hawaiian music into curricula. The interaction between Native Hawaiian music professors and music educators in presenting repertoire choices and teaching methods highlights the ways that symbolic interactionism occurs in teacher education.

Teacher experiences enriched the interactions with culture bearers and impacted the use of Hawaiian music in their curriculum. Some interviewees noted that past

interactions with Native Hawaiian parents or community members shaped the way they programmed or presented their curriculum. Former students also played a role for some educators, as their former students would teach and present music to current students. The more years of teaching experience provided teachers with years of interactions with music and musicians, thus several experienced music educators performed more Hawaiian music than newer teachers. Teacher experience incorporated symbolic interactionism through the many parents, former students, and compositions that these interviewees worked with.

The ethnicity of the interviewees played a significant role in the comfortability of teaching Hawaiian music. While Native Hawaiian music educators did not express any discomfort with teaching Hawaiian music, non-Native interviewees were uncomfortable presenting Hawaiian music without any interaction with Native Hawaiian musicians or professors. The interaction with Hawaiian music experts helped non-Native Hawaiian music educators become more confident in their teaching of Hawaiian music, but many of them presented songs that were taught to them and did not expand beyond this curriculum. While no explanation was provided for these occurrences, Gregg's reasoning was the clearest by saying he was "just going based off what Dr. Loong and college set up; tweaking the curriculum to fit the school's and student's needs." No clear inferences could be made on the reasons why teachers did not go outside of the repertoire presented in college. They may have been apprehensive to go outside what was presented, lacked resources, or were indifferent about the topic. Native Hawaiian music educators were not concerned about ethnicity when teaching the music, thus they were able to incorporate

music beyond what was presented to them during their schooling and teacher education.

This case study sampled a limited population of Hawaiʻi's music educators, but some conjectures could be made about the inclusion of Hawaiian music in Hawaiʻi's music classrooms. It is important that Native Hawaiian music educators are involved in teacher preparation. Providing a model, highlighting appropriate teaching methods, and providing support (e.g., mentoring) can help create ease for non-Native Hawaiian music educators. The interactions can fuel continued explorations into other Hawaiian compositions and inspire future music educators to include Hawaiian music in their curricula.

Communication within the music education community in Hawaiʻi is important to unearth all Hawaiian music resources, such as sheet music, recordings, and historical artifacts. The interactions among music educators finding and sharing these arrangements holds importance as they convey the value of these arrangements to colleagues. Symbolic interactionism, as a catalyst, can suggest a basis for more interaction, creating more meaningful experiences and knowledge for music educators in Hawaiʻi. This will increase the likelihood that resources will be shared in ways that will are consistent with Hawaiian culture and will be provided for future generations.

Future Research

Multiculturalism continues to be a popular topic within the music education community, but educators must be mindful of the power structures that are imbued in the selection of curriculum. There may be a false assumption of shared power; however, songs that are selected may have been carefully manicured to suit western tastes,

continuing colonialist ideologies. As researchers continue to look at how to include non-Western music into curricula, the method of teaching, musical notation, and cultural significance must be considered to make the presentation as authentic as possible.

Future studies could also focus on college music programs and their hiring procedures that encourage the hiring of Native Hawaiian music professors and increase their interaction with music education students. Since conducting interviews, both Native Hawaiian professors have retired or left the University of Hawaiʻi and were not replaced. This will have a direct impact on the quality of Native Hawaiian music education at the university, which could create a hesitancy for future music teachers to incorporate Hawaiian music into their curricula. Future research could also investigate where educators learn about teaching Hawaiian music if there is a lack of expertise in collegiate programs.

Other studies could branch out from Hawaiʻi and investigate these research questions in other areas with a high Native Hawaiian population. Las Vegas, Nevada, has become a place where many Hawaiʻi residents have moved for increased opportunities and a lower cost of living. In these new areas it would be interesting to see if there is any formal introduction of Hawaiian music or if it becomes a cultural tradition that is handed down through family members.

Concluding Remarks

As I concluded this study in September 2023, the town of Lahaina on the Island of Maui is recovering from a devastating wildfire. As of this writing, 115 people died while 66 are still missing. Lahaina, the former capital of the Hawaiian Islands, was a place of

commerce for whalers, traders, and missionaries.

The Lahaina fires were a destructive incident for Native Hawaiian spiritual connections to the land but provided opportunities to heal through the processes of rebirth and rebuilding. Native Hawaiians have maintained a deep spiritual relationship with the *aina* (land), believing that it possesses a life force and energy. The Lahaina fires struck at the core of the bond as it ravaged the landscape that held cultural significance for the Native Hawaiian community. The loss was not just a physical blow but a spiritual one, severing ties between generations.

Current rebuilding efforts are not only aimed at physical recovery but also to restore the spiritual connection to the land. The processes were guided by the principles of *malama ʻaina* or "caring for the land." This involved not only rebuilding homes and infrastructure but also a commitment to preserving and revitalizing the natural environment, cultural traditions, and sacred sites. This rebuilding method not only fostered resilience but also a sense of unity between Native and non-Native Hawaiian residents.

Similar to the destruction of Lahaina, Native Hawaiian music has been colonized for centuries, but cultural bearers in the field of music and music education have been working to disseminate authentic music and dismantle problematic stereotypes. The infusion of Native Hawaiian music and performance practices by knowledgeable musicians has reshaped the landscape of Hawaiian music in the islands. Palmer (1992) concluded that "sensitive educators will understand specific needs of a music and will lead their students with appropriate respect for the tradition under study" (p. 39). The

inclusion of Hawaiian music in school curricula is important to keep the Hawaiian culture flourishing in the islands. While there may be difficulties and discomfort in creating culturally reflective units of study, educators need to continue seeking out relationships with cultural experts and communities to inform their teaching. By creating these opportunities for diverse groups to interact, it is possible that music educators can overcome many of the obstacles that they face in music classrooms. Our success in creating connections between communities can influence music education, and build understanding and compassion, and celebrate the diverse culture that is Hawaiʻi.

Appendix A
Survey

Use of Hawaiian Music in Music Classrooms

Before participating in this research study, it is important that you read and understand the following explanation of the purpose of the study and how it will be conducted

Purpose of the Study:
You are being asked to participate a research study that involves the examination of the use of Hawaiian music in K-12 music classrooms.

Research procedures:
You will be asked to complete the following internet survey. The survey will take approximately 15 minutes to complete. You will be asked if you are willing to participate in a follow up interview via phone, email, or virtual meeting for further study.

Confidentiality:
Survey responses will be anonymous to protect the identities of participants. Confidentiality will be maintained to the degree possible given the technological and practices used by the online survey company.

Questions about the study:
If you have any questions about the study, you may contact Chadwick Kamei at ckamei@hawaii.edu.

* Required

Skip to question 1Skip to question 1

Teacher Demographics

1. What is your age? *

2. Where were you born? (e.g. Hawaii, Japan, etc.) *

3. Which race/ethnicity do you mostly closely identify with? *

Mark only one oval.

- American Indian or Alaska Native
- Asian
- Black or African American
- Native Hawaiian or Other Pacific Islander
- White

4. What is your highest degree earned? *

Mark only one oval.

- Bachelor's degree
- Master's degree
- Doctoral degree
- Other: ____________________

5. How many years have you been teaching in Hawaii? *

____

6. Are you licensed to teach music in the State of Hawaii? *

Mark only one oval.

- Yes
- No
- Unsure

7. What music courses do you currently teach? *

Check all that apply.

- [ ] Band (Jazz, Marching, Concert, etc.)
- [ ] Choir
- [ ] General Music
- [ ] Guitar
- [ ] Music Appreciation
- [ ] Music Technology
- [ ] Music Theory
- [ ] Orchestra (String, Symphony, etc.)Option 12
- [ ] Piano
- [ ] Polynesian Music
- [ ] Ukulele

Other: [ ] ____________________

8. What district is your school located in? *

Mark only one oval.

- ( ) Central
- ( ) Leeward
- ( ) Windward
- ( ) Honolulu
- ( ) Private School
- ( ) Other: ____________________

9. How many students attend your school? *

____

10. Did you attend the University of Hawaii for any of these music degrees? (Check all that apply) *

Check all that apply.

- [ ] Bachelor's Degree (Bachelor's in Music Education, Bachelors in Music, etc.)
- [ ] Master's Degree (Masters in Music, Masters in Education, etc.)
- [ ] Doctorate in Music (PhD in Music, PhD in Music education, etc.)
- [ ] Post Baccalaureate (Post-Baccalaureate in Music Education, etc.)
- [ ] I did not attend the University of Hawaii for any of my degrees.

Other: [ ] ______________________

11. Did your undergraduate or graduate coursework at the University of Hawaii include any Hawaiian music content? *

Mark only one oval.

- ( ) Yes *Skip to question 12*
- ( ) No *Skip to question 17*
- ( ) Unsure *Skip to question 17*
- ( ) I did not attend the University of Hawaii for any of my degrees *Skip to question 17*

Hawaiian music in collegiate coursework

12. What collegiate courses presented Hawaiian music? *

____
____
____
____
____

13. How often did your undergraduate/graduate courses present Hawaiian music in those courses? *

Mark only one oval.

	1	2	3	4	5	
Rare	◯	◯	◯	◯	◯	Frequently

14. How much information did those courses provide on Hawaiian music? *

Mark only one oval.

	1	2	3	4	5	
None	◯	◯	◯	◯	◯	Substantial amount of information

15. Did the course cover the music of Queen Liliuokalani?

Mark only one oval.

◯ Yes
◯ No
◯ Not sure

16. How much information did those courses provide on the music of Queen Liliuokalani? *

Mark only one oval.

	1	2	3	4	5	
None	◯	◯	◯	◯	◯	Substantial amount of information

Hawaiian music in the classroom

17. Rate your level of comfort with teaching Hawaiian music based on your college's instruction? *

Mark only one oval.

	1	2	3	4	5	
Extremely uncomfortable	◯	◯	◯	◯	◯	Extremely Comfortable

18. Rate your level of comfort with teaching about the music of Queen Liliuokalani based on your college's instruction? *

Mark only one oval.

	1	2	3	4	5	
Extremely uncomfortable	◯	◯	◯	◯	◯	Extremely Comfortable

19. Would you be willing to be interviewed? *

Mark only one oval.

◯ Yes *Skip to question 20*
◯ No
◯ Maybe *Skip to question 20*

Contact for interview

Thank you for your willingness to be interviewed! Please submit your email so I can schedule a follow up interview with you on this topic.

20. Email *

Appendix B

Interview Questions

This shows the general structure of the questions I intend to ask. They will be presented in a conversational manner to lead and facilitate discussion.

These will be my main questions:

1. Tell me about your music curriculum; are you able to incorporate Hawaiian music into your curriculum?
2. Describe to me your teacher education; did they dedicate any time to Hawaiian music?
3. If you use Hawaiian music in your classroom, tell me about how you approach introducing it?
4. How authentic do you feel about Hawaiian music used in music classrooms?

Here are my probe questions:

1. Do you recall any specific Hawaiian selections that you used in your teaching?
2. How comfortable did you feel about including Hawaiian music in your teaching?
3. How did you feel about your teacher education in Hawaiian music?
4. Tell me how you were introduced to Hawaiian music?

Here are general prompts for follow up questions.

1. Tell me about….
2. How did you feel about…
3. Did you think it was like this or do you think it was like that….

Appendix C

Tables

Table C1

Distribution of Potential Respondent By Professional Organization

	Organization	N
	Hawai‘i Music Educators Association	85
	O‘ahu Band Directors Association	90
	American String Teachers Association - Hawai‘i Chapter	53
	American Choir Directors Association - Hawai‘i Chapter	60
	Hawai‘i Department of Education	176
Total		464

Table C2

Age Ranges of Respondents

Age Range	Respondents	Percentage
22 – 29 years old	19	22%
30 – 39 years old	19	22%
40 – 49 years old	20	24%
50 – 59 years old	16	19%
60 – 64 years old	11	13%
Total	85	

Table C3

Birthplace

Place	Respondents	Percentage
California	4	5%
Colorado	1	1%
Florida	2	2%
Georgia	1	1%
Germany	1	1%
Hawai‘i	64	75%
Hong Kong	1	1%
Kentucky	1	1%
Minnesota	1	1%
Missouri	1	1%
New Mexico	1	1%
New York	2	2%
Ohio	1	1%
Texas	1	1%
Virginia	1	1%
Mainland - Unspecified	1	1%
No Answer	1	1%
Total	85	

Table C4

Ethnicity

Ethnicity	Respondents	Percentage
Asian	50	59%
Hispanic/Latino	2	2%
Mixed (2 or more ethnicities)	4	5%
Native Hawaiian or Other Pacific Islander	15	18%
White	14	16%
Total	85	

Table C5

Highest Degree Earned

Degree	Respondents	Percentage
Bachelor Degree	34	40%
5th year Post Baccalaureate	8	9%
Masters Degree	39	46%
Doctoral Degree	4	5%
Total	85	

Table C6

Years of Teaching

Years	Respondents	Percentage
.25 – 10	39	46%
11 – 20	21	25%
21 – 30	15	18%
30+ years	10	12%
Total	85	

Table C7

Licensed to Teach in Hawai'i

Licensed	Respondents	Percentage
Yes	68	80%
Not Licensed	13	15%
Unsure	4	5%
Total	85	

Table C8

Courses Taught

Courses Taught	Responses	Percentage
Band	45	25%
Choir	29	16%
‘Ukulele	25	14%
General Music	22	12%
Orchestra	22	12%
Piano	11	6%
Guitar	7	4%
Music Appreciation	5	3%
Music Theory	5	3%
Music Technology	3	2%
Other Courses	4	2%
Polynesian Music	2	1%
Percussion Ensemble	2	1%

Table C9

Teaching District

District	Respondents	Percentage
Central	23	27%
Honolulu	20	24%
Leeward	14	16%
Hawai‘i	10	12%
Maui	7	8%
Windward	6	7%
Private	3	4%
Kauai	2	2%
Total	85	

Table C10

School Enrollment

Enrollment	Respondents	Percentage
150 – 500	18	21%
501 – 1000	34	40%
1001 – 1500	13	15%
1501 – 2000	8	9%
2001 – 2500	4	5%
2600 +	8	9%
Total	85	

Table C11

Attended UH

Degree Received at UH	Respondents	Percentage
Bachelor's Degree	31	36%
Master's Degree	17	20%
Post Baccalaureate	11	13%
Did not attend UH	21	25%
Attended UH, no music degree	5	6%
Total	85	

Table C12

Hawaiian Music Coursework

Included Hawaiian Music Content	Respondents	Percentage
Yes	51	60%
No	15	18%
Unsure	2	2%
Did Not Attend UH	17	20%
Total	85	

Table C13

Courses at the University of Hawai'i that Presented Hawaiian Music

Included Hawaiian Music Content	Responses	Percentage
General Music Methods	22	21%
Hawaiian Chorus	19	18%
Choral Methods	8	8%
Concert Choir	8	8%
Other Music Courses	9	8%
Asian & Pacific Music in Education	6	6%
Music in World Cultures	6	6%
Band	5	5%
Other Hawaiian non-music courses	5	5%
Choir (Unspecified)	4	4%
Music in Special Education	4	4%
Orchestra	4	4%
Chamber Singers	3	3%
Perspectives in K–12 Music Education	2	2%
Unclear Responses	2	2%

Table C14

Frequency of Hawaiian Music Presented

Included Hawaiian Music Content	Respondents	Percentage
Frequently (5)	12	14%
Often (4)	9	11%
Sometimes (3)	8	9%
Infrequently (2)	13	15%
Hardly (1)	9	11%

Table C15

Amount of Hawaiian Music Presented

Amounts Presented	Respondents	Percentage
Substantial (5)	10	12%
Moderate (4)	13	15%
Fair (3)	10	12%
Slight (2)	14	16%
Hardly (1)	4	5%

Table C16

Included the music of Lili'uokalani

Response	Respondents	Percentage
Yes	33	39%
No	11	13%
Unsure	7	8%

Table C17

Amount of Lili‘uokalani's Music Presented

Amounts Presented	Respondents	Percentage
Substantial (5)	2	2%
Moderate (4)	10	12%
Fair (3)	15	18%
Slight (2)	11	13%
Hardly (1)	13	15%

Table C18

Perceptions of Preparation

Preparation	Respondents	Percentage
Extremely Comfortable (5)	6	7%
Moderately Comfortable (4)	9	11%
Comfortable (3)	26	31%
Slightly Uncomfortable (2)	32	38%
Uncomfortable (1)	12	14%

Table C19

Perceptions of Preparation on Lili'uokalani's Music

Preparation	Respondents	Percentage
Extremely Comfortable (5)	5	6%
Moderately Comfortable (4)	11	13%
Comfortable (3)	17	20%
Slightly Uncomfortable (2)	31	36%
Uncomfortable (1)	21	25%

Table C20

Willingness to be Interviewed

Yes	31
No	23
Maybe	31

Appendix D

Documentation of Professor Names

From: **Jace Saplan** jsaplan@asu.edu
Subject: Re: Disseration Request
Date: December 14, 2022 at 4:21 AM
To: Chadwick Kamei [redacted]

JS

Hi Chad,

Please feel free to use my actual name.

Thanks!

On Tue, Dec 13, 2022 at 10:10 PM Chadwick Kamei <[redacted]> wrote:

Hi Dr. Saplan,

I just realized that your name was misspelled on the file name. My apologizes! I've corrected it, but the content is the same.

Chad

> On Dec 13, 2022, at 12:06 PM, Chadwick Kamei <[redacted] wrote:
>
> Hi Dr. Saplan,
>
> I hope you're doing well in Arizona at ASU. They are extremely lucky to have you there!
>
> I am finishing up my dissertation and would like to ask if we could use your name within it. I've included the section where your name comes up quite a bit. While I would like to utilize your name, I can also change it to UH Professor A or something like that to keep anonymity.
>
> I appreciate your time to respond to this. I think you are a key component of keeping Hawaiian music in our schools and it would be really good for everyone know who they should be looking up to as an authority figure for Hawaiian music.
>
> Please let me know if you have any questions and I look forward to hearing from you!
>
> Chad
>
> <Sapan & Nahulu Section.docx>

--
Jace Kaholokula Saplan, D.M.A. (they/them, he/him)
www.jacesaplan.com

Co-Director of Choral Activities
Associate Professor of Choral Conducting & Music Teaching and Learning
School of Music, Dance and Theatre
Arizona State University
ASU Choirs: https://musicdancetheatre.asu.edu/choirs

Incoming Artistic Director (beginning 9/1/22)
ChoralArts Society of Washington
Choral Arts:https://choralarts.org

Artistic Director, Nā Wai Chamber Choir
www.nawaichamberchoir.com

Chair for the DEI Committee, American Choral Directors Association Western Region
Director of Affinity Groups, National Collegiate Choral Organization

From: **Nola Nahulu** nola@hyoc.org
Subject: Re: Dissertation Request
Date: December 14, 2022 at 12:42 PM
To: Chadwick Kamei

Aloha Chad
ABSOLUTELY!!! Feel free to use my name.
Congratulations on your work with your dissertation!!!
This is what I would suggest.
I'm sure that most, if not all, of your interviewees referred to me as "Aunty Nola" :)
That is consistent with our "culture" here in Hawaiʻi nei.
In the second paragraph of the attachment, your interviewee refers to me as Aunty Nola which you additionally added (Professor Nahulu)
I would suggest that you use that in the initial paragraph then just use Aunty Nola there after!!
lmk if you have any questions!
Aloha
Aunty Nola
Sent from my iPhone

> On Dec 13, 2022, at 5:00 PM, Chadwick Kamei < wrote:
> Hi Professor Nahulu,
>
> I'm Chadwick Kamei a band director at Pearl City High School and I'm currently doing my dissertation through Boston University with Beth Uale. My dissertation topic is on the use of Hawaiian Music in the Classrooms in Hawaii. Through my interviews with several music teachers, your name had come up as a signifiant influence on their comfortability in teaching Hawaiian music. I've included the section where your name comes up quite a bit. I'm writing to ask if I could possibly name you in the dissertation which gives credit to you and your teaching. While I would like to utilize your name, I can also change it to UH Professor A or something like that to keep anonymity if that is better.
>
> I appreciate your time to respond to this. I think you are a key component of keeping Hawaiian music in our schools and it would be really good for everyone know who they should be looking up to as an authority figure for Hawaiian music.
>
> Please let me know if you have any questions and I look forward to hearing from you!
>
> Chad
>
> <Saplan & Nahulu Section.docx>

From: **Chet-Yeng Loong**
Subject: RE: Dissertation Request
Date: February 15, 2023 at 4:38 PM
To: Chadwick Kamei ckamei@hawaii.edu

Chad,
It makes more sense now. Yes, you may use my name.

Currently, I put most of the songs on this site:
https://www.alohamele.org/hawaiian-1/ The list will continue to grow.

Everyone can learn it, no charge. I self-funded and share the resources with the community. Just want to do the right thing.

Aloha,
cY
-----Original Message-----
From: Chadwick Kamei <ckamei@hawaii.edu>
Sent: Monday, February 13, 2023 2:51 PM
To: Chet-Yeng Loong
Subject: Re: Dissertation Request

Aloha Dr. Loong,

Thank you for the reply. I'm happy to shed more light on this.

My dissertation topic is about the use of Hawaiian music in the classrooms in Hawaii. It was a survey sent out to Hawaii Music Educators and then followed up with some interviews with some of the respondents that I found to have responses that I wanted to explore more.

The section I sent you is a few paragraphs of where your name is used in the Analysis Chapter. In my research I found that there are differences in the comfortability of Native Hawaiian and Non-Native Hawaiian music educators in using Hawaiian music in their classes. In this section there are 3 named teachers that respondents continued to name that helped them to navigate the difficult issues of cultural authenticity. You, Dr. Saplan, and Prof. Nahulu were the biggest contributors to non-Native Hawaiian music teachers comfortability and expertise on Hawaiian music. I think it is important to name these individuals because they represent a knowledgeable and respectful way to treat Hawaiian music. Another important reason for your name inclusion in this is because it can show that non-Native Hawaiian professors can be a great resource for Hawaiian Music.

Please let me know if you need more information. I'm happy to chat if you'd like to hear more.

Thank you!
Chad

> On Feb 13, 2023, at 2:23 PM, Chet-Yeng Loong
>
> Chad,
> Thanks for your email. Can you provide me more context about this request.
> Is it for one of your chapters?
>
> CY
>
> -----Original Message-----
> From: Chadwick Kamei <ckamei@hawaii.edu>
> Sent: Thursday, February 9, 2023 10:44 AM
> To: chetyeng
> Subject: Dissertation Request
>
> Hi Dr. Loong,
>
> I am finishing up my dissertation Boston University and would like to ask if I could use your name within it. I've included the section where your name comes up as a resource for Hawaiian Music Education in our state. I would like to utilize your name within the dissertation but I can also change it to UH Professor A if you'd prefer to keep anonymity.
>
> I appreciate your time to respond to this. I believe you are a key component of keeping Hawaiian music in our schools and it would be really good for everyone know who they should be looking up to as an authority figure for Hawaiian music.
>
> Please let me know if you have any questions and I look forward to hearing from you!
>
> Chad

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