

Elizabeth Tatar, *Nineteenth Century Hawaiian Chant*. Honolulu: Bernice Pauahi Bishop Museum, 1982. Pp. xiv, 178. \$15.00.

Ten years of disciplined and exhaustive study of Hawaiian chant types and vocal styles of the nineteenth century have produced this very succinct analytical study of Hawaiian vocal music by Elizabeth Tatar. Her career in musicology, focusing on Hawaiian chant in traditional structure and style, began while studying with Mantle Hood at the Institute of Musicology of the University of California at Los Angeles. Early in her studies the author determined that the identification of the Hawaiian terms for chant types and vocal styles would help define traits unique to Hawaiian music. As she explains in the preface to her book:

It was hypothesized at that time that the uniqueness of Hawaiian music was due to the retention of certain traditional musical traits, the roots of which were presumed to lie in Hawaiian chant. During the formulation of one of these analytic levels, "form," I first became aware of the large body of Hawaiian terms applied to musical types and styles of chants and of the apparent order that they followed. My interest in studying the relationship of these terms to the music of chanting grew, and eventually determined the subject of my doctoral research. . . . I began intensive research . . . to discover the underlying order implied in the use of these Hawaiian musical terms and thereby to identify unique Hawaiian traits in both contemporary and traditional Hawaiian music.

In this respect, her basic regard for the essential Hawaiian approach to defining chant type in structure and style is not skewed in the direction of musicology, with roots in anthropology and cultural history, but has also achieved a linguistic dimension through the organization of the nomenclature of traditional Hawaiian vocal music. Her method is well controlled, and there is a sense of order in her comprehension of the relationship between form as demonstrated vocally and form that emerges in the

spectral analyses presented as an alternative to standard musical notation of selected chant types and styles. Her study thus is an updated, less restrictive approach than the earlier but equally necessary work of Helen Roberts' *Ancient Hawaiian Music* published in 1926. It enjoys the advantages of improved musicological techniques and equipment as well as access to the collection of recordings in the Bishop Museum archives.

The substantive data have been organized into eight chapters: "Sources of Nineteenth Century Chant," "Sociocultural Context of Chant," "Types of Chant," "Styles of Chanting," "Musical Analysis of Chants," "Musical Features of the Styles of Chanting," "Toward a Theoretical Musical System of Nineteenth Century Hawaiian Chant," and "Conclusions." There are also four appendixes: "Chant Transcriptions," "Tonal Organization," "Spectrograms of Speech and Contemporary Chanting," and "Hawaiian Musical Instruments," followed by a bibliography and a list of archival collections. The whole is preceded by a table of contents with detailed subtopics for each chapter, allowing easy access to information and immediately followed by a list of tables and illustrations. These tables contain all the Hawaiian terms and their definitions (along with the source consulted) and represent perhaps that portion of the book most useful to Hawaiians both in advancing musical appreciation of chant styles and the composition of chant types, and as a guide in determining, for example, what style or type of chant would be most appropriate for a certain occasion. Tables 3.1 to 3.15 consist of chant types separated according to these headings: chant types and relationships to social classes, prayer chants (of the dance hall, *heiau* temple, and of the priesthood), genealogy chants, animal chants, formal name chants (in praise of individuals or place names), sex chants, lamentations, game chants, love chants, and chants for informal or spontaneous expression. Tables 4.1 to 4.6 concern general musical terms for styles of chanting, specific styles of chanting, voice qualities of chanting, and general or specific functional-stylistic terms. Tables 5.1 to 5.5 are most interesting to linguists as they contain structural components of chanting, Hawaiian consonants and manner of articulation, Hawaiian vowels and places of articulation, with a key to phonetic symbols, and phonetic modifications and sets of allophones of Hawaiian consonants used in chanting. Tables 6.1 to 6.7 are analyses of the musical features of styles identified by their Hawaiian names, with a concluding table showing the distribution of voice qualities in six specific styles of Hawaiian chanting. In each of these tables under a "division of analysis" the author supplies a description for each subtopic with respect to tonal organization, giving the key register normally used or preferred

according to the style (say of *hō‘ae‘ae* as distinct from *kāwele*)), the number of tones and intervals; voice quality with phonology, stressed qualities (such as position of the ‘lips and tongue), amplitude variation, attack, release and vibrato; and melody.

In order to present these data in a convenient, well-organized tabulation the author has not only compiled two hundred chant terms but also consulted chant recordings housed in the Division of Audio Collections and Research of the Bishop Museum. The major resources of that archive, insofar as Tatar’s materials are concerned, were the large Helen Roberts and Kuluwaimaka collections. Tatar listened to 700 recorded chants, analyzed 150 of them, and from that group selected 32 for detailed transcription in the spectrographic analysis for her book. She remarks: “A preliminary examination of Hawaiian music suggested that the voice quality of chanters and singers, rather than the tonal organization and melody of chants and songs, was the prime factor in distinguishing Hawaiian music from other musics” (p. 72).

In order to distinguish between Hawaiian traits and what she suspected were introduced traits (while taking into consideration the highly acculturated context in which the sample recordings were made), Tatar sought to “identify Hawaiian elements in Hawaiian chant . . . to define a context that no longer exists: that of Pre-European Hawaii” (p. 15). Starting from the premise that since there is a relative uniformity of culture in East Polynesian societies,, a Pre-European Hawaiian context can be determined: “If a certain musical trait, documented in 19th century Hawaii, also appears in similar form in other Eastern Polynesian cultures, and is, supported by appropriate documentation, then it is probable that the trait existed before European contact and therefore can be considered ‘Hawaiian’ ” (p. 15).

Tatar’s evaluation of present-day performers as authentic sources for analysis of these ancient Hawaiian musical traits is matter-of-factly negative: “Few present-day chanters are able to perform in the different chant styles, and fewer still are aware of the seemingly complex compositional processes of pre-European chant” (p. xi). Of what vintage, then, are the recorded chants used for the analysis of nineteenth-century music on which Tatar bases her conclusions as to what musical traits may be distinctively Hawaiian?

One of the more comforting aspects of the book for the strictly local Hawaiian audience, particularly those training in chant and hula under present-day masters, is that Tatar has recorded the great names of the past in the art of Hawaiian chanting: Kuluwaimaka (to whom the book is dedicated with a good photograph and short commemorative biographic

sketch excerpted from Theodore Kelsey's notes), Iokepa, Nalimu, Kalama, Kalaiwa'a, Kaluhiwa, Maunupau, Kaleiho'ohie, Helela, Keko'owai, Kahalu'u, Ha'aheo, Lahapa, Paikulu, Lahilahi Webb, and Kalokuokamaile. She has also noted in appendix A (Chant Transcriptions, p. 121-50), the names of contributors of the analyzed samples of vocal music elaborated by spectrogram. They are Kalaiwa'a, born (b.) 1855 Kamuela, Hawaii; Tom Hiona b. 1915 Maui; Paikulu b. 1855 Ni'ihau; Kuluwaimaka b. 1845 Na'alehu, Hawaii; Puku'i b. 1895 Ka'u, Hawaii; Kuhi b. 1861 Honolulu; Ka'upena Wong b. 1929; Kihe b. 1857 Kohala, Hawaii; Wm. Cano b. 1873 Honolulu; Hale b. 1958, Maui; Ka'ili b. 1854 Waipi'o, Hawaii; Kaluaikapahukapu b. 1835 North Kona, Hawaii; Napu'unoa b. 1865 Kahakuloa, Maui; Ho'opi'i b. 1860 Lahaina, Maui; and Ka'o'o b. 1852 Honanau, Hawaii.

The range of birthdates in this listing, from 1835 to 1958, with twelve resource people born between 1835 and 1895 and three between 1915 and 1958, indicates that 80 percent of the chanters were born before the turn of the century, 20 percent of whom were retained in the twentieth century sampling as those Tatar would qualify as capable resource people. Most astounding is the 1835 birthdate of Kaluaikapahukapu who was recorded in 1923 at the age of eighty-eight. Recalling that in 1834 Lahainaluna Seminary had just gotten on its feet, that the *Paipala Hemo-lele* (Holy Bible) had not yet been fully translated into Hawaiian, that neither the first constitution (available in 1840) nor the Declaration of Rights the Hawaiian Magna Charta, 1839) had yet appeared, and that this person was born before Kamehameha III launched the Great Mahele of 1848, we realize that something of a younger time when the Kamehameha Dynasty still ruled the Hawaiian Islands has been preserved in this ancient voice. It was made and trained by people born before the missionaries set foot on Hawaiian soil and introduced hymns and music notation. That particular chanter, at age eighty-eight, had seen not only the changes that six monarchs had brought about, but the Organic Act that made Hawaii a territory of the United States. One final attraction, particularly for students of chant and hula, are the photographs of Kuluwaimaka and his peers on the dedication page and in a two-page portrait assemblage (pp. 10-11).

Tatar concludes that the music of Hawaiian chant was essentially determined by a set of six styles, or modes, which provided a systematic means for the improvisational processes of Hawaiian chant, and she is convinced that those traits are pristinely uncorrupted Hawaiian musical traits: "It is my belief that the formal system of Hawaiian musical composition and performance described in this study stems from pre-European times" (p. 117).

Her summary provides a point of departure for the study of related Polynesian musics, especially of the Tuamotus and Tahiti:

It is possible to identify precontact musical traits in today's acculturated music of Hawaii and other areas of Eastern Polynesia . . . the study of these . . . cultures . . . beckons. Our understanding of the complex art of traditional Hawaiian chanting and its contributions to contemporary Hawaiian folk music will not be complete without the knowledge of other Eastern Polynesian musical expression and the systems that supported and, perhaps, continue to support them. Extensive studies of the continuities and changes of musical structures and their interrelationships to social organizations in Eastern Polynesia are much needed (pp. 118, 120).

While one would have liked to see more detailed background included on the Bishop Museum collection, by item and by contributor or region, cataloging the archive's holdings may be left to a librarian or archivist. This work is scholastically excellent, structurally cohesive, and easy to follow. Finally, for the reader's appreciation, the back cover of the book has an inside jacket with a disk of recordings, "Examples of Chant Types and Styles." Analysis, profoundly interpretive, becomes again the sounds of music.

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