Music in Pacific Island Cultures
Instructor’s Manual by Sarah H. Watts, Ph.D.

Chapter 1
Diversity in Pacific Island Music

(1) S, C/U
Pictorial Timeline

The Pacific Island region is an area of the globe that has been impacted substantially by various colonial influences. Explore these influences by choosing a Pacific Island locale and creating a pictorial timeline of outside colonial influences on the region including dates of arrival, intents of mission, and evidence of cross-cultural pollination in music and the arts. Your pictorial timeline may include photographs, drawings, or digital illustrations of important events accompanied by short captions describing each event in more detail.

(2) AA
Musical Diversity

Polynesia is a region that is home to many languages, subcultures, and customs and is described by the authors as “musically diverse.” Are there other regions of the world that boast musical diversity? Research another area in the world that features richness and diversity in its musical expressions and compare/contrast it with Polynesia. Use Resource 1.1 as a guide. Follow up by sharing your findings with a classmate.

(3) AA
Your Family Tree

Polynesian cultures place a great deal of importance on genealogy, that is, the tracing of one’s ancestry in order to understand one’s own history. In the spirit of Polynesian cultures, research and trace your own genealogy back four generations using the template provided in Resource 1.2. Were there any surprises?

(4) S, C/U
The Power of Words

The authors refer to music of the Pacific Island region as logogenic, that is, a view of music that places emphasis on the text rather than the music. Free write for five minutes in reaction to this term. In what other contexts might music exist in service of text?

(5) AA
Meaningful Musical Movement
The authors discuss hula as a way that Pacific Islanders engage in meaningful musical movement. The mele, “Kawika,” presented on page 14 of the text, is a traditional hula (kahiko) that may be accompanied by choreography of various manifestations. View the following YouTube videos of varying performances of “Kawika.” As you watch, consider this question: How does the movement serve the text? Keep a copy of the text nearby and look for connections between special words and movements.

http://www.youtube.com/watch?v=7VOFEotYkWg
http://www.youtube.com/watch?v=JhGK7FD0KGw
http://www.youtube.com/watch?v=5nRfKZ5uyBs&playnext=1&list=PL38460F7F986894BF
http://www.youtube.com/watch?v=B9Kbtpd5WHA

(6) E
Multiple Meanings

In Polynesian musical cultures, the text of music carries with it multiple layers of meaning. Explore this phenomenon by sharing the story “The Tortoise and the Hare” or “The Boy Who Cried Wolf.” Invite children to consider whether these stories are meant to be taken at face value, or is there more to the story? What lessons are there to be learned? (Hint: Consider procuring The Hare and the Tortoise and Other Fables of LaFontaine by Jean de LaFontaine, Giselle Potter, and Ranjit Bolt as well as The Boy Who Cried Wolf by B.G. Hennessy and Boris Kulikov, both available through www.amazon.com)

(7) S, C/U
Marriage of Music and Movement

In many musical contexts of the Pacific Islands, music and movement are considered to be inseparable, a macro-art form encompassing both music and dance. Is this region of the world alone in its perception of music and dance as interrelated? Research various musical cultures in order to find one that feels similarly about the fusion of music and dance. Share your findings with your classmates through a multimedia presentation featuring photos, videos, and listening excerpts.

(8) AA
Lullabies

Listen to Track 10 for an example of a Pacific Islander lullaby. Lullabies can be found all over the globe. Compile a collection of ten lullabies from around the world. What types of characteristics do these lullabies share that are indicative of their purpose? Extend your engagement with these songs by learning to sing them by heart and sharing them with infants and
toddlers in a local daycare center or hospital. (Hint: Explore the Association for Cultural Equity website to locate lullabies —— www.culturalequity.org.) Use Resource 1.3 as a template for your song compilation.

(9) S, C/U
Dance and Identity

The authors write that “formal group dancing conveys communal identity . . .” (p. 20). Take a moment to consider dance as a facet of social/community identity. Brainstorm ways in which other modes of dance are communicative of social/cultural identity. Use Resource 1.4 to facilitate your exploration.

(10) C/U
Issues of Gender

On page 28 of the text, the authors describe a cultural phenomenon in the Pacific Islands region known as “gender antagonism,” or the “anthropological term for the ways men and women in Melanesian societies have traditionally behaved in relation to sacred knowledge. Men believe women pollute their power and hence keep ritual objects and practices secret from them” (p. 165). Free write for five minutes about your reactions to this phenomenon. What does this practice look like through your own cultural lens? How does this practice make sense within the Melanesian context? Following your free write, engage in a point-counterpoint discussion with a partner highlighting various perceptions of this cultural practice.

(11) E
Pentatonic Jam

Listen to Track 9, a tapialai song based on a pentatonic pitch set. In the spirit of this Melanesian musical practice, use the pentatonic scale as a foundation for an instrument jam session. Use any variety of tonal instruments you have on hand—recorders, xylophones, metallophones, Boomwhackers, etc.—to jam on the pentatonic scale. Use Resource 1.5 for some points of departure.

(12) AA
Different Dances I

Dance is a substantial facet of Pacific Islander musical cultures and yet it has many and varied manifestations in the Islands’ numerous subcultures. As an exercise in appreciating the diversity of dance forms in the Pacific Islands, view the following videos of Melanesian tubuan dance and Polynesian hula dance. Compare and contrast these performances.

http://www.youtube.com/watch?v=ngUCHEVN8ZY
http://www.folkways.si.edu/video/asia_pacific.aspx
(13) AA
What Moves You?

Music and movement are intertwined in important ways in Pacific Island cultures. Write an autobiographical journal entry about your own experience with music and movement. How do you engage with music and movement together? Do music and movement function in your own life in ways similar to those of the Pacific Island region? Why or why not? Share your thoughts with a small group. Extend your self-exploration by modeling an example of the ways you use music and movement in your life.

(14) S, C/U
Hocket

The interlocking musical technique of hocket is one found in Melanesian cultures as well as in many other musical cultures across the globe. Explore the concept of hocket as a global musical technique through listening. For your listening enjoyment, find the Exploring Hockets iMix available through iTunes. This playlist features a variety of pieces of music that employ the technique of hocket.

(15) S, C/U
Panpipes

Flutes and panpipes are somewhat ubiquitous with many world cultures featuring some form of flute as part of their overall musical aesthetic. The panpipes of the Solomon Islands region are a truly wondrous phenomenon. View the following performance of Solomon Islander panpipe music and jot down your reactions. As an extension, create your own panpipes out of PVC pipes cut to varying lengths using http://www.philtulga.com/Panpipes.html as a resource.

http://www.youtube.com/watch?v=FMspIsLEOvY

(16) AA
Flutes Everywhere!

Using the Pacific Islander panpipes as a point of inspiration, explore the uses and manifestations of flutes around the world. Create an audiovisual presentation including photos of different flutes, information about their origins and uses, as well as listening samples. Use the following excerpts of flutes from Papua New Guinea to get you started:

“Burari Solo—Flute Solo” by Subam from Music from South New Guinea (FW04216_115)
http://www.folkways.si.edu/trackdetail.aspx?itemid=10814

“Burari Solo—Flute Solo” by Girao from Music from South New Guinea (FW04216_116)
http://www.folkways.si.edu/trackdetail.aspx?itemid=10815
Local Resources

In the Pacific Islands, many locally available materials are utilized in the construction of musical instruments, such as bamboo, hollowed-out logs, pig bones, gourds, lizard skin, and even flip-flops! Engage in a discussion about how materials unique to various settings have found their way into musical expression and how this alludes to the basic human compulsion to make music. Extend your thinking by exploring ways to make music with basic classroom objects. For example, try drumming on a desk with pencils, shaking tubs of markers, or running a pencil along the wire spiral of a notebook.

E Pele E

Explore the sounds of Hawai‘i by listening to the traditional hula chant of “E Pele Pele Pele.” Hawaiian mythology boasts many gods and goddesses; Pele is the goddess of the volcano. This particular chant depicts Pele’s search for a home that led her across the Pacific ocean to Hawai‘i. Listen to this chant and use the Tapping Page in Resource 1.6. Each symbol on the tapping page represents a musical sound—follow along with your fingertip to feel the different subdivisions of the beat. Extend the exploration by discussing the form of the chant and relating it to other familiar pieces of music.

“E Pele Pele Pele” from Hawaiian Chants, Hula and Love Dance Songs (FW04271_101)
http://www.folkways.si.edu/trackdetail.aspx?itemid=7006

Let’s Play!

Singing games are an important part of musical life. Try a traditional singing game from the Solomon Islands with your classmates using the following recording:

“Singing Games A, B, C” from Polynesian Songs and Games from Bellona (Mungiki), Solomon Islands (FW04273_103)
http://www.folkways.si.edu/trackdetail.aspx?itemid=13704

Listen to the “Singing Games A, B, C” track which serves as the accompaniment for the game. To get started, listen for the word hohonga which signals the end of the verse; raise your hand when you hear it. It repeats several times. Follow the directions below to play the Ant Pinching Game which requires students to listen for hohonga.

Play the Ant Pinching Game—divide into groups of six students.
1. Students gather in a circle, place one hand in the circle.
2. Pretend to be pinching an ant between thumb and index finger; hand is
rounded, palm facing down.
3. Stack pinching hands one on top of the other from the floor upwards.
4. Play the recording; when students hear “hohonga” signaling the end of the verse, the hand on the bottom of the stack flattens out.
5. The verse repeats; at the end on “hohonga,” the next lowest hand flattens out.
6. At the end of each subsequent verse, the lowest “pinching” hand flattens out until all hands (ants) are flattened out in a pile.
Resource 1.1
Musical Diversity

Polynesia is just one region of the world that is home to rich and diverse musical traditions. Research a region in the world that features richness and diversity in its musical expressions and compare/contrast it with Polynesia.

<table>
<thead>
<tr>
<th>Polynesia</th>
<th>Your Choice</th>
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<tbody>
<tr>
<td>Similarities:</td>
<td>Similarities:</td>
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<td>Differences:</td>
<td>Differences:</td>
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Name______________________________
Polynesian cultures place a great deal of importance on genealogy, that is, the tracing of one’s ancestry in order to understand one’s own history. In the spirit of Polynesian cultures, research and trace your own genealogy back four generations using the template provided.
Resource 1.3

Lullabies

Lullabies can be found all over the globe. Compile a collection of ten lullabies from around the world and use the following template to organize your findings.

<table>
<thead>
<tr>
<th>Title of Lullaby</th>
<th>Region of Origin</th>
<th>Language</th>
<th>Special Features</th>
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Resource 1.4

Dance and Identity

The authors write that “formal group dancing conveys communal identity . . .” (p. 20). Take a moment to consider dance as a facet of social/community identity. Brainstorm ways in which other modes of dance are communicative of social/cultural identity using the idea map below.
Resource 1.5

Pentatonic Jam

Listen to Track 9, a tapialai song based on a pentatonic pitch set. In the spirit of this Melanesian musical practice, use the pentatonic scale as a foundation for an instrument jam session. Use any variety of tonal instruments you have on hand—recorders, xylophones, metallophones, Boomwhackers, etc.—to jam on the pentatonic scale.

Use the following drone to provide a foundation for your improvisations. Feel free to play the drone on a barred Orff instrument, guitar, keyboard, etc.

Next, use the following pentatonic pitch arc to guide your improvisation. Begin on C, use the pitches in the middle for the body of your improvisation, and land on C at the end.