YEARNING FOR A DISTANT MUSIC:
CONSUMPTION OF HAWAIIAN MUSIC AND DANCE
IN JAPAN

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This dissertation concerns the transculturation of Hawaiian performing arts in Japan and demonstrates the way in which a sense of yearning played a consistent role in the history of Hawaiian music and dance in Japan. Examination of that history from the late 1920s through the 1990s reveals that the Japanese view of Hawaiian performing arts has changed over time, from an admiration of the modern sophistication of the West to a nostalgic yearning for the spiritual connectedness lost in the rapid modernization of Japanese society after World War II. Despite this change, the history shows a persistent sense of desire for Otherness that underlies the Japanese fascination with Hawaiian performing arts and exerts a strong influence in shaping the characteristics of a unique Japanese “Hawaiian” sound.

This study focuses on how a yearning for Otherness is intertwined with pre-existing aesthetics, educational philosophy, and learning method in the pursuit of Hawaiian performing arts. I examine this in three particular areas: the structure of hula study, the themes of the “Hawaiian” song lyrics written by Japanese composers, and the musical structure of “Hawaiian” songs composed in Japan. The analysis of these areas shows that despite the strong underlying desire for Otherness and close replication of that foreign model, the Japanese approach follows a domestic paradigm that is motivated by societal conditions and needs, rather than global economic flows from dominant to marginal cultures or to diasporic communities.
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When I was very small, my father used to play the ‘ukulele and sing Hawaiian songs for me. His ‘ukulele was a pineapple-shaped instrument with a nice picture of a pineapple painted on the top of the soundbox. The neck of the instrument was decorated with beautiful shell inlay. I only vaguely remember the details of his performances, because he soon abandoned that wonderful hobby and entered into the core Japanese “salaryman” society of the 1960s and the 1970s. During those two decades, I do not recall him playing his ‘ukulele. He was totally detached from his joyful pastime, except for those few Sundays over a couple of years when he played the soundtrack recording of “South Pacific” on open-reel tape. During most of the 1980s, I was in Texas, studying at a university there, and rarely saw my parents who lived in a suburb of Tōkyō.

In the late 1980s, I began to receive letters from home in which my parents occasionally mentioned Hawaiian music concerts and dinner shows they attended in Tōkyō and Yokohama. Their comments puzzled me; while I was growing up in the Japan of the 1970s and early 1980s, there was no sign of Hawaiian musicians performing anywhere in Japan. I asked my father about this when I went home, and he replied with excitement that the old-time musicians were playing again. The revival of old Hawaiian music was, in fact, widespread enough that one Japanese impresario had invited the
three top steel guitarists from Hawai'i—Barney Isaacs, Jerry Byrd, and Alan Akaka—to Japan that year.

When I finished school in Texas and returned home in 1991, I witnessed this resurgence of activity for myself. Moreover, to my surprise my father, now in his seventies and retired from his “salaryman life,” was completely absorbed in his Hawaiian music world again. Every night at the dinner table, he would bring up the topic of Hawaiian music, saying “Emma Yeary had such a beautiful voice,” or “a long time ago, there was a nisei musician named Buckie Shirakata.” It is unfortunate that none of the rest of us was particularly interested in Hawaiian music. Partly because he repeated his stories, we were not attentive to what he was saying, although we observed a minimal degree of politeness with an occasional nod or a short, interjected “is that so?” Now I deeply regret that I did not listen. His Buckie Shirakata stories are all gone with him!

When I moved to Hawai'i one year after his death and listened to Hawaiian musicians performing in Waikiki, I started to wonder about my father’s renewed enthusiasm for Hawaiian music toward the end of his life. During the last three months I lived with him, I saw him playing ‘ukulele every night after dinner for two hours. He did not share his enjoyment with us and, instead, played alone in his bedroom with his headphones on so as to be able to privately “accompany” commercial recordings. I wanted to know where his passion came from and why Hawaiian music reappeared among its
old fans after so many years. This began my research on the history of Hawaiian music in Japan.

Between the end of 1995 and 1998, I conducted several short preliminary field research trips to Tōkyō and did extended fieldwork in Tōkyō, Kanagawa, Hiroshima, and Okinawa from the summer to the winter of 1999. In Hawai‘i, I also talked to Hawaiian music performers and hula teachers who travel to Japan frequently as well as Japanese musicians and hula dancers visiting Hawai‘i. Although I employed survey questionnaires in the hula schools I visited, my main field methodology involved the following: observation of Hawaiian music pubs, parties, hula schools, hula concerts, and Hawaiian music recitals; interviews and informal communications with people in the Japanese hula and Hawaiian music communities; and participation as a student in an ‘ukulele school and in a community school hula course for three months in the fall of 1999. All of my interviews with Japanese informants were conducted in Japanese. In documenting events and lessons, I used Panasonic RQ-A170 and Sony TCS-430 stereo cassette recorders with built-in microphones for sound recording, a Sony Handycam Hi8 CCD-TR910 NTSC video camera for video recording, and a Canon Sure Shot Zoom 35 mm camera for still photos.

All translations from Japanese language sources, including song texts, are my own. I follow the modified Hepburn system of orthography used in Kenkyūsha's New Japanese-English Dictionary (Masuda, ed., 1974) in the romanization of Japanese words. However, I spell two foreign-derived
Japanese words, "fura" and "aroha," with the Hawaiian spelling (hula, aloha), at the request of the Japanese lyricists. Also, I maintain the spellings of the original language in the titles of Japanese compositions when the titles are in a foreign language (for example, "Aloha 'Ukulele"). Hawaiian language orthography follows that used in Hawaiian Dictionary: Hawaiian-English, English-Hawaiian (Pukui and Elbert, 1986). Throughout this work, I standardize all Hawaiian words to include diacritical marks, even if the original source did not employ them. Foreign words are generally italicized unless they are fully assimilated in the English language. For example, "hula kahiko" is italicized, but "hula" and "ukulele" are not. In the bibliography and discography, I follow the conventional naming order and place a comma after Japanese last names (e.g., Shiraishi, Makoto). However, in the text and appendices, I follow the Japanese naming order (surname first) if the full name is Japanese (e.g., Haida Katsuhiko). All other names appear in standard Western order with the surname last (e.g., Buckie Shirakata).

In the text that follows, both "Japanese Hawaiian music" and "Hawaiian music in Japan" refer to the music Japanese perceived as Hawaiian but which is performed by Japanese musicians. This repertoire includes Hawaiian or Americanized Hawaiian songs composed in Hawai'i or in North America, as well as Hawaiian-style songs composed by Japanese.

Although I acknowledge the importance of the theories of globalization for the study of musical internationalization, I structured my research around the framework of a historical survey. Two reasons explain
this decision: first, the paucity of written history concerning Hawaiian music
and hula in Japan makes historical research an important and requisite
component of study; and, second, knowledge of the past is crucial to
understanding the present status of Hawaiian music and hula in Japan. Thus,
this study purposely focuses on those historical perspectives that shaped the
current musical environment and that provide the foundation necessary for
future research.

This dissertation is the outcome of countless people’s help and
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student, Dr. Byron K. Yasui kindly gave of his busy time to teach me the
basics of orchestral scoring and helped me to notate guitar, 'ukulele, and bass
parts properly. I also appreciated Dr. Christine Yano’s friendly
encouragement and insights about my topic from a Japanologist's perspective. My colleague, percussionist Russell Robertson II, taught me how to notate a mambo rhythm on the double conga, while giving me a superb mini-lesson on the instrument.

In Hawai'i, there are many *kupuna* and experts of Hawaiian culture who generously shared with me—a complete cultural outsider—their valuable knowledge and personal insights about hula traditions in Hawai'i. I am deeply indebted to those people in my discussion of the hula in comparative perspectives between the two cultures. There are also hundreds of Japanese hula dancers, musicians, and Hawaiian music fans who shared their experiences with me. I thank all of them for their extended kindness in sparing time to complete my questionnaire, accept interviews, allow me to observe their hula classes, invite me to Hawaiian music and *mele hula* parties, and provide bits of information on the history of Hawaiian music in Japan. I was fortunate because, following my fieldwork in Japan, many of my informants periodically called me and updated information about their activities whenever they visited Hawai'i. Veteran singer, Ethel Nakada, generously sent me from Japan her now out-of-print sound anthologies and also checked the romanization of all the lyrics written by her that I present in the appendix. Among the people whom I met in Japan, Furukawa Hidehiko periodically sent me tapes of Hawaiian music radio programs, historical recordings by Japanese performers, copies of articles about Japanese Hawaiian musicians from the 1950s through the 1970s, and old music scores
published in Japan. I am deeply grateful to Furukawa, because I would not have been able to write my history chapters without his generosity.

While I have benefited from the knowledge of the people in both chains of islands, their generosity and good will could not prevent any omissions and mistakes that I have made. For these shortcomings, I take full responsibility and apologize to both them and the reader.

There were times when I had tremendous difficulty forming ideas and expressing them in writing. In those days, the support of friends in my writing groups was invaluable. I thank Katsuno Hirofumi and Jane Yamashiro for providing me with their insights from sociological and anthropological viewpoints in our weekly writing sessions. My heartfelt gratitude also goes to Kenneth Lawrence. Chapters V and VI stem from our twice-a-week writing sessions during the summer and fall of 2002. I also thank the members of my current writing group, Katie McClellen, Kuki M. Tuiasosopo, and Kevin Olafsson for critiquing my musical analysis and suggesting ways to improve it.

Finally, I thank my partner, Wendell Ishii, who not only helped me to formulate ideas, edit my English, and computerize my hand-written music scores, but who also constantly encouraged me and did all the housechores for me while I was writing. Without his dedicated support, I would not have come this far.
CHAPTER I
INTRODUCTION

During the 1980s and 1990s, Japan experienced a remarkable resurgence of Hawaiian music after nearly twenty years of dormancy. Hawaiian music pubs in Tōkyō now present a broad repertoire of Hawaiian oldies, from “Blue Hawai'i” to “Kaimana Hila.” Customers, who are mostly males in their sixties and seventies, flock to these pubs and enjoy singing, accompanied by house musicians who were once stars in the 1950s, when the popularity of Hawaiian music was at its zenith. Informal “mele hula” parties draw several dozen middle-aged and elderly women, each attired in colorful mu'umu'u with an artificial hibiscus over one ear, and dancing hula to songs such as “Nangoku no Yoru,” a song composed by a Mexican songwriter that has long been part of the core Hawaiian repertoire in Japan.

Questions arise. What does this renewed fervor for Hawaiian music among the gentlemen in the pubs tell us? Why does Hawaiian hula fascinate mature Japanese women to the extent that it is difficult today to find a town or village with no hula classes?

Since the 1980s, ethnomusicological studies on the phenomenon of musical globalization have mainly focused on two subjects: the music of minority and immigrant peoples, and the influence of transnational corporate conglomerates on the state of popular music. The research interest in the fate of musics removed from their original home ranged widely over the globe,
from African-American, overseas Indian, European, and Asian immigrants in the Americas, to European and Middle Eastern performance in Israel (see, for example, Baumann, 1985; Selected Reports in Ethnomusicology, iii/1, and vi; Asian Music, xvii/2). While the details of the focus in each of these studies may differ from one to the other, the studies share the common thread that the main carriers of the music away from its original home are people of the same, “home” ethnicity or cultural group. On the other hand, the sociologists looking at the popular music industry from the late 1980s addressed the then-growing multi-national characteristics of the global music business—particularly in relation to the emergence of “world music”—and discussed the influence of transnational media corporations on music by looking at the economic power structure of the industry (see, for example, Breen 1995; Garofalo 1995; Hesmondhalgh 1995; Roberts 1992).

My dissertation topic—Hawaiian music and dance in Japan—can be viewed as an instance of globalization. However, I see in this topic differences from the above themes in two aspects: first, the people who chose to adopt a foreign musical practice have no ethnic or cultural ties to the people who generated the music in its original context; second, the global musical trend promoted by the music industry played little role in the (re)emergence of Hawaiian music in Japan in the 1980s. Despite the existence of powerful outside forces and organized external promotions, a rise of interest in other people’s music may also emerge, as in Japan, from internal or even idiosyncratic personal forces. This interest may at times generate a
unique combination of musical sounds and practitioners, such as members of the American middle class drawn to Balkan folk music and dance.

The goal of this dissertation is twofold: 1) to discover the nature of the Japanese people's fascination with Hawaiian music, especially as evidenced in their recent re-infatuation with it; and 2) to examine how the Japanese appropriate Hawaiian music and dance on a conscious as well as subconscious level and mold it to fit their own socio-cultural context, appropriate to the sources of their particular fascination. In the beginning of this research, my immediate goal was a very simple one—to discover the internal reasons behind the rather unexpected revival of Hawaiian music in Japan in the past twenty years. However, as research progressed, my questions multiplied with each answer. Classical cultural theory generally views the transnational flow of music as a vertical one from more powerful nations to less powerful ones, from dominant to marginal cultures in the center-periphery model, or, from developed countries to the rest of the world, with concomitant images of overpowering, cultural imperialism (Garofalo 1995:26). However, the Japanese fascination with Hawaiian music in the 1980s was not clearly a vertical flow because Hawaiian culture was not in that position of power, nor were the preservers of Hawaiian culture particularly interested in selling it. Also, in the relationship between Hawai'i—as part of the United States—and Japan, a clear-cut, dominant-marginal scheme is difficult to establish, as both belong to the economically dominant sector in the world; thus, the theory of a high-to-low gradient driving transnational
cultural flow becomes untenable from a strictly capitalist point of view. Then how should I view the nature of the Japanese attraction to Hawaiian music?

I suggest that one driving force for the wholesale adoption of other people’s music—such as Hawaiian music and dance in Japan—may exist in something that might be viewed as an “economics of fascination”—a kind of decision process fueled by yearning. I define yearning as a state of wanting and an unfulfilled approach to something unattainable. The joy of practicing other people’s art, out of a sense of yearning, stems from finding oneself incrementally closer to the model, while never becoming the model itself. It is a seemingly frustrating exercise, but it also provides a practitioner with the satisfaction of being able to have an endless interaction with the “perfect” model. Studies on the adoption of other people’s music, as I discuss below, describe different kinds of satisfaction provided by arts from abroad. Ultimately these demonstrate various ways in which a sense of yearning for what is missing in oneself operates in the adoption and re-creation of foreign performing arts.

**Fascination with the Music and Dance of a Distant Land**

Studies of the appeal of foreign musics find a multitude of ways in which those musics find their audience. The literature reviewed below groups this fascination and focuses its attention in three general ways: looking at attraction to sound, culture, or exoticism. Some cases center on a strong attraction to a particular sound in music or musical instrument (for
example, Hood 1983). Some others (for example, van Elteren 1996 and 1998) extend their idea of causality to a fascination with a particular cultural image or lifestyle that the music (and dance) evoke. Yet others (for example, Taylor 1998) look at a more generalized admiration of the exotic image that a certain performing art from a different culture elicits. Since music is socially and culturally embedded, these reasons do not exist independently or mutually exclusively but almost certainly overlap with each other.

Various accounts of the internationalization of Hawaiian performing arts during the 1920s through 1950s reveal that, in many parts of the globe, the initial popularity of Hawaiian music was due to people's fascination with the steel guitar. Several entries in George S. Kanahele's Hawaiian Music and Musicians (1979a:48, 75, and 376-377) report many examples of how Hawaiian music performers emerged in foreign countries like England, Canada, Sweden, Holland, Finland, Indonesia, and Japan during the 1920s and the 1930s, as people became particularly attracted to the sound of the steel guitar, among other things, in Hawaiian music. During those decades, the majority of the steel guitarists in foreign lands took up the instrument after listening to recordings by steel guitarists such as Frank Ferera, Pale K. Lua, Sol Ho'opi'i, and Ben Nawahi (ibid.:376). Coyle and Coyle (1995:43) remark that in prewar Australia, steel guitar instruction was an important part of the music business in large cities like Sydney, Melbourne, Adelaide, and Brisbane. Why the sound of a particular instrument—such as that of the Hawaiian steel guitar—attracts people who live in a different culture is a valuable
ethnomusicological question. This musicological interest first emerged during the 1950s through the early 1980s (e.g., Waterman 1952; Merriam 1955, 1964; Nettl 1953, 1978; Blacking 1978; Kartomi 1981) in relation to the theorization of musical syncretism and acculturation. The purely musicological analysis of this subject has been substantially eclipsed since the 1980s, partly due to an increasing emphasis on sociological aspects in ethnomusicology and the influence of cultural studies. However, two articles exhibit a continued musicological interest in this subject, particularly musical syncretism in Hawai‘i, and both explore reasons for the adoption of the slide guitar in certain cultures. Mantle Hood (1983), for example, observes that in Hawaiian music culture there are close aesthetic and stylistic similarities between stringed instruments and the use of the voice, and argues that there was perhaps a strong aesthetic reason that made Hawaiian culture receptive to the steel guitar. Twelve years later, Adrian McNeil (1995) examined and confirmed Hood’s “affinity” theory regarding the steel guitar by comparing the vocal and instrumental styles of three different musical genres that use the slide guitar—Hawaiian music, the blues, and Hindustani music—and concludes that these three musical cultures adopted the slide guitar because of preexistent notions of aesthetics in their respective traditions (such as microtones and pitch gliding).

Very often, though, people like a particular foreign performing art because of the specific cultural images attached to it. For example, Mel van Elteren (1996 and 1998) relates that a small number of Dutch people are
attracted to American country music because of the “imaginary America” that this music conjures up in the minds of the Dutch, including qualities such as freedom, casualness, liberty, vitality, modernity, and youthfulness, as well as the more specific image of the outlaw lifestyle or the bucolic landscape of the American South (van Elteren 1996:74-75). Van Elteren explains that these images of Americanness may offer a sense of psychological freedom to those Dutch who feel restricted in their own welfare society. On the other hand, van Elteren says, the lyrics describing rustic country life do not necessarily provide a positive image of American life, because Dutch people, who reclaimed much of their habitable land, generally do not hold a romantic view about “wild nature” (ibid.:77-78). Thus, he claims that the perception of an image conveyed by a music varies depending on one’s cultural and societal contexts, and that this subjective perception of the image largely influences the like or dislike of that particular music.

Through her study of Balkan music and dance performed by groups of Americans, Mirjana Lausevic (1999) proposes that affinity groups emerge not only from their shared interest in the musical and dance form, but also from their common values and world views. She asserts that much of American interest in Balkan music and dance derives from the images of the “peasant” and the “pastoral” that American popular culture associates with the Balkans, and that the American use of Balkan music and dance is an effort to construct a space to infuse with the values they feel are lost in their own social and musical lives in contemporary America.
Marta Savigliano (1992) relates the consumption of a particular foreign cultural element through music and dance to global political economy. In her account of the popularity of tango in Japan, Savigliano views the Japanese adoption and adaptation of the tango as the act of importing "passion" from a passion-laden part of the world to a passion-poor one, just as with any natural resource. She argues that this global flow of "raw, ethnic passion" does not travel directly from the original culture to the receiver but has to transit through the filter of the first world, the West, pointing out the fact that the Japanese did not adopt the original form of tango directly from Argentina but imported the emotionally and sexually tamed forms of the dance that were created in France and England (ibid.:236-237, 239-243).

The phenomenon of the adoption of an "ethnic" cultural form through the filtration of the first world is also observed in the case of Hawaiian music in Japan: during the 1930s, the music which Japanese admired was the Americanized, "standardized" form that arrived from the U.S. mainland by way of audio recordings and Hollywood films. However, the current Japanese interest in the "authentic" form of Hawaiian performing arts drives the Japanese to look directly to the original source of the art, Hawai'i, without passing through any middleman. Thus, I propose that direct artistic communication between two non-Western cultures is possible, if not always commonplace.

Apart from a fascination with a particular cultural interest conveyed through music and dance, there is also an attraction largely stimulated by a
more general and vague image of a distant culture, often defined as “exoticism.” Jonathan J. Bellman (1998) distinguishes musical exoticism from a wholesale adoption of the original musical tradition. He remarks:

[Music] is not equivalent to ethnomusicological verisimilitude, to the foreign music in its true form. The exotic equation is a balance of familiar and unfamiliar: just enough “there” to spice the “here” but remain comprehensible in making the point. Exoticism is not about the earnest study of foreign cultures; it is about drama, effect, and evocation. The listener is intrigued, hears something new and savory, but is not aurally destabilized enough to feel uncomfortable. (ibid.:xii)

One of the key factors that characterize a musical genre with a generalized exotic appeal is the (un)importance it attaches to maintaining fidelity to one particular culture (like country music for the Dutch). In music and dance exoticism, what counts is the palatable Otherness from the viewpoint of the audience, and thus, the exoticness is digested within the aesthetic norm of the listener’s or viewer’s culture. For example, Timothy D. Taylor (1998), in his article about a TV music program entitled “Musical Adventure with Korla Pandit,” which was aired in the United States from the late 1940s to the early 1950s, illustrates the way half-French, half-Indian, but American-raised Lance Kaufman presented himself as an “authentic” South Indian named Korla Pandit, by employing the stereotypical image of Indians held by Americans of the 1940s and the 1950s. Taylor posits that the way Pandit forged his image of Otherness for the American audience resembles what MacCannell called “staged authenticity” in his classic study of tourism, The Tourist (1976). In the same way that local people stage pseudo-authentic or superficially traditional events for tourists, Taylor says, Pandit crafted his
image as an authentic Other. Following the expectation and desire of mainstream American audiences, Pandit wore a ruby-bejewelled turban even though he was a descendent of Hindu Brahmins, who do not wear turbans, and successfully cultivated musical exoticism within contemporary North American norms (ibid.:39).

The same type of staged authenticity appears in the adoption of Hawaiian hula in foreign countries. According to Bambrick and Miller (1994), Hawaiian hula was a popular form of entertainment in Australia during the 1950s though the mid-1960s. The commercialized setting necessitated several modifications of the dance form to meet the expectations of the viewers, such as the use of bright stage costumes and the casting of Caucasian female dancers instead of ethnically "authentic" Hawaiians to satisfy the aesthetic standards of Western society. Bambrick and Miller explain that the Australian hula show replaced "authenticity" with something that emphasized exoticness in a familiar manner, including the revealing nature of the garments (ibid:86). In the cases of both Korla Pandit and Australian hula, what is at stake in the presentation of Others is a seeming authenticity that has nothing to do with the reality of the original culture.

The degree of artifice increases in a certain type of lounge music by composers like Hawai'i-based American, Martin Denny. This kind of music claims no specific cultural origin, but evokes the feeling of an abstract, exotic environment such as the jungle, some imaginary Oriental city, or a deserted island. Denny defines his music as "pure fantasy," combining the image of
the South Pacific and the Orient (Juno and Vale 1993:142). In other words, it seeks a sense of \textit{paradise-ness} (Hosokawa 1998:83) or difference, rather than realistic traits of a particular culture.

Examination of Hawaiian music and hula in Japan from its introduction through the 1990s finds that the Japanese adoption of the Hawaiian performing arts was driven in part by each of the categories of fascination above—sound attraction, admiration of the culture, and obscure exoticism—and these different elements attracted people in different periods during the course of the development of the art in Japan. Just as listeners in other parts of the globe were first fascinated by the sweet sonority of the steel guitar, many Japanese musicians in the 1930s started to play Hawaiian music because of their fascination with the sound of the instrument, here involving an attraction to and interest in mainly the sound \textit{per se}. Yet, the image behind the sweet sonority nonetheless played a significant role in this attraction: Hawaiian music was introduced to Japan in the 1920s and 1930s not as an "ethnic" music, but as part of the popular culture of "modern America," and Hawaiian music conveyed the very image of American modernity that Japanese urbanites of those days admired. In this sense, the Japanese attraction to Hawaiian music of the prewar period resided not so much in their inclination to something exotic from a culture that retained lifestyles of the nostalgic past, but rather in the Japanese yearning for things Occidental, modern, and sophisticated. On the other hand, Japanese in the 1990s were drawn to Hawaiian performing arts not for any image of modernity but
largely for what Japanese felt as spiritual connectedness in the types of music and dance that expressed traditional Hawaiian values from the pre-European contact period. The same decade also saw songwriters crafting abstractions of Hawaianness for the emotional refreshment found in their spare images, as discussed in Chapter VI.\footnote{As a good example of this abstract exoticism, see the lyrics of “The Spirit of Aloha” in Appendix A.} Thus, the main reasons for fascination have changed as the societal needs in Japan changed. In Japanese Hawaiian music and dance, over time one art has served multiple purposes.

In my view, what seems to connect the above, seemingly disparate types of yearning is a sense of desire for temporal and spatial Otherness as well a propensity to playing with identity. In the 1980s and 1990s, anthropologists found similar factors at work in their examination of the psychology of tourists (Campbell 1987; Cohen 1988; Lett 1983; Shields 1990; Urry 1990). I view the adoption of a foreign music as also a psychological journey with the aid of exotic sound; people who take an “inner trip” this way experience an alternative space in which they free themselves from the limitations of their immediate, everyday reality. As discussed in Chapter IV, this idea provides one coherent way of understanding seemingly different sources of Japanese fascination with Hawaiian performing arts.

** Appropriation of Foreign Arts

The examples of adoption of a foreign musical culture presented above demonstrate a variety of ways of looking at the appropriation of a foreign
model. In those interpretations, the motivation and the purpose of the adoption may be influenced by the socio-political or economic condition of the recipient group. I also suggest that there may be a patterned way of adoption and adaptation characteristic to an adopting party. In the case of Hawaiian music in Japan, I find two opposite vectors in which Japanese people adopt and adapt a foreign popular culture: a bold syncretism that allows the blend of foreign and domestic elements, and a strong sense of purism that attempts to keep the foreign form purely foreign. What interests me is the fact that these two opposite ideas co-exist in one adopted cultural form. Hosokawa (1999) relates that Japanese niche communities of foreign popular music tend to avoid cultural syncretism between the imported music and Japanese vernacular music. He traces this attitude back to the Japanese political and educational policy in effect since the dawn of the Meiji era (1868-1912), which placed the highest values on Western art and denigrated Japanese traditions (ibid.:519). Hawaiian music in Japan started in the late 1920s within a small niche community of urban youth from a high social class who valued Western popular culture. Thus, performers of Hawaiian music in prewar Japan were purists who eagerly listened to and replicated the styles of the performances played on imported records. However, unlike the Japanese jazz community in the prewar period—which had scarcely any living performer models in Japan, and therefore relied largely on foreign records for study—the Hawaiian music community had three nisei (second-generation Japanese American) musicians who lived in Japan and established
a Japanese-style Hawaiian music that was distinct from that practiced in Hawai‘i. Because these *nisei* artists introduced their assimilated forms of Hawaiian music to Japan, Hawaiian music experienced a higher degree of Japanization from the outset than some of the other Western popular musics, such as jazz.

This does not mean that Japanese students of Hawaiian music considered themselves as assimilationists, however, because the *nisei* teachers, such as Buckie Shirakata, who could not speak Japanese very well at first, wore an aura of “foreignness” in the eyes of the Japanese. This enhanced the Japanese perception of the *nisei*’s music as being Western. As a result, the Japanese students of these *nisei* performers held the notion that they were learning the true Hawaiian (or American) styles.

From the mid-1980s to the 1990s, when Japanese began to interact with native artists in Hawai‘i, the Japanized style of Hawaiian music met severe criticism from those who embraced the more-traditional forms of Hawaiian music, revived post-1970s, and who placed a high value on the purely foreign form. This reaction was especially strong among hula dancers who had studied in Hawai‘i. They advocated wholesale reform of the song repertoire, dance styles, and teaching methods. Despite this purist attitude among the hula dancers of the 1990s, however, and whatever their repertoire, most large hula schools in Japan operate in a system that closely resembles the traditional Japanese art-training system, called *iemoto seido*, as discussed in Chapter V. My interest lies exactly in this incongruous juxtaposition of two
contrasting principles—purism (in the borrowed art) and syncretism (of approach and interpretation)—and how they operate together in the practice of hula.

While a purist Japanese attitude toward imported cultures can be attributed to the Japanese political and educational policy, which prioritized Occidental art forms, I assert that a cause no less important than Occidentalism lies behind the traditional Japanese learning philosophy in the arts. This philosophy identifies a model outside oneself and makes a student master the art by training him/her to absorb the whole character of the model—in other words, to become the Other.

A discussion of the human disposition toward mimicry often occurs in the context of the psychology of colonialism (e.g., Bhabha 1994) and common wisdom also relates that the Japanese practice of replicating Western models comes from the specific international political climate of the early Meiji period, when Japan was attempting to achieve parity with the Western powers. Without denying the influence of Japan's political position toward the West during the Meiji period in analyzing Japanese "mimicry" of the West, I still support the argument of Ortolani (1969) who posited that the traditional Japanese system of learning did not change when the Japanese social system changed in the Meiji period. Rather, the headmasters, iemoto, changed from Japanese teachers to those of the West. Ortolani remarks:

[The iemoto system is the key to the understanding of a way of learning and progressing in performance which is typical of Japan's whole process of modernization. The exclusive right of the iemoto to preserve intact or, exceptionally to change the kata]
(set pattern of stylized movement), resulted in that absolute respect for tradition and for the precise repetition of kata which became the normal pattern of Japanese learning. The feeling behind this practice is that change and originality are allowed only under special circumstances, only after the technical skill of the established pattern has been completely assimilated. Until that stage is reached, there is no room for deviation from the pattern taught by the master. This concept dominated the whole process of the modernization of Japan. The teachers were no longer iemoto; they were, instead, foreigners. But the way of learning from the new masters and the sense of respect accorded to tradition were those demanded by the iemoto. There was no sense of inferiority toward the foreigner: it was simply the codified attitude of a purely Japanese way of learning, no matter from whom. (ibid.:306)

The pseudo-scientific race theories of Meiji scholars such as Taguchi Ukichi, who claimed the “whiteness” of Japanese blood (Ching 1998), raise some doubt about Ortolani’s statement that Japanese had no sense of inferiority toward the West. However, it does not undercut the strength of his identification of faithful replication of a model as the characteristic Japanese way of learning any art, domestic or foreign. As I discuss in Chapters IV, Japanese hula dancers in the 1990s, who emphasized indigenous Hawaiian values and aesthetics, attempted to master the essence of the art by replicating exactly the movements of their native teachers. This contrasts with the case of Australian hula in the 1950s described by Bambrick and Miller (1994), in which dancers freely modified the dance style and costumes to fit the nature of their stage show business. It is worthwhile to pay full attention to the degree of influence that traditional Japanese learning philosophy and style exerted on the practice of imported popular cultural activity.
Commenting on the way Japanese learn the performing arts, Eta
Harich-Schneider succinctly characterizes the essential difference between the
West and East as follows:

The West believes in the personality...[t]he East believes in
the school. A work of the art is evaluated in the West by its
degree of independence and originality; in the East as a perfect
specimen of a type. (Harich-Schneider 1973:547-548)

My research on Hawaiian music and hula in Japan seems to prove the
correctness of her observation. The philosophy of exact copying of the model,
or “becoming Other,” has been the main method of learning among Japanese
practitioners of Hawaiian performing arts. At times, however, the act of
“becoming Other” may also include the act of emphasizing one’s own
national identity—being Japanese—in front of foreign audiences. In his study
of Japanese jazz, Everett Taylor Atkins (2000:52) talks about how Japanese
jazz musicians in the 1950s and 1960s pretended to be someone else by
copying foreign models exactly, but as the musicians began to interact with
foreign artists, they attempted to authenticate their art by emphasizing the
opposite side of the coin—their Japaneseness—by borrowing textures,
instruments, or aesthetic principles from traditional Japanese music that
“foreigners cannot imitate” (ibid.:37). Hosokawa (1999) reports a similar case
in the behavior of a Japanese salsa group, which was domestically selling
authentic “foreign quality” in its performance, but internationally used the
exoticized image of Japanese ethnicity (also see footnote 34 in Chapter IV).
Some Japanese hula dancers who perform in Hawai‘i also demonstrate their
Japaneseness as their means of authentication, rather than replicating
Hawaiian-style performance exactly. Such strategic use of the image of "difference" in both domestic and international settings provides one clear case of how the presentation of self is adjusted through consciousness of one's audience.

The above phenomenon of self-exoticization in an international setting suggests one thing: the self-contained Japanese world of yearning is gradually shifting to the wider world in which Japanese practitioners come into contact with the carriers of the tradition. However, even though Hawai'i has become "reality" for many Japanese today, I still see unfulfilled desire—such as yearning for what they feel they have lost in their own society—operating as a motivating force for participating in this art.

This dissertation is a study of the history of Hawaiian performing arts in Japan as well as an investigation of the Japanese sense of yearning for an unattainable utopia. Through the examination of the development of Hawaiian music and dance in Japan in relation to the social environment in each period, I explore what the practitioners of Hawaiian music and dance dreamed of attaining and how their sense of yearning shaped a uniquely Japanese practice of Hawaiian performing arts.
CHAPTER II

HAWAIIAN MUSIC AND DANCE IN JAPAN PRIOR TO 1945

The Dawn of Japanese Hawaiian Music History

The earliest available account of a Japanese performance of Hawaiian music dates from March 4, 1881, when King David Kalākaua stopped in Japan during his nine-month trip around the world. As the king’s ship arrived in Yokohama harbor, the Japanese military band played Hawai'i's national anthem, “Hawai'i Pono'i” (Armstrong 1903:30). William N. Armstrong, the Attorney General of Hawai'i, who accompanied the king on his trip, reported that the king and his suite were all moved to tears upon unexpectedly hearing the anthem played in a strange land (ibid.).

The next written record of any performance of Hawaiian music in Japan—and the earliest exposure of the Japanese public to Hawaiian music—appears more than thirty years after this initial performance. Many Hawaiian musical troupes began active international touring, including trips to Japan during the 1910s. In 1914, for example, Helen Mokela’s hula troupe performed at the Taishō International Exposition in Tōkyō for several months. However, Japanese understanding of the hula performances was rudimentary. The master of ceremonies introduced Mokela’s troupe’s hula as the “hula-hula dance of the Indians” (Hayatsu 1986:47). The public’s perception of the hula was not any clearer. One who witnessed Mokela’s troupe recalls his impression of their performance as follows:
Everyone was dark and danced by swinging their hips. They sang and danced while hitting the percussion gourds—the *ipu*—when I recall it now. The singing sounded more like yelling something unintelligible. (ibid.) (My translation)

The “exotic” physical language of the hula may have puzzled many Japanese, but the music played by Hawaiian musicians who visited Japan to perform for exhibitions and at exclusive hotels commanded respect. During the 1920s, the Japanese were particularly impressed by the Hawaiian musicians’ talent in performing jazz, a musical genre which was coming into vogue around the world at that time (see, for example, Matsuzaka 1972:18).

It is important to understand that Hawaiian troubadours who performed in Japan in the 1910s and 1920s presented a compound image of Hawaiian performing arts in the perception of the Japanese—one part, an exotic and somewhat “primitive” image of the hula, and the other, the Western, ultra-vogue, and sophisticated image of the jazz-influenced Hawaiian music. Japanese listeners of Hawaiian music were particularly fascinated by the latter because Japanese urban culture at that time was influenced by the Taishō Democracy Movement (1918-1929), which, among other things, emphasized cooperative diplomacy with the West in the interest of maintaining foreign trade on good terms and encouraged Western cultural practices. In this cosmopolitan climate, by the latter half of the 1920s—a period which American popular culture was fashionable worldwide—Hollywood films, jazz, dance halls, baseball, cafés, fashion, and various consumer goods—flourished among the urban middle-class in major...
cities such as Tōkyō and Ōsaka (see Yoshimi 1997:172; Tipton 2000:125). For these urbanites, to live the most “cool” lifestyle meant to work at an office in an American-style building, to go see baseball games or go for a drive during the day on Sunday, and to dance to jazz music at dance halls or to see imported movies on Sunday night (Yoshimi 1997:172). Whether watching Hollywood movies, looking at American magazines, or listening to imported jazz records, the young middle-class urbanites yearned for the material affluence and leisure culture of the United States as the model for their future, “fully-modernized” Japanese lifestyle. In his book, Amerika, social critic Murobuse Kōshin expresses this fascination of Japanese urbanites with things American as follows:

What is Japan which is not American? Could Japan exist without America? What remains in our lifestyle that is not America? I assert, it is not only that America is the world, but also that today, Japan is nothing but America.¹ (Murobuse 1929:4) (My translation)

Hawaiian music—which had developed under the strong influence of American jazz both in Hawai'i and on mainland United States—also came to Japan as part of jazz, and as a “hot” and “progressive” music (see Hosokawa 1994b:53). Hawaiian musicians often performed jazz repertoire as well. Thus, the distinction between jazz and Hawaiian music became blurry in the

¹ An even more extreme degree of Americanism is in evidence in the work and life of Tanizaki Junichirō, whose novel Naomi (1924) describes a young couple totally absorbed in things American. In his works of the 1920s, the West is often personified by Caucasian women to whom Tanizaki’s characters feel irresistibly drawn. In his own life, Tanizaki moved to a Western-style house in the foreign quarter of Yokohama in 1921 and lived a completely Western lifestyle for a couple of years, before being forced out by the Great Kantō earthquake of 1923. For further discussion of Tanizaki’s work in the context of Japanese yearning for the West, see Buell, 1994.
Japanese music communities, and for the Japanese aficionados both emitted an aura of the cultural sophistication of the United States.

Stimulated by the arrival of several prominent Hawaiian and nisei (second-generation Japanese residing overseas) musicians from Hawai‘i, Hawaiian music began to gain in popularity in Japan around 1928-29. Unlike the musicians who visited Japan prior to the late 1920s, the musicians who came afterward often lived in Japan for several years. Some married Japanese, or even obtained Japanese citizenship in order to continue to perform for Japanese audiences. Of those musicians from Hawai‘i, two Hawaiian and three nisei artists—Ernest Ka‘ai, David Pokipala, the Haida Brothers, and “Buckie” Shirakata—greatly influenced the direction of Japanese Hawaiian music. Their long-term, close interactions with popular music circles and Japanese communities established the foundations necessary for the emergence, during the latter half of the 1930s, of home-grown Japanese musicians who performed Hawaiian music. In what follows, I first discuss the activities of the above Hawaiian and nisei artists and then examine the way in which Japanese Hawaiian musicians began to emerge and to flourish as practicing artists. Finally, I will look at the governmental suppression of Hawaiian music under the military regime, which led to the general suspension of Hawaiian music activities by 1944.
Native Musicians

Ernest Ka'ai

Among the Hawaiian musicians who visited or lived in Japan in the late 1920s, Ernest Ka'ai (1881-1962) from Honolulu exerted the strongest influence on the establishment of Hawaiian music in Japan. At the age of forty-six, Ka’ai came to Japan with his family troupe in the fall of 1927 and, except for occasional trips abroad, stayed there for seven years (Hayatsu 1986:59; Yamauchi 2000:2). Unlike other musicians who came from Hawai’i during this period, Ka’ai was already a well-known musician and impresario back home. Keenly aware of the rising popularity of jazz as dance music on the U.S. mainland, he had been the first to establish a “modern” dance band in Honolulu and, at one time, managed as many as twelve bands that performed at hotels, parties, and on ocean liners (Kanahele 1979a:193). He was also the first to bring Hawaiian music to many foreign countries in the first quarter of the twentieth century. Before visiting Japan, Ka’ai’s troupe had already toured the U.S. mainland several times, traveled to Australia (1911), and then enjoyed a four-year odyssey performing in the Malay Peninsula, Indonesia, Burma, and India (1919-1923). Ka’ai even had plans to open a “Hawaiian Village” in Shanghai after leaving Japan (ibid.). After this plan was aborted due to the outbreak of the war in China, he lived and performed in Bali, further broadening his familiarity with other cultures and peoples, and honing his skills in promoting his music in foreign lands.
The significance of Ka'ai's arrival on the developing history of Hawaiian music in Japan is two-fold: 1) Ka'ai was the first Hawaiian to interact with the Japanese musical communities and to teach them how to play Hawaiian music; and, 2) Ka'ai mentored many Japanese jazz players as one of the first "American" jazz teachers. Ka'ai's long experience in performing for the American tourists in Waikiki had made him an excellent jazz player as well, and thus, Japanese often viewed Ka'ai primarily as a jazz musician. In fact, his musical activities in Japan began with a Japanese amateur jazz group. In 1928, Ka'ai joined the Red and Blue Club—a student jazz band at Keio University—as both a coach and performing member. The repertoire from the group's first concert included dance numbers, such as "If I Can't Have You," "The More We Are Together," and "I'll Fly to Hawai'i" as well as three popular Hawaiian instrumental pieces, "Kalima Waltz," "Hilo March," and "Fort Street Rag." These instrumental pieces most likely featured Ka'ai's steel guitar (Hosokawa 1992:157). A mainland-composed "Hawaiian" song, "Ukulele Baby," ended the first half of the program. In addition to these songs, the concert also presented tap dance, the Charleston, and improvised "Chinese jazz," in which a member of the band dressed in a Chinese costume and hit objects set on a table for a comic interlude (Matsuzaka 1972:20).

"Ukulele Baby," composed by John Kamano and Joseph Shuster in 1926, may have displayed Ka'ai's well-known virtuosity on 'ukulele. Johnny Noble, a star composer and bandleader of the Moana Orchestra, praised Ka'ai as "Hawai'i's greatest 'ukulele player" (Kanahele 1979a:199). Based on his thorough knowledge of the instrument, Ka'ai also published two technically-detailed instructional books for the instrument, 'Ukulele: A Hawaiian Guitar (1916) and Hawai'i: 'Ukulele Song Classic (1917). These were the earliest instructional 'ukulele books ever published.
A multi-talented instrumentalist who played mandolin, 'ukulele, guitar, saxophone, trumpet, and piano, Ka'ai also learned the shamisen (three-stringed plucked lute) while in Japan and played Hawaiian music on this instrument while dancing, naming his performance "Shamisen Burlesque" (Hayatsu 1986:57). Such showmanship was also part of what Ka'ai taught to the developing Japanese musicians. During his stay in Tōkyō, Ka'ai opened a music school where many Japanese musicians learned jazz and Hawaiian music. He also organized several bands with Japanese musicians, such as the Ernest Ka'ai Jazz Band and the Ernest Ka'ai Hawaiian Trio, which performed at concert halls, hotels, and private parties.

Between 1928 and 1931, Ka'ai recorded a dozen or so songs with popular Japanese jazz singers for record companies Victor and Columbia. These songs included: "Hawai no Uta" (Song of Old Hawai'i), "'Ukulele Baby," and "Mura Ichiban no Dateotoko" (Gay Caballero), performed with Japanese jazz singer, Futamura Teiichi; and "Minami e Minami e" (Down South), "Omou Futari" (Leilani), and "Akai Kuchibiru" (Red Lips) with Amano Kikuyo (Hosokawa 1992:158). Together with Amano, Ka'ai's band also recorded two mainstream hit songs from the previous year, "Arabia no Uta" (Sing Me a Song of Araby) and "Asakusa Kōshinkyoku" (Asakusa March).3 "Hawai no Uta," recently reissued in CD format, exhibits Ka'ai's

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3 "Sing Me a Song of Araby," composed by Fred Fischer, did not sell well and remained unknown in the United States (Segawa 1997:27). In Japan, however, it became a nationwide hit with a recording by Futamura in 1928, and consequently many Japanese view this as a Japanese composition. Another hit song "Asakusa Kōshinkyoku" was composed by Shiojiri Seihachi in 1928 for a film of the same name. Although the Japanese word kōshinkyoku means march in English, the music of "Asakusa Kōshinkyoku" was not a march. It was a fad in the
sweet-sounding acoustic steel guitar in the instrumental section. This might be one of the earliest recordings of Japanese mainstream popular songs with steel guitar accompaniment, a form of musical acculturation that later became fairly standard in Japan.

By the beginning of the 1930s, Ka'ai's influence had reached every niche of the Japanese popular music market. Prior to Ka'ai's time, very few Japanese had seen the steel guitar or heard musicians playing it. The presence of Ka'ai's troupe in Japan for seven years made it possible for Japanese musicians to learn the basics of both jazz and Hawaiian music, not merely by listening to records but by observing and listening to living musicians. Ka'ai's frequent stage appearances, his recordings for Victor and Columbia, and his close interaction with Japanese popular music acts helped the Japanese understand the technical and aesthetic aspects of the acoustic steel guitar and also stimulated their interest in playing it themselves.

David Pokipala

Although perhaps not as well-known as Ka'ai, David Pokipala (1906-?) was another Hawaiian musician who performed in Japan for many years during the late 1920s and through the 1930s. Pokipala's father, Dan Pokipala, was a famous musician and the leader of a band that played dinner music at the Moana Hotel in Waikīkī, and David grew up learning how to play instruments in that environment. Pokipala first brought his troupe to Japan Japanese music industry of the late 1920s to give song titles containing the word “march” to danceable music.
in 1928 to perform for the Tenkatsuza, a well-known, travelling magic show troupe (Hayatsu 1986:64-67), but, unfortunately, Pokipala’s troupe dissolved shortly after the Tenkatsuza engagement. Later in the same year, Pokipala joined the Hawaiian Serenaders, organized by one of his band members, Joe Carvalho, and performed jazz and Hawaiian music at the Florida, a famous dance hall in Tōkyō (ibid.). Pokipala was a skillful musician, capable of playing various instruments, including clarinet, saxophone, and steel guitar. One Japanese jazz musician recalls that Pokipala’s improvisation on baritone saxophone was excellent (ibid.:67). After his stint at the Florida, Pokipala worked for a jazz band performing in the Kokka dance hall in Tōkyō, and, during 1932-33, he conducted a seventeen-piece orchestra that was made up of both Japanese and Hawaiian musicians for the Shōchiku Theater Company.

One of Pokipala’s important contributions to the Japanese Hawaiian music scene arose from his close interaction with Japanese student musicians. Just as Ka’ai had performed with the student band at Keiō University in Tōkyō, Pokipala became associated with the Southern Cross Collegians of Kōbe Economic University after he moved to Kōbe in the Kansai district in 1933. On June 3, 1935, Pokipala and Murakami Kazunori, the leader of the Southern Cross Collegians, appeared together on NHK Ōsaka radio, playing pieces such as “Hanohano Hanalei,” “Akaka Falls,” “Hilo March,” “Imi Au Iā

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4 Among the eight members of Pokipala’s troupe were Bill and Ethel Lee, the parents of Ku’i Lee, the famous singer and song writer of the 1950s and early 1960s.
'Oe,” “Alexander’s Ragtime Band,” “Saint Louis Blues,” and “Tiger Rag” (ibid.:101).

Of the several Hawaiian musicians performing in Japan contemporaneously with Pokipala—including Joe Carvalho, Johnny Harbottle, and George Alawa—Pokipala became most closely associated with Japanese music communities because he married a Japanese woman and lived in Japan for nearly a decade until 1937. Through live performances, recordings, and close interaction with Japanese communities, both Ka‘ai and Pokipala brought to Japanese upper- and middle-class urban youth their first exposure to the graceful music of the 1920s Waikiki beach scene.

The Nisei Musicians

In the early part of the twentieth century, Japanese immigrants to America often sent their offspring back to Japan to provide them with an education that might include a greater sensitivity to their homeland. Some issei (first-generation Japanese overseas) at that time held the idea that they would return to Japan after establishing themselves economically, and wanted their children prepared for that day. Others who decided to remain in the United States also tended to believe that nisei should fuse the best parts of American and Japanese cultures, and viewed schooling in Japan as an ideal way for their nisei children to develop a sense of the Japanese character as well as skills in the language.⁵ Thus, during the 1920s, many nisei students

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⁵ For more detailed discussion on the schooling of nisei in Japan in the early twentieth century, see Tamura, 1994.
from the U.S. mainland and Hawai‘i lived in the Tōkyō and Kansai areas in Japan. During their stays, some of the nisei worked as jazz musicians, taking advantage of their native English diction and their knowledge of “authentic” music from the United States. During the early to mid-1930s, their successful musical careers inspired other nisei to go to Japan in search of fame and fortune as popular music entertainers, since racial discrimination afforded virtually no chance for Asians to become professional musicians in the United States (Yoshida 1997:42-43). Among nisei Hawaiian music performers, the Haida Brothers and Buckie Shirakata—who arrived in Japan in the 1920s and 1930s, respectively—had great success in introducing their versions of “Hawaiian” music to urban Japanese youth communities, aided by their sophisticated Americanness combined with their ability to communicate with the Japanese audience.

The Haida Brothers

Haida Haruhiko (later Yukihiko; 1909-1986) and Haida Katsuhiko (1911-1982) were born in Honolulu as sons of a medical doctor. After the death of their father, the Haida family moved to Japan in 1922 when Haruhiko and Katsuhiko were thirteen and eleven years old, respectively (Hayatsu 1983:55). They initially intended to return to Honolulu a year later, but a burglary—in which they lost all their belongings, including their passports—on the eve of their departure changed the course of their lives
The Haida family remained in Japan and obtained Japanese citizenship.

During his high school years in Tōkyō, Haruhiko taught his friends to play the 'ukulele and guitar, two instruments he had learned to play as a child in Hawai'i. On November 1, 1929, Haruhiko established the Moana Glee Club with his eight friends who were mainly amateur student musicians from well-to-do families. They accompanied themselves with 'ukulele, guitar, mandolin, violin, harmonica, percussion, and steel guitar—the last played by the leader, Haruhiko. Katsuhiko joined the club in 1931 as lead singer. By 1932, the group had gained popularity with upper- and middle-class youth in Tōkyō and was kept busy putting on concerts, appearing on radio programs, and recording songs (ibid.:69-72).

Despite their fame as a Hawaiian music band, the performance repertoire of the Moana Glee Club ranged widely, from Continental tangos, such as "Oh, Donna Clara," to Hawaiian and American popular tunes, including "In the Royal Hawaiian Hotel," "Honolulu, How Do You Do?," "Blue Hawai'i," and "Wabash Blues." In addition, beginning in the mid-1930s, the number of Haruhiko's own compositions performed by the group steadily increased. Whereas Ka'ai's bands played primarily jazz-influenced Hawaiian music, the Moana Glee Club sought a smooth, light-classical orchestral sound with Hawaiian music accents, featuring Katsuhiko's falsetto

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6 This version of "Blue Hawai'i," composed by Abel Bear, Irving Caesar and Ira Schuster in 1929, is different from the song of the same title, that was composed by Leo Robin and Ralph Rainger, which became popular with Bing Crosby's rendition in the movie "Waikiki Wedding" in 1937.
and Haruhiko’s steel guitar. Falsetto singing and steel guitar were still novelties in Japan, but they immediately attracted a large audience who perceived such music as “sweet” and “romantic,” thus increasing the fame of the Moana Glee Club. The good looks of the lead singer Katsuhiko also helped the group’s popularity.

In 1933, Haruhiko visited Honolulu for five months and studied steel guitar with renowned steel guitarist M. K. Moke (ibid.:96, 98-100). After his return to Japan, Haruhiko and Katsuhiko became increasingly involved with the professional entertainment industry in Tōkyō, and the amateur Moana Glee Club band dissolved at the end of 1936. Katsuhiko, however, continued to perform, to record for Victor, and to appear in musicals and films as a singing hero. Haruhiko composed many of Katsuhiko’s songs and accompanied him on steel guitar.

Apart from Katsuhiko’s exotic falsetto singing and Haruhiko’s steel guitar, the Haida Brothers’ popularity depended primarily on their use of Japanese lyrics (see Chapter VI on song texts). Their lyricist, a founding member of the Moana Glee Club, Nagata Tetsuo, freely created his lyrics by infusing Japanese sentiment into Hawaiian songs. For example, “Aoi Komichi” was adapted from Johnny Noble’s song “In the Royal Hawaiian

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7 Although their steel guitar and falsetto singing fascinated the audiences, Haruhiko recalls that at the very early stage, his steel guitar performance was sometimes interrupted by the audience’s giggles, because they felt the characteristic portamento of the steel guitar “ticklish.” Katsuhiko also mentions that in the early years, the audiences often felt embarrassed to hear his falsetto singing—a man singing like a woman—which sounded extremely sensuous to them (Hayatsu 1983:161).

8 Despite the frequent mention of his name among musicians both in Hawai'i and Japan, there is little known about the details of Moke’s life. No document—including liner notes on sound recordings—mentions Moke’s full name.
Hotel” (1935), a song describing the memory of dancing with a lover in the ballroom of the famous Waikīkī Hotel. Nagata’s Japanese version eliminates the Royal Hawaiian Hotel setting and changes the lyrics to reflect a more general and nostalgic “lost-love” story, a favored theme for Japanese poetry. Nagata knew few Hawaiian words and composed lyrics out of his own imagination. Many of his lyrics created a romanticized image of Hawai‘i or of the ocean in the summer season as viewed with nostalgic sentiment. As I discuss in more detail in Chapter VI, this imaginative nostalgia for a distant island became the typical theme of Japanese “Hawaiian” songs in subsequent years.

Among the many compositions Haruhiko wrote, some clearly point out his use of Hawaiian idioms. “Hawaiian Serenade” (1935), “Umi wa Maneku” (Ocean Calls) (1936), and “Aloha Honolulu” (1936), and “Mori no Komichi” (1940) for example, feature steel guitar solos either in the introduction or between verses in a style similar to that of hapa haole Americanized Hawaiian songs that were in vogue during the 1920s. Melodies in some compositions incorporate consecutive large leaps providing an opportunity to showcase Katsuhiko’s falsetto singing. In Chapter VII, I analyze “Mori no Komichi,” which exemplifies these characteristics.

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9 According to the Hawaiian Dictionary by Pukui and Elbert (1986:58), hapa haole literally means: 1) part-white person, 2) of part-white blood, and 3) part white and part Hawaiian, as an individual or phenomenon. In music, hapa haole refers to the Hawaiian music genre that developed from the early twentieth century through the 1950s by assimilating elements from musical styles that were popular on the U.S. mainland during that time. The lyrics of the many mainland-composed hapa haole songs were often in English and interspersed with nonsensical “Hawaiian sounding” words. For the history of hapa haole music, see Tatar, 1987.
The activities of Haruhiko’s Moana Glee Club stimulated many high-school and college students to establish their own Hawaiian music bands, while, Haruhiko’s acculturated form of Hawaiian music with Japanese lyrics became the model for both amateur and professional bands of the 1930s through the 1950s.

"Buckie" Shirakata

Inspired by the fame of the Haida brothers, Honolulu-born Raymond Tsutomu “Buckie” Shirakata (1912-1994) arrived in Japan in November 1933 (Hayatsu 1982a:68-69). For this tour of Japan, he organized a trio, the Aloha Hawaiians, with two other *nisei*, Moriwaki Satoru and Charles Nosaka, and stayed in Japan for about six months. Performing regularly in hotels, theaters and dance halls, the trio also recorded songs such as " Hu'i E" and "Akaka Falls" for Nippon Columbia (Kanahele 1979a:347-8).

Japanese enthusiasm for Hawaiian music confirmed for young Shirakata the possibility of making a living in Japan as a Hawaiian musician. In November 1935, after finishing college, Shirakata returned to Japan to live permanently. He obtained Japanese citizenship in 1937 and later became the most popular and influential steel guitarist in postwar Japan (Hayatsu 1982a:285).

Shirakata contributed to Japanese Hawaiian music by introducing the electric steel guitar, an A-minor tuning, and his “jazzy technique” of playing the steel guitar. Before electrification, Hawaiian ensembles used an acoustic
guitar, with or without a resonator. While the delicate sound of the acoustic instrument had its own charm, the instrument’s inability to produce a high volume made it difficult for it to be heard in large ensemble settings. In the early 1930s, the invention of the electric steel guitar on the mainland solved this problem, allowing the steel guitar to gain favor as an important lead instrument. The first commercial electric steel guitar, a Rickenbacker “frying pan,” was first sold in Hawai‘i in 1935 (Hayatsu ibid.:90). Shirakata bought one that summer and brought it to Japan in November—the first electric guitar in that country.

The sound of his electric steel guitar instantly attracted Japanese audiences. Murakami Kazunori (1913-1964), one of the earliest “home-grown” steel guitarists, later related that Shirakata’s electric Rickenbacker charmed him so much that he wanted one more than anything else in the world (Hayatsu ibid.:91). In the summer after he first heard Shirakata’s electric steel guitar, Murakami bought one from the Rickenbacker factory in California while visiting the United States for the purpose of listening to Hawaiian music. Haida Haruhiko, who had initially inspired Shirakata to go to Japan, also followed Shirakata’s example and switched to the electric steel guitar in 1936.

Shirakata’s introduction of an A minor tuning (from bass to treble, A, C, E, A, C, E) also deserves mention, as the majority of Japanese steel guitarists today begin their training with this tuning. Before Shirakata, Japanese musicians generally used an A major tuning (E, A, E, A, C#, E) or, to
a lesser extent, an E7 tuning (E, B, D, G#, B, E) (Kobayashi 1983:9). These were the basic tunings that Haida Haruhiko and Hawaiian recording artists such as Sol Ho'opi'i used. Before 1935, there were few recordings by foreign artists available except those by Frank Ferera and Ho'opi'i, released by Nippon Columbia. Many Japanese steel guitarists—including Haida, Ōtsuka Tatsuo, and Murakami Kazunori—used Ho'opi'i’s recordings as models for the development of their own playing styles. It was probably not Shirakata’s intention to convert all steel guitarists in Japan to his A minor tuning, but Japanese musicians favored this tuning, perhaps due to its compatibility with the minor keys employed for many Japanese songs.

Shirakata’s use of the steel guitar primarily as a lead instrument was made possible with electrical amplification, and from 1935 to 1940, he played percussion, guitar, and steel guitar with various Hawaiian and jazz bands—including Joe Carvalho and his Hawaiian Serenaders and a Japanese jazz band, the Azumanians—in dance halls in Tōkyō, Yokohama, and Kōbe. In November 1940, after the government enacted a national ban on dance halls, Shirakata formed his own Hawaiian music troupe, the Aloha Hawaiians, with young Japanese musicians, and then concentrated on concert activities. Since the members of the Aloha Hawaiians were mainly instrumentalists, nisei jazz singers Betty Inada from California and Helen Honda from Hawai’i often joined their shows (Hayatsu 1982a:127, 133).

During the prewar period Shirakata did not gain as much popularity as the Haida brothers, partly because he was predominantly an
instrumentalist and the audience's attention had turned toward star vocalists. Also, his extra-modern jazz chords, improvisation, and syncopated rhythms may have been unfamiliar or uncomfortable for many of his Japanese audience. After the war, the sophistication of Shirakata's style captured the attention of Japanese youth, who were widely exposed to American popular culture, including jazz.

**Home-Grown Musicians**

By the mid-1930s, inspired by media (radio programs, audio recordings, and films) and the live performances of Hawaiian and *nisei* groups, “home-grown” Japanese Hawaiian musicians began to appear as performers. These musicians were predominantly male high-school and college students from the large cities. Okami Yoshiyuki and his Hilo Collegians of Rikkyō University, Murakami Kazunori and his Southern Cross Collegians of Kōbe Economic College, Asabuki Eiichi and his Kalua Kama'ainas (including graduates of Keiō University and the students of Gakushūin Peer School), Miyazaki Hideo (a.k.a. “Poss” Miyazaki) and his Coney Islanders from Keiō High School, and Ōhashi Setsuo and his Seven Stars from Keiō High School were the most active groups in the latter half of

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10 Hosokawa (1994b) relates this phenomenon to the practices of Japanese music, which always spotlight the vocalists.

11 A state-controlled radio station opened in 1925. Japan branches of Victor and Columbia were established in 1927 and 1928, respectively, which enabled the mass production of foreign records in Japan. Hollywood films with Pacific themes began to appear around 1927. Such technological enhancement and the availability of imported entertainment products in Japan greatly contributed to the development of home-grown musicians during the 1930s.
the 1930s through the early 1940s. Though few in number, female
performers, such as the chorus group, Lei E Sisters, also appeared.

The activities of these domestic musicians in this period can be
categorized in the following three ways: 1) the musicians were generally
youth from the upper-social strata; 2) the steel guitar was the prominent lead
instrument; and 3) the musical performance did not accompany hula dance.
Many pre-war jazz musicians were either professionals formerly with
military bands or department store youth troupes,\textsuperscript{12} or amateurs from the
upper class. In contrast, the practitioners of Hawaiian music in this period
tended to come exclusively from the upper social strata or extremely wealthy
families. For example, the bandleader of the Kalua Kama‘ainas, Asabuki
Eiichi, was a grandson of Asabuki Eiji, a leading figure of the Mitsui Zaibatsu
and son of Tsunekichi, the president of Mitsukoshi Department Store
(Hayatsu 1986:110). Eiichi went to a famous private school, Keiō Gijuku,
from kindergarten to university. At home, he was also educated by a British
governess. When he formed his Kalua Kama‘ainas, Eiichi was already a
businessman at Mitsui Shintaku Bank and a renowned xylophonist (ibid.:110-
111). Three other members of the Kalua Kama‘ainas—Harada Keisaku,
Shibakōji Toyokazu and Tōgō Yasumasa—came from aristocratic families
(Harada Keisaku is the eldest son of Baron Harada Kumao and Shibakōji
Toyokazu is the second son of Baron Shibakōji Toyotoshi who was a \textit{shinto

\textsuperscript{12} Beginning with the founding of the Mitsukoshi youth troupe of Mitsukoshi Department
Store in 1909, large department stores often had music schools to provide free training for
young boys and employed them to perform music in or around the stores to attract
Harada and Shibakōji were high-school students at Gakushūin Peer School when they joined the Kalua Kama'ainas (Asabuki 1974:4-5). Steel guitarists, Murakami Kazunori, Ōtsuka Tatsuo, Ōhashi Setsuo and Okami Yoshiyuki were also from wealthy families and went to renowned private schools. In many cases, female musicians were family members or other relatives of some of the male performers performing at that time.

One possible reason for this apparent social elitism connected with the performance of Hawaiian music lies in the high cost of the instruments, especially the steel guitar—the center of fascination for the Japanese. In 1939, Suzuki Violin sold domestically-produced acoustic steel guitars for thirty yen (for a guitar-shaped model) and sixty yen (for one with a biscuit can shape) (Hayatsu 1983:153). Itōya, which carried imported instruments, sold National steel guitars for 500 yen (ibid.:154). Given the fact that the starting monthly salary of elite college graduates at that time was seventy yen and that of police officers forty yen (Hayatsu 1982a:119 and 122), an electric steel guitar was beyond the reach of the average Japanese aspiring musician who did not perhaps have access to family funds. According to Ōhashi Setsuo, steel guitarist for the Seven Stars in the early 1940s, the electric steel guitar was still hard to find in Japan before World War II, and the luxury of traveling abroad to purchase one was available only to wealthy families. Therefore, sons of wealthy families, including Ōhashi, usually asked their parents or someone in the family to purchase the instrument when they had a chance to travel.

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13 I could not trace the lineage of Tōgō Yasumasa, but according to Hayatsu (1986:111), Yasumasa's father also held a baronage.
overseas (pers. comm., Nov. 2, 1999). These youths also enjoyed the privilege of having abundant time for leisure activities. Many musicians from the prewar period told me that they spent whole summers in their parents’ second houses in a coastal towns, where they gathered, practiced, and composed Hawaiian music together. Since these students performed Hawaiian music for sheer enjoyment, most of the youth bands remained amateur and stopped their musical activity after the war, when the performers took up responsible positions in leading companies.

The lineup of these student bands almost always treated the acoustic steel guitar (and, later, the electric steel guitar) as the lead instrument. This practice contrasted with that of Hawaiian musicians in Hawai‘i who did not view the steel guitar as absolutely indispensable in their instrumentation. While the popularity of the steel guitar was an international prewar phenomenon, musicians who performed in Japan generally cite two reasons specific to Japan that contributed to the craze for this instrument there: 1) the aesthetic and technical commonalities between the steel guitar and the Japanese plucked chordophone, *shamisen*, and 2) the steel guitar’s capacity to play a melodic line with sustained notes, therefore, permitting the instrument to serve as a replacement for the vocal part. Steel guitarist Jerry Byrd of Honolulu thinks that the similarity of the steel guitar’s twangy sound and

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14 Besides steel guitar, the typical instrumentation included ‘ukulele, guitar, and bass with some groups adding piano, mandolin, and xylophone or vibraphone.
15 For example, England produced renowned steel guitarists such as Peter B. Hodgkinson of the Hawaiian Islanders and Ivor Mairants and George Elliot of the Coral Islanders. In Canada, Willy Wilfred “Billy” Reid and M. A. Maximchuck were active in performing and teaching steel guitar. For details, see Kanahele, 1979a:50, 76-78, 377.
sliding technique to the Japanese *shamisen* as well as the availability of minor tunings enhanced the desirability of this instrument for Japanese people (pers. comm., Apr. 14, 1993). In my view, similarities between the two instruments may have only indirectly influenced Japanese musicians initially; most of the Hawaiian music performers in the prewar period were not very familiar with *shamisen* music, which was rooted in the merchant-class culture of the Edo period (1603-1867). A steel guitar is an instrument that permits tone manipulation, and, perhaps, it was that extraordinary flexibility that intrigued early Japanese Hawaiian music performers, since Japanese traditional music in general emphasizes the manipulation of tone color. Murakami Kazunori, Asabuki Eiichi, Ōhashi Setsuo and others all have stated that they began playing Hawaiian music after being attracted by the sonority [*neiro*] of the steel guitar, thereby confirming that this Japanese aesthetic tendency during the late 1930s and the early 1940s influenced their choice of instrument.¹⁶

I further propose that another reason for the popularity of the steel guitar may be simply because it was more difficult for the Japanese to master the vocal quality and diction of foreign languages than to model the voice

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¹⁶ Murakami Kazunori says that he was impressed by the sonority of the steel guitar he first heard on a record by Frank Ferera (Hayatsu 1986:96). Asabuki Eiichi decided to take steel guitar lessons from Haida Haruhiko when he heard Haida's electric Rickenbacker. Asabuki says he was “completely swayed by its beautiful sonority and the charm of [Haida's] improvisation technique” (Asabuki 1974:3). Ōhashi Setsuo asserts that what attracted him was not Hawaiian music but the sound of the steel guitar. He says, “One day, I heard an unfamiliar sound on the radio. That was the steel guitar. I was fascinated by the sonority of that steel, but not Hawaiian music” (Tai 1998:73).
through instrumental techniques. The steel guitar served as a melodic instrument capable of substituting for the vocal part. Probably for this reason, Japanese groups tend to set the volume of the steel guitar considerably higher than that of the other instruments, and this practice of emphasizing the steel guitar is one of the conspicuous characteristics of Japanese Hawaiian music.

Featuring the “singing” steel guitar, these student bands performed mostly at student-organized concerts and dance parties. Since these groups were predominantly male instrumentalists, rather than vocalists, they often featured popular professional singers like Dick Mine and Betty Inada to attract a paying audience. Although amateurs, some bands did make money selling tickets.

The repertoire of most bands included contemporary American and Hawaiian hit tunes such as, “Tiger Rag” “Dinah,” “Malihini Mele,” “My Tane,” “Hawaiian Paradise,” and “To You, Sweetheart, Aloha.” To this foreign repertoire, they added their own “Hawaiian” compositions. For example, Asabuki’s Kalua Kama’ainas performed songs written by Asabuki, including “Fragrant Lei” (1939), “Kauai ‘Ukulele Girl” (1940), and “Kagerō Moete” (Shimmering Heat Waves; 1941) (Hayatsu 1974b:37-38). When Murakami Kazunori joined the Kalua Kama’ainas in 1942, the group performed Murakami’s swing jazz style steel guitar piece, “Neppū” (Hot Wind). This piece became popular among steel guitar and Hawaiian music

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17 Thus, Hosokawa (1994b:57) attributes the overwhelming number of nisei vocalists—but not instrumentalists—in Japan during the prewar time to the language issue and their natural feel for American dance and music.
fans, although Japanese officials and music critics severely criticized it because it was “too American” (Kanahele 1979a:260). Another steel guitarist, Ōhashi Setsuo, who has written several dozen Japanese “Hawaiian” songs, began composing in 1941 at the age of sixteen (Hayatsu 1986:184). His first song was entitled “Akai Rei” (Red Lei) which he still sings as one of his favorites. Japanese classified these songs and instrumental pieces as “Hawaiian,” not because of their musical style but because of their use of the steel guitar or lyrics that invoked tropical imagery. Otherwise, the music did not differ significantly from that of other mainstream Westernized popular music composed in Japan.

The absence of hula performance in the Hawaiian music community in prewar Japan stood in sharp contrast to the practice in Hawai‘i. Hawaiian musicians have traditionally have viewed hula as an important means of conveying the lyrics of a song and, therefore, hula has played a role as significant as that of the music in many performances. In the U.S. mainland, many hula self-instruction books were published during the 1930s. In the Japanese case, one reason for the absence of the hula may have been the practical one that few Japanese knew how to dance hula, but a much stronger reason lay in the perception among the Japanese public of the hula as a vulgar and risqué dance which emphasized a hip-swaying movement.

This image was first promulgated in writing on Hawai‘i in the Japanese language from the late nineteenth century through the 1920s in travelogues and guidebooks. An explorer and Pacific expansionist of the
Meiji period, Suzuki Tsunenori (1853-1938), for example, sojourned in Honolulu for three months in 1889, and left descriptions of hula performances he witnessed there in his *Nanyō Tanken Jikki* (Report on the Nanyō Exploration) (1892). According to this essay, there were two kinds of Hawaiian dance—"fūru" and "furafura." "Fūru" moved like a butterfly and the music that accompanied it employed a lute-like Portuguese instrument, whereas "furafura" was an extremely vulgar hip-shaking dance, "just like what our entertainment girls in Japan might do on a spree" (Suzuki 1892:162). He added, "the way the dancers sway their hips indeed looks obscene and ugly" (ibid.:163). Although his impression of the hula sounds negative, Suzuki also seems to have had a more objective view of different cultures, in his understanding the fact that different people have different aesthetics: he additionally explained that this dance was highly valued as high art in Hawai'i and was at times performed in the royal palace on occasions such as the hosting of foreign guests (ibid.).

Suzuki's perception of the hula as vulgar continued into the early part of the twentieth century. A Japanese travel guide from 1920, *Saishin Hawai Annai* (The Newest Guide to Hawai'i), highlighted, among many things to see in Hawai'i, "furafura" as a "primitive dance" performed by several girls exposing the beauty of their sensuous bodies (Murasaki 1920). While the guidebook recommends the show, it also cautions that the performance is sexually explicit and inappropriate for women and minors (ibid.:24-25). This description seems to refer to a kind of hula specifically targeting foreign
tourists which was purposely choreographed to satisfy the male gaze, viewing the hula dancer as a sexualized object. A professor emeritus of forestry at Tōkyō University of Agriculture, Uehara Keiji (1889-1981), who enjoyed opportunities to visit Hawai‘i several times by 1924, noticed the difference between the hula presented for tourists and the hula performed among the Hawaiian communities. Uehara writes:

This afternoon, we were invited to a la‘au [banquet] which served pure Hawaiian cuisine. . . . Two or three Hawaiians, who liked performing music, casually sang as they walked between our tables. Soon, the performance of the hula, which is indispensable in Hawaiian la‘au, started. At first, a young, tall, mixed-blood-looking beautiful lady who was sitting a couple of seats away from me was called up to the stage to big applause. The program said it was a “classical hula” performed by so-and-so. . . . This is my sixth time to visit Hawai‘i. Every time I came in the past, I was shown a performance by a dark and large island woman in a grass skirt who shook her hips in an exaggerated manner in a Japanese teahouse. . . . This time, in my sixth visit, I was exposed to various kinds of hula on various islands. This made me realize that hula has many styles and it is not simply shaking hips. In the classical hula I saw this evening, the way the dancer extended and withdrew her arms was clear and elegant, and there was no sign of obscenity at all. I was ashamed of my ignorance and of myself who misunderstood hula as an indecent hip-shaking dance. (Uehara 1924:30-32) (My translation)

The above remarks by Suzuki and Uehara, as well as the description of the hula in Saishin Hawai Annai, indicate that Japanese generally viewed the movement of the lower torso essential in the hula choreography as particularly indecent.

Since the late 1920s through the 1930s, the Japanese image of the hula as a risqué dance became further consolidated through the more vivid visual images in Hollywood films with tropical themes that were shown in Japan.
Those films employed Caucasian actresses as main characters who portrayed island girls (who often danced hula) and depicted those girls as a charming and sexualized Other from the viewpoint of male visitors. For example, in the 1926 silent film, "Aloma of the South Seas" Polish-American actress Gilda Gray sensuously “shimmies in a grass skirt” (Hopkins 1982:176-178) and in "Bird of Paradise" (1932), a Hispanic actress, Dolores Del Rio, dances hula topless in a grass skirt, her breasts covered by two carnation leis (Yamanaka 1992:137, 140). Such sexualized images of hula dancers in the created tropical “paradise” of Hollywood films certainly attracted Japanese male audiences to participate in the fantasy as “gazers” at the exotic culture, but it did not function as a feeder to generate Japanese women’s interest in performing hula, which would place them as the “gazees.” California-born Betty Inada, who studied hula in Hawai‘i for six months, lamented the Japanese misconception of the hula, as follows:

In Japan when one says hula, one generally thinks of it as a hip-shaking dance. This concept, however, is for those who do not know true Hawaiian hula. Hula is originally a tasteful, ethnic art unique to Hawai‘i. People encounter so-called “hula” that emphasizes sex appeal, since foreigners are ignorant of Hawai‘i, and the original form of hula would be too difficult for them to understand. Consequently it would lessen their interest. But it would be a terrible mistake to think of such a form of hula as authentic. (Inada 1935:36-37) (My translation)

Inada was one of the few who could dance hula in Japan during the 1930s, but when she danced, she was asked to perform in a caricatured “Hollywood” style that seemed to please Japan’s uninformed audiences. As a result of this basic misunderstanding of hula, Japanese Hawaiian music
activities in the prewar period developed without hula performance, and, even after hula became part of many Hawaiian music shows, this music-centered tradition resulted in marginalizing the position of the hula until the late 1980s.

This first wave of Hawaiian music in Japan, thus, spanned about ten years—from the early 1930s in which American popular culture kept attracting Japanese urbanites as the symbol of material affluence and modernism, through 1942 or 1943 when the military government strengthened the suppression of the performance venues in which Hawaiian musicians had been active. During that decade, the introduction of Hawaiian music to the Japanese public by both Hawaiian and nisei artists eventually encouraged Japanese musicians from the upper social strata who could afford the luxury of expensive foreign instruments and had the leisure time to both play and compose Hawaiian-inspired music. Together with nisei artists and some professional Japanese singers, these home-grown musicians established the first golden age of Japanese Hawaiian music during approximately three years between 1939 and 1941.

Hawaiian Music under Militarism: Late 1930s-1945

In addition to the increasing popularity of Hawaiian music during the 1930s and early 1940s came an intensifying militarism in Japan. During the 1930s, the Great Depression (beginning in 1929) undercut the foundations of “Taishō Democracy,” and militarists in the political arena rose to power. In
1932, with the assassination of Prime Minister Inukai Tsuyoshi and the demise of party cabinets, the increasingly military-controlled government took a series of imperialistic actions, including the formation of the puppet state of Manchukuo (1932), Japan's withdrawal from the League of Nations (1933) following the League's censure of Japanese aggression, and Japan's expansionist war with China (1937-1940) (Bowring and Kornicki 1993:93).

The Anglo-American powers, who condemned Japan as a "bandit nation," refused to recognize Japan's territorial gains on the Asian continent (ibid.). In 1941, discussions between the United States and Japan broke down, leading to Japan's attack on Pearl Harbor on December 7 and the United States' entry into the Pacific War.

While the more democratic governments of the 1920s promoted peaceful foreign diplomacy and Western-style urban culture, the militarists of the 1930s rejected both political and cultural liberalism, advocating instead a return to an agrarian way of life and traditional values that might excise the "corrupted" Western influence. For example, in March 1937, the Ministry of Education issued the booklet, *Cardinal Principles of the National Entity of Japan*, which described the "uniqueness" of Japan and promulgated an official doctrine of "Japanism" by illustrating a great family-nation with the Imperial Household at the top (Hane 1986:261-262). By the late 1930s, the government's growing control over Western-derived cultural activities—especially those of American or British origin—and a diminishing of foreign trade began to affect not only the record and film industry, but also
performance venues and even the styles and content of Western-derived music, including Hawaiian music.

In the music industry, the lack of original recordings from the United States encouraged the release of Japan-produced Hawaiian music records under fictitious foreign band names (Hayatsu 1982a:112). Nippon Columbia, for example, used Shirakata and other Japan-based nisei, as well as Japanese musicians, to record Hawaiian songs such as “Aloha ‘Oe” (1938), “In a Little Hula Heaven” (1938), “That’s the Hawaiian in Me” (1938), “Hilo Hanakahi” (1938), and “E Mama E” (1939) under the name Ray King and his Hawaiians. The musicians sang these songs only in English and in Hawaiian, and the labels were printed in English so that the records resembled foreign records (Hayatsu ibid.:112-117). Nippon Columbia also employed the Japanese steel guitarist Murakami Kazunori, two nisei guitarists, Jerry Kurisu and Moriwaki Satoru, and Watanabe Ryō (leader of the house orchestra for Columbia) to record popular tunes such as “Saint Louis Blues” (1939) and “Lamento Gitano” (1939) under the band name, Wailana Grass Shack Boys (Hayatsu 1986:107).

As nationalistic policy strengthened in 1937 and 1938, performers of Western music were quick to demonstrate their willingness to cooperate with

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18 The other nisei musicians who recorded as members of Ray King and his Hawaiians included: Tib Kamayatsu, Jerry Kurisu and Hazel Yamaguchi a.k.a. “Pua Lani.” The Japanese members were Tsukimura Hiromitsu and Okami Yoshiyuki (Hayatsu 1982a:113). Among them, Tib Kamayatsu (1912-1980) was the only mainland United States-born jazz singer. He went to Japan in 1933 as a member of a nisei music band led by Dolly Fujioka. He fought in World War II on the Japanese side and, after the war, enjoyed success as a star jazz singer in various bands in Japan. From 1952, he served as a director of the Japan Jazz Institute [Nihon Jazu Kenkyūjo] (ibid:114-115).
the government, partly to avoid the Home Ministry’s interference in other musical production and performance. Jazz musicians recorded a number of military songs and also sought to create Oriental and Japanese jazz by appropriating Chinese and Japanese folk materials. Hawaiian music performers also changed their music styles to signal governmental cooperation. Haida Katsuhiko, for example, recorded a series of military songs, such as “Rabaura Kōkūtai” (Rabaul Air Force) and “Katō Butaika” (The Song of the Katō Combat Unit)—both recorded in 1943—as well as songs invoking exotic images of Southeast Asia, including the well-known “Jawa no Mango Uri” (A Mango Seller in Java) of 1942. The lyrics, musical styles, and instrumentation of these songs had nothing to do with Hawaiian music. Beginning in 1940, Haida also appeared as a leading actor in several patriotic films such as “Moyuru Ōzora” (Burning Big Skies) from 1940, and “Katō Hayabusa Sentōtai” (The Katō Hayabusa Combat Unit) of 1944 (Hayatsu 1983:166, 180-181). Although I find no account verifying a tension between the authorities and Haida Katsuhiko due to his dual nationality, the fact that he recorded some forty to fifty patriotic songs and that he chose to appear in these movies seem to testify to Haida’s conscious effort to ingratiate himself with the government.

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19 For example, Nippon Columbia’s hitmaker Hattori Ryōichi, wrote many songs borrowing Chinese melodies or employing Chinese settings, such as “Canton Blues” and “China Tango” (both 1939). His “Japanese Jazz” includes “I Love Japan,” “Jazz Rōkyoku” (both 1938), and “Patriotic March” (1939). For more details, see Atkins, 1997:136-138.

20 For the list of Katsuhiko’s recordings, see the appendix of Haida Yukihiko, Katsuhiko: Suzukake no Michi by Hayatsu (1983).

21 Haida Katsuhiko first gained celebrity as an actor in the non-propaganda film, “Hideko no Ōendanchō” (Cheerleader Hideko; 1940) in which he played a baseball player and sang his first non-Hawaiian hit song, “Kirameku Seiza” (Glittering Constellations) (Hayatsu 1983:164-165).
From 1940 on, government surveillance of performance activities became more intense. Beginning in February 1940, all stage artists needed to register their names and other detailed information with the Metropolitan Police Superintendent in order to obtain an entertainer's identification card. Musicians were not allowed to perform on stage without this registration (Komota, Yoshida, Yazawa and Yokozawa 1995, vol. 2:44). In 1942, the police requested that performers refrain from using Western stage names; thus, the Moana Glee Club, for example, became Minami no Gakudan (The South Band), Dick Mine and his Serenaders changed to Mine Kōichi to Ongaku Shūdan (Mine Kōichi and his Musical Group), and Poss Miyazaki's Novelty Hawaiians became Shinryoku Gakudan (The Fresh Green Orchestra).

The dance hall industry had been a target of the authorities' harassment since the late 1930s. It was, however, the nation-wide dance hall ban imposed on October 31, 1940 that most affected the professional lives of Hawaiian music performers. In December 1937, three years before this wholesale prohibition of dance halls, the Home Ministry had issued its plan to close all dance halls by the spring of 1938, concluding that dance halls "destroy our beautiful national customs and serve no merits" from the "National Spiritual Mobilization" point of view (Nagai 1991:148). Dance halls survived by 1) closing the halls during day time, 2) prohibiting the admission of unaccompanied female customers except foreigners and professional dancers, and 3) abolishing parties (ibid.:149). In 1938, the Ministry further tightened the rules by restricting enrollment at dance schools, prohibiting
admission of all female customers to dance halls, and obliging the dance hall guests to write down their names, addresses, occupations, and ages (ibid.:153). These rules had already negatively affected business, and many halls closed down before the total ban took effect in 1940.

Many musicians, who relied on performing at dance halls for their income, now turned to performing at movie theaters and concert halls. By 1940, the availability of foreign films had decreased\(^\text{22}\) and the movie theaters needed “attraction performances”—live musical acts—as filler to entertain the audience during the government-allotted two and a half hours (a time period too short for showing two films but too long for only one). Thus, the combination of a short musical show and one feature film, plus certain “culture” and news films designated by the government, became a standard form of entertainment at movie theaters (Hosokawa 1994a:139). Due to the restriction on imported films and the limited budget for domestic film production, the film industry was declining, and these live performances, combining music, dance, and a variety of stage shows, became an instant hit (ibid.).

In 1942, however, the authorities also banned musical performances at most movie theaters since they viewed the performance of jazz—a genre which, ironically, included Hawaiian music—as corrupting.\(^\text{23}\) The

\(^{22}\) The number of imported foreign films dropped from 211 in 1937, to 102 in 1938, and to 33 in 1940 (Hayatsu 1982a:112).

\(^{23}\) In February 1942, the authorities held a meeting with established composers and music managers to organize a Light Music Promotion Committee. They requested that singers refrain from “yodeling-style singing” [in Hawaiian music], and that musicians stop playing jazz at theaters and restaurants because of its association with dance halls or with places like
entertainment section of the Metropolitan Police Board placed these bands under its direct supervision and mobilized them to serve the imperial “comfort tours” for entertaining troops, sailors, and munitions workers in Japan and in its colonies (Atkins 1997:157). Among the Hawaiian music performers, Buckie Shirakata was sent to Southeast Asia from June to December, 1942 as a member of an imperial army comfort tour group consisting of twenty jazz musicians and dancers (Hayatsu 1982a:144-146).

On the home front, the police allowed these foreign music bands to perform only light music—referred to by its Japanese translation, *keiongaku*—to raise the morale of soldiers and civilians. Although there is no clear definition for *keiongaku*, in war-time Japan the term referred to semi-classical music and certain jazz and other popular musical genres that had escaped the censure of the authorities.4

Thus, the content of *keiongaku* constantly shifted—or, more accurately, shrank—as the degree of government censorship intensified. Despite increasingly harsh official suppression of other forms of music, *keiongaku* concerts actually flourished from 1940 through 1942. The public was in need of entertainment, and several tango, swing, and Hawaiian music bands gathered to hold *keiongaku* concerts for the public, using safe concert titles like “Nangoku no Yūbe” (An Evening of the Southern Country), “Akarui Jūgo no Yūbe” (An Evening of the Bright Home Front), or “Keiongaku no Yūbe” (An

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4 According to Hosokawa, the word *keiongaku* appeared in 1933 or 1934 as a translation of the English term light music or German *leichtemusik* (Hosokawa 1993:126).
Evening of *Keiongaku*). Buckie Shirakata and his Aloha Hawaiians, the Moana Glee Club, and Yamazaki Masao and his White Lilians periodically performed in these concerts, sometimes inserting patriotic music, such as a government-designated military song, “Aikoku Kōshinkyoku” (Patriotic March).25

In January 1943, the government launched a more systematic eradication of the “enemy’s music” by releasing a list of approximately one thousand banned records of American and British music.26 Among approximately sixty Hawaiian songs listed were such popular tunes as “Aloha ‘Oe,” “Alekoki,” “My Tane,” “Ua Like No A Like,” “Blue Hawai’i,” “Lili’u E,” “Hilo March,” “Song of the Island,” “Ta Huwa Huwa I,” and “On the Beach at Waikīkī,” recorded by various performers, indicating the popularity of Hawaiian music among Japanese in the prewar period. A year later, in April, 1944, the government further consolidated its position concerning exactly what it considered acceptable musical entertainment by issuing detailed guidelines for both the sound and the instrumentation of light music ensembles. The guidelines intended to dispel “the stink of jazz” (Atkins 1997:161). The new rules prohibited the use of steel guitar, `ukulele, banjo and jazz percussion instruments; the use of the trumpet mute; and the use of microphones in any performance site with a capacity of less than 2,500 people (*Ongaku Bunka* April 1944:26, reprinted in Akiyama 1965:565). The

25 “Aikoku Kōshinkyoku” was composed by retired naval band leader, Setoguchi Tōkichi (lyrics by Morikawa Yukio), in 1937.
26 *Ongaku Bunka Shinbun* (Music Culture Newspaper) nos. 38 and 39 (Feb. 1 and Feb. 10, 1943) list the entire repertoire of the prohibited records. The list is also reprinted in Komota, Yoshida, Yazawa and Yokozawa (1995 vol. 2:51-62).
banning of Hawaiian songs and instruments meant the virtual demise of Hawaiian music in Japan. By this time, however, Hawaiian music had already disappeared from public sight as most Hawaiian music performers had been sent to the war front and could no longer perform any form of music. 27

**Summary**

Hawaiian music was introduced to Japan in the late 1920s and 1930s when Japanese urbanites eagerly adopted Western—particularly American—popular culture. Among a handful number of Hawaiian and *nisei* artists who lived in Japan as professional entertainers, Ernest Ka'ai and David Pokipala are recognized as Hawaiians who first effectively introduced Hawaiian music to the Japanese public through their close personal and professional alliances with Japanese music communities.

The assimilation of Hawaiian music into Japanese context began with the arrival of *nisei* musicians, the Haida Brothers and Buckie Shirakata. Being *nisei* who returned to Japan in their early teens, the Haida Brothers were able to completely assimilate themselves into the Japanese society with perfect Japanese speech and Japanese sensibilities while also retaining some

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27 Although the government promulgated a strict ban on American music, Buckie Shirakata recalls that he often performed Hawaiian music and jazz for Japanese troops. However, he was advised to play military songs in the concerts for civilians (Hayatsu 1982a:156). Some Hawaiian musicians who joined the navy were able to carry 'ukuleles to the war front (see, for example, Hayatsu 1961:50). Therefore, Hawaiian music was not completely suspended within the military.
foreignness—such as a good command of English and certain Western-style mannerisms—which the Japanese youth of the 1920s and 1930s admired. This cultural dualism in them brought about the formation of a unique style of Japanese-Hawaiian music, featuring Katsuhiko’s falsetto singing and Haruhiko’s own “Hawaiian” compositions with Japanese lyrics.

Although sharing the same *nisei* background with the Haida Brothers, Buckie Shirakata carried far more Americanness than the Haida Brothers since he came to Japan after completing his college education in Hawai‘i. In fact, his spoken Japanese was said to retain a foreign accent for the rest of his life. Thus, Shirakata’s identity was much more ambiguous compared to that of the Haida Brothers. Partly due to the duality of his identity and partly because he was an excellent instrumentalist, Shirakata took a different path from the Haida Brothers and contributed important technology to the Japanese Hawaiian music community, introducing an electric steel guitar and an A-minor steel-guitar tuning. Influenced by the activities of the *nisei* musicians, Japanese Hawaiian musicians emerged as recognized performers during the latter half of the 1930s and the early 1940s. During this period, Hawaiian music was popular with urban male youths from the upper-social strata who both performed this music and appreciated it as an audience.

In the late 1930s, an intensifying militarism in Japan began to affect the development of Hawaiian music, which suffered from official censorship and suppression as “the enemy’s music.” Some Hawaiian musicians, such as Haida Katsuhiko, shifted their repertoire to include military and other
patriotic songs. By 1944, both the harsher official interference of the government and the compulsory draft of young males had largely led to the suspension of Hawaiian music activities in civil contexts until the end of the war.
CHAPTER III

HAWAIIAN MUSIC AND DANCE IN JAPAN: 1945 TO THE 1970s

Since the end of World War II, Japanese Hawaiian music has had two extended periods of popularity. The first includes the two decades stretching from the immediate postwar era to the mid-1960s, and the second covers the decades linking the 1980s to the present. This chapter focuses on the postwar decades of popularity, followed by the years of decline from the latter half of the 1960s through the 1970s. I will discuss the recuperation of Hawaiian music in the immediate postwar years and its blossoming in the period from the 1950s through mid-1960s by examining the following topics: 1) the influence of the U.S. Occupation on the resurgence of Hawaiian music; 2) the flourishing of professional Hawaiian music bands boosted by the growth of the Japanese entertainment industry; 3) the rise of student bands; and, 4) the advent of the music tea room as a new venue for Hawaiian music aficionados. In the last section of this chapter, I look at how Hawaiian music declined in the latter half of the 1960s and how a new musical genre then appeared that incorporated some but not all elements of Hawaiian music.

Hawaiian Music under United States Occupation

On August 15, 1945, immediately after the armistice of World War II, the U.S. military began its occupation of Japan. To avoid friction between
United States servicemen and Japanese citizens, the Japanese government's Recreation and Amusement Association (RAA)—established by the Home Ministry—organized dance halls, cabarets, and nightclubs with live music for the exclusive use of Occupation personnel throughout Japan (Atkins 2001:175). Immediately following the establishment of these entertainment services, Hawaiian as well as jazz musicians were needed to work at these facilities. Since the stationed servicemen came from a variety of social and racial backgrounds, Japanese musicians employed at these clubs developed a variety of styles and repertoires, from country and western to Hawaiian and swing jazz, in order to satisfy the diverse tastes of their audiences. Often, Hawaiian and country and western musicians formed a band together to play for the servicemen.¹ During the late 1940s, leading Hawaiian music performers such as Buckie Shirakata, Ōhashi Setsuo, “Poss” Miyazaki, Terabe Yoriyuki, and Ōtsuka Tatsuo all played for the United States military in these facilities, while few Japanese had any opportunity to see Hawaiian music performances on stage.

During these immediate postwar months, what attracted Japanese audiences to Hawaiian music was the radio program, “Hawai‘i Calls,” a weekly Hawaiian music program aired on the United States armed forces radio station, WVTR. At that time, radio was one of the few sources of entertainment available to the average Japanese citizen. “Hawai‘i Calls” promoted Hawai‘i as a tourist destination, and the program—broadcast from

¹ For more detailed information on mixed bands in the Occupation period, see Kosaka Kazuya’s Meido In Okyupaido Japan (Made in Occupied Japan), 1990.
the famous Moana Hotel on the beach at Waikīkī—featured the best Hawaiian musicians and performers of the time. The sounds of rolling ocean waves were a part of every show and blended easily with the soft music of the steel guitar (Kanahele 1979a:112-113). The programs presented a variety of Hawaiian melodies, including such hit songs as “Lovely Hula Hands” and “Beyond the Reef,” which were played for the first time on this radio program (ibid:112). Most of the older musicians I interviewed in the late 1990s told me they were first attracted to Hawaiian music when listening to “Hawai‘i Calls.” Ōyodo Ken‘ichi and Hongo Tomoo, ‘ukulele players, said they were moved to tears every time they listened to the program (pers. comm., Oct. 31, 1999), and steel guitar player Yusa Takashi said that hearing “Beyond the Reef,” aired on WVTR, was an unforgettable experience (pers. comm., Sept. 12, 1999).

This poignancy of Hawaiian music for those musicians points up the fact that Hawaiian music and the image of Hawai‘i remained something that was enjoyed from afar by the Japanese for two decades after the war. For the most part, Hawai‘i stayed an unfulfilled dream because of a number of factors: 1) the U.S. Occupation had forbidden Japanese citizens from traveling abroad until 1952; 2) even after the ban on travel was lifted, the Japanese government restricted overseas travel for the purpose of guarding its foreign cash reserve by allowing only sponsored students, businessmen, and bureaucrats on business trips to travel abroad, as well as by restricting

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2 Some of the important artists who appeared in the program during the 1940s included Lena Machado, George Kainapau, Andy Cummings, Bill Akamuhou, and Alfred Apaka.
the amount of cash one could take overseas (Yaguchi and Yoshihara, forthcoming); and 3) the airfare to Hawai'i was prohibitive to the average Japanese until the introduction of the jumbo jet (Boeing 747) between Honolulu and Japan in 1970 and the availability of bulk-discount tickets (ibid.). Round-trip airfare between Honolulu and Tōkyō cost more than ten times as much as the average monthly salary of a newly employed university graduate (ibid.). Thus, for the majority of the Japanese, Hawai'i was a longed-for "dreamland," a visit to which was far out of reach.

For this reason, Japanese also viewed Hawaiian music as the music of the akogare no tochi (yearned-for place). In particular, during the immediate postwar years Japanese were still struggling to make ends meet, while, at the same time, they were exposed to the sharp contrast between their living standard and the amazing material affluence of the Americans stationed in Japan. The hardships fell equally onto the student musicians from the upper social strata who returned from the war—they were also short on food and their families' western-style houses were often confiscated by the U.S. Army for facilities and residences.

Many of those former amateur musicians also reunited in order to make a living, this time by performing for clubs and at private homes for the Americans. Food was one of the biggest attractions to working for the U.S.

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3 According to "Evolution of 'Paradise': Japanese Tourist Discourse and Hawai'i" by Yaguchi and Yoshihara (forthcoming in American Studies), the Japanese government restricted the total amount of cash which a Japanese citizen could take out of Japan to a maximum of 500 U.S. dollars, excluding airfare. Until 1966, the government also restricted the number of times a Japanese person could travel overseas to only once a year. In 1969 the
camp because they were often not only allowed to drink and eat whatever was there at the party but were given plenty of food and other everyday goods to bring home. Shibakōji Toyokazu (a member of Kalua Kamaʻainas from the prewar period) and Inumaru Ichirō (a Keiō graduate and the former president of the Teikoku Hotel) who performed together in the Surf Riders in this period recall that Americans gave them white bread, sugar, cigarettes, and soap bars in addition to the payment (liner notes of Kalua Kamaainas-Neppu, Ax-7421). Under such social conditions in these particular postwar years, "Hawaiʻi Calls"—featuring musical performances from the "dreamland" of Waikīkī to entertain mostly rich American tourists—implanted in the minds of its Japanese listeners the image of Hawaiian music as fashionable and urbane.

Before 1950, the Haida Brothers and their newly organized group, New Moana, were the only Hawaiian musicians who performed primarily for the Japanese public. In the immediate postwar years, the Japanese needed entertainers for the mass above all, rather than for niche communities, and Haida Katsuhiko was the only "Hawaiian" singer who had already earned wide recognition within the mainstream popular entertainment market by appearing in films and recording Japanese popular songs as well. In addition, Katsuhiko's Americanness as a nisei now became a big selling point. For the Japanese, Katsuhiko's ethnic identity was familiar enough to view him as "one of us, Japanese" and yet, foreign and different enough to admire

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amount was raised to $700, followed by $1000 in 1970, and $3000 in 1976. The restriction on cash carried overseas was lifted in 1977.
as an object of akogare. No other Hawaiian musicians fit this role as well as Katsuhiko did at that time.⁴

In 1946, their musical, “Hawai no Hana” (The Flower of Hawai‘i), the love story of an imaginary Hawaiian princess and prince, attracted a sell-out crowd at the Nichigeki Theater (Hayatsu 1983:218-223). Most of the audience came to see Katsuhiko portraying the Hawaiian prince and crooning Hawaiian melodies. In “Hawai no Hana,” Haruhiko and his New Moana band performed in aloha shirts (instead of the more traditional suits) for the first time, and after that performance, aloha shirts became the typical outfit for Hawaiian musicians in Japan (Mizoguchi 1986:11).

The show also featured the performance of hula by the members of the Nichigeki Dancing Team in several scenes under the direction of Betty Inada (ibid.). This was the first hula performance on stage after the war and was probably one of the earliest presentations of hula by Japanese dancers. Azuma Shin’ichi, who directed the show, mentions that he first received the inspiration to use the hula when in 1940 he watched the stage show “Island Paradise” in New York, in which Caucasian dancers were dancing hula wearing black-hair wigs (Oiji 1996:33). Azuma states that thosewigged

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⁴While Buckie Shirakata, another nisei, was an excellent musician, his popularity remained within the mostly male circle of Hawaiian music aficionados, in contrast to Katsuhiko whose fans largely consisted of females who were not necessarily Hawaiian music listeners. In Chapter II, I mentioned that Shirakata’s rather less prominent position in the mainstream market was partly due to the fact that he was an instrumentalist rather than a singer. Another reason probably derives from his short height (his nickname “Buckie” comes from “buckshot” because he was very small). One female fan of Haida Katsuhiko told me that although Buckie’s music sounded far more sophisticated than that of other Hawaiian musicians in Japan, his short height did not attract her at all. Instead, she said, Haida Katsuhiko’s dandy appearance fascinated her.
dancers made him think that black-haired Japanese women would be appropriate dancing hula (ibid.:33-34). This remark, Oiji points out, reveals the fact that Azuma at that time still held the image of hula in connection to musicals performed by Caucasians, rather than considering the hula as the ethnic dance of Hawaiians (ibid.:34). His perception, in fact, was common to many Japanese whose exposure to hula performance was mainly through Hollywood films featuring Caucasian dancers. Thus, choreographers for the tropical-theme stage created hula-like dance movement using the image of American musicals and Hollywood films they had seen.

By the end of the 1940s, Japanese stage dancers began to learn hula directly from Hawai'i instead of from the U.S. mainland. From the late 1940s through the 1950s, Japanese popular music entertainers were in great demand to perform in Hawai'i for the Japanese-American population there. Since the tour contract was usually for six months, stage dancers could often learn hula during their stay in Hawai'i. The earliest of such dancers was Hamura Kimiko, who learned hula during her Honolulu tour as a member of her dance troupe, Hamura Dancing Team, in 1948 (Hayatsu 1986:264-265). After her return, Hamura became most active in teaching hula to stage dancers as well as leading her troupe specializing in Hawaiian hula.

Another venue of hula study was through the *nisei* dancers who came to Japan in the 1950s. In 1952, the actor Ban Junzaburō of Nichigeiki Theater brought three *nisei* hula dancers (Dorothy Mitamura, Doreen Yamashita, and Gladys Omoto) from Hawai'i (ibid.:35). Both Hamura's dancing team and the
three *nisei* hula dancers actively performed in various Japanese theaters and in the U.S. military clubs. Many professional stage dancers in this period learned hula either from Hamura, from *nisei* dancers in Japan, or in Hawai‘i during their tours. Some of these dancers later contributed to the rise of the hula schools in the 1980s.

**Prosperity of Hawaiian Music**

In the 1950s, the Japanese economy recuperated from postwar disorder. The mass media and entertainment industries developed rapidly, and, as a result, musicians who formerly performed only for United States troops poured into the Japanese music market. These musicians were responsible for an unprecedented “jazz” boom, in which Hawaiian music played a significant part. From approximately 1953 through the mid-1960s, Hawaiian music reached the zenith of its popularity in Japan.

In the early 1950s, live music programs on public and commercial radio networks directly fed the Hawaiian music craze (Hayatsu 1982a:178). The Occupation authorities assumed that jazz and other forms of American popular music would help to “democratize” the Japanese mind and, thus, encouraged Japanese radio stations to produce many such music programs. With the establishment of commercial radio stations in 1951, American music

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5Up to the 1960s, the Japanese usage of the term “jazz” included various popular musical genres from the United States.

6In the case of NHK (the Japanese public radio network), SCAP (The Supreme Commander of the Allied Powers) tightly controlled the content of programs. For details of SCAP’s policy on radio music programs, see Atkins 1997:172-73.
programs increased in number. "Band Time," "Dance Time," "Hiru no Rizumu" (The Daytime Rhythm), "Rhythm Parade," "Kirameku Rizumu" (Shining Rhythm), and "Soratobu Kāpetto" (Flying Carpet) often broadcast live performances and invited Hawaiian music bands led by Shirakata, Ōhashi, Miyazaki, Ōtsuka, and Terabe, and other popular Hawaiian groups (Hayatsu 1982a:179; Kimura 1971:5-11).

The typical lineup of the bands consisted of a total of five to seven performers on steel guitar, ‘ukulele, guitar, bass, solo vocal, and, at times, vibraphone. According to a survey conducted by an employee of Nippon Columbia, Japanese Hawaiian bands appeared on radio at least thirty-four times in 1951 and performed a total of 166 compositions, of which 109 were Hawaiian songs, indicating the high popularity of this genre (Kimura 1971:10). This survey also reveals that the most-often performed Hawaiian number that year was "Sangoshō no Kanata" (Beyond the Reef), suggesting the speed with which Japanese musicians had connected to American media culture. Bing Crosby's big hit with that song was only a year before, in 1950 (ibid.).

Besides radio programs, the main performance venues for Hawaiian music bands were dance parties and concerts. In the late 1940s, the American-style dance party had come into fashion among young Japanese as one of the few social recreational events available to them. Some youths frequented the dance halls that had sprung up in Tōkyō and other large cities in the late 1940s, while other youngsters and couples participated in dance
parties organized by employers, colleges, music unions, and various social groups. On those occasions, Hawaiian musicians often performed as dance bands.

The repertoire of the Hawaiian musicians at that time was highly eclectic, ranging from standard jazz numbers (such as "Blue Moon") and Hawaiian songs (such as "Ke Aloha" and "Alekoki") to country and western ("Yellow Rose of Texas") and Latin music (for example, "La Rosita"). At dance parties, bands often played the foxtrot, jitterbug, tango, waltz, and even cha-cha-cha (Shimodate Isamu, pers. comm., Sept. 12, 1999). Dancers may have enjoyed dancing to different kinds of music and these preferences of clientele might have had something to do with the increased popularity of musical eclecticism, but a more essential reason for this expansion of musical genres was the sudden influx of American popular music during the Occupation era. "Hastened Americanism," promoted by SCAP, resulted in an indiscriminate Japanese acceptance of virtually any popular music coming from the United States. Thus, someone who liked Glenn Miller might also enjoy listening to Perez Prado's "El Mambo" or Hugo Winterhalter's "Blue Tango." In this sense, Hawaiian music in Japan did not exist independently from other popular musical genres but rather comprised one part of the larger category of "popular music from America," thus, the identity of

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7 According to Shimodate, several bands would perform at a dance party, and "Tennessee Waltz" was the signal for the bands to change. Both entering and exiting musicians played "Tennessee Waltz" as they entered or left the stage, so that there was no break in the music at the change of performers.

8 The most convincing illustration of this view is the content of major popular music magazines from Japan in the 1950s. *Juke Box*, for example, included articles on jazz, Latin, country and western, Hawaiian, tango, French chanson, film music, and tropical music in
Hawaiian music specifically as the music of Hawai‘i and its people was fairly weak in the Japanese context.

Beginning in the mid-1950s, some groups further decontextualized the essence of Hawaiian music and developed a style referred to as hawaiian kayō, a fusion of Hawaiian music and the mainstream Japanese popular musical genre called kayōkyoku. The representative group who specialized in this type of music was Wada Hiroshi and his Mahina Stars. The group began as a Hawaiian music band, but in 1957 switched to the mainstream kayōkyoku vein with their first hit song, “Sukidatta” (I Loved You). The major musical characteristics of their repertoire were practically identical to those of enka (a major sub-genre of kayōkyoku) with the frequent use of minor scales or a pentatonic major scale skipping the fourth and the seventh scale degrees, as well as the melancholic or sad song texts typical of that genre. In the case of the Mahina Stars, however, the steel guitar replaced other instruments as the major melodic instrument in the introduction and interludes. The microtonal pitch glide characteristic to this instrument was effectively used to emphasize the overtly sentimental and sad feeling of the lyrics. Wada’s steel guitar “sobbed” together with the delicate, feminine male falsetto voice (Hayatsu 1986:214). The ‘ukulele and guitar quietly played chordal and rhythm accompaniment. Unlike regular enka performance style in which chorus is not always central, the Mahina Stars featured the three-part chorus (plus a

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each issue. Another popular magazine, Music Life, also contained information on various foreign popular musical genres with an emphasis on rock and roll.
falsetto part at times) sprinkled throughout the vocal melody. This acculturated Japanese sound attracted large audiences that were not completely at home with foreign musical genres. Aware of the tenacious popularity of Japanese music, Shirakata and Ōhashi also recorded a substantial number of Japanese popular songs and folksongs with Hawaiian instrumentation.

Thus, the Japanese popular music world in the 1950s might be defined as a musical hodge-podge in which musicians often performed a repertoire drawn from multiple musical genres, or music from a newly created genre—such as *hawaiian kayō*—that borrowed musical idioms from different genres. Generally, as long as the steel guitar and 'ukulele were included in the instrumentation, the Japanese perceived the music as “Hawaiian” and labeled it as such.\(^9\)

During this prosperous period for Hawaiian musicians, the players acquired new songs for their repertoire mostly by listening to records and

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\(^9\) This does not mean that native musicians in Hawai'i and the U.S. mainland performed only a traditional repertoire. On the contrary, musicians like Sol Ho'opi'i, Sol Bright, and Andy Iona recorded numerous mainstream hit tunes. Nevertheless, I believe that Japanese eclecticism differed from that of native musicians on the perceptive level; in Japan, several non-Hawaiian songs performed almost solely by Hawaiian music bands became categorized as Hawaiian music. The most representative examples of such “adopted” Hawaiian numbers included “Nangoku no You” (On a Tropic Night) and “Chiisana Take no Hashi” (On a Little Bamboo Bridge). “Nangoku no You” was composed by the Mexican composer Agustin Lara under the title “La Noche de Veracruz.” Dorothy Lamour first popularized this song in Japan under the title “On a Tropic Night” for the movie “Tropic Holiday” (1938) (Hayatsu 1962:125). Later, many Japanese musicians recorded the song with Japanese lyrics. “On a Little Bamboo Bridge” was composed by a Tin Pan Alley songwriter, Al Sherman, in 1937. It became famous with a recording by Louis Armstrong together with Andy Iona and his Islanders. In Japan, the Japanese-language versions by Dick Mine (1939) and Ōhashi Setsuo (1951) sold well. While “On a Tropic Night” and “On a Little Bamboo Bridge” are still the most well-known “Hawaiian” songs in Japan, few of the younger generation know these songs in Hawai'i. Some Hawaiian musicians I interviewed told me that they learned “On a Little Bamboo Bridge” in Japan.
then transcribing them. This method of acquiring knowledge was useful for Japanese musicians who had little opportunity for actual contact with foreign performers. Few Hawaiian artists toured Japan before 1960, except for Kent Ghirard’s Hula Nani Troupe in 1955 (Kanahele 1979a:186; Hayatsu 1984:7). As it was almost an “impossible dream” for the average Japanese citizen to visit Hawai‘i in those days, Japanese musicians were forced to rely on mediated sounds as their only “instructor.”

The remarks of musicians who performed in the 1950s often suggested the difficulties they encountered when determining how to duplicate music heard on recordings. For example, in a newsletter published by Ginza Takuto, a famous music coffee shop, steel guitarist Shiraishi Makoto confessed mistakes he made transcribing some English texts in the music scores he published (Shiraishi 1968).

Such difficulties, however, often yielded surprising results. In some cases, musicians discovered that working to decipher a mystery on a recording led to great invention. In the late 1940s, for example, the pedal steel guitar had not yet been introduced to Japan. Steel guitarist Poss Miyazaki was puzzled by the diminished chords he heard on a record by Alvino Ray. These chords would have been impossible to produce on the

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ordinary steel guitar with fixed tuning he had assumed Ray to be using. Miyazaki realized that Ray had changed his tuning in the middle of his performance, and this realization led Miyazaki to consider changing the tuning by using a pedal, which he then did (Hayatsu 1986:151). In 1949, using a brake wire from a motorcycle, he made a steel guitar with a pedal capable of changing tunings. This experimental guitar was the first pedal steel guitar produced in Japan.

Unfortunately, the lack of personal communication with native musicians and the consequent dependence on a recorded model encouraged a rigid Japanese style of performance; improvisation, at any level, did not ordinarily become part of their musical practice. Except for Buckie Shirakata, who was trained as a jazz musician in Hawai‘i, few Japanese players were experienced in jamming or improvising rather than reading scores. Instead, Japanese musicians customarily relied on reading transcribed musical scores. This more formal method of musical performance is quite different from traditional music making by Hawaiians who “weave” sounds by listening to other musicians and make musical decisions about each chord and every riff each moment they perform (steel guitarist Ozawa Akira, pers. comm., Mar. 23, 2003).

**Student Hawaiian Music Bands**

By the mid-1950s, the success of professional Hawaiian music groups stimulated the birth of many amateur music bands in universities throughout
Japan. By some estimates, more than 4,500 student Hawaiian music bands performed during the late 1950s through the mid-1960s (Yamanaka 1992:209). These ensembles—usually all male—adopted the steel guitar as central to their instrumentation and used bass, guitar and 'ukulele both to harmonize with and to play against the steel guitar. The leader of a group was always the steel guitarist, following the usual practice among professional musicians. College music bands performed several times a year for school festivals, dance parties, and other recreational events, while also competing in concerts and music tournaments on radio programs such as "Daigaku Taikō Bando Gassen" (University Band Tournament) on Radio Tōkyō (now TBS). At some universities with renowned Hawaiian music bands, students formed groups according to performance skill level, and a strict hierarchy existed between the best bands and the lesser ones (steel guitarist Gōtō Tomoyuki, pers. comm., Mar. 13, 2001). This established hierarchy meant that it was extremely difficult to become a member of one of the best bands. Some well-known student groups from this period included Waseda University's Na Lei O Hawaiians (often called Na Leo Hawaiians), Keiō University's Kalua Islanders, Hōsei University's 'Elima Lei Hawaiians, Meiji University's Waikīkī Dreamers, Aoyama Gakuin University's Hawaiian Kama'ainas, and Gakushūin University's Dreamy Islanders. Na Lei O Hawaiians of Waseda University, led by Shiraishi Makoto, enjoyed the greatest popularity, and they turned professional in 1962 (Hayatsu 1986:225). The activities of college Hawaiian music bands continued until the late 1960s, when their musical
interests increasingly turned to rock music and newer forms of American popular music.

*Ongaku Kissō*

In the mid-1950s, a new type of music business, *ongaku kissa* (literally, music tearoom), appeared in Tōkyō, Kōbe, and other big cities. The *ongaku kissa* was a type of coffee shop that had on its premises a stage for performances. Unlike the dance halls which had large spaces for dancing, *ongaku kissa* had space only for the customers’ seats and the musicians’ stage and therefore, provided an intimate atmosphere for musicians and audience (Hayatsu 1982a:193). From the late 1950s through the end of the 1960s, at least twenty *ongaku kissa* operated in Tōkyō and soon became fashionable locales for listening to the most popular music of the time. Among them, Ginza Takuto, Fujiya Music Salon, Hawaiian Room, and La Seine were renowned for presenting shows by leading Hawaiian music bands (ibid.:195).

*Ongaku kissa*—also called *jazu kissa* (jazz tearoom)—regularly presented bands that played a variety of musical genres (such as a jazz band and a Hawaiian music band) each day. The tearooms were open from noon to eleven p.m. for matinee and evening shows, each of which consisted of four thirty-minute sets (ibid.). The bands that played the matinee did not usually play the evening shows, and since the *ongaku kissa* did not charge admission, amateur college musicians often came to stay and listen through several shows for the price of coffee. At the door, the cashier gave the
customers cards for requesting songs (ibid.:196), thus providing those who wished to learn a song with the opportunity to master it by watching its performance by professional musicians. For this reason, the opening in the mid-1950s of the ongaku kissa as places for bands to play provided a great number of college students with opportunities to watch from seats in the front, and feel the “breath” of professional musicians. Many musicians today who perform in the styles of Shirakata or Ōhashi say they learned how to play their particular style of music by watching others perform at ongaku kissa. In this respect, the college musicians from the mid-1950s through the 1960s were the first generation who mastered the detailed playing techniques of Hawaiian music primarily by observing professional performers and secondarily through transcriptions of audio recordings.

Late 1960s – End of 1970s: Decline of the Boom

The 1960s was both the period in which the Hawaiian music boom reached maturity and the era in which the rise of rock music increasingly influenced the Japanese popular music industry. Up to the mid-1960s, rock and Hawaiian music shared the marketplace, but the Beatles’ tour of Japan in 1966 had an unprecedented impact on the younger generation. Most college music groups then switched to rock and roll, discarding the ‘ukulele and steel guitar to take up the electric guitar and drums. As a result of the rise in popularity of rock music, beginning in the 1970s, the ongaku kissa—whose
primary attraction was jazz, Hawaiian, and Latin music—gradually shut down as their student customers left to listen to rock and roll.

As rock and roll became even more popular, the only performance venues left for professional Hawaiian musicians were beer gardens (outdoor bars operating during the summer), pool side performance spaces in amusement parks, and “Polynesian shows” in tourist hotels at hot spring sites. Some musicians went back to work at the U.S. military facilities. During this period, rather than depend on seasonal income, many Hawaiian musicians turned to the mainstream kayokyoku music, which could be played all year round in nightclubs.

While the popularity of Hawaiian music diminished drastically, a new musical genre incorporating some elements of Hawaiian music emerged in the latter half of the 1960s. This genre, called “Shōnan Sound,” can be loosely defined as a type of music influenced by 1960s American soft rock and surfer’s sound. It usually has a lyrical melody accompanied by either electric guitars and drumset, or acoustic instruments such as guitar and ‘ukulele. The music both expresses the free-spirited lifestyle of the young surfers living

11 One of the earliest and largest amusement parks with a Hawaiian theme was Jōban Hawaiian Center (called Spa Resort Hawaiians since 1990), located north of Tōkyō approximately two hours by train. Jōban Hawaiian Center was founded in 1965 on the site of an abandoned coal mine and became a new type of amusement complex with many hot-spring pools, hotel rooms, and entertainment with Hawaiian, Tahitian, and Spanish dance shows (Oiji 1996:35-6). The whole complex was covered with a high roof to keep the inside at a comfortable and appropriately tropical temperature throughout the year. When I visited there in 1996, the hotel provided aloha shirts and mu‘umu‘u to all the customers staying at the hotel to reinforce a Hawaiian atmosphere. Palm trees decorated the poolsides to imitate the scenery of a tropical beach, and there were several shows at the stage located in the center of the complex. Concerned that Hawaiian music alone might be too mellow to keep the attention of the regular Japanese audience, the program designer incorporated Tahitian dance in the tropical show, which alternated with another exotic stage show featuring
along the famous Shōnan coast and conveys the bright and romantic image of the summertime and the ocean.

The Shōnan Sound was initiated by the Japanese actor and singer, Kayama Yūzō. Cast as a positive, clean-cut, young marine sportsman from the Shōnan Coast in the film series, "Waka Daishō" (Young Boss), Kayama became popular during the 1960s. A yachtsman from Shōnan in his private life, Kayama composed and performed many songs using the image of the ocean and the Shōnan coast. Sometimes he used ‘ukulele and acoustic guitar accompaniment for lyrical songs and sometimes a rock band instrumentation in a style similar to the “surf sound” of United States groups like the Beach Boys, the Astronauts and the Ventures.12

The prototype of Shōnan Sound can be heard in the 1963 film, “Hawai no Waka Daishō” (Waka Daishō in Hawai’i), in which Kayama had the title role. In this film, Kayama portrays a handsome college student who participates in a yacht race on the Shōnan coast, enjoys surfing in Hawai’i, sings love songs to his girlfriend while strumming the ‘ukulele on the beach, and plays rock and roll on the electric guitar at dance parties. Kayama’s character was obviously adapted from the lead role in the film “Blue Hawai’i” (1961; shown in Japan in 1962), in which rock and roll singer Elvis Presley

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12 Although the Ventures were not solely a surf band, they recorded a number of surf anthems from mid-1963 through the summer of 1964 (Blair 1983:116). For most Japanese youth during the 1960s, the sound of the Ventures was a symbol of summer; the Ventures’ music (especially, “Diamond Head”) was aired at every beach and pool side. The Ventures toured Japan periodically in the 1960s and performed with Kayama. It seems that Kayama’s “surf sound” elements primarily come from his association with the Ventures.
portrays a wealthy beach boy who sings Hawaiian songs on the ‘ukulele and plays rock music on an electric guitar. After “Hawai no Waka Daishō,” Kayama further developed his concepts for the Shōnan Sound by first including elements both of Hawaiian music and of the California surf sound, and then blending in sentimental elements of the Japanese kayokyoku. Many of his songs have lyrical melodies set to a medium tempo eight-beat rhythm, and the lyrics contain poetic words evoking romantic images of the Shōnan beaches. Some of Kayama’s representative Shōnan songs include “Aruhi Nagisa ni” (One Day at the Beach), “Futari Dake no Umi” (The Ocean for Just Us Two), “Shōnan Hikishio” (The Shōnan Ebb Tide), and “Umi, Sono Ai” (Ocean and Love) (see the lyrics in Appendix B).

Kayama’s persona and his Shōnan Sound had an immediate impact on the youth subculture. The ‘ukulele, detached from its context in Hawaiian music, came once again into fashion as part of Shōnan beach culture. Surfers carried ‘ukulele and sang both Kayama’s compositions in the Japanese language and Elvis’ songs—including “Blue Hawai’i.” As time passed, their repertoire included more and more Japanese compositions. The popularity of Hawaiian music declined, and Shōnan Sound found itself firmly anchored in the genre of mainstream Japanese pop music.

In the 1970s, Shōnan Sound was performed by various artists, including solo pop singer Yamashita Tatsurō and the rock band The Southern All-Stars. While their musical styles were divergent, they all made use of a lyrical imagery that described a bright summer at some real or imagined
Hawaiian music activities resumed immediately after the war, first appearing in the entertainment facilities for the U.S. Occupation forces. Japanese viewed Hawaiian music in relation to their yearning for American affluence, but to visit Hawai'i—by extension, part of the United States—was thoroughly out of reach. From the 1950s through the mid-1960s, professional as well as amateur college student bands actively performed at dance parties and ongaku kissa, on radio shows, and in concert halls supported by economic recuperation and a strong atmosphere of cultural Americanism. Hula began to be performed by Japanese professional stage dancers in Japanese theaters, hotels, and at poolsides, as well as in U.S. military clubs.

From the late 1960s through the 1970s, Hawaiian music went into decline with the rise of rock music. However, some elements of Hawaiian music survived in other musical genres, such as kayokyoku and a newly-developed popular musical genre, Shōnan Sound. In particular, the concept of romanticism associated with an ocean theme was tenaciously carried over
to this new musical genre as a latent element of "Hawaiian" music recontextualized in the Japanese setting.
CHAPTER IV
HAWAIIAN MUSIC AND DANCE IN JAPAN IN THE 1980s AND 1990s

The decades of the 1980s and 1990s witnessed a striking revival of Hawaiian music activities. Unlike earlier periods of popularity, which revolved around male musicians, this revival was triggered by the rapidly increasing popularity of hula classes for older women offered in community schools.

In this chapter, I first look at factors within the socio-cultural environment that contributed to the popularity of the community school hula classes during the 1980s and at the way hula teachers developed a stratified teaching system. Then, I examine how Japan’s bubble economy during the late 1980s and the early 1990s stimulated the emergence of new hula teachers who were trained in Hawai'i and sought an “authentic hula.” This is followed by a discussion of musical activity in the 1980s and 1990s. I explore the way in which Hawaiian music practice was revived among the older male generation in the 1980s and the reasons why their music remained “nostalgic,” resulting in a schism between the hula community and musicians. Then, I talk about two new musical trends that appeared in the latter half of the 1990s: 1) the emergence of musicians who follow the contemporary genres of Hawaiian music; and, 2) a rising interest in ‘ukulele encouraged by the activities of non-Hawaiian music groups. Finally, I review the social conditions behind the emergence of honmono shikō and demonstrate
how the recent enthusiasm for *honmono* is embedded in its larger social context.

**The Hula Boom at Community Schools**

Rapid economic growth during the first half of the 1970s brought Japan unprecedented material affluence. Once the standard of living had increased and people's desire for material comfort was fulfilled, interest increasingly shifted toward spiritual fulfillment. Partly influenced by the relatively slower economic development triggered by the oil crisis of the mid-1970s, public attention turned more and more to the question of "how we spend time" instead of "how we spend money." At the same time, increasing life expectancy in the postwar period strengthened public consciousness of *ikigai*—that to which one can adhere with enthusiasm in life (Mathews 1996:14). The older generation was particularly concerned about how they might fill their time once liberated from daily responsibilities.

With this shift in public consciousness, several leading media companies and department stores, such as Yomiuri Nihon TV, Asahi Shimbun, and Takashimaya Department Store, opened large-scale, adult schools, or culture centers [*karuchā sentā*], in Tōkyō that they then marketed to housewives and retired men. A prototype of the culture center schools had

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1 For a discussion of the relationship between the Japanese economy and types of leisure activities, see "About Japan" Series 4 (1990) by Foreign Press Center.
2 According to statistics from the Ministry of Health and Welfare in Japan, the Japanese life expectancy in 1947 was 50.06 years for males and 53.96 years for females. In 1975, the numbers increased to 71.71 for males and 76.89 for females, and in 1985, to 74.78 and 80.48, respectively (Statistics Bureau Management and Coordination Agency 2000:64).
existed in the 1950s, but the aim of the earlier schools was primarily to offer young women courses in traditional arts, such as tea ceremony and flower arrangement, as preparation to be good housewives. In contrast, the culture centers of the late 1970s and 1980s aimed at supplying courses in as many different subjects as possible to meet the various interests of adults from differing backgrounds.\(^3\) Thus, the courses ranged from highly academic and specialized subjects at the graduate school level to recreation, including, for example, classes in physical fitness, dance, and music.

During the 1980s, some of the major foreign-derived dance and fitness courses included aerobics, ballet, social dance, folk, jazz and tap dance, hula, and flamenco (Yamamoto 2001:42). Women in their fifties and sixties were particularly drawn to the hula classes. Not only did these hula classes at culture centers offer housewives opportunities for socialization, the classes also met their needs for low-impact physical exercise and offered access to the pleasures of old Hawaiian hit songs and colorful Hawaiian costumes in which older students might feel young again.

With the growing fitness-consciousness of the late 1970s, aerobics and jazz dancing quickly commanded popularity as fashionable activities for young women, but there were few exercise classes available that the older generation could comfortably attend. When the hula classes opened, the relatively soft and slow hula movement—or at least, the impression of hula as low-impact—attracted females in their fifties and sixties who saw it as a

\(^3\) For more background on the beginnings of the culture center business, see Yamamoto (2001).
manageable exercise for fitness. Dancing barefoot also eased the anxiety of women who had experienced discomfort while wearing high-heels to perform other dances, such as flamenco.

While enjoying the physical training and relaxation of hula, these women also found a sense of spiritual rejuvenation, much of which came from listening to the music that had been in vogue in their youth. The hula teachers at culture centers in the 1980s were mostly former professional stage dancers from the 1950s and 1960s, and their musical selections for hula classes included "Hawaiian" tunes popular during those years.

For women in their fifties and older, these songs evoked "the good old days." These were songs they had listened to on radio and records, at dance parties, and in ongaku kissa and movie theaters when they were in their teens and twenties, and the songs carried with them collective memories connected to the joy of regaining peace after the suffering of the war, and to the optimism for the future in the postwar period. Nostalgic feelings emerge when one becomes aware of changes from the past, and they inevitably exist only in one's narrative as selective memories (Stewart 1984). In the 1980s, while Japanese enjoyed a material affluence that they had never experienced before, they also began to look back nostalgically upon the social vigor of the 1950s and the 1960s when the Japanese society was rapidly developing. For the older women in hula classes, the uplifting social force of the 1950s also overlapped with their own physical youth, energy, and individual dreams.
Largely in consideration of their students' age—and partly because this was what they could teach best—the teachers selected Hawaiian songs that were well-known in Japan from the immediate postwar period through the early 1960s. "Blue Hawai'i,"4 "On a Little Bamboo Bridge" [Chiisana Take no Hashi] (see footnote 9 in Chapter III) and "Beyond the Reef" [Sangoshō no Kanata] 5 became so popular that they earned a collective nickname, "Ao-Dake-Sango" (Blue-Bamboo-Reef), that collapses the three song titles into one. Other songs, including "On a Tropic Night" [Nangoku no Yoru], "Kaimana Hila,"6 and "Sophisticated Hula" [Tsuki no Yo wa],7 were also mainstays of the culture center hula repertoire. Except for "Kaimana Hila," which was customarily sung in Hawaiian, these songs were mostly in Japanese or English. Thus, familiarity with the lyrics facilitated understanding of the relationship between the words and the choreography. For the same reason,

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4 "Blue Hawai'i" was the composition of Paramount Pictures' house composers, Leo Robin and Ralph Ranger. This song became a world-wide hit twice—first when sung by Bing Crosby in 1937 in the film, "Waikiki Wedding," and later in Elvis Presley's version as recorded for the 1961 film, "Blue Hawai'i."

5 "Beyond the Reef" is a 1949 composition by a Hawai'i-based Canadian pianist, Jack Pitman. Bing Crosby's recording popularized it on the U.S. mainland in 1950. In Japan, it was first introduced in 1950 or 1951 by a famous Japanese actress, Yamaguchi Yoshiko, with Japanese lyrics by Fujiura Kō.

6 The original version of "Kaimana Hila" was composed by Charles E. King in 1916. The song widely known by people in both Hawai'i and Japan, however, is a later version by Andy Cummings, who changed the melody and rhythm into an almost completely different song. In Japan, this new version by Cummings became a smash hit with Ethel Nakada's recording in 1958 and is still one of the most-performed in the Hawaiian repertoire there.

7 "Sophisticated Hula," composed by Sol K. Bright in 1937, is known in Japan as "Tsuki no Yo wa" (Moonlit Night). Betty Inada recorded this song with Buckie Shirakata in 1940 under the title "Hula no Odori" (Hula Dance). After the war, it became popular with Ethel Nakada's recording in 1959.
teachers also employed “Hawaiian” songs composed by Japanese and even Japanese popular songs on occasion.

The bright visual image of hula attire was perhaps an attractive element for women of this retired generation. In traditional Japanese aesthetics, older women normally wear sober colors; to deck themselves in festive colors is viewed as vulgar and inappropriate. In hula classes and concerts, however, they could wear colorful muʻumuʻu and even adorn their necks and hair with artificial lei and flowers. As long as they were taking part in hula activities, they could unabashedly justify the bold transformation. 10

By meeting the emotional and physical needs of older women, the teaching of hula became one of the most successful businesses in the cultural industry. Hula school advertisements often used enticing phrases like “hula for your beauty and health” or “elegant hula for your rejuvenation” with photos of a female hula dancer—usually the teacher of the school—dressed in a long Westernized Hawaiian garment called a holokū and adorned with flowers (Figure IV-1).

This vision certainly differed from the fantasized and overtly sensualized image of hula girls in grass or cellophane skirts, an image that had been made popular by early Hollywood films such as “Hula” (1927) and

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8 In Japan, beginning hula classes commonly dance to “Aloha ‘Ukulele,” composed and sung by Ohashi Setsuo.
9 One that is often used in beginners’ hula classes is “Seto no Hanayome” (The Bride in Seto), the 1972 hit song by a famous Japanese popular singer, Koyanagi Rumiko.
10 Several hula students in their sixties told me that they feel young when they dance in red muʻumuʻu. Wearing muʻumuʻu in hula lessons is, however, certainly a Japanese practice. In Hawai‘i, students wear gathered skirts called pāʻū. They do not wear leis or headdresses in lessons, but use fresh greenery to adorn themselves in concerts.
“Waikiki Wedding” (1937). During the 1980s, the marketing strategy for hula classes in Japan inspired women’s desire for metamorphosis by elevating the Japanese concept of Hawaiian hula to that of an elegant and refined dance form that could be considered worthy of study as an art.

This new Japanese image of hula was not too remote from the image provided by the average Waikiki tourist show in the 1980s, yet it reflected only one of the various hula traditions in Hawai‘i. In the 1970s and 1980s, Hawai‘i was in the midst of the “Hawaiian Renaissance”—a political, ethnic, and cultural movement by native Hawaiians to regain their “pride and interest in being Hawaiian” (Burris 1982:31)—and Hawaiians were seriously looking into their native traditional cultural practices, including language, genealogy, canoe paddling, chanting, surfing, ethnobotany, lei making, and hula (Kanahele 1977, 1979b). In particular, hula masters who were concerned about the demise of older hula traditions conducted research into styles of hula and chant from the nineteenth century and held workshops for transmitting their knowledge to younger generations (Hopkins 1982:126). With increasing Hawaiian ethnic pride and cultural awareness, the performance of ancient-style hula, hula kahiko, became the center of attention for local hula communities in Hawai‘i (Kanahele 1979b:4). This ancient style did not appear in the repertoire taught at culture centers in Japan, however. If viewed from the Hawaiian perspective, the form of hula that the Japanese

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11 For the created image of hula dancers in Hollywood films, see Reyes (1995) and Kanahele (1979a:253-258).
The advertisement on top says, “How about spending your leisure time elegantly doing beautifying and healthy hula?” A long dress with a high collar, puff sleeves, fitted waist, and a train suggests the Edwardian style that was popular in Hawai‘i at the turn of the twentieth century (Arthur 1998:9-10).
hula communities adopted as a model—the Westernized modern style, which was further modified to accommodate the Japanese hula class setting—was only a small part of the whole picture.

By the mid-1980s, the number of hula students had increased and culture center classes soon spread outside of Tōkyō to Ōsaka, Kōbe, and Kyōto. To accommodate this expansion, head teachers usually trained several instructors and sent them out to teach at branch schools. At the same time, the head teachers established their own main schools where they taught mainly intermediate and advanced-level students. In this way, head teachers stratified the system of hula training, creating a stratification similar to that of schools in Japanese traditional arts, as is discussed in the next chapter.

In the latter half of the 1980s, several schools regularly put on student concerts (called happyokai), and in 1986, the first joint hula concert, held at Jōban Hawaiian Center (see footnote 11 in Chapter III), attracted approximately 140 dancers from eight different schools (Anonymous 1986a:5). In 1990, the first hula association, Zen Nihon Hula Kyōkai, was founded. The number of hula students multiplied, particularly during the bubble economy, lasting from the late 1980s through the beginning of the 1990s, and this increase can be understood as being partly due to greater opportunities for visiting Hawai‘i. A wider exposure to contemporary Hawai‘i and its arts, in turn, resulted in the emergence of a new type of hula school that modeled itself on the hālau hula (hula schools) of Hawai‘i.
The New Hula Trends of the 1990s

In the 1990s, culture center hula continued to be active and spread throughout Japan, while economic growth also fueled the development of a new type of hula school. In contrast to the culture center hula of the 1980s, which primarily functioned to provide light exercise in addition to psychological rejuvenation, the teachers in the new schools were concerned with the authenticity of the dance style as described and taught by native Hawaiians. Throughout the 1990s, Japanese hula communities, in general, aimed at a close replication of the styles practiced in Hawai‘i, aptly calling this honmono shikō (an orientation toward the authentic).

The economic success of the late 1980s provided the economic security that made possible travel and study, and thus influenced attitudes about hula. The strong Japanese yen at that time enabled a large number of Japanese tourists to travel overseas, and Hawai‘i was one of their favorite destinations, due to its established image as a “paradise” not accessible to average Japanese citizens before the mid-1980s. As Table IV-1 demonstrates, the number of Japanese tourists visiting Hawai‘i steadily increased until the bubble economy burst in 1991. It doubled from 731,000 in 1986 to 1,439,000 in 1990, and the annual rates of increase stayed high during the years 1987-1989 (twenty-four percent in 1987, nineteen percent in 1988, and again up to twenty-three percent in 1989).
<table>
<thead>
<tr>
<th>Year</th>
<th>Japanese Visitors</th>
<th>Percent Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1984</td>
<td>638,000</td>
<td></td>
</tr>
<tr>
<td>1985</td>
<td>709,000</td>
<td>+11%</td>
</tr>
<tr>
<td>1986</td>
<td>731,000</td>
<td>+3%</td>
</tr>
<tr>
<td>1987</td>
<td>904,000</td>
<td>+24%</td>
</tr>
<tr>
<td>1988</td>
<td>1,072,000</td>
<td>+19%</td>
</tr>
<tr>
<td>1989</td>
<td>1,319,000</td>
<td>+23%</td>
</tr>
<tr>
<td>1990</td>
<td>1,439,000</td>
<td>+9%</td>
</tr>
<tr>
<td>1991</td>
<td>1,385,000</td>
<td>−4%</td>
</tr>
<tr>
<td>1992</td>
<td>1,637,000</td>
<td>+18%</td>
</tr>
<tr>
<td>1993</td>
<td>1,592,000</td>
<td>−3%</td>
</tr>
<tr>
<td>1994</td>
<td>1,756,000</td>
<td>+10%</td>
</tr>
<tr>
<td>1995</td>
<td>1,999,000</td>
<td>+14%</td>
</tr>
<tr>
<td>1996</td>
<td>2,090,000</td>
<td>+5%</td>
</tr>
<tr>
<td>1997</td>
<td>2,223,000</td>
<td>+6%</td>
</tr>
<tr>
<td>1998</td>
<td>2,009,000</td>
<td>−10%</td>
</tr>
</tbody>
</table>

Table IV-1: Annual Japanese Visitors to Hawai'i
Source: Hawai'i Visitors and Convention Bureau (1999)

Other sources also show that there was an increase in the number of female tourists from Japan in the latter half of the 1980s. After the liberalization of foreign travel in 1964, adult men comprised more than eighty percent of the Japanese citizens traveling abroad (Yaguchi and Yoshihara, forthcoming). In the late 1980s, in contrast, forty percent of the total number of the Japanese overseas travelers were women, many of whom were under fifty years of age (JTB Report 1989:8). In 1988, for example, female tourists between age eighteen and forty-four comprised thirty-six percent of the total. This number increased in 1990 to thirty-nine percent (JTB Report 1991:17). Of the female hula dancers in their twenties and thirties that I interviewed, about half said they started studying hula out of their fondness

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12 I calculated this number based on a diagram in the JTB Report (1989:18).
for Hawai'i. To a large extent, the new trend of honmono shikō emerged from this young female generation who visited Hawai'i during the latter half of the 1980s and was attracted to the hula that was deeply embedded in its culture.

The following stories illustrate typical circumstances in which young Japanese women became interested in hula during the bubble economy and post-bubble economy periods. One female hula teacher, a former wind surfer born in 1958, became fascinated by the ancient style of hula that she saw performed during a visit to Hawai'i in the mid-1980s. After the trip, she found a Japanese hula teacher and studied with her for seven years. However, since her teacher did not respond to her request to teach her hula kahiko (ancient hula), she decided to return to Hawai'i to study with a native kumu hula (hula master). After opening a school in Japan in 1993, she made frequent trips to Hawai'i to continue her studies with her Hawaiian kumu Leimomi Ho. In 1994, she participated in the Merrie Monarch Hula Festival—the most prestigious hula competition in Hawai'i—as a member of Ho's troupe (M.S., pers. comm., Dec. 23, 1995). Another young teacher, born in 1964, was inspired by hula recorded in a video of the Merrie Monarch Festival. She had been studying hula with a Japanese teacher since high school, but felt Japanese hula was more like ballet. What she saw on the video, according to her, seemed to be completely different from the hula she knew. The recorded hula performances moved her so deeply that she got goose bumps. Eventually, she moved to Hawai'i and studied with kumu hula, Aloha Dalire, whose troupe was featured in the video performance. Since
1991, she has regularly participated in the Merrie Monarch and King Kamehameha Hula Competitions as a member of Dalire’s troupe, Keola Laulani Hālau Ōlapa O Laka. In 1992, she opened her own school in Japan as a branch of her master’s school (S.Y., pers. comm., Dec. 24, 1995).

The above examples represent the young teachers of the 1990s who turned away from the Japanese model of studying hula, chose to study directly with native masters, and placed a high value on participating in prestigious Hawaiian competitions. There were Japanese teachers who studied with native masters prior to the 1980s, but this new generation in the 1990s may be distinguished from the older generation in the following aspects: a deeper immersion in Hawaiian culture, which is illustrated by their practice of living with their teachers’ families and participating in hula competitions in Hawai‘i as members of their Hawaiian hālau; a clear emotional dissociation from the Hawaiian music repertoire popular during the postwar period; and a relative inexperience with the Japanese show business industry before entering the hula world. Since teaching in culture center classes provided an effective way to establish credibility and connections, most of the young teachers also first taught at culture centers.

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During the 1960s through mid-1970s, Luka and Louise Kaleiki of the 'Ilima Studio taught many Japanese students including Hayakawa Kazue, Satake Kikuko, Nawa Tomoko and Hashimoto Keiko. This was at a time prior to the full emergence of the Hawaiian cultural movement, and few hula schools in Hawai‘i taught hula kahiko, Hawaiian language, or other traditional cultural aspects. Hashimoto recalls that there were only four or five kahiko numbers taught at the 'Ilima studio at that time. Since the death of both Kaleikis, Hashimoto and Nawa have been studying with other native masters and actively performing both kahiko and 'auana (modern) styles in large competitions held in Hawai‘i. Hashimoto’s troupe entered the prestigious King Kamehameha hula competition as early as 1988, and, in this sense, Hashimoto is recognized as an early practitioner of a hula style that later became fashionable.
and mainly used songs from the *ao-dake-sango* repertoire when teaching the senior students. At their private studios, however, they taught the hula and musical repertoire they had learned from their *kumu hula*.

These classes taught by young teachers quickly attracted women in their twenties and thirties and illustrate several social trends of the 1990s. Personal communications and surveys reveal that many of these students had been to Hawai‘i at least once during the bubble economy and were especially fascinated by the *hula kahiko*. In addition, the rising popularity of world music in Japan during the early 1990s triggered an interest in various forms of non-Western performing arts, including hula, as well as Balinese dance, classical Indian dance, flamenco, tango, and belly dance. Finally, in the late 1990s, the mass media’s widespread use of the catch word *iyashi* (healing, curing) as a means of selling “relaxation-aid” merchandise and services in magazines for young people—including relaxation tours, music, fashion, and massage services—further played a significant role in promoting the popularity of Hawaiian performing arts as a healthy activity among that generation.

As of 1999, approximately fifteen to twenty percent of the audience at hula concerts I observed in Tōkyō and its suburbs were females under forty. In addition, young male students began to appear as audience members and as dancers in the late 1990s.\(^{14}\) In my interviews, many said they began

\(^{14}\) In 1999, a Japanese male troupe led by Tony Tauvela, who teaches in Tōkyō, entered the King Kamehameha Hula Competition for the first time and placed the fourth in the *hula kahiko* division. Tauvela has been performing and teaching Hawaiian music and hula in Japan since the 1980s. As one of the few male hula teachers from Hawai‘i to take up
studying hula, because they were attracted to the male *hula kahiko* they saw in Hawai‘i.

The wave of *honmono shikō*, which started with the rise of tourism, flooded the Japanese hula world during the latter half of the 1990s, as Japanese teachers invited native masters to Japan for the purpose of conducting workshops and also organized hula workshop tours to Hawai‘i. This direct contact with the practitioners of Hawaiian culture and tradition became a regular part of the activities in Japanese schools, and encouraged the development of domestic hula competitions, modeled on large Hawaiian competitions and featuring renowned judges from Hawai‘i. For example, the Annual Hawaiian Hula Competition in Tōkyō—held since 1998—regularly invites judges of the Merrie Monarch Hula Festival. In the 1999 competition which I attended, Ed Collier, Noenoelani Zuttermeister, and Cy M. Bridges judged the performances. In this competition, the winning group was given the opportunity to perform at the pre-competition exhibition of the Merrie Monarch Hula Festival in Hilo the following year (*Third Annual Hula Competition in Tōkyō* 1999:3). The annual Japan King Kamehameha Hula Competition started in 1999, with Pat Namaka Bacon, Edith K. McKinzie, and Keali‘i Reichel as judges. The winners for this competition receive invitations to enter the King Kamehameha Hula Competition on O‘ahu the following year (*King Kamehameha Hula Competition in Japan Official Program* 1999:4).

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residency in Japan, he made definite contributions to the birth and growth of male hula in Japan.
In the public sphere, Ikaho, a city in Gunma Prefecture, started to feature a hula competition, Ikaho Merrie Monarch, in 1997, as part of their annual Ikaho Hawaiian Festival (King Kalākaua The Merry Monarch Ikaho Hawaiian Festival Jikko Iinkai 1998:5). This festival also invites *kumu hula* from Hawai‘i both to judge the competition and to offer Japanese hula teachers and advanced students classes in hula and lei making (Ikaho Hawaiian Festival Program, *King Kalākaua, “The Merrie Monarch”* 1998).

One difficulty that *honmono shikō* students encountered in the course of studying hula was their relative unfamiliarity with Hawaiian language and culture. In Japan, few people could interpret the intricate and often layered meanings of Hawaiian poetry. Unless students were studying with teachers who had direct and frequent communication with Hawaiian masters, students usually had to save their questions for native masters who visited Japan, or wait until the students themselves might travel to Hawai‘i. Thus, Japanese students and teachers especially appreciated lectures and workshops on Hawaiiana and hula, including the interpretation of the lyrics by Hawaiian *kumu hula*.

Since 1999, the intensity of *honmono shikō* seems to have decreased slightly and some experienced young Japanese dancers now consciously choose Japanese songs or folk songs composed by Japanese in Hawai‘i for their repertoire. This phenomenon may suggest that after training themselves in Hawaiian hula communities for a certain length of time, these performers feel confident and comfortable enough to express their non-
Hawaiianness publicly using a Hawaiian art form, or that the more they pursue cultural (i.e., Hawaiian) authenticity in hula, the more conscious they become of their own cultural identity. It merits continued attention to whether new, hybridized forms will emerge from this awareness.

Revival of Music Activities

In the early 1980s, Hawaiian music regained some popularity after more than fifteen years of decline. This revival started among businessmen in their fifties and older, who, as they approached retirement age, reunited with their college music bands to perform old songs in their leisure time (see for example, “Amachua Bando Shōkai 2: Hitto Sendāsu” [Amateur Music Band Series 2: The Hit Senders] Anonymous 1982:11). This practice gradually developed into the founding of music circles for people with the same interest. In the early 1980s, Hawaiian music circles proliferated throughout Japan. They held monthly Hawaiian music parties to perform

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15 At the end of the 1970s, the Hawaiian surf-rock group, Kalapana became popular in Japan, but that popularity did not lead to a general revival of Hawaiian music in Japan. It did, however, function as a catalyst for the development in the 1990s of Japanese contemporary Hawaiian music and the “resort” music genre (an updated version of the Shōnan Sound evoking the image of summer and ocean). Several musicians in their forties, whom I interviewed in 1999, said they had first been charmed by the Hawaiian sound of Kalapana and slack-key guitarist Gabby Pahinui. Pahinui, in contrast to his great fame at home as “the folk hero of the Hawaiian music world” (Kanahele 1979a:285), was little known to the Japanese Hawaiian music communities because their interest in Hawaiian music generally ended with the music of the 1950s. In 1976, however, Pahinui’s appearance on the record “Chicken Skin Music,” produced by the eclectic mainland instrumentalist Ry Cooder, captured the attention of the Japanese musicians who were then in their twenties.

16 The activities of amateur group circles in this period are often reported in the magazine for Hawaiian music aficionados, Hawaiian Fan. See, for example, “Hamamatsu Hawaiian Kurabu Kara Aloha!” (Aloha from the Hamamatsu Hawaiian Music Club!) (Anonymous 1985:13), “Utsunomiya ni Nezuku Lei Islanders” (The Lei Islanders Who Are Based in Utsunomiya) (Anonymous 1986b:12), and “Odawara Hawaiian Kurabu Hosoku!!” (The Odawara Hawaiian Music Club Founded!!) (Anonymous 1987a:6).
together and to share their love of the music. Stimulated by the enthusiasm of the amateur groups, professional musicians who had been away from Hawaiian music activities during the 1970s also returned to the stage. A glance at the event calendars of the Hawaiian music magazine, *Hawaiian Fan*, reveals that during the 1980s, the stars of the 1950s and 1960s—such as Buckie Shirakata, Ōhashi Setsuo, Shiraishi Makoto, Minami Kaoru, Etō Kaori, and “George” Matsushita—frequently performed in concerts, at dinner shows, and during other Hawaiian music-related events. In contrast, there were few new Hawaiian music singers or instrumentalists who made their debuts between the 1980s and the mid-1990s, leaving Japanese Hawaiian music emphatically nostalgic.

During this period, important gathering spots for lovers of old Hawaiian music were the Hawaiian music pubs that began to appear in Tōkyō at the end of the 1970s. Most were owned by professional musicians and, to a lesser extent, by old fans of Hawaiian music. This type of pub differed from the *ongaku kissa* popular in the 1950s and 1960s in three ways: an *ongaku kissa* was a coffee shop that opened in the middle of the day, whereas Hawaiian music pubs were bars that served alcohol and were open in the evening; the owners of *ongaku kissa* hired popular musicians of the time, whereas Hawaiian music pubs were mostly owned by musicians who performed in their own pubs; and, in the case of *ongaku kissa*, the stage performance of professional music bands was the main attraction for customers, whereas Hawaiian music pubs aimed to provide good music
performed by the owner's group, and more importantly, to offer customers—mostly amateur musicians—an opportunity to perform on stage. By providing customers with opportunities to perform and interact with professional musicians and other amateurs sharing the same interest, Hawaiian music pubs played a major role both in cultivating an adult audience and in developing a sense of "community" among Hawaiian music fans. From the end of the 1970s through the 1980s nearly forty Hawaiian music pubs sprang up in Tōkyō and its surrounding suburbs.

Typical pubs were small, with a capacity for seating twenty to forty customers at the most, and were decorated with artificial tropical plants. Leis, photos, and various shapes and styles of 'ukulele ornamented the walls to create a Polynesian atmosphere. Ordinarily, there was no raised stage, but the owner reserved one corner or end of the room as the performance space. The house musicians, led by the master of the pub, performed two or three thirty-minute sets per night; in between the scheduled show times, customers took turns singing, dancing, or playing, usually accompanied by the host musicians (see Figure IV-2). Thanks in part to the hula craze, which brought a new clientele of hula students to the pub, Hawaiian music pubs thrived until the mid-1990s. Some of the well-known pubs from the 1980s through the mid-1990s and their owners include: the Tapa Room, run by Shiraishi Makoto; Hawaiian, run by singer Shimizu Mineo; Coney Island, owned by Mitsuhashi Wataru, the leader of the group Coney Island; Mahalo run by
guitarist Yokoe Yasuyuki; and Luana, owned by steel guitarist Yamaguchi Gunichi.\(^\text{17}\)

Figure IV-2: A Customer Dancing at Hawaiian Music Pub, “Coco Palms” in Ginza, Tōkyō

**Exposure to Contemporary Hawaiian Music**

From the latter half of the 1980s through the early 1990s, a greater number of opportunities to listen to Hawaiian artists allowed Japanese Hawaiian music communities to become fully aware that the contemporary

\(^{17}\) Many of these pubs were closed down by the late 1990s largely due to the declining number of customers willing to pay their high admission charges. Experienced amateur musicians preferred to rent a space for Hawaiian music parties for themselves at a cheaper price. Also, as the hula community became increasingly _honmono shikō_, hula dancers stopped coming to Hawaiian music pubs where musicians concentrated on the repertoire from the 1950s. As of 2002, Coco Palms in Ginza, Buckie in Shibuya, and Hawaiian in Shinjuku are still in business. Many other pubs changed their business into _karaoke_ bars or rental spaces for music parties. See Appendix D for the location of some of the Hawaiian music pubs.
Hawaiian music emerging from the native Hawaiian cultural movement differed from the *hapa haole* music with which the Japanese were so familiar. The most obvious difference was the absence of steel guitar in the contemporary Hawaiian bands. Instead, instrumentation typically consisted of ‘ukulele, guitar, and bass. Also, the language of the lyrics was often Hawaiian instead of English, and many songs celebrated the Hawaiians’ deep feeling for their land and its people instead of focusing on images of Hawai‘i as a tropical paradise under the tourist gaze. Also, this “new” Hawaiian music often incorporated traditional chanting (*oli*) or traditional Hawaiian percussion (such as *pahu* and *ipu*) in its arrangement.

Female hula students accepted these songs as *honba no ongaku* (music from the original site), but the reaction of older Japanese men—both musicians and listeners—was mixed. In interviews, many of them related that the sound of the steel guitar evoked their yearning for Hawai‘i in the postwar years as a tropical paradise belonging to an affluent America, and that listening to or playing *hapa haole* songs on that instrument enabled them to vicariously experience that richness. For them, the music without the sound of the steel guitar lacked the charm they expected when they listened to Hawaiian music.

Beginning in the late 1980s, the issue of language also became the center of an intense dispute among Japanese Hawaiian music aficionados.

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18 See also the discussion of changing trends in instrumentation in Chapter VII.
19 For example, on the 1978 album *Ho‘ōla* by The Brothers Cazimero, both *oli* and the *pahu* drum are used in the song “Nani Hanalei.” This album was reissued in 1987 in CD format and became more widely available in Japan.
Some insisted that in Japan one should sing songs in Japanese, or at least in English, since few listeners would understand Hawaiian lyrics and they feared that the lack of comprehension might make it difficult to truly enjoy the song (Anonymous 1987b:7). Others worried about the Japanese musicians' propensity to indulge themselves in nostalgia by adhering to the old *hapa haole* repertoire or to "Japanized" Hawaiian songs. These people asserted that Japanese musicians ought to explore the new styles from current Hawai'i and thus attract a younger generation as audience for their music (Anonymous 1987c:15; 1988a:15; 1988b:27). In the end, however, most senior-age musicians continued to play the nostalgic repertoire of the 1950s despite the hula community's growing enthusiasm for contemporary Hawaiian music. Thus, an already growing schism in musical genres between Japanese musicians and hula groups widened in the first half of the 1990s.

**A Rising Interest in Contemporary Hawaiian Music**

In the latter half of the 1990s, there was a notable shift in musical interests that favored the contemporary music of Hawai'i. Several factors prompted this shift: 1) the death of well-known Japanese musicians from the postwar period; 2) a demand for musicians who could play contemporary-style music for hula dancers; and 3) the emergence of young Hawaiian music fans who were interested in the contemporary musical genres of Hawai'i.

During the 1990s, three leading figures of Hawaiian music in Japan passed away: Buckie Shirakata (1994), Ōtsuka Tatsuo (1998), and falsetto
singer and ‘ukulele player Yamaguchi Ginji (1997). As the number of top-notch musicians from the 1950s dwindled, the vigor of performances of the music from that period inevitably began to fade, and that decline prompted several noticeable changes within the hula and Hawaiian music communities.

The foremost change concerned musicians’ status and their relationship with hula dancers. Until around 1986, musicians ranked higher than hula dancers in the world of Japanese Hawaiian music. Concerts and dinner shows centered around star steel guitarists from the 1950s; on those stages, hula was viewed merely as *soemono* (an addition or garnish) that provided a welcome change of scenery but was, nonetheless, subordinate to the main musical performance. Since hula teaching as a business had just emerged at that time and teachers were in need of repertoire to teach their students, older musicians were venerated as the source of knowledge about music and lyrics. Gradually, however, as hula schools became more popular and hula performances less “decorative,” this hierarchy began to change. From the late 1980s through the early 1990s, as hula schools became prosperous, the need for accompanists for student concerts and other hula-related events increased, and thus, even lesser-known music groups found many opportunities to perform as accompanists to the performers of hula. Musicians were still essential but perhaps less venerated as stars. This most obvious shift in the social hierarchy of musicians was not the only change prompted by the increased popularity of hula schools and hula performances.
As hula dancers began to use contemporary Hawaiian music and to interact with musicians from Hawai'i, they turned away from the old Japanese repertoire to embrace contemporary Hawaiian songs and started to hold events separately from the Japanese musicians. Hula schools used recordings by Hawaiian artists, and, by the latter half of the 1990s, some schools invited Hawaiian musicians to perform for their student hula recitals. This decision to include Hawaiian musicians in hula performances increased the popularity of hula performances and dealt a serious blow to those Japanese musicians who had once dominated the Hawaiian music scene. Since few of major artists who played the type of nostalgic Hawaiian music so popular after the war were still active, it was almost impossible to attract audiences to music-only concerts. Musicians found that they had to include the hula community in order to sell tickets. As a partial solution to this business crisis, some musicians left their old-style Hawaiian music groups and began playing contemporary Hawaiian music with a new instrumentation that eliminated the steel guitar. When I was in Tōkyō in the late 1990s, there were still few Japanese musicians who could accompany the hula dancers trained in Hawai'i, so these musicians who had adapted to contemporary styles were in demand to perform at hula recitals and at parties organized by the new type of dancers.  

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20 Guitarist Furudate Tadashi is representative of professional musicians in this category. In the early part of his career, Furudate played in the well-established groups, The Palm Serenaders led by Ōtsuka Tatsuo and Nā Lei O Hawaiians led by Shiraishi Makoto, and then joined The Aloha Hawaiians after the death of Buckie Shirakata. In the mid-1990s, he established his own group, Aloha Pumehana, and switched to performing in a contemporary style, similar to that of the vocal group, Ho'okena.
Musicians usually absorbed new musical styles by listening to recordings and imitating the sound of the featured Hawaiian artists. Depending on the performers and the performance occasion, the degree of "fidelity" to the recorded rendition varied. Some musicians adopted only the main chord progressions while others imitated even the most minute musical embellishments. When accompanying hula performers, however, the musicians tended to duplicate the sound of the recording as closely as possible, because most Japanese hula students practiced with recordings only and could not accommodate any variations in their music.21

Apart from the converted professionals, aficionados of the contemporary sound were represented by those who had weaker ties to the musical fads of the 1950s and who were willing to learn the new music. The majority of these people had become interested in recent Hawaiian music through repeated visits to Hawai'i. For example, the Traditional Hawaiian Fun Club of Tōkyō consists primarily of older amateurs who travel to Hawai'i periodically. Since 1995, they have been holding monthly meetings, "E Pa'ina Kākou," for the purpose of both studying the lyrics of traditional Hawaiian songs and enjoying music and hula performances. When I visited one of their meetings in 1999, Saeki Hiroshi, a co-founder of the club, told me that he was fascinated by the way local people in Hawai'i perform and exchange music

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21 This detailed copying practice and the use of the charts actually still create difficulties when Japanese musicians and hula dancers perform with artists from Hawai'i. Furudate told me that since many Hawaiian musicians do not even decide what key they will use until immediately before the performance, there is no way for the Japanese players to prepare. Problems also arise when Japanese dancers' demand in hula concerts that Hawaiian musicians play exactly like someone else.
and hula in non-commercial settings and further suggested that the main purpose of this club was to find and study the traditional songs transmitted in Hawaiian communities. Since 1993, members have annually attended “Moloka‘i Ka Hula Piko,” a festival that celebrates the birth of hula on Moloka‘i. They also periodically conduct “hula song tours” to visit the places described in hula songs. In the past decade, the chairman of the club and organizer of the hula song tour, Kakehi Kōtarō, translated many Hawaiian songs into Japanese. By the spring of 2000, he had translated approximately one thousand Hawaiian songs. Kakehi’s study was one of the earliest serious efforts in Japan to understand the meaning of Hawaiian lyrics.

In the late 1990s, due in part to a growing popularity of world music and of acoustic sound, the number of Hawaiian music performances presented by young musicians increased for the first time since the 1950s. Slack-key guitarists, Yamauchi Yūki, who studied with Raymond Kane, and “Agnes” Kimura, who took lessons from Ozzy Kotani, brought directly-imported musical styles and playing techniques to the Japanese Hawaiian music community and thus attracted the attention of young audiences. At the same time, a handful of young groups emerged that featured musicians between age twenty and the mid-forties.

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22 In this period, American steel guitarist Bob Brozman’s tour of Japan and his recording with Okinawan sanshin (three-stringed unfretted lute) player Hirayasu Takashi with acoustic arrangement invited some renewed interest in steel guitar, especially the acoustic one, among the younger generation. This popularity, however, did not develop into the revival of the steel guitar. The instrument is largely performed by the senior musicians. In Hawai‘i, in contrast, even though the use of the steel guitar has decreased, some younger musicians—Alan Akaka, for example—continue to play this instrument with interest high enough to support occasional workshops and festivals.
Among them, three male trios—Pupule Boys, Laula, and Kaiser's—were the most active groups during my research period in 1999. Like many musicians in Hawai'i, they had regular day jobs and performed Hawaiian music two to three times per month at music parties and concerts. Their musical styles varied. Laula, which featured a falsetto singer, was strongly influenced by the style of Troy Fernandez. In contrast, Kaiser's aimed at playing with a Hawaiian sound with a touch of American rock, similar to the then-popular Hawaiian group, Ka'au Crater Boys (Kaiser's' member Jimbō Shigeru, pers. comm., Oct. 16, 1999).

In the late 1990s, along with the popular new Hawaiian sound, there emerged new venues. A thirty year-old female hula dancer, Koguma Chihiro, noticed that no Hawaiian music event had yet been organized for the younger generations. Thus, in 1998 she began to plan informal, party style concerts that were held outdoors or in rented spaces. These events resembled the fund-raising party-style musical performances typically organized by halau hula in Hawai'i. In contrast to more formal dinner shows, which presented established musicians and served grand meals, these parties provided only inexpensive drinks and snacks on-site so that young audiences could afford to attend them. I visited one of those parties and found a small room with a capacity of approximately fifty people packed with men and women in their twenties through forties. Hula dancers in the audience took turns dancing, and when they finished performing, the audience often followed the Hawaiian practice of shouting, "Hana hou!" (Encore!) to ask for
another song. In these events, the ao-dake-sango repertoire did not appear, but instead, popular hula songs such as "Ka Uluwehi O Ke Kai," "Pāpālina Lahilahi," "Holoholo Kaʻa," and some of the hit songs by Kealiʻi Reichel, including "Kawaipunahele" (1994; released in Japan in 1998) and "Lei Haliʻa" (1995; released in Japan in 1998) dominated the repertoire.

If we were to place Japanese Hawaiian musicians along a continuum representing fidelity to the Hawaiian tradition, the younger artists in their thirties would be located closest to that which might be identified as most Hawaiian in both musical content and in the manner that the music and dance are communicated between performers and audience. Only after immersing themselves in the host culture could Koguma and the participants in her events bring this cultural and historical awareness from Hawaiʻi to Japan.

Younger Japanese performers of hula and Hawaiian music may seem more "Hawaiian," but this fond embrace of a foreign culture does not imply that Japanese performers wish to deny their Japanese culture or to adopt native Hawaiian culture as their own. When interviewed, many shared their feelings about being Japanese while performing music and dance deeply rooted in Hawaiian cultural traditions.23 At the music parties and concerts I

23 For example, Koguma told me about her feeling of isolation as a foreigner in her hula school in Hawaiʻi. Jinbō Shigeru, a member of Kaiser’s and a hula dancer, said that he often questions the appropriateness of performing hula kahiko as a Japanese (Koguma Chihiro and Jinbō Shigeru, pers. comm., Oct. 16, 1999). Agnes Kimura, a Japanese Hawaiian music singer, said that she chose to sing "Hole Hole Bushi," an old labor song transmitted among Japanese plantation workers in Hawaiʻi, not only because this song moves her but also because she feels it is her responsibility as a Japanese singer who sings Hawaiian music to disseminate this historically significant song (Anonymous 1998:TGIF Section D). An eclectic world music singer Sandii Suzuki consciously selects and sings famous Japanese compositions, such as
attended, I observed that the people in their thirties were far more interested in the Hawaiian way of creating a communal experience through music-making rather than in creating a replication of the original musical product. This move to replicate experience rather than product was demonstrated by the audiences’ verbal responses to the performers (“weeeha!”), the musicians calling upon someone in the audience to perform a hula, the informal small talk between performers and the audience, the audience members’ strumming of ‘ukulele to accompany performers on stage, and the dancers giving hugs (or high fives) to the musicians after the performance as an expression of gratitude. The transculturation of such behavioral aspects surrounding Hawaiian music was a new phenomenon that occurred for the first time in the latter half of the 1990s mainly among this generation mostly in their thirties. This kind of change in behavior was only possible when the Japanese image of the “body” involved in Hawaiian music performance shifted from the display of sexuality to a vehicle for communication. It may also suggest a Japanese desire for deeper human communication by adopting a Hawaiian form of interaction with a great deal of body contact as opposed to the more rigid, formal Japanese-style human communication with less body contact.

‘Ukulele

If the 1950s was the decade of the steel guitar and the 1980s was that of the hula, the 1990s, especially the latter part of the decade, is the decade of the

“Hamabe no Uta” (Song of the Shore), which are arranged for slack-key guitar with lyrics translated into Hawaiian.
‘ukulele. Prior to 1990, only a few ‘ukulele schools existed in Japan. In Tōkyō and surrounding environs, ‘ukulele instruction was offered by the Nihon ‘Ukulele Association, Nihon ‘Ukulele School, and the Yamaha Music School, among others. At this time, common opinion generally considered the ‘ukulele an easy-to-play accompaniment that provided rhythmic and chordal support, hardly something worthy of special attention. By 1990, culture centers had begun to offer ‘ukulele classes in Tōkyō and its suburbs. These classes attracted predominantly men and women over fifty who had some experience in playing ‘ukulele when they were young. Despite this early interest of the post-fifty group, strong enthusiasm for the ‘ukulele did not come from the older Hawaiian music crowd, but erupted instead from non-Hawaiian music groups—especially rock musicians—who were enchanted by the acoustic sound of the instrument.24

One factor that directly influenced the current popularity of the ‘ukulele was the increased exposure to the instrument offered by the high visibility of ‘ukulele virtuoso Herb Ohta from Hawai‘i. During 1991-92, Ohta appeared on Japanese radio and television, on recordings for CDs, in a Japanese film “Munō no Hito” (English title, “Nowhere Man”) (1991), and in performances with young Japanese popular music artists such as Yamaguchi Iwao, the jazz group Tōkyō Hot Club Band, and the acoustic guitar duo

24 In the 1990s, there was a change in the musical taste of many Japanese youth as they moved from the big sounds made possible by electronics (e.g., the disco music of the 1980s) to the softer, “folk” sounds produced by acoustic instruments. I suspect that the main cause of this change resulted from Euro-American musical trends of that time that privileged the aesthetics of acoustic sound and ethnic music. Several informants whom I interviewed told me that Eric Clapton’s acoustic guitar on the CD “Unplugged” especially motivated them to take up non-electric/electronic instruments.
Some Japanese artists, impressed by Ohta’s musicianship, began to promote the instrument by publishing books on ‘ukulele, producing videotapes of ‘ukulele lessons, and releasing CDs of ‘ukulele music. Of these, the book *Ukurere Kairaku Shugi* (‘Ukulele Hedonism) (1992), edited by the famous rock musician Sekiguchi Kazuyuki, played a significant role in generating enthusiasm for this instrument among younger musicians and music aficionados in their twenties and thirties. In the late 1990s, the marketing of Hawai‘i-inspired fashion (such as aloha shirts, hibiscus hair ornaments and Hawaiian jewelry) reinforced the popularity of things Hawaiian among the young, and in 1999, the broadcast of an ‘ukulele lesson series on NHK TV spread interest in the ‘ukulele to various generations and to non-urban areas of Japan. Because of this increase in interest, many Hawaiian band musicians from the 1950s turned to teaching ‘ukulele. In 1999, the advertisement page in the textbook accompanying the NHK series lists thirty-six ‘ukulele schools—in Tōkyō, Saitama, Chiba, Gunma, Nagano, Kyōtō, Ōsaka, and Kyūshū. The actual total number of schools, however, is several times more.

Current trends concerning ‘ukulele music in Japan are heavily influenced by Ohta, who has been performing in Japan periodically for more than a decade. His example has encouraged other musicians to attempt solo instrumental performance (as opposed to the original role of the instrument as vocal accompaniment) and therefore, solo ‘ukulele performances have become quite popular. In addition, also due to Ohta’s influence, the ‘ukulele
has ceased to be treated primarily as a Hawaiian musical instrument and is now enjoyed as a generic, non-ethnic instrument useful for playing tunes of various genres. Professional rock and jazz guitarists have been particularly inspired by Ohta’s virtuoso solo technique demonstrated in his playing of a broad repertoire selected from non-Hawaiian musical genres. Among the guitarists who picked up the ‘ukulele, Yamaguchi Iwao might be the most celebrated rocker-turned-‘ukulele-soloist, made famous by his performances of jazz and easy-listening music played in Ohta’s style.

As the ‘ukulele became more popular, the number of ‘ukulele soloists increased in the early 1990s, and young artists with little connection to the Hawaiian music community formed ‘ukulele ensembles for the first time. The most active of these groups was the Tōkyō-based group ‘Ukulele Afternoon, founded in 1990. The group’s aim was not to demonstrate a high level of musicianship, but rather to create a feeling of connectedness through performances that included as many as twenty to thirty performers playing together. They played music in parks and streets so that anyone could stop, listen, and even join the performance. Each event recruited participants from

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25 For example, of the thirty songs I learned during a three-month course at Nihon ‘Ukulele School during October to December, 1999, only nine songs were Hawaiian. These were “Blue Hawai‘i,” “Nā Lei O Hawai‘i,” “Puamana,” “Kanaka Wai Wai,” “Hele on to Kauai,” “Aloha ‘Oe,” “Sophisticated Hula,” “Mele Kalikimaka,” and “Kaimana Hila.” Other songs taught were old standard Western and Japanese popular songs. On the other hand, Nihon ‘Ukulele Association tends to put more emphasis on contemporary Hawaiian songs, even though almost half of their repertoire included well-known, non-Hawaiian popular tunes. Although I had limited exposure to these classes during my research period in 1999, the Association’s enthusiasm in keeping up with the current trend in Hawai‘i is evidenced by the inclusion in their repertoire of the latest songs sung by the Nā Hoku awardee of that year, Kekuhi Kanaha, as well as many compositions from the core hula repertoire in contemporary Hawai‘i, such as “Ka Uluwehi O Ke Kai,” “Pua ‘Ōlena,” and “Roselani.” In 1995, 2000, and 2002, the members of the association participated in the annual ‘Ukulele Festival in Honolulu organized by Roy Sakuma, the director of Roy Sakuma’s ‘Ukulele Studio in Honolulu.
the public regardless of their performance skill; hence, the repertoire for each performance was normally selected from widely-known popular songs that could be easily played by all who chose to join the performance. This democratic venue of participation in Japan contrasts with most of the 'ukulele-related activities in either Hawai'i or Japan which occur in commercial or school settings.

If viewed from an economic and cultural perspective, the popularity of the 'ukulele during the 1990s can be understood as having originated in the aftermath of the bubble economy. After the bursting of the bubble economy at the end of 1991, Japanese society experienced an essential shift in values. During the height of economic power in the late 1980s, individual Japanese—especially women—hoped to achieve status and identity acquiring luxurious material goods and participating in costly activities (Tobin 1992; Rosenberger 1992; Nitta 1992; Shiine 1997). Jean Baudrillard argues that the consumer choice can be read as a "production of signs" (1981:83) that distinguishes one as a person who enjoys a higher status, and indeed, many Japanese during the bubble economy attempted to identify themselves as members of a higher class by purchasing materials and activities. From the early 1990s on, however, they no longer cared as much about achieving artificial status that might demonstrate "difference," but began instead to search for personal tranquility of mind simply by ensuring themselves enough private time to relax, regardless of external conditions. Media often called this new social phenomenon "iyashi no jidai" (the period of healing). In
this new move to find tranquility, business interests were not ignored, however; various industries arose to provide the stress-release and relaxation necessary for this healing, including aroma therapy, ethnic healing massages, eco-tourism, and the production of *iyashi no ongaku* (healing music) CDs. ⁰²

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²⁶ This music included ‘ukulele, slack-key guitar, and other soft-sounding kinds of Hawaiian music. The following Japanese advertisement for a young Hawaiian singer illustrates a typical trope used to allure contemporary Japanese seeking relaxation:

Tired? Stressed? Always anxious about time, cell-phones, problems, telephone messages? There is a way to get away from your stressful daily life. Fly to the southern islands! But it is not always easy to take holidays even if you can afford it. There is a kind of music that makes you relax by merely closing your eyes and listening. If you have a favorite drink—and perhaps a comfortable breeze wafting through an open window—then you’ll forget that time is passing. [It is] a musical experience that makes you feel *as if you are traveling*. The vibration of the islands gradually releases your body and spirit with the rhythm of waves. (Flier for Crystal Costa’s debut CD, “Destiny,” 1999) (Translation and emphasis mine)

The above text focuses attention on the stressful lives of contemporary Japanese society and introduces the efficaciousness of “image music” in evoking a feeling of comfort. The text continues:

The unique culture and atmosphere of the southern islands—they might be a little too relaxed for people seeking stimulation in sound. But the “On the Beach” series instead provides you with a kind of music filled with sweet energy that heals your fatigue. *Reggae, bossa nova, shimauta* [island songs], or maybe *calypso*. You never know what you will hear. We are presenting not purely ethnic music, but a new, sophisticated kind of pop and easy-listening background music.

The first of our series is Crystal Costa. She is a cute, sixteen-year-old princess who will certainly be popular among [Japanese] young people. [Her music is] first-class Hawaiian pop music that blends a new interpretation of [traditional] Hawaiian music, Hawaiian jazz, local Hawaiian pop and surf rock. Her voice is like a breeze! Listen to it. [You will hear] the sound of waves, Crystal’s whisper, and sweet strings. Aloha! Welcome to the island of the gods. (ibid.)

One conspicuous characteristic in the above narrative is that, despite advertising a singer from Hawai‘i, the text uses few markers that reference anything specifically about Hawai‘i. With the exception of the word “aloha,” the phrases describing the imagery of the place (comfortable breeze, rhythm of waves, sound of waves, whisper, and the island of the gods) are vague and generic. There is also a strong sense of solitude, indicating no sign of other people around. What is there, the ad suggests, is only gentle nature, which caresses your
The image of the ‘ukulele promoted in various Japanese publications during the 1990s is one that highlights as desirable an association between the instrument and an emancipated, “off-duty” mood. An essay in Ukurere Kairaku Shugi, for example, talks about ‘ukulele’s effect on people’s state of mind as follows:

Many people in the world, it seems, think that it is difficult to feel good. Moreover, they seem to even think that it is not a good thing to feel good instantly. I won’t say difficult things. But just breathe in clean air, and then, try a strum on an ‘ukulele. You will find the source of your happiness within yourself. . . .

Let me explain about “the ‘ukulele-ish feeling” that is rapidly prevailing in the world now. Above all, ‘ukulele is a very casual instrument. It’s appropriate to play it as you relax at home and strum casually. . . . At any rate, I am only idly spending time these days. It’s so much fun to relax and rest that I cannot stop it. What a waste and yet what fun that a man in the prime of his life just idles his time away. . . . You can get an “‘ukulele-ish” feeling when you relax. Rela-a-a-a-x, cool down, cool down. Don’t you know? . . . If various people become “‘ukulele-ish” the world will be peaceful. (Sekiguchi 1992:4-5) (My translation)

Here, the writer of the essay describes the ‘ukulele as symbolic of his philosophy of “positive idleness,” the opposite of the more common Japanese maxim of “ganbaru” (to exert oneself), which had been the guiding force of mainstream Japanese society up to the 1980s. He suggests one does not have to ganbaru all the time, and that it is fine to live a carefree life—no matter what others do. Such a message—or at least one that similarly encourages an
individualistic life style—was a commonly repeated slogan in writings concerning ‘ukulele-related topics. The increased popularity of the ‘ukulele is closely connected to people’s search for the experience of spiritual healing and relaxation and appears as part of a larger, more collective psychology related to the social consciousness of the post-“bubble” period.

The Quest for Authenticity and a Lost World

Thus far, I have examined the way in which the increasing, direct contact with native artists since the bubble economy period precipitated the emergence of the more authenticity-conscious, honmono shikō. As is clear from the case of the growth in popularity of the ‘ukulele, social conditions external to an artistic community have significant impact on the path of its development. It may also be illuminating to examine the general social history of Japan for its contribution to the emergence of honmono shikō.

27 To give another example, popular ‘ukulele player Yamaguchi Iwao also writes:

It’s not ‘ukulele-ish to demand perfection in playing the ‘ukulele. . . . That one can feel happy playing the ‘ukulele regardless of the accuracy of pitches or the degree of volume . . . This is what ‘ukulele is meant to be like. . . . It is important not to seek the audio-maniac [perfection] but to find what you like in that imperfectness. Then, you’ll find that ‘ukulele is yourself. . . . Then you’ll reach the stage that nothing matters. “Relaxation is the power!” That confidence in weakness! This comfortable strain-less state is the charm of the ‘ukulele.

(Yamaguchi 1999:4-5) (My translation)

For more examples of the writings that propose ‘ukulele as an effective “tranquilizer,” see Ukulele Love (1997), Popeye Ukurere Daisuki Ukulele Paradise (1998), and ‘ukulele magazine, Rolling Coconuts.

28 For many Japanese, the concept of “iyashi” is embodied in the persistent image of Hawai‘i as a tropical paradise and a source of relaxation. In my observation, there is usually some Hawaiianness added to ‘ukulele-related activities (wearing aloha shirts or artificial leis, for example) no matter what the repertoire.
During the first twenty-five years after the end of World War II, Japan quickly recuperated from the devastation of the war and sustained a remarkable economic growth by industrializing the country according to American models. By the early 1970s, however, this quick industrial development had resulted in a drastic change in Japan’s landscape and social conditions, including urban sprawl, pollution, rural depopulation, and the resulting economic stagnation of rural areas (Ivy 1995; Graburn 1998; Creighton 1997, 2001). Once the Japanese became aware of having sacrificed their own lifestyle and cultural traditions in the name of modernization, they grew nostalgic for the rural village culture that they imagined as the “real Japan,” a society less corrupted by outside influences (Creighton 1997:240; 2001:1). This psychological feeling of alienation from the “national self” and a corresponding sense of loss led Japanese to both a renewed interest in cultural traits absent in Western societies and a search for their own cultural identity in those traits.

This collective sentiment reached its peak with a national and regional “village revitalization” movement in the mid-1980s. In 1984, Prime Minister Takeshita created a “Furusato (home village) Foundation” to provide 100,000,000 yen (approximately $700,000 at that time) to each village for its support and promotion (Graburn 1998:200). The domestic tourism and cultural industries during this period placed a specific emphasis on revitalizing and advertising regional events and activities, such as community-based festivals (Robertson 1987, 1991), folk storytelling (Ōta 1993;
Kawamori 1996), silk weaving (Creighton 2001), and traditional fishing (Ōta 1993)—the entire cultural phenomenon being appropriately called "retoro bīmu" (retro boom).

In the 1990s, the public's interest in its own authentic, indigenous, rural past extended further to include pristine landscapes and traditional cultures outside Japan (Kajiwara 1997; Rea 2000; Yamashita 1999). A representative example of this new trend was the rising popularity of Bali as a tourist destination (Yamashita 1999). In 1994, Japanese visitors to Bali numbered 211,100, the largest segment of foreign tourists in Bali in that year (ibid.:137). In 1997, the number increased to 240,245, second only to the 272,077 Australian visitors (ibid.:156). Moreover, between the late 1980s and 1995, an increasing number of young Japanese females married Balinese men and moved to Bali permanently (ibid.:148).

The majority of these women belonged to the generation that grew up in Japan during the time of rapid industrialization in the 1960s (ibid.:147-48). Partly quoting Matsuda Misa's research on Japanese tourism in Bali (1989), Yamashita concludes that what attracted those women to Bali was nostalgia for Japan's own recent past. Many of the women who live in Bali indicated to him that they feel natsukashisa (nostalgia) there when they see rice paddies, unpaved roads full of puddles, and empty land. Temple festivals and close neighborhood relationships also evoked their childhood memories of things now lost in the process of modernization, urbanization, and Westernization. Feeling that urban Japanese society did not provide them with spiritual
satisfaction and that they would be able to discover their "true selves" in Bali, they visited Bali repeatedly and, in the end, married Balinese men (ibid.:148).

This "Bali syndrome" described above parallels the recent "authenticity quest" phenomenon among Japanese hula communities. A large number of Japanese females came to Hawai'i to study hula, particularly fascinated by the intimate relationship of the art to land and nature, in other words, cultural wholeness expressed in the art. For urban Japanese, elements of this connectedness include activities such as weaving leis using fragrant real flowers instead of plastic ones, going to the mountains to pick ferns for adornment, drying gourds to make hula implements, immersing themselves in the ocean for purification before important events, or, praying to the guardian gods at the beginning of each class. The following quotes from Japanese hula dancers in Tōkyō and Nagoya precisely demonstrate this point:

I was always interested in performing arts that smell of the earth. (M. I., pers. comm., Apr. 12, 1999)

I wanted to study with a hula master who has lived an old-fashioned daily life for years. (M. S., pers. comm., Dec. 27, 1995)

While other ethnic performing arts (such as flamenco and Indian dance) also became popular among young Japanese females in the 1990s, the new enthusiasm for studying the "real" Hawaiian dance exhibited a distinct

29 Judging from the spread of classes in culture centers and a large number of advertisements in Keiko to Manabu (the information magazine of teachers and non-credit schools of various subjects), flamenco dance was one of the most popular foreign ethnic dance forms among Japanese females in the 1990s. Reflecting that popularity, the NHK educational station aired a weekly program of flamenco lessons in 1999. The Japanese interest in studying Indian dance rose particularly in the 1990s triggered by the "Indian film boom" at that time (Ohtani 2000:1). As of 2000, according to Ohtani Kimiko, there were more than ten private studios of Bharata Natyam in Japan, and several culture schools in large cities offered Indian dance classes. For more details on the trend of Indian dance in Japan, see Ohtani (2000).
character because of the strong admiration for hula's "inseparableness" from Hawai'i's natural environment. The majority of the lyrics of the hula repertoire expresses the beauty of certain natural features unique to Hawai'i. It would be nearly impossible, some Japanese hula dancers told me, to dance "Lei Pīkake" effectively without knowing the fragrance of pīkake. Following this logic, it is understandable why so many urban Japanese want to study hula in Hawai'i, the very place that nurtured the art form.

One question remains, however. If the main reason for Japanese to seek authenticity is to discover what they have lost in their urban lives, why not simply go to rural Japan to learn vernacular folk music and dance forms that still survive in those remote areas? Hosokawa Shūhei (1999:519-521) speculates that this phenomenon, a Japanese "cultural exodus," derives from the continued inferior image of domestic folk arts due to the educational policy in Japan that emphasizes Western art music. Since the beginning of the Meiji era in 1868, Japan's effort to achieve parity with the Western powers consistently placed the West in a superior position to that of Japan. In order to achieve parity in the cultural hierarchy, Japanese education systematically excluded Japanese vernacular musical traditions such as min'yō (folk songs) and shamisen (three-stringed plucked lute), while adopting Western art music as an official school subject (ibid.). This cultural policy gradually developed a compartmentalization of foreign and domestic musics; elite urbanites kept imported Western music purely Western as a sign of prestige and avoided its "contamination" by Japaneseness (ibid.). Hosokawa asserts that this
sustained ideology of a reverence for the foreign—or cultural "exocentrism"—has alienated Japanese urbanites from the aesthetics of domestic folk arts. For this very reason, he says, contemporary urbanites tend to seek a sense of belonging in foreign "ethnic" music that they feel is closely attached to the identity of the people (ibid.:520).

A close examination of contemporary Japanese hula students illustrates a degree of "exocentrism" that is stronger in the dancers up to their forties. Generally speaking, informants in their sixties or older showed an interest in domestic arts as well as foreign arts. Several senior hula students said they also studied traditional Japanese dance, shamisen, and minyo in addition to hula. They felt that training in these Japanese arts helped their understanding of the hand motions of hula and the vocal production required for Hawaiian chanting. On the other hand, among students in their forties or younger—who grew up during the 1960s in Japan's intense "catching-up-with-the-U.S." policy period, with little Japanese music education in school—few related that they studied or even had an interest in any genre of traditional Japanese performing arts. Instead, many said they liked foreign "ethnic" performing arts such as Balinese, Indian, and Okinawan dance.

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30 Hosokawa notes that he borrowed this term from Yoshino Kōsaku (1997:105), but Yoshino's term is, more accurately, "ethnoperipherism"([jiminzoku-shūhenshugi](https://example.com)). Yoshino points out that ethnocentrism in the West is generally understood as an act of strengthening one's own ethnic unity by emphasizing the difference of Others, but in the case of Japan, the Japanese sense of ethnocentrism was rather generated by placing themselves as peripheral and particular, as opposed to the Western Other as central and universal in the global relationship. This decentering of self has naturally influenced the Japanese attitude of self-deprecation and yearning for the "superior Other."

31 Okinawan culture is generally perceived as "foreign" by many Japanese.
In my observation of hula schools in Tōkyō, song repertoire, dance style, and teaching methodology of the schools with teachers in their thirties and forties tended to favor a highly purist approach directly imported from Hawai‘i. One teacher of this group said that she does not teach Japanese-language Hawaiian songs, even in her culture-center classes. Such an exocentric attitude culminates in the words of the hula teacher who said, “when you study hula, you must forget that you are Japanese.” This statement clearly expresses what being authentic means for the postwar Japanese generation—to become Other, i.e., to behave, feel, and dance like the Other. However, questions arise. To what degree can one become the Other when what s/he is learning is a foreign art? Is it really possible to deny one’s own cultural background and cultural baggage?

Through conversations with hula teachers and students, I realized that Japanese hula teachers who publicly advocate the close replication of Hawaiian practice are also aware that becoming the Other is ultimately an unattainable goal. I noticed at hula classes, parties, and concerts that teachers allowed a certain amount of cultural “deviation” at a practical level. But such deviation seemed to be tactfully hidden in the private sphere of the school activities, behind the official banner of “foreign authenticity” presented to the public.

When I asked a male hula dancer in his early thirties why he began to study hula, he replied: “Because I wanted to become Hawaiian!” This contrasts with the words of a Japanese hula teacher who grew up in the prewar period; she believes “we should not forget we are Japanese when studying hula.”
The next episode illustrates this double structure of self presentation. One winter, I was invited to a Christmas party organized by a hula school. The teacher of this school had won many prizes in hula competitions in Hawai‘i and the mainland United States, and her Japanese hālau had also participated in prestigious hula competitions several times in Hawai‘i. In other words, this hālau was known to the Japanese hula community as one of the most “in” and “authenticity-seeking” hula schools in Japan. Students brought several CDs of Hawaiian music to sing along with at the party. Some danced to songs from the school’s repertoire. In the midst of the party, however, one student in her early sixties stood up and danced a hula she had choreographed to “Minato-machi Blues” (Harbor Town Blues), a well-known enka song. The whole audience was very excited; some even whistled and threw o-hineri (coins wrapped in paper) to the dancer at the end of her performance, a traditional show of appreciation in popular Japanese theater. In fact, she danced beautifully, appropriately incorporating her knowledge of hula hand motions to express the meanings of the sad lyrics typical of the song genre. The teacher also seemed amused by the extraordinary creativity of the student. But, as soon as the performance ended, the teacher turned to me and said emphatically, “I’ve never taught her this! Never!”

The above performance of the “Minato-machi Blues” hula and the teacher’s comment pinpoint two things about the psychology of the present-

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33 Enka is a sentimental Japanese popular ballad originating in the early twentieth century. While contemporary enka employs Western orchestral instruments, the music is heavily influenced by elements of indigenous Japanese music, including Japanese scales and vocal techniques. For more details, see Yano (1995).
day Japanese hula community: 1) musically speaking, there is a definite sense of hierarchy as to the origin of the songs, and Japanese elements merit a lower rank, if not embarrassment; and 2) despite aesthetic “exocentrism” and yearning for identification with the Hawaiian ways of hula practice as authentic, both teachers and students know that the radical elimination of Japaneseness from their hula lives is not practicable. Moreover, the teachers who studied in hālau in Hawai‘i are aware that not all elements of the Hawaiian hālau are transferable to the Japanese context. The religious element in Hawaiian hula is one such factor. Some informants related that when they studied in Hawaiian hālau, they felt uncomfortable chanting certain oli (chant) that are homages to Hawaiian gods, since they could not fully identify with the Hawaiian religious belief system. For various reasons such as this, Japanese hula performers carefully select only the transferable elements into their training and advertise these features in public as the mark of authenticity.34

34 Although the Japanese elements tend to be suppressed in Japanese hula schools that advocate honmono, Japaneseness may be used at times as a tool to express the performers’ “authenticity” on the international stage. For instance, one Japanese hula troupe that performed at a pre-competition exhibition at the Merrie Monarch Hula festival in 1999 appeared on stage in kimono to dance hula—something that purist Japanese hula performers (those seekers of Hawaiian-style authenticity) normally would not do in their own country. This contradictory presentation of self—on one hand as authentically Hawaiian, and on the other, authentically Japanese—reveals the current Japanese dancers’ awareness of the dilemma; no matter how close they come to the Hawaiian model, they can never be honmono in the eyes of Hawaiian audiences. This self awareness seems to lead some Japanese dancers to strategically use their “difference” as a mark of authenticity, either Hawaiian or Japanese, depending on the nature of their audience. Regarding the relativity of the Japanese sense of self in its strong consciousness of relation to others, Lebra (1976:7) explains that “[t]he Japanese Ego acts upon or toward Alter with the awareness or anticipation of Alters’s response, and Alter in turn...influences Ego’s further action...activation of the chain cannot be attributed to either Ego or Alter exclusively but to both or to the relationship between the two.” It is widely observed that internationally-active Japanese artists in foreign popular genres use their own cultural markers in an international setting to authenticate their art. For
Summary

This chapter looked at several new developments within the Japanese Hawaiian music community during the 1980s and 1990s—including an emergence of interest in hula among Japanese females at culture centers in the 1980s and the ensuing development of schools in the 1990s which pursue *honmono*, as well as a resurgence of performances by old-timer musicians from the 1950s that was then followed by a declining interest in the older and less authentic "Hawaiian" music due both to the deaths of older musicians and to the increased interest of young people in contemporary Hawaiian music. This new interest in contemporary Hawaiian music helped to fan an enthusiasm for the 'ukulele that, ironically, derived from the activities of non-Hawaiian musicians.

Particular socio-economic and cultural factors actively encouraged and supported this cultural shift within the music community. Culture center hula and the old-timer musicians prospered in the 1980s because Japanese during that decade were particularly concerned about how they spent leisure time. For seniors, who held memories of Hawaiian music in the postwar years as a metonymy of American sophistication and material affluence of which Hawai'i was part, participating in that music again in the 1980s

instance, Japanese salsa band, Orquesta de la Luz became extremely popular in Japan in the early 1990s as an “authentic” salsa band. When the group was marketed internationally, however, they emphasized their “difference” from Latin American salsa bands by including songs whose texts expressed their “Japaneseness,” as aptly shown in such song titles as “Salsa Caliente del Japon” and “Somos Diferentes” (see Hosokawa 1999). Such self-Orientalization of the Japanese artists in a global setting illustrates the Japanese use of the Other as the central point of reference (see Sakai 1988:487).
brought them a psychological rejuvenation as well as gave them a chance to relive that sense of longing. In contrast to this “nostalgia toward a feeling of yearning for advanced America,” the new interest in “authentic” hula and contemporary Hawaiian music during the 1990s grew from Japan’s bubble economy that provided the funds needed by many Japanese to travel to Hawai‘i where they could experience performances by Hawaiian artists. At a deeper level, however, the trend of honmono shikō also reflected a sense of lost identity among the Japanese who grew up with rapid modernization and yearned for the spiritual connectedness they discovered in contemporary Hawaiian performing arts. Aesthetically speaking, thus, this trend valued contemporaneity with the Hawaiian scenes rather than the nostalgic experience of the past when the popularity of Hawaiian music was at its zenith internationally. Nonetheless, the authenticity seekers shared a sense of longing for Otherness with the senior members of the Japanese Hawaiian music community in the sense that the latter sought Westernness in Hawaiian music whereas the former admired the non-Western, indigenous aesthetics essential to the post-Renaissance Hawaiian performing arts.

The popularity of the ‘ukulele in the latter half of the 1990s, on the other hand, reflected the more collective and relaxed psychology of the Japanese in the aftermath of the bubble economy period. People enjoyed the private, relaxing, and free-spirited feeling expressed in the acoustic sound of the ‘ukulele. The pursuit of cultural authenticity was not considered essential
for these ‘ukulele players, while those issues of authenticity and transferability are still in the process of resolution for the hula community.

Looking at the overall history of Hawaiian music in Japan reveals that Japanese Hawaiian music evolved in its own socio-cultural context, at times independent of the state of music in Hawai‘i or the U.S. mainland, as in the revival of the music of the 1950s in the 1980s, and at other times, closely following it, as observed in the 1990s Japanese hula schools. Despite a strong Japanese yearning for the Other, Japanese nonetheless have always incorporated some domestic elements in their performance repertoire, style, and context. In this sense, an examination of Japanese Hawaiian music can illustrate that “musical homogenization” (Nettl 1983:345-347) is not a foregone feature of musical exchange, even in this period of globalization. The Japanese case demonstrates the fact that each society or culture at a given time has its unique reasons to be attracted to particular art forms as well as unique ways of assimilating particular elements.

The following chapters examine how the Japanese attraction to Otherness and a sense of domesticity have interacted in the development of Hawaiian music in Japan—particularly in the institutional system of hula training, the content of song lyrics, and the sound of Hawaiian music—and how the Japanese have appropriated these cultural practices according to the individual aesthetics and societal needs operative in Japan from the 1930s through the 1990s.
CHAPTER V
HULA SCHOOLS

The previous chapter referred to the shift in the orientation of hula schools in Japan, from a low-impact fitness exercise in the 1980s to a serious study of hula in the 1990s as an art deeply imbedded in its original culture. As hula study evolved in the 1990s, teachers of the generation who were in their thirties established a new type of school modeled on the Hawaiian hālau hula perpetuated by the native Hawaiian masters they studied with in Hawai‘i. A close examination of the school operation in Japan, however, reveals that the infrastructure of the ostensibly Hawaiian-style training in these schools actually finds its roots in Japanese values, particularly those of the iemoto teaching system employed in the schools of Japanese traditional arts (Oiji 1996; Kakihara 1997; Kurokawa 1996, 2000). In what follows, I first describe the structure of a typical large hula school in Japan, based on my own observation of eleven schools between December 1995 and December 1999. Then I compare the characteristics of these schools to those of Hawaiian hālau hula. Finally, I introduce and explore the influence of the iemoto system that governs the structure of Japanese hula schools and the interpersonal relationships of the people who comprise the schools.
The Structure of Japanese Hula Schools

Today, most of the large, established hula schools in Japan incorporate two teaching spheres: classes taught at culture centers, sports clubs, and municipal or prefectural community centers; and classes offered at the teachers' private hula studios, which often use the Hawaiian term, hālau. The former usually offers beginning (and sometimes intermediate) classes, whereas the latter provides a variety of class levels (beginning through advanced) as well as courses for prospective instructors, competition-participants, and already-experienced instructors.

In Japanese hula schools, a head teacher usually has several assistant instructors, perhaps even dozens of them, who have already completed the teacher's training program. It is usually these assistant instructors who teach the lower-level classes at culture centers and other "outreach programs," while the head teacher teaches primarily at her own hālau. The assistant instructors are under the supervision of the head teacher in terms of teaching method and repertoire. The head teacher occasionally attends the classes taught by the assistant instructors, not primarily for the purpose of teaching, but to maintain a rapport between the head teacher and students outside of the hālau and to inspect the overall condition of the classes.¹

Hula training in Japanese schools involves a system of grades that includes the issuance of certificates and the conferment of stage names. For

¹ While I was taking a hula class at a culture center in the fall of 1999, the head teacher came to teach our class only once during the entire three-month program. This visit was more in the nature of a greeting than an actual lesson. The teacher appeared some fifteen minutes after class had started. Thirty minutes were spent discussing the philosophy of Hawaiian hula. Then, she taught us one song, "White Christmas," in the final twenty minutes.
example, in one school I visited in Tōkyō, there were seven levels in the hierarchy of training: introductory, basic, intermediate, advanced, post-advanced, instructor-training, and experienced instructor. In addition to these core courses for women, there were classes for men and *keiki* (children). Students could also take courses in Tahitian dance and 'ukulele. In this system of grades, students typically receive a certificate with the completion of each class level, which may take a couple of years. When students reach the instructor level, the teacher also confers Hawaiian stage names on them. The awarding of the certificates often takes place on stage as part of an annual or biennial school recital.

In most cases, there is no examination required for graduation. Students graduate when the head teacher deems them ready, usually after several years of teaching experience under the supervision of the head teacher. On average, it takes approximately ten years for a student to graduate from a hula school. Since the 1990s, Japanese schools tend to refer to their graduation ceremonies by the Hawaiian term, 'āniki (graduation exercise). The ceremony is usually included as part of a school recital. In 1999, the 'āniki I witnessed in Tōkyō was held immediately after the intermission of a three-hour school recital. It started with the brief introduction of five graduating students who were standing on stage, followed by the presentation of a certificate and a commemorative gift from the head teacher to each of the students. After the completion of this ceremony, each student performed one solo dance. These solo performances
served as the climax of the ‘ūniki. The entire ‘ūniki ceremony, including the solo dances, lasted approximately twenty-five minutes.

In terms of the transmission of knowledge, a strong sense of ownership, secrecy, and exclusivism are apparent in Japanese hula schools. Students at the pre-‘ūniki stage are normally prohibited from teaching hula outside their own schools without the permission of the head teacher. Many schools also discourage their own students from attending the recitals held by other hālau. Changing schools is especially frowned upon by the head teachers. In order to avoid potential conflict and ill feelings between the teacher and the student who plans to transfer to another school, Zen Nihon Hula Kyōkai (All-Japan Hula Association) even sets a rule that the members of the association, once resigning from one hālau, have to wait at least three months before transferring to another hālau.

Similarities and Differences between Hawaiian Hālau and Japanese Hula Schools

The structure of the current Japanese schools described above resembles that of Hawaiian hālau hula in several ways: first, Hawaiian hālau exhibit a pyramidal structure with one headmaster (kumu) on top and one or perhaps several assistants (alaka‘i) under the kumu. Japanese hula schools also have one teacher and several assistants. Second, a Hawaiian kumu hula possesses absolute authority over his/her students concerning the transmission of knowledge and rules within the hālau. Similarly, Japanese
teachers determine all matters related to the transmission of knowledge, style, and repertoire. Third, secretism and exclusivism are notable characteristics of the Hawaiian hālau. Likewise, Japanese hula schools tend not to share knowledge with members of other schools. Finally, in Hawaiian hālau, the final 'ūniki acknowledges the graduates' completion of hula study and grants them the right to teach publicly. The Japanese hula graduation ceremony also symbolizes the student's accomplishment and bestows official permission for the graduate to teach independently of the head teacher's hālau.

Nevertheless, the details of these common attributes reveal differing philosophies behind the similar structures. First of all, there is a great difference in the duties assigned to the student who serves as assistant. In Japanese hula schools, many assistants work as instructors, teaching lower-level classes in culture centers, but in Hawaiian hālau, alaka'i are not necessarily in charge of teaching classes on a regular basis. Although, in some large hālau, there are cases in which lower-level classes are taught by an entrusted alakai of the kumu, the teaching role of alakai in most hālau tends to be limited to the position of substitute when the kumu is not available. In classes that the kumu teaches, the alakai assists the kumu by operating the stereo (if the kumu uses a sound system), taking attendance, or correcting movements of individual students in class. Outside the class, alakai also help novices in memorizing dance movements and song texts, as well as aid hula mates in numerous matters under the direction of the kumu when a concert or competition is approaching.
Since the 1990s, some Japanese schools have begun to call their assistants *alaka'i* in the Hawaiian way. The Japanese *alaka'i* also assist the head teacher inside and outside the class setting, but the definition of *alaka'i* in Japan differs from school to school. Being an *alaka'i* does not automatically qualify the student as an assistant instructor, although many *alaka'i* hold teaching certificates and serve as sub-instructors. One informant, a head teacher in a large school in Tōkyō, told me that she has thirty assistant instructors teaching throughout Japan. The head teacher of another school informed me that she has twenty-five assistants and personally teaches only the intermediate or upper-level courses at her own studio. The personnel structure of a Japanese school—a head teacher, several assistant instructors, and many students—is often crowned by the existence of the Hawaiian *kumu* if the Japanese school has a teacher-disciple relationship with a particular Hawaiian *kumu*. Such a pyramidal ranking system in the Japanese hula schools reveals an influence of the *iemoto* system, as I will discuss shortly.

With their stratified training structures, classes in Japanese schools and those in Hawaiian *hālau* may look similar on the surface, since both tend to employ terminology such as “beginner’s level” or “intermediate level” in advertisements for classes. However, the content of the training system in Hawai‘i differs greatly from that of Japanese classes in several ways. In many Hawaiian *hālau* that offer serious hula training today, students are required to take and pass their first examination as ‘ōlapa (qualified dancer). In this

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2 Some Hawaiian hula schools give Hawaiian names—such as names of flowers—to each class, and this practice is also adopted by some Japanese schools.
period, the student mainly concentrates on mastering the hand gestures and foot and torso movements of hula (Trimillos 1989:35). After mastering the kinetic aspects of the dance, the students move up to the next level to be trained as ho'opapa (chanter) (ibid.; Ariyoshi 1998:84-89; also see Emerson 1909:28 for a comparison of hula training practice in the late nineteenth century). Training in chanting is generally reserved for the advanced students because of the Hawaiian belief that uttered words take on an effective power that may cause harm if the chanting is executed incorrectly (Trimillos ibid.; Tatar 1979:64). In Hawaiian hālau, a student participates in an ʻūniki ceremony at the completion of each stage to become ʻōlapa (dancer) and ho'opapa (chanter); finally s/he “ʻūniki-s” as a kumu hula after mastering the knowledge and skills of ʻōlapa and ho'opapa. In this system, it is only those who graduate as a kumu hula who are entitled to teach publicly (Emerson 1909:15).

In Japan, on the other hand, few head teachers today have received training equivalent to that received by a ho'opapa in Hawai'i. Hence, Japanese schools normally do not provide classes specializing in the chanting and dance accompaniment necessary to become a ho'opapa, but instead incorporate a small repertoire of chants with other teaching repertoire in upper level classes. The graduation ceremony in Japanese schools, therefore, is held for a student only once at the end of the entire course of hula study.
The *kumu hula*’s high authority in a traditional *hālau* is aptly described by *kumu hula* Victoria Holt Takamine who said, “*A hālau* is a monarchy.”³ One *alaka'i* of a *hālau* from Kailua, O'ahu, told me that her *kumu*’s words are absolute. In this monarchy it is out of the question for a student to disobey the *kumu*. It is not unusual for a *kumu* to expel a student from the *hālau* for any infraction of the *hālau* rules. Consequently, students fear acting in any way that may incur the displeasure of the *kumu*. Under such a strict relationship with their *kumu*, students—especially those in the position of *alaka'i*—need to prioritize their lives so that hula activities come first.

Another example that illustrates the *kumu*’s authority in Hawai'i is the indirectness in communication between the *kumu* and the students. Students seldom ask their *kumu* questions directly. Ariyoshi (1998:74) explains that traditionally, “*[e]xplanations were to be committed to memory along with the *mele* and *oli*. Questions were not looked upon kindly. Knowledge was left to float upon the air. If it was meant for the student, it would be appreciated. If not, the student must wait.*” This teaching philosophy still persists in the modern *hālau hula*. *Kumu hula* John Kahai Topolinski, for example, clearly spells out this point by saying, “*With hula, the less questions the better. Actions first, the thought will come*” (Meacham 1977:144). One informant told me that in such an atmosphere, students tend to clarify problems with their *alaka'i*, or at least wait to ask until the *kumu* asks for questions from the

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³ Class lecture by Victoria Holt Takamine on July 9, 1998.
students. In this respect, this informant added, the *alaka‘i* plays an important role as a go-between for the *kumu* and the students.

In the Japanese case, a head teacher is respected by her students as the head of a school, but she does not assume the same kind of authoritative power as that of the Hawaiian *kumu*, nor is she revered by her students and the community in the same manner as a Hawaiian *kumu*. One possible reason for this is economic. Unlike Hawaiian *kumu* who may have means of financial support other than teaching hula, most head teachers in Japan depend solely on their income from operating hula schools. Teaching is their career and primary business. In reality, however, it is not easy to maintain the number of students needed to make a living, especially in large cities where there is competition from many hula schools. Thus, teachers must take care not to lose students. This buyers' market weakens the authoritative power of the Japanese head teachers.

The second factor behind the Japanese teachers' weaker authority derives from their lack of knowledge about Hawaiian language, culture, and hula in general. Until the 1980s, few Japanese studied with native masters, so anyone who finished hula training in Japan could enjoy the position of a well-respected head-teacher. Since the early 1990s, the situation has changed dramatically, because young people who are interested in studying hula are now familiar with the styles of hula performed in contemporary Hawai‘i. One head teacher in Tōkyō said that it is becoming difficult to teach Japanese students now, since students have greater knowledge about Hawaiian
language and culture from visiting Hawai‘i repeatedly and studying with native masters. Thus, Japanese teachers found it necessary to study Hawaiian language seriously beginning in the mid-1990s. Today, many students are aware that their Japanese teachers do not feel comfortable being asked detailed questions about the meaning of lyrics. Several advanced-level students told me that they refrain from asking detailed questions because they do not want to embarrass their teachers, who may not know the answers. Instead, they said, they save those questions for when they visit Hawai‘i individually to take lessons from native kumu.

Hawaiian kumu who have taught Japanese students, either in Hawai‘i or in Japan, are often surprised by the enthusiasm of the Japanese students who ask many questions. This is because Japanese students mistakenly feel that Hawaiian kumu would be ready to answer any question they ask. In reality this is not always the case. In workshops that Hawaiian kumu teach in collaboration with Japanese teachers, the kumu may encourage questions from Japanese students because of the more formalized, business-like setting. Back in Hawai‘i, however, the kumu’s own students maintain a reserved attitude toward the kumu because they are expected to observe first without questioning.4 If a hālau puts on a workshop inviting a guest kumu, the students would be even more reserved toward the visiting kumu. For example, Sugihara Shōko, a student of kumu hula Sonny Ching, writes about the time when renowned kumu hula Keali‘i Reichel came to Ching’s hālau to

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teach one day. Before class, Ching advised his students not to be audacious and ask the guest teacher detailed questions about the song he would teach (Sugihara 2002:115-116). In this model, traditional Hawaiian values consider reserve a form of discretion proper to the junior members of the society. Because of this social value, Japanese students’ directness and naïve belief that they can ask Hawaiian kumu “anything, anytime” may offend the kumu and, when studying in Hawai‘i, other students as well.

Secretism and exclusivism are observed in Hawaiian hālau especially in the transmission of certain aspects of hula, the knowledge of which is often passed on within the family of the kumu (see, for example, Kaeppler 1993 for certain family traditions in the repertoire of hula pahu, pahu drum dance).5 Even in those hālau that accept anyone with a genuine interest in hula, some level of privilege still persists. Before competitions, for example, students may be forbidden from talking to anyone about the content of their lessons. Some kumu clearly announce in writing that students must not demonstrate to non-hālau members what they have learned in the hālau. Also, many hālau discourage their students from changing hālau or studying at more than one hālau simultaneously. The usual explanation for this given by Hawaiian kumu is that students can learn more deeply by studying with the same kumu for many years, rather than by sampling a little knowledge from many sources. However, if the kumu believes that his/her student should learn a certain

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5 Secretism also exists as a form of “hidden meaning” (called kaona) in the poetry of songs through the device of incorporating multiple meanings in a certain word. Using this device, Hawaiians could communicate private messages to specific listeners while others also enjoyed the song by understanding the text at their own levels of relationship with the performer.
repertoire or would benefit from the specific knowledge of another kumu, the kumu may allow the student to transfer to another hālau, possibly following personal consultation between the two teachers. Thus, in contrast to the Japanese case, the hula community in Hawai‘i does not necessarily consider changing hālau as a negative action nor does the kumu officially prohibit it.

In Hawai‘i, a graduation ritual, referred to as ‘ūniki, is probably the most important rite of passage in becoming a full-fledged kumu hula. Many aspects of the ‘ūniki ritual are secret, held within each hālau. One informant who went through an ‘ūniki ritual in 2001 said that she was prohibited from sharing certain elements of her ‘ūniki ritual even with other members of the hālau. For comparative purposes, I will describe general features of the contemporary Hawaiian ‘ūniki. A student participates in an ‘ūniki after his/her completion of the training required to become an ‘ōlapa (dancer), ho‘opā'a (chanter/musician), or kumu hula. While there are many variations from one hālau to another, an ‘ūniki often consists of three components: a purification ritual with salt water, the ritual partaking of certain foods, and the presentation of a performance for invited family members and friends of

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6 According to kumu hula Kimo Alama Keaulana, adhering to one kumu is a contemporary practice. In the old days, Keaulana says, a course of hula study was completed in small increments of time and an ‘ūniki was held. After ‘ūniki, students were free to leave the teacher to learn the repertoire of another teacher (pers. comm., Jul. 24, 2002). Adrienne Kaeppler’s (1993) study of certain hula pahu traditions confirms Keaulana’s remark, stating that many respected hula masters in the mid-twentieth century, such as Lokalia Montgomery, ‘Iolani Luahine, and Pat Namaka Bacon, studied with several teachers. Kaeppler’s research also reveals that hula training in the 1930s tended to be more intensive and shorter than today’s classes. The class that kumu hula Pua Ha’ae’oe taught at his home in the early 1930s, for example, had lessons every evening (except Sunday) from 6:00 to 9:30 or later (ibid.:106). Ha’ae’oe’s niece, Kau‘i Zuttermeister, entered this class in 1933 and went through an ‘ūniki ritual in 1935 (ibid.:103-104).

the dancers (see, for example, Ariyoshi (1998) for description of ʻʻuniki conducted by kumu hula Māʻiki Aiu Lake in 1972; Aragon (1998) for the ʻʻuniki conducted by kumu hula Pululeo Park in 1998; and Dickson (2000) for an ʻʻuniki conducted by kumu hula Michael Pili Pang in 2000). Depending on the kumu's decision, the purification may involve ritual cleansing in the ocean before dawn, or sprinkling salt water on the graduate at the ritual site. The ritual feast ceremony is called ʻailolo and the graduates consume portions of black pig or mullet, ʻawa (ceremonial drink made from the root of the kava plant) and poi (cooked and pounded taro corms). The partaking of brains of the pig or mullet particularly holds a deep symbolic meaning for the newly-ordained graduates, because Hawaiians traditionally believed that the brain was the sanctuary of the gods and considered consuming that part as helpful in retaining the knowledge that the gods possessed (Dickson 2000:15). Still today, in a traditional Hawaiian style, prayer accompanies every step in the preparation of ritual food and drink (Kimo Alama Keaulana, pers. comm., Jul. 24, 2002). During the training period, the kumu may impose restrictions on the graduating students before the execution of the ʻʻuniki. Kumu hula Victoria Holt Takamine, who completed her ʻʻuniki to become kumu hula in 1975 under Māʻiki Aiu Lake, reports that her kumu prohibited the graduating students from eating certain foods during the preparation period and required sexual

8 The three components of the ʻʻuniki—purification, ritual eating, and presentation of performance—have continued from at least the early twentieth century. For a description of the graduation practice in the early twentieth century and in the 1930s, see Emerson (1909:31-37) and Kaeppler (1993:41-43, 107-108), respectively.
abstinence prior to the ceremony (Takamine 1994:194). Preparation also included fasting and meditation.

In the presentation of the performance, called hōike, graduating students perform the repertoire learned during their training. Keola Chan, for example, graduated on June 23, 2002 from a class on mele hula ʻōlapa and mele hula ʻālaʻapapa repertoire taught by kumu hula Kimo Alama Keaulana. Chan informed me that the kumu and graduating students conducted purification and ritual eating in their regular classroom at noon, with no other students in attendance. Later in the evening, they held the hōike in the auditorium of a local high school in Honolulu before an invited audience of family members and friends. The students danced their entire repertoire of the twenty five dances learned in the two years of their study. Chan told me that the graduates received a written certificate from their kumu and commented that this is a modern practice.

A comparison of Hawaiian ʻūniki and the Japanese graduation I discussed earlier reveals that both Hawaiian and Japanese hula communities view their respective ceremonies as significant rites that officially acknowledge the student’s accomplishment. The difference between the two exists primarily in the conceptual framework for the hula in each. In Japan, hula is practiced in a context detached from Hawaiian cosmological belief systems. Since few Japanese teachers stay in Hawaiʻi long enough to

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9 Mele hula ʻōlapa is a type of mele (chanted poetry) used for hula and is organized into stanzas. One stanza typically consists of one couplet of text. Mele hula ʻālaʻapapa is a type of mele used for hula that is through-composed with no standardized poetic pattern. For more details, see Stillman (1998:15-16).
participate in a Hawaiian-style ‘ʻuniki, their inexperience makes the adoption of the traditional Hawaiian graduation practice very difficult. Thus, Japanese teachers have developed their own graduation ceremony that contains no religious facets to it. No specific spiritual preparation, such as meditation or fasting, is required before the ‘ʻuniki. Instead, the ceremony and a short solo performance onstage function as a public acknowledgement of the student’s accomplishments and the move to independence as a teacher after graduation.

Besides the ‘ʻuniki, some contemporary Hawaiian hālau also maintain traditional rituals in the regular hula lessons. Perhaps one of the most widely practiced rituals today is the performance of oli kāhea, a chant asking for permission to enter a classroom. In advanced hula classes, some kumu hula require each student to individually recite a specific oli (chant) outside the room requesting entrance. This chant is answered by the kumu or a student who is already in the classroom with a welcome chant, and the door is opened. If the student’s chanting is not satisfactory, the door will not open and s/he may have to repeat the chant until it is acceptable. Emerson (1909:41) explains that oli kāhea not only functioned as a “password” to the classroom in a physical sense but also signified permission to enter the life of the hālau on a deeper, spiritual level.

This ritual in hula lessons was not apparent in Japanese schools at the time of my research in the late 1990s. In the eleven Japanese hula schools I observed, classes normally began with the teachers’ saying, “Hajimemashō”
(Let’s begin) without any particular spiritual preparation. However, in the Japanese school in which I enrolled as a student, each class started and ended with a Japanese-style formal exchange of bowing between the teacher and students in class, sitting on the floor in the formal seiza position with the feet tucked under the hips. I do not know whether such a formal and traditional greeting was initiated by the teacher or the students (many of whom were of the older generation). However, this Japanese-style greeting in hula classes is clearly an adoption of the formal class practice of the master and disciples in the schools of the traditional Japanese arts (see, for example, Sellerts-Young 1993; Hahn 1996). It serves to enhance the positionality of the teacher and the students, rather than functioning as a spiritual preparation for the lesson as observed in the case of oli kāhea in Hawaiian hālau.

Finally, the two training systems differ in their financial structure. In Japanese schools, students are responsible for paying all the expenses of school activities including student recitals and entry fees for hula competitions. The cost per student could be as much as several thousand dollars per event. In contrast, Hawaiian hālau normally hold fundraising events to raise the money necessary for the hālau members to perform in concerts and hula competitions. For example, one hālau that entered the competition in the renowned Merrie Monarch Hula Festival in 2001 reported that they held a fundraiser each month for nine months before the competition to make enough money for the members to enter the competition (Viotti 2001:Section E-1). Typically hālau raise funds by selling t-shirts, crafts
or homemade foods and presenting hula performances by hālau members. The preparation for such events often requires many hours of work, involving not only hālau members but also their families.

Such community-based fundraising in Hawaiian hālau is rooted in the Hawaiian hula community’s view of the hālau as an extended family, or ʻohana in Hawaiian terms (Kamehameha Schools Bernice Pauahi Bishop Estate 1993:164). While hula traditions in Hawaiʻi are often passed on within a biological family that maintains the hālau’s lineage, members with no blood ties to the kumu’s family also take part in this familial organization and call each other “hula sister” or “hula brother” (Sugihara 2002:82). In a traditional sense, the members of an ʻohana are restricted to biological and adopted kin as well as those connected to the clan by marriage (Pukui, Haertig, and Lee 1972a:166-174). While the members of hālau hula do not necessarily correspond to the traditional concept of ʻohana in a strict sense, the hālau operates very much like an ʻohana in placing a high value on shared responsibility and support in a seniority system in which the juniors obey their seniors. Although some Hawaiian kumu view teaching hula as a profitable business, many simply operate their hālau as a means of perpetuating Hawaiian cultural traditions, charge a modest tuition fee at most, and earn their living by working at other jobs.

This Hawaiian way of financing the hālau, and the view of it as a mutual support system based on the concept of ʻohana, is in contrast to the ways in which Japanese hula schools operate. Japanese hula schools also
assume a quasi-family structure with the teacher as the head of the system, and there also tends to be a seniority distinction between the students; some Japanese students told me that although there are no written rules regarding behavior in their schools, new students (kōhai) should hold back when practicing with their seniors (senpai). One student also added that in her school, the senior members rarely talk to the junior students. The consciousness of seniority and a sense of a quasi-family system in the Japanese schools are superficially similar to that in the Hawaiian hālau. However, the Japanese organization fundamentally differs from the Hawaiian system in the sense that the former is primarily a business enterprise more than a cultural organization, and the payments made by the students are the main source of the Japanese teachers’ income. In this sense, economic operation of the Japanese hula schools draws from the traditional iemoto system, which assumes a quasi-family structure in order to perpetuate a business as well as the tradition.

In sum, Japanese hula schools have adopted various elements of Hawaiian hālau, such as terminology for school members and the graduation ceremony. The examination of details and the underlying interpretation of these borrowed elements, however, reveal distinct variations from the Hawaiian practice. These observed dissimilarities derive from differing views of hula transmission—particularly the place of financial considerations in hālau operations—and the fact that the hierarchical relationships in Japanese hula are actually governed by the Confucian-based quasi-family
structure typical of the iemoto system of artistic training. While both hālau and the iemoto system assume biological as well as metaphorical family structure, the idea of “family” in the iemoto system places a stronger emphasis on the demarcation of power relationships among the members of the “family” than does the case of ʻohana in the hālau. This is because the familial concept in the iemoto system was adopted from the kafuchōsei (patriarchalism) of the bushi (warrior) class family in the feudal society of pre-Meiji Japan (before 1868), which emphasized a clear ranking structure with a high authoritative power residing in the father (Kawashima 1957). Thus, knowledge of this iemoto system and those elements of it that operate in Japanese hula schools is crucial to understanding Japanese perceptions of hula and the transmission process.

**Iemoto System**

The iemoto system refers to an organizing structure of transmission found in many of the Japanese traditional arts. This school system is characterized by multiple layers of hierarchical relationships between teachers and students, under the supreme authority of a grandmaster, iemoto (literally, “household foundation”). The prototype of the iemoto system appears as early as the Heian period (794-1192) (Ortolani 1969:301), but it was during the Edo period (1603-1868) that the system developed into a highly complicated, hierarchical type of social organization in various artistic
genres. Today, this traditional school system flourishes particularly in the areas of Japanese dance, no theater, flower arrangement, and tea ceremony, due to an increased popularity of okeiko-goto (amateur learning with teachers) among females after World War II (Nishiyama 1962:28-31).

The two most salient features of the iemoto system are: 1) a ranking system of the school members under the supreme authority of the grandmaster iemoto, and 2) a relationship between teacher and student that is bound by the Confucian sense of obligation. These characteristics lend credibility to the people involved in the art, granting the art itself a sense of worth in the larger society.

Ranking System

The iemoto system organizes all members of the school by rank under the iemoto. In the most traditional cases, the iemoto's position as the owner of the school is hereditary; the iemoto alone enjoys exclusive rights in all decisions related to the content and transmission of the tradition. In the general course of training, a student clears each defined level by passing examinations and obtaining appropriate certificates, thereby ascending the ladder of the stratified training program.11

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10 Nishiyama attributes the evolution of the iemoto system to the rapid growth of a middle-class population in the mid-Edo period (the first half of the eighteenth century), which resulted in the advent of large groups of amateur disciples. This necessitated the institution of intermediate teachers under the master iemoto (Nishiyama 1959:586).

11 For detailed discussion of the structure of training in the iemoto system, see Ortolani (1969), Hsu (1975), and O'Neil (1984).
The number of levels varies from school to school, but is usually in the range of four to eight. In the Onoe-ryū Japanese dance school, for example, there are six levels under the iemoto: shokyū (beginning), chūkyū (intermediate), jōkyū (advanced), natori (holder of a professional name), jun-shihan (sub-instructor), and shihan (instructor) (see Figure V-1).

Generally, upon reaching the natori level, the student receives a teaching certificate and a professional name from the iemoto. These allow the student to teach lower-level students in the name of the iemoto’s school. In
large, established schools, the *iemoto* normally teaches only students in intermediate- and advanced-level classes, while the licensed instructors (*natori, jun-shihan, and shihan*) teach the beginners. As the number of licensed instructors increases, the total number of students in the school grows geometrically. The *iemoto* maintains unity within the expanding school by controlling the vertical relationship between teachers and students and by standardizing teaching repertoire and methodology.

**Mutual Obligations of Teacher and Students**

A broad set of mutual obligations maintains the teacher-student relationship in the *iemoto* system. The teacher’s obligation is to guide and promote his/her disciples, while the disciples’ obligation centers on loyalty to the teacher. This mutual relationship, according to sociologist Kawashima Takeyoshi (1957:88-125, 322-357), resembles the father-child relationship in the traditional Japanese family system, which was governed by patriarchy and patrimony. In the traditional family system, the father held absolute authority as the head of the household, and a Confucian sense of debt (*on* 恩) and piety (*kō 孝*) governed the relationship between the father, who supported his children, and the children, who received the support (ibid.:88-125). Kawashima posits that the *iemoto* system has managed to survive until today by assuming the structure of this traditional family.

The *iemoto* system’s adoption of the traditional family structure is clearly demonstrated by the system of *natori*, or bestowal of a professional
name on qualified students. Typically, the students are given the surname of the *iemoto* (which is also a stage name in many cases) and a personal name that contains one Japanese character taken from the personal name of their immediate teacher (the teacher providing the student with day-to-day instruction). For example, most of the students in the *shihan* advanced-instructor rank of the Onoe school of traditional Japanese dance headed by *iemoto* Onoe Kikunōjō (尾上菊之丞) carry the surname Onoe (尾上) and personal names containing the character “kiku (菊)” (such as Onoe Kikunobu 尾上菊延), drawn from the *iemoto*'s personal name. This indicates that the immediate teacher is the *iemoto* Kikunōjō (菊之丞). In this way, the professional name symbolically exhibits the student’s identity as a “family member” of the *iemoto*, as well as a personal attachment to the individual direct teacher.

In addition to providing part of the student’s personal name, the immediate teacher facilitates training and advancement in many ways. This support includes sending students to the new *natori*, facilitating communication between the *iemoto* and the new *natori*, and helping out with or performing in concerts of the new *natori*'s own students. In return for such guardianship by the immediate teacher, the disciple assumes various obligations. The most typical ones are monetary and loyalty obligations (Kawashima 1957:327-332).
Receiving certificates or obtaining a natori ranking requires a large amount of money, depending on the level of study. Naming fees, in particular, cost at least the equivalent of several thousand dollars.\textsuperscript{12} My informants generally agreed that, while some students might decline the teacher's suggestion for financial or other reasons, many students feel obligated to accept the offer, even if their reasons for study are non-professional. Others willingly accept, or even strive for, natori status because it gives them the first step toward a professional career and opens a door to financial independence through teaching. Usually, length of study alone does not guarantee natori status; rather, each individual ascends to that rank only upon the immediate teacher's recommendation (Nishiyama 1962:67). In many schools, the student's immediate teacher can only "suggest" that the iemoto confer awards on his/her student since the iemoto alone holds the right to award ranks and bestow professional names (ibid.). Nevertheless, this recommendation is crucial for the student to advance. Thus, the student's debt or obligation to the immediate teacher becomes especially strong when the student has obtained the natori rank with the help of the teacher.

Presenting a concert involves another large financial investment for the students. Since student concerts in most traditional Japanese arts are not primarily aimed at the public (in fact, students themselves are often obligated to purchase blocks of tickets) but rather serve to broaden the training of the

\textsuperscript{12} In 2001 one informant of a Japanese dance school said that the regular natori naming fee cost about 500,000 yen (approximately $4,200) or more. In the same year, a shamisen student told me that her teacher proposed she obtain a professional name for 1,000,000 yen (approximately $8,300).
students themselves, those performing in the concert need to share all expenses. These may include the concert hall use fee, printing charges and calligraphy fees, payment for musicians (if it is a dance performance), and payments to various stage staff, on top of buying concert attire from the teacher. In addition, students pay for each piece they perform. It is also the custom for students to give a monetary gift to their immediate teacher on this occasion. Thus, in the case of beginning koto students, for example, appearing in one concert can cost at least 100,000 yen (approximately $900) at the low end. If the concert is part of the certification for a higher rank, one informant told me the cost could be several times more. Besides the name fees and concert expenses, students customarily send their immediate teacher monetary gifts twice a year as seasonal greetings, at the presentation of a concert by the teacher or by one of the teacher’s students, and on special occasions for members of the teacher’s household (Kawashima 1957:330; Nishiyama 1962:69-70). Students also help by selling tickets to their teacher’s concerts and by purchasing musical instruments or equipment and any special school attire from the teacher (Kawashima, ibid.). In the world of traditional Japanese art schools, monetary gifts are viewed as a symbolic form of the students’ gratitude. Generally, a financial offering is felt to be a manifestation of a highly spiritual, loyal relationship to the teacher (ibid.).

Loyalty obligations involve two main duties. The first is to be loyal to the teacher’s artistic style, and the second is to maintain the secrecy of the art transmitted in that particular school. In the training system of Japanese arts,
individual creativity does not play a role. Instead, a student learns to replicate the art by careful observation and imitation of the teacher. This learning method is not confined to the techniques of performance, but also extends to the ritualistic elements associated with performance, such as the way one sits, stands, walks, bows to the teacher, ties a rope attached to drums, places a fan, or folds a kimono.\(^{13}\) The idea of the exact copying of a living model appeared as far back as the early fifteenth century in the nō treatise, Shikadō, written by the master of the nō drama, Zeami Motokiyo. In speaking of the transmission of the art, Zeami advises his students to practice complete mimicry:

> A real master is one who *imitates* his teacher well, shows discernment, assimilates his art, absorbs his art into his mind and his body, and so arrives at a level of Perfect Fluency through a mastery of his art. A performance by such an actor will show real life. (Rimer and Yamazaki 1984:66) (Emphasis mine)

Far from condemning the act of imitation, Zeami praises it as the best way to learn the art of nō. Furthermore, he suggests that the student can arrive at the stage of having his own artistic personality by training himself through absolute imitation. This implies that to become honmono—the genuine entity—one must imitate completely. Then uniqueness will come naturally, if the student imitates well. In a discussion of the performance of zen arts, Rupert Cox (1998) states that despite the fact that the art is learned through striving for exact replication, its performance is *creative* (Hendry 2000:183).

\(^{13}\) For the aspects of ritualistic formality in the training of Japanese traditional music, see Malm 1986.
Cox clarifies this paradox in the following manner: "Explained as mimetic acts, the Zen arts on the one hand generate a pressure to conform, disciplining, structuring and restraining the body, while on the other they allow it individual expression" (Cox 1998:109). By and large, the cohabitation of these opposing principles comes from the belief that a major part of this "individual expression" belongs to natural instinct and manifests itself outside the will of the performer, and thus, difference shows despite the effort for a complete mimicry.\(^{14}\)

In this philosophy, being imitative and being original are inseparable but different sides of the same coin. Partly because of this awareness of the unintended manifestation of difference, students of Japanese traditional arts are not particularly concerned with issues of originality and creativity. Yet, the emphasis on imitation does not imply the absolute inhibition of any change at any point in the artistic training. What characterizes Japanese training is that it values creativity as "the end-product of much achieved training and experience" (Yano 1992:81), and therefore, individual "originality is allowed only after the technical skill of the established pattern has been completely assimilated" (Ortolani 1969:306), and the rank of the iemoto is conferred. Even after mastering the original model, however, the

\(^{14}\) This idea often reveals itself in the way teachers of traditional arts comment on their students' work. For example, in the calligraphy classes I attended in high school in Japan, we were taught to copy the teacher's tehon (model) as closely as possible, including the order of the strokes, the angles of each stroke, and the degree of pressure placed on the brush. The outcome was an array of almost identical work written by fifty of us. Nevertheless, the teacher always selected and praised a particular work, commenting that it showed the calligrapher's kosei (individual characteristics) well. The idea behind this training was that kosei shows no matter how much one tries to copy exactly his/her teacher, and my teacher indeed distinguished her students' individual characteristics in the seemingly identical appearance of our work.
degree of "innovation" tends to be relatively small from the viewpoint of the Western concept of originality. It is perhaps because the Japanese arts place a strong emphasis on "school" thinking rather than individual distinctiveness, and views altering a master's form as a deviation from a perfect model and a disgrace to the art of the school's founder (Waseda 2000:367).\footnote{Minamoto mentions an account of the fourteenth iemoto of the Kita school of no, Kita Rokuheita. For his last public appearance, Rokuheita wanted to perform the famous drama, "Dōjōji," employing his own interpretation of certain kata or patterned forms. He wanted to do so because it would be the last chance to demonstrate his creativity. However, in the end, he gave up on this idea and performed exactly in the way the Kita school had taught him. Rokuheita thought that showing a different kata might lead to the eventual corruption of the original art of his school (1982:245-46).}

Transmission, thus, depends on the presence of a teacher and a method of training that renders the position of the imitated always superior to that of the imitator. The mechanism of this power structure contributed to a tradition of secretism and extreme exclusivism in various aspects of teaching in the Japanese arts. For example, the possession of certain artistic pieces or skills are a privilege reserved for the iemoto and select members of the school. Knowledge of these is not to be shared with other members of the school. Another example involves the prohibition against sharing the tradition of the school with the members of other schools. While not necessarily codified in a written form, the iemoto system also expects the student to adhere to only one teacher and not to interact with other schools (Kawashima 1957:329).

Social critics and journalists have often criticized these loyalty obligations, as well as the monetary obligations imposed on the students, as feudalistic exploitation. Nevertheless, the iemoto system has continued and
developed further by expanding into various artistic genres after World War II. Nishiyama (1962:190-200) posits that this is largely due to the Japanese people’s psychological attachment to authority that developed during their long history as a class-oriented society. The clearly-defined structure of the iemoto system emerged in the first half of the eighteenth century with the advent of wealthy, but lower-class, townsmen. This new class longed for the lifestyle of the upper classes, but was not able to raise its social status in the strict class-defined social structure of the era. By integrating themselves into the world of aristocratic hobbies with the attendant system of ranking, however, the townsmen could experience a taste of the upper class and its authority (Nishiyama ibid.:195-197). After World War II, women replaced the townsmen of the Edo period as the core members of the apprentices studying Japanese arts under the iemoto system; Japanese women enjoyed enough leisure time and money to be involved in “elitist” hobbies, but their social status remained mostly restricted to that of housewife. These conditions contributed to both a rapid increase in the number of female students and their search for authority within the iemoto system (ibid.:197-198). Today, this situation continues to nurture and perpetuate the stratified structure of the iemoto system in the schools of traditional Japanese arts.

**Influence of the Iemoto System on Japanese Hula Schools**

In contemporary Japan, where learning foreign art forms is popular among women, the traditional iemoto system exerts tremendous influence on
the way Japanese structure their teaching. In hula schools, one finds a primary influence of the *iemoto* system in the following features: 1) a pyramidal structure of the school, consisting of a head teacher, sub-instructors and students; 2) a graded system of learning with the issuance of certificates; 3) the bestowal of professional names; 4) teacher-student relationships bound by a traditional sense of obligation and loyalty in a quasi-familial structure; 5) high value placed on complete imitation of the master; and, 6) an exclusivist attitude toward the members of other schools. Among these features, a pyramidal school structure, a graded system of learning, a quasi-familial relationship of the school members, and an exclusive attitude toward other schools are also found in Hawaiian *hālau*. Such affinities between the two systems have facilitated the transculturation of hula into the Japanese context and may contribute to the recent prosperity of hula schools in Japan. Japanese hula schools often operate by adopting those features of Hawaiian *hālau* that are similar to the Japanese traditional training system and reinterpreting them to suit the Japanese context. In terms of philosophy, training, and economics, what seem at first to be parallel structures are distinguishable from each other in the ways each evolved from different motivations and in different social structures. This is especially apparent in the areas of name bestowal and ideas of obligation and loyalty.

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16 A good example is the employment of a graded structure and a licensure system in the Kawai Music School and the Yamaha Music School. In these schools, students ascend the ladder of the training curriculum by completing series of specific courses. These schools also offer various teaching licenses. For details of the structure of these schools, see http://www.kawai.co.jp/school/music and http://www.yamaha-ongaku.com/kids/index.html.
Since the early 1990s, it has been a feature of many Japanese hula schools to bestow a Hawaiian name when a student reaches an advanced stage of training. In the Japanese context, Hawaiian names assume the aura of Hawaianness or honmono. However, no matter how Hawaiian a professional name may sound, the method of actually selecting the name reveals a conceptual framework that derives from the natori system, rather than any abstract or incidental desire to appear “exotic.” The names that are chosen for hula students often contain part of the teacher's stage name. Thus, if the head teacher’s stage name has the word “lehua” in it, the names of the sub-instructors will also contain “lehua”—such as Leuanani, Kaleilehua, and Lehuakaleonahe—as a signification of their ties to that particular halau and its head teacher.17 This way of naming to show one’s own “lineage” is especially prevalent in the schools with teachers who were professional dancers in established Japanese entertainment productions in the postwar years through the 1950s.18

In Hawai‘i, by contrast, there is no standard policy on bestowing names, since naming practice is the decision of each individual kumu. There are also kumu who do not think Hawaiian names are necessary.19 By giving a

17 In this natori-style practice, as the number of name recipients grows, the head-teacher naturally runs out of common names that contain the same word, so she has to create names. As a result, some of the “Hawaiian” stage names in Japan are quite unusual and differ from ordinary Hawaiian names.

18 Recently, teachers in their forties or younger have tended to select names based on the students' personalities. For example, one sub-instructor told me that her teacher had named her Akeakamai (meaning, “a lover of wisdom”) because she is a studious person.

19 Kumu hula Victoria Holt Takamine, for example, thinks that the naming practice in halau derives from Hawaiian language classes, in which students are given Hawaiian names. She feels that students should value and keep the names given them by their parents (pers. comm., Jan. 15, 2000).
name, the *kumu* may establish a bonding relationship with the student, but bestowal does not grant permission to teach, as in the Japanese case. Sometimes a *kumu* is inspired by observing the student’s progress. The name may come to the *kumu* in a dream (chanter and composer Ka‘upena Wong, pers. comm., Feb. 21, 2001) or after thorough consideration of the student’s expertise, individual character, and abilities (*kumu hula* John Lake, pers. comm., Feb. 23, 2001). Or, at times, *kumu* may give Hawaiian names to their students for stage shows and competitions, thinking that Hawaiian names sound better in those circumstances. In the Hawaiian belief system, the power contained in a name enhances characteristics of the personality, and giving the wrong name would have a negative influence on the person (Pukui, Haertig and Lee 1972a:94-95). Whatever reasons exist for giving names, therefore, Hawaiians consider naming a serious matter requiring deep insight and knowledge. Thus, a comparison between Hawaiian and Japanese methods of naming reveals more differences than similarities. In the Japanese case, what underlies the surface appearance of “Hawaiianess” in a name is the concept of the traditional household and a sense of “official” ranking, both significant features in the *iemoto* system.

The relationship of Japanese hula students to their teachers may appear similar to that of Hawaiian hula students to their *kumu hula* in their strong sense of loyalty and obligation. In the Japanese case, however, a significant part of the obligation is monetary. This includes: 1) fees paid to

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20 Several Japanese students told me that their Hawaiian *kumu* gave them Hawaiian names before their participation in competitions and stage shows in Hawai‘i.
the teacher for certificates, professional names, graduation, and workshops, in addition to regular tuition; 2) occasional gifts to the teacher in monetary or other forms as honoraria; 3) the expense of student hula concerts for those students who perform; and 4) the purchase of costumes, hula implements, and other things required for lessons. These obligations, in particular, distinguish Japanese hula schools from Hawaiian hālau hula, where tuition is perhaps the only monetary obligation that students owe their kumu, if the kumu charges for lessons. Most Hawaiian kumu avoid placing additional financial burden on their students and prefer a communal approach to fundraising when tours, competitions, or performances require additional funds. Also, in Hawai‘i, hālau members often make their own costumes.

By contrast, Japanese hula schools incorporate the characteristics of a commercial enterprise in their adoption of the iemoto system. Thus, monies derived from certificates and names, as well as the selling of uniforms, costumes, and implements are an important part of the teacher’s income. The fees for regular certificates are about 20,000 yen (approximately $170) but the receipt of the final professional diploma may easily cost the student 300,000-400,000 yen (approximately $2,500-$3,300). Naming fees seem to vary widely from school to school, ranging between 30,000-300,000 yen ($250-$2,500). Despite the high fee, many students accept such an expense as an investment, viewing it as a promotion to professional status in the Japanese hula community, in a manner similar to the natori license practice of the iemoto system. Today, the high naming fee is a target of criticism, especially among
young students who know naming does not require any fee in Hawai‘i. In the mid-1990s, however, some Hawaiian kumu with branch schools in Japan also began to reap profits by giving Japanese students Hawaiian names as the “iemoto” of the Japanese school. For example, one Japanese head-teacher, who opened a Japanese branch of her Hawaiian kumu’s school, told me that it is not she but rather her Hawaiian kumu who selects professional names for advanced students in the Japanese branch school. For naming, she said, she “suggests” that her students pay $300 to the kumu. This is an overt adaptation of the teacher-student relationship in the iemoto system to an international setting.

Another highly profitable opportunity for the head-teacher is to host a student concert. Just like concerts of the traditional arts, hula school concerts are a sure source of revenue for the head-teachers, mainly because the concert obligates students to purchase tickets for several seats. Besides, in order to cover fees paid for musicians, stage staff, and hall rental, the students who perform in those concerts must pay approximately 12,000-15,000 yen (about $100-$125) per song to dance onstage. Therefore, if a student performs three songs, her “stage-performance fee” totals 36,000-45,000 yen ($300-$375). In addition, a stage costume costs a minimum of 30,000 yen ($250). Students also offer monetary gifts to the head-teacher on the occasion of a concert. All in all, then, participation in a student concert at which a student performs two or three songs will require the student to pay 80,000-90,000 yen (about $670-$750). During my study at a culture-center hula class, the teacher—who was
a sub-instructor sent from a large Japanese hula school—announced the student concert to be scheduled in eight months. She advised the students to save money each month so that they would be able to perform several songs onstage.

In that same culture center class, the instructor often brought in items for sale. These included t-shirts and sweat shirts printed with the logo of the school, pāreu (rectangular printed cloth worn as a wraparound skirt), and cassette tapes of the songs under study. Serious students had to buy cassette tapes because the instructor did not allow the students to record class lessons. I heard similar stories from students of other large schools. From a business perspective, Japanese hula schools adopted the quasi-iemoto system at the right moment in the late 1980s, when a large number of the retired generation with substantial disposable income were ready to spend money for studying a popular art form such as hula. Also, the hula school’s adoption of a hierarchy of ranks from the iemoto system provided a sense of distinction, particularly to economically well-off but socially undistinguished housewives. Many of those housewives, who began their hula study in a culture center class in the 1980s and ascended the ladder of ranks in the teacher’s private studio, eventually underwent an “ūniki” ceremony after about ten years of study and started to teach independently in the late 1990s.

In contrast to those affluent wives of the mature generation, young hula dancers who emerged in the 1990s did not necessarily have large disposable incomes, and many felt uncomfortable with the expenses required
for hula study in the renowned hula studios. Thus, when they established their own schools, they abolished the practice of making money by selling costumes and implements with a high mark-up. Today, young novices are attracted to those new institutions with a more democratic atmosphere and lower cost than the older, large-scale institutions founded before 1990. Such schools with young teachers are, however, still few and relatively unknown. In the mainstream, long-established schools with up to several hundred students, the monetary obligations discussed above are still in place as regular and accepted practice.\textsuperscript{21}

Apart from the monetary obligations, many Japanese schools require that students be loyal to their teachers. Loyalty involves: 1) not teaching privately before graduation without permission of the head-teacher; 2) not changing teachers; and 3) maintaining the repertoire and preserving the choreography as taught in the teacher's hālau. All of these features emanate from the exclusive and secretive attitude of the iemoto system. By prohibiting students from teaching for many years, teachers avoid the risk of having their own repertoire and choreography spread outside the school. The interdiction against changing teachers assumes that the head-teacher will keep the students as long as they do not quit hula study entirely. This rule of adherence to the same teacher, however, is not strictly observed by the students. Today, students from various schools interact privately with each

\textsuperscript{21} Old schools from the 1980s particularly tend to maintain the iemoto-system structure because both the head-teacher and students generally belong to the senior generation, which grew up in an atmosphere of Confucian hierarchical relationships. In response to my questions regarding high fees for certificates and naming, older students generally answered that they felt them to be a natural obligation to their teachers.
other and even exchange information about their schools. Some students also
go to the concerts of other hula schools—behavior that was frowned upon in
the 1980s—and are attracted to the styles of dance seen there.

Demanding the faithful imitation of the head-teacher supports the
exclusive power of the head-teacher as the iemoto of the school. This is as
applicable to the hula schools of the 1990s as to those of the past. With the
dominance of the honmono shikō, the Japanese hula may appear rigorously
foreign. Nevertheless, the idea of exact copying is inherent in the iemoto
system principles. Therefore, although it substitutes a foreign model for a
domestic one, the quest for authenticity in hula schools of the 1990s is
completely compatible with the practice of imitation that Zeami held to be so
fundamental.

The current Japanese head-teachers do not have the charismatic power
that the iemoto(s) of traditional art schools possess, nor do they command the
same authority as the hula teachers of the 1980s. For many Japanese students
today, the source of authority resides in Hawaiian kumu; the Japanese
teachers who have not learned from Hawaiian kumu feel inadequate and are
eager to find a kumu who can teach them when they visit Hawai‘i. Those
teachers who have established a solid relationship with a Hawaiian kumu
function as transmitters of the kumu’s art. In this sense, the structure of the
mainstream Japanese hula schools now consists of four layers—Hawaiian
kumu, Japanese head-teacher, sub-instructors, and students. While placing
the Hawaiian kumu as the source of ultimate knowledge, these Japanese head-
teachers still manage to occupy the position of the quasi-\textit{iemoto}, often by keeping the exclusive right to interact directly with and study from the Hawaiian \textit{kumu}.

**Summary**

Japanese and Hawaiian hula training systems share several features in common, such as a hierarchical structure with the existence and use of assistants, training at several levels, well-defined teacher-student relationships, and, in many cases, the exercise of a graduation ceremony. When these elements appear in Japanese hula schools, however, they actually derive from the practices of the \textit{iemoto} system, the training institution for the traditional Japanese arts. By assimilating Hawaiian elements—such as the use of Hawaiian terminology in classes and the bestowal of Hawaiian stage names—and interweaving a Hawaiian structure of \textit{hālau hula} with the Confucian concept of the \textit{iemoto} institutional system, current Japanese hula schools thrive as businesses while establishing a position of authority for their leaders as the gatekeeper of Hawaiian cultural knowledge.
The preceding history chapters demonstrated how Japanese views of Hawaiian performing arts were firmly anchored in a sense of longing for foreign Otherness. The previous chapter showed how that yearning for the Other meshed with the pre-existing philosophy of art training in Japanese hula schools, and played a central role in popularizing the study of hula. In music, too, elements of the exotic found expression in the foreign sounds and the imagery of the words. This chapter now turns to explore how the Japanese have sought to elicit the experience of that Otherness in the lyrics of their Hawaiian songs over the years.

In the 1990s, the rise in the quest for authenticity decreased the number of opportunities for Japanese musicians to sing Japanese lyrics at hula events. Even then, other venues, such as “resort music” productions which create the atmosphere of summer vacation through sound, continued to offer Hawaiian-style music with Japanese lyrics. In hula classes, too, a handful of songs with Japanese lyrics (such as Ōhashi Setsuo’s “Aloha ‘Ukulele”) have remained a core part of the repertoire. In Hawaiian music pubs, I have seen that several U.S. mainland-composed hapa haole songs, especially “On a Little Bamboo Bridge” and “On the Beach at Bali-Bali,” or a Mexican-produced tropical-theme song, “On a Tropic Night,” were almost always sung with Japanese lyrics rather than English. This observation led
me to a curiosity about particular nuances that are expressed specifically in the Japanese songtexts and that differ from those in the lyrics in the original language. My hypothesis is that since the Haida Brothers popularized Hawaiian music mainly in the Japanese language, the original content was already modified to a considerable degree to accommodate the Japanese audience. How exactly, then, did they Japanize the lyrics, especially to suit their sense of yearning for the tropical paradise? In the following, I attempt to answer this question by identifying the salient characteristics of Japanese lyrics through an examination of the lyrics in Japanese-composed Hawaiian songs and a comparison of Japanese rewritings of hapa haole songs against the original lyrics.

**Corpus**

For the purpose of analysis, I selected a corpus of songs of the following types: 1) songs that were popular in the pre-World War II period and that provide clues in probing Japanese sentiment toward Hawai‘i in their lyrics; 2) songs composed after World War II that are considered “standards,” whether originating in Hawai‘i, in North America, or in Japan; and 3) recent songs, composed and performed in Japan since the 1990s. In order to judge the degree of ‘standard’-ness of the songs in the second category, I consulted five printed anthologies that contained approximately 400 different song titles in total. The printed anthologies of Japanese Hawaiian music include: *Hawaiian Zenshū* (Hawaiian Music Anthology) (1959) by Hirose Masaaki;
Hawaiian (Hawaiian Music) (1974) and Hawaiian Meikyoku Zenshū (Anthology of Hawaiian Music Masterpieces) (1982) by Hayatsu Toshihiko; Ōhashi Setsuo Sakuhin-shū: Moon Light Lullaby—Otona no Warabeuta (Ōhashi Setsuo Anthology: Moonlight Lullaby, the Children’s Songs for Adults) (1986), edited by Fujii Norio and Arai Yoshiko; and, Hawaiian Besuto 100 (Hawaiian Music Best 100) (1992), compiled by steel guitarist Shiraishi Makoto. From among them, I selected sixty songs with Japanese lyrics that I confirmed were also released in commercial recordings. For the “historic” and recent songs, many of which are not in printed anthologies, I consulted twenty-six commercial recordings (referenced in the discography) that contained approximately 330 different renditions in total. In the end, I arrived at a final selection of seventy-three songs that represent the above three categories; twenty-eight composed in Hawai‘i, fourteen produced in North America, and thirty-one written in Japan (see Table VI-1). Ten songs were from the 1870s through the 1920s, twenty-seven from the 1930s, nine from the 1940s, six from the 1950s, twelve from the 1960s, two from the 1970s, and seven from the 1990s.

Table VI-1: Corpus Song Titles, Year of Composition, and Origin

<table>
<thead>
<tr>
<th>Japanese Title</th>
<th>English Title</th>
<th>Year Composed</th>
<th>Place of Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akai Hana Anseryūmu</td>
<td>None</td>
<td>ca. 1969</td>
<td>Japan</td>
</tr>
<tr>
<td>Akai Rei</td>
<td>None</td>
<td>1940</td>
<td>Japan</td>
</tr>
<tr>
<td>Akaka no Taki</td>
<td>Akaka Falls</td>
<td>1934</td>
<td>Hawai‘i</td>
</tr>
<tr>
<td>Aloha Honolulu</td>
<td>Aloha Honolulu</td>
<td>1936</td>
<td>Japan</td>
</tr>
<tr>
<td>Aloha Night Blues</td>
<td>Aloha Night Blues</td>
<td>1998</td>
<td>Japan</td>
</tr>
<tr>
<td>Aloha no Kokoro</td>
<td>The Spirit of Aloha</td>
<td>1998</td>
<td>Japan</td>
</tr>
</tbody>
</table>

1 The romanization of some titles follows the preference of the lyricists.
<table>
<thead>
<tr>
<th>Japanese Title 1</th>
<th>English Title</th>
<th>Year Composed</th>
<th>Place of Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aloha 'Oe (1)</td>
<td>Aloha 'Oe</td>
<td>1878</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Aloha 'Oe (2)</td>
<td>Aloha 'Oe</td>
<td>1878</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Aloha 'Ukulele</td>
<td>Aloha 'Ukulele</td>
<td>1968</td>
<td>Japan</td>
</tr>
<tr>
<td>Aloha</td>
<td>Aloha of the South Seas</td>
<td>1925</td>
<td>U.S. Mainland</td>
</tr>
<tr>
<td>Anata ga Inai to Samishii</td>
<td>None</td>
<td>1968</td>
<td>Japan</td>
</tr>
<tr>
<td>Aoi Komichi</td>
<td>In the Royal Hawaiian Hotel</td>
<td>1935</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Baribari no Hamabe</td>
<td>On the Beach at Bali-Bali</td>
<td>1936</td>
<td>U.S. Mainland</td>
</tr>
<tr>
<td>Blue Kalua</td>
<td>Blue Kalua</td>
<td>1938</td>
<td>U.S. Mainland</td>
</tr>
<tr>
<td>Blue Mu'umu'u</td>
<td>Blue Mu'umu'u</td>
<td>1957</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Blue Night in Hilo</td>
<td>Blue Night in Hilo</td>
<td>1965</td>
<td>Japan</td>
</tr>
<tr>
<td>Chiiisana Take no Hashi</td>
<td>On a Little Bamboo Bridge</td>
<td>1936</td>
<td>U.S. Mainland</td>
</tr>
<tr>
<td>Furusato Hawai</td>
<td>None</td>
<td>1956</td>
<td>Japan</td>
</tr>
<tr>
<td>Goodbye, Honolulu</td>
<td>Goodbye, Honolulu</td>
<td>1965</td>
<td>Japan</td>
</tr>
<tr>
<td>Hawaii no Serenade</td>
<td>None</td>
<td>ca. 1935</td>
<td>Japan</td>
</tr>
<tr>
<td>Hawaii no Warabuki-goya</td>
<td>My Little Grass Shack</td>
<td>1933</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Hawaiian Hula Song</td>
<td>Mama E</td>
<td>1920s</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Hawaijin to Iumono wa</td>
<td>That's the Hawaiian in Me</td>
<td>1936</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Hayaku Kisu Shite</td>
<td>Honi Kāua Wiki Wiki</td>
<td>1967</td>
<td>Japan</td>
</tr>
<tr>
<td>Honolulu Moon</td>
<td>Honolulu Moon</td>
<td>1926</td>
<td>U.S. Mainland</td>
</tr>
<tr>
<td>Honoruru Musume</td>
<td>None</td>
<td>1939</td>
<td>Japan</td>
</tr>
<tr>
<td>Hukilau Song</td>
<td>The Hukilau Song</td>
<td>1948</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Hula Hula Boogie</td>
<td>Hula Hula Boogie</td>
<td>1998</td>
<td>Japan</td>
</tr>
<tr>
<td>Hula no Tengoku</td>
<td>In a Little Hula Heaven</td>
<td>1936</td>
<td>U.S. Mainland</td>
</tr>
<tr>
<td>Hula Tengoku no Koboshi</td>
<td>Little Stars in Hula Heaven</td>
<td>1941</td>
<td>Japan</td>
</tr>
<tr>
<td>Hune o Koide</td>
<td>One Paddle, Two Paddle</td>
<td>1965</td>
<td>Hawai'i</td>
</tr>
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<td>Ikyōto no Koiuta</td>
<td>Pagan Love Song</td>
<td>ca. 1929</td>
<td>U.S. Mainland</td>
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<tr>
<td>Kagerō Moete</td>
<td>Shimmering Heat Waves</td>
<td>1941</td>
<td>Japan</td>
</tr>
<tr>
<td>Kimi to Oafu de</td>
<td>None</td>
<td>1998</td>
<td>Japan</td>
</tr>
<tr>
<td>Koibito yo Aloha</td>
<td>To You Sweetheart, Aloha</td>
<td>1935</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Koyoi no Hitotoki</td>
<td>Aloha 'Oe</td>
<td>1878</td>
<td>Hawai'i</td>
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<td>Lahaina Luna</td>
<td>Lahaina Luna</td>
<td>1966</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Malihini Mele</td>
<td>Malihini Mele</td>
<td>1934</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Manakūra no Tsuki</td>
<td>The Moon of Manakoora</td>
<td>1937</td>
<td>U.S. Mainland</td>
</tr>
<tr>
<td>Mapuana</td>
<td>Mapuana</td>
<td>1953</td>
<td>Hawai'i</td>
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<tr>
<td>Maui Waltz</td>
<td>Maui Waltz</td>
<td>1930s</td>
<td>Hawai'i</td>
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<tr>
<td>Midori no Oka</td>
<td>Kalua</td>
<td>1921</td>
<td>U.S. Mainland</td>
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<tr>
<td>Moana Uruwashī</td>
<td>Moana the Beautiful</td>
<td>ca. 1934</td>
<td>Japan</td>
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<tr>
<td>Japanese Title¹</td>
<td>English Title</td>
<td>Year Composed</td>
<td>Place of Composition</td>
</tr>
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<td>----------------</td>
<td>--------------</td>
<td>---------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Mori no Komichi</td>
<td>None</td>
<td>ca. 1940</td>
<td>Japan</td>
</tr>
<tr>
<td>Nagisa no Ukurere</td>
<td>None</td>
<td>1999</td>
<td>Japan</td>
</tr>
<tr>
<td>Nangoku no Yoru (1)</td>
<td>On a Tropic Night</td>
<td>1938</td>
<td>Mexico</td>
</tr>
<tr>
<td>Nangoku no Yoru (2)</td>
<td>On a Tropic Night</td>
<td>1938</td>
<td>Mexico</td>
</tr>
<tr>
<td>Nangoku no Yoru (3)</td>
<td>On a Tropic Night</td>
<td>1938</td>
<td>Mexico</td>
</tr>
<tr>
<td>Nankai no Yūwaku</td>
<td>South Sea Island Magic</td>
<td>1936</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Odoru Koyoi</td>
<td>None</td>
<td>ca. 1948</td>
<td>Japan</td>
</tr>
<tr>
<td>Omoide no Gitā</td>
<td>None</td>
<td>1933</td>
<td>Japan</td>
</tr>
<tr>
<td>Otamajakushi wa Kaeru no Ko</td>
<td>Nā Moku 'Ehā</td>
<td>1920s</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Pineapple Princess</td>
<td>Pineapple Princess</td>
<td>ca. 1960</td>
<td>U.S. Mainland</td>
</tr>
<tr>
<td>Puka Shells</td>
<td>Puka Shells</td>
<td>1974</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Ruau no Hi mo Kiete</td>
<td>None</td>
<td>1967</td>
<td>Japan</td>
</tr>
<tr>
<td>Sangoshō no Kanata (1)</td>
<td>Beyond the Reef</td>
<td>1949</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Sangoshō no Kanata (2)</td>
<td>Beyond the Reef</td>
<td>1949</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>See You Tomorrow</td>
<td>See You Tomorrow</td>
<td>ca. 1971</td>
<td>Japan</td>
</tr>
<tr>
<td>Shima wa Tokonatsu</td>
<td>None</td>
<td>1950s</td>
<td>Japan</td>
</tr>
<tr>
<td>Shunkashūtō Aloha Boogie</td>
<td>None</td>
<td>1998</td>
<td>Japan</td>
</tr>
<tr>
<td>Suteki na Aloha o Anata ni</td>
<td>Aloha Nui Loa lā 'Oe</td>
<td>ca. 1950</td>
<td>Japan</td>
</tr>
<tr>
<td>Sweet Leilani</td>
<td>Sweet Leilani</td>
<td>1934</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Tiny Bubbles</td>
<td>Tiny Bubbles</td>
<td>1966</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Tokonatsu no Rakuen</td>
<td>Hawaiian Paradise</td>
<td>1934</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Tsuki no Yo wa</td>
<td>Sophisticated Hula</td>
<td>1940</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>'Ukulele Christmas</td>
<td>'Ukulele Christmas</td>
<td>1992</td>
<td>Japan</td>
</tr>
<tr>
<td>Umi wa Maneku</td>
<td>None</td>
<td>1936</td>
<td>Japan</td>
</tr>
<tr>
<td>Umibe wa Tanoshi</td>
<td>Kilakila o Haleakalā</td>
<td>1920s</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Waikiki Kara Anata o</td>
<td>None</td>
<td>1969</td>
<td>Japan</td>
</tr>
<tr>
<td>Yashi Shigeru Shima</td>
<td>On a Coconut Island</td>
<td>1936</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Yūbe wa Dōshita-no?</td>
<td>Pidgin English Hula</td>
<td>1934</td>
<td>Hawai'i</td>
</tr>
<tr>
<td>Yume de Hawai'e</td>
<td>None</td>
<td>1958</td>
<td>Japan</td>
</tr>
</tbody>
</table>

I could not find Japanese lyrics composed in the 1980s, perhaps reflecting the “nostalgic era” of that decade that favored older compositions, or perhaps because Hawaiian music was just beginning its revival in those years.

It is notable that most of the Japanese lyrics set to imported Hawaiian songs are not direct translations of the original lyrics but are independent creations. Many in this corpus establish their own world of fantasy while
adopting the overall themes or some keywords used in the English texts. Six lyrics represent totally unrelated themes from those in the English or Hawaiian original texts ("Hawai Yoitoko" [original title "Hawaiian War Chant"], "Hawaiian Hula Song" [Mama E], "Umibe wa Tanoshi" [Kilakila o Haleakalā], "Aloma" [Aloma of the South Seas], "Chiisana Take no Hashi" [On a Little Bamboo Bridge], "Otamajakushi wa Kaeru no Ko" [Nā Moku 'Eha]). Out of the forty-two imported songs, only eleven closely follow the story of the original texts. They are "Blue Muʻumuʻu" "Hune o Koide" (One Paddle, Two Paddle), "Hawai no Warabuki-goya" (My Little Grass Shack), "Hukilau Song," "Koibito yo Aloha" (To You Sweetheart, Aloha), "Lahaina Luna," "Mapuana," "Puka Shells," "Yûbe wa Dōshita-no?" (Pidgin English Hula), "Manakūra no Tsuki" (The Moon of Manakoora), and Otowa Takashi's version of "Nangoku no Yoru" (On a Tropic Night). Because of this said independence in the world of Japanese lyrics, I do not distinguish between Japanese and foreign-origin songs, unless other reasons make it necessary to point them out.²

The songtexts compiled in this chapter do not represent a comprehensive list of all the Japanese lyrics of Hawaiian songs. This is partly because I selected only lyrics also available on commercial recordings. This methodological decision was made because many Japanese lyrics in the anthologies are written by the compilers of those anthologies and have not necessarily been widely sung, if ever performed. Therefore, I set a rule that

² However, when discussing Japanese lyrics set to imported songs, I cite the date of the creation of the Japanese lyrics. Otherwise, dates given refer to the date of original composition.
consideration as a standard required a listing in both printed and sound anthologies. As a result, many of the songs with Shiraishi's lyrics contained in his *Hawaiian Besuto 100* could not be included due to the unavailability of sound sources. The total number of Japanese lyrics of Hawaiian songs I have encountered that occur in printed and sound anthologies was approximately 150. Among them, half of those represented in this corpus are definitely "alive" and Japanese continue to perform them in Hawaiian music pubs and concerts. Some are still available to the public in commercial recordings, thus providing important information as to how Japanese have created their image of fantasized tropical worlds in their own songtexts.

**Forms and Themes of the Lyrics**

The lyrics of four songs from the selected corpus ("Aloha Honolulu," "Hawai Yoitoko," "Otamajakushi wa Kaeru no Ko," and "Shima wa Tokonatsu") follow a form of traditional Japanese poetry, with a regular pattern combining seven and five syllables per line. For example, the first verse of "Aloha Honolulu" goes as shown below:

AKETE URESHII TABI NIKKI (7+5)  
TANOSHI HAWAI NO OMOIDE YO (7+5)  
YASHI NO HAKAGE NI TOKONATSU NO (7+5)  
ALOHA HONOLULU YUME NO MACHI (7+5)

These four songs are not representative of the overall corpus, however. The line length in the majority of songs is not restricted to a particular number of syllables. In many songs, one verse consists of four lines, each of which has two phrases, but this tendency is less apparent in recent compositions. The
number of lines per verse in recent compositions varies widely from three or four lines (for example, “Shunkasūto Aho Boogie”) to more than ten (for example, “Ukulele Christmas”). In performance, some songs repeat each verse (“Aloha ‘Ukulele,” “Furusato Hawai,” “Maui Waltz,” and “The Spirit of Aloha”); one repeats only the last verse (“Aloha Honolulu”), while others employ one or more lines as a refrain (for example, “Akai Hana Anseryūmu,” “Hawaiian Hula Song,” “Hula Hula Boogie” and “Nagisa no Ukurere”).

The content of the lyrics can be roughly classified into twelve themes. These appear below, in the order of the highest to lowest frequency of appearance in the texts:

Table VI-2: Themes of Seventy-three Japanese Lyrics

<table>
<thead>
<tr>
<th>Theme</th>
<th>No. of Examples</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Paradise-like description of Hawai’i or of an abstract tropical island</td>
<td>47</td>
<td>64%</td>
</tr>
<tr>
<td>2. Romantic and optimistic love</td>
<td>35</td>
<td>48%</td>
</tr>
<tr>
<td>3. Parting</td>
<td>12</td>
<td>16%</td>
</tr>
<tr>
<td>4. Missing someone</td>
<td>10</td>
<td>14%</td>
</tr>
<tr>
<td>5. Nostalgia toward a past event</td>
<td>8</td>
<td>11%</td>
</tr>
<tr>
<td>6. Happiness and the evocation of tropical imagery through performing Hawaiian music and dance</td>
<td>6</td>
<td>8%</td>
</tr>
<tr>
<td>7. Outdoor vacation</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td>8. Stories of daily life in Hawai’i</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>9. Aloha ‘āina, or a love for the land in Hawai’i from the perspective of natives</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>10. Homesickness</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>11. Philosophical view of life</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>12. Nonsense humor</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

3 Also, see chapter VII for the musical analysis of “Aloha ’Ukulele,” “Furusato Hawai,” and “The Spirit of Aloha.”
Table VI-3: Themes of Corpus Lyrics

<table>
<thead>
<tr>
<th>Japanese Title</th>
<th>Themes Appearing in Song Lyrics, Numbered as in Above List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akai Hana Anseryimu</td>
<td>1 2 3</td>
</tr>
<tr>
<td>Akai Rei</td>
<td>1 2 5</td>
</tr>
<tr>
<td>Akaka no Taki</td>
<td>1 2</td>
</tr>
<tr>
<td>Aloha Honolulu</td>
<td>1 5</td>
</tr>
<tr>
<td>Aloha Night Blues</td>
<td>1 2 6</td>
</tr>
<tr>
<td>Aloha no Kokoro</td>
<td>1</td>
</tr>
<tr>
<td>Aloha 'Oe (1)</td>
<td>3</td>
</tr>
<tr>
<td>Aloha 'Oe (2)</td>
<td>3</td>
</tr>
<tr>
<td>Aloha 'Ukulele</td>
<td>1 2</td>
</tr>
<tr>
<td>Aloma</td>
<td>1 2 3</td>
</tr>
<tr>
<td>Anata ga Inai to Samishii</td>
<td>1 4</td>
</tr>
<tr>
<td>Aoi Komichi</td>
<td>4</td>
</tr>
<tr>
<td>Baribari no Hamabe</td>
<td>1 4</td>
</tr>
<tr>
<td>Blue Kalua</td>
<td>1 5</td>
</tr>
<tr>
<td>Blue Mu'umu'u</td>
<td>1 8</td>
</tr>
<tr>
<td>Blue Night in Hilo</td>
<td>4</td>
</tr>
<tr>
<td>Chisana Take no Hashi</td>
<td>11</td>
</tr>
<tr>
<td>Furusato Hawai</td>
<td>1 2 5</td>
</tr>
<tr>
<td>Goodbye, Honolulu</td>
<td>2 3</td>
</tr>
<tr>
<td>Hawai no Serenade</td>
<td>1 3</td>
</tr>
<tr>
<td>Hawaii no Warabuki-goya</td>
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</tr>
<tr>
<td>Hawaii Yoitoko</td>
<td>1</td>
</tr>
<tr>
<td>Hawaiian Hula Song</td>
<td>1 6</td>
</tr>
<tr>
<td>Hawaiijin to Iumono wa</td>
<td>1 2 5</td>
</tr>
<tr>
<td>Hayaku Kisu Shite</td>
<td>1 2</td>
</tr>
<tr>
<td>Honolulu Moon</td>
<td>1 2</td>
</tr>
<tr>
<td>Honoruru Musume</td>
<td>1 2 3</td>
</tr>
<tr>
<td>Hukilau Song</td>
<td>1</td>
</tr>
<tr>
<td>Hula Hula Boogie</td>
<td>6</td>
</tr>
<tr>
<td>Hula no Tengoku</td>
<td>1 2</td>
</tr>
<tr>
<td>Hula Tengoku no Koboshi</td>
<td>1 2 5</td>
</tr>
<tr>
<td>Hune o Koide</td>
<td>10</td>
</tr>
<tr>
<td>Ikyōto no Koiuta</td>
<td>1 2</td>
</tr>
<tr>
<td>Kagerō Moete</td>
<td>7</td>
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<tr>
<td>Kimi to Oafu de</td>
<td>1 2</td>
</tr>
<tr>
<td>Koibito yo Aloha</td>
<td>3</td>
</tr>
<tr>
<td>Koyoi no Hitotoki</td>
<td>3</td>
</tr>
<tr>
<td>Lahaina Luna</td>
<td>1 9</td>
</tr>
<tr>
<td>Malihini Mele</td>
<td>1 2</td>
</tr>
<tr>
<td>Manakūra no Tsuki</td>
<td>1 2</td>
</tr>
<tr>
<td>Mapuana</td>
<td>1 2</td>
</tr>
<tr>
<td>Maui Waltz</td>
<td>1 5</td>
</tr>
<tr>
<td>Midori no Oka</td>
<td>1 2</td>
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<td>Song Title</td>
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<td>------------------------------------------------</td>
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<tr>
<td>Moana Uruwashi</td>
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<tr>
<td>Mori no Komichi</td>
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<tr>
<td>Nagisa no Ukure</td>
<td>1</td>
</tr>
<tr>
<td>Nangoku no Yoru (1)</td>
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</tr>
<tr>
<td>Nangoku no Yoru (2)</td>
<td>1</td>
</tr>
<tr>
<td>Nangoku no Yoru (3)</td>
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</tr>
<tr>
<td>Nankai no Yūwaku</td>
<td>1</td>
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<tr>
<td>Odoru Koyoi</td>
<td></td>
</tr>
<tr>
<td>Omoide no Gitā</td>
<td></td>
</tr>
<tr>
<td>Otamajakushi wa Kaeru no Ko</td>
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</tr>
<tr>
<td>Pineapple Princess</td>
<td>1</td>
</tr>
<tr>
<td>Puka Shells</td>
<td></td>
</tr>
<tr>
<td>Ruau no Hī no Kiete</td>
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</tr>
<tr>
<td>Sangoshō no Kanata (1)</td>
<td>1</td>
</tr>
<tr>
<td>Sangoshō no Kanata (2)</td>
<td></td>
</tr>
<tr>
<td>See You Tomorrow</td>
<td>2</td>
</tr>
<tr>
<td>Shima wa Tokonatsu</td>
<td>1</td>
</tr>
<tr>
<td>Shunkashūtō Aloha Boogie</td>
<td></td>
</tr>
<tr>
<td>Suteki na Aloha o Anata ni</td>
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<tr>
<td>Sweet Leilani</td>
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<tr>
<td>Tiny Bubbles</td>
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</tr>
<tr>
<td>Tokonatsu no Rakuen</td>
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</tr>
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<td>Tsuki no Yo wa</td>
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</tr>
<tr>
<td>‘Ukulele Christmas</td>
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</tr>
<tr>
<td>Umi wa Maneku</td>
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</tr>
<tr>
<td>Umibe wa Tanoshi</td>
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<tr>
<td>Waikikī Kara Anata o</td>
<td>1</td>
</tr>
<tr>
<td>Yashi Shigeru Shima</td>
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</tr>
<tr>
<td>Yūbe wa Dōshita-no?</td>
<td></td>
</tr>
<tr>
<td>Yume de Hawai e</td>
<td></td>
</tr>
<tr>
<td><strong>Total Occurrences</strong></td>
<td>47</td>
</tr>
</tbody>
</table>

Many of these themes overlap with each other. For example, the theme of romantic love in the setting of a fantasized tropical paradise appears in as many as twenty-seven songs (thirty-seven percent). This parallels the overall tendency of the English lyrics of *hapa haole* songs composed in both Hawai‘i and North America. In my survey of 148 English lyrics[^4] listed under the category of *hapa haole* songs in an established Hawaiian song website, Huapala (http://www.huapala.org/), a quarter of the entire repertoire dealt

[^4]: This number is as of August, 2003.
with romantic love set in a tropical paradise. In this same listing, approximately forty percent of the songs described a paradisical image of Hawai'i or an abstract tropical island (see Table VI-4).

Table VI-4: Themes of 148 Hapa Haole Lyrics Listed on the Huapala Website

<table>
<thead>
<tr>
<th>Theme</th>
<th>No. of Examples</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romantic love</td>
<td>62</td>
<td>42%</td>
</tr>
<tr>
<td>Paradisical image of Hawai'i or abstract tropical island</td>
<td>62</td>
<td>42%</td>
</tr>
<tr>
<td>Stories of life in Hawai'i</td>
<td>20</td>
<td>14%</td>
</tr>
<tr>
<td>Missing someone</td>
<td>19</td>
<td>13%</td>
</tr>
<tr>
<td>Hula</td>
<td>19</td>
<td>13%</td>
</tr>
<tr>
<td>Nostalgia toward past event</td>
<td>11</td>
<td>7%</td>
</tr>
<tr>
<td>Aloha 'āina</td>
<td>10</td>
<td>7%</td>
</tr>
<tr>
<td>Parting</td>
<td>7</td>
<td>5%</td>
</tr>
<tr>
<td>General love</td>
<td>4</td>
<td>3%</td>
</tr>
<tr>
<td>Homesickness</td>
<td>4</td>
<td>3%</td>
</tr>
<tr>
<td>Hawaiian history</td>
<td>3</td>
<td>2%</td>
</tr>
<tr>
<td>Religious songs</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td><strong>Total Occurrences</strong></td>
<td><strong>241</strong></td>
<td></td>
</tr>
</tbody>
</table>

Note: One song may have multiple themes.

The themes of parting (twelve songs, sixteen percent), feelings of missing someone (ten songs, fourteen percent), and nostalgia toward a past event (eight, eleven percent) in Japanese lyrics also occur in English hapa haole lyrics with some degree of popularity. As Table VI-3 suggests, these themes are also often combined with the first theme, that is, one's paradisical experience in Hawai'i or on some tropical island. English hapa haole lyrics also employ these themes as popular subjects, but not as much as in the Japanese case. In the hapa haole lyrics listed in Huapala, the feeling of missing
someone occurs in thirteen percent, close to the fourteen percent of the Japanese lyrics, but the themes of nostalgia toward a past event and parting count only seven and five percent, respectively.

The next two themes—happy feeling inspired by playing Hawaiian music or dancing hula, and the fun outdoor vacation—have their focus not in Hawai‘i but seemingly in the Japanese context. Instead of employing the imagery of tropical paradise to bring happiness, these lyrics offer Japanese versions of paradisical feelings while staying in Japan by describing Hawai‘i-inspired activities such as playing ‘ukulele (“‘Ukulele Christmas”), dancing hula adorned with leis (“Hula Hula Boogie”), and swimming or yachting in the blue ocean (“Umibe wa Tanoshi” and “Umi wa Maneku”). In these lyrics, the activities themselves are used as vehicles to take one to the imaginary world of the tropical island.

The lyrics in the songs of the next three themes—stories of daily life in Hawai‘i (“Blue Mu‘umu‘u” and “Yûbe wa Dôshita-no?” [original title “Pidgin English Hula”]), homesickness (“Hune o Koide” [One Paddle, Two Paddle]), and love for the land or nature in Hawai‘i, known by a Hawaiian term as aloha `āina (“Lahaina Luna”)—are translated from the original texts. Except for “Yûbe wa Dôshita-no?,” Hawaiian music singer Ethel Nakada translated these songs. Unlike other Japanese lyricists who did not have much contact with musicians outside Japan, Nakada enjoyed more direct exposure to the music scenes in Hawai‘i since the 1950s by appearing in the famous Hawaiian music radio program “Hawai‘i Calls” (1958), and by studying hula in Hawai‘i
with Kent Ghirard (1958) and then Joe Kahaulelio (Anonymous 2002b:3). It was through Nakada’s broad experience that some songs expressing Hawaiian cultural sentiment, such as *aloha 'āina*, and humorous stories born out of daily life in Hawai‘i, were skillfully translated into the Japanese language and made popular in Japan from the 1950s through the 1970s. Among them, “Blue Mu‘umu‘u” is still widely sung in Nakada’s version among both the veteran and young female singers in Japanese Hawaiian music pubs and concerts.

On the other hand, the two songs in the last two categories—philosophical view of life and nonsense humor—represent the opposite compositional approach. The pre-World War II lyricists wrote their lyrics mainly out of their own inspiration (also see p. 32 in Chapter II). The nonsense song in this corpus, “Otamajakushi wa Kaeru no Ko” (“The Tadpole is the Child of a Frog,” original title “Nā Moku ‘Ehā”), is a completely new creation by Nagata Tetsuo, a founding member of Moana Glee Club. The original Hawaiian text describes the beauty of four major islands in Hawai‘i, but Nagata’s version does not talk about any of these islands, nor of anything related to the image of Hawai‘i at all. Instead, his text uses the absurd humor of comparing two unrelated objects. “Chiisana Take no Hashi,” originally titled “On a Little Bamboo Bridge,” also represents a drastic transformation of the original lyrics, with its strong Buddhist sentiment, as discussed below.

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5 The third and fourth verses were later added by lyricist for Victor Japan, Azuma Tatsuzō.
All in all, however, it is noteworthy that except for "Otamajakushi wa Kaeru no Ko," mentioned above, most of the lyrics in this corpus subsume a certain nuance of Hawai‘i as "dreamland" even if the texts do not explicitly talk about it. It is understandable that the Japanese songwriters sprinkled the fantastic image of an alternative world in their lyrics because it was that element of the hapa haole songs from the 1930s through the 1950s that particularly attracted the Japanese. The comparison of the themes in the hapa haole songs contained in Huapala (shown in Table VI-4) and those in the Japanese lyrics in this corpus (Table VI-2) also confirms that, except for a couple of themes related to religious and historical topics, Japanese themes are not so different from those of the hapa haole lyrics. The two are, however, quite different in their attitude toward the "dreamland." In what follows, I discuss how Japanese lyrics view the dreamworld and how that differs from the view described in the English lyrics.

Past as Paradise

By the early 1930s, Hollywood films, radio programs, and recordings had already shaped the stereotypical Japanese image of Hawai‘i: beautiful tropical nature (blue ocean, sandy beaches, and palm trees), a simple and carefree lifestyle of the natives (no need to work; food is plentiful on a tropical island), and sensuous, passionate women dancing for foreign visitors. The icons in this sort of typified tourist gaze are ever-present in Japanese lyrics from the prewar time up to the present, as in the following examples:
At the beach under a moonlit night,
Sing a love song on ‘ukulele and guitar.
Dance hula merrily.
“Aloha Honolulu” (1936)

The green island of everlasting summer.
The sweet breeze sings through the ocean waves.
What joy! The dreamland!
When the blue moon rises over the trees,
Let’s walk on the beach sands.
“Malihini Mele” (1948)

Aloha shirts, flower leis,
Let’s dance hula under the palm trees.
“Yume de Hawai e” (To Hawai’i in My Dreams, 1958)

She whispered, “I’m waiting for the day
When you return to Honolulu.”
“Akai Hana Anseryūmu” (Red Flower Anthurium, ca. 1969)

When I walk on Moana Avenue,
A nicely-tanned wahine whispers “Aloha” to me.
“Hayaku Kisu Shite” (Kiss Me Quickly, 1967)

The palm trees that gaze at us tremble in the south wind.
When the sounds of waves call the evening,
Please dance for me only.
“Kimi to Oafu de” (On O'ahu with You, 1998)

Waves at the beach break and sparkle.
Strumming on an ‘ukulele, hula hula hula hula,
Let’s find love in the shade of a palm tree.
“Nagisa no Ukurere” (‘Ukulele on the Beach, 1999)

The image of the “tropical paradise” described above appears similar to that of many of the hapa haole songtexts in the Huapala website. Here are some examples selected from descriptions of paradise in English hapa haole lyrics:
There’s a silver moon,
A symphony of stars,
There’s a hula tune and
The hum of soft guitars.

“Song of Old Hawai‘i” (1937)

And there’ll be hula girls to love you
‘Neath the palm trees tall.
Hula moon above you,
You’ll be sure to fall for hula land.

“Hula Town” (1938)

Kuhio Beach,
Where the moon shines on the sand,
And the beachboys surfing in with the tide,
To the shore with girls side by side.

On the sand
You’ll hear music of old and new.
The beachboys are now playing and singing
Of their “Lili‘u E.”

Singing ‘neath the moonlight
Under the palm trees,
Down on the sands tonight.
Thinking and dreaming,
Waiting and yearning,
For their “Lili‘u E.”

Kuhio Beach,
Where the moon shines on the sand
And the beachboys under the palm trees
Where music lingers.

“Kuhio Beach” (1948)⁶

Hawaiian village beside the sea,
Hawaiian village how it beckons me.
Her hair like midnight,
Her smile like sunlight
How they haunt me, taunt me.

“Hawaiian Village” (1965)

---

⁶ Used by Permission of Ihilani Miller
The sound of the islands, a melody
Filled with harmony,
The sound of the islands, the surf and sea
A beautiful memory.

The wind in the palm trees from high above
The sound of a steel guitar,

I hear ‘ukuleles, a song of love.
I long to be where you are.

"The Sound of the Islands" (1975)7

In the above examples, Japanese and English lyrics tend to employ almost the same set of words to describe their images of paradise. My survey of the words used in the lyrics of the hapa haole songs on the Huapala website and the Japanese lyrics in this corpus indicate that ten words appear in both English and Japanese lyrics in twenty percent or more of the each corpus (see Tables VI-5 and VI-6). They are: moon, love, you, dream, island, night, star, sea, palm, and heart. Words such as Hawai‘i, flower, eye, aloha, hula, and song also appear frequently in both English and Japanese lyrics according to the survey. Thus, the similar word selection in the two corpora makes their subject matter, at first glance, almost indistinguishable.

Table VI-5: Highest Frequency of Word Occurrence in 73 Japanese Lyrics*

<table>
<thead>
<tr>
<th>Word in Song Text</th>
<th>Translation</th>
<th>Number of Songs</th>
<th>Percent of Corpus</th>
</tr>
</thead>
<tbody>
<tr>
<td>tsuki</td>
<td>moon</td>
<td>35</td>
<td>48%</td>
</tr>
<tr>
<td>koi, ai</td>
<td>love</td>
<td>30</td>
<td>41%</td>
</tr>
<tr>
<td>kimi</td>
<td>you</td>
<td>28</td>
<td>38%</td>
</tr>
</tbody>
</table>

7 Used by Permission of Nancy M. Gustafsson
<table>
<thead>
<tr>
<th>Word in Song Text</th>
<th>Number of Songs</th>
<th>Percent of Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 you</td>
<td>120</td>
<td>81%</td>
</tr>
<tr>
<td>2 I</td>
<td>101</td>
<td>61%</td>
</tr>
<tr>
<td>3 me</td>
<td>86</td>
<td>58%</td>
</tr>
<tr>
<td>4 love</td>
<td>64</td>
<td>43%</td>
</tr>
<tr>
<td>5 moon</td>
<td>60</td>
<td>41%</td>
</tr>
</tbody>
</table>

*Only words occurring in more than 10% of songs in the corpus
<table>
<thead>
<tr>
<th>Word in Song Text</th>
<th>Number of Songs</th>
<th>Percent of Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>6  night, tonight</td>
<td>50</td>
<td>43%</td>
</tr>
<tr>
<td>7  heart</td>
<td>46</td>
<td>31%</td>
</tr>
<tr>
<td>8  love (verb)</td>
<td>43</td>
<td>29%</td>
</tr>
<tr>
<td>9  island(s), isle(s)</td>
<td>41</td>
<td>28%</td>
</tr>
<tr>
<td>10 go</td>
<td>39</td>
<td>26%</td>
</tr>
<tr>
<td>11 day(s)</td>
<td>38</td>
<td>26%</td>
</tr>
<tr>
<td>12 say</td>
<td>37</td>
<td>25%</td>
</tr>
<tr>
<td>13 hula</td>
<td>36</td>
<td>24%</td>
</tr>
<tr>
<td>14 aloha</td>
<td>35</td>
<td>24%</td>
</tr>
<tr>
<td>15 coco, coconut, palm</td>
<td>34</td>
<td>23%</td>
</tr>
<tr>
<td>16 sweet</td>
<td>33</td>
<td>22%</td>
</tr>
<tr>
<td>17 tell</td>
<td>31</td>
<td>21%</td>
</tr>
<tr>
<td>18 eyes</td>
<td>30</td>
<td>21%</td>
</tr>
<tr>
<td>19 dream(s),-ing</td>
<td>29</td>
<td>20%</td>
</tr>
<tr>
<td>20 make</td>
<td>28</td>
<td>19%</td>
</tr>
<tr>
<td>21 take</td>
<td>27</td>
<td>18%</td>
</tr>
<tr>
<td>22 little</td>
<td>26</td>
<td>18%</td>
</tr>
<tr>
<td>23 sing</td>
<td>25</td>
<td>17%</td>
</tr>
<tr>
<td>24 arms</td>
<td>24</td>
<td>16%</td>
</tr>
<tr>
<td>25 have</td>
<td>23</td>
<td>16%</td>
</tr>
<tr>
<td>26 girls, girlie, gal</td>
<td>22</td>
<td>15%</td>
</tr>
<tr>
<td>27 hear</td>
<td>22</td>
<td>15%</td>
</tr>
<tr>
<td>28 lei(s)</td>
<td>22</td>
<td>15%</td>
</tr>
<tr>
<td>29 magic</td>
<td>22</td>
<td>15%</td>
</tr>
<tr>
<td>30 sky(ies)</td>
<td>22</td>
<td>15%</td>
</tr>
</tbody>
</table>
To a significant degree, however, the English and the Japanese lyrics show contrasting views toward that paradise. English lyrics, for example, often depict the romantic scene of a tropical island as a realization of one’s dream, as shown below.

Hawaiian Paradise, Hawaiian heaven,
Land of make believe come true.

"Hawaiian Paradise" (1934)
Our love will glow like moonbeams
Our dreams will all come true
Hearts are never blue in blue Kalua
Under the sky it's paradise,
Sweetheart, with you.

"Hearts Are Never Blue in Blue Kalua" (1938)

On a little bamboo bridge by the waters of Kalua,
Beneath Hawaiian skies, I fell in love with you.
On a little bamboo bridge by the waters of Kalua,
We found a paradise, a paradise for two.

On a little bamboo bridge by the waters of Kalua,
You made my dreams come true,
Sweetheart, when I found you.

"On a Little Bamboo Bridge" (1937)

The Japanese texts, in contrast, tend to view one's splendid experience in the "paradise" as something that has already passed. The next examples illustrate this Japanese attitude:

A night in the southern land
The homeland where flowers of little stars bloom
What I sing with my heart
Is memories of dearest you.

"Blue Kalua" (ca. 1940. Original title "Hearts Are Never Blue in Blue Kalua," 1938)

When the summer comes, I recall
The moonlit beach, the blue ocean.

"Maui Waltz" (1941. Original title "Maui Waltz," 1930s)

I won't forget
Those seductive eyes
That I have dreamed of many times and
Long for constantly.

"Baribari no Hamabe" (On the Beach at Bali-Bali, ca. 1940. Original title "On the Beach at Bali-Bali," 1936)
The memories of parting and
Saying good-bye to the Aloha Tower
A red anthurium that someone from Hawai'i gave me.
"Akai Hana Anseryûmu" (A Red Flower Anthurium, ca. 1969)

In these lyrics, the speaker passively recalls the precious memories
nostalgically. Such nostalgia becomes a more intense, lingering attachment
when the speaker pessimistically dwells on the past romance:

What's in my heart today once more
Is your beautiful image.

With tears, I serenade you
With a love song through the night.
How sad I am.
"Hawai no Serenade" (Hawaiian Serenade, ca. 1935)

I am still yearning for
Your image
Darling, where are you?
"Aoi Komichi" (Wooded Narrow Path, 1937. Original title "In the Royal Hawaiian Hotel," 1935)

Moana, the land of the everlasting summer
Your home, the hill which glows by the setting sun
My dear, I wait for you today also.
"Moana Uruwashi" (Moana the Beautiful, ca. 1934)

I am left alone with my dream gone
On the southern coral island.
I shed all my tears,
Recalling the visage of the one who parted.
"Sangoshô no Kanata" (Beyond the Reef, 1961. Original title "Beyond the Reef," 1949)
Ah, a blue night in Hilo,
The ocean in the rainy night.
I weep and recall
The one who left me.
Even the palm trees quietly cast down their heads.

"Blue Night in Hilo" (1965)

A passive inaction toward a given situation in life and the attendant lingering sorrow arising from it often occur in Japanese popular songs, especially in the sentimental popular music genre called enka (Mita 1992; Yano 1995). Anthropologist Christine Yano points out that the resigned attitude observed in the lyrics of Japanese popular songs contrasts with a Euro-American model that goads the dreamer into action, as exemplified in the lyrics of "The Impossible Dream" (ibid.:269). The examination of the 148 English *hapa haole* song lyrics confirms that they follow a Euro-American

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The entire lyrics of "The Impossible Dream" are as follows:

To dream the impossible dream,
To fight the unbeatable foe,
To bear with unbearable sorrow,
To run where the brave dare not go.

To right the unrightable wrong,
To love, pure and chaste, from afar,
To try, when your arms are too weary,
To reach the unreachable star,

This is my quest to follow that star,
No matter how hopeless, no matter how far,
To fight for the right without question or pause,
To be willing to march into hell for a heavenly cause.

And I know if I'll only be true to this glorious quest,
That my heart will lie peaceful and calm, when I'm laid to my rest.

And the world will be better for this,
That one man, scorned and covered with scars,
Still strove with his last ounce of courage,
To reach the unreachable stars.

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Andrew Scott Music, Helena Music Company.
model. While there are songs of nostalgic feeling or lost love (such as “My Isle of Golden Dreams” and “My Sweet Gardenia Lei”), more songs focus on the moment of fulfilled desire. Some lyrics (twelve songs, eight percent) explicitly use optimistic expressions such as “make believe come true” or “a dream comes true” in describing their paradisical experience (see, for example, the above excerpts of “Hawaiian Paradise,” “Hearts Are Never Blue in Blue Kalua,” and “On a Little Bamboo Bridge”). Even in some songs that express a sense of loss, there is usually a phrase that declares some hope of changing the given situation, or at least, tries to see a good side to the condition even if one cannot change it, as in the following examples:

And though my heart may sob,
Aloha when I sail away
How my heart will throb
To the thought of coming back some day.

“Hawaiian Hospitality” (1942)

I hear the Maui Waltz
And my arms are empty now.
I hear the Maui waltz,
But it doesn’t hurt somehow
‘Cause you’re here with me
When the music starts to play.
Play on, play on, Maui Waltz.

“Maui Waltz” (1970s)

The contrast in attitude between English and Japanese lyrics, for one thing, may come from a different conception of the word “dream.” The word

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10 This “Maui Waltz,” composed by Robert Nelson, is different from the song of the same name I cited earlier. Composition of that song is attributed to the steel guitarist M. K. Moke. Moke’s “Maui Waltz” did not have lyrics, so Nagata Tetsuo wrote Japanese lyrics for the Moana Glee Club.
“dream” appears in both sets of lyrics, with a high frequency of twenty percent in English lyrics and thirty-eight percent in Japanese lyrics. The phrase “my dream comes true” (which I found in no lyrics in my corpus) that appears in *hapa haole* lyrics seems to suggest that there is an underlying assumption that dreams are attainable. In Japanese lyrics, a dream may come close to the dreamer but leaves him/her quickly before its full realization. Thus, the brevity of the moment of supreme bliss makes a feeling of nostalgia even stronger. Even in the description of a paradisical moment, the lyrics often make known that the end of the dream is coming:

Two of us,  
To the land of hula over the sea.  
Everlasting fun,  
Let’s go to the little land of the hula.  

........... ............  
Days go by while we’re dreaming,  
The days that never return!  

“Hula no Tengoku” (A Hula Heaven, 1960s. Original title “In a Little Hula Heaven,” 1941)

This beautiful night in Hawai‘i  
Tomorrow, I will go back to Tōkyō.  
I will never forget you,  
My memories will not fade.

Softly, you comforted me.  
It hurts, but tomorrow, I must leave you.  

“Goodbye, Honolulu” (1965)

My darling, the torchlight of the *lūʻau* is extinguished.  
The sunrise is also approaching the beach where  
We danced all night.  

........... ............  
If we don’t want to part  
Please don’t say good-bye.  
Please kiss me and hold me once again.
When the dawn comes, we are alone.
While the ocean is asleep,
Let's enjoy riding the waves of love,
Until we wake from this wondrous dream.

"Ruau no Hi mo Kiete"
(The Torchlight of the Lū'au is Extinguished, 1967)

Such anticipation of the ending becomes reality in songs of parting. In the dreams described in the Japanese lyrics of Hawaiian songs, parting is a climax of a dream cycle that includes dreaming of paradise, the experience of paradise, the ending of the dream, and nostalgic yearning for the paradise. The research on the lyrics of Japanese popular songs by Mita Munesuke (1992) and Christine Yano (1995) indicates that parting has been one of the most favored themes in Japanese popular music throughout the twentieth century. Possibly reflecting that tendency, at least four lyricists have written Japanese texts to the famous farewell song “Aloha ‘Oe,” of which three are included in this corpus. It is noteworthy that while the happy contents of the hapa haole lyrics often change into other subjects in Japanese versions, the theme of parting tends to remain in translation. However, some details may be altered, as in the next three translations of Japanese versions of “Aloha ‘Oe.”

Goodbye, goodbye,
Until we meet again someday.
Tonight
I will send a song of parting
To a plover calling to its friends.

"Koyoi no Hitotoki" (This Time in The Evening, 1930. Original title, “Aloha ‘Oe,” 1878)
The shore is wet with rain.
Is that a seagull that weeps quietly?
You turn back and look.
What are your eyes looking for with such loneliness?

Aloha 'oe,
Aloha 'oe,
I dream of the day when we meet again,
And I give you a flower lei.
Goodbye. “Aloha ‘Oe” (1933)

The boat leaves the harbor,
The time in which we regrettfully farewell.
Warm tears well up and flow.
Hold those tears in your heart and go.

Aloha 'oe,
Aloha 'oe,
I dream of the day we meet again,
And I give you a bouquet.
I will not forget you.
“Aloha ‘Oe” (1938)

In the original Hawaiian lyrics of “Aloha ‘Oe” from 1878, composer Queen Lili'uokalani describes love and a parting moment between a couple projected to the image of the beautiful and dignified look of the valley of Maunawili, O'ahu. I give the English translation of the first verse of the original below:\n
Proud in the rain upon the cliffs,
Creeping silently through the forest,
Pursuing perhaps the leaf buds,
Of the 'ahihi lehua blossom of the valley.

Farewell to you, farewell to you
Fragrant one dwelling in the dark forest,
A fond embrace then must I leave,
Until we meet again.

\[11\] This translation is the version by Hui Hānai in _The Queen’s Songbook_ (1999:37) edited by Barbara B. Smith.
In the three Japanese versions presented earlier, the theme of parting in “Aloha ‘Oe” is adopted, but the place changes from a valley to a riverside, seashore, or harbor. These are settings widely used for describing parting and waiting scenes in Japanese popular songs.\(^{12}\) The use of the plover in the first example with the Japanese title, “Koyoi no Hitotoki,” also reveals an influence of Japanese poetry and popular song, since the sound of plovers crying on a winter night is considered a traditional symbol of dreariness in Japanese literature (Miyamori 1956:343). Yano (1995:279) points out that in *enka*, human emotions are often projected to non-human entities that anthropomorphically express emotions; when humans are sad, it is not only humans who cry, but also things surrounding them—such as rain, storm, or boat whistle—cry together with them. In the second of the three Japanese versions of “Aloha ‘Oe” above, the speaker’s emotion is projected onto the seagull that weeps, as well as to the rain, whose wetness symbolically expresses sadness among other things in Japanese popular songs (Mita 1992:134). While these elements reveal a substantial Japanization in the content, the lyrics nonetheless create a romantic and exotic atmosphere by using non-Japanese elements such as the insertion of the Hawaiian phrase “*aloha ‘oe*” and the phrase referring to the Hawaiian custom of giving a lei to the person who departs. Also, the image of a ship, a harbor and bouquet in the last example must have conjured up a fashionable international voyage

---

scene for Japanese people of the pre-World War II period. Unless travelling to other islands in Japan, the regular means of transportation was by train in those days, and it was usually on the occasion of long voyages that people gave bouquets to travellers. Since this last version was sung and popularized by *nisei* singer Haida Katsuhiko from Hawai‘i—who often talked about the way he came to Japan—for many Japanese listeners, this song not only evoked the image of a farewell in general but also a feeling of yearning for foreign countries.

**Impermanence of Dream**

In some Japanese lyrics, the evanescent character of dreams subsumes a nuance of impermanence deriving from Buddhism. This is conspicuous in the song “Chiisana Take no Hashi” (On a Little Bamboo Bridge). In the original English version (1936), the lyrics tell of a romantic encounter between a man and a woman in an imaginary place called Kalua, Hawai‘i. The text begins as follows:

```
On a little bamboo bridge by the waters of Kalua,
Beneath Hawaiian skies, I fell in love with you.
On a little bamboo bridge by the waters of Kalua,
We found a paradise, a paradise for two.
While we were gazing in the water,
The silvery ripples kissed the shore,
And your reflection in the water,
Seemed to say you’ll be mine forever more.
```

In the Japanese version, the excitement of a romantic encounter on the bridge completely disappears, and instead, the focus shifts to the flow of the water under the bridge:
A little bridge, under that bamboo bridge
Along the river water
Flow the dreams and happy memories of those days.

Many years and months are like red rose petals
That decorate the water surface and soon vanish.
A little bridge, under that bamboo bridge
Flow away love and dreams.

Here, all joyful experiences—love, dreams, and happy memories—are viewed as transient, fated to evaporate in a short period of time. This text may remind any listener with a Japanese education of the famous opening passage of a thirteenth-century essay, Hōjōki, by courtier-turned-Buddhist recluse, Kamo no Chōmei (1155-1216). The passage begins like this:

The flow of the river is ceaseless and its water is never the same.
The bubbles that float in the pools, now vanishing, now forming, are not of long duration: so in the world are man and his dwellings... They die in the morning, they are born in the evening, like foam on the water. (Keene 1955:197)

The lyricist Monda Yutaka wrote his lyrics in 1939, when militarism in Japan intensified (Hayatsu 1962:126). Under the official suppression of any artistic theme that might distract the public from a “fighting spirit,” it is possible to suppose that he could not write a romantic love story as in the original. According to Mita (1992:121-125), viewing the world as something transient became a central motif of Japanese popular songs in the early twentieth century just after the Russo-Japanese war (1904-1905). The motif continued into the 1930s, when people’s lives were influenced by the norms of the military regime as well as other external conditions (ibid.). In this sense, “Chiisana Take no Hashi” can be interpreted as one of many songs that

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13 Also see the section of “Hawaiian Music under Militarism” in Chapter II (pp. 46-54).
expressed the uncertainty of the society and the feelings of transience in human lives under the war system of that particular era.

Nevertheless, this resigned view toward one’s dreams and life may have roots deeper than modern history and perhaps traces back to the time of Kamo no Chōmei in the early Kamakura period (1192-1333). Chōmei lived during a period when the Buddhist sentiment of impermanence became prominent as a result of a civil war and a series of disasters that struck the capital (Varley 1973:83-84). The late twelfth century was also the beginning of a time in which the Japanese experienced interminable battles between clans and the resultant rises and falls of these clans for four hundred years. The social conditions in this long dark age influenced Japanese attitudes toward one’s own life, as exemplified in Chōmei’s essay which expresses the aesthetic of finding beauty in what declines, rather than what prospers. The significance of the popularity of “Chiisana Take no Hashi” in Japan lies in the fact that such Buddhist sentiment as Chōmei’s still persisted and even flourished in the genre of Japanese lyrics of Hawaiian music between the 1930s and the 1950s. However, the pessimism inherent in the perspective of impermanence has gradually disappeared from more recent compositions, especially since the 1970s.

Today, “Chiisana Take no Hashi” is still widely sung by the older generation that experienced World War II. Despite the fact that this song is rarely heard in Hawai‘i, it is one of the most frequently requested and performed songs in the Hawaiian music pubs in Tōkyō at which that
generation gathers. However, to the young Japanese who grew up in the peaceful and materially affluent postwar era, or who feel attracted to a bright, carefree image of Hawaiian music and Hawai‘i, the deep resignation felt in Monda’s lyrics is foreign and hard to appreciate. In this sense, “Chiisana Take no Hashi” itself is now facing the fate of impermanence as it confronts two generations who lived under different social norms and economic standards.

Paradise as a Dream Afar

Perhaps linked with the philosophy of resignation toward one’s dream, some songs look at the act of dreaming itself as the end point of desire. The next example composed by Ōhashi Setsuo aptly expresses this view:

Quietly and softly, the south wind blows.
My thoughts fly as far as Hawai‘i.
If it’s ever possible, I want to go with you,
Two of us, but is it a dream?

Aloha shirts, flower leis,
Let’s dance hula under the palm trees.

A dream, dream, dream!
It’s only a dream now.
There is no money, there is no time.
There is no time, there is no money!

“Yume de Hawai e” (To Hawai‘i in my Dreams, 1958)

Until the 1970s, going to Hawai‘i was truly an unattainable dream for most of the Japanese, so it was probably natural that Ōhashi focused on the
feeling of desire, rather than the actual fulfillment of it. Interestingly enough, however, even after the 1980s when the Japanese became the largest group of foreign visitors in Hawai‘i, romanticism for a far, tropical island still persists as a popular theme. Here are some examples from the 1990s:

‘Ukulele Christmas, it’s cold outside,
But my heart is towards the southern islands afar.
‘Ukulele Christmas that the two of us spend together
Our first Christmas (together), playing ‘ukulele.

‘Ukulele Christmas, my present for you this Christmas
Is this ‘ukulele that I bought last summer.
‘Ukulele Christmas, for next Christmas
It would be nice if we could spend time on a southern islands, wouldn’t it?

“Ukulele Christmas” (1992)

Yesterday, I gulped a drink at the yakitori shop,
Today, I dozed off at my office.
Even so, once I hear the ‘ukulele, my head is clear,
My heart flies toward the southern islands.

Oh! Yeah! Let’s all hula together.
Oh! Yeah! Let’s all hula together.

I’m in ecstasy watching you dance.
Dancing to the hapa haole song I sing,
She beckons to me with a cute wink.

Sing and dance, and your heart will be happy.
“Hula Hula Boogie” (1998)

In these examples, a sense of yearning is not directed specifically toward Hawai‘i, but toward more ambiguous and abstract “southern islands” [minami no shima]. The phrase minami no shima provides the vision of an island romantic, foreign, and abstract enough to play with in one’s escapist
imagination. Minami no shima may equate to the English phrase “tropical islands,” but in the Japanese language, the translation of the word “tropical” [nettai] also evokes the image of uncomfortable heat and potentially dangerous wild nature. Probably for this reason, a more vague “southern island” has become a standard phrase to denote a romanticized image of a tropical island in the Hawaiian song lyrics.

The above excerpts also illustrate that speakers in these lyrics are not passive spectators of the paradise but active participants in creating paradisical moments through performing, no matter where or when. The next example aptly expresses this attitude:

- The north wind blows hard and the air is dry
  On such a day, I wrap up work early,
  And sing a hula song with hot sake in my hand.
  When winter comes, Hawaiian music is at the kotatsu [heated table].

When you pick up an ‘ukulele with a feeling of aloha,
A happy life will open up to you.
We are happy, playing Hawaiian music throughout the year!
“Shunkashūtō Aloha Boogie” (Four Seasons’ Aloha Boogie, 1998)

In this, the essence of tropical paradise is condensed to a state of emotional uplift through musical performance. Therefore, the visual image of the “southern islands” that was abundant in the older lyrics plays little role here.

In some lyrics from the 1990s, descriptions of the “southern islands” are far more abstract than those depicting the dreamland until the 1960s. In this corpus, “The Spirit of Aloha” demonstrates that quality most fully:
Flowers, they sway in the breeze.  
The fragrance of plumeria,  
Celebrate the spirit of aloha.  

Winds, they travel the ocean.  
What is heard is that song,  
Celebrate the spirit of aloha.  

Songs, they reverberate in the sky.  
A joy that fills my heart,  
Celebrate the spirit of aloha.  

Stars, they bloom in the night sky.  
The whisper of the Pleiades,  
Celebrate the spirit of aloha.  

"The Spirit of Aloha" (1998)  
The above lyrics do not mention any specific place, or even vague  
“southern islands” but indirectly suggest tropicalness by “plumeria” which  
grow in tropical climates and the well-known Hawaiian word “aloha.” Also,  
the lyrics no longer employ patterned, place-specific expressions to depict  
paradise that often occur in the older lyrics. Instead they create a more  
individualized and almost New Age-like image of the paradise by focusing  
on the speaker’s personal perception of nature in a condensed expression,  
such as “Songs, they reverberate in the sky. A joy that fills my heart,” “The  
whisper of the Pleiades,” and “Winds, they travel the ocean, What is heard is  
that song.”14  

The abstract suggestiveness of the imagined tropical paradise and the  
vision of a quiet, lonesome nature presented in “The Spirit of Aloha” manifest  

14 The phrase “The whispers of the Pleiades” also indicates the lyricist’s deep interest in  
traditional Hawaiian culture; the lyricist Inouye Maki related that in Hawaiian tradition, the  
kahuna (priests) of the ali’i (royal class) predicted what would happen in the year by looking  
at the Pleiades. Inouye said that “the whisper of the Pleiades” expresses the image of the  
Pleiades conveying various messages to us.
in themselves a concept of *iyashi no ongaku* (healing music). As I discussed earlier (pp. 111-114 in Chapter IV), what one is inclined to imagine in order to escape from a stressful city life is perhaps the serene natural environment of a nameless tropical island, rather than a famous tourist spot in Hawai‘i filled with people. In the lyrics of the songs up to the 1960s, “Hawai‘i” and “Waikīkī” represented the two most powerful icons for conveying parasideness, as the next examples:

Ah, my dream Waikīkī Beach in Honolulu.
“Shima wa Tokonatsu” (The Island of Everlasting Summer, 1950s)

I long for Hawai‘i,
Land of my dreams.
“Furusato Hawai” (Homeland Hawai‘i, 1956)

My dream homeland, Hawai‘i.
The melody that fills my heart with joy.

Such icons completely disappear from the lyrics in the 1990s. Instead of using the older icon of parasideness, the lyrics of the *iyashi* songs seem to find a new expression for a Japanese sense of yearning in arbitrary and abstract natural landscapes that contain what the Japanese perceive as the essence of paradise.

**Domestic Paradise**

In this corpus, there are two songs that convey a tropical atmosphere through description of the scenes of summer activities at the sea in the
domestic setting. This type of "summer vacation" song began to appear in Japan as early as the 1930s, as in the following examples:

The sky is dark blue, the ocean is calling me, yoo-hoo, yoo-hoo,
The boat is waiting for us with a sail hoisted.
When we sail over the sea,
We are full of hope—young and happy days.

Saturated with the aroma of the ocean, I rest under a tree.
Peaceful dreams on the hill,
Young people, let us get together,
And have a good time in the summer.

"Umi Wa Maneku" (Ocean Calls, 1936)

Brilliant and clear,
The morning sun shines brightly,
Be spirited! Be cheerful!
On this summer day of our youth.

That girl smiles,
Showing a cute dimple on her face,
She quickly dives in, gazes up,
And beckons to me.

With a shout
From high up I dived.

"Umibe wa Tanoshi" (Fun at the Beach, 1939. Original title "Kilakila O Haleakalā," 1920s)

Since many Hawaiian musicians in the pre-World War II period spent their summer vacation in the Shōnan coastal area, it is possible that the above portrayal of the ocean and sailing boats in the summer were modeled after the Shōnan beach. Also, a boat "with a sail hoisted"—possibly a yacht or some boat of foreign origin—in the first lyrics suggests that this is a summer vacation of people from a wealthy social strata who can afford luxurious leisure sports like yachting.
The story setting of “Umibe wa Tanoshi”—a friendly young woman swimming in the ocean—also sounds novel and somewhat foreign according to the norms of the Japanese lyrics in the 1930s. Songs of ocean activities by youth existed in the early 1900s, but they were not in the context of vacation or romantic love but more in the context of male, homosocial sport activities as often described in the theme songs of high school and university boat clubs (for example, “Biwako Shūkō no Uta” (Song of Lake Biwa Sailing), the theme song of the Third High School boat club). I could not find any lyrics of summer leisure activities in relation to romance in the Japanese context in the comprehensive list of Japanese popular songs between 1868 and 1937 in Shinban Nihon Ryūkōkashi (New Edition Japanese Popular Song History) (Komota, et. al. 1994). I suggest that the employment of a swimming girl in “Umibe wa Tanoshi” was possibly an influence of hapa haole lyrics in which friendly and charming island girls are a favored theme.

The original song of “Umibe wa Tanoshi” is entitled “Kilakila O Haleakalā,” a song that praises the magnificent beauty of Mount Haleakalā on the island of Maui. Japanese jazz singer Kishii Akira skillfully changed the first phrase of the original lyrics, “kilakila o Haleakalā,”—which means “majestic is Haleakalā”—to a similar-sounding Japanese phrase, “kirakira to hareyaka-na,” which means “brilliant and clear” to begin a new story set in the Japanese resort.

While the setting is neither summer nor the ocean, “Kagerō Moete” also expresses the pleasure of outdoor activities in the warm spring forest:
Heat waves are shimmering in sunny weather,
Our song rides on the breeze,
The sound of the ‘ukulele is cheerful,
And my hand strums it spiritedly.
The spring sunlight
Fills the sky.

Young leaves bud and look fresh
When we walk on a narrow forest path.
The songs of birds sound joyful,
We play a spring song.
A gentle breeze
Brings the fragrance of flowers.
We are healthy, and together here
Our young lives shine brightly.

"Kagerō Moete" (Shimmering Heat Waves, 1941)

The composer of this song, Asabuki Eiichi, was from a very wealthy family (see pp. 37-38 in Chapter II). He often spent his vacation at his second house in famous Karuizawa Heights, where he and his friends would gather, playing Hawaiian music (Asabuki 1974:4, 6; Harada 1974:35). The description of green nature and the playing of ‘ukulele with other youths seems to reflect Asabuki's experience in Karuizawa. Together with the summer ocean theme, “Kagerō Moete” represents a genre of lyrics that expresses an innocent, uplifted feeling of youth that was largely a privilege of members of an exclusive social stratum.

Among the genre of “fun, outdoor vacation” songs, the “forest theme” did not survive in Hawaiian music. However, the thematic combination of the ocean, summer, youth, and romance reappeared in the postwar years specifically in association with the Shōnan coast and developed into the genre of Shōnan Sound (see pp. 74-77 in Chapter III). In the sense that the Japanese
Paradise as Realistic Dream

In the latter half of the 1990s, several young composers began to write songs that express new views of Hawai'i and new aesthetics of Hawaiian music. Romantic love, fused with the image of a tropical island, has always been a favored theme in this musical genre, both in English and in Japanese lyrics. What distinguishes these contemporary lyrics from the earlier ones is their greater realism—the opposite of the abstract nature of the lyrics in the iyashi type of songs, which also thrives today.

I look up into the blue sky, the sunlight is bright
The afternoon that I spend with you alone on O'ahu.
The beach I look over continues far in a bow shape
The glass of half-drunk lime cocktail
Seems to be floating in white between the waves of the blue ocean
        "Kimi to Oafu de" (With You on O'ahu, 1998)

On a midnight radio we listen with cocktail in hand,
There comes the yearning melody of a steel guitar.
        "Aloha Night Blues" (1998)

In the first excerpt, we encounter the word "O'ahu," an actual name of a Hawaiian island, instead of the imaginary "Kalua" or the more general
"Hawai‘i." Since the 1980s, so many Japanese have visited Hawai‘i that the word "Hawai‘i" has already lost its magical charm. In order to create the image of a romance in Hawai‘i for the audience, the story now has to take place in a more specific and new setting, rather than in generic "Hawai‘i." The above lyrics also seem to reflect the lyricist’s own experience on O‘ahu. His description of a “long, bow-shaped” beach easily reminds the listener—who has most likely been to Hawai‘i at least once, perhaps on honeymoon—of the beach at Waikīkī, and "a glass of half-drunk lime cocktail" makes one recall the poolside bars of the hotels by the beach. Sipping a nice cocktail at poolside or walking on the beach are familiar images to many Japanese. In other words, this song sings of a realistic, if stereotypical, experience for the majority of the Japanese tourists in Hawai‘i, with a little touch of romanticism added.

Romanticism is often conjured up by an exotic atmosphere. In old lyrics, one of the key vehicles to convey that exoticism was a charming, friendly island girl. In contemporary lyrics, the words invoking a romantic setting are more familiar, realistic, and mundane objects, such as "cocktail" which appears in both of the lyrics quoted above. In Japan, beer or sake is the most common drink; therefore, drinking a cocktail signifies experiencing an alternative world in a double sense—freeing of self through the intake of alcohol, and by consuming the exoticism of the foreign beverage. In the above lyrics, listening to the radio in a hotel room at night would be an ordinary experience for any tourist, but by adding words that convey a subtle
nuance of deviation (cocktail) and exoticism (steel guitar) within the
limitations of realism, the song presents a new paradigm of Japanese
Hawaiian music that is distinct from the idealized nature of old lyrics.

Summary

This chapter explored the ways in which Japanese lyrics of Hawaiian
songs express the Japanese sense of yearning for Hawai‘i. Despite the
ostensible similarities, Japanese lyrics exhibit difference from the English
lyrics of *hapa haole* songs in their attitude toward paradise. While English
lyrics tend to view the experience of tropical paradise as an attainable dream
and focus on the happiness of that current or future state, many Japanese
lyrics consider paradise as a past event, or an elusive dream that is difficult

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15 In this sense, the fact that several older lyrics refer to Hawai‘i as *furusato* (home town, home village) makes perfect sense even though few Japanese had been to Hawai‘i when those lyrics were written. For example, see the following:

I long for Hawai‘i [natsukashi hawai], a great many memories
I miss home [furusato koishi], the southern land Hawai‘i.
I whisper the dream of this joyful evening.

“Hawai-jin to Iu Mono wa” (That’s the Hawaiian in Me, 1936)

My dream homeland [furusato], Hawai‘i.
The melody that fills my heart with joy.

“Akaka no Taki” (Akaka Falls, 1965)

The moon rises over that palm tree,
My home [furusato] Hawai‘i, the blue ocean.
...
I long for Hawai‘i [natsukashi hawai],
Land of my dreams.

“Furusato Hawai” (Homeland Hawai‘i, 1956)

In the examples above, the Japanese word for “long for” is an adjective, *natsukashi*. In modern Japanese, *natsukashi* refers to a feeling for the past, rather than the present or future (Nihon Daijiten Kankōkai, *Nihon Kokugo Daijiten* vol. 15. 1972:261). According to Yano
to attain or that leaves the dreamer quickly. I suggested that this Japanese view of dream may be rooted in a Buddhist sense of impermanence that sees phenomena in this world as evanescent and sees beauty in what is declining. This seemingly pessimistic view toward paradise was also definitely solidified by Japan’s social condition before the 1970s, when visiting Hawai‘i was, in reality, an unattainable dream for many Japanese. Some lyrics’ focus on yearning itself instead of the realization of the dream may have come from this social fact. An examination of more recent compositions, nevertheless, showed that yearning for a paradise persisted in the lyrics even after the 1980s when Hawai‘i became Japanese people’s most favored tourist destination. Even in some lyrics that described Hawai‘i more realistically, there was some sense of longing for paradisical fantasy.

The corpus shows that the imagery of paradise in Japanese lyrics evolved over time from the generalized and patterned images of Waikīkī Beach and palm trees in two different, seemingly opposite directions. One, informed by the greater Japanese experience of Hawai‘i as a vacation destination, seeks exoticism through greater realism in foreign detail, while the other removes that detail, and seeks emotional connectedness in abstractions of greater spiritual resonance. In both cases, though, the lyrics (1995:264), dreams in enka are based on the past rather than what the future holds, and some lyrics dream nostalgically of furusato, mother, or childhood. Some Japanese lyrics of Hawaiian songs definitely share this notion of dream, and in addition, transpose the nostalgic view of furusato expressed in enka onto the image of Hawai‘i, because the stereotypical description of Hawai‘i as abounding with nature evokes a similar, bucolic image of the historical Japanese countryside.
reflect a fundamental sense of yearning for a place where one’s soul can truly rest, recuperate, and even thrive.

This whole imagery of the alternative world expressed in the lyrics, however, does not stand independently from other means of expression. Musicians and singers reinforce the mood of exoticism and a sense of yearning with the sounds they view as particularly Hawaiian. The next chapter explores those musical elements that the Japanese performers have chosen to identify as Hawaiian.
CHAPTER VII

YEARNING FOR HAWAIIAN SOUND:
MUSICAL TRANSCULTURATION

This chapter examines the way in which an admiration of what the Japanese perceive as "things Hawaiian" reveals itself in Japanese musical performances. Comments to the effect that Hawaiian music performed by Japanese musicians sounds different from Hawaiian music as performed in Hawaiʻi (by non-Japanese) demand an examination at the musical level of performance. While difference can be attributed to multiple factors (such as the musical tradition in each culture that influences one's auditory perception), the selective process by which the Japanese highlight certain elements of Hawaiian music according to their feelings and aesthetics is a primary consideration in shaping the musical sound. The goal of this chapter is to discover those musical elements that Japanese embrace as sound icons of their own fantasies of Hawaiʻi.

Methodology

The Hawaiian music community in Japan generally favors songs from Hawaiʻi and the U.S. mainland; thus, there are not many hit songs by Japanese writers. However, I selected recordings of songs written by Japanese composers for my analysis because I believe that those songs most explicitly demonstrate the musical elements that Japanese admire in Hawaiian music.
These titles were selected from among the thirty songs composed in Japan that I included in the overall corpus title listing in Chapter VI. In selecting recordings for analysis, I chose two songs that enjoyed wide recognition from each of the three major periods during which Hawaiian music was popular in Japan: the 1930s through early 1940s, the postwar years through the 1960s, and the 1990s. Because Hawaiian music has never constituted a dominant part of the music industry in Japan, and since there is no public record of sales statistics available, I used several sources to confirm the popularity of the songs. These include printed Hawaiian music anthologies, listed in Chapter VI; books on Japanese Hawaiian music history by Hayatsu Toshihiko (1982a, 1983, 1986); Hawaiian music journals (Porinetia nos. 10-100, Hawaiian Music no. 1, and Hawaiian Wave nos. 1-100); liner notes of the records and CDs listed in the discography; TV broadcasts related to Hawaiian music; programs of hula concerts in Japan; and the questionnaires I distributed to hula students in Japan. From this research, I arrived at the six compositions below:

1. “Mori no Komichi” (1940) composed by Haida Haruhiko and performed by the Haida Brothers (and, most likely, the Moana Glee Club). Recording released on SP in November 1940 (Victor Japan A-4127-B).
2. “Kagerō Moete” (1941) composed by Asabuki Eiichi and performed by Asabuki Eiichi and his Kalua Kama'ainas. Recording released on SP in August 1941 (Nippon Columbia AX-7421).
3. “Furusato Hawai” (1956) composed by Ōhashi Setsuo and performed by Ōhashi Setsuo and his Honey Islanders. Recording released on LP in May 1960 (Nippon Columbia COCA-7543).
4. “Aloha 'Ukulele” (1968) composed by Ōhashi Setsuo and performed by Ōhashi Setsuo and his Honey Islanders. Recording released on compact disc in April 1989 (Nippon Columbia COCA-3362).


Of the five composers above (Ōhashi appears twice), one is a nisei. While Haida Haruhiko may not strictly qualify as a Japanese composer, his composition "Mori no Komichi" is a very well-known song in Japan, and Japanese musicians generally recognize it as the prototype of Japanese-style Hawaiian music.

In the sections that follow, I first lay out descriptive data on the instrumentation, musical form and performance structure, melody, harmony, and rhythm of the selection, based on the transcription provided at the end of each description. Then, I compare and contrast the characteristics of the six songs in each of the analytical categories, followed by a look at outstanding features found across this selection.

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1 All of my transcriptions are descriptive, rather than prescriptive; for example, my notation of bass and guitar parts are indicated at actual pitch. Harmonics are also notated at actual pitch, not at their fingered positions. I have also employed the following, non-standard abbreviations and symbols:

1. In the steel guitar part, a pitch glide is indicated with a straight bar when the second pitch is articulated by plucking the string. The glide without articulation of the second pitch is notated with a straight bar accompanied by a slur.

2. Conga symbols are as follows: O=open tones, B=bass note at the center of the drum, T=touch with finger tips, S=slap.

3. In guitar and 'ukulele parts, the strumming direction of arpeggiated chords is indicated by a vertical wave with an arrow.

4. A rolled stroke (rasgueado) on guitar is indicated by the letter "r" above the chord.

5. Falsetto voice is indicated by the letter "f" above the note on which the falsetto voice is executed.

The condition of the recordings required that I construct some parts of the 'ukulele and guitar chords based on the audible pitches. However, I contend that this artificial construction does not harm my analysis of the songs, because my discussion does not include the details of performance style on those chordal instruments.
Analysis

1. “Mori no Komichi” (A Narrow Path in the Forest)

“Mori no Komichi” is one of two big hit songs composed by Haida Haruhiko before World War II (the other is “Suzukake no Michi”) and is still performed by various artists in and outside of Japan. For example, famous Honolulu-based *nisei* ʻukulele player Herb Ohta has recorded this song under various titles, such as “Bonsai” on a single record released in 1964 (with “Suzukake no Michi” under the title “Sushi” on the reverse side) and “Little Tree” (on the album “The Cool Touch”) in 1986. Inspired by the tremendous popularity of this song when it was first released in 1940, Haida recorded it again in 1947, as soon as Victor Japan recommenced record production following the devastation of the war (Hayatsu 1983:225). In general, the songs Haruhiko wrote are not only Hawaiian in style, but range widely from jazz and Hawaiian to Japanese popular song. Many of them are mixtures of those categories, and the degree of emphasis on a particular musical genre varies from one song to another. In this sense, “Mori no Komichi,” may not be classified strictly as a “Hawaiian-style” song. Nevertheless, the song deserves attention from the viewpoint of Hawaiian music history in Japan, because it is the first domestically-composed song to both feature falsetto singing and the steel guitar, and to reach the awareness of the mass Japanese public. For this analysis, I used the recording from 1940 (Victor Japan A-4127-B) that first brought the Haida Brothers nationwide fame in the prewar period.
Instrumentation

This performance includes a male voice (Haida Katsuhiko), steel guitar (Haida Haruhiko), accordion, violin, trumpet, vibraphone, lead guitar, rhythm guitar, and double bass. Except for the vocalist and the steel guitarist, the names of the performers are not credited, but they are most likely members of the Moana Glee Club, led by Haida Haruhiko.

Musical Form and Performance Structure

The composition consists of three vocal and instrumental verses each and a short interlude with vocables. Each verse is sixteen measures long and consists of four, four-measure phrases, creating an ABB'C form. In the recording, musicians alternate vocal and instrumental verses. An eight-measure interlude displays new musical material, but this appears only once after vocal verse 1. The structure of the performance is demonstrated in the diagram below:

Vocal verses 1, 2, and 3 employ a similar musical arrangement: a solo voice states the main melody while the accordion supports it by playing the melody an octave higher at low volume. Violins enter in phrase B1 (mm. 25, 49, and 81) to take over the melodic support and to harmonize the main
melody. Then, in vocal verses 1 and 2, accordion joins again with the violins until the end of the verse.

In instrumental verse 1 (mm. 1-16), steel guitar is the only melodic instrument. In instrumental verse 2 (mm. 57-72), however, accordion and violins share the melody part in the same manner as in vocal verses 1 (mm. 17-32) and 2 (mm. 41-56). Instrumental verse 3 (mm. 89-104) features the trumpet as a lead instrument in the first half of the verse. A duet between accordion and violin appears in B¹ (mm. 97-100), followed by the re-entrance of the trumpet playing the final melodic phrase, harmonized by accordion and violin. In this verse, the lead guitar elaborates the basic chord progression, melodically and rhythmically; triplet patterns predominate. The simplicity of the vibraphone part is striking as it appears only to punctuate the end of each verse with a two-note chord at the first beat of the last measure in each verse (mm. 16, 56, 72 and 88), and at the chordal climax (V/V) occurring at the end of phrase B¹ (mm. 28, 52, 68, and 84). Thus, the arrangement reflects a hierarchy of the instruments in terms of their relative preponderance. The steel guitar predominates as the only lead instrument that plays the melody of an entire verse.

Perhaps what makes this performance most unique is the insertion of an interlude (mm. 33-40) that features falsetto singing. Only guitars and double bass play, and they provide rhythmic and chordal accompaniment at a subdued volume. On the recording used for transcription, this interlude effectively displayed the sweet quality of the falsetto voice and was executed
by the only falsetto singer in Japan at that time, Katsuhiko. The melodic figure of this section marks a sharp contrast with that of the verse sections. This song, in fact, caught the attention of listeners due to the interlude section, which demonstrated foreign characteristics, namely Katsuhiko's falsetto voice and what Japanese viewed as a unique melodic contour.

Melody

The melody of each verse is notable for its smooth contour, achieved by the use of pitches that mostly move stepwise; only five small leaps occur. On the other hand, the melody of the interlude employs large leaps repeatedly, yielding a steep, angular melodic contour. The contrast is illustrated in the excerpts of the verse section and interlude shown below:

Verse Section (Based on Vocal Verse 1):

Example VII-1. “Mori no Komichi” mm. 17-32
Interlude:

Example VII-2. “Mori no Komichi” mm. 33-40

In the above excerpts, the pitch in the sixteen-measure-long verse moves stepwise twenty-four times (excluding grace notes) whereas the interval of the third occurs only three times (mm. 19, 29); the fourth, one time (m. 27); and an octave, one time (mm. 27-28). In the eight-measure-long interlude section, however, major thirds appear four times (mm. 34, 36, 38), and major sixths three times (mm. 33, 35-36, 36-37); there are only two occurrences each of major sevenths (mm. 33-34, 37-38), augmented fourths (mm. 34, 38) and minor seconds (mm. 34-35, 38-39). Thus, many steep rises and falls in the melodic line enable the singer to break between the regular chest voice and the falsetto voice. The initial ascending leap by the interval of the sixth and the subsequent use of the sixth and seventh give this section of the song a particularly Hawaiian character, because these elements are also typically found in Hawaiian song. In the recording, Katsuhiko uses a falsetto
voice on pitches a', f', and e', approached from below by an interval of the
major sixth, tritone, and major third, respectively.

Harmony

The harmonic structure of this song generally exhibits a simple chord
progression employing three principal chords, I, IV, V(7), two secondary
dominants, V(7)/IV and V(7)/V, and one secondary leading-tone chord, vii°/iii.
The chords are provided by the rhythm guitar (guitar 2 on the score), which
strums every quarter note, and the double bass, which traces the notes of the
chord on the first and third beats. The chord progression in the body of each
verse and the interlude proceeds as shown in the diagram below (measures
with more than one chord are indicated in brackets). Where there are
variations in the chords or the position of the chords in each phrase from
verse to verse, these are listed in separate lines under each phrase.

Verses:

Phrases:

Phrase A

Inst. Verses 1, 3 and
Voc. Verses 1, 2, 3:

[1–I\textsuperscript{6}]–[V\textsubscript{5}–V\textsuperscript{7}]–[1–I\textsuperscript{6}]–[V\textsuperscript{7}/IV–V\textsubscript{3}/IV]

Inst. Verse 2

[1–I\textsuperscript{6}]–[V\textsubscript{5}–V\textsuperscript{7}]–[1–I\textsuperscript{6}]–[1–1]

Phrase B

Inst. Verse 1 and
Voc. Verses 1, 3:

IV–[V–vii\textsuperscript{6}/iii]–[I–I\textsuperscript{6}]–[V\textsuperscript{7}/IV–V\textsubscript{3}/IV]

Inst. Verse 2, 3 and
Voc. Verse 2:

IV–[V–vii\textsuperscript{6}/iii]–[I–I\textsuperscript{6}]–[I–I\textsuperscript{6}]
Inst. Verses 1, 2, 3 and Voc. Verses 1, 2, 3: 

$$ IV-[V-vii^{o}\,6/\,iii]-[I-I_{4}^{6}]-[V^{7}/V-V_{3}^{4]/V-V_{6}^{6}]$$

Phrase B

Phrase C

Inst. Verses 1, 2, 3 and Voc. Verses 1, 2, 3:

$$ [I-I_{4}^{6}]-[V/V-V_{3}^{4]/V-V_{6}^{6}]-[I-I_{4}^{6}]-[I-I_{4}^{6}]$$

Inst. Verse 3:

$$ [I-I_{4}^{6}]-[V/V-V_{3}^{4]/V-V_{6}^{6}]-[I-I_{4}^{6}]-I$$

Interlude:

$$ [I-I_{4}^{6}]-[V_{3}^{4}/V^{7}]-[I-I_{4}^{6}]-[I-I_{4}^{6}]-[I-I_{4}^{6}]-[V_{3}^{4}/V^{7}]-[I-I_{4}^{6}]-[I-I_{4}^{6}]-I$$

Rhythm

The piece is metric and in 4/4 meter, with the basic rhythmic pulse supplied by the rhythm guitar and the double bass. On top of that underlying pulse, the melody part creates different rhythmic patterns. In the verse sections, phrases one through three start with the same melodic rhythm consisting of one long note and two short notes ($\uparrow\quad \uparrow\quad \uparrow$). This figure also occurs in the second measure of the first and the fourth phrases. The recurrence of the simple long and short note motive in the melody gives the song a steady and smooth character.

On the other hand, the lead guitar (guitar 1), trumpet, and accordion occasionally create rhythmic excitement by interjecting denser rhythmic motives. The following example shows a motive with triplet figures played on the lead guitar. This motive appears when the chord progression moves
from stable V to unstable vii$^6_{\flat}$/iii (mm. 6, 10, 66, 94, 98). Thus, it effectively emphasizes the harmonic tension in this particular progression.

Example VII-3. Triplet Rhythmic Motive on the Lead Guitar

Some motives fill in the extended note in the melody at the end of certain phrases. For example, a muted trumpet interjects asymmetrical triplet rhythmic figures at the end of the first and second phrases where the last note of the melody is extended (mm. 19-20 and 24 in vocal verse 1; mm. 41-42 and 48 in vocal verse 2; mm. 59-60 and 64 in instrumental verse 2; and mm. 75-76 and 80 in vocal verse 3). The following is an example from measure 24.

Example VII-4. Motive with Asymmetrical Triplets on Trumpet

Also, except in the last verse, either trumpet, accordion, or lead guitar elaborates the extended note of the melody at end of each verse and the interlude with another short formulaic motive employing the asymmetrical triplet (mm. 16, 32, 56, 72, and 88). A frequent interjection of such rhythmically-exciting motives lends the feeling of a jazz-like call-and-
response or commentary by other instruments of the ensemble at points throughout the melodic line.

Other Features

For most of the Japanese listeners, the most conspicuous and fascinating aspect of this recording was Katsuhiko’s falsetto singing in the interlude. It was largely Katsuhiko’s falsetto singing, together with Haruhiko’s steel guitar, that determined the public perception of the Moana Glee Club as the premier Hawaiian music group. An examination of this recording alone does not truly highlight the characteristics of Katsuhiko’s style of falsetto singing, especially because this rendition features falsetto voice only briefly. Yet, Katsuhiko’s songs in general reveal that the extreme nasality of Katsuhiko’s voice—apparent in his chest voice as well as his falsetto voice—is distinct from Hawaiian styles of falsetto singing that largely employ the “head voice” instead of a “nasal voice,” regardless of personal idiosyncrasy in styles of singing.²

² For example, falsetto singer George Kainapau is known for a mellow, genteel vocal execution with a smooth transition between the chest and falsetto voice, whereas the Ho'opi'i Brothers sing with a more “robust” style that stresses a clear contrast between the chest voice and falsetto voice by the use of a marked break between the leap notes and the energetic execution of chest-voice singing in the lower pitch range. In either vocal style, however, nasal quality does not appear as a prominent feature.
Mori no Komichi
[A Narrow Path in the Forest]

Words by Saeki Takao
Music by Haida Yukihiko
1940

\[a' = 440 \text{ Hz}\]
\[= 144 \text{ MM}\]
Duration = 03:02

Male Vocal

Steel Guitar

Accordion

Violin

Trumpet

Vibraphone

Guitar 1

Guitar 2

Double Bass
Mori no Komichi
Mori no Komichi

22

ha - na o, u - ke - te

Voc

SG

Acc

Vln

cup mute

Tpt

Vib

Gtr1

Gtr2

DB
Mori no Komichi

Voc

26

na - i - te i - ta a - i - ra - shi - i

SG

Acc

Vln

Tpt

Vib

Gtr1

Gtr2

DB
Mori no Komichi

Voc

SG

Acc

Vln

Tpt

Vib

Gtr1

Gtr2

DB
Mori no Komichi 231

43

~

ka - i

mo - ri no ko - mi -

43

cup mute -- ------------ --.

Gtr2

DB
Mori no Komichi
Mori no Komichi

Voc

SG

Acc

Vln

Tpt

Vib

Gtr1

Gtr2

DB

shi - ku - te a - o - i so - ra a - o - i -
Mori no Komichi

Voc

SG

Acc

Vln

Tpt

Vib

Gtr1

Gtr2

DB
Mori no Komichi

72

Nanni-mo i-wazu-ni
itsuka yose ta
Mori no Komichi

80

Voc

80
SG

Acc

Vln

cup mute

Tpt

Vib

Gtr1

Gtr2

DB
tta, shiro-i ha-na yu-me ka yo.
2. "Kagerō Moete" (Shimmering Heat Waves)

Asabuki Eiichi and his Kalua Kama'ainas were one of the few amateur Hawaiian music groups to record their own compositions for a major record label and to produce several hit songs in the pre-war period. Most of their recordings, however, were not released because of the governmental policy that suppressed the release of American-influenced music at that time (Hayatsu 1986:112-113; also see the section in Chapter II, above, on Hawaiian music under militarism). Xylophonist and steel guitarist Asabuki Eiichi composed "Kagerō Moete" in early 1941 and recorded it with the members of the Kalua Kama'ainas that year. Unlike many other "Hawaiian songs" written in Japan that specifically included the imagery of summertime and Hawai'i, the lyrics of "Kagerō Moete" depict a bright sunny spring day more typical of Japan, with new leaf buds and birds singing (see Appendix A). The Kalua Kama'ainas attracted a large audience with the success of this song, partly because of the popular singing style of Japanese crooner, Shibakōji Toyokazu. Although no statistics of record sales are available, one account expresses the wide recognition of the song by saying that it was one of the most often played records in Kōbe city coffee shops during the early 1940s (Segawa 1985:1). The rendition used for the analysis is Kalua Kama'ainas's first recording for Nippon Columbia on May 23, 1941 (Nippon Columbia AX-7421; release date, August 20, 1941).
Instrumentation

The ensemble in this performance includes a male voice (Shibakōji Toyokazu), steel guitar (Asabuki Eiichi), ‘ukulele (Harada Keisaku), lead guitar solo (Asahina Aizō), rhythm guitar (possibly Shibakōji Toyokazu), and double bass (Tōgō Yasumasa). All performers were members of the Kalua Kama‘ainas.

Musical Form and Performance Structure

This composition consists of two vocal verses, two instrumental verses and one instrumental interlude. Each verse exhibits an AA'BA rounded binary form in thirty-two measures. The overall structure of the performance is symmetrical, with instrumental verses appearing both in the beginning and at the end of the piece, and vocal verses surrounding a transition and instrumental interlude. What results is the alternation of instrumental and vocal sections, as shown in the diagram below.

Instrumental Verse 1 — Vocal Verse 1 — Transition — Instrumental Interlude
mm. 1-32 33-64 65-66 67-82

Vocal Verse 2 — Instrumental Verse 2
83-114 115-147

The recording begins with an instrumental verse in which the steel guitar plays the melody of an entire musical strophe supported by the chordal and rhythmic accompaniment of ‘ukulele, guitars, and double bass. This is followed by the first vocal verse (mm. 33-64) sung by a male solo.
After a two-measure transition (mm. 65-66), a solo guitar plays an instrumental interlude with new melodic material borrowed from “Spring Song” by Felix Mendelssohn (mm. 67-82). Asabuki explained that he consciously chose this well-known melody to help create the atmosphere of the spring season (Asabuki 1974:13). After the interlude a male solo voice sings verse 2 (mm. 83-114). Then, in the following instrumental verse (mm. 115-147), the steel guitar actively improvises on the melody. The music ends simply, with an extension of the last chord of the instrumental verse.

Melody

The composer Asabuki Eiichi once commented on the musical characteristic of this song as “sounding like kokumin kayō” (Asabuki 1974:16). Kokumin kayō refers to a type of song promoted by state-owned radio station NHK from 1936 to 1941 for the purpose of popularizing what NHK considered “simple and healthy songs for the masses” (Nihon Daijiten Kankōkai 1974:36; Usuda Jingorō 1985:195). The music of kokumin kayō reflected major musical characteristics of shōka, the songs used in the Japanese school system since the last quarter of the nineteenth century. Both the melodies of shōka and kokumin kayō tended to employ the yonanuki major scale (the major scale omitting the fourth and the seventh scale degrees), and the
melodies of these songs often moved stepwise rather than employing large leaps.  

An examination of the vocal melody in "Kagerō Moete" reveals the above-mentioned characteristics of kokumin kayō and shōka as well as elements of Western songs. In section A of vocal verse 1 (mm. 32-64), for example, the opening melody (mm. 32-33) sounds Western, with an ascending motive of scale degrees 3, 4, and 5 and an insertion of a chromatic embellishing note (g♯). However, the rest of melody (mm. 34-39) emphasizes the yonanuki major scale. In section B, the melody temporarily modulates to the relative minor key, in a similar way to that of the modulation of popular American songs in the bridge section. The motives with a chromatic embellishing tones (f♯-e♯-f♯ and d’-c’♯-d’) stand out in this section. In all A and A¹ sections of the AA¹BA form, however, the yonanuki-sounding melody and the resulting Japanese flavor predominate. The vocal melody also exhibits a smooth ascending and descending contour with pitches moving mostly by the small intervals of seconds and thirds. Leaps larger than the third occur only three times and are limited to the B section. It is also noteworthy that, as in "Mori no Komichi," the vocal melody of "Kagerō Moete" ends by descending to the tonic note stepwise after circling around the second scale degree. This may suggest an influence of Japanese popular songs that typically approach the final, tonic note from the upper neighbor tone (Hosokawa 1990:114).

---

3 For a discussion of kokumin kayō and shōka, see Hosokawa 1993 and Kojima 1982, respectively. Also, see Yasuda (2003) for a discussion of the influence of Christian hymn melodies on shōka.
Another melodic characteristic in the vocal verse is the use of clearly defined four-measure phrases. Each phrase begins with a three-note motive wherein the first and the third notes of the pattern are on the same pitch. This motive appears as many as thirteen times, comprising thirteen measures of the thirty-two measure strophe. In the A section, the motive appears consecutively, with the middle note of the second motive moving in an opposite direction from that in the first motive (for example, “a-g♯-a” is followed by “b-d'-b”). This way of constructing a melodic pattern resembles the way the melody of “Mori no Komichi” proceeds (see the motive “a-b♭-a” followed by “g-f-g” in the first two measures). The similarity in melodic construction between the two songs may suggest that “Mori no Komichi” exerted a strong influence on the composition of Asabuki’s “Kagerō Moete,” especially because Asabuki studied the steel guitar with Haida and composed this song within a year after the release of “Mori no Komichi.” The similarity may also reflect the musical tendency of that time, when the government promoted songs with melodies that people could easily memorize and sing (ibid.).

The smooth contour of the vocal verse contrasts with the improvisatory melodic line that Asabuki’s steel guitar plays in the second instrumental verse (mm. 115-147). Here, the steel guitar expands the narrow melodic range of the vocal verse and forms a melodic line with steep rises and falls by employing the intervals of fourths, sixths, sevenths, an octave, and ninths. Asabuki also uses a sequence of chromatic passing tones (m. 137)
as well as a blue note on the third scale degree when the melody descends (mm. 120, 128, and 144). Together with a rhythmic change discussed below, such a melodic change in this instrumental verse creates a feeling of lively jazz as opposed to the previous verses that sound somewhat Japanese because of the aforementioned melodic quality evoking shōka and kokumin kayō.

Harmony

The verse of “Kagerō Moete” exhibits triads I, IV, V, vi, in addition to the V7 plus four secondary dominant chords, V7/ii, V9/ii, V7/V, and V(7)/vi. Except vi which occurs only in the root position, all chords appear in both the root position and inversions. The chords are provided by the constant strumming on ‘ukulele and the guitars; for the most part, the double bass plays chord tones on the first and the third beats. The chord progression on the ‘ukulele, guitars, and bass proceeds as shown in the diagram below. In the diagram, Inst. means instrumental, V means verse, and VV means vocal verse.
Section A


VV1. \([I-I_4^6]-[IV-IV_4^6]-[I-I_4^6]-I-V^7/ii-[V^7/V-V^7]-[I-I_4^6]-[V^7/V-V^7] \)

VV2. \([I-I_4^6]-[IV-IV]-[I-I_4^6]-I-V^7/ii-[V^7/V-V^7]-[I-I_4^6]-[V^7/V-V^7] \)


Section A1

Inst. V1. \( I-IV-[I-I_4^6]-[I-I]-V^7/ii-[V^7/V-V^7]-I-[I-I_4^6] \)

VV1. \([I-I_4^6]-[IV-IV_4^6]-[I-I_4^6]-I-V^7/ii-[V^7/V-V^7]-[I-I_4^6]-[I-I_4^6] \)

VV2. \([I-I_4^6]-[IV-I-I_4^6]-[I-I_4^6]-[I-I_4^6]-[V^7/ii-V^7]-[I-I_4^6]-[I-I_4^6] \)

Section B


VV2. \( V^7/vi-vi-V/vi-V/vi-V^7/ii-V^7/V \)


Section A1


VV1. \( I-IV-[I-I_4^6]-I-V^7/V-V^7-[I-I_4^6]-[I-I_4^6] \)

VV2. \([I-I_4^6]-[IV-I-I_4^6]-I-V^7/ii-[V^7/V-V^7]-[I-I_4^6]-[V^7/V-V^7] \)

Inst. V2. \([I-I_4^6]-[IV-IV_4^6]-[I-I_4^6]-[I-I_4^6]-[V^7/ii-V^7]-[I-I_4^6]-[V^7/V-V^7]-[I-I_4^6]-I \)
The diagram shows how the verse employs slightly different positions of the chords. Among all verses, instrumental verse 2 demonstrates the most notable variation, with frequent change of chord positions throughout the verse and the use of a ninth chord in section B.

Rhythm

The double bass underscores a basic duple meter rhythm by playing on the first and third beats. The ‘ukulele and guitars fill in between these pulses with their strumming patterns. The basic combination of the strumming is \( \downarrow \uparrow \uparrow \) and \( \downarrow \downarrow \downarrow \). The asymmetrical triplet-rhythm motive particularly stands out in the last instrumental verse, during which the steel guitar improvises on the melody by employing this rhythm throughout the entire verse. The repetitive triplet rhythmic motive conveys an animated air of instrumental jazz music and effectively contrasts with a rhythmically smooth vocal melody that exhibits a rhythmic motive utilizing longer notes \( \downarrow \downarrow \downarrow \downarrow \).
Kagerō Moete
[Shimmering Heat Waves]

Words and Music by Asabuki Eiichi
Composed in 1941

Duration = 03:21

\[ a' = 430 \text{ Hz} \]
\[ j = 176 \text{ MM} \]
Kagerō Moete

Voc

StG

Uk

Gtr1

Gtr2

Bass

Kagerō moete ura ura ka
Kagerō Moete

Voc

StG

Uk

Gtr1

Gtr2

Bass

Voc

Ha - ru no hi no hi - ka -

StG

Uk

Gtr1

Gtr2

Bass
Kagerō Moete

Voc

StG

Uk

Gtr1

Gtr2

Bass

64

64

Voc

StG

Uk

Gtr1

Gtr2

Bass
Kagerō Moete

Voc

StG

Uk

Gtr1

Gtr2

Bass

80

Voc

Wa-ka-ba-mo-e-
Kagerō Moete

Voc

ku ka ze ni mo hana no

StG

Uk

Gtr1

Gtr2

Bass

101

ka ta da yo i, tsu do u wa re

101
下記の文を文章として記述するとどのように読むことができるかを示せ。

Kagerō Moete

---

Voc

StG

Uk

Gtr1

Gtr2

Bass

---

chi wa mo e ru.
3. “Furusato Hawai” (Homeland Hawaiʻi)

Steel guitarist Ōhashi Setsuo composed this piece on September 10, 1956, when he was thirty-one years old (Toriyama 1991:4). Although Ōhashi often mentioned publicly that he was not particularly interested in traditional Hawaiian music, dozens of his songs composed during the 1950s and 1960s—including “Furusato Hawai”—exhibit the influence of Hawaiian music to a considerable degree. Today, “Furusato Hawai” is frequently used by Japanese hula schools as one of the main Japanese songs among their repertoire. For analysis, I have chosen the well-known version performed by Ōhashi Setsuo and his Honey Islanders, and recorded on May 20, 1960 (Nippon Columbia AL-207; reissued in 1991 in “Ōhashi Setsuo: Orijinaru Sakuhin Meienshū,” COCA-7543).

Instrumentation

This performance includes solo male voice (Ōhashi), male chorus, steel guitar (Ōhashi), ʻukulele, rhythm guitar, double bass, maracas, two conga drums, and the traditional Hawaiian gourd idiophone *ipu*. The names of individual performers are not credited in the liner notes.

By the 1940s, the typical ensemble for Hawaiian-style bands in Japan consisted of steel guitar, ʻukulele, rhythm guitar, and double bass. Depending on the type of song, the *ipu* was also added at times to convey a native Hawaiian atmosphere. In this rendition, however, Ōhashi employs Latin percussion, maracas and conga, in addition to the *ipu*. This may reflect
the big "Mambo boom" that swept the Japanese popular music world in 1955, a year before Ōhashi composed this song (Okada 2003:110). It may also suggest an influence of the musical trend in Hawai‘i at that time since many musical groups in Hawai‘i incorporated Latin musical elements, including rhythms, musical instruments, and song repertoire, as discussed further in the overall discussion.

Musical Form and Performance Structure

The composition is in a strophic setting of four verses. Each musical verse is eight measures and consists of two, complementary four-measure phrases (an AB form). The overall scheme of the performance is shown in the table below:

<table>
<thead>
<tr>
<th>Instr. Intro.</th>
<th>VP</th>
<th>Voc. Verse 1 (solo)</th>
<th>VP</th>
<th>Voc. Verse 1 (chorus)</th>
<th>VP</th>
<th>mm. 1-4 (B)</th>
<th>5-6</th>
<th>7-14 (AB)</th>
<th>15-16</th>
<th>17-24 (AB)</th>
<th>25-26</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instr. Verse 1</td>
<td>VP</td>
<td>Voc. Verse 2 (solo)</td>
<td>VP</td>
<td>Voc. Verse 2 (Chorus)</td>
<td>VP</td>
<td>mm. 27-34 (AB)</td>
<td>35-36</td>
<td>37-44 (AB)</td>
<td>45-46</td>
<td>47-54 (AB)</td>
<td>55-56</td>
</tr>
<tr>
<td>Instr. Verse 2</td>
<td>VP</td>
<td>Voc. Verse 3 (Solo)</td>
<td>VP</td>
<td>Voc. Verse 3 (Chorus)</td>
<td>VP</td>
<td>mm. 57-64 (AB)</td>
<td>65-66</td>
<td>67-74 (AB)</td>
<td>75-76</td>
<td>77-84 (AB)</td>
<td>85-86</td>
</tr>
<tr>
<td>Voc. Verse 4 (Solo)</td>
<td>VP</td>
<td>Voc. Verse 4 (Chorus)</td>
<td>Coda</td>
<td>mm. 87-94 (AB)</td>
<td>95-96</td>
<td>97-104 (AB)</td>
<td>105-107</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: Instr.=Instrumental Intro.=Introduction VP=vamp Voc.=Vocal

As shown in the diagram, the performance begins with an instrumental introduction that plays the melody of phrase B. Then, each vocal verse appears two times, first as sung by a solo male vocal (mm. 7-14,
37-44, 67-74, 87-94) and then by a male chorus that joins the solo vocalist (mm. 17-24, 47-54, 77-84, 97-104). This recording also features two instrumental verses: one between the first and second verses (mm. 27-34) and another in between the second and the third verses (mm. 57-64). In these instrumental verses, the steel guitar plays variations of the verse melody while the ‘ukulele, guitar, bass, maracas, and conga provide their own harmonic and rhythmic patterns.

All verses are separated by a two-measure formulaic instrumental motive, often referred to as the vamp in popular music parlance. After the repeated closing verse, sung by both soloist and male chorus, the music ends with a short coda (mm. 105-107) comprised of a sequence of jazz chords.

Melody

Each of the four-measure complementary phrases exhibits different melodic characteristics. The melody of phrase A (see, for example, mm. 7-10) starts with recitative-like, repeated, tonic notes followed by an ascending major third and a return to tonic. This is followed by a steep ascending melodic line over the range of an octave (g to g’) by leaps of a minor third and a major sixth. Then, in the fourth measure (m. 10), the melody descends again from f’ to f through the tones of the tonic triad. The recitative-like motive persists on a different pitch (g) in the third measure of phrase A (m. 9), as shown in the next excerpt:

---

4 Here, when the high pitch note is reached by a leap, the solo vocalist employs a falsetto voice, indicated with the letter “f” in the transcription.
An examination of the above opening melody also reveals a striking similarity with that of one version of a famous nineteenth century Hawaiian song, “Alekoki.” For a comparison, I present the entire melody of “Alekoki” as transcribed by Zillah Young (1975: 7), transposed to B♭ major.

In the above example of “Alekoki,” the melody in the first four measures (the A section) is almost identical with that of “Furusato Hawai” except for a slight variation in pitch and rhythm. However, the concluding phrases (the B section) of the two songs exhibit a marked difference; in “Alekoki,” the first phrase is followed by a concluding phrase that starts with the same melodic motive. The concluding phrase of “Furusato Hawai,” however, begins with different melodic material, as shown below.
In the above section, the motive of repeated-tones does not occur. Instead, two motives consisting of ascending d-f-g and descending c'-bb-g each are apparent in the first two measures. Both motives span an interval of a perfect fourth with a middle pitch located a minor third above the bottom pitch. This gives the impression that this section is made up of two frames of perfect fourths, together forming the scale, g, b, c, d, f, g' with g as a tonic.

Japanese ethnomusicologist Kozumi Fumio called this construction the niroku-nuki minor scale (a minor scale without the second and the sixth scale degrees) (Koizumi 1984:82) and pointed out that this scale often occurs in Japanese folk songs and popular music (ibid.:81-84). Koizumi also called each subsection of the niroku-nuki minor scale the “minyō tetrachord” because the melodic motives in Japanese minyō (folk song) often emphasized the pitches framed by the perfect fourth with a passing tone a minor third above the bottom pitch. While the chord progression in this section proceeds with secondary dominant chords, V 7/ii and V 7/V, the melody avoids b♭ (a note in V 7/ii) or e♭ (a note in V 7/V) so that the niroku-nuki scale (g, b♭, c, d, f, g') is maintained. Thus, the melodic motives create a subtle cultural ambivalence, somewhat independently of the characteristics of the underlying chords. The
melody of the remainder of the verse, however, returns to the characteristic intervals of the motives in the first section of the melody.

Harmony

The harmony in this composition consists of primary I, IV, V(7) and secondary dominants (V(7)/ii, V(7)/IV and V(7)/V) with occasional use of inversions of each chord. In the last three measures, however, the chord progression displays a short sequence of jazz ninth chords and triads with added sixths that move largely chromatically (C9—B9—B♭—A♭6—A—B♭6).

The chords are provided by constant strumming on 'ukulele and guitar on top of the double bass notes, which trace the pitches of each chord every beat. In most of the musical strophe, a single chord is maintained in each measure while changing positions of the chord. The chord progression in each verse proceeds as follows:

Vs1 solo

\[
\begin{align*}
In this recording, three different rhythmic pulses persist simultaneously throughout the performance: the double bass keeps a basic 4/4 pulse while 'ukulele, guitar, and maracas provide a denser rhythmic motive consisting of three eighth notes and two sixteenth notes, \(\text{\textit{\textbf{\textit{T}}}}\text{\textit{\textbf{\textit{T}}}}\text{\textit{\textbf{\textit{T}}}}\text{\textit{\textbf{\textit{T}}}}\). Although the complete pattern was not audible at normal speed, a computer
program that slows down the speed of the recording allowed me to hear a pair of conga drums execute a mambo rhythm, as shown below.

Example VII-8. “Furusato Hawai” mm. 4-5

At the entrance of the final verse (m. 87), the traditional Hawaiian gourd idiophone *ipu* enters to play the rhythm called *kahela* that is unique to this instrument in Hawaiian music. The *ipu* rhythm is demonstrated below:

Example VII-9. “Furusato Hawai” mm. 87-88

The addition of the traditional *ipu* rhythm in the last verse is fitting because here the composer Ōhashi inserts a formulaic Hawaiian phrase, “*ha'ina 'ia mai (ai) ana ka puana*” (meaning “tell the summary refrain”) (Kanahele 1979a:103). This phrase is used as a typical closing pattern that occurs in the last verse of a genre of songs called *mele hula ku'i*, which developed in Hawai‘i from the last quarter of the nineteenth century through
the early twentieth century (see Stillman 1982 and 1994). The combination of the traditional *kahela* rhythmic pattern on the *ipu* and the formulaic use of the "*’apa‘ina*" phrase in the last verse convey a strong Hawaiian ambience to the ear of the Japanese audience.
Furusato Hawai
[Homeland Hawai'i]

Words and Music by Ōhashi Setsuo
Composed in 1956

Duration = 03:28

Male Solo Vocal

Chorus

Steel Guitar

'Ukulele

Guitar

Bass

Maracas

High Conga

Low Conga

Ipu
Furusato Hawai
Furusato Hawai

Voc

Cho

SG

Uk

Gtr

Bass

Mrcs

Hi

Cga

Lo

Cga

Ipu
Furusato Hawai

Voc

ka-nade-ru  yu-ka-re-ri,

Cho

SG

Uk

Gtr

Bass

Mrcs

Hi

Cga

Lo

Cga

Ipu
Furusato Hawai

Voc

Cho

SG

Uk

Gtr

Bass

Mrcs

Hi Cga

Lo Cga

Ipu
Furusato Hawai

Voc

Cho

SG

Uk

Gtr

Bass

Mrcs

Hi

Cga

Lo

Cga

Ipu
Furusato Hawai
Furusato Hawai

Voc

Cho

SG

Uk

Gtr

Bass

Mrcs

Hi

Cga

Lo

Cga

Ipu

yu-me no ku-ni yo.

yu-me no ku-ni yo.
Furusato Hawai

69

a-no-ko no ho-ho-emi,
Furusato Hawai

Voc
ko-i no shima-yo...

Cho

SG

Uk

Gtr

Bass

Mrcs

Hi Cga

Lo Cga

Ipu

Furusato Hawai

Voc

a-no-ko no ho-bo-e-mi, u-ru-wa-shi

Cho

a-no-ko no ho-bo-e-mi, u-ru-wa-shi

SG

Uk

Gtr

Bass

Mrcs

Hi

Cga

Lo

Cga

Ipu
Furusato Hawai
Furusato Hawai

Ha - wa - i a - o - i u - mi - yo.

Bass

Mrcs

Hi
Cga

Lo
Cga

Ipu
Furusato Hawai

Voc

Cho

SG

Uk

Gtr

Bass

Mrcs

Hi

Cga

Lo

Cga

Ipu
4. "Aloha 'Ukulele"

Today, "Aloha 'Ukulele" is perhaps the most popular Japanese composition used for teaching beginning-level hula students in Japan. Ohashi composed this song on May 12, 1968 during his visit to Honolulu, where he was inspired by the landscape of the islands (Toriyama 1991:6-7). For analysis I selected the rendition recorded for Nippon Columbia in 1989 (CA-3362), which is the version that the majority of Japanese hula schools use today.

Instrumentation

The ensemble in this rendition includes a solo male voice (Ohashi), male chorus, steel guitar, vibraphone (Uchida Yasumasa), 'ukulele, guitar, and electric bass. Unlike the previous three songs that emphasized the steel guitar as the solo instrument, this song features vibraphone in the introduction, instrumental verse, and the coda. However, the appearance of the vibraphone is relatively short compared to that of the steel guitar, which periodically interjects short phrases throughout the piece.

Musical Form and Performance Structure

The composition is structured with four vocal verses and one instrumental verse. Each vocal verse appears twice, first as sung by a male solo vocal and then by a male three-part chorus that joins the soloist. A vamp

---

5 According to my survey, "Aloha 'Ukulele" ranks third in frequency among the songs learned first in hula class, coming after two hapa haole compositions, "Sophisticated Hula" and "The Hukilau Song."
follows each appearance of the verse. The verses are eight measures long and consist of two complementary four-measure phrases, constituting an AB form. The overall performance structure is demonstrated in the diagram below:

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Vocal Verse 1 (solo)</th>
<th>Vamp</th>
<th>Vocal Verse 1 (chorus)</th>
<th>Vamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-4</td>
<td>5-12 (AB)</td>
<td>13-14</td>
<td>15-22 (AB)</td>
<td>23-24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocal Verse 2 (solo)</th>
<th>Vamp</th>
<th>Vocal Verse 2 (chorus)</th>
<th>Vamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>25-32 (AB)</td>
<td>33-34</td>
<td>35-42 (AB)</td>
<td>43-44</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrumental Verse</th>
<th>Vamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>45-52 (AB)</td>
<td>53-54</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocal Verse 3 (solo)</th>
<th>Vamp</th>
<th>Vocal Verse 3 (chorus)</th>
<th>Vamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>55-62 (AB)</td>
<td>63-64</td>
<td>65-72 (AB)</td>
<td>73-74</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocal Verse 4 (solo)</th>
<th>Vamp</th>
<th>Vocal Verse 4 (chorus)</th>
<th>Vamp</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>75-82 (AB)</td>
<td>83-84</td>
<td>85-92 (AB)</td>
<td>93-94</td>
<td>95-100</td>
</tr>
</tbody>
</table>

The performance exhibits a symmetrical structure with the introduction/coda and two sets of verses surrounding the single instrumental verse. The music starts with an instrumental introduction where the vibraphone plays repeated short motives on the tonic chord (mm. 1-4). This is followed by the two vocal verses (verses 1 and 2, each of which appears twice) (mm. 5-12, 15-22, 25-32, 35-42). An instrumental interlude takes place between the second and third verses (mm. 45-52). In this section, the vibraphone takes the lead by playing a variation of the melody while the steel guitar interjects complementary phrases. The rest of the instruments provide chordal and rhythmic accompaniment. This is followed by another two verses (verses 3 and 4).
As in “Furusato Hawai,” the final verse (verse 4) of “Aloha ‘Ukulele” begins with a Hawaiian “ha'ina” text (mm. 75-76, 85-86). In this song, however, a shorter variant, “Ha'ina mai ka puana,” is used to fit in two measures. This phrase also reveals something about Ōhashi’s spirit of experimentation; he replaces the standard k diction with an s sound. It is possible that he may have tried to emulate the sound he heard on recordings by Hawaiian vocalists who at times replace a k with a sibilated t sound to conserve breath. It is also notable that the “ha'ina” verse in both “Furusato Hawai” and “Aloha ‘Ukulele” stays in the same key as that of the preceding verses. In Hawai‘i, musicians often modulate upwards by a half step when starting the “ha'ina” verse.

All musical strophes in “Aloha ‘Ukulele” are separated by the two-measure vamp with V7/V—V7—I harmonic progression (mm. 13-14, 23-24, 33-34, 43-44, 53-54, 63-64, 73-74, 83-84, 93-94). In this rendition, the steel guitar plays several melodic variations based on the above harmony as shown in the following excerpts:

Example VII-10. “Aloha ‘Ukulele” mm. 12-14

---

6 In discussing the interchangeability of k and t sounds in the Hawaiian language, Schütz (1994:15) points out that the Hawaiian t sound is often pronounced with the tongue touching the back of the upper teeth rather than the gum ridge. To an outsider’s ear, this could sound almost like an s.
Example VII-11. "Aloha 'Ukulele" mm. 42-44

After the last stanza and the ensuing two-measure vamp, the music proceeds to the coda (mm. 95-100). Here, the vibraphone and the steel guitar employ the melodic and rhythmic motive used in the introduction. Then, the music ends with a vibraphone solo (mm. 99-100) playing a tremolo tonic chord.

Melody

One outstanding feature of the melody of "Aloha 'Ukulele" is the frequent occurrence of repeated tones. While the repeated tones in "Furusato Hawai" primarily emphasize the tonic pitch, the repeated tones in the melody of "Aloha 'Ukulele" occur on the scale degrees 3, 5, 2, 6, 7, and 1 (in order of appearance), but most frequently on the scale degree 5. In phrase A (of the AB form), as shown in the excerpt below, the melody begins with an emphasis on the interval of the minor third between e and g. This pattern is replaced by the stepwise melodic motion in the latter half of the phrase, but the minor third leap between e and g reappears at the end of this phrase. The melody in this phrase also gives a sense of polarization to the note g because of its relatively high occurrence (seven times) compared to the other notes (e=five times; d, f, and a=two times).
In phrase B, shown below, the motive of the repeated g notes persists in the first measure. Also, measures 9 and 10 emphasize melodic leaps by employing the interval of the perfect fourth three times. In measure 11, the melody descends from b to g with a stepwise motion, then, in measure 12, leaps by a minor third up to the tonic. The repeated tones, consecutive leaps by the perfect fourth, and the way the melody arrives at the tonic from the minor third below clearly demonstrate a departure from the characteristics both of Japanese songs and of standard melody types in Western popular music. These non-standard characteristics imbue an exotic flavor, possibly inspired by the composer’s impression of those Hawaiian melodies influenced by traditional Hawaiian chant.

Harmony

What governs the harmony of “Aloha ‘Ukulele” are three basic chords: I, V\(^7\), and V\(^7\)/V. The male chorus, ‘ukulele, and guitar provide a tight harmony, whereas the electric bass guitar gives the root of the chord on the
first beat of each measure and outlines other notes of the triad or seventh chord on the remaining beats of the measure. On top of the chordal instruments, the steel guitar occasionally interjects chromatic chords (see the anacrusis and mm. 1-3, 26, 28, 36, 86, 87, 94, 95, 96), but then immediately slides to triads in the original key in the next beat.

The harmony in the chordal accompaniment largely proceeds by one chord per measure while the male chorus harmonizes with each note of the melody. The ‘ukulele occasionally plays an anticipating chord (for example, last two chords in m. 9), passing chord (for example, last chord in m. 27) or triad with added sixth (for example, m. 32) to add interest. The basic chord progression of the entire musical strophe is demonstrated in the following eight chords: I—V 7—I—V 7—I—I—V 7/V—I—V 7—I. While the harmony is simple, inversion of the chords creates an Alberti bass line.

Rhythm

There are three different, simultaneous rhythmic pulses occurring throughout the performance of “Aloha ‘Ukulele.” The electric bass keeps a basic 4/4 pulse most of the time, with a rhythmic pattern consisting of one quarter note, two eighth notes, and two quarter notes in each measure as shown in the excerpt below.

The guitar provides a denser rhythmic motive of predominantly straight eighth-notes with an occasional variation created by inserting sixteenth notes, as in the following example.

![Guitar Rhythmic Pattern in “Aloha ‘Ukulele” mm. 1-4.](image)


At times, the ‘ukulele strums the densest rhythmic patterns with a combination of both eighth notes and sixteenth notes, or with all sixteenth notes.

![‘Ukulele Rhythmic Pattern in “Aloha ‘Ukulele” mm. 21-23](image)

Example VII-16. ‘Ukulele Rhythmic Pattern in “Aloha ‘Ukulele” mm. 21-23

Together, these three instruments establish a firm and steady rhythmic pulse in quadruple meter. The vocal rhythm follows the overall pulse of the accompaniment, although occasional rhythmic tension arises from syncopated patterns (for example, mm. 12, 32, 61, 71, 82). The vibraphone underscores the subdivisions of a basic 4/4 pulse by playing the melody largely in eighth notes. Among the all instruments, the steel guitar does not have a fixed rhythmic pattern in the verse section, but it, too, stresses the eighth-note pulse in the vamp.
Aloha ‘Ukulele

Words and Music by Ōhashi Setsuo
Composed in 1968
Aloha 'Ukulele

Voc

Chor

SG

Vib

Uk

Gtr

EB

"-

U-ku-re re hi- ko- yo Wa- i- ki- ki no ha-

ma- be de shi-ro- ni ma- mi ga o- do- ru"
Aloha 'Ukulele
Aloha 'Ukulele

Voc

Cho

SG

Vib

Uk

Gtr

EB

A-ma-i ko-i no

A-ma-i ko-i no
Aloha 'Ukulele

Voc

うた
A-ra Mo-a-ra no ha-na-be de
na-mi-da gu-n-da

Cho

うた
A-ra Mo-a-ra no ha-na-be de
na-mi-da gu-n-da

SG

Vib

Uk

Gtr

EB

ki-mi no
hi-to-mi ni u-tsu-ru bo-shi yo

Voc

ki-mi no
hi-to-mi ni u-tsu-ru bo-shi yo

Cho

SG

Vib

Uk

Gtr

EB
Aloha ‘Ukulele

Voc
A-shi-ta no yo-ra mo
Kan-ka-u-a de a-o-ne

Cho
A-shi-ta no yo-ra mo
Kan-ka-u-a de a-o-ne

SG

Vib

Uk

Gtr

EB

69
sa-yo-na-ra wa i-wa-ru ni
u-ku-re- re de u-ta-o ne

Cho
sa-yo-na-ra wa i-wa-ru ni
u-ku-re-re de u-ta-o ne

SG

Vib

Uk

Gtr

EB
 Aloha  'Ukulele

Voc

Cho

SG

Vib

Uk

Gtr

EB

89

odo

lu

80

su-

ki

no

ha-

keri

a-

bi-

te

Ha-

na-

ma-

sa-

a-

na,

Ha-

na-

mu-

sa-

a-

na,
5. "The Spirit of Aloha"

In Chapter IV, I mentioned that the Japanese enthusiasm for what is "authentically Hawaiian" seemed to ease slightly in the late 1990s, as contemporary hula dancers and musicians began to take up Japanese compositions—both old and new—in addition to songs originated in Hawai‘i. "The Spirit of Aloha" is one such Japanese song that exemplifies this new trend.

Jazz-based musician, Kawashima Hiro, and singer/hula teacher, Inouye Maki, wrote "The Spirit of Aloha" (Japanese title, "Aloha no Kokoro") in 1998 for a series of hula lectures on the nationally broadcast NHK television program, "Shumi Yūyū." Inouye told me that she and Kawashima envisioned beginning-level hula students as the audience for this song and thought it essential to write Japanese lyrics for the piece. The lecture program was first aired nationwide in weekly broadcasts from April 9 through June 1 of 1998 and has rerun at least once since then. The song, which also aired on radio, is used as part of the core repertoire of Limanani Hula Studio, in which Maki’s mother, Inouye Kei, serves as the head teacher. For analysis, I have chosen the rendition that Kawashima’s group, Love Notes, performed for the first hula lesson of the series.

This rendition is relatively short compared to other pieces in the selected repertoire. However, it is an important work in the history of Japanese-composed Hawaiian music. The performance suggests the emergence of new aesthetics of contemporary Hawaiian music in
instrumentation, playing style and techniques, vocal and instrumental harmony, and an emphasis on acoustic sonority.

Instrumentation

The ensemble in this performance illustrates a clear departure from the regular Hawaiian combo style that normally featured the steel guitar and was so popular in Japan during the prewar and postwar periods. The performers in this recording include solo female (Inouye) and male (Kawashima) voices, one electric guitar, one acoustic guitar, and an amplified double bass. The most prominent characteristic of this ensemble is the use of an acoustic guitar tuned to a Hawaiian “slack-key” tuning called “taro patch” tuning, from the lowest to the highest, DGDGBD. As Kawashima related, the acoustic sound of this guitar and the picking style of slack-key playing lend a mellow and simple atmosphere to the music.

Musical Form and Performance Structure

This particular rendition has two verses. Each verse exhibits an asymmetrical AB structure in twelve measures, comprised of an eight-measure phrase (mm. 5-12, 19-26) and a four measure phrase (mm. 13-16, 27-30).

The music starts with the guitars playing a four-measure vamp. The vamp repeats a two-measure, \( V/V - V^7 - I \) harmonic motive. This introduction is followed by two vocal verses (mm. 5-30). In each verse, a
female soloist (Inouye Maki) sings phrase A. Then a male soloist (Kawashima Hiro) joins her in phrase B to conclude the verse in two-part harmony.

In a manner similar to “Furusato Hawai” and “Aloha ‘Ukulele,” a two-measure vamp appears between the verses (mm. 17-18) and again after the last verse (31-32). In each instance, the lead guitar states a melodic variation based on the V/V—V7—I chord progression, as in the following examples:

Example VII-17. “The Spirit of Aloha” mm. 2-4

Example VII-18. “The Spirit of Aloha” mm. 16-18

Example VII-19. “The Spirit of Aloha” mm. 30-32

After the last vamp, the music concludes with the two guitars strumming a tonic chord above a low tonic note (G) plucked on the bass. Here, the acoustic guitar plays natural harmonics, a recognized slack-key technique known as “chimes.” The arpeggiated figure sustains a bell-like
sonority in the final chord. The overall structure of the performance, as described above, is illustrated below:

Vamp (repeated) — Verse 1 — Vamp — Verse 2 — Vamp — Ending
mm. 1-4  5-16  17-18  19-30  31-32  33-34

It is worth mentioning that when used to accompany the hula, each verse is repeated with the vamp between. In the last lesson of the TV series, the singers sing four verses, repeating each verse after a two-measure vamp.

Melody

One outstanding feature in this song is a melody made up of arpeggiated chord tones. The melody in the A section first ascends through chord tones, followed by the sharp drop of an octave (see mm. 5-9, 19-23), both of which emphasize the underlying harmony. In phrase B (mm. 13-16, 27-30), the melodic motion changes to feature a more level contour within the range of a perfect fourth and a vocal duet in parallel sixths.

Harmony

Throughout the performance, a slack-key guitar and an amplified double bass provide harmony in such a way that the guitar mostly traces the notes of the triadic harmony, but occasionally touches on notes that are not part of the chords (for example, d’, in mm. 6, 8, 10, 15, 17, 20, 22, 24, 29, and c‘ in mm. 11, 25). The double bass plucks the root of each chord on the first beat
of a measure. The harmony of the verse begins with alternating I and IV chords (mm. 5-10 in verse 1; mm. 19-24 in verse 2), followed by the $V/V - V^7$ sequence to end the phrase with a half cadence (mm. 11-12 in verse 1; mm. 25-26 in verse 2).

Phrase B (mm. 13-16, 27-30) consists of a basic IV$-V^7-I$ cadence progression, with long, suspended notes ($a'$ and $c'$) in the vocal parts of the penultimate measure. In this phrase, the two-part duet chorus proceeds in parallel sixths throughout. The construction of the vocal harmony in parallel sixths is also typically found in Hawaiian chorus. The harmonic progression of the verse section is illustrated in the diagram below:

- **Phrase A**
  
  \[ I \rightarrow IV \rightarrow I \rightarrow IV \rightarrow I \rightarrow IV \rightarrow V/V \rightarrow V^7 \]

- **Phrase B**
  
  \[ IV \rightarrow V^7 \rightarrow I \rightarrow I \]

**Rhythm**

Throughout the performance, the slack-key guitar underscores the 4/4 rhythmic pulse by playing the arpeggio motives in uniform eighth-notes. Against this regular pulse of even-value notes, the lead guitar interjects other, irregular rhythmic patterns by employing syncopation, dotted notes, and triplet figures (see mm. 6, 7, 8, 9, 11, 12, 14, 17, 20, 21, 22, 24, 25, 26). The vocal line also employs irregular rhythms such as syncopation (mm. 5, 6, 8, 14, 19, 20, 24), dotted notes (mm. 14, 22, 28), and syncopated anticipations (mm. 10-11,
24-25). Such rhythmic figures in the melody create a sense of rhythmic tension and interest in the otherwise fairly rigid execution of the even 4/4 beat.
The Spirit of Aloha

Words by Inouye Maki
Music by Kawashima Hiro
Composed in 1998

Vocal

Lead Guitar

Rhythm Guitar

Amplified Double Bass

Voc

female

Ha - na - ka - ze ni yu - re - ru pu - ru - me -
Celebrate the spirit of Aloha.
The Spirit of Aloha

Voc

LG

RG

Bass

brate the spirit of aloha.
6. "Nagisa no Ukurere" (An 'Ukulele on the Beach)

Together with "The Spirit of Aloha," "Nagisa no Ukurere" is another recent composition that appeared often among the Japanese song repertoire in the Hawaiian music and hula events I attended in 1999. Shiraishi Makoto, a famous Japanese steel guitarist and the leader of the Na Lei O Hawaiians, composed this song and recorded it for a Hawaiian music record company, Ratspack Record (Ratspack LEIR-0088) in February, 1999. The lyrics were written through a collaboration of Ike Hideshi, a professional lyricist of Japanese pop songs, and "Kalā" Sachiko, who is the vocalist in this performance and the daughter of Honma Michiko (a.k.a. "Maile" Honma), the head-teacher of Maile Honma Hula School, in Japan.

In the liner notes of the CD, Sachiko calls this song "a pop hula" and relates how this song was composed:

We spend every day in a hurried way and almost forget something precious. I love Hawai'i because it reminds me of something in time that flows slowly and calmly! I simply want to communicate this feeling of mine to someone...

The new sound, "pop hula," was born when a few drops of Hawaiian essence were added to the base of Japanese pop. I hope this fragrance will reach many people. (Liner notes of CD "Ka'ī Island: Taiyō no Shima") (My translation)

As the above statement implies, the lyrics (shown in Appendix A) provide an image of a relaxed vacation on a romantic moon-lit beach in a Hawai'i-like tropical setting. In Chapter VI, I mentioned that this theme appears repeatedly in the lyrics of Japanese-language Hawaiian songs.
“Nagisa no Ukurere” eloquently testifies to the persistent demand among the Japanese for escape to an imaginary tropical place.

During my field research in Tōkyō in 1999, this song was regularly aired on radio and used in some of the major hula workshops and Hawaiian music stage shows. The Maile Honma Hula School, with branch schools nation-wide that offer 250 classes in 105 locales in Japan, also uses this song as part of its core teaching repertoire.

Instrumentation

The performance features a young female vocalist who sings the solo line and also provides harmony parts through overdubbing. The instrumental ensemble is typical of Japanese Hawaiian music groups since the 1960s, namely steel guitar, ‘ukulele, two guitars, and amplified double bass.

Musical Form and Performance Structure

This composition consists of two verses, each of which displays an AABA form in a total of forty-four measures. Each A section is twelve measures long and is further divided into three, four-measure phrases with different musical material. The B section has eight measures, consisting of two, four-measure phrases that also exhibit contrasting music material. The details of compositional structure in verse one, for example, are as follows:

---

7 This number is according to the advertisement of the Maile Honma Hula School in Hawaiian Wave 16 (91): 2.
The entire performance demonstrates a symmetrical structure. The piece begins and ends with a vamp, and the two verses are also separated by a vamp, as shown in the following diagram:

```
<table>
<thead>
<tr>
<th>mm. 5-16</th>
<th>17-28</th>
<th>29-36</th>
<th>37-48</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>a b c</td>
<td>a b c</td>
<td>d e</td>
<td>a b c</td>
</tr>
</tbody>
</table>
```

The recording starts with a four-measure vamp in which the steel guitar repeats a two-measure melodic motive based on the V\(^7\)/V—V\(^7\)—I chord progression. This is followed by the first and second verses (mm. 5-96). In both verses, the female vocalist sings the melody solo with the rhythmic and chordal support of 'ukulele, guitar, and double bass. The steel guitar occasionally interjects a short motive (for example, see mm. 6, 8, 10) or a chord (for example, mm. 11, 16) to accentuate certain parts of the melody or underlying harmony.

While each verse is sung only once, the song sounds repetitive because the same text is used in phrase b of each A section and therefore repeats three times in one verse. Also, the B section is the same in each verse. Two-part singing occurs in the latter half of phrase b (mm. 11-12, 23-24, 43-44, 59-60, 71-
and in phrase e (mm. 33-36, 81-84), where the harmonic tension heightens with the use of a secondary dominant chord.

A four-measure vamp separates the two verses. In this, the steel guitar performs a slight variation of the vamp used in the introduction. After the end of verse 2, the music proceeds to a two-measure vamp that serves as a coda with the final chords extended for two more measures.

Melody

What characterizes the melody of this song is its use of a motive with four chromatically moving notes, a repetition of the last note, and a following large ascending leap. This motive is repeated many times in each verse; in each A subsection of the verse, the figure appears four times for a total of twelve times in each verse (for example, in verse 1, the motive occurs in mm. 5, 7, 9, 11-12, 17, 19, 21, 23-24, 38, 39, 41, 43-44). The A section concludes with a vamp melodic motive, creating a sharp, angular melodic line, shown below.

Example VII-20. “Nagisa no Ukurere” mm. 26-28

In section B, the melody changes to a new repeated motive framed by an interval of the perfect fourth (d’, f, and g’) with an emphasis on d’ and g’. Below, I give an excerpt of the melody in section B.
Example VII-21. Section B in “Nagisa no Ukurere” mm. 77-80

The repeated use of these three pitches creates a different mood than
section A; the melody may sound somewhat familiar to the Japanese ear,
because the three-note motive with this particular interval relationship often
occurs in Japanese children’s songs (Koizumi 1984:60-61).

Harmony

Like all of the previous songs analyzed, the harmonic structure of
“Nagisa no Ukurere” reveals a simple chord progression with three principal
chords, I, IV, V(7), and two secondary dominant chords, V(7)/V and V(7)/ii.
The harmonic progression in sections A (consisting of phrases a, b, and c) and
B (consisting of phrases d and e) is demonstrated below. The one measure
that has more than one chord is indicated with brackets:

Section A:

\[
\begin{align*}
\text{a} & : I-I-I-V^7-V^7-V^7-I-I-V(7)/ii-V(7)/V-V(7)/V-V^7-I \\
\text{b} & : \\
\text{c} & : \\
\end{align*}
\]

Section B:

\[
\begin{align*}
\text{d} & : IV-IV-IV-V^7/V-V^7/V-V^7-V^7 \\
\text{e} & : \\
\end{align*}
\]
The main chordal support is provided by ‘ukulele, guitar, and bass. In a few isolated instances, the ‘ukulele inserts non-functional chords (for example, the second and fifth chords in mm. 12; the second, third, and fourth chords in mm. 36; and the second, third, and fourth chords in m. 84) but otherwise strums the chords following the main harmonic progression. The guitars either strum the chords or play arpeggiated tones of the chords. The double bass also outlines the notes of each underlying chord. These three instruments together give a solid harmonic backdrop to the song. The position of the chords frequently changes within the same chord, creating an active walking bass. To illustrate, I provide an example of the chord progression, with inversion symbols, of section A from measures 37-48.

Phrase a

Phrase b

Phrase c

On top of the above-mentioned chordal accompaniment, steel guitar frequently interjects broken chords (for example, see mm. 11, 16, 28 in the first section A) or a series of thirds that moves chromatically (for example, see mm. 6, 8, 10, in the first section A). The melody of the vocal duet (mm. 11-12, 23-24, 43-44, 59-60, 71-72, 91-92) also proceeds by thirds, emphasizing the triadic harmony together with the chords provided by the accompanying instruments.
Rhythm

This piece is metric and in 4/4 meter. There are two strong rhythmic pulses underlying the entire performance: the rhythm of the walking bass that provides one note per beat and an asymmetrical triplet rhythmic pattern \( \frac{\text{\textregular{(m)}}}{\text{\textregular{(3)}}} \). The latter is often referred to as a “chalang-a-lang” rhythm in popular Hawaiian music terminology, deriving from the onomatopoetic expression of the sound strummed on the guitar (Stillman 1978:27). In this song, the rhythmic pulse of chalang-a-lang is reinforced by the vocal melody, 'ukulele strumming, and guitar picking that largely employ this rhythm throughout the piece, as well as the melody on the steel guitar in the vamp.
Nagisa no Ukurere
[An 'Ukulele on the Beach]

Words by Ike Hideshi and Kalā Sachiko
Music by Shiraishi Makoto
Composed in 1999

\[ a' = 440 \text{ Hz} \]
\[ J = 120-126 \text{ MM} \]
Duration = 03:19
Nagisa no Ukurere

Voc

Cho

SG

Uk

Gtr

Bass

Ho-shi wa ka-ga-ya-ki ka-ze ga sa-sa-ya-ku tsu-ki no hi-ka-ri wa

fu-ta-ri o te-ru-su u-ta-u a-na-ta to ko-i no ri-zu-

u-ta-u a-na-ta to ko-i no ri-zu-
Nagisa no Ukurere

Ya-shi no ko-ka-ge de ko-i-no u-ku-re.
Nagisa no Ukurere
Nagisa no Ukurere

Voc

Cho

SG

Uk

Gtr

Bass

de koi no ukure re

hu - la hu - la hu - la hu - la

Ya - shi no ko - ka - ge

hu - la hu - la hu - la hu - la
The Selected Repertoire as an Indicator of Japanese Hawaiian Music Style

Thus far, I have described the compositional and performance structure of six representative Hawaiian songs composed by one nisei and four Japanese musicians. Musically these songs reflect a Japanese fascination with Hawai‘i in terms of what they choose to highlight as “Hawaiian music.” An overview and comparison of these compositions provides clues as to what Japanese consider a “Hawaiian” sound.

Instrumentation

What is striking about the instruments used in the six recordings is the persistent importance of the steel guitar as a lead instrument. In both “Mori no Komichi” and “Kagerō Moete,” the performance starts with an instrumental verse in which the steel guitar plays the melody. “Kagerō Moete” also ends with a verse that features flashy improvisation on steel guitar. This way of ending a piece with an instrumental verse is in strong contrast to Hawaiian musical practice, in which performance usually ends with a vocal verse.

In “Furusato Hawai,” recorded in 1960, there are two instrumental verses, both of which highlight steel guitar as the solo instrument. In those performances that do not have steel guitar solo sections (“Aloha ‘Ukulele” and “Nagisa no Ukurere”), the vamp becomes the place where the steel guitar takes the melodic lead at a relatively high volume compared to the rest of the ensemble. Ōhashi Setsuo aptly expressed the Japanese passion for the
sonority of the steel guitar when he said, "I was fascinated by the beautiful sound produced by the steel guitar, and I wanted to create a new kind of music with it" (pers. comm., Nov. 12, 1999). The late steel guitarist Barney Isaacs also told me that the Japanese do not consider music without the steel guitar as Hawaiian. Such a special admiration for the steel guitar structures the relationship among the instruments in Japanese ensembles into something more hierarchical than is typically the case in the original culture. The dichotomy between the steel guitar and the other accompanying instruments contrasts with Hawaiian ensembles in Hawai'i, where the steel guitar is neither the signifier for Hawaiianaess nor the dominant instrument in the ensemble.

The use of vibraphone, trumpet, violin, and accordion in "Mori no Komichi" (recorded in 1940) and maracas, conga, and *ipu* in "Furusato Hawai" (recorded in 1960) reflect popular musical trends in each period, respectively. Haida's arrangement in "Mori no Komichi" clearly shows that he viewed his music not specifically as Hawaiian but more as a generic, Western-style popular music comprised of elements from the multiple musical genres (such as jazz, tango, and Tin-Pan Alley) that were in vogue in Japan in the pre-World War II period (IASPM-Japan 1991:7-8). This "cosmopolitanism" is apparent in the fact that a bandoneon accordion player and the president of Japan Tango Association, Kogure Masao, was also a member of the Moana Glee Club.

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8 See also the discussion of the Japanese fascination with the steel guitar, especially as a marker of Hawaiian music, pp. 40-41.
Such musical blending was typical of the trend in the 1950s and 1960s, incorporating a wide range of instruments. For example, when Latin music became a world-wide hit in the postwar period, its influence was felt in every area of Japanese popular music. Song writers wrote songs in mambo, cha­cha-cha, and beguine rhythms, some of which enjoyed tremendous popularity. Hawaiian musicians in Japan at that time also performed a large number of Latin songs in their repertoire, as they still do. In addition, they composed popular songs with a Latin music flavor, such as Buckie Shirakata’s “Hula Mambo” and “Yume no Bigin” (The Beguine of my Dreams). Latin music influenced musical scenes in Hawai’i during the 1950s and 1960s as well. Some musicians there incorporated Latin song repertoire (for example, “Yellow Bird” as performed by the Surfers) or composed Latin-influenced music (such as “Aloha Amigos” by Arthur Lyman). Others employed Latin rhythms in the performance of Hawaiian songs with the use of a variety of Latin percussion including bongo, conga, güiro, or cowbell to name a few (for example, “Hilo Hattie Cha Cha” as performed by the Invitations, or “Hawaiian War Chant” and “My Little Grass Shack in Kealakekua, Hawai’i Cha Cha Cha” by Martin Denny’s group). Thus, the incorporation of the conga and maracas in “Furusato Hawai” made perfect sense during that musical period, possibly stimulated by both Latin-flavored music from Hawai’i at that time and the overall Latin craze in the popular music industry.
Probably the first Japanese musician to use vibraphone in the context of Hawaiian music was xylophonist Asabuki Eiichi. Discovering that the sound of the vibraphone suited both jazz and Hawaiian music, he bought one from the United States in 1937 and incorporated this instrument in many of his subsequent performances (Asabuki 1974:4). After World War II, Ōhashi, who was inclined toward swing jazz, adopted Asabuki's style of ensemble and added a vibraphone player, Uchida Yasumasa, to his group. “Aloha ‘Ukulele” is one of the compositions by Ōhashi that features Uchida’s vibraphone solo, rather than the steel guitar. As Japanese Hawaiian musicians in the 1930s-1950s generally studied jazz, it is most likely that the use of the vibraphone in jazz ensembles inspired some of them, such as Ōhashi. To a lesser extent, recordings of popular Hawaiian vibraphonist, Arthur Lyman, may have also stimulated the Japanese interest in the vibraphone in Hawaiian ensembles.

Among the instruments from Hawai‘i, Japanese musicians often employ the *ipu* that plays the traditional rhythm, *kahela*. Many composers have used this rhythmic pattern on the *ipu* as a sound icon of Hawai‘i.¹⁰ In the selected repertoire for the present analysis, Ōhashi’s “Furusato Hawai” incorporates this rhythm on the *ipu*, which effectively reinforces the atmosphere of *mele hula* (hula song). In “Furusato Hawai,” however, the *ipu* appears only in the last verse, where it is featured together with other percussion to add yet another layer of exoticism.

¹⁰ For example, Buckie Shirakata’s well-known song, “Shima wa Tokonatsu” (The Island of Everlasting Summer) begins and ends the piece with the solo performance of the *ipu* that beats the *kahela* rhythm.
With regard to sound icons of Hawaiinanness, “The Spirit of Aloha” suggests a new aesthetic trend in Japan since the late 1990s. The steel guitar, and even ‘ukulele, disappear from the instrumentation; instead, only two guitars and plucked double bass accompany the voice. Kawashima Hiro, a jazz musician and composer of “The Spirit of Aloha,” told me that he constructed the song on two chords, C and G, played on the slack-key guitar. He said his group usually plays jazz, which demands highly sophisticated chords, but he found that Hawaiian-style slack-key open-tuning enables one to create beautiful music using only a few simple chords. He feels the vitality of slack-key guitar music exists in the deep sonority of the open strings (pers. comm., Nov. 24, 2003). He and lyricist/vocalist Inouye Maki added that they wanted to create a sound by which they would feel spiritually connected with Great Nature. Inouye said, “this is what Hawaiian music means for us.” Their remarks on the human relationship to nature regarding this composition echo the fact that contemporary Japanese people find *iyashi*—spiritual refreshment—in natural things, and that the sound of the acoustic slack-key guitar attracts them because it is more natural than an electronically manipulated sound. Their inclination to “naturalness” demonstrates a sharp contrast to the aesthetics of the older generation, who sought a sophisticated, controlled sound available only through the use of electronic devices. In this sense, the popularity of “The Spirit of Aloha” constitutes a major turning point in sound aesthetics in the history of Japanese Hawaiian music.
Musical Form and Performance Structure

Comparison of musical form and performance structure in the six songs reveals clear-cut distinctions between the songs from the 1940s and those written later, in the following aspects:

1) The songs from the 1940s do not use vamps between musical strophes, whereas all four songs from the 1950s through the 1990s employ the two-measure vamp with a $V^7/V-V^7$ chord progression;

2) While the forms of the two songs from the 1940s consist of four sections displaying a ternary form (ABB'C) and rounded binary form (AA'BA), three of the four compositions written since the 1950s display a simple binary form (AB);

3) The songs from the 1940s do not repeat verses, but three of the four post 1950s songs repeat each verse;\(^{11}\)

4) The songs from the 1940s do not use a chorus, whereas all of the four songs written since the 1950s employ a chorus.

The use of the two-measure vamp with $V^7/V-V^7-I$ chords, an eight-measure strophe with two complementary phrases, repeated verses, and the use of the chorus in the repeated verse are all characteristics of the *hula ku'i* genre of hula music. In the pre-war period, Haida Haruhiko composed several songs incorporating the performance style of *hula ku'i* ("Aloha Honolulu," for example), but these songs did not gain as much popularity.

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\(^{11}\) Although the version of "The Spirit of Aloha" I transcribed from the TV lecture series does not repeat verses, the CD version of the song repeats each verse.
among the public at large as his other songs. In this respect, Ōhashi Setsuo is the first composer to successfully popularize Japanese songs in *hula ku'i* style. Nevertheless, Ōhashi did not consider his music Hawaiian and freely incorporated musical elements, regardless of genre, as long as they inspired his musical imagination (pers. comm., Nov. 12, 1999). The majority of Ōhashi’s compositions are in the thirty-two measure form of American popular music; the use of the *hula ku'i* format in these Hawaiian pieces occupies only a small part of his musical experiments.

**Melody**

The six songs exhibit roughly five types of melody. The first is a melody that largely moves stepwise or with small intervals and incorporates the *yonanuki* major scale. The second is a melody that forms a sharp, angular contour by moving by large leaps in consecutively opposite directions. The third uses recitative-like repeated notes of even values with occasional large leaps. The fourth type is a melody that ascends and descends in an arpeggiated manner. The fifth type is the melody consisting of a series of half-steps followed by a large leap.

The first melody type occurs in the two compositions from the pre-war period. This may reflect the extremely nationalistic political regime in Japan from the late 1930’s through the end of World War II that frowned upon the production of music that sounded American. But the tremendous popularity of “Mori no Komichi” and “Kagerō Moete” may also suggest that the
majority of the Japanese audience were inclined to accept a melody that sounded familiar to them.

In "Mori no Komichi," the melody in the verse section contrasts with the melody of the interlude, which displays the second melody type, delineating an angular shape by abrupt rises and falls. The melody of this interlude suggests that of "Mama E," composed in 1915 by Hawaiian falsetto singer James Kahale. It is very likely that Haida wrote his interlude with the melody of "Mama E" in mind, because it was the recording of this song in 1935 that first brought Katsuhiko into the public eye as a falsetto singer. In "Mori no Komichi," Haida Haruhiko cleverly juxtaposed the opposing two types of melodies, one with domestic, familiar characteristics and the other with foreign elements that were new to the Japanese ear. The success of this song may partly lie in the fact that Haida employed the foreign type of melody in the interlude so that this part was optional in performance. In this way, non-falsetto singers, which included most of the Japanese vocalists at the time, could sing the verse section of this song comfortably and they could also display the Hawaiian-style melody in the interlude on the steel guitar or other melodic instruments.

Other than Haida Haruhiko, Japanese composers rarely employed this angular melody type. It is perhaps because the Japanese Hawaiian music community did not have vocalists, except for Katsuhiko, who could negotiate sharp melodic rises and falls with a skillful use of falsetto voice. The trained
falsetto singers of the later, post-war period favored singing Hawaiian songs composed in Hawai‘i.

The third type of melody, consisting of several repeated tones and occasional leaps, appears in the two compositions from the 1950s and 1960s, both composed by Ōhashi. This melody type—together with the use of the vamp, eight-measure complementary phrases, and repeated verse—typically occurs in hula ku‘i songs that developed from traditional Hawaiian chant melodies (Tatar 1979:59).

The combination of the repeated notes and occasional leaps may have been an effective and convenient motive for the Japanese, since the melodic contour not only conjures up a non-Western, exotic atmosphere, but also makes the execution of falsetto voice much easier than in a melody with more frequent leaps. Although jazz-influenced hapa haole songs and the kind of music featured on radio shows such as “Hawai‘i Calls” were still the main attraction for the Hawaiian music listeners of the 1950s and 1960s, the popularity of “Furusato Hawai” and “Aloha ‘Ukulele” indicates an increasing interest of post-war Japanese in the aesthetics of non-European, indigenous elements in Hawaiian music.12 Both this and Ōhashi’s borrowing of the Hawaiian text in the last verse of a song clearly show an association of recitative motives with the syllabic rhythm of the Hawaiian singing.

Kawashima Hiro’s “The Spirit of Aloha” exemplifies the fourth melodic type with an arpeggiated outline. While arpeggiated melodic

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12 In those decades, Buckie Shirakata also incorporated a recitative-like motive in his composition, “Aloha Nui Loa ‘iā ‘Oe,” where the lyrics are in the Hawaiian language (see “Aloha Nui Loa īā ‘Oe” in Appendix C)
motives also occur in Japanese popular songs, they appear only occasionally, and they tend to occur in combination with a series of pitches in a stepwise motion. In Hawai’i, acculturated secular music developed under the strong influence of church music and employed triadic harmony as well as the predominant use of chordal instruments (Kanahele 1979a:129-141). Thus, Hawaiian compositions often employ an arpeggiated melodic outline of the underlying chord, as exemplified in the excerpt of a famous song, “Akaka Falls,” by Helen Parker.

Example VII-22. Excerpt of “Akaka Falls”

Some Hawaiian compositions in Japan use this type of melody throughout the piece (for example, see Buckie Shirakata’s “Odoru Koyoi” and Ōhashi Setsuo’s “Ruau no Hi mo Kiete” in Appendix C). However, those songs are relatively few, perhaps partly due to the persistent influence of Japanese traditional music that, as Okada (1991) writes, emphasizes melody rather than harmony.

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13 In her discussion of enka melodies, Okada (1991:288) states that melodic motion of Japanese music is not premised on harmonies; thus, the melody limits itself to stepwise motion within a pentatonic scale. She also mentions that leaps occur only infrequently. The first point is reiterated by Yano (1995:326) who states that most melodic movements in enka are stepwise within a pentatonic scale. Regarding leaps, she says that many songs include an occasional leap that stands in contrast to the rest of the melody.

The motive consisting of consecutive chromatic steps, followed by a large leap occurs in the melody of “Nagisa no Ukurere.” Composer Shiraishi Makoto uses this motive repeatedly throughout the entire composition. While “Nagisa no Ukurere,” with its emphasis on I and V chords and “chalang-a-lang” accompaniment, certainly does not sound like Tin Pan Alley or jazz, the frequent use of motives with chromatic steps may reflect the extreme popularity of American-composed hapa haole songs in the postwar Japan; many of these songs employed a chromatic melodic phrase. Among them, the opening phrase of “On a Little Bamboo Bridge,” below, shows striking similarities to that of “Nagisa no Ukurere” (for example, see mm. 5-6, 17-18, 37-38 in verse one).

John Whiteoak (1995:117) states that the use of chromatic passing tones, which creates a smooth gliding effect between basic harmonies, was one of the key features of the 1920s Tin Pan Alley jazz with Hawaiian themes, as a means to evoke “dreaminess” in Hawaiian-style piano and orchestral notation. This seems to hold true in many later compositions, such as the famous “Blue Hawai‘i” (1937) written by staff composers Leo Robin and

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Ralph Ranger at Paramount Pictures during the 1930s, and “Moon of Manakoora” (1937), written by American film composer, Alfred Newman, for the tropical-themed film “Hurricane.” It is, however, impossible to discern the particular source of influence for the chromatic melody of “Nagisa no Ukurere” aschromaticism is not unique to hapa haole and American popular music. Nevertheless, Shiraishi’s preference in his performances for repertoire emphasizing hapa haole songs from the 1930s and 1940s, including “On a Little Bamboo Bridge,” may suggest something about the sources of his compositional ideas.

Harmony

All six compositions use simple chord progressions. An inventory of the chords used in the verses of each song follows:

“Mori no Komichi”: I, IV, V(7), V7/IV, V7/V, vii9/iii

“Kagerō Moete”: I, IV, V, vi, V7/V, V7/ii, V9/ii, V7/vi

“Furusato Hawai”: I, IV, V(7), V7/V, V7/ii, V7/IV

“Aloha ‘Ukulele”: I(6), V(7), V7/V

“The Spirit of Aloha”: I, IV, V7, V7/V

“Nagisa no Ukurere”: I, IV, V(7) V(7)/ii, V(7)/V
In the actual performance, however, the lead or accompanying instruments occasionally embellish the basic harmony. In “Kagerō Moete”, for example, the steel guitar uses a blue note on the third scale degree (m. 143). At the end of the piece (m. 147), the final chord uses a triad with an added sixth. “Furusato Hawai” employs a variety of jazz chords, including triads with an added sixth (A♭6, A6, B♭6 in m. 106), ninth chords (C9, B9 in m. 105), and polychords (the first three chords in m. 85). “Nagisa no Ukurere” also uses chromatic chords (second, third, and fourth chords on ‘ukulele in mm. 12 and 36). In “The Spirit of Aloha,” the F-sharp in the lead guitar part (mm. 7 and 21) gives the feel of a I7 chord in that measure. All in all, however, the occurrence of such embellishments is limited, and the basic harmony largely consists of the primary chords plus V7/V provided by the string instruments. This characteristic chordal usage seems to convey a Hawaiian atmosphere in performance, a usage validated by the chord progressions in the large body of acculturated Hawaiian music that centers on the I, IV, and V7 (Kanahele 1979a:xxvii). The composers of the above six songs also wrote songs using other chords; yet, the fact that the songs analyzed here gained notable favor among the Japanese public should be some indication that this three-chord harmony is a significant icon of Hawaiianness for the Japanese.

Since the early 1990s, and perhaps related to Herb Ohta’s frequent visits to Japan, jazzy-sounding ‘ukulele has become increasingly popular. Consequently, some Japanese musicians have composed Hawaiian themed
songs with jazz chords. Yamaguchi Iwao’s “‘Ukulele Christmas” (1992), for example, displays sixth, seventh, and ninth chords, plus diminished and augmented variations of each (see ‘ukulele chord symbols on the music score of “‘Ukulele Christmas” in Appendix C). Thus, aesthetic preferences regarding the harmonic vocabulary of Hawaiian music are expanding in contemporary Japan.

Rhythm

Except for “The Spirit of Aloha,” in which guitars pick an even eighth-note rhythm, rhythms in the other songs display variations of strumming patterns played by guitars and/or ‘ukulele. The table below gives the main rhythmic patterns used in each composition and demonstrates that “Mori no Komichi,” “Kagerō Moete” and “Nagisa no Ukurere” emphasize a rhythmic subdivision of three, whereas “Furusato Hawai” and “Aloha ‘Ukulele” stress motives subdivided in multiples of two. Both are standard strumming motives widely used in acculturated Hawaiian music (Stillman 1978:27-28).

<table>
<thead>
<tr>
<th>“Mori no Komichi”</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>(bass)</td>
</tr>
<tr>
<td>2.</td>
<td>(rhythm guitar)</td>
</tr>
<tr>
<td>3.</td>
<td>(lead guitar)</td>
</tr>
<tr>
<td>4.</td>
<td>(lead guitar, trumpet, accordion)</td>
</tr>
</tbody>
</table>
"Kagerō Moete"

1. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (bass)
2. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (lead and rhythm guitars)
3. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (lead and rhythm guitars, 'ukulele)
4. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (lead and rhythm guitars)
5. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (steel guitar)

"Furusato Hawai"

1. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (bass)
2. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (guitar, 'ukulele, maracas)
3. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (conga)
4. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (ipu)

"Aloha 'Ukulele"

1. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (bass)
2. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (rhythm guitar, 'ukulele)
3. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) ('ukulele)
4. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) ('ukulele)
5. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (vibraphone)

"The Spirit of Aloha"

1. \( \text{\textbf{\textit{}}} \) (bass)
2. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (bass)
3. \( \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \quad \text{\textbf{\textit{}}} \) (rhythm guitar)
Comparison of the accompaniment in these six songs reveals no definite characteristic specific to each period in terms of the style of rhythmic accompaniment. On the other hand, an examination of melodic rhythms demonstrates certain tendencies in relation to each period. In “Mori no Komichi” and “Kagerō Moete,” for example, the vocal part shows a fairly simple rhythm with the repetitive use of the motive consisting of one half note and two quarter notes (\(\frac{1}{2} \frac{1}{4} \frac{1}{4}\)). Together with the yonanuki scale and stepwise melodic motion, this rhythmic motive frequently occurs in the melody of shōka songs, suggesting one possible source of the influence. In all four songs written since the 1950s, the rhythms of the melodies are often syncopated by skipping the stressed beats or using tied notes, thereby creating a rhythmic discrepancy between the vocal part and the instrumental accompaniment.

The transculturation of Hawaiian music into the Japanese context has been a process of selection and rejection. Using the elements identified above, we can begin to understand larger patterns of yearning in the Japanese encounter with Hawaiian music. In this analysis, the most favored emblem of Hawaiianess for the Japanese centers on sonority, particularly that of the steel guitar. Although falsetto voice was also incorporated in Japanese
performance to some degree, Hawaiian-style vocalization does not play a significant role in Japanese-style Hawaiian music in general. This is perhaps partially due to the relative difficulty of emulating it without a living model. In contrast to contemporary Japanese hula, the aesthetics of traditional Hawaiian chant, *mele oli*, have not gained a place in Japanese-style Hawaiian music. This rejection or acceptance of traditional chant is one of the clearest differences between the *honmono shikō* of hula performance and the aesthetics of the musicians.

Japanese expression of *Hawai-rashisa* (Hawaiianess) largely depends on the sonority of foreign instruments no matter what genre they adopt and appropriate, which contrasts with Hawaiian music in Hawai‘i that is foremost logogenic. The above six songs often reinforce the exoticism of the chosen instrumental sounds with other recognizable Hawaiian elements such as a particular Hawaiian musical form (such as *hula ku‘i*), melody (especially with large intervals of a sixth or seventh), harmony (the predominant use of the primary chords), or rhythm (duple meter emphasized with the chalang-a-lang strumming strokes). Combining those elements that they view as palatable Otherness, and by blending them with pre-existing sound aesthetics, Japanese “Hawaiian” musicians create their own world of Hawaiianess, distinct from the music from the original culture.

16 Ōhashi gives his reason that “the traditional Hawaiian music may sound beautiful in Hawai‘i, but it does not fit the environment of a mega-city like Tōkyō” (pers. comm., Nov. 12, 1999).
Summary

Analysis of the selected repertoire reveals several outstanding features of Japanese Hawaiian music. Some are stylistic and persistent across historical periods; for example, wide melodic leaps, occasional use of falsetto voice, a preference for primary chords, the predominant role of the steel guitar, and steady chalang-a-lang rhythms strummed on 'ukulele and guitar, are some of the mainstays common to many of the compositions over time. Other characteristics reflect more individualistic or period-specific choices, such as hula ku'i form and certain instrumentation (trumpet and slack-key tuned guitar, for example) that appeared at certain points in Hawaiian music history in Japan. Such musical features are evidence of selective nature of transculturation and changing aesthetics within what the Japanese view as Hawai-rashii (Hawaiianesque). The aesthetics of "The Spirit of Aloha," which seeks beauty in the unamplified music of the slack-key guitar, are distinct from those informing the lively improvisation on electrified steel guitar in "Kagerō Moete" or "Furusato Hawai."

Nevertheless, all of these aspects become a coherent search for Otherness if we understand performance and compositional practice in terms of the musicians' specific positions—where they stand in reality and where they wish to be in both musical and spiritual terms. A Japanese yearning for Hawai'i has emerged from different states of need over the period of fascination with Hawaiian music. What was once envy of a carefree life of plenty has evolved into a nostalgic longing for a simpler past. Perhaps the
change from lively and carefree syncopation with alien sonorities to an admiration of a simple acoustic sound reflects something about the artist as well as his hopes for himself and his audience. Because both musicians and Hawai'i itself have changed over the years, Hawai-rashii must evolve in order to continue to bridge the distance between the two shores.
CHAPTER VIII
CONCLUSION

Throughout my research of Hawaiian music and dance in Japan, my informants, regardless of their age, consistently revealed their yearning for Otherness through participation in the Hawaiian performing arts. Their view of "Other," however, has changed over the course of time. These changes reflected Japan's socio-economic position relative to the rest of the world and the Japanese' own perception of themselves. From the 1930s through the mid-1960s, Hawaiian music aficionados in Japan dreamed of American modernity, affluence, and sophistication through performing and listening to half-Americanized hapa haole Hawaiian songs. Even during World War II, some continued to play 'ukulele at the war front despite the Japanese government's suppression. In essence, their fantasy in those decades was characterized by a strong sense of akogare—yearning for, or great admiration of, "the halo of dominant culture prestige" (Kartomi 1981:244). But this modern aspect of Hawaiian music was also fused with a vision of romantic tropical islands that the Japanese often poetically called minami no shima (southern islands), or yume no shima (dream islands). The revival of Hawaiian music in the 1980s arose from among the generation that felt nostalgic for Hawaiian music from the 1950s as well as for the sense of yearning and youth they had attached to that music.
In contrast, the recent Japanese enthusiasm for Hawaiian music and dance derives from a longing for opposite qualities, that is, the elements of non-Western, indigenous, and spiritual culture that the Japanese felt they had lost in the hurried process of postwar modernization. This fascination found value in things of tradition and the primordial past, such as a more spiritually connected communal lifestyle or pristine nature. Thus, the history of Japanese Hawaiian music and dance expresses a Japanese quest for two seemingly opposed ideals. The change in the Japanese view also reflects the evolution of the arts in the original culture. The recent authenticity boom among the Japanese hula community was only possible because of the Hawaiian Renaissance movement during the 1970s and 1980s in Hawai'i that precipitated local Hawaiian passion for the artistic style representative of pre-European contact.

The sense of nostalgia for pre-modern qualities in the Japan of the 1990s may be comparable to the social phenomenon of nostalgia in Europe and the United States during the nineteenth century. According to historian Peter Fritzsche (2001), nostalgia emerges as a result of an abrupt discontinuity of tradition. Explaining how a massive and unprecedented social change after the French Revolution brought about a sense of alienation and an awareness of loss of self, he asserts that nostalgia is largely a modern condition. This shared sense of rootlessness, Fritzsche says, gave rise to a strong interest in remediating this “memory crisis” by acknowledging and valuing things from a traditional past (ibid.:1589, 1591-1592).
The nostalgia felt in nineteenth-century Western society shares a common element with the nostalgia of the Japanese Hawaiian music and dance community in its quest for authenticity during the 1990s. Both populations had gone through massive social change that distanced them from tradition—the historical and cultural sources of self—as they experienced a rapid societal reconfiguration. What distinguishes the Japanese nostalgia of the 1990s, as demonstrated in this study, is the fact that a sense of lost identity did not direct the authenticity seekers to the traditions within their own Japanese culture but rather towards the consumption of the traditions of other people. For them, the “smell of earth” did not have to be that of the Japanese soil; the simplicity of an acoustic sound did not have to emanate from Japanese instruments. Just as one informant’s remark (“I want to be Hawaiian!”) indicates, the contemporary Japanese fascination with tradition is intertwined with an ongoing psychology of “exocentrism” or “ethnoperipherism,” that is, an admiration of the foreign, and a corresponding decentering of one’s position in relation to the foreign.

In Chapter IV, I examined the possibility that the immediate source of this mindset may lie in Japan’s relatively weak position during the nineteenth century, when Japan opened to the West. Western societies’ nostalgia for a lost past also precipitated an interest in the consumption of Other peoples’ traditional cultures, as evidenced in the flourishing of the international tourist industry in the twentieth century. Nevertheless, I find that the Japanese consumption of Others differs from Western consumption precisely because
of this attitude of self-depreciation and a sense of yearning for what is "not me." I believe that one of the most salient characteristics of the authenticity craze, which places a high value on the close replication of a foreign art, operates in perfect harmony with the above Japanese propensity to "exocentrism."

Examining the characteristics of the Japanese art training system, however, revealed that the high value of "becoming Other" finds its roots before the modern history of Japan, because traditional art training viewed perfect imitation of a model as the best way to learn the art. Thus, the strong Japanese identification with Otherness in studying Hawaiian performing arts is reinforced both by the social conditions of its particular time and the long-standing philosophy of traditional art training.

Despite this Japanese yearning for Otherness, the Japanese have also energetically Japanized foreign cultural forms, and this illustrates the fact that their yearning is not for all aspects of the Other, but rather selective. I discussed such appropriation in the areas of the hula training system that superimposes the Japanese iemoto system on Hawaiian halau hula, the themes of songtexts that favors viewing the Other as unattainable, the song repertoire that emphasized ao-dake-sango, the performance style that places an extreme importance on steel guitar and instrumental technique in general, and the Japanese-composed "Hawaiian" songs incorporating both icons of Hawaianness (such as a particular musical form or melody type) and elements already familiar to the Japanese ear. In the period of intense
honmono shikō during the 1990s, however, Japanese elements tended to be kept in a private sphere, and only foreign (i.e., authentic) aspects of the practice were officially acknowledged, thus creating a double structure of self presentation.¹

In the past ten years, however, both the aspiration to foreign authenticity and the Japanization of Hawaiian performing arts have elicited attention from the people of the original culture. This concern is especially strong regarding the Japanese hula schools. The most common criticism has been that Japanese exploit hula by making it into a big business. Generally,

¹The above explanation of the status of foreign popular culture in Japan that emphasizes Japanese admiration of the exotic may contrast with some of the ethnocentric discourse on Japanese “uniqueness,” known as nihonjinron, advocated by Japanese intellectuals (for the history of nihonjinron, see Mouser, Ross and Sugimoto 1986; Dale 1986; Aoki 1990; Befu 1993; Iwabuchi 1994, 1998; Yoshino 1997). Under the threat of colonization by the West in the nineteenth century, Japan began to emulate Western modernity. In the face of this apparent Western domination, the concept of an “uncontaminated” Japanese essence became an important part in building Japanese national/cultural identity (Iwabuchi 1998:3). After World War II, when Japan experienced a wholesale Americanization in every sphere of life, some Japanese intellectuals attempted to evaluate Japan’s assimilation of the foreign (especially the West) as “uniquely Japanese” in character, explaining that Japan indigenizes the foreign in a way unique to itself (ibid.:4). In this discourse, foreign elements of the imported cultural practices and products that Japanese considered as “impure” were purged in the process of indigenization (Iwabuchi 1998:9). Such a view claiming the uniqueness of the Japanese people became especially prominent in the 1970s and after, when Japan’s international status and economic success attracted the attention of intellectuals outside Japan.

The enthusiasm for discovering/proving the uniqueness of the Japanese people and culture described above, however, does not necessarily represent the consciousness of the ordinary Japanese consumers of imported culture. Also, focusing on nihonjinron as a mainstream national trend overlooks a long-standing sense of self-deprecation and the feeling of admiration of the West among the Japanese public that still exists even after Japan’s international status was already firmly established. While nihonjinron illustrates ideas of the cultural elite, inspection of the feelings of the general public also provides other views—no less important—about how they regard the assimilation of foreign cultures. I contend that a lingering sense of yearning for the foreign among many general consumers plays an important role in molding how the importers of foreign products (such as the buyer of Tōkyō Disneyland) assimilate the products into the Japanese consumer culture. In the Japanese hula world, for example, I believe that people’s fascination with honmono since the early 1990s—including the spirituality of Hawaiian hula, as opposed to a Japanized version of the hula—strongly influences how current Japanese hula teachers structure their system of hula training.
those who criticize the Japanese hula school system felt that the Japanese take a valuable cultural asset and "steal" it for the purpose of making money. Such criticism was especially prominent in the mid-1990s and was partly influenced by Hawaiians' collective memory of the Japanese economic invasion of Hawai'i during the time of the bubble economy in the late 1980s (see Okamura 1994). When Japanese spectators attended Hawaiian hula events in growing numbers to watch Japanese hula troupes perform, Hawaiians felt they monopolized the best seats, raising issues of economic hegemony and cultural access (see, for example, an interview with Luana Kawelu in Seto 2001:57). From this perspective, Japanese enthusiasm for hula is interpreted as an insensitive, imperialistic cultural invasion by a people who voraciously consume Hawaiian culture via their economic power in order to quell their sense of loss in their own society (see Rosaldo 1993:68-87).

Meanwhile, there are also Hawaiian kumu hula and hula specialists who believe that the participation of Japanese in the Hawaiian hula world helps to revitalize Hawaiian culture and promote the status of the hula as a universally recognized art form. Many supporters of "internationalization" of the hula teach Japanese students both in Hawai'i and Japan; some also have discovered a lucrative business teaching Japanese. In this sense, economic exploitation is not one-way, but rather mutual and complicit.

Perhaps more than the economic issue, what divides the cultural exporters and importers are questions involving who assumes and maintains control in the transmission of the art, and who is entitled to teach. I often
heard the criticism that many Japanese teach hula in Japan without sufficient knowledge and insight about the art of hula. Some informants—both Hawaiians and Japanese—regretted that there are Japanese teachers who stay in Hawai‘i only for a week or so to learn new repertoire and then teach it in their own schools.

Ironically, this phenomenon is one result of the “authenticity boom.” By the early 1990s, there were already many Japanese who had “graduated” from the Japanese hula schools and were teaching independently in Japan. The rise of honmono shikō, however, made it necessary for these Japanese-trained teachers to study again with a Hawaiian kumu. Also, as Japanese teachers began to study directly with Hawaiian kumu, they stopped sharing choreography with others—something they had done during the 1980s. Thus, teachers in Japan were even more compelled to find their own kumu, in order to expand their repertoires and master basics of the hula. Since they were already teaching and could not stay in the islands for an extended period, they visited Hawai‘i several times a year to take intensive training, each trip being for a week or two. It is generally these Japanese teachers who are the targets of criticism. Several Hawaiian kumu hula shared an opinion that those students who cram in lessons or attend workshops during a week-long stay might be able to emulate the dance form very well, but it is impossible for them to understand and express the deep meaning manifested in the Hawaiian song texts without living in Hawai‘i long enough and studying Hawaiian language seriously. Well-known kumu hula George
Naope expressed this feeling as follows: "I am glad that Japanese people love hula and practice it hard. But I truly wonder how they can teach the meaning of the songs while not knowing the language!" (Yoshida 2002:18) (My translation). Another anonymous kumu shared a stern opinion about the ethics of cultural outsiders’ right to teach hula in general: "I think it is fine that they study hula, but I really have a problem that they teach."

On the other hand, some Japanese teachers believe that Japanese may be at an advantage in teaching Japanese novices because the Hawaiian way of teaching usually does not incorporate the verbal explanation that cultural outsiders need. There are also some Japanese teachers who think that the current “authenticity” craze is a superficial focus on imitation and advocate the necessity of developing their own hula, distinct from that of Hawai‘i.

The fundamental issue boils down to the following question: how can cultural outsiders, such as Japanese, authenticate the hula and express the self to the fullest extent using a borrowed art form? It remains problematic whether there can be a Japanese hula practice that Hawaiians will accept as comfortably authentic and that Japanese are equally able to call their own.

While Japanese dancers struggle with these issues of identity, Japanese musicians have been less concerned about the close replication of the current “authentic style” than those who actively seek honmono through Japanese hula. This may be partly because they have less direct connection with native performers and partly because the musical practice in Hawai‘i is improvisational in nature, making establishment of the model to follow
difficult for the Japanese musicians, except through replicating recordings. This differs from hula, where the choreography is usually already composed before the actual performance. Above all, some Japanese musicians, who first learned techniques through exact copying, are aware that the ability to perform “just like somebody in Hawai‘i” may reduce them to becoming mere stand-ins for the native performers that accompany Japanese hula dancers who prefer to dance to live music instead of recordings. Regretting the current status of Japanese musicians, a few critical musicians say that mere imitation will not work and that “there is no need to become Hawaiian” (Anonymous 2002a:3). Thus, some current Japanese musicians are in search of directions that will provide them opportunities to express their artistic creativity.

The present situation of the Japanese Hawaiian musicians in the history of musical transculturation evokes memories of Japanese jazz musicians. They too, had experienced a phase of close replication of the Other in the 1950s, followed by a conscious effort to create their own jazz in the 1960s and 1970s by employing indigenous musical instruments and musical motives that they thought might enhance the unique quality of Japanese jazz (Atkins 2001:168-169, 224).

Japanese Hawaiian musicians are now involved in that same struggle with self and Other in the pursuit of survival—artistically as well as economically—that Japanese musicians in other genres encountered on their own paths of development. The evolution of their art, formed and
constrained by the Japanese public’s ongoing fascination with the changing meaning of “Hawai‘i,” may involve a selective use of components of that meaning, in the same way as the evolving sound, since the Haida Brothers, has selectively chosen elements from the modeled music.

Tracing the history of Hawaiian performing arts in Japan, the divergence of development in music and dance is notable. In those separate paths, though, I find commonalities. The most obvious common characteristic is the use of the art as a means for mental travel or escaping from the everyday life. Many Japanese lyrics expressed the fantasized image of “southern islands,” and the performers and listeners actually dreamed of being there through the acts of performing and listening. In the hula world, brightly-colored outfits and old song repertoire served as vehicles for the transformation of identity.

In the aspect of performance, both Japanese musicians and dancers eschew improvisatory performances, perhaps because they have customarily adopted a method of learning by close replication of a model. Many amateur steel guitarists since the postwar period looked to either Buckie Shirakata or Ōhashi Setsuo as a model to emulate, instead of developing their own style. In a similar way, hula dancers train in a system, highly influenced by iemoto system principles, which emphasizes the continuity of a dance style and the perpetuation of established choreography. Such commonalities reveal that the Japanese propensity for escape is inevitably bound by pre-existing social
patterns. While their goal appears exotic and unconventional, their approach is both codified and socially sanctioned, and may be reflected in parallel patterns of cultural acquisition applicable to other imported arts in Japan.

This dissertation contributes to the field of ethnomusicology in several ways. First, it provides the history of Hawaiian music and dance in Japan and chronicles the Japanese fascination with this imported sound and movement. Second, the study presents a stimulus to globalization that has received little attention. This work demonstrates that the transculturation of music and dance does not always occur within the major transnational flow of the arts as dictated by the operation of multi-national media conglomerates. Nor is it restricted to diasporic communities. Instead, it presents a demand-driven, consumer-initiated globalization, which may at times generate the rather unexpected popularity of certain arts out of a confluence of individual interests and within communities ethnically unrelated to the source.

Third, this research points out the importance of understanding historical change when dealing with imported arts. The case of Hawaiian performing arts in Japan clearly indicates that the nature of Japanese fascination with Hawaiian music has changed over time, depending on Japan’s position relative to the rest of the world. This underscores the danger of assuming a simplistic model of uniform causation in musical globalization. Rather, scrutinizing the ways in which people appreciate and use a particular
imported art in each social context in each period leads to a deeper understanding of the essence of their fascination.

Finally, this study adds to the knowledge of mechanisms of appropriation of the Other. The case of Japanese Hawaiian music and dance clearly demonstrates that the transculturation of foreign arts is affected greatly by pre-existing learning systems and their patterns of transmission and mastery. Without awareness of those systems and their effects, there is a risk of misinterpreting the source of choices of action in the process of adoption.

In this dissertation, I have attempted to accomplish two things: to discover the nature of the Japanese fascination with Hawaiian performing arts, and to delineate ways in which the Japanese appropriated them. For the former goal, historical research and fieldwork on current Hawaiian music and dance in Japan revealed an unchanging element in the essence of fascination that I call yearning—an unfulfilled desire for something one does not have. For the latter goal, I have mainly concentrated my research on the analysis of the hula training system in Japan, lyrics written in the Japanese language, and a selected repertoire of Japanese-composed “Hawaiian” songs. The study of these areas demonstrated that Japanese Hawaiian music performers and hula dancers employ pre-existing paradigms of aesthetics and learning structure to pursue their goal of Otherness. The adoption of familiar, patterned systems of learning enables the successful functioning of
this non-corporate, consumer-initiated (and “outsider”-initiated) transcultural flow.

What awaits future research is the detailed musicological study of Japanese-style steel guitar playing. When I communicated with Japanese musicians, they generally identified three styles of steel guitar playing in Japan, namely, the “Haida style,” “Buckie style,” and “Oppachi (Ōhashi Setsuo’s nickname) style.” Since these three steel guitarists were the mentors of the majority of the Japanese musicians active today, a close analysis of the playing styles and techniques of these three performers would provide interesting information regarding how exactly Japanese players of Hawaiian music Japanize their sound.

The mastery of an art, particularly a foreign art, is a complex process driven by motivations, reactions, and training structures that are specific to a time and place. As I think back on my father’s involvement with Hawaiian music and how it was typical of an era, and my own experience—or rather, non-experience—of that music when I grew up in the 1970s, I am impressed by how Hawaiian performing arts regained the position of the yearned-after Other. I am fascinated by the new reasons many contemporary Japanese cite for their involvement. At the same time, as a Honolulu resident during the 1990s, I have observed Hawaiian performing arts as an important source of Hawaiian ethnic “self.” The sharp difference between this and the way the Japanese aficionados view, consume, and appropriate these arts is striking. Practitioners on both sides continue to negotiate these competing claims. As
we consider the sources of their encounter, however, this dissertation sheds light on the primary question for the people who adopt these arts, that is, why they choose to engage in that process and what an examination of their music tells us about that engagement.
APPENDIX A

LYRICS OF HAWAIIAN AND HAWAIIAN-STYLE SONG REPERTOIRE
SUNG IN JAPANESE, WITH ENGLISH TRANSLATION

AKAI HANA ANSERUYUMU [A Red Flower, Anthurium]
Music and Lyrics: Ōhashi Setsuo
Sung by Ōhashi Setsuo, 1971 (RCA)

1. AROHA TAWĀ NI SAYONARA O
TSUGETE WAKARETA OMOIDE WA
HAWAI NO HITO GA KURETA AKAI HANA ANSERUYUMU

2. NAMIDA KORAETA AROHA OE
SHIMA NO YÜHI GA MOERU KORO
HAWAI NO HITO GA KURETA AKAI HANA ANSERUYUMU

3. HONORURU NI ANATA GA KAERU HI O
MATTE IMASU TO SASAYAITA
HAWAI NO HITO GA KURETA AKAI HANA ANSERUYUMU

1. The memories of parting and
Saying good-bye to the Aloha Tower.
A red anthurium that someone from Hawai‘i gave me.

2. I held back my tears, listening to “Aloha ‘Oe.”
It was the time when the island’s setting sun glowed.
A red anthurium that someone from Hawai‘i gave me.

3. She whispered, “I’m waiting for the day
When you return to Honolulu.”
A red anthurium that someone from Hawai‘i gave me.

1 All translations from Japanese lyrics are mine.
2 Used by Permission of JASRAC License No. 0400771-401
AKAI REI [Red Lei]\(^3\)
Music and Lyrics: Ōhashi Setsuo
Composed in 1940
Sung by Ōhashi Setsuo, 1959 (Nippon Columbia AL-201)

1. TSUKI SHIROI HAMABE NI AKAI REI KAKETE
UTATTA-KKE KIMI TO FUTARI
KIKOETE KITA NE NATSUKASHII UTA GA
YASHI NO HA YURETERU SHIMAKAGE KARA

KIMI NO HITOMI NAZEKA URUMU
HOSHI FURU HAMABE NI AKAI REI KAKETE
TANOSHIKATTA NE KIMI TO FUTARI

KIMI NO HITOMI NAZEKA URUMU
HOSHI FURU HAMABE NI AKAI REI KAKETE
TANOSHIKATTA NE KIMI TO FUTARI
KIMI TO FUTARI

1. On the white moonlit beach, wearing red leis,
We sang, two of us.
Is that the sound of that dear song?
The leaves of the palm trees are swaying on the island.

Your eyes are misty with tears.
At the beach filled with stars, we wore red leis,
Wasn’t it fun, the two of us?

Your eyes are misty with tears.
At the beach filled with stars, we wore red leis,
Wasn’t it fun, the two of us, the two of us?

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AKAKA NO TAKI [Akaka Falls]

Original Title: Akaka Falls
Music and Lyrics: Helen Parker
Japanese Lyrics: Nagata Tetsuo
Sung by Haida Katsuhiko, 1965 (Victor Japan, 1965 JV 171)

YUME NO FURUSATO HAWAI
KOKORO TANOSHIKI SHIRABE
KIMI TO FUTARI DE UTAØYO
ANO SHIMA NO UTA O
UTAO YO ANO AROHA O

My dream homeland, Hawai‘i.
The melody that fills my heart with joy,
Let’s sing together, two of us.
The song of that island,
Let’s sing that aloha.

Original Lyrics (Hawaiian text and English translation)

1. Malihini ku‘u ‘ike ‘ana
   Kahi wailele o ‘Akaka
   Wai kau mai la iluna
   Lele hunehune mai la i na pali
   Lele hunehune mai la i na pali.
   The first time I saw Akaka Falls
   Appearing there above
   Leaping in spray on the cliff
   Leaping in spray on the cliff.

2. Kau nui aku kahi mana‘o
   E iki liki aku i ka nani
   La ‘uka ku paoa
   Ike aka meke onaona
   Ike aka meke onaona.
   One great thought arises
   Of being overcome by the beauty
   Of the sweet-smelling uplands
   Fragrant and lovely
   Fragrant and lovely.

3. Onaona wale ho‘i i‘uka
   Ika pa‘u mau ia e ka noe
   La ‘uka ku pa oa
   E moani nei i ku‘u poli
   E moani nei i ku‘u poli.
   Alluring also are the uplands
   Continuously one with the misty rain
   Whose overwhelming scent
   Is welcomed into my heart
   Is welcomed into my heart.

4 Used by Permission of Warner Bros. Publications, Inc. Source: Kamehameha Schools HIS
4. Na ke akua mana loa
   E kia'i maluhia mai
   'Ike mau pua
   O ku'u 'āina aloha
   O ku'u 'āina aloha.

   It is for the Almighty
   To guide and protect
   The precious people
   Of my beloved land
   Of my beloved land.

5. Ha'ina ia mai ka puana
   Kahi wailele o 'Akaka
   Kau mai la iluna
   Lele hunehune mai la i na pali
   Lele hunehune mai la i na pali.

   Tell the theme
   Akaka Falls
   Appearing there above
   Leaping in spray on the cliff
   Leaping in spray on the cliff
ALOHA HONOLULU
Lyrics: Kondo Haruo
Music: Haida Haruhiko
Sung by Haida Katsuhiko, 1936 (Victor Japan 53890-A)

1. AKETE URESHII TABI NIKKI
TANOSHII HAWAI NO OMOIDEYO
YASHI NO HAKAGE NI TOKONATSU NO
ALOHA HONOLULU YUME NO MACHI

2. TSUKI NO NAGISA NO UKURERE NI
AWASU GITĂ NO AI NO UTA
UKARE GOKORO NO FURADANSU
ALOHA WAIKIKI UTA NO HAMA

3. MANOA BARĒ NO NIJI NO HASHI
KAKETA OMOI WA NANAIRO NI
HAIBISUKASU NO HANA NO IRO
ALOHA HONOLULU KOI NO SHIMA

4. MANOA BARĒ NO NIJI NO HASHI
KAKETA OMOI WA NANAIRO NI
HAIBISUKASU NO HANA NO IRO
ALOHA HONOLULU KOI NO SHIMA

1. It is fun to open my travel journal.
Sweet memories of Hawai‘i,
Palm trees, ever-lasting summer.
Aloha, Honolulu my dream town.

2. At the beach on a moonlit night,
Sing a love song on ‘ukulele and guitar,
Dance hula merrily.
Aloha, Waikīkī the singing beach.

3. Rainbow bridge in Mānoa Valley,
My tearful sorrow in seven colors,
The color of hibiscus.
Aloha, Honolulu the island of love.

4. (Same as verse three)

5 Used by Permission of Victor Music Publishing Co., Inc.
ALOHA NIGHT BLUES (1998)\(^6\)
Music and Lyrics: Kaida Akihiro
Sung by Kaida Akihiro, 1998
(Chiba Tetsuya Production IW-9901)

1. O-HISAMA NOBOREBA OIRA NO KIBUN
   UKURERE KATATE NI HAMABE NI IKU YO
   AOI SORA NO SHITA NAMI GA TAWAMURETE
   FUTARI NO ASHIMOTO KUSUGUTE IRU

2. TSUKI GA NOBOREBA KIMI GA ODORU YO
   MUMU-SUGATA MO TSUYAYAKA NI
   KOI NO FURA SONGU BOKU GA UTAEBA
   URUNDA HITOMI GA YASASHIKU HIKARU

3. MANTEN NO HOSHI GA FUTARI O TSUTSUMEBA
   ROMANTIKKU NA YORU NO HAJIMARI
   KAKUTERU KATATE NI MIDNIGHT RADIO
   SETSUNAI MERODI KANADERU SUCHI RU GITĀ

4. MA-YONAKA SUGITEMO MADA-MADA TSUZUKU YO
   AROHA KIBUN NI OWARI WA NAI NO SA
   SLEEPING TIME NI OWARI O TSUGETARA
   KONYA MO UTATTE ODORO HAWAIIAN NIGHT

1. When the sun is up, it's my time.
   I go to the beach with my 'ukulele.
   Waves dance under the blue sky, and tickle our feet.

2. When the moon is up, you dance.
   You look charming in a mu'umuu.
   When I sing a hula song of love,
   Moist eyes twinkle enticingly.

3. When the star-filled skies envelop the two of us,
   A romantic night begins.
   On a midnight radio we listen with cocktail in hand,
   There comes the yearning melody of a steel guitar.

4. After midnight, it still continues.
   There is no ending to the aloha feeling.
   When the time for sleep passes, let's sing and dance again.
   A Hawaiian night!

\(^6\) Used by Permission of Kaida Akihiko
1. ALOHA NUI LOA IĀ 'OE7 (ca. 1950)
Japanese Title: SUTEKI NA ALOHA O ANATA NI [Sweet Aloha to You]
Music: Buckie Shirakata
Lyrics: Buckie Shirakata (Verse 2), and
        Dick Mine (Verse 1 [translation of Verse 2])
Sung by Betty Inada, 1951 (Teichiku C-7038B) and
        Ethel Nakada, 1975 (Teichiku GM-9)

1. ALOHA NUI LOA IA OE
   WA GA AI NO UTA
   ALOHA KIMI NI IDAKARE
   KUCHIZUKE O

   ANATA GA SOBA NI IRU TOKI
   WA GA MUNE FURUE
   NAMIDA DE UTAU UTA
   ALOHA NUI LOA IA OE,

2. *Aloha nui loa iā 'oe*
   Is my song of love to you.
   Aloha with a kiss to remember
   This moment with you.

   I feel a certain thrill
   When you’re near me,
   With your lips so close to me.
   My love song to you dear from my heart,
   *Aloha nui loa iā 'oe*,
   *Aloha nui loa iā 'oe*.

1. (Translation of Verse One)
   *Aloha nui loa iā 'oe*
   The song of my love,
   Aloha—embracing, we kiss.

   My heart throbs
   When you are near me.
   *Aloha nui loa iā 'oe*, the song I sing with tears.

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ALOHA 'OE (1)
Original Title: Aloha 'Oe (1878)
Music and Lyrics: Queen Lili'uokalani
Japanese Lyrics: Saeki Takao
Sung by Fujiwara Yoshie, 1933 (Victor Japan 13298-B)

1. NAGISA AME NI NURETE
SHINOBI NAKU WA KAMOME KA
MI-KAERU KIMI NO HITOMI
NANI NI MI-IRITE SABISHIKU

ALOHA 'OE
ALOHA 'OE
MATA AU SONO HI O YUME MITE
OKURU KAKE-BANA
KIMI YO SAYONARA

The shore is wet with rain.
Is that a seagull that weeps quietly?
You turn back and look.
What are your eyes looking for with such loneliness?

Aloha 'oe,
Aloha 'oe,
I dream of the day when we meet again,
And I give you a flower lei.
Good-bye.

Original Lyrics

1. Ha'aheo ka ua i nā pali
Ke nihi a'e la i ka nahele,
E hahai ana paha i ka liko,
Pua 'āhihi lehua o uka.

Aloha 'oe, [a]loha 'oe
E ke onaona noho i ka lipo,
A fond embrace a ho'i a'e au,
Until we meet again.

8 Original Lyrics in Public Domain
9 Used by Permission of JASRAC License No. 0400771-401
2. ‘O ka hali‘a [a]loha i hiki mai,
Ke hone a'e nei ku'u manawa,
‘O oe nō ka'u ipo aloha,
A loko e hana nei.

Aloha ‘oe, [a]loha ‘oe
E ke onaona noho i ka lipo,
A fond embrace a hoʻi aʻe au,
Until we meet again.

3. Maopopo kuʻu 'ike i ka nani,
Nā pua rose o Maunawili,
I laila hia'ai nā manu,
Mikiʻala i ka nani o ka liko.

Aloha ‘oe, [a]loha ‘oe
E ke onaona noho i ka lipo,
A fond embrace a hoʻi aʻe au,
Until we meet again.

Translation of the Original¹⁰

1. Proud is the rain upon the cliffs,
Creeping silently through the forest,
Pursuing perhaps the leaf buds,
Of the 'āhīhi lehua blossom of the valley.

Farewell to you, farewell to you
Fragrant one dwelling in the dark forest,
A fond embrace then must I leave,
Until we meet again.

2. Loving remembrance that comes to me,
Stirs sweetly in my emotions.
You are my beloved sweetheart,
that my heart dwells upon.

Farewell to you, farewell to you
Fragrant one dwelling in the dark forest,
A fond embrace then must I leave,
Until we meet again.

¹⁰ Source: Barbara B. Smith, ed., The Queen's Songbook (1999:37). Used by Permission of Hui Hānai
3. Clearly I have seen beauty,
The rose blossoms of Maunawili,
There do birds delight,
Moving quickly to the beauty of the leaf buds.

Farewell to you, farewell to you
Fragrant one dwelling in the dark forest,
A fond embrace then must I leave,
Until we meet again.
ALOHA 'OE (2)
Original Title: Aloha 'Oe (1878)\textsuperscript{11}
Music and Lyrics: Queen Lili'uokalani
Japanese Lyrics: Wakasugi Yüzaburo\textsuperscript{12}
Sung by Haida Katsuhiko and the Victor Hawaiian Ensemble, 1938
(Victor Japan J-54371-A)

1. MINATO O DETE YUKU FUNE
NAGORI OSHIMU HITOTOKI
AFURURU ATSUI NAMIDA
MUNE NI HIMETE YUKIMASE

ALOHA 'OE
ALOHA 'OE
MATA AU SONO HI O YUME MITE
OKURU HANATABA
KIMI YO WASUREJI

OKURU HANATABA
KIMI YO WASUREJI

1. The boat leaves the harbor,
The time in which we regretfully say farewell.
Warm tears well up and flow.
Hold those tears in your heart and go.

\textit{Aloha 'oe},
\textit{Aloha 'oe},
I dream of the day we meet again,
And I give you a bouquet.
I will not forget you.

And I give you a bouquet.
I will not forget you.

\textsuperscript{11} Original Lyrics in Public Domain
\textsuperscript{12} Used by Permission of JASRAC License No. 0400771-401
ALOHA ‘UKULELE (1968)\(^{13}\)
Music and Lyrics: Ōhashi Setsuo
Performed by Ōhashi Setsuo and the Honey Islanders, 1970 (RCA)

1. UKURERE HIKŌ YO WAIKIKI NO HAMABE DE
   SHIROI NAMI GA ODORU TSUKI NO HIKARI ABITE
   UKURERE HIKŌ YO WAIKIKI NO HAMABE DE
   SHIROI NAMI GA ODORU TSUKI NO HIKARI ABITE

2. AMAI KOI NO UTA ARA MOANA NO HAMABE DE
   NAMIDA-GUNDA KIMI NO HITOMI NI UTSURU HOSHI YO
   AMAI KOI NO UTA ARA MOANA NO HAMABE DE
   NAMIDA-GUNDA KIMI NO HITOMI NI UTSURU HOSHI YO

3. ASHITA NO YORU MO KARAKAUA DE AO NE
   SAYONARA WA IWAZU NI UKURERE DE UTAO NE
   ASHITA NO YORU MO KARAKAUA DE AO NE
   SAYONARA WA IWAZU NI UKURERE DE UTAO NE

4. HAINA MAI SAPUANA WAIKIKI NO HAMABE DE
   SHIROI NAMI GA ODORU TSUKI NO HIKARI ABITE
   HAINA MAI SAPUANA WAIKIKI NO HAMABE DE
   SHIROI NAMI GA ODORU TSUKI NO HIKARI ABITE

1. Let’s play the ‘ukulele at Waikiki Beach,
   White waves dance, lit by the moonlight.
   Let’s play the ‘ukulele at Waikiki Beach,
   White waves dance, lit by the moonlight.

2. A sweet love song at Ala Moana Beach,
   The stars are reflected in your misty eyes.
   A sweet love song at Ala Moana Beach,
   The stars are reflected in your misty eyes.

3. Tomorrow night, too, let’s meet at Kalākaua,
   Let’s sing with the ‘ukulele, not saying good-bye.
   Tomorrow night, too, let’s meet at Kalākaua,
   Let’s sing with the ‘ukulele, not saying good-bye.

4. Haina mai sapuana, at Waikiki Beach,
   White waves dance, lit by the moonlight.
   Haina mai sapuana, at Waikiki Beach,
   White waves dance, lit by the moonlight.

\(^{13}\) Used by Permission of JASRAC License No. 0400771-401
ALOMA\textsuperscript{14}

Original Title: Aloma of the South Seas (1925)
Music and Lyrics: Robert Bowers and Francis De Witt
Japanese Lyrics: Saijō Yaso
Sung by Yotsuya Fumiko, 1932 (Victor Japan 52216-B)

1. FUNE WA SUSUMI TSUKI WA NOBORU
   KOI WA TANOSHI TADAYOU KANÜ
   WAKAKI INOCHI O KIMI IMA UTAU
   TANOSHI HAWAI WARERA NO KANÜ
   KOYOI WAKARE ITSU NO HI KA AWAN
   ALOMA, ALOMA, KOISHI NO OTOME
   TSUKI WA TERASU YASHI NO HAKAGE NI
   ALOMA ALOMA WARERA NO KANÜ

1. The boat sails, the moon rises,
   Love is fun, my canoe drifts.
   You are singing of your young life
   Fun is Hawai'i, our canoe.
   Tonight we part, we may see each other again some day.
   Aloma, aloma, my beloved lady,
   The moon casts light on our canoe.
   Aloma, aloma, through the palm leaves.

Original Lyrics

1. Aloma, aloma, wild flower she grew
   You take her, and make her a flower
   Just for you.
   Love's waking, love's aching,
   She learns it all one day.
   Aloma, aloma, her petals fall away!

\textsuperscript{14} Used by Permission of Warner Bros. Publications, Inc.
ANATA GA INAI TO SAMISHII [I Miss You] (1968)\textsuperscript{15}
Music and Lyrics: Ōhashi Setsuo
Sung by Ōhashi Setsuo, (Tōshiba EMI)

1. SUBARASHII HONORURU NO TSUKI O
   ANATA NI MISETE AGETAI
   SHIROI SUNAHAMA NO YASHI GA YURETEMO
   ANATA GA INAI TO SAMISHII

2. AMAKU KAORU PURUMERIA NO HANA O
   ANATA NI TSUKETE AGETAI
   SOYOGU MINAMI KAZE HOHO O NAZETEMO
   ANATA GA INAI TO SAMISHII

3. WAIIKIKI NO YORU NO NAGISA O
   ANATA TO ARUITE MITAI
   KANAKA NO MUSUME GA MANEKI-KAKETEMO
   ANATA GA INAI TO SAMISHII

1. I want to show you
   The wonderful moon in Honolulu.
   Even if palm trees sway on the white beach,
   I feel lonely when you are not with me.

2. I would like to give you
   The sweet-smelling flower of plumeria.
   Even if the tropical breeze caresses my cheeks,
   I feel lonely when you are not with me.

3. I would like to walk with you
   On the Waikiki beach at night.
   Even if kanaka girls beckon me,
   I feel lonely when you are not with me.

\textsuperscript{15} Used by Permission of JASRAC License No. 0400771-401
AOI KOMICHI [Wooded Narrow Path] (1937)
Original Title: In the Royal Hawaiian Hotel (1935)
Music and Lyrics: Johnny Noble and Al Jacobs
Japanese Lyrics: Nagata Tetsuo
Sung by Haida Katsuhiko with Moana Glee Club, 1937 (Victor Japan 53890-B)

1.

AOI KOMICHI YUKEBA
SABISHIKI KIMIYO NATSUKASHIKI
SUMIRE SAKEDO SAMISHII
SHIZUKANARU OGAWA-YO
IMAMO MOTOMURU WA
KIMINO MABOROSHI-YO
ITOSHIKI KIMIYO IZUKO?
ITSUNOHIIKA AWAN

AOI KOMICHI YUKEBA
SABISHIKI KIMIYO NATSUKASHIKI
SUMIRE SAKEDO SAMISHII
SHIZUKA-NARU OGAWA YO
IMA MO MOTOMURU WA
KIMI NO MABOROSHI YO
ITOSHIKI KIMIYO IZUKO?
ITSU NO HI KA AWAN

1. When I take the green path,
It makes me miss you.
Violets are blooming, but I feel lonely.
O, calm stream,
I am still yearning for
Your image.
Darling, where are you?
May we meet each other again some day.

(Repeat the whole verse)

Original Lyrics

1. It all started just with a dance,
That haunting sweet romance.
Oh how those evenings of joy flew by,
I always look back and sigh.

16 Used by Permission of Warner Bros. Publications, Inc.
Royal Hawaiian Hotel,
That's where I met the girl of my dreams.
While we promised that we'd never part,
Fate was planning and changing our schemes.
And then one day we just parted,
Leaving me so broken hearted.
In my memory
I'll always dwell,
In the Royal Hawaiian Hotel.

In the Royal Hawaiian Hotel,
That's where I met the girl of my dreams.
While we promised that we'd never part,
Fate was planning and changing our schemes.
And then one day we just parted,
Leaving me so broken hearted.
In my memory
I'll always dwell,
In the Royal Hawaiian Hotel.
BARIBARI NO HAMABE [On the Beach at Bali-Bali]¹⁷
Original Title: On the Beach at Bali-Bali (1936)
Music and Lyrics: Al Sherman, Jack Meskill and Abner Silver
Japanese Lyrics: Anonymous
Sung by Ethel Nakada, 1958, (Toshiba JPO-1004)

1.
BARIBARI NO HAMABE DE ATTA KIREI NA HITO
AMATA HITO NO NAKA DEMO HITOKIWA SUNDA
HITOMI
WATASHI WA WASURERAREN
IKUDO MO YUME NI MITE WA
ITSUDEMO KOISHIKU OMOUT
NAYAMASHII SONO HOHOEMI
ANO HAMABE NI ITTEMO MO NIDO TO AENAI
BARIBARI NO HAMABE MO TSUMARANAI MONO NI
NATTA YO
HITOMI NO KIREI NA HITO WA IMAGORO WA DOKOKA DE
DAREKA O NAYAMASHITE IRU
SODA YO KITTO SODA YO.

1.
The beautiful person that I met on the beach at Bali-Bali
Had exceptionally clear eyes.
I cannot forget
Those seductive eyes
That I have dreamed of many times and
Long for constantly.
I go to the beach but can’t find her.
The beach at Bali-Bali has become boring.
The lady with beautiful eyes must be
Charming somebody somewhere now.
She must be. Yes, she must be!

Original Lyrics
1.
It happened on the beach at Bali-Bali.
I found her dreaming on the golden sands.
It happened on the beach at Bali-Bali.
It wasn’t long till we were holding hands.
And while we strolled along the beach together
We kissed and then she promised to be mine.
You could’ve knocked me over with a feather,
When she told me that she came from Caroline.
The day I sailed across the ocean to find romance across the sea,
I never had the slightest notion I’d meet the girl
Who used to live next door to me.

¹⁷ Used by Permission of Edwin H. Morris & Co. Inc.
And now we own a cottage in the valley,
A cozy little nest that's hers and mine.
It happened on the beach at Bali-Bali.
And ended up way down in Caroline.
BLUE KALUA\textsuperscript{18}
Original Title: Hearts Are Never Blue in Blue Kalua (1938)
Music: George McConnell and Lani McIntire
Japanese Lyrics: Ōhashi Setsuo (1940)
Sung by Ōhashi Setsuo and the Honey Islanders, 1971 (RCA)

1. MINAMI NO KUNI NO YORU
   KOBOSHI NO HANA SAKU KOKYO
   KOKORO KOMETE UTAU WA
   NATSUKASHIKI KIMI NO OMOIDE
   SOYUGU KAZE NI YURERU
   KO NO MA MORERU TSUKI

1. A night in the southern land,
   The homeland where flowers of little stars bloom.
   What I sing with my heart
   Is memories of dearest you.
   Swaying with the breeze,
   The moon shines through the leaves.

Original Lyrics

1. Our love will glow like the moon beams,
   Our dream will all come true.
   Hearts are never blue in blue Kalua.
   Under the sky it’s paradise,
   Sweetheart, with you.

\textsuperscript{18} Used by Permission of Edwin H. Morris & Co. Inc.
BLUE MU'UMU'U

Original Title: Blue Mu'umu'u (1957)
Music and Lyrics: Jack Pitman
Japanese Lyrics: Ethel Nakada
Sung by Ethel Nakada, 1958 (Toshiba JPO-1001)

1. MAMA NO TSUKUTTA BLUE MU'UMU'U
OLD-FASHION-STYLE NANONI
OTOKONOKO WA KUCHIBUE O HUITE
ZORO-ZORO TSUITE KURU
MINNA NO SUKI NA BLUE MU'UMU'U
WATASHI WA SUTEKI KASHIRA?
ITSUMO ITSUMO SAWAGARETE ITE
TAMA NIWA HITORI GA SUKI
AOI UMI AOI SORA
MINNA GA MITSUMETERU
CHISANA TORI MO UTAIMASHO
MINNA SUKI KASHIRA?

1. The blue mu'umu'u my mom has made
Is old-fashioned, but
Boys whistle as they follow me.
Everyone likes this blue mu'umu'u,
Do I look nice enough?
I always cause a riot,
I want to be alone sometimes.
Blue ocean, blue skies,
Everyone stares.
Little birds are singing
Do they all love me?

Original Lyrics

1. My mama made me a blue mu'umu'u
Old fashioned as can be.
It's only made of cotton, with ruffles on the bottom, but
Oh, how the boys follow me.
Why do they whistle at my blue mu'umu'u?
Why don't they leave me alone?
They all begin it the minute that I'm in it,
Sometimes I wish I'd stayed at home.
Blue as the ocean, blue as the sky,
How they wink their eyes, how they make me cry,

19 Used by Permission of Criterion Music Corporation
20 The romanization of the Japanese lyrics in this song reflects the preference of Ethel Nakada.
Blue little bluebird, singing in the tree,  
Tell me do they all love me?

2.  
Oh how they tease me in my blue muʻumuʻu,  
Say I’ve a heart made of stone.  
All I want is quiet. I only cause a riot,  
Boys never leave me alone,  
Why do I love to wear my blue muʻumuʻu?  
Why don’t I stay by myself?  
I’m just a kuumu, in a blue blue muʻumuʻu,  
‘Fraid I’ll be left on the shelf.  
Blue as the ocean, blue as the sky,  
How they wink their eye, how they make me cry,  
Blue little bluebird, singing in the tree,  
Tell me do they all love me?
BLUE NIGHT IN HILO (1965)\textsuperscript{21}
Music and Lyrics: Ōhashi Setsuo
Sung by Ōhashi Setsuo, 1997 (Nippon Columbia COCA-14251)

1. AA BLUE NIGHT IN HILO
    HANARETA HITO O
    AME NO YORU NO UMI
    NAITE SHINOBU YO
    YASHI MO SHIZUKA NI
    UTSUMUITE ITA

    AA BLUE NIGHT IN HILO
    AME NI KEMURU YO

2. AA BLUE NIGHT IN HILO
    KANAE-RARENU HITO O
    NAZEKA WASUREZU NI
    NAITE SHINOBU YO
    YASHI MO SAMISHIKU
    NURETE YURETE IRU

    AA BLUE NIGHT IN HILO
    AME NI KEMURU YO

1. Ah, a blue night in Hilo,
   The ocean in the rainy night.
   I weep and recall
   The one who left me.
   Even the palm trees quietly cast down their heads.

   Ah, a blue night in Hilo,
   It looks gray in the rain.

2. Ah, a blue night in Hilo,
   I cannot forget
   The one who I can’t be with.
   I weep and carry on.
   Even the palm trees are wet and tremble sadly.

   Ah, a blue night in Hilo,
   It looks gray in the rain.

\textsuperscript{21} Used by Permission of JASRAC License No. 0400771-401
CHIISANA TAKE NO HASHI [A Little Bamboo Bridge]  
Original Title: On a Little Bamboo Bridge (1936)  
Music and Lyrics: Al Sherman and Archie Fletcher  
Japanese Lyrics: Monda Yutaka (1939)  
Sung by: Dick Mine, 1939 (Teichiku N-270A)  
Òhashi Setsuo, 1951 (King Records)

1. CHIISANA HASHI YO TAKE NO HASHI NO SHITA  
   KAWA NO Mizu NI NAGARETE YUKU  
   ANO HI NO YUME MO TANOSHI OMOIDE MO  
   KAWA NO Mizu NI NAGARETE YUKU  
   NAGAI TOSHI MO TSUKI MO MINAMO O IRODORI  
   YAGATE WA KIETE YUKU AKAI BARA NO HANABIRA  
   CHIISANA HASHI YO TAKE NO HASHI NO SHITA  
   KOI MO YUME MO NAGARETE YUKU

1. A little bridge, under that bamboo bridge  
   Along the river water  
   Flow the dreams and happy memories of those days.  
   Many years and months, like red rose petals  
   That decorate the water surface and soon vanish.  
   A little bridge, under that bamboo bridge  
   Flow away love and dreams.

Original Lyrics

1. On a little bamboo bridge by the waters of Kalua,  
   Beneath Hawaiian skies, I fell in love with you.  
   On a little bamboo bridge by the waters of Kalua,  
   We found a paradise, a paradise for two.  
   While we were gazing in the water,  
   The silvery ripples kissed the shore,  
   And your reflection in the water,  
   Seemed to say you'll be mine forever more.  
   On a little bamboo bridge by the waters of Kalua,  
   You made my dreams come true,  
   Sweetheart, when I found you.
FURUSATO HAWAI [Homeland Hawai'i] (1956)23
Music and Lyrics: Ohashi Setsuo
Sung by Ohashi Setsuo and the Honey Islanders, 1960
(Nippon Columbia AL-207)

1. TSUKI GA DETE IRU ANO YASHI NO UE NI
FURUSATO HAWAI AOI UMI YO

2. HOSHI NO HITOMI WA ANOKA NO HOHOEMI
NATSUKASHI HAWAI
YUME NO KUNI YO

3. WATARU SOYOKAZE KANADERU YUKARERI
URUWASHI HAWAI KOI NO SHIMA

4. HAINA IA MAI ANA KAPU ANA
FURUSATO HAWAI AOI UMI YO

1. The moon rises over that palm tree,
My home Hawai'i, the blue ocean.

2. The smile of that girl is like the twinkling stars.
I long for Hawai'i,
Land of my dreams.

3. The passing breeze, the sound of an 'ukulele,
Beautiful Hawai'i, the islands of love.

4. My story is told.
My home Hawai'i, the blue ocean.

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GOODBYE HONOLULU
Music and Lyrics: Ōhashi Setsuo (1965)
Sung by Ōhashi Setsuo, 1966
(Tōshiba TOCT-6141, Nippon Columbia COCP-30480)

1. UTSUKUSHII KONO HAWAI NO YORU
ASHITA WA TŌKYŌ E KAERU
WASURENAI ANATA NO KOTO O
ITSUMADE MO KIEZU NI

2. YASASHIKU NAGUSAMETE KURETA
ANATA TO ASHITA WA WAKARETE
TSURAKUTE MO TŌKYŌ E KAERU
SARONARA TO IWANAIDE

3. ANO TSUKI TO ANATA O NOKOSHITE
ASHITA WA TŌKYŌ E KAERU
ITSUMADEMO WASURENAI DE MATA
HONORURU E KAERU HI MADE
KONO MACHI DE AERU HI MADE

1. This beautiful night in Hawai'i,
Tomorrow, I will go back to Tōkyō.
I will never forget you,
My memories will not fade.

2. Softly, you comforted me.
It hurts, but tomorrow, I must leave you,
And go back to Tōkyō.
Please don’t say good-bye.

3. Leaving that moon and you,
I will return to Tōkyō.
Please don’t forget me
Until I come back to Honolulu again,
Until we can meet each other in this place.

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HAWAI NO SERENÄDE [Hawaiian Serenade] (ca.1935)²⁵
Music: Haida Haruhiko
Lyrics: Saeki Takao
Sung by Haida Katsuhiko, 1936 (Victor Japan 53673-A)

1. TSUKIKAGE AOKU TADAYOI
KOI NO YORU GA KURU
KYOU MO KOKORO NI UKABU WA
URUWASHI OMOKAGE

YASHI NO SHIMA KIMI NO ARITE
AI NO UTA SERENADE
NAMIDA MOTE UTAI-AKASU
KANASHII WAGAMI YO

YASHI NO SHIMA KIMI NO ARITE
AI NO UTA SERENADE
NAMIDA MOTE UTAI-AKASU
KANASHII WAGAMI YO

1. The blue shadow of the moon floats,
The night of love comes.
What’s in my heart today once more
Is your beautiful image.

You are on the island of palm trees.
With tears, I serenade you
With a love song through the night.
How sad I am.

You are on the island of palm trees.
With tears, I serenade you
With a love song through the night.
How sad I am.

²⁵ Used by Permission of Victor Music Publishing Co., Inc.
1. I want to go back to my little grass shack in Kealakekua, Hawai‘i.
I want to be with all the kanes and wahines that I knew long ago.
I can hear old guitars a playing, on the beach at Hoonauanau,
I can hear the Hawaiians saying,
"Komo mai no kaua i ka hale wela ka hao."
It won’t be long ‘til my ship will be sailing back to Kona.
A grand old place that’s always fair to see.
I’m just a little Hawaiian and a homesick island boy,
I want to go back to my fish and *poi,*
I want to go back to my little grass shack in Kealakekua, Hawai'i.
Where the *humuhumunukunukuāpuaʻa* goes swimming by.
Where the *humuhumunukunukuāpuaʻa* goes swimming by.
HAWAI YOITOKO [Hawai'i is a Nice Place]
Original Title: Kaua I Ka Huahua'i ["We Two in the Spray"] (1860s)\(^{27}\)
Music and Lyrics: Prince Leleiohoku\(^{28}\)
Japanese Lyrics: Nagata Tetsuo\(^{29}\)
Sung by Haida Katsuhiko, 1954 (Victor Japan A-5171 B)

1. HAWAI YOI TOKO ICHIDO WA OIDE
   TSUKI NO NAGISA DE UKURERE HIKEBA
   ODORU MUSUME NO NAYAMASHISA YO
   MATTAKU SUBARASHII

   SOYO TO FUKU KAZE KAORI O NOSETE
   HAIBISUKASU NO KIREI NA REI YO
   OTOME GOKORO NO URUWASHISA YO
   MATTAKU SUBARASHII

   AUE (HAWAI YOI TOKO)
   AUE (ICHIDO WA OIDE)
   AUE (SORE WA MATTAKU)
   AUE (SOBARASHII)

   KAZE O HIITAKA KOI-KAZE HIITA
   KOI WA YASASHII MINAMI NO KUNI YO
   KOI WA KOI DEMO ICHIDO WA KOI YO
   HAWAI NO SHIMA E

   1. Hawai'i is a nice place, you should come once.
      I play 'ukulele on the moonlit beach,
      And a girl dances enticingly,
      Wonderful, indeed.

      Soft breeze carries a fragrance
      Of a beautiful flower lei of hibiscus.
      The pure heart of a young lady,
      Wonderful, indeed.

      Aue (Hawai'i is a nice place),
      Aue (Visit once),
      Aue (That is indeed),
      Aue (Wonderful).

\(^{27}\) Original Lyrics in Public Domain
\(^{28}\) In 1936, Johnny Noble altered the original composition by Prince Leleiohoku and published it as a "War Chant" (Kanahele 1979:122-123). Today, this song is widely known as Noble's "Hawaiian War Chant" rather than a love song written by a nineteenth-century Hawaiian prince.
\(^{29}\) Used by Permission of JASRAC License No. 0400771-401
I caught a cold or lovesickness,
Love is sweet, the southern land.
Speaking of love, please come
To the islands of Hawai'i.

Original Lyrics

1. Kāua I ka huahua'i
   E 'uhene lā I pili ko'olua
   Pukuku'i lua I ke ko'eko'e
   Hanu lipo o ka palai

   Hui:
   Auwē ka hula'i lā

   'Auhea wale ana 'oe
   E ka'u mea e li'a nei
   Mai hō'apa'apa mai 'oe
   O loa'a pono kāua

   I aloha wau iā 'oe
   I kāu hanahana pono
   La'i'a'e ke kanu me ia la
   Hō'apa'apai ka mana'o

Translation

You and I in the spray,
Such joy, the two of us together.
Embracing tightly in the coolness,
Breathing deep of the palai fern.

Chorus:
Oh, such spray

Listen
My desire,
Don't linger
Lest we found.

I loved you
Your warmth,
Calmed passion,
Preventing thought.

Source of Hawaiian lyrics and translation: http://www.huapala.org/
Used by Permission of Huapala Website
HAWAIIAN HULA SONG

Original Title: Mama E
Music and Lyrics: James Kahale
Japanese Lyrics: Nagata Tetsuo (1936)
Sung by Haida Katsuhiko, 1936 (Victor Japan 53735-A)

1. ANO MACHI NO KADO DE ITSUMO KIKU UTA WA
TŌI MINAMI NO YUME NO UTA YO
TANOSHII TOKI MO KANASHII TOKI MO
HANAUTA NI UTAeba ITSUMO URESHI

2. TSUKI SAE HOHOEMU URUWASHI NO SHIMA E
KIKOYU WA UKURERE AMAKI SHIRABE YO
TANOSHII TOKI MO KANASHII TOKI MO
HANAUTA NI UTAeba ITSUMO URESHI

3. KIMI TO WAKARE NI UTAU ALOHA OE
NATSUKASHI NO SHIRABE YO AI NO UTA YO
TANOSHII TOKI MO KANASHII TOKI MO
HANAUTA NI UTAeba ITSUMO URESHI

1. The song I always hear at that corner of town
Is that dream song from the far south.
When I am happy, or when I am sad
Humming that song always brings me joy.

2. To the beautiful island where even the moon smiles,
I hear the ‘ukulele, oh, its sweet melodies!
When I am happy, or when I am sad
Humming that song always brings me joy.

3. “Aloha ‘Oe,” the song we sing with you when we part,
That endearing melody, the song of love!
When I am happy, or when I am sad
Humming that song always brings me joy.

Permission Pending
Original Lyrics

1. **E mama e mai uwe ‘oe**
   *Hele a’e nō wau*
   *A huli ho‘i mai*
   Dearest mother, please don’t cry
   I am leaving
   But I will come back

2. **Ua hiki no ‘oe, a’e hele**
   *‘a‘ala*
   *Wake waku o ke aloha [sic.]*
   *‘Umi ho‘i mai [sic.]*
   I approached you, and the ‘a‘e fern smelled sweetly
   [untranslatable]
   [untranslatable]

3. **Ha‘ina ʻia mai ana ka puana**
   *E mama ea, mai uwe ʻoe*
   The end of my song
   Dearest mother, I cry for you
HAWAI-JIN TO IUMONO WA [That's the Hawaiian]\(^{32}\)

Original title: That's the Hawaiian in Me (1936)
Music and Lyrics: Johnny Noble and Margarita Lane
Japanese Lyrics: Kishii Akira
Sung by Ôhashi Setsuo, 2000 (Nippon Columbia COCP-30919)

1. SHIROI HAMABE O SOZORO NI AYUMEBa
TSUKIKAGE HONOKA NI YURAGI
FUTARI NO MUNE WA TAKANARU YO
AOI HOSHI NO HITOMI WA NURETE
URUWASHI KIMI NO OMOKAGE
KIKOYU WA AI NO UTA MATA YOKI MONO YO
NATSUKASHI HAWAI OMOIDE ÔKI
FURUSATO KOISHI MINAMI NO KUNI HAWAI
TANOSHI KOYOI NO YUME O SASAYAKI
YUKARERI TSUMABIKU MUSUME WA
ODORO YO FURA O HOGARAKA NI

1. When we take a stroll on the white beach,
The moon shadow wavers subtly.
Our hearts race,
Eyes of blue stars are moist,
The beautiful visage of you.
I hear a song of love, it sounds pleasant.
I long for Hawai'i, a great many memories.
I miss home, the southern land Hawai'i.
I whisper the dream of this joyful evening,
The girl strums on the 'ukulele,
Let's dance hula cheerfully.

Original Lyrics

1. I don't like shoes upon my feet,
To be at ease is such a treat,
And smile to everyone I meet,
That's the Hawaiian in me.
I love to sing and dance for you,
And give a lei to cheer you through,
And with that goes a kiss or two,
That's the Hawaiian in me.

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It’s great to be in Hawai‘i,
To be a native too.
But it’s greater still to play around,
And carry on as I do.
So right out here in Hawai‘i
Where everything is heavenly,
I’m just as happy as can be.
That’s the Hawaiian in me.
That’s the Hawaiian in me.
HAYAKU KISU SHITE [Kiss Me Quickly]33
(Subtitle: Honi Kāua Wiki Wiki) (1967)
Music: Ōhashi Setsuo
Lyrics: Wakaki Kaori
Sung by Nagisa Yūko, 1967 (Tōshiba)

1. FUTARI O NOSETA KANU MO
   AKAKU MOERU YUYAKE
   KAGE MO SOTTO YURETERU
   HONI KA UA WIKI WIKI
   HAYAKU KISSU SHITE CHŌDAI

2. KAMI O KAZARU PIKAKE NI
   AI NO HIMITSU KAKUSHITE
   IKIRU KYO NO YOROKOBI
   HONI KA UA WIKI WIKI
   HAYAKU KISSU SHITE CHŌDAI

3. DARE GA SUTETA UKUERE
   TSUKI TO HOSHI NO HAMABE DE
   NAMI NI NURETE NAITETA
   HONI KA UA WIKI WIKI
   HAYAKU KISSU SHITE CHŌDAI

4. MOANA DORI ARUKEBA
   KOMUGI IRO NO WAHINE GA
   BOKU NI AROHA SASAYAKU
   HONI KA UA WIKI WIKI
   HAYAKU KISSU SHITE CHŌDAI

5. YASHI NO MI NI WA AMASA O
   KOI NO MI NI WA TSURASA O
   KAWASU KOTOBA ITSUDEMO
   HONI KA UA WIKI WIKI
   HAYAKU KISSU SHITE CHŌDAI

1. The canoe which the two ride
Glows red in the setting sun.
The shadow softly trembles.
Honi kāua wiki wiki,
Kiss me quickly!

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33 Copyright 1991 Sony/ATV Japan. Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203. All rights reserved. Used by permission.
2. Hiding the secret of my love
   In the *pīkake* flower which adorns my hair,
   I live today joyously.
   *Honi kāua wiki wiki,*
   Kiss me quickly!

3. Who left that ‘ukulele
   At the moonlit and starry beach?
   It was crying soaked with waves.
   *Honi kāua wiki wiki,*
   Kiss me quickly!

4. When I walk on Moana Avenue,
   A nicely-tanned *wahine*
   Whispers “Aloha” to me.
   *Honi kāua wiki wiki,*
   Kiss me quickly!

5. The sweetness of the coconuts,
   The bitterness of the love seeds.
   The greeting words are always
   *Honi kāua wiki wiki,*
   Kiss me quickly!
HONOLULU MOON

Original Title: Honolulu Moon (1926)
Music and Lyrics: Fred Lawrence
Japanese Lyrics: Wakasugi Yūzaburo
Sung by Kishii Akira, 1938 (Victor Japan J-54337-B)

1. NAMIMA NI HOHOEMU YASASHI NO TSUKI
   FUTARI O TERASU
   HONO AMAKU WAGA MUNE NI
   SASAYAKU ITOSHI NO KAZE

   TANOSHIKU KOYOI MO KANŪ WA IKU
   YOROKOBI NOSETE
   YUME NO YORU KOI WA TANOSHI
   HONORURU NO TSUKI

   TANOSHIKU KOYOI MO KANŪ WA IKU
   YOROKOBI NOSETE
   YUME NO YORU KOI WA TANOSHI
   HONORURU NO TSUKI

1. The gentle moon smiles through waves,
   It casts light on the two of us.
   Dear breeze sweetly whispers
   At my bosom.

   This evening, too, the canoe sails delightfully
   With joy.
   This dream night, love is happy,
   Honolulu moon.

   This evening, too, the canoe sails delightfully
   With joy.
   This dream night, love is happy,
   Honolulu moon.

Original Lyrics

1. Honolulu moon, now very soon will come a shining,
   O'er the drowsy blue lagoon.
   All the balmy air breathes a perfume rare,
   To be with you there my heart is pining.

34 Used by Permission of Warner Bros. Publications, Inc.
Side by side with you in our canoe to go gliding,
While I sing a dreamy tune.
Tender words of love to you confiding,
Under Honolulu moon.
HONORURU MUSUME [HONOLULU GIRL] (1939) 35
Music: Buckie Shirakata
Lyrics: Otaka Hisao
Sung by Dick Mine, 1949 (Teichiku C-684A)

1. WASUREJI NO CHIKAI O UKURERE NI NOSETE
HONORURU NO MUSUME NO YASASHIKI SHIRABE
MOE-SAKARU KOI-GOKORO MUNE NI HIMETE
KOKO-YASHI NO HAKAGE NI WA GA NA O YOBU KA

2. TABIBITO NO KOKORO NI OMOIDE O NOKOSU
HONORURU NO MUSUME NO ITOSHIKI HITOMI
ITSU NO HI KA MATA AWAN YUME O NOKOSHI
TSUKI TERASU HAMABE NI WAKARE O OSHIMU
WAKARE O OSHIMU

1. Her vow not to forget set to the ‘ukulele,
The Honolulu girl’s sweet melody,
Burning feeling of love hidden in the heart,
You call my name under the coconut tree.

2. The lovely eyes of the Honolulu girl,
Which impress the heart of a traveler,
Dreaming of the day we meet again someday,
We lament our farewell at the moon-lit beach,
We lament our farewell.

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HUKILAU SONG
Original Title: The Hukilau Song (1948)
Music and Lyrics: Jack Owens
Japanese Lyrics: Sazanami Kenji
Sung by Ethel Nakada, 1959 (Tōshiba JPO-1004)

1. HAMABE DE HIKU HUKILAU
HU-KI HU-KI HU-KI HU-KI HU-KI HUKILAU
TANOSHII UTAGOE NI AWASETE HIKU
HU-KI HU-KI HUKILAU
SHIROI NAMI NO KAGE KARA
AMI NI HIKARETE KURU EMONO WA
MINAMI NO TAKARA-MONO
HU-KI HU-KI HU-KI HU-KI HUKILAU
MINAMI NO SHIMA HAWAI
ASAMOYA TSUKI
SAA HUKILAU SHI NI YUKŌ SACHI WO MOTOMETE

2. SUNAHAMA FUMI HUKILAU
HU-KI HU-KI HU-KI HU-KI HUKILAU
HANA SAKU ROMANSU MO UMARETE KURU
HU-KI HU-KI HUKILAU
AOI UMI NO SOKO KARA
AMI NI HIKARETE KURU EMONO WA
MINAMI NO TAKARA-MONO
HU-KI HU-KI HU-KI HUKILAU
MINAMI NO SHIMA HAWAI
ASAMOYA TSUKI
SAA HUKILAU SHI NI YUKŌ SACHI WO MOTOMETE

36 Used by Permission of Owens Kemp Music Company
The hukilau pulled up on the beach,
Huki huki huki huki huki hukilau.
To the cheerful singing voices,
Pull the huki huki hukilau.
From under the white waves,
Coming, drawn in the net,
Are treasures of the south,
Huki huki huki huki hukilau.

The southern islands, Hawai‘i.
The morning fog has cleared.
Let’s go to the hukilau,
Searching for a big catch.

The hukilau pulled up on the beach,
Huki huki huki huki huki hukilau.
To the cheerful singing voices,
Pull the huki huki hukilau.
From under the white waves,
Coming, drawn in the net,
Are treasures of the south,
Huki huki huki huki hukilau.

Stomping on the sandy beach,
Huki huki huki huki huki hukilau.
A romance is blooming,
Huki huki hukilau.
From the bottom of the blue ocean,
Coming, drawn in the net,
Are treasures of the south,
Huki huki huki huki hukilau.

The southern islands, Hawai‘i.
The morning fog has cleared.
Let’s go to the hukilau,
Searching for a big catch.
Stomping on the sandy beach,
_Huki huki huki huki huki hukilau._
A romance is blooming,
_Huki huki hukilau._
From the bottom of the blue ocean,
Coming, drawn in the net,
Are treasures of the south,
_Huki huki huki huki hukilau._

**Original Lyrics**

1. Oh we’re going to a _hukilau_,
   _A huki huki huki huki huki hukilau._
   Everybody loves the _hukilau_,
   Where the _laulau_ is the _kaukau_ at the _lū’au_.
   We throw our nets out into the sea,
   And all the _‘ama‘ama_ come a-swimming to me.
   Oh, we’re going to a _hukilau_,
   _A huki huki huki huki hukilau._

   What a wonderful day for fishing,
   The old Hawaiian way.
   And the _hukilau_ nets are swishing,
   Down in old La‘ie bay.

   Oh we’re going to a _hukilau_,
   _A huki huki huki huki huki hukilau._
   Everybody loves the _hukilau_,
   Where the _laulau_ is the _kaukau_ at the _lū’au_.
   We throw our nets out into the sea,
   And all the _‘ama‘ama_ come a-swimming to me.
   Oh, we’re going to a _hukilau_,
   _A huki huki huki huki hukilau._
HULA HULA BOOGIE (1998)
Music and Lyrics: Kaida Akihiro
Sung by Kaida Akihiro, 1998 (Chiba Tetsuya Production IW-9901)

1. **ANATA MO WATASHI MO MINNA SOROTTE HULA HULA**
   **REI MO SHERU MO KUKUI MO TSUKETE**
   **IYA NA KOTO NADO WASURETE MINNA DE HULA HULA**
   **UKURERE HAZUMEBABA KOKORO MO HAZUMU**

   **OH! YEAH! MINNA DE FURA DANSU**
   **OH! YEAH! MINNA DE FURA SONGU**
   **UTATTE ODORERA KOKORO WA TANOSHI**

2. **KINNO WA "YAKITORI" DE IPPAI NONDA YO GUI-GUI**
   **KYO NO SHIGOTO WA OFISU DE INEMURI**
   **SOREDEMO UKURERE NATTARA ATAMA WA HAKKIRI**
   **KIBUN WA UKIUKI MINAMI NO SHIMA E**

   **OH! YEAH! MINNA DE FURA DANSU**
   **OH! YEAH! MINNA DE FURA SONGU**
   **UTATTE ODORERA KOKORO WA TANOSHI**

3. **HANA DE KAZATTA KIMI NO EGAO NI KURA-KURA**
   **ODORU SUGATA NI MITORETE UTTORI**
   **BOKU NO UTAU HAPA HAORE SONGU NI AWASETE**
   **TEMANEKI SHINAGARA KAWAII WINKU**

   **OH! YEAH! MINNA DE FURA DANSU**
   **OH! YEAH! MINNA DE FURA SONGU**
   **UTATTE ODORERA KOKORO WA TANOSHI**

1. You and me and everybody together, hula hula!
   Put on leis, shells and *kukui* nuts,
   Forget all troubles, and hula hula!
   Strum on ‘ukulele, your heart will be happy.

   **Oh! Yeah! Let’s all hula together.**
   **Oh! Yeah! Let’s all hula together.**
   **Sing and dance, and your heart will be happy.**

---

37 Used by Permission of Kaida Akihiro
2. Yesterday, I gulped a drink at the *yakitori* shop,
   Today, I dozed off at my office.
   Even so, once I hear the ‘ukulele, my head is clear,
   My heart flies toward the southern islands.

   Oh! Yeah! Let’s all hula together.
   Oh! Yeah! Let’s all hula together.
   Sing and dance, and your heart will be happy.

3. Decorated with flowers, your smile captivates me.
   I’m in ecstasy watching you dance.
   Dancing to the *hapa haole* song I sing,
   She beckons to me with a cute wink.

   Oh! Yeah! Let’s all hula together.
   Oh! Yeah! Let’s all hula together.
   Sing and dance, and your heart will be happy.
HULA NO TENGOKU [A Hula Heaven] 38
Original Title: In a Little Hula Heaven (1937)
Music and Lyrics: Ralph Rainger and Leo Robin
Japanese Lyrics: Ethel Nakada 39
Sung by Ethel Nakada, 1960 (Tōshiba JPO-1041, )

1. KIMI TO HUTARI
UMIO KOE TE HULA NO OKUNI E
ITSUMO TANOSHII
CHIISANA HULA NO OKUNI E YUKŌ

YUME NO MA NI SUGIRU HI YO
NIDO TO KAERANU

YASHI NO HA SHIGERU SHIMA
TANOSHII HULA NO OKUNI E YUKŌ

Original Lyrics

1. We should be together
In a little hula heaven over the silver sea.
Gay and free together
In a little hula heaven under a koa tree.

Days would be lazy and sweetly crazy
'Till skies grew hazy above.

Then we'd be all alone together
In a little hula heaven, living a dream of love.

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39 The romanization of the Japanese lyrics in this song reflects the preference of Ethel Nakada.
HULA TENGOKU NO KOBOSHI [Little Stars in Hula Heaven]
Music and Lyrics: Haida Haruhiko
(Lyrics composed in English)
Sung by Haida Katsuhiko, 1941 (Victor Japan A-4810-A)

1. LITTLE STARS IN HULA HEAVEN
KEEP SHINING BRIGHTLY FOR YOU
STEEL GUITAR 'NEATH HULA HEAVEN
BRING SWEET OLD MEMORIES OF YOU

THOUGHTS WANDER BACK TO THIS FAR ISLAND
WHERE GOLDEN BEAMS KISS THE SAND
THEN THE LITTLE STARS FROM HULA HEAVEN
BRING SWEET ALOHA TO YOU

THOUGHTS WANDER BACK TO THIS FAR ISLAND
WHERE GOLDEN BEAMS KISS THE SAND
THEN THE LITTLE STARS FROM HULA HEAVEN
BRING SWEET ALOHA TO YOU

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40 Used by Permission of Victor Music Publishing Co., Inc.
HUNE O KOIDE [Paddling the Boat]^{41,42}  
Original Title: One Paddle, Two Paddle (1965)  
Music and Lyrics: Kui Lee  
Japanese Lyrics: Ethel Nakada  
Sung by Ethel Nakada, 1975 (Teichiku WT-45403, GM-9)  

1. ONE PADDLE, TWO PADDLE, THREE PADDLE, KOIDE YUKŌ  
    ANO SHIMA E KAERŌYO, KOISHI HAWAI E KIMI TO  
    NATSUKASHII SHIMA ANO SHIMA YASHI NO KAGE  
    AOI UMI O KOIDE YUKŌ DOKOMADEMO  
    ONE PADDLE, TWO PADDLE, THREE PADDLE, KOIDE YUKŌ  
    ANO SHIMA E KAERŌYO, KOISHI HAWAI E KIMI TO  

1. One paddle, two paddle, three paddle, let's paddle  
   Let's go back to that island, to Hawai'i with you  
   The island I miss and cannot forget  
   Let's paddle on the blue ocean as far as we can  
   Let's go back to that island, to Hawai'i with you  

Original Lyrics  

1. One paddle, two paddle, three paddle, four to take me home.  
   Fourteen on the right, fourteen on the left,  
   Take me to Hawai'i nei, no ka best.  
   I went away along time, such a long time, a long time ago.  
   Seen enough cities to last a lifetime goin' away no more.  
   One paddle, two paddle, three paddle, four to take me home.  
   Fourteen on the right, fourteen on the left,  
   Take me to Hawai'i nei, no ka best.  

2. I want to smell the flowers, the sweet flowers, where the trade winds blow.  
   Seen enough fences to last a life time goin' away no more.  
   One paddle, two paddle, three paddle, four to take me home.  
   Fourteen on the right, fourteen on the left,  
   Take me to Hawai'i nei, no ka best.  

3. Yes, take me to my lover, my fair lover, I left long ago.  
   Felt enough sorrow to last a lifetime goin' away no more.  
   One paddle, two paddle, three paddle, four to take me home.  
   Fourteen on the right, fourteen on the left,  
   Take me to Hawai'i nei, no ka best.  

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^{41} Used by Permission of Trio Music Co. Inc. and Alley Music Corp.  
^{42} The romanization of the Japanese title and lyrics of this song reflects the preference of Ethel Nakada.
IKYÔTO NO KOIUTA [Pagan Love Song]43
Original Title: Pagan Love Song (1929)
Music: Nacio Herb Brown
Words: Arthur Freed
Japanese Lyrics: Ethel Nakada44
Sung by Ethel Nakada, 1961 (Tōshiba JPO-1082)

1. HARUKA TÔKU TOKONATSU NO
tsuki no hikari kagayaite
yasashiki kimi no ai no hitomi
hutari no koi ai no uta yo

1. Far, far away, ever-lasting summer
The moonbeam shines
The affectionate eyes of tender you
The love of the two, oh, the song of love!

Original Lyrics

1. Come with me where moonbeams
Light Tahitian skies
And the starlit waters
Linger in your eyes.
Native hills are calling
To them we belong,
And we'll cheer each other
With the pagan love song.

43 © 1929, Renewed.
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44 The romanization of the Japanese lyrics in this song reflects the preference of Ethel Nakada.
KAGERŌ MOETE [Shimmering Heat Waves] (1941)45
Music and Lyrics: Asabuki Eiichi
Performed by the Kalua Kama'ainas, 1941
(Nippon Columbia 100329; Reissued in AX-7421)

1. KAGERŌ MOETE URARAKA
UTA WA SOYOKAZE NI NORI
UKURERE NO NE HOGARAKA
KAKINARASU TE MO HAZUMU
HARU NO HI NO HIKARI
SORA NI MICHI-WATARI
UTAU KOKORO HAREYAKA
TAKAKI NOZOMI WA MOERU

2. WAKABA MOETE SAWAYAKA
MORI NO HOSOMICHI YUKEBA
TORI NO KOE MO TAKARAKA
KANADERU WA HARU NO UTA
SOYO FUKU KAZE NIMO
HANA NO KA TADAYOI
TSUĐOU WARERA SUKOYAKA
WAKAKI INOCHI WA MOERU

1. Heat waves are shimmering in sunny weather,
Our song rides on the breeze.
The sound of the 'ukulele is cheerful,
And my hand strums it spiritedly.
The spring sunlight
Fills the sky.
As I sing I feel myself glowing
And burn with my high hopes.

2. Young leaves bud and look fresh
When we walk on a narrow forest path.
The songs of birds sound joyful,
We play a spring song.
A gentle breeze
Brings the fragrance of flowers.
We are healthy, and together here
Our young lives shine brightly.

45 Used by Permission of Victor Music Publishing Co., Inc.
KIMI TO OAFU DE [With You on O'ahu] (1998)\textsuperscript{46}
Music and Lyrics: Kaida Akihiko
Sung by Kaida Akihiko, 1998 (Chiba Tetsuya Production IW-9901)

1. MIAGERU AOZORA HIKARI MABUSHII
KIMI TO FUTARI DE SUGOSU OAFU TO HIRU-SAGARI
MIWATASU HAMABE WA TÖKU YUMINARI MIMAMORU
YASHI NO KIGI GA MINAMI NO KAZE NI SOYOGU
IRIE NO ZAWAMEKI GA YÜGURE O YONDARA
BOKU DAKE NO TAME NI ODOTTE OKURE YO
RAIMU KAKUTERU NOMIKAKE NO GURASU
SHIROKU UKANDE MIERU AOI UMI NO NAIMA NI

SUZOSHI YOTTA KIMI NO HOHOEMI NO MUKÔ NI
HIROGARU YOZORA GA HOSHI O HIKARASERU
UTA TO DANSU O TSUNAGU UKURERE
FUTARI NO KOKORO MADE MO MUSUNDE HIBIKU
YORU YO

1. I look up into the blue sky, the sunlight is bright,
The afternoon that I spend with you alone on O'ahu.
The beach I look over continues far in a bow shape,
The palm trees that gaze at us tremble in the south wind.
When the sounds of waves bring the evening,
Please dance for me only.
The glass of half-drunk lime cocktail
Seems to be floating in white between the waves of the blue ocean.

Above your face with its tipsy smile, stars twinkle in the vast night sky.
The 'ukulele connects a song and a dance.
Tonight, it even connects the hearts of we two and resonates.

\textsuperscript{46} Used by Permission of Kaida Akihiro
1. To you sweetheart, aloha,
Aloha, from my heart.
Let’s hide our tears and smile
As we part, sweetheart.
Good-bye, aloha,
Until the day we meet again.
At least, let’s kiss good-bye and then,
Good-bye, sweetheart, aloha.

Original Lyrics

1. To you, sweetheart, aloha,
   Aloha from the bottom of my heart.
   Keep the smile on your lips,
   Brush the tear from your eye,
   Once more aloha, then it’s time for good-bye.
   To you, sweetheart, aloha,
   In dreams I’ll be with you dear tonight.
   And I’ll pray for that day when we two meet again,
   Until then, sweetheart, aloha.

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KOIBITO YO ALOHA [To You Sweetheart, Aloha]

Original title: To You Sweetheart, Aloha (1935)
Music and Lyrics: Harry Owens
Japanese Lyrics: Iwatani Tokiko
Sung by Ethel Nakada, 1959 (Toshiba JPO-1004)
KOYOI NO HITOTOKI [This Time in The Evening]
Original Title: Aloha 'Oe (1878)\textsuperscript{48}
Music and Lyrics: Queen Lili'uokalani
Japanese Lyrics: Shigure Otowa\textsuperscript{49}
Sung by an Anonymous Japanese Female Singer with Ernest Ka'ai Trio, 1930
(Victor Japan 51450-A)

1. SARABA SARABA
   MATA NO HI MADE
   SARABA SARABA
   MATA NO HI MADE

KOYOI NO HITOTOKI
WAKARE NO UTA O
TOMO YOBU CHIDORI NI
SASAGE YUKAN

1. Good-bye, good-bye,
   Until we meet again someday.
Good-bye, good-bye,
   Until we meet again someday.

Tonight
   I will send a song of parting
To a plover calling to its friends,
   Then I'll depart.

Original Lyrics

1. Ha'aheo ka ua i nā pali
   Ke nihi a'e la i ka nahele,
   E hahai ana paha i ka liko,
   Pua 'āhihi lehua o uka.

   Aloha 'oe, [a]loha 'oe
   E ke onaona noho i ka lipo,
   A fond embrace a ho'i a'e au,
   Until we meet again.

\textsuperscript{48} Original Lyrics in Public Domain
\textsuperscript{49} Used by Permission of JASRAC License No. 0400771-401
Translation of the Original\textsuperscript{50}

1. Proud is the rain upon the cliffs,  
Creeping silently through the forest,  
Pursuing perhaps the leaf buds,  
Of the 'āhihi lehua blossom of the valley.

Farewell to you, farewell to you  
Fragrant one dwelling in the dark forest,  
A fond embrace then must I leave,  
Until we meet again.

2. Loving remembrance that comes to me,  
Stirs sweetly in my emotions.  
You are my beloved sweetheart,  
that my heart dwells upon.

Farewell to you, farewell to you  
Fragrant one dwelling in the dark forest,  
A fond embrace then must I leave,  
Until we meet again.

\textsuperscript{50} Source: Barbara B. Smith, ed., The Queen's Songbook (1999:37). Used by Permission of Hui Hānai
3. Clearly I have seen beauty,
The rose blossoms of Maunawili,
There do birds delight,
Moving quickly to the beauty of the leaf buds.

Farewell to you, farewell to you
Fragrant one dwelling in the dark forest,
A fond embrace then must I leave,
Until we meet again.
LAHAINA LUNA

Original Title: Lahaina Luna (1966)
Music and Lyrics: Kui Lee
Japanese Lyrics: Ethel Nakada
Sung by Ethel Nakada, 1975 (Teichiku GM-9)

1. SOYOKAZE HUKU MINAMI NO SHIMA
   ANO LAHAINA LAHAINA LUNA
   MIDORI NO YAMA HARUKA NA UMI
   ANO LAHAINA LAHAINA LUNA
   ITSUMO MAUI WA SUTEKI
   SUBARASHII URUWASHIKI SHIMA
   WAGA AI NO SHIMA YUME NI MIRU AOI SORA
   TSUKI NO KAGE HOSHI NO YORU
   HI WA NOBORI HI WA SHIZUMU
   ANO LAHAINA LAHAINA LUNA

1. The southern island where the gentle breezes blow
   That Lahaina, Lahaina Luna.
   Green mountains, quiet ocean
   That Lahaina, Lahaina Luna.
   Maui is always wonderful
   Magnificent, beautiful island
   My beloved island, blue skies I dream of
   The moon shadow, star-lit night
   The sun rises, and the sun sets
   That Lahaina, Lahaina Luna.

Original Lyrics

1. I am going to the island of the valleys,
   To Lahaina, Lahaina Luna.
   Where the mountains are green you will find me,
   In Lahaina, Lahaina Luna.
   They say that Maui no ka 'oi and I agree,
   'Cause Maui no ka 'oi is the only place for me
   That’s where you’ll find me down by the seaside,
   Watching the moonlight, the twinkling star light,
   The morning sunrise, the golden sunset,
   In Lahaina, Lahaina Luna.

52 The romanization of the Japanese lyrics in this song reflects the preference of Ethel Nakada.
MALIHINI MELE
Original Title: Malihini Mele (1934)
Music and Lyrics: R. Alex Anderson\(^5\)
Japanese Lyrics: Mine Tokuichi\(^5\)
Sung by Betty Inada, 1948 (Teichiku C-492 B)

1. TOKONATSU NO MIDORI NO SHIMA YO
AMAKI KAZE WA NAMIMA NI UTAI
AA TANOSHI YUME NO SHIMA YO
AOKI TSUKI GA KÖZUE NI NOBORU KORO WA
KIMI TO HUTARI TANOSHIKU SUNAHAMA FUNDE
KATARO YO KOYOI SASAYAKU KOI NI
AA TANOSHI KONO YUME NO SHIMA

HUMUHUMUNUKUNUKU SAKANA MO TANOSHIKU
UTAU YO
OTONA MO KODOMO MO MINNA DE ODORU YO
HOOMALIMALI AND A WELAKAHAO

TOKONATSU NO MIDORI NO SHIMA YO
URUWASHIKI YUME NO KUNI YO

1. The green island of everlasting summer,
The sweet breeze sings through the ocean waves.
What joy! The dream island!
When the blue moon rises over the trees,
Let’s walk on the beach sands and
Let’s whisper the words of love tonight.
Ah, what joy! This dream island!

_Humuhumunukunuku_, the fish also sing gaily.
Both adults and children dance together
_Hoomalimali_ and a _wela ka hao_

The green island of everlasting summer,
The beautiful dream land!

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\(^5\) Permission Pending
Original Lyrics

As I strolled along the shore,
In a mu'umu'u made of koa,
While I played a tune on my sweet 'ōkolehao.
And I sang a pretty song, as she danced her sweet kapu
With a wiki wiki smile and a nui nui holokū.
Pretty soon by the light of the tropical moon,
A malihini did appear,
And he strolled hand in hand on the beautiful sand with a lovely pilikia.
Then he softly told her how he'd seen a great big bad lū 'au,
With a red őpū and a great big hukilau.

Humuhumunukunukuāpua'a swimming along singing a song,
Kānes and wahines and even little keikis sing
A ho'omalimali and a wela ka hao.
As I strolled along the shore,
In a mu'umu'u made of koa,
While I played a tune on my sweet 'ōkolehao.
MANAKŪRA NO TSUKI [The Moon of Manakoora] 55
Original Title: The Moon of Manakoora (1937)
Music: Alfred Newman
Words: Frank Loesser
Japanese Lyrics: Iwatani Tokiko
Sung by Ethel Nakada, 1959 (Tōshiba JPO-1004)

1. TSUKI WA MANAKŪRA NO SORA
HIKARI KAGAYAKITE
KIMI NO TE NI DAKARE NAGARA
WAGA KOI WA MOERU
AOI MANAKŪRA NO TSUKI
NAMIMA NI TADAYOI
KIMI NO KUROKI HITOMI WA
YASASHIKU HOHOEMU

1. The moon is in the sky of Manakoora
It shines
My love flares
As your arms hold me
The blue moon of Manakoora
Floating among the waves
Your dark eyes gently smile.

Original Lyrics

1. The moon of Manakoora filled the night,
With magic Polynesian charms,
The moon of Manakoora came in sight,
And brought you to my eager arms.
The moon of Manakoora soon will rise,
Again above the island shore,
Then I’ll behold it in your dusky eyes,
And you’ll be in my arms once more.

55 Used by Permission of Frank Music Corp. And The Frank Loesser Literary and Musical Trust
1. Mapuana, you are the dream of Hawai‘i
   We kiss and say
   “Aloha, I love you.”
   The breeze whispers the dear name,
   The ocean brings the song of waves.
   Cast by the moonlight,
   Let’s burn with passion like stars, two of us.
   Sweet dreams, Mapuana
   Until morning meets the dew
   Aloha, aloha, I love you.

Original Lyrics

1. Tonight, Mapuana, Hawai‘i smiles on you.
   One kiss of sweet aloha,
   Aloha I love you.

   I hear soft winds sighing your lovely name to me,
   And hula palm trees swaying to rhythms of the sea.

   The moon up in the sky whispers to the stars on high,
   And says that you’re by far as bright as any star.

   Sweet dreams, Mapuana, ‘til morning meets the dew,
   One kiss of sweet aloha,
   Aloha I love you.
MAUI WALTZ57
Original Title: Maui Waltz
Music (with no lyrics): M. K. Moke (ca. 1933)
Japanese Lyrics: Nagata Tetsuo
Sung by Haida Katsuhiko, 1941 (Victor Japan A-4812 A)

1. NATSU GA KUREBA OMOIDASU
   TSUKI NO HAMABE AOI UMI

2. AA MATA AERU SUNAHAMA DE
   MINAMI NO UTA UTAŌ YO

1. When the summer comes, I recall
   The moonlit beach, the blue ocean.

   When the summer comes, I recall
   The moonlit beach, the blue ocean.

2. Ah, we will be able to meet again on the beach.
   Let us sing the song of the south.

   Ah, we will be able to meet again on the beach.
   Let us sing the song of the south.

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MIDORI NO OKA [The Green Hill]
Original Title: Ka-lu-a (1921)\textsuperscript{58}
Music: Jerome Kern
Words: Anne Caldwell
Japanese Lyrics: Hirose Fumio\textsuperscript{59}
Sung by Haida Katsuhiko, 1941 (Victor Japan A-4223-A)

1. URUWASHI NO KALUA BENIBARA SAKI
   KOTORI SAEZURITE KO-NO-MA O TOBU
   MIDORI NO OKA NO UE TANOSHIKI FUTARI NO IE
   NATSU KASHI NO KALUA HAWAI NO SHIMA

1. Beautiful Kalua, where red roses bloom,
   And little birds chirp and fly among the trees.
   On the green hill stands our happy house.
   I’m longing for Kalua, island of Hawai‘i.

Original Lyrics

1. When it’s moonlight in Kalua, night like this is divine
   It was moonlight in Kalua, when your kisses met mine.
   Although rose and jasmine bloom as fair,
   And love is calling through the scented air,
   Ev’rywhere it is lonely in Kalua because you are not mine.

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MOANA URUWASHI [Beautiful Moana] (ca.1934)\textsuperscript{60}
Music: Kogure Masao
Lyrics: Miyazaki Hiroshi
Sung by Haida Katsuhiko, 1941 (Victor Japan A-4232-B)

1.

MOANA URUWASHI MIDORI NO KUNI YO
MADOKA NARU YUME NO KUNI

MOANA URUWASHI MIDORI NO SHIMA YO
HI NI MOYURU MINAMI NO KUNI

AOKI SORA KUMO NAKU HARETE
TOKONATSU NO KUNI MOANA YO
KIMI GA FURUSATO YUBAERU OKA
KYŌ MO MATSU OTOME YO

AOKI SORA KUMO NAKU HARETE
TOKONATSU NO KUNI MOANA YO
KIMI GA FURUSATO YUBAERU OKA
KYŌ MO MATSU OTOME YO

1.

Beautiful Moana, the green land,
Peaceful dreamland.

Beautiful Moana, the green land,
The southern land which glows in the sun.

The blue sky is clear without a single cloud.
Moana, the land of the everlasting summer,
Your home, the hill which glows by the setting sun.
My dear, I wait for you today also.

The blue sky is clear without a single cloud.
Moana, the land of the everlasting summer,
Your home, the hill which glows by the setting sun.
My dear, I wait for you today also.

\textsuperscript{60} Permission Pending
MORI NO KOMICHI [A Narrow Path in the Forest] (1940)
Music: Haida Haruhiko
Lyrics: Saeki Takao
Sung by Haida Katsuhiko, 1940 (Victor Japan A-4127-B)

1. HOROHORO KOBORERU SHIROI HANA O
   UKETE NAITE-ITA AIRASSHII ANATA YO

2. OBOETE IRUKAI MORI NO KOMICHI
   BOKU MO KANASHIKUTE AOI SORA AOIDA

3. NANNIMO IWAZU NI ITSUKA YOSETA
   CHIISANA KATA DATTASHIROI HANA YUMEKA YO

1. You were charming, weeping
   While the white flowers landed on you.

2. Do you remember the path in the forest?
   I was sad, too, and looked up into the blue sky.

3. Silently, you brought your shoulder near mine,
   A small shoulder. And those white flowers, was it a dream?

---

NAGISA NO UKURERE ['Ukulele on the Beach'] (1999)
Music: Shiraishi Makoto
Lyrics: Ike Hideshi and Ka'la Sachiko (Honma Sachiko)
Sung by Ka'la Sachiko, 1999 (Ratspack Record LEIR-0088)

1. NAGISA NO NAMI GA KUDAKETE HIKARI
UKURERE NARASHITE HULA HULA HULA HULA
YASHI NO KOKAGE DE KOI O SAGASÔ
NAGISA NO SUNA NI KAIGARA HIKARI
UKURERE NARASHITE HULA HULA HULA HULA
YASHI NO KOKAGE DE KOI O MITSUKETE
HOSHI WA KAGAYAKI KAZE GA SASAYAKU
TSUKI NO HIKARI WA FUTARI O TERASU
UTAU ANATA NO KOI NO RIZUMU
NAGISA NO TSUKI NI HITOMI GA HIKARI
UKURERE NARASHITE HULA HULA HULA HULA
YASHI NO KOKAGE DE KOI NO UKURERE

2. NAGISA NO SORA NO KUMâ GA NAGARETA
UKURERE NARASHITE HULA HULA HULA HULA
YASHI NO KOKAGE DE KOI O YOBÔ
NAGISA NO YORU NI REI O SASAGEYÔ
UKURERE NARASHITE HULA HULA HULA HULA
YASHI NO KOKAGE DE KOI O KATARÔ
HOSHI WA KAGAYAKI KAZE GA SASAYAKU
TSUKI NO HIKARI WA FUTARI O TERASU
UTAU ANATA NO KOI NO RIZUMU
NAGISA NO TSUKI NI HITOMI GA HIKARI
UKURERE NARASHITE HULA HULA HULA HULA
YASHI NO KOKAGE DE KOI NO UKURERE

---

62 Used by Permission of Ocean View Project
1. Waves at the beach break and sparkle,  
Strumming on an ‘ukulele, hula hula hula hula,  
Let’s find love in the shade of a palm tree.

A seashell on the sandy beach glitters,  
Strumming on an ‘ukulele, hula hula hula hula,  
I’ve found love in the shade of a palm tree.

Stars twinkle and breezes whisper,  
The moon casts light on the two,  
The rhythm of love with you who sing.

Your eyes shine reflecting the moon at the beach,  
Strumming on an ‘ukulele, hula hula hula hula,  
‘Ukulele of love in the shade of a palm tree.

2. Clouds went by in the sky at the beach,  
Strumming on an ‘ukulele, hula hula hula hula,  
Let’s beckon to love in the shade of a palm tree.

Let’s offer a lei to the night at the beach,  
Strumming on an ‘ukulele, hula hula hula hula,  
Let’s speak of our love in the shade of a palm tree.

Stars twinkle and breezes whisper,  
The moon casts light on the two,  
The rhythm of love with you who sing.

Your eyes shine reflecting the moon at the beach,  
Strumming on an ‘ukulele, hula hula hula hula,  
‘Ukulele of love in the shade of a palm tree.
NANGOKU NO YORU [A Night in a Southern Land] (1)

Original Title: On a Tropic Night (1938)
Music and Lyrics: Augustin Lara and Ned Washington
Japanese Lyrics: Ethel Nakada
Sung by Ethel Nakada, 1961 (Toshiba JPO-1097)

1. YUME NI MISHI MINAMI NO TSUKI
SASAYAKU WA YASHI NO HAKAGE
KOKORO O SASOU GUITAR YO
YORU NO AYASHIKI SHIRABE YO

ITSUKA YORISOU HUTARI NO
MUNE NI SAKU KOI NO HANA YO
SORA NI KIRAMEKU HOSHI NO YONI
AI NO HI WA TOWA NI KIEZU

1. The southern moon I dreamed of,
Palm leaves whisper,
The sound of the guitar moves my heart.
The mysterious melodies of the night.

The flower of love blooms
On the bosom of the two who draw close to each other.
Like the stars that glitter in the sky,
The flame of love will never die.

Original Lyrics

1. So lovely is the moon on a tropic night,
No heart can be immune on a tropic night.
As a lonely guitar plays a serenade,
There’s music in the heart of each man and maid.
Stars always linger low on a tropic night,
What lips can answer “No” when two lips invite.
When there’s wine in the air lips are always careless,
Lovers find their delight on a tropic night.

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64 The romanization of the Japanese lyrics in this song reflects the preference of Ethel Nakada.
NANGOKU NO YORU [A Night in a Southern Land] (2)\(^65\)
Original Title: On a Tropic Night (1938)
Music and Lyrics: Augustin Lara and Ned Washington
Japanese Lyrics: Otowa Takashi
Sung by Minami Kaoru, 1964 (King LKF-1340)

1. TSUKI SAYURU MINAMI NO YORU
   GITA NO SHIRABE KANASHIKU
   HARUKANA SORA O AOGEBA
   AYASHIKU MUNE WA TOKIMEKU
   HOSHI NO FURU MINAMI NO YORU
   KAOI KURU KAZE MO AMAKU
   KIMI NO KUCHIZUKE MOTOMETE
   KOI NI YOU MINAMI NO YORU

1. A southern night where the moon shines,
   Melodies of the guitar sound sad.
   When I look to the sky far away
   My heart throbs with wonder.
   A southern night with full of stars,
   A sweet fragrance is wafted on the breeze.
   I desire your lips,
   A southern night, I’m intoxicated with love.

Original Lyrics

1. So lovely is the moon on a tropic night,
   No heart can be immune on a tropic night.
   As a lonely guitar plays a serenade,
   There’s music in the heart of each man and maid.
   Stars always linger low on a tropic night,
   What lips can answer “No” when two lips invite.
   When there’s wine in the air lips are always careless,
   Lovers find their delight on a tropic night.

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NANGOKU NO YORU [A Night in a Southern Land] (3)
Original Title: On a Tropic Night (1938)
Music: Agustin Lara
Lyrics: Ned Washington
Japanese Lyrics: Suruga Akira
Sung by Hino Teruko, 1996 (Polydor POCH-1564)

1. TSUKI WA KAGAYAKU MINAMI NO
   HARUKA NARU YUME NO KUNI YO
   HOSHI WA KIRAMEKI SOYOKAZE
   SASAYAKU YASHI NO HAKAGE NI

   URUWASHI NO HOSHI YO TOWA NI
   KAGAYAKE YO KIMI GA MUNE NI
   YOROKOBI TSUKINU TOKONATSU NO
   KIMI SHIRU YA MINAMI NO KUNI

1. The moon shines far south
   Over the dreamland.
   Stars glitter and
   Breezes whisper in the shade of the palm trees.

   Beautiful stars
   Glitter forever in your heart,
   Joy never ends in the everlasting summer.
   Do you know that southern land?

Original Lyrics

1. So lovely is the moon on a tropic night,
   No heart can be immune on a tropic night.
   As a lonely guitar plays a serenade,
   There’s music in the heart of each man and maid.
   Stars always linger low on a tropic night,
   What lips can answer “No” when two lips invite.
   When there’s wine in the air lips are always careless,
   Lovers find their delight on a tropic night.

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NANKAI NO YŪWAKU [Temptation of the South Sea]

Original Title: South Sea Island Magic (1936)
Music: Andy Iona Long
Words: Lysle Tomerlin
Japanese Lyrics: Ashiya Rei
Sung by Minami Kaoru, 1964 (King Record SKJ-1049)

1. SOUTH SEA ISLAND MAGIC
ANMARI KIREINA TSUKI NO SEI KA
FUTARI WA KOI O SHITA
SOUTH SEA ISLAND MAGIC
MANATSU NO UMIBE DE DEITO SHITARA
SHIAWASE IPPAI
KYANPU FAIA NO HI NO YÔNI MOERU MUNE
MINAMI NO SHIMA NO MIWAKU GA SÔ SASETA NO KA

TSUKI TO HOSHI TO GITÅNO SHIRABE GA
SOUTH SEA ISLAND MAGIC
FUTARI O UNDA

1. South Sea Island Magic
Perhaps because of such a beautiful moon
The two fell in love.
South Sea Island Magic
How happy to have a date
On the beach in the mid-summer.
My heart aches
Like the flame of a campfire,
Has South Sea Island Magic done this?

Moon, stars, and the melody of the guitar
(South Sea island magic)
Have made the two of us.

Original Lyrics

1. South Sea Island Magic
Is made of the light from the stars,
Breezes from the mountains
And music from native guitars.

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South Sea Island Magic
Has taken possession of me,
I'm content forever to
Linger and dream by the sea.

Do you recall our meeting
At a campfire that blazed near the ocean?
A single word of greeting
Was the start of an endless devotion.

Moonlight, fire light, starlight
And songs that are old but still new,
South Sea Island Magic
Has brought me the magic of you!
ODORU KOYOI [Dancing Tonight]\(^{68}\)
Music: Buckie Shirakata
Lyrics: Dick Mine
Sung by Dick Mine, 1948 (Teichiku C-571A)

1. KOI NO SOYOKAZE MIDORI NO KOKAGE NI
   KIMI TO TE O TORI ODORO YO KOYOI O
   ATSUI TOIKI NI NAYAMASHIKI OMOI
   HOSHI MO HOHOEMU URESHIKI KOYOI
   ATSUI TOIKI NI NAYAMASHIKI OMOI
   HOSHI MO HOHOEMU URESHIKI KOYOI

1. In the green shade with the breeze of love,
   Let’s dance tonight hand in hand.
   Your warm breath fills my thoughts,
   Even the stars smile on this joyous night.
   Your warm breath fills my thoughts,
   Even the stars smile on this joyous night.

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OMOIDE NO GITÅ [The Guitar in my Memories]
Music: Katô Shinobu
Words: Saeki Takao
Sung by Tokuyama Ren and Fujiyama Ichirô, 1933 (Victor 52864-A)

1. 

TASOGARE NO SORA SHIROKI TSUKI UKABI
HITORI WA SABISHI NAGEKU KOSUMOSU
KIKITAMAE KIMI GITÅ NO SHINOBI-NE
KURUSHIKI KOI O HIMETE SETSUNAYA
NASAKE NO TSUYU ITSUKA KOBOREN
NANOKA NANAYA O MATEDO KURASEDO

1. In the sky at dusk, the white moon floats.
   "I am alone" the cosmos grieves.
   Listen to the lonely sound of the guitar.
   It's painful to hold a difficult love,
   My tears of love will may overflow some day.
   I wait and endure seven days and seven nights.

---

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OTAMAJAKUSHI WA KAERU NO KO [The Tadpole is the Child of a Frog]
Original Title: Nā Moku Eha [The Four Islands]
Music and Lyrics: J. Kealoha
Japanese Lyrics: Nagata Tetsuo, Azuma Tatsuzō
Sung by Haida Katsuhiko, 1940 (Victor Japan A-4116-B)

1. OTAMAJAKUSHI WA KAERU NO KO
NAMAZU NO MAGO DE WA NAIWAI NA
SORE GA NANI YORI SHŌKO NI WA
YAGATE TE MO DERU ASHI MO DERU

2. DENDENMUSHI WA KATATSUMURI
SAZAE NO MAGO DE WA NAIWAI NA
SORE GA NANIYORI S SHŌKO NI WA
TSUBOYAKI SHIYÔ NI MO TSUBO GA NAI

3. TAKO-NYŪDŌ WA YATSU-ASHI
IKA NO ANIKI JA NAIWAI NA
SORE GA NANIYORI SHŌKO NI WA
IKI NI HACHIMAKI DEKI YA SENU

4. KAZE NI YURA YURA SUSUKI NO HO
HŌKI NO SEGARE JA NAIWAI NA
SORE GA NANIYORI SHŌKO NI WA
SUSUKI DE DORA NEKO DOYA-SARENU

1. The tadpole is the child of a frog,
   It is not the grandchild of a catfish.
   The proof is
   That it will soon grow arms and legs.

2. A snail is a snail,
   It is not the grandchild of a turbo shell.
   The proof is
   That it does not have a lid.

3. An octopus has eight legs,
   It is not the brother of a squid.
   The proof is
   That one cannot put a headband on a squid.
4. The pampas grass sways in the wind,
   It is not the son of a broom.
   The proof is
   That you cannot chase cats away with pampas grass.

<table>
<thead>
<tr>
<th>Original Lyrics</th>
<th>English Translation</th>
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</thead>
</table>
| 1. Hanohano Hawai‘i lā  
  Lei ka lehua lā  
  Kuahiwi nani lā  
  ‘O Mauna Kea. | Glorious Hawai‘i  
  Its lei is the lehua  
  Its beautiful mountain  
  Is Mauna Kea. |
| 2. Kilakila ‘o Maui lā  
  Lei i ka roselani  
  Kuahiwi nani lā  
  ‘O Haleakalā. | Majestic Maui  
  Its lei is the roselani  
  Its beautiful mountain  
  Is Haleakalā. |
| 3. ‘Ohu‘ohu O‘ahu lā  
  Lei ka ‘ilima lā  
  Kuahiwi nani lā  
  ‘O Ka‘ala. | O‘ahu is adorned with leis  
  Its lei the ‘ilima  
  Its beautiful mountain  
  Is Ka‘ala. |
| 4. Kaulana Kaua‘i lā  
  Lei mokihana  
  Kuahiwi nani lā  
  ‘O Wai‘ale‘ale. | Famous Kaua‘i  
  Its lei the mokihana  
  Its beautiful mountain  
  Is Wai‘ale‘ale. |
| 5. Ha‘ina ‘ia mai  
  Ana ka puana  
  Nā moku ‘ehā  
  O ka Pākipika. | Tell  
  The refrain  
  About the four islands  
  Of the Pacific. |

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73 Source: Ka‘upena Wong’s translation in Mahoe (ibid.)
PINEAPPLE PRINCESS
Original Title: Pineapple Princess (c 1960)
Music and Lyrics: Richard and Robert Sherman
Japanese Lyrics: Sazanami Kenji
Sung by Tashiro Midori, 1961 (Teichiku NS-347)

1.

PINEAPPLE PRINCESS KAWAII PINEAPPLE PRINCESS
CHIISANA UKURERE KATATE NI OSANPO YO
PINEAPPLE PRINCESS AKAI SUKAFU KUBI NI MAKI
KAZE NI NABIKASE OSANPO YO

WATASHI WA WAIKIKI UMARE
MIDORI NO SHIMA NO OHIME-SAMA
SEITAKA NOPPO NO KARE TO ITSUDEMO ISSHO NANO
HAMABE DE ASONDE IRUTO
MINNA GA WATASHI NI TSUITE KURU
SEITAKA NOPPO NO KARE WA YAKIMOCI-YAKI WAIKIKI
KARESHI NO POKKE NYA CHOKORETO
WATASHI NO POKKE NYA KOKONATTSU
OTETE TSUNAIDE OSANPO YO
UKI-UKI-WAIKIKI-WAIKIKI

PINEAPPLE PRINCESS KAWAII PINEAPPLE PRINCESS
CHIISANA UKURERE KATATE NI OSANPO YO
PINEAPPLE PRINCESS AKAI SUKAFU KUBI NI MAKI
KAZE NI NABIKASE OSANPO YO

1.

Pineapple Princess, pretty Pineapple Princess
She strolls with a tiny 'ukulele in her hand.
Pineapple Princess, she strolls
With a red scarf around her neck fluttering in the wind.

I was born in Waikiki, I am a princess of the green island.
I am always with my tall boyfriend.
When I am playing on the beach, everyone follows me
My tall boyfriend becomes jealous
Chocolate in his pocket,
Coconut in my pocket,
We walk hand in hand.
Uki-uki-waki-Waikiki

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Pineapple Princess, pretty Pineapple Princess
She strolls with a tiny 'ukulele in her hand.
Pineapple Princess, she strolls
With a red scarf around her neck fluttering in the wind.

Original Lyrics

1. "Pineapple princess", he calls me pineapple princess all day
   As he plays his 'ukulele on the hill above the bay.
   "Pineapple princess, I love you, you’re the sweetest girl I’ve seen,"
   "Some day we’re gonna marry and you’ll be my pineapple queen."

   I saw a boy on O'ahu isle,
   Floatin' down the bay on a crocodile.
   He waved at me and he swam ashore
   And I knew he’d be mine forever more.

   He sings his song from banana trees,
   He even sings to me on his water skis.
   We went skin-divin' and beneath the blue
   He sang and played his 'ukulele, too.

   "Pineapple princess, I love you, you’re the sweetest girl I’ve seen,"
   "Some day we’re gonna marry and you’ll be my pineapple queen."
   We’ll settle down in a bamboo hut
   And he will be my own little coconut.
   Then we’ll be beachcombin’ royalty
   On wicky-wicky wacky Waikiki.

   "Pineapple princess", he calls me pineapple princess all day
   As he plays his 'ukulele on the hill above the bay
   "Pineapple princess, I love you, you’re the sweetest girl I’ve seen,"
   "Some day we’re gonna marry and you’ll be my pineapple queen."
PUKA SHELLS75
Original Title: Puka Shells (1974)
Music and Lyrics: Lani Kai
Japanese Lyrics: Ethel Nakada76
Sung by Ethel Nakada, 1975 (Teichiku GM-9)

1. PUKA SHELLS KIMI NI SASAGERU MY PUKA SHELLS
INOCHI TO AI NO HOKA NI WA
TADA KONO HITOSUJI NO PUKA SHELLS
UMIBE NI TACHI HITORI MATSU WA
ITSUKA AERU AISURU HITO NI
SARISHI KIMI NO OMOKAGE O
IMA MO MUNE NI HUKAKU HIMETE

1. Puka shells, I offer you my *puka* shells.
Besides my life and love,
I only have this strand of *puka* shells.
I stand alone on the beach and wait,
Hoping that some day I can see the person I love,
Still holding deep inside my heart
The image of you who left me.

**Original Lyrics**

1. *Puka* shells from the sea, I give to you
My *puka* shells.
There is nothing more I have to offer you,
My love, my life and a string of *puka* shells.
I live beside the sea with no one else but me,
I live from day to day, waiting for someone to love,
You came in to my life and now you go away,
Please take a part of me,
Remember me, my love.

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75 Used by Permission of Granite Music Corporation
76 The romanization of the Japanese lyrics reflects the preference of Ethel Nakada.
RUAU NO HI MO KIETE
[The Torchlight of the Lū'au is Extinguished] (1967)77
Music: Ohashi Setsuo
Words: Wakaki Kaori
Sung by Nagisa Yūko, 1967 (Tōshiba EMI)

1. RUAU NO HI KIETE KOIBITO YO
   ODORI AKASU NAGISA NIMO
   HINODE GA CHIKAI YO KOIBITO YO
   SHIROKU HIKARU YORU NO NAMI
   WAKARETAUKU-NAI FUTARI NARA
   SAYONARA NANTE IWANAIDE
   MŌ ICHIDO KISU SHITE DAKISHIMETE
   KOKORO MOERU YORU DAKARA

2. RUAU NO HI KIETE KOIBITO YO
   ODORI AKASU NAGISA NIMO
   HINODE GA CHIKAI YO KOIBITO YO
   SHIROKU HIKARU YORU NO NAMI
   YOAKE GA KITARA FUTARI DAKE
   UMI MO NEMUTTE IRU UCHI NI
   AI NO NAMINORI O TANOSHIMŌ
   SUTEKI NA YUME SAMERU MADE

1. My darling, the torchlight of the Lū'au is extinguished.
The sunrise is also approaching the beach where
We danced all night.
Night waves glitter white
If we don't want to part
Please don't say good-bye.
Please kiss me and hold me once again,
Since my heart is afire tonight.

2. My darling, the torchlight of the Lū'au is extinguished.
The sunrise is also approaching the beach where
We danced all night.
Night waves glitter white
When the dawn comes, we are alone.
While the ocean is asleep,
Let's enjoy riding the waves of love,
Until we wake from this wondrous dream.

77 Copyright 1991 Sony/ATV Japan. Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203. All rights reserved. Used by permission.
SANGO-SHŌ NO KANATA [Beyond the Reef] (1)\textsuperscript{78}
Original Title: Beyond the Reef (1949)
Music and Lyrics: Jack Pitman
Japanese Lyrics: Fujiura Kō
Yamaguchi Yoshiko, 1950 or 1951 (Nippon Columbia)

1. HARUKA NA SANGO NO SHIMA NO
   KANATA NO UMI TŌKU
   SARINISHI ITOSHII HITO NO
   WASURARENU OMOKAGE
   KOKORO ARABA MINAMIKAZE
   KONO OMOI O TSUTAETE YO
   FUTATABI KIMI KAERU HI O
   NOZOMI MOTE MATERI TO

1. Far across the ocean
   Over the remote island of reefs
   Looms the unforgettable visage.
   If you have a heart, south wind,
   Please carry this feeling of mine.
   I am waiting for the day,
   Hoping you will return again.

Original Lyrics

1. Beyond the reef where the sea is dark and cold,
   My love has gone and our dreams grow old.
   There’ll be no tears, there’ll be no regretting,
   Will he remember me, will he forget?
   I’ll send a thousand flowers, when the trade winds blow.
   I’ll send my lonely heart, for I love him so.
   Some day I know he’ll come back again to me,
   ‘Til then my heart will be beyond the reef.

\textsuperscript{78} Used by Permission of Quartet Music Inc. and Range Road Music Inc.
MINAMI NO SANGO NO SHIMA NI
YUME SARITE TADA HITORI
NAMIDA TSUKI WAKARESHI HITO NO
OMOKAGE O SHINOBISU
KAZE NI NOSE HANABIRA O
KAZE YO HAKOBE AI NO HANA
WARE TO TOMO NI OKURAN
ITSU NO HI KA KIMI KAERI KURU
SONO HI O MACHI-TSUTSU

I am left alone with my dream gone
On the southern coral island.
I shed all my tears,
Recalling the visage of the one who parted
I will send the flower petals and myself with the breeze
Wind, take me with the flowers of love
I'm waiting for the day you come back.
SEE YOU TOMORROW! (ca. 1973)  
Subtitle: Waikiki Nite [At Waikīki]  
Music and Lyrics: Ōhashi Setsuo  
Sung by Ōhashi Setsuo, (Tōshiba EMI)

1. SEE YOU TOMORROW, HANARE-TAKU NAI  
   MOERU KOKORO KORAEMASHO  
   KYŌ YORI MO SHITAU KOKORO  
   SEE YOU TOMORROW, I SAY ALOHA TO YOU

2. SEE YOU TOMORROW, WAKARE-TAKU NAI  
   TSUNORU OMOI O NOKOSHI NAGARA  
   SEMETE MATA YUME NO NAKA DE  
   SEE YOU TOMORROW, GOOD NIGHT ALOHA TO YOU

1. See you tomorrow, I don't want to leave you,  
   I'll bear my burning heart.  
   My heart will love you even more,  
   See you tomorrow, I say aloha to you.

2. See you tomorrow, I don't want to part with you,  
   As I leave my aching heart.  
   We'll meet again in my dreams,  
   See you tomorrow, good night aloha to you.

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SHIMA WA TOKONATSU [The Island of Everlasting Summer] (1950s)\(^{81}\)
Music: Buckie Shirakata
Lyrics: Shimada Kinya
Sung by Ōhashi Setsuo, 1990 (Nippon Columbia COCA-6321)

1.  SHIMA WA TOKONATSU MIDORI NO KAZE YO
    YASHI NO HAKAGE MO KOI NO YADO
    AA YUME NO HONOLULU WAIKIKI HAMA WA
    NAMI NI BURU NO TSUKI GA DERU

    JINJA HANA SAKU PARUMU NO NAMIKI
    DARE GA OSHIETA AI NO UTA
    AA REI O KAKETARA OMOI WA HITOTSU
    SAZAN KUROSU GA ME NI SHIMIRU

    MANEKU KANŪ YO HAWAI NO YORU WA
    HULA NO ODORI DE KI MO HAZUMU
    AA AMAI UKURE GITA NO SHIRABE
    WASURERA东亚 KA ALOHA OE

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1.  The island is everlasting summer, the green breeze
    Under the shade of the palm leaves is a shelter for love.
    Ah, my dream Waikiki Beach in Honolulu,
    There, the blue moon appears on the waves.

    A row of palm trees where ginger flowers bloom,
    Who taught you the song of love?
    Once we put on leis, our thoughts become one,
    The Southern Cross glitters in my eyes.

    The canoe that beckons to us, the night in Hawai’i
    Enlivens me with the hula dance.
    Ah, the sweet melodies of the ‘ukulele and guitar,
    How could I forget “Aloha ‘Oe?”

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SHUNKASHŪTŌ ALOHA BOOGIE [Four Seasons’ Aloha Boogie] (1998)82
Music and Lyrics: Kaida Akihiro
Sung by Kaida Akihiro, 1998 (Chiba Tetsuya Production IW-9901)

1. POKA-POKA YŌKI NI INOCHI GA MEBAETE HANA GA SAKU
NA-NO-HANA BATAKE DE UKURERE HIKEBA
OMOWAZU CHŌCHO MO HULA DANSU
HARU NI NATTARA UKARETE HAWAIAN

2. OHISAMA NOBOTTE KURU NARI IKINARI SAIKŌ KION
MATTÉ-MASHITA TO UMIBE NI HASHIREBA
KAWAII ANOKO NO MŪMŪ SUGATA
NATSU NI NATTARA SHİZEN NI HAWAIAN

3. MUSHI NO NE BAKKU NI TSUKI MITE UKURERE HIKEBA
TSURARETE SUSUKI GA HULA DANSU
MANATSU NO YOIN MO SONO MAMA NI
AKI NI NATTEMUSHUNKASHŪTŌ NENJŪ HAWAIAN

4. KITAKAZE BYŪ-BYŪ KŪKI WA KARA-KARA KONNA HI WA
SHIGOTO WA HAYAME NI KATAZUKETE
ATSUKAN KATATE NI HULA SONGU
FUYU NI NATTARA KOTATSU DE HAWAIAN

5. NANDA-KANDA DE ICHINEN SUGOSHITE KYŌ MO MATA
ALOHA KIBUN DE UKURERE MOTEBA
TANOSHII JINSEI MIETE KURU
SHIAWASE BOKURA WA NENJŪ HAWAIAN
SHUNKASHŪTŌ NENJŪ HAWAIAN

1. In warm weather, new lives sprout and bloom.
When I play ‘ukulele in the rape blossom field,
Even butterflies can’t help dancing hula.
Spring is the time for merry Hawaiian music.

2. No sooner than the sun rises, the temperature goes up
to the highest.
I was waiting for this moment, so I run to the beach.
There I see that pretty girl in a mu’umuu.
Summer is naturally the time for Hawaiian music.

82 Used by Permission of Kaida Akihiro
3. When I look at the moon and play 'ukulele  
   with a background of insect sounds, 
Pampas grasses begin to dance hula.  
The feel of the summer still echoes.  
Even in the autumn, we love Hawaiian music.

4. The north wind blows hard and the air is dry.  
   On such a day, I wrap up work early,  
   And sing a hula song with hot sake in my hand.  
   When winter comes, Hawaiian music is at the kotatsu  
   (heated table).

5. Without our knowing, one year has passed.  
   When you pick up an 'ukulele with a feeling of aloha, 
   A happy life will open up to you.  
   We are happy, playing Hawaiian music throughout the year!  
   Spring, summer, autumn and winter. Hawaiian music  
   all the year 'round!
THE SPIRIT OF ALOHA (1998)83
Japanese Title: ALOHA NO KOKORO
Music: Kawashima Hiro
Lyrics: Inouye Maki
Sung by Inoue Maki, 1998 (Love Notes MP-9815)

1. HANA KAZE NI YURERU
   PURUMERIA NO KAORI
   CELEBRATE THE SPIRIT OF ALOHA

   HANA KAZE NI YURERU
   PURUMERIA NO KAORI
   CELEBRATE THE SPIRIT OF ALOHA

2. KAZE UMI O WATARU
   KIKOERU NO WA ANO UTA
   CELEBRATE THE SPIRIT OF ALOHA

   KAZE UMI O WATARU
   KIKOERU NO WA ANO UTA
   CELEBRATE THE SPIRIT OF ALOHA

3. UTA SORA NI HIBIKU
   KOKORO MITASU YOROKOBI
   CELEBRATE THE SPIRIT OF ALOHA

   UTA SORA NI HIBIKU
   KOKORO MITASU YOROKOBI
   CELEBRATE THE SPIRIT OF ALOHA

4. HOSHI YOZORA NI SAKU
   PUREADESU NO SASAYAKI
   CELEBRATE THE SPIRIT OF ALOHA

   HOSHI YOZORA NI SAKU
   PUREADESU NO SASAYAKI
   CELEBRATE THE SPIRIT OF ALOHA

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1. Flowers, they sway in the breeze,
The fragrance of plumeria,
Celebrate the spirit of aloha.

(Repeat the verse)

2. Winds, they travel the ocean,
What is heard is that song,
Celebrate the spirit of aloha.

(Repeat the verse)

3. Songs, they reverberate in the sky,
A joy that fills my heart,
Celebrate the spirit of aloha.

(Repeat the verse)

4. Stars, they bloom in the night sky,
The whisper of the Pleiades,
Celebrate the spirit of aloha.

(Repeat the verse)
SWEET LEILANI®
Original Title: Sweet Leilani (1934)
Music and Lyrics: Harry Owens
Japanese Lyrics: Hayatsu Toshihiko
Sung by Ethel Nakada, 1958 (Toshiba JPO-1001)

1. SWEET LEILANI, ITOSHI HANA
TSUKISENU YUME HISOME
HANA NO KANBASE SHINOBU
ITOSHI KIMI YO
SWEET LEILANI, ITOSHI HANA
WAGA KOI NI IKIRU
ITOSHI YUME NO HANA YO
TOWA NI SAKITE

1. Sweet Leilani, my dear flower,
Hiding my endless dream
I think of your beautiful face.
Darling,
Sweet Leilani, my dear flower,
I live for my love.
The dear flower of my dream
It blooms forever.

**Original Lyrics**

1. Sweet Leilani, heavenly flower,
Nature fashioned roses kiss’d with dew,
And then she placed them in a bower,
It was the start of you,
Sweet Leilani, heavenly flower,
I dreamed of paradise for two,
You are my paradise completed,
You are my dream come true.

2. Sweet Leilani, heavenly flower,
Tropic skies are jealous as they shine,
I think they’re jealous of your blue eyes,
Jealous because you’re mine,
Sweet Leilani, heavenly flower,
I dreamed of paradise for two,
You are my paradise completed,
You are my dream come true.

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TINY BUBBLES
Original Title: Tiny Bubbles (1966)
Music and Lyrics: Leon Pober
Japanese Lyrics: Hayatsu Toshihiko
Sung by Minami Kaoru, 1966 (King Records SS216)

1. TINY BUBBLES (TINY BUBBLES) AFURERU (AFURERU)
TANOSHII (TANOSHII) KOKORO
TINY BUBBLES (TINY BUBBLES) TOKIMEKU MUNE
ITSUMADE MO ITSUMADE MO YAKUSOKU SHITE NE

KOGENE NO TSUKI NI GIN NO UMI NI
MOERU ANATA TO WATASHI

TINY BUBBLES (TINY BUBBLES) SUTEKI NA (SUTEKI NA)
FUTARI DAKE NO (FUTARI DAKE NO) KOYOI (KOYOI)
TINY BUBBLES (TINY BUBBLES) KONO OMOI O
ITSUMADE MO TO YAKUSOKU SHITE NE

1. Tiny bubbles (tiny bubbles), an outpouring (outpouring),
Happy (happy) feeling.
Tiny bubbles (tiny bubbles), a throbbing heart,
Forever, forever, please promise me.

To the golden moon, to the silver ocean,
Passionate, you and me.

Tiny bubbles (tiny bubbles),
This wonderful night (this wonderful night) for the two of us
alone (the two of us alone).
Tiny bubbles (tiny bubbles), please promise me
That this love of yours will last forever.

Original Lyrics

1. Tiny bubbles (tiny bubbles) in the wine (in the wine)
Make me happy (make me happy),
Make me feel fine (make me feel fine).
Tiny bubbles (tiny bubbles) make me warm all over,
With a feelin’ that I’m gonna love you till the end of time.

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So, here’s to the golden moon,
And here’s to the silver sea,
And mostly here’s a toast to you and me.

Tiny bubbles (tiny bubbles) in the wine (in the wine)
Make me happy (make me happy),
Make me feel fine (make me feel fine).
Tiny bubbles (tiny bubbles) make me warm all over,
With a feelin’ that I’m gonna love you till the end of time.
TOKONATSU NO RAKUEN [Paradise of the Everlasting Summer]86
Original Title: Hawaiian Paradise (1935)
Music and Lyrics: Harry Owens
Japanese Lyrics: Nagata Tetsuo
Sung by Haida Katsuhiko, 1937 (Victor Japan J-54020-A)

1. HAWAIIAN PARADISE
   TOKONATSU NO URUWASHI NO SHIMA
   SORA WA AOKU NAMI SHIZUKA NA
   WAIKIKI NO ISO

   SOYOKAZE KOI O NOSETE
   AKOGARE NO YUME NO KUNI

   HAWAIIAN PARADISE
   AOI UMI NO KANATA NI UKABU

1. Hawaiian paradise,
The beautiful islands of the everlasting summer.
Waikiki Beach
Where the sky is blue and waves are serene.

   The breeze carries my love,
The longed-for land of my dreams.

   Hawaiian paradise,
   Far away on the blue ocean it floats.

Original Lyrics

1. Hawaiian paradise, Hawaiian heaven,
   Land of make believe comes true.
   Please take me to your heart,
   Hawaiian heaven, never more to part from you.

   Let me live and laugh with you while love is young,
   And let me rest here when my day is through.

   Hawaiian paradise, at last I’ve found you,
   Land of make believe come true.

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TSUKI NO YO WA [On the Moonlit Night]87
Original Title: Sophisticated Hula (1937)
Music and Lyrics: Sol K. Bright
Japanese Lyrics: Monda Yutaka
Sung by: Betty Inada, 1940 (Teichiku T-3064 B)
Ethel Nakada, 1959 (Tōshiba JPO-1004)

1. TSUKI NO YO WA HAMA NI DETE
MINNA DE ODORÔ YASHI NO HAKAGE
TE O KOSHI NI UKURERE NI
AWASETE ODORÔ HURA NO ODORI

KIREI NA REI O AGEMASHO
ODORI NAKAMA NO ANATA NI
HANA NO KANMURI AGEMASHO
ODORI JOZU NA ANATA NI

ODORITE GA SOROTTARA
SAASAA ODORÔ KOIBITO YO

1. On the moonlit night, let’s go out on the beach and
Dance all together beneath the palm trees.
Put your hands on your hips and
Dance hula to the sound of the ‘ukulele.

I’ll give a beautiful lei,
To you, my dance partner.
A flower wreath for your hair,
You, who dance so well.

When all dancers are set,
Let’s dance, my sweetheart.

Original Lyrics

1. Hands on your hips,
Do your hula dips.
Sophisticated hula is the talk of the town.
Swing your partner round,
Soon you’ll cover ground.
Sophisticated hula is the talk of the town.

87 Used by Permission of Sol K. Bright Enterprises Inc.
The native hula maidens they love to dance,
They do their dancing to the beating of drums,
They do the hula 'cause it gives 'em a chance,
It's got a melody that every one hums. Oh!

Dance to music sweet,
Then you will repeat.
Sophisticated hula is the talk of the town.
‘UKULELE CHRISTMAS (1992)\(^\text{88}\)
Music and Lyrics: Yamaguchi Iwao
Sung by Gansusu, 1992 (Nippon Columbia CODA-120)

1. UKURERE KURISUMASU SOTO WA SAMUI KEDO
   KOKORO WA TÔKU MANAMI NO SHIMA E
   UKURERE KURISUMASU FUTARI DE SUGOSU
   HAJIMETE NO KURISUMASU UKURERE WO HIKINAGARA
   KURISUMASU MADE NI KIMI NO TAME NI
   HIITE AGERU MERODII
   RENSHÛ SHITANO SA
   TATOeba SAIRENTO NAITO
   AKAHANA NO TONAKAI
   KEKKYOKU DORE MO HIKENAKATTA KEDO
   UKURERE KURISUMASU KIMI E NO PUREZENTO WA
   NATSU NI KATTE OITA KONO UKURERE SA

2. UKURERE KURISUMASU FEN WA ZUTTO
   NAGASHI TSUZUKETERU NATSUKASHII MERODII
   UKURERE KURISUMASU RAINEN NO KURISUMASU WA
   DOKOKA MINAMI NO SHIMA DE SUGOSETARA IINE
   KURISUMASU MADE NI KIMI NO TAME NI
   HIITE AGERU MERODII
   RENSHÛ SHITANO SA
   TATOeba KURISUMASU IVU
   ERUBISU NO BURÜ KURISUMASU
   KEKKYOKU HIKETA NO WA JINGURU BERU
   UKURERE KURISUMASU KIMI E NO PUREZENTO WA
   NATSU NI KATTE OITA KONO UKURERE SA
   UKURERE KURISUMASU KIMI E NO PUREZENTO WA
   SOTTO SHIMATTE OITA KAWAII UKURERE SA

1. ‘Ukulele Christmas, it’s cold outside
   But my heart flies towards the southern islands afar.
   ‘Ukulele Christmas that the two of us spend together,
   Our first Christmas (together), playing ‘ukulele.
I practiced the melodies
So I would be able to play them for you
By Christmas.

For example, "Silent Night," or "The Red-Nosed Reindeer,"
I could not play either after all, though.

'Ukulele Christmas, my present for you this Christmas
Is this 'ukulele that I bought last summer.

2. 'Ukulele Christmas, FEN radio station keeps
Airing nostalgic melodies.
'Ukulele Christmas, for next Christmas
It would be nice if we could spend time on a southern island,
Wouldn't it?

I practiced the melodies
So I would be able to play them for you
By Christmas.

For example, "Christmas Eve," or Elvis' "Blue Christmas,"
I could play only "Jingle Bells" after all.

'Ukulele Christmas, my present for you this Christmas
Is this 'ukulele that I bought last summer.

'Ukulele Christmas, my present for you this Christmas
Is the 'ukulele I have kept secretly.
UMI WA MANEKU [The Ocean Calls] (ca. 1936)  
Lyrics: Nagata Tetsuo  
Music: Haida Haruhiko  
Sung by Haida Katsuhiko, 1936 (Victor Japan 53768-B)

1. SORA WA KONPEKIDA UMI WA MANEKU YO-HO YO-HO  
   FUNE WA SHIRAI HO AGE BOKURA O MATSU YO  
   UMI NO KANATA SASURA EBA  
   KIBO NI MOERUYO WAKAKI HI NO SACHI

2. UMI WA KONPEKIDA NAMIWA MANEKU YO-HO YO-HO  
   ISO NO KA NI YOITE KOKAGE NI IKOU  
   MADOKA NA YUME OKA NO UE  
   WAKABITO TSUDOITE NATSU O SUGOSO

1. The sky is dark blue, the ocean is calling me, yoo-hoo, yoo-hoo,  
The boat is waiting for us with a sail hoisted.  
When we sail over the sea,  
We are full of hope—young and happy days.

2. The sky is dark blue, the ocean waves are calling me,  
yoo-hoo, yoo-hoo,  
Saturated with the aroma of the ocean, I rest under a tree.  
Peaceful dreams on the hill,  
Young people, let us get together,  
And have a good time in the summer.

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UMIBE WA TANOSHI [Fun at the Beach]*
Original Title: Kilakila O Haleakalā
Music and Lyrics: Charles E. King/William Coelho
Japanese Lyrics: Kishii Akira
Sung by Kishii Akira, 1939 (Victor Japan J-54559-B)

1. KIRAKIRA TO HAREYAKA NA
ASA NO HI WA TERI KAGAYAKU
SAASA HARIKIRE HOGARAKA NI
WAKAI NATSU NO ICHINICHIO

2. NIKONIKO TO ANO MUSUME
KAWAII EKUBO O MISETE
SATTO TOBIKOMI KAO O AGETE
OIDE OIDE TO BOKU O MANEKU
HUUMU

3. BURUBURUTTO FURUETA GA
KOKO DE YAMETE WA OTOKO NO HAJI DA
YATTO KAKEGOE MOROTOMO NI
TAKAI DAI KARA MI O ODORASETA

4. KURAKURATTO ME GA MA WARI
TOKU KASUKA NI WAYAWAYA TO
YUME KA UTSUTSU KA DAREKA GA YOBU

5. MOYAMOYA TO KI GA TSUKEBA
DARE KA SHIRANU GA O-ISHA NO KAO GA
SOBANYA POTSUN TO TADA HITORI
SHINPAI-SO NA SAKKI NO MUSUME

6. KIRAKIRA TO HAREYAKA NA
ASA NO HI GA BOKURA NI ATARU
O-TETE TSUNAIDE AZAYAKA NI
SATTO TOBIKOME SHIBUKI GA AGARU

* Used by Permission of Charles E. King Music.
1. Brilliant and clear,
The morning sun shines brightly.
Be spirited! Be cheerful!
On this summer day of our youth.

2. That girl smiles,
Showing a cute dimple on her face,
She quickly dives in, gazes up,
And beckons to me.
Hmmm.

3. I shivered, but,
It would be a shame to stop now.
With a shout,
From high up I dived.

4. I felt dizzy,
Far away and faintly I heard people.
Is it a dream or reality? Someone calls me.

5. When I came back to consciousness,
The face of a doctor that I didn’t know.
Beside him was standing
That girl looking worried.

6. Brilliant and clear,
The morning sun shines on us.
Jump in quickly hand in hand
With a splash!

Original Lyrics  Translation

1. *Kilakila o Haleakalā*  Haleakalā the majestic
*Kuahitwi nani o Maui*  Beautiful mountain of Maui
*Ha'aheo wale 'oe Hawai'i*  Hawai'i's pride
*Hanohano o Maui no ka ʻoi*  Glorious Maui, the best
WA IKIKI KARA ANATA O [Thinking of You from Waikiki] (ca. 1969)91
Music and Lyrics: Ohashi Setsuo
Sung by Ohashi Setsuo, 1971 (RCA)

1. HOSHI GA KOBORERU WA IKIKI HAMABE
UMI NO KANATA NO FURUSATO SHINOBU KAZE
KAZE GA HAKONDA ISO NO KAORI GA
TOKU HANARETA FURUSATO SHINOBU
PIKAKE NO MIMIWA NI DONATA O YUMEMIRU
FUNE NO KITEKI MO NAITE IRU YONI
KIETA NAMIMA NI FURUSATO SHINOBU

1. Waikiki beach full of stars
The breeze which recalls a homeland beyond the ocean.
The fragrance of the ocean brought by the breeze
Recalls the homeland far away.
Who do you dream of, seeing pikake earrings?
The whistle of the boat sounds like crying,
I think of my homeland, watching disappearing waves.

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YASHI SHIGERU SHIMA [The Island Where Palm Trees Grow]
Original Title: On a Coconut Island (ca. 1936)92
Music and Lyrics: Robert Alex Anderson
Japanese Lyrics: Nagata Tetsuo93
Sung by Haida Katsuhiko, 1965 (Victor Japan JV-171)

1. YASHI SHIGERU SHIMA WATASHI WA WASURERARENU MINAMI NO KUNI NO YASASHIKI KOI NO HI YO WAKARE NO TOKI NO URUMERU SONO HITOMI TSUKI NO HIKARI NI SHINJU NO NAMIDA NAMI SHIZUKA NA SONO YÜBE NATSUUSHIKI KIMI YO ITSU FUTATABI KONO MUNE NI IDAKITE KUCHIZUKEN YASHI SHIGERU SHIMA WATASHI WA WUSURERARENU SONO HOHOEMI YO ITSUITSU KAERU

1. I can't forget the island where coconut trees grow.
Gentle days of love in the southern land,
The teary eyes at the time of parting,
The moon casts light on the pearly tears.
That evening with calm waves, oh, I long for you.
When can I hold you and kiss you in my arms again?
I cannot forget the island where coconut trees grow.
When will that smile come back to me?

Original Lyrics:

1. On a coconut island
I'd like to be a castaway with you,
On a coconut island,
There wouldn't be so very much to do.
I would linger a while
And just gaze into your lovely eyes so blue.
Then I'd walk for a mile
And come running back to be with you.
There the waves would make a pair of willing slaves
Of you and me forever,
And we'd laze for days and days and never gaze out
Where the ships go sailing by.
On a coconut island,
I'd like to be a castaway with you,
Just to bask in your smile
And to realize my dream come true.

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93 Permission Pending
YÜBE WA DÖSHITA-NO? [What Happened to You Last Night]\(^{94}\)

Original Title: *Pidgin English Hula* (1934)
Music and Lyrics: Charles E. King
Japanese Lyrics: Shimizu Minoru
Sung by Ethel Nakada, 1958 (Tōshiba JPO-1001)

1. HONORURU UMARE NO HYŌBAN MUSUME
ANO ME GA SUTEKI YO
WATASHI WA SHITTERU ANOKO NO UWASA
DOKOKA NO DAREKA NI ATSUATSU NANO YO
AHSA MALA YOU LAST NIGHT?
YOU NO COME SEE MAMA, I THINK SO
YOU NO LIKE ME NO MORE,
YOU TOO MUCH-EE LIKE 'NOTHER GIRL,
'NOTHER FELLA LIKE-E ME TOO,
HE NUMBER ONE GURU LOOKIN'
HE TOO MUCH ALOHA, HA HA HA HA, HA HA HA HA AUWE.
HA HA HA HA, HA HA HA HA, AUWE.

1. The famous girl was of Honolulu
Those charming eyes
I know the rumors about her,
She loves someone somewhere.
Ahsa mala you last night?
You no come see mama, I think so
You no like-e me no more,
You too much-ee like 'nother girl,
‘Nother fella likee me too,
He number one goru lookin’,
He too much aloha, ha ha ha ha, ha ha ha ha auwē.
Ha ha ha ha, ha ha ha ha auwē, auwē.

**Original Lyrics**

1. Honolulu pretty girl stop,
   Too much-ee guru looking,
   Number one sweet,
   Naughty eyes make oh! oh!
   You bet I know, you no got chance,
   ‘Nother fella she sweetheart,
   But today pilikia got,
   She too much huhi for him (me).

\(^{94}\) Used by Permission of Criterion Music Corporation and Charles E. King Music.
Ahsa mala you last night?
You no come see mama, I think so
You no like me no more,
You too much-ee like ‘nother girl,
‘Nother fella like-e me too,
He number one guru lookin’,
He too much aloha, ha ha ha ha, ha ha ha ha auwe.
Ha ha ha ha, ha ha ha ha auwe, auwe.
YUME DE HAWAI E [To Hawaii in my Dreams] (ca. 1958)\(^5\)
Music and Lyrics: Ohashi Setsuo
Sung by Ohashi Setsuo, 1966 (Toshiba)

1. SOYO SOYO SOYO TO MINAMI-KAZE
OMOI WA TOBU HAWAI MADE
YUKERU KOTO NARA FUTARI SHITE
YUKITAI KEREDO YUME KASHIRA

ALOHA NO SHATSU HANA NO REI
YASHI NO HAKAGE ODORO YO FURA O

YUME YUME YUME YO IMA WA YUME
OKANE MO NAI HIMA MO NAI
HIMA MO NAI KANE MO NAI

1. Quietly and softly the south wind blows,
My thoughts fly as far as Hawai‘i.
If it’s ever possible, I want to go with you,
Two of us, but is it a dream?

Aloha shirts, flower leis,
Let’s dance hula under the palm trees.

A dream, dream, dream! It’s only a dream now.
There is no money, there is no time.
There is no time, there is no money!

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APPENDIX B
SHÔNAN SOUND SONG TEXTS

ARUHI NAGISA NI [One Day at the Beach]\(^1\)
Lyrics: Dan Kósaku (Kayama Yúzò)
Music: Dan Kósaku (Kayama Yúzò)
Sung by Kayama Yúzò, 1968 (Tòshiba SP-2010; Fun House CRD-2091)

1. 
NAGISA NI YOSERU HIKARU NAMI WA
YASASHI KIMI TO BOKU NO AI O YOBU SHIRABE
WASURE WA SHINAI KAWAI ANO EKUBO
NATSUKASHII HOHOEMI MUNE NI DAKISHIMETE

Refrain
HITORI DE YÚBE MITA KIMI NO YUME
MEZAMEREBA SABISHIKU KAMOME GA TONDE ITA

KIMI MATSU FUNE NI IMA WA HITO MO NAKU
SETSUNAKU BOKU WA KIMI NO NA O YOBU SA

Serifu (Narration)
NAMIDA GA DESÖ DA. NAZE KIMI WA KOKONI INAINDAI
BOKU WA KIMI O MATTERUYO DONNA KOTO GA
ATTEMO NE

1. The shiny waves which flow onto the beach
Are the melodies of love between sweet you and me.
I don't forget that cute dimple when she smiles.
I hold that smile in my heart.

Refrain The dream of you I dreamt alone last night,
I woke up with loneliness and saw seagulls flying.

Now, there is no shadow of people on the boat
which awaits you.
Painfully, I call your name.

Narration I feel the tears coming. Why are you not here?
I am waiting for you, no matter what happens!

\(^1\) Used by Permission of WATANABE MUSIC PUBLISHING CO., LTD.
OMOIDE NO NAGISA [Beach in Memories]
Lyrics: Torizuka Shigeki
Music: Kase Kunihiko
Sung by The Wild Ones, 1966 (Tōshiba)

1. KIMI O MITSUKETA KONO NAGISA NI
HITORI TATAZUMI OMOIDASU
KOMUGI IRO SHITA KAWAI HOHO
WASURE WA SHINAI ITSUMADEMO
MINAMO HASHIRU SHIROI FUNE
NAGAI KUROKAMI KAZE NI NABIKASE
NAMI NI MUKATTE SAKENDE MITEMO
MŌ KAERANAI ANO NATSU NO HI

2. NAGAI MATSUGE NO ŌKINA HITOMI GA
BOKU O MITSUMETE URUNDETA
KONOMAMA FUTARI DE SORA NO HATE MADE
TONDE IKITAI YORU DATTA
NAMI NI MUKATTE SAKENDE MITEMO
MŌ KAERANAI ANO NATSU NO HI
ANO NATSU NO HI
ANO NATSU NO HI

1. On this beach where I found you,
I stand alone and recall
Your cute tanned cheeks.
I won't ever forget.
The white boat sailing on the water
With your long black hair flying in the breeze.
Even if I shout at the waves,
Those summer days won't return.

2. Your big eyes with long eyelashes
Were dim with tears looking at me.
That night I wanted to fly far till the end of the sky, two of us.
Even if I shout at the waves,
Those summer days won't return.
Those summer days,
Those summer days.

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OYOME NI OIDE [Come Be my Bride]³
Lyrics: Iwatani Tokiko
Music: Dan Kōsaku (Kayama Yūzō)
Sung by Kayama Yūzō, 1966 (Tōshiba TP-8030)

1. MOSHIMO KONO FUNE DE
   KIMI NO SHIAWASE MITSUKETARA
   SUGU NI KAERU-KARA
   BOKU NO OYOME NI OIDE
   TSUKI MO NAKU SAMISHII
   KURAI YORU MO
   BOKU NI UTAU KIMI NO HOHOEMI
   FUNE GA MIETA NARA
   NURETA KARADA DE KAKETE KOI
   SANGO DE KOSAETA
   AKAI YUBIWA AGEYŌ

2. MOSHIMO KONO UMI DE
   KIMI NO SHIAWASE MITSUKETARA
   SUGU NI KAERU KARA
   BOKU NO OYOME NI OIDE
   NAMI MO YUME O MITERU
   HOSHI NO YORU WA BOKU NI YURERU
   KIMI NO SASAYAKI
   FUNE GA MIETANARA
   NURETA KARADA DE
   TONDE KOI
   SORA E DAKI-AGETE
   MOERU KUCHIZUKU SHIYŌ

1. If on this boat
   I find your happiness,
   I will quickly come home,
   So, come be my bride.
   Even in the dark, lonely night
   Without moon,
   You sing to me with a smile.
   If you see my boat
   Come running
   With your wet body.
   I will give you a ring
   Made of red coral.

³ Used by Permission of WATANABE MUSIC PUBLISHING CO., LTD.
If in this ocean,
I find your happiness,
I will quickly come home,
So come be my bride.
Waves are also dreaming
Rolling, I see the starry night.
Your smile!
If you see my boat,
Hurry to me
With your wet body.
I'll lift you up in my arms
And kiss you passionately.
SHŌNAN HIKISHIO [The Shōnan Ebb Tide]
Lyrics: Matsumoto Takashi
Music: Dan Kōsaku (Kayama Yūzō)
Sung by Kayama Yūzō, 1978 (Fun House CRD-2091)

1. SHŌNAN HIKISHIO SUNA NO NAKA NO SANDARU
NIGIWATTA UMI NO IE MO AKIKAZE GA KESHITE IKU
KIMI WA MIZUGI A BASUKETTO NI SHIMATTE
YAKETA HADA SODE NI KAKUSHI MACHI E IKU BASU NI
NORU

2. HACHIGATSU NO ATSUI SUNA GA
HIETE IKU AKI NI
IRO NO ASETA AI O DAITE
KIMI GA FURIMUKU
TEGAMI O KAKU WA TO HOHO O KATAKU KOORASE
HITONATSU NO OMOIDE TE NI TOKAI NO SHŌJO NI
NARU

3. SABISHISA O HASHIRU KAZE TO
KAGERI-YUKU HIZASHI
SUNA NI NOKORU KUTSU NO ATO NI
KIMI GA UKABU YO

1. Ebb tide at the Shōnan beach, a sandal in the sand
The autumn wind blows out the prosperity of beach houses.
You put away your swimsuit into the basket,
And ride on a bus to town, hiding your tanned skin in the sleeves.

2. The hot sand of August
Cools off in the autumn.
Holding a faded love,
You turn back.
You say, “I’ll write you a letter” with your cold cheeks.
Then, you become a city girl, carrying a souvenir of the summer.

3. Wind blows through lonely feelings.
The sun is setting
Over the footprint on the sand.
I see your face.

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APPENDIX C
REPRODUCTION OF SCORES

ALOHA NUI LOA I'A 'OE¹
Music and Lyrics: Buckie Shirakata
Japanese Lyrics: Dick Mine

Slow Hula Tempo

\[ \text{C7} \rightarrow \text{F7} \rightarrow \text{Bb} \rightarrow \text{C7} \rightarrow \text{F7} \rightarrow \text{Bb} \]

\[ \text{Bb} \rightarrow \text{A7} \rightarrow \text{Bb} \rightarrow \text{F7} \rightarrow \text{Bb} \rightarrow \text{D7} \]

feel a certain thrill when you are near me
with your lips so close to

\[ \text{E7} \rightarrow \text{C7} \rightarrow \text{Ebm} \rightarrow \text{B7} \rightarrow \text{G7} \]

me, my love song to you
dear from my heart

¹ Score reprinted from Shiraishi Makoto, *Hawaiian Besuto 100* (1992:122)
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ODORU KOYOI [Dancing Tonight]
Music: Buckie Shirakata
Lyrics: Dick Mine

Medium Bounce Tempo

2 Score reprinted from Shiraishi Makoto, *Hawaiian Besuto 100* (1992:121)
Used by Permission of JASRAC License No. 0400771-401 and Doremi Music Publishing Co., Ltd.
RUAU NO HI MO KIETE [Torchlight of the Lū'au is Extinguished]
Music: Ōhashi Setsuo³
Words: Wakaki Kaori⁴

³ Score reprinted from Arai and Fujii, Moonlight Lullaby Ōhashi Setsuo Sakuhinshū (1986), by permission of Ōhashi Setsuo and Alpha Music
⁴ Copyright 1991 Sony / ATV Japan. Administered by Sony / ATV Music Publishing, 8 Music Square West, Nashville, TN 37203. All rights reserved. Used by permission.
UKULELE CHRISTMAS
Music and Lyrics: Yamaguchi Iwao

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APPENDIX D

LOCATION OF HAWAIIAN MUSIC PUBS IN TÔKYÔ

Aloha Station
Open: Mon. through Thurs. 11:30 a.m.–2:30 p.m.; 6:00 p.m.–midnight
Fri. 12:00 p.m.–4:00 p.m. Mele Hula Time (Audience Participation)
Address: 7-17-4, Roppongi, Minato-ku, Tôkyô
Phone: 03-3796-6886
Website: http://www2.odn.ne.jp/~cba40820/splive.html

Buckie
Open: Mon. through Fri.
10:00 a.m.–5:00 p.m. coffee shop (‘ukulele available to play)
5:00 p.m.–11:30 p.m. Hawaiian music live performance
Sat. 6:00 p.m.–11:30 p.m. Hawaiian music live performance
Address: 1-6-5, Dôgenzaka, Shibuya-ku, Tôkyô 150-0043
Phone: 03-3464-7792
Website: http://www.welcome-shibuya.co.jp/st_chuo/bld_kuki/bakki/main.htm

Coco Music Studio
Open: Mon., Wed., and Fri. 7:00 p.m.–11:00 p.m.
Address: Atomu Kokusai Bldg. 6F, 6-3-16, Akasaka,
Minato-ku, Tôkyô, 107-0052
Phone: 03-3586-3840 Fax: 03-3586-5508
Website: http://www.geocities.jp/cocomusic_studio/

Coco Palms
Open: Mon. through Fri. 7:30 p.m.–11:00 p.m.
Address: 8-6-22, Ginza, Chûô-ku, Tôkyô 104-0061
Phone: 03-3571-0933

Hawaiian
Open: Everyday except Wed. 6:00 p.m.–midnight
Address: 3-6-4, Shinjuku-ku, Shinjuku, Tôkyô
(Back of Suehirotei Theater)
Phone: 03-3355-4675
Website: http://www.cscreate.net/hawaiian/hawaii_bar/bar.html
APPENDIX E
SUMMARY OF DISSERTATION IN JAPANESE

論文要旨
本論文は、日本におけるハワイアン音楽及びフラ活動の歴史をとりあげ、日本人の「他者への憧れ」が日本におけるハワイ芸能の形成にどのように重要な役割をなってきたかを考察するものである。

ハワイアン音楽は1920年代後半にハワイ人やハワイの日系人によって日本に紹介された。現在までの歴史をみてみると、1930年代〜40年代初期、50年代〜60年代前半、1980年代〜90年代の3度にわたる流行があった。それぞれの流の時代の特徴をみてみると、第1期、2期の流行では、当時の人々に手の届かなかった、アメリカのモダニティに対する憧れが根底にあった。これに対して第3期後半（90年代）の流行では、現代の日本が失ったと感じている「素朴で伝統的な過去」へのノスタルジアが大きく作用している。

第1期、2期における「モダニティ＝未来的なもの」への憧憬から、第3期の「失われた過去」的なものへのノスタルジアという移行は、一見すると正反対のように見える。しかし両者とも、惹かれる対象が「届かないもの、かなわぬもの」であるという性質が共通している。換言すれば、「自分にないものの性質、他者性」への憧憬であるとも言えるのである。このような日本のハワイアン芸能における他者性への憧憬は、明治の欧化政策以来の国民的外国崇拝の心理に深く関連している。そればかりでなく、自己を出て規範とする対象をそっくり真似るという、日本の伝統芸能修得の基本的な考え方から、外国芸能の修得においても浸透し、「規範とするところの他者への絶対視」というあり方を生み出しているのである。

本論文では、まず上に述べた歴史を2〜4章で概観し、そこで浮び出で来た「他者への憧れ」が、日本のハワイアン芸能にどのように作用しているかを、第5章「フラ・スクールの構造」、第6章「日本人作詞家によるハワイアン・ソングの歌詞」、第7章「日本人の作曲によるハワイアン・ソングの音の構造」という3つの視点から検討した。第5章では日本のフラ・スクールの構造とハワイらしさの演出について述べた。フラ・スクールでは、名取り制度や、学習の各段階における免状発布など、家元制度のシステムを土台にしている。しかしハワイ語の語彙を用い、ハワイ直送の曲目やフラの振付付けをそのレパートリーの多くに取り入れることによって、「本物らしさ」を前面に押し出している二重構造となっている点を考察した。
第6章では、英語のハワイアンの歌詞と日本語のハワイアンの歌詞の内容の違いに注目した。英語の歌詞も日本語の歌詞も、ハワイを夢のパラダイスと見なしている点では共通しているが、前者の多くはそのパラダイスを実際に経験した喜びを表現しているのに対し、後者の歌詞は「遠い、簡単には行けない桃源郷」という視点に捉っているところに大きな違いがある。この視点は日本人にとってハワイがもっとも身近な外国となった90年代においても変わっていない。このことから、日本のハワイアンの歌詞にあらわれる「懐かし」の対象は、必ずしも実際のハワイを経験することにあるのではなく、ハワイというイメージに込められた、「現実のわずらわしさから離れた非日常性」や「懐かしの経験」という抽象的な心地よさに向けられていることを論じた。

第7章では、日本製のハワイアン・ソングの音の世界について、第1期、第2期、第3期のそれぞれの時代から代表的な曲を2曲づつ選んで分析した。どの時代にも共通しているのは、音における「他者性」の追求が、スチール・ギターを強調した音づくりに特に顕著にあらわれていることである。しかし第3期後半になると、最近のハワイアン・ミュージックの影響を受けた、アコースティックなスラックキー・ギターを中心とした曲も現れている。このように第3期には、エレクトロニックな音のモダン性からアコースティックな音の自然性に「求めるハワイらしさ」の要素が移りつつあると考察できる。しかしその時代においても、「他者性」を演出するためには、とりわけ楽器の選択、曲の構造、旋律の型が重要な道具として活かされていることが音楽分析により明らかになった。

以上、論文全体で見て来た「他者性」の取り込みのパターンは、グローバリゼーションの視点からも検討し、現代の日本人のハワイアン芸能の取り込み方が、大資本企業によって進められる、強者から弱者への文化の流れともディアスポラ・コミュニティーによる文化移植とも違った、消費者先導型の異文化間の交流という、新しい文化移植のパラダイムを示していることを明らかにした。
GLOSSARY

In the list below, Hawaiian, Japanese, and Tahitian terms are indicated by (H), (J), and (T), respectively, following each entry.

‘ailolo (H): Ritual or ceremonial feast

alaka‘i (H): Leader, assistant

akogare (J): Yearning, longing

akogare no tochi (J): Yearned-for place

aloha ʻāina (H): Love for the land or nature

ao-dake-sango (J): Contraction of the Japanese titles of “Blue Hawai‘i,” “On a Little Bamboo Bridge,” and “Beyond the Reef.” The term refers to the core popular Hawaiian music repertoire in Japan.

‘auana (H): A general term applied to modern-style hula

‘awa (H): Ceremonial drink made from the root of the kava plant

chūkyū (J): Intermediate level

enka (J): A genre of sentimental ballad in mainstream Japanese popular music

furusato (J): Home town or village

ganbaru (J): To exert oneself

hālau hula (H): Hula school

hapa haole music (H): A genre of Hawaiian music that developed from the early twentieth century through the 1950s, assimilating elements from musical styles that were popular on the U.S. mainland during that time. The lyrics of the many mainland-composed hapa haole songs were often in English interspersed with nonsensical Hawaiian-sounding words.

happyōkai (J): Student recital
Hawaiian kayō (J): A musical genre that fuses some elements of Hawaiian music and some from the mainstream Japanese popular musical genre, kayōkyoku

hō 'ike (H): The presentation of a performance

holokū (H): A long, western-style Hawaiian dress with a yoke

honba no ongaku (J): Music from the site of its creation

honmono (J): A genuine thing, an authentic item

honmono shikō (J): An orientation toward, or appreciation of the authentic

ho'opā'a (H): A trained or qualified chanter/musician

hula 'āla'apapa (H): Standing hula accompanied by the double-headed gourd percussion instrument, ipu heke. It is usually through-composed and has sections of uneven meter.

hula kahiko (H): Ancient-style hula

hula ku'i (H): An acculturated genre of Hawaiian music and dance that emerged in the late nineteenth century. The poetry of hula ku'i typically consists of couplets, and each verse is repeated.

hula pahu (H): Pahu drum dances

iemoto (J): The grandmaster of a Japanese school of traditional arts

ikigai (J): Purpose or aim for which one can live

ipu (H): Hawaiian percussion instrument made from a dried gourd

issei (J): First-generation Japanese emigrant

iyashi (J): Healing or curative spiritual relaxation

iyashi no jidai (J): The period of healing

iyashi no ongaku (J): Spiritually healing or restorative music

jōkyū (J): Advanced level

jun-shihan (J): Sub-instructor level
kafuchōsei (J): A patriarchal family system that developed in the pre-Meiji (1868-1912) feudal society in Japan

karuchā sentā (J): Community schools offering non-credit courses in various subjects

kata (J): Patterned forms

kayōkyoku (J): A type of mainstream Japanese popular music

keiki (H): Child or children

keiongaku (J): Semi-classical music and certain genres of jazz or other popular musics. Translation of the German term, leichtmusik.

kōhai (J): A junior member

kosei (J): Individual characteristics

kumu hula (H): Hula master

lū'au (H): Hawaiian feast

mele (H): Chanted poetry

mele hula 'āla'apapa (H): A type of chanted poetry, used for hula, that is through-composed with no standardized poetic pattern

mele hula 'ōlapa (H): A type of chanted poetry, used for hula, organized into stanzas

mele pana (H): A song genre of Hawaiian music that praises a particular place

minami no shima (J): Literally, “southern islands”; used as an abstraction of romanticized tropical islands. See also nettai.

minyō (J): Japanese folk songs

natori (J): A holder of a professional name

natsukashisa (J): Nostalgic feeling

nettai (J): Tropical; in imagery, not a synonym for minami no shima. Nettai may also suggest wildness, heat, and danger in evoking tropical nature.
nihonjinron (J): A pseudo-scientific theory supporting the uniqueness of the Japanese

nisei (J): Second-generation Japanese-American

ohana (H): An extended family

okeiko-goto (J): Amateur learning with teachers

‘ōlapa (H): A trained or qualified hula dancer

‘oli (H): Traditional unaccompanied Hawaiian chanting

‘oli kāhea (H): A chant asking for permission to enter a hula classroom

ongaku kissa (J): A coffee shop with a stage for music performances

pahu (H): Traditional Hawaiian drum covered with shark skin or cow hide

pāreu (T): Rectangular cloth worn as a wraparound skirt

pā‘ū (H): Gathered skirt worn for dancing hula

poi (H): Cooked and pounded taro corms

sanshin (J): Three-stringed plucked Okinawan lute

senpai (J): A senior member

shamisen (J): Three-stringed plucked Japanese lute

shihan (J): Instructor level

shokyū (J): Beginning level

Shōnan Sound (J): A type of popular music that conveys the image of summer, ocean, and youth, from its association with the Shōnan coast, the famous Japanese resort area.

soemono (J): An addition or garnish

tatenori (J): A rigid beat, like that of a march

tehon (J): A model or example to follow

‘āniki (H): Graduation ceremony
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