

The Eddie Kamae Songbook



A Musical Journey

“ALOHA CHANT” DIGITAL PŪ‘OLO

The Hawaiian Legacy Foundation

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Aloha Chant

Lyrics by Pilahi Pahi
Music by Eddie Kamae

1

Akahai e nā Hawai‘i
Lōkahi a kū like
‘Olu‘olu ka mana‘o
Ha‘aha‘a kou kūlana
Ahonui a lanakila

Kindness o Hawai‘i
Being as one and standing together
With agreeable thoughts
And a humble bearing
Patience until we prevail

Hui

Aloha mai e nā Hawai‘i
‘O ke aloha nō kāu mea nui
E ō mai e nā Hawai‘i
Nā pua lei nā mamo¹

Aloha o Hawai‘i
Your greatest gift is aloha
Answer the call o Hawai‘i
Beloved children and generations to come

2²

Ala mai e ka lāhui
Laulā a kaulana
Ō mai e ka lehulehu
Ha‘aheo ‘oe Hawai‘i
‘Ano‘ai nō ke aloha

Arise o nation
Widely known and famous
Answer o multitudes
Be proud Hawai‘i³
Proclaim your aloha⁴

1. Line repeats once in audio recordings.

2. The hui is sung in place of verse 2 in audio recordings.

3. This song was written in the time of the Hawaiian cultural renaissance and the message of aloha was a call to action for people to preserve and perpetuate the culture.

4. Pilahi said, “Aloha is not something that you do, it’s not even the way you do something. It is being in touch with yourself. When you are in that state, whatever you do expresses aloha.” The reason we are including this quote from Pilahi is because it truly expresses the essence of this song in a way that helps us to remember her message of aloha.

Lyrics correspond to audio recording 1998 *The Folk Music of Hawaii: Sons of Hawaii*. © Panini Records Inc., used with permission.

Aloha Chant

*Aloha is not something that you do, it's not even the way you do something.
It is being in touch with yourself. When you are in that state,
whatever you do expresses aloha.¹*

It was the 1970 Governor's Conference on the Year 2000 at the East-West Center's Kennedy Theater on the U.H. Mānoa campus. After a task force report was presented, the discussion turned to how aloha should fit into our future here in Hawai'i. Suggestions included a special budget to mention aloha more often in travel ads and giving visitors a free lei at the airport.² Those were followed by two sarcastic comments on whether aloha even existed.³ Then a tall, dignified Hawaiian woman in a red and white mu'umu'u stood up to speak:

I would like you to all understand that 'aloha spirit' is the coordination of mind and heart. It's within the individual—it brings you down to yourself. You must think and emote good feelings to others. Permit me to offer a translation of the word 'aloha.'

A stands for akahai, Hawaiian, meaning kindness to be expressed with tenderness.

L stands for lōkahi, Hawaiian, meaning unity to be expressed with harmony.

O stands for 'olu'olu, Hawaiian, meaning agreeable to be expressed with pleasantness.

H stands for ha'aha'a, Hawaiian, meaning humility to be expressed with modesty.

A stands for ahonui, Hawaiian, meaning patience to be expressed with perseverance.

These are the traits of character that express the charm, warmth and sincerity of Hawaiians. It was the working philosophy of my ancestors.⁴

The woman was Pilahi Pahi Silva⁵ and her profound statement silenced the room before it burst into a standing ovation. Her remarks would go on to be celebrated, eventually becoming a bill signed into law in 1986 called the "Aloha Spirit" law⁶ by then Governor Ariyoshi who said, "it expresses aloha as the essence of the law in the State of Hawai'i."⁷

The wording of the law defines aloha as Pilahi did, noting that, "'aloha' is more than a word of greeting or farewell or a salutation. 'Aloha' is the essence of relationships in which each person is important to every other person for collective existence. 'Aloha' means to hear what is not said, to see what cannot be seen and to know the unknowable." A statement is also included which states that, "in exercising their power on behalf of the people and in fulfillment of their responsibilities, obligations and service to the people, the legislature, governor, lieutenant governor, executive officers of each department, the chief justice, associate justices, and judges of the appellate, circuit and district courts may contemplate and reside with the life force and give consideration to the 'Aloha Spirit.'"

Pilahi was a poet, linguist, author and teacher who grew up on Maui. A contemporary of Mary Kawena Pukui and other Hawaiians engaged in scholarly work, she would often visit Rachel Johnson at her home in Hakipu'u on Kāne'ōhe Bay to discuss wide-ranging topics of Hawaiian knowledge. Eddie found Pilahi through Rachel's son Kurt Johnson who invited him to come meet her in Hakipu'u. According to Eddie, "Pilahi asked me, 'What have you been doing?' So I showed her some of my work that I'd been doing research on and she gave me her phone number and said, 'You call me. I live in Kailua. Anytime you want to see me, talk to me, you call me.'"⁸

Eddie and Pilahi would meet up when Eddie had questions about his research or music. "I found her very stern. When she talks to you, she doesn't smile at all. She just tells you what it's all about. I like that. She was very generous, very caring, always reminding me, 'You call me if you need me.'"⁹

Eventually the two would put Pilahi's thoughts about aloha to music, creating the song "Aloha Chant." Eddie remembers that Pilahi shared her vision that the spirit of aloha would one day guide a troubled world toward peace. "I liked that. So I did the music for "Aloha Chant."¹⁰



Some years after Pilahi’s passing in 1985, Eddie was invited to lunch at Chozen-ji, the zen buddhist center at the back of Kalihi Valley where Pilahi would visit. During Eddie’s meal with the archbishop, Tanouye Tenshin Rotaishi, the archbishop suddenly stopped, looked at Eddie, and said, “Eddie, you sing the song. Your teacher is telling me, ‘You sing the song.’ I see the spirit of Pilahi in the back of you telling me to tell you, ‘You sing the song.’” The song was “Aloha Chant” and Eddie later returned to Chozen-ji with the Sons of Hawai’i to play “Aloha Chant” with Lani Kalama’s hālau hula accompanying them. Their dance expressed what Pilahi said to Eddie many years before: Aloha is love. “She told me what the world could learn from these small islands in the middle of the Pacific: love, aloha,” added Eddie.

1. Bendet, “Defining our key word... aloha,” *Aloha: The Magazine of Hawaii and the Pacific*, November/December, November/December 1983.
2. Houston and Kamae, *Hawaiian Son: The Life and Music of Eddie Kamae*, 160.
3. Haar, “Intuitive wisdom helps solve problems,” *Honolulu Advertiser*, December 29, 1970.
4. “Put them all together, and they spell ‘Aloha,’” *Honolulu Star-Bulletin & Advertiser*, August 9, 1970. Hawaiian Legacy Foundation archive.
5. “Obituary for Pilahi Silva, 74,” *Honolulu Star-Bulletin*, February 6, 1985.
6. “Aloha Spirit,” HI Rev Stat 5-7.5 (1986) § (1986), https://www.capitol.hawaii.gov/hrscurrent/Vol01_Ch0001-0042F/HRS0005/HRS_0005-0007_0005.htm.
7. Reyes, “Legislators endorse ‘Aloha Spirit’ as ‘essence of the law’ in Islands,” *The Honolulu Advertiser*, April 18, 1986.
8. Eddie Kamae, *Those Who Came Before: The Musical Journey of Eddie Kamae*, 2011.
9. See 8.
10. See 8.

Bibliography for “Aloha Chant”

Aloha Spirit, HI Rev Stat 5-7.5 (1986) § (1986). https://www.capitol.hawaii.gov/hrscurrent/Vol01_Ch0001-0042F/HRS0005/HRS_0005-0007_0005.htm.

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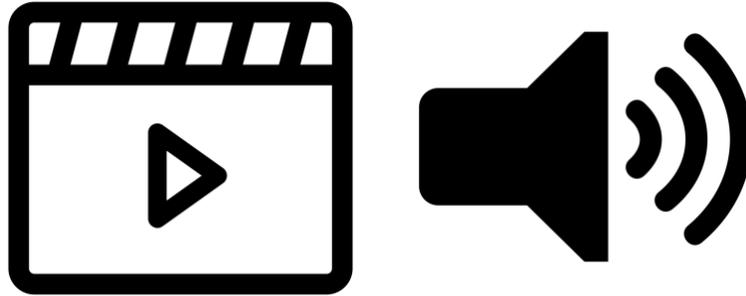
Kamae, Eddie. *Those Who Came Before: The Musical Journey of Eddie Kamae*. Honolulu: Hawaiian Legacy Foundation, 2011.

“Obituary for Pilahi Silva (Aged 74).” *Honolulu Star-Bulletin*, February 6, 1985.

“Put Them All Together, and They Spell ‘Aloha’.” *Star Bulletin & Advertiser*, August 9, 1970.

Reyes, Donna. “Legislators Endorse ‘Aloha Spirit’ as ‘essence of the Law’ in Islands.” *The Honolulu Advertiser*, April 18, 1986.

Video and Audio Resources for “Aloha Chant”



Video and audio resources for this song are on the online songbook page:
<https://eddiekamaesongbook.org/songs/alohachant/>



Eddie Kamae and The Sons of Hawai'i (George Kuo, Dennis Kamakahi, and Junior Daugherty) with seventh grader Kealoha Kahele at Ho'okena Elementary School on Hawai'i island performing at the first school program for the film *Li'a: The Legacy of a Hawaiian Man*, 1990.

Photo credit: Bob Fewell
Hawaiian Legacy Foundation archive

Resource material for “Aloha Chant”

Pamphlet on “Aloha Spirit” by Pilahi Paki.



“Aloha Spirit” is the coordination of mind and heart ... it’s within the individual — it brings you down to yourself. You must think and emote good feelings to others.

- A** — stands for *AKAHAI*, meaning kindness, to be expressed with tenderness.
- L** — stands for *LOKAHI*, meaning unity, to be expressed with harmony.
- O** — stands for *OLU'OLU*, meaning agreeable, to be expressed with pleasantness.
- H** — stands for *HA'AHA'A*, meaning humility, to be expressed with modesty.
- A** — stands for *AHONUI*, meaning patience, to be expressed with perseverance.

By Pilahi Paki

paid for by
people concerned about the
“Aloha Spirit”

Resource material for "Aloha Chant"

Newspaper article "Put Them All Together, and They Spell 'Aloha'" *Star-Bulletin & Advertiser*, August 9, 1970.

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FINAL
Edition 25¢

Star-Bulletin & Advertiser

Honolulu, August 9, 1970 Hawaii's Prizewinning News

put them all together, and they spell 'Aloha'

An unscheduled speaker was the surprise hit of yesterday's Governor's Conference on the Year 2000 public session in the East-West Center's Kennedy Theater.

In a question-and-answer period after George S. Kanahele's task force report, some audience members discussed what should be meant by "Aloha Spirit."

A woman in a long, red-and-white flowered muumu rose stood up and introduced herself as Mrs. Pilahi Paki.

"I would like you to all understand that 'Aloha Spirit' is the coordination of mind and heart," she said. "It's within the individual — it brings you down to yourself. You must think and emote good feelings to others.

"Permit me to offer a translation of the word Aloha:

A stands for akaha'i, Hawaiian meaning kindness, to be expressed with tenderness.

L stands for lokahi, Hawaiian meaning unity, to be expressed with harmony.

O stands for olu'olu, Hawaiian meaning agreeable, to be expressed with pleasantness.

H stands for ha'aha'a, Hawaiian meaning humility, to be expressed with modesty.

A stands for ahonu'i, Hawaiian meaning patience, to be expressed with perseverance.

"These are the traits of character that express the charm, warmth and sincerity of Hawaiians. It was the working philosophy of my ancestors," she said.

When she finished there was a hush in the theater. Then the audience broke into applause, rising from their seats to give the Hawaiian woman a standing ovation.

After the meeting many people crowded around Mrs. Paki, asking her to repeat her acronym. At first she

modesty declined, but relented when she saw the eagerness of her new fans.

"That woman expressed it perfectly," said one admirer. "We can't package or institutionalize Aloha Spirit — it's up to each individual to fill his heart with good vibes, and to communicate these to others."

"We've been muddling around for four days, trying to find directions for Hawaii's future," said another man in the group. "No one else even thought of what that woman said. She's got the answer."

Mrs. Paki, who was born in Lahaina, Maui, is a Hawaiian consultant and teaches private classes in basic fundamentals of Hawaiian language. She lives at 330 Wanaao Road, Kailua.

She translates and speaks three dialects of Hawaiian, and for ten years has been creating and selling Hawaiian greeting cards. She published the 1970 Hawaiian Lunar Calendar and is writing about "the language of the lei."

As she talked with her admirers, a woman rushed up and gave her a warm hug.

"I just came because she made my husband and me cry," said the woman, Mrs. Sunhild Hamson of Austria. "What she said was beautiful — my husband still has tears in his eyes."

HAWAII 2000



Advertiser Photo by David Yamada

Mrs. Paki: She brought tears to their eyes.

Resource material for "Aloha Chant"

Article clipping "Defining our key word...aloha"

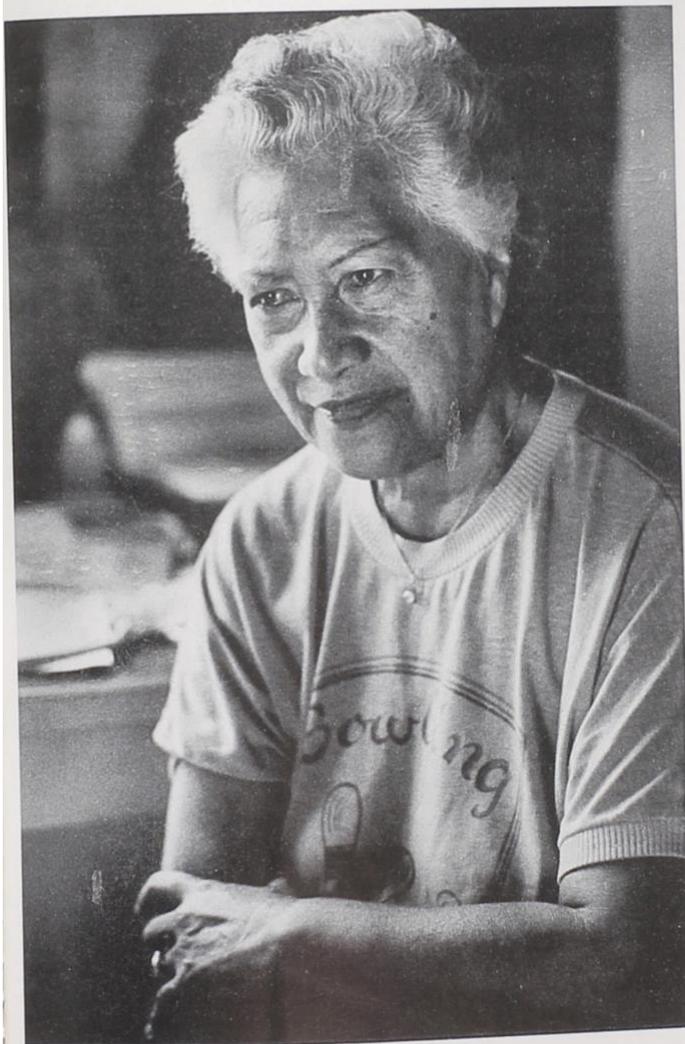
Aloha: The Magazine of Hawaii and the Pacific, November/December 1983, pg. 61.

Aloha

by Peggy Bendet

"Aloha is not something that you do, it's not even the way you do something. It is being in touch with yourself. When you are in that state, whatever you do expresses aloha." *Pilahi Paki*

PHOTOGRAPHY BY WILLIAM ING



Pilahi Paki speaks of that little syllable "ha" in much the same way: "It isn't that ha means 'breath'—that is just a human thought, a surface understanding—ha is the life force itself."

Paki, a Hawaiian linguist who has been designated a "living treasure" by the state of Hawaii, has written a book on the history of her people, *The Legends of Hawaii: Oahu's Yesterdays*, and she is completing work on another, *Gems of Antiquity*. In 1970 Paki stunned participants in a much-publicized conference on the state's economic future by standing up from the convention floor and elucidating the qualities of aloha, something she told the delegates they had overlooked.

She is a philosopher in the true sense of that word in that she lives what she knows. "I live the life of an individual," is the way she puts it, adding, "but in this day and time an individual is often looked at as a visitor from Mars."

She was born seventy-two years ago in Kaanapali, Maui. Her mother and father were both full-blooded Hawaiians. Her mother, who died when Paki was seven, was a Roman Catholic convert, but when her father died thirty years later, Paki says, "He was certain that Akua, the God he had prayed to his entire life, was the same God other people were talking about, and so he saw no reason to change his religion."

And Paki's religion?

"Aloha is my religion. I practice it every day."

According to Paki, "Aloha is not something that you do, it's not even the way you do something. It is being in touch with yourself. When you are in that state, whatever you do expresses aloha."

"Say the word aloha," Paki smiles.

Resource material for "Aloha Chant"

Article clipping "Defining our key word...aloha"

Aloha: The Magazine of Hawaii and the Pacific, November/December 1983, pg. 62.

"Now close your eyes and feel it. Take that word inside yourself and consider what it really means, consider the love inside yourself. Get in touch with that love, really feel it, and when you do feel it then open your eyes and say that word again.

"Words are man's greatest weapons," Paki says, "and yet when people speak today most of the time they have no sense of what they are saying. We have this idea that the faster someone speaks the greater his intellect is, and so people use words frivolously, with no feeling of what they are saying.

"Aloha is being destroyed," she says, "because people are using that word without any feeling."

Paki speaks dramatically, often beginning statements with the qualifier "in the teachings of my ancestors and in the experience of Pilahi."

"The people of Hawaii speak from the diaphragm," she says. "The ha, the life force, is in their voices. You can hear it as they speak."

According to Paki, it was the lack of ha evinced by the early visitors to Hawaii that inspired the term haole, foreigner, which is the etymological opposite of aloha: ole, "without," and ha, "life force" or "soul." The etymology was shuffled aside in the intervening years—at least one would hope so, because haole is now used to refer to any and all Caucasians in Hawaii.

The racial issue doesn't concern Paki, who explains that the names of different races and nationalities were kapu in her father's house: "He always told us, 'There is no Japanese, no Chinese—there are only human beings.'"

And this is what does concern Paki: The human issue, the problem that people have lost touch with their own essence, their aloha.

"Two and two is not four, you know," she says with a mischievous smile. "Do you know what it is? It's five. Do you know why? Because the one who considers, 'What is two and two?' has to be counted. That is the most important one. We are so interested in what is happening out there we forget that one."

She adds, "What is 500 feet away from me, I don't concern myself with. I only concern myself with what is inside me and directly around me. And when I come to know that, then I am also privileged to know the essential nature of what is out there, 500 feet away."



In old Hawaii the children were not taught conceptually, the way modern children are. "The kupuna, the elders, never taught their children," says Nana Veary, a seventy-five-year-old full-blooded Hawaiian woman who is now a kupuna herself. "If you asked them how to do something, they would say, 'Watch!'

"So the children would watch and then try it themselves, and then watch some more and try again," and in this way they would actually teach themselves.

Veary is a handsome woman, formerly the private secretary to Doris Duke, one of the world's wealthiest women, and the mother of Emma Veary, known as "The Songbird of Hawaii."

"My son tells me what a terrible grandmother I am," Veary says with a smile. "I don't live the way my grandparents lived, and so his children cannot learn from me the way I learned from them. In this way the Hawaiian culture is dying."

Veary, who greets almost everyone she sees with an all-engulfing hug, says she rarely uses the world aloha. "Only when I really mean it," she says.

"When you heard the kupuna saying 'Aloha,' you could feel it, because to them it expressed a feeling. Aloha is not a greeting; it is a feeling."

And who uses the word with feeling today?

"It would be unfair for me to say that there isn't anyone now who uses the

word aloha with feeling. There must be some people living in the country, on the outer islands. In the country there is nothing else to get involved in, except, perhaps, going fishing."

Veary was reared by foster parents—the father Scot and the mother Hawaiian—and some of her fondest childhood memories are of visits to her Hawaiian grandparents, who lived in the fishing village that was then at the mouth of Pearl Harbor. She says it was from her grandmother that she first learned of aloha.

"I think I was about six or seven," she recalls. "I was playing with the other children one day when we saw a stranger coming down the road. We hollered to my grandmother, and she came out and said that as soon as he got in front of the house we should call her."

This amazed the young girl, but even more amazing was what happened when the stranger arrived: her grandmother

"When you heard the kupuna saying 'Aloha,' you could feel it, because to them it expressed a feeling. Aloha is not a greeting; it is a feeling." Nana Veary

asked him inside not just to ai, eat, but to paina, dine.

"My Scot foster father was a very difficult man to grow up with—very, very strict—but I did get one thing from him," Veary recalls. "He taught me that if I didn't understand something I should ask about it.

"So when all of the other kids began to bid this stranger farewell, crowding around him in that beautiful way that children do, I walked right over to my grandmother and I asked her, 'Was he really a stranger?'

"She said, 'Yes, he was.'

"And so I said, 'Then why did you feed him?'

"My grandmother said, 'That is your Scotsman father's influence,' and she got very upset with me. She said, 'I want you to remember this one thing as long as you live: I was not feeding the man—I was entertaining the spirit of God.'"

Educational questions for “Aloha Chant”

To get the most out of these questions and to find the answers: 1) read the song lyrics, translation and story; 2) review the footnotes; 3) engage the resource materials—watch the video clips and listen to the audio recording of the song; and 4) try to play and sing along with Eddie Kamae using the included sheet music.

1. Who is Pilahi Paki?
2. What was Pilahi Paki most known for?
3. What are the five values that Pilahi Paki lists in her song?
4. What does Pilahi Paki’s message of “aloha” and the “aloha spirit” mean to you?
5. What is the “Aloha Spirit” law and why do you think the State of Hawai‘i enacted this law in 1986? What can we do to comply with this law?
6. Why do you think Pilahi Paki’s vision of the spirit of aloha might one day guide a troubled world toward peace?
7. The last line of the song of Aloha Chant is “Ano‘ai nō ke aloha” which translates to ‘proclaim your aloha.’ What are some ways we can proclaim our aloha and why must we proclaim it?

For additional resources and information, visit The Hawaiian Legacy Foundation’s website, www.hawaiianlegacyfoundation.org to explore other songs in the Eddie Kamae digital songbook, find streaming links to our ten award-winning documentary films, access additional study guides and link to hours of digitized raw footage from the films with our partner, ‘Ulu‘ulu: The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i. Read Eddie’s book, *Hawaiian Son: The Life and Music of Eddie Kamae* as this provides a great overview about Eddie and his journey playing (and learning about) Hawaiian music.

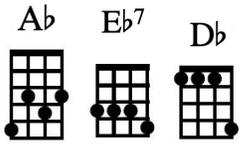
A note to teachers and parents:

These questions are for grades 4-12 and post-secondary; use the ones that are most appropriate for the age of your learners. For each song, a central question is: “What did this song teach Eddie Kamae about Hawaiian music, about life and about how it was part of his journey as a Hawaiian Son?”

Our hope is that these mele are used as core curriculum. The materials in the songbook were written with an overarching goal to make music part of the core curriculum by helping learners see how mele is connected to all the subject areas they study. We also hope that the mele, resource materials, and exploratory questions are springboards for learners to engage with their co-learners, teachers and family to unpack each mele’s layered educational richness.

We are hopeful that these learners will dive deeper into the lyrics, translations and stories by continuing to research in the Hawaiian language newspapers and dictionaries and other sources found “in” and “outside” our libraries and archives.

Aloha Chant



Original version

Laid back ♩ = 76

Lyrics by Pilahi Paki
Music by Eddie Kamae



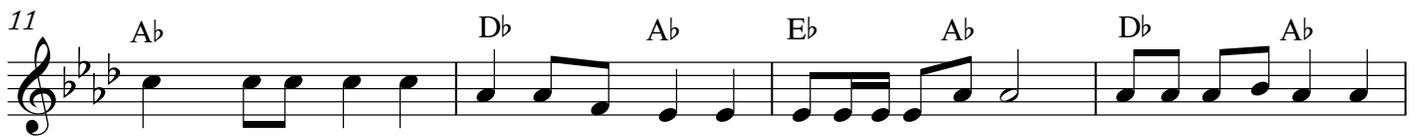
1. A - ka - ha - i e nā Ha - wai - 'i Lō - ka - hi a kū li - ke 'O - lu -
2*. A - la ma - i e ka lā - hu - i La - u - lā a ka - u - la - na Ō -



'o - lu ka ma - na - 'o Ha - 'a - ha - 'a kou kū -
ma - i e ka le - hu - le - hu Ha - 'a - he - o 'o - e Ha -



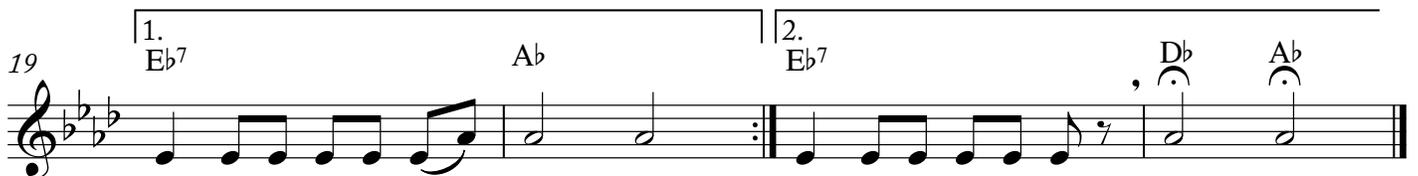
la - na A - ho - nu - i a la - na - ki - la
wai - 'i 'A - no 'a - i nō ke a - lo - ha



HUI: A - lo - ha ma - i e nā Ha - wai - 'i 'O ke a - lo - ha nō kā - u me - a nu - i



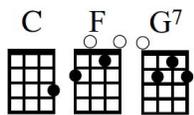
E ō ma - i e nā Ha wai - 'i Nā pu - a le - i nā ma - mo



Nā pu - a le - i nā ma - mo Nā pu - a le - i nā ma - mo

* On the recording, the 2nd verse is not sung but played as a slide guitar solo. The voice reenters at the Hui.

Aloha Chant



Transposed version

Laid back ♩ = 76

Lyrics by Pilahi Paki
Music by Eddie Kamae



1. A - ka - ha - i e nā Ha - wai - 'i Lō - ka - hi a kū li - ke 'O - lu -
2*. A - la ma - i e ka lā - hu - i La - u - lā a ka - u - la - na Ō



'o - lu ka ma - na - 'o Ha - 'a - ha - 'a kou kū -
ma - i e ka le - hu - le - hu Ha - 'a - he - o 'o - e Ha -



la - na A - ho - nu - i a la - na - ki - la
wai - 'i 'A - no 'a - i nō ke a - lo - ha



HUI: A - lo - ha ma - i e nā Ha - wai - 'i 'O ke a - lo - ha nō kā - u me - a nu - i



E ō ma - i e nā Ha - wai - 'i Nā pu - a le - i nā ma - mo



Nā pu - a le - i nā ma - mo Nā pu - a le - i nā ma - mo

* On the recording, the 2nd verse is not sung but played as a slide guitar solo. The voice reenters at the Hui.

About The Songbook

The Eddie Kamae Songbook: A Musical Journey is a compilation of thirty-four songs that played an important role in Eddie's life. Each song is presented in the form of a digital pū'olo (bundle): researched lyrics and translations, a story about the song and its importance, video and audio clips, a music sheet and multiple resources that range from important to fascinating. The goal of this work is to tell Eddie and Myrna's story of Eddie's musical journey and share some of what he learned along the way.

Eddie and Myrna Kamae

For over fifty years Eddie and his wife, Myrna, were responsible for fifteen albums of genre-defining Hawaiian music, ten award-winning documentaries, and curriculum for K-12 learners. While Eddie created the music, led the Sons of Hawai'i, collected stories from kūpuna, and directed the documentaries, Myrna handled the business side of things, co-produced most of their projects and co-wrote several songs with Eddie. From the beginning, Myrna was a formidable notetaker and meticulously documented their work. Together they created the Hawaiian Legacy Foundation to document, preserve and perpetuate the cultural heritage of Hawai'i. Its archive consists of the raw footage from all documentaries, audio recordings, thousands of photographs, and papers ranging from original lyrics, scores, arrangements, notebooks, correspondence, and scribbled ideas on cocktail napkins.

This project

The seed for this project was planted when U.H. West O'ahu chancellor Maenette K.P. Ah Nee-Benham talked with Myrna and found out she was busy pulling some of Eddie's songs to share with musicians. Maenette suggested a songbook and the curriculum to go with it. The majority of the work was done by the Hui Hana, the core project team comprised of Myrna, archivist Kapena Shim, and language and curriculum specialist Lilinoe Andrews. They divvied up the work then huddled together every week in person or on Zoom for two years to ensure, as Maenette promised Eddie days before his death in 2017, that his work would be made available to students in Hawai'i's classrooms.

Kapena began processing the Hawaiian Legacy Foundation archives in 2013. In 2015 digitization began on the ten documentaries, undertaken by 'Ulu'ulu: The Henry Ku'ualoa Giugni Moving Image Archive of Hawai'i located at U.H. West O'ahu. In June, 2018, Hui Hana started tackling the material for this collection with Myrna providing guidance, detail, accuracy, and alignment with the goals of the Hawaiian Legacy Foundation. Kapena served as project director and Lilinoe served as researcher and writer and updated the translations for all songs except for "Kalaupapa," "Kanaka Waiolina," "Kēlā Mea Whiffa," "Nānā Mai," and "Aloha Chant" which was worked on collectively by the group. Together the trio reviewed story drafts, lyrics, translations, original documents, and new research. The last six months were spent editing, rewriting, having the songs scored and thinking about the educational implications of each song.

Resources

The result is a songbook grounded in the rich resources of the Hawaiian Legacy Foundation archive and Hui Hana's research. The primary sources were conversations and correspondence with Myrna and the materials from the HLF archive. Hui Hana relied heavily on James Houston's biography of Eddie, *Hawaiian Son: The Life and Music of Eddie Kamae*, and the ten documentaries as secondary resources. They allowed the team to hear Eddie voice his thoughts about his teachers, the many songs in the songbook, and what he learned about Hawaiian music and life. Extensive use of published resources including Hawaiian and English language archives of Hawai'i's newspapers added important information to the background stories of many of the songs. Additionally, the extensive cross-referencing of newspaper archives, online search engines and databases, and Hui Hana's network sometimes yielded new or updated information that occasionally shed new light on previously published stories.

Original lyrics, translations, orthography, and notes

What is the right or correct version of a song? It is the prerogative of a composer to create different versions of their lyrics or scores let alone make changes during subsequent performances of them to reflect particular contexts,



audiences, or times. One of the most challenging tasks was presenting a standard set of lyrics for each song based on the original lyrics and sometimes several slight variations thereof. Careful effort was made to note where the standard lyrics deviated from what Eddie sang in the accompanying audio sample.

English translations were done as narrowly as possible with attention to specifics and nuance while avoiding clumsy word-for-word explanations. Broad translations that make for pretty phrases in English were avoided to keep the emphasis on the integrity of the Hawaiian lyrics. All Hawaiian words (with the exception of personal names where exact spellings were unknown) were spelled according to modern orthography using diacritical marks.

Footnotes include short-form citations of sources and point the reader to important additional information that did not quite fit in the main body of the text. Full citations are included in the bibliographies.

Our hope

Hui Hana shares this work with a deep desire to perpetuate the knowledge Eddie gained from kūpuna of his time. This is what his teachers urged him to do. It is hoped that by exploring these songs, some of their lessons, stories, kaona (hidden poetic meaning), and aloha will resonate with you. We also hope that by playing and singing them you will not only help this music live on but reflect on your own stories and tell them. For educators, this publication serves as a foundation to create curriculum across multiple disciplines.

While the greatest effort was made to create an accurate publication that honors Eddie and Myrna's stories, any shortcomings, mistakes or omissions that may appear are ours alone.

About Eddie Kamae

Ho 'omau, Eddie, ho 'omau

For Edward Leilani Kamae music was the language of life. He said a song wasn't finished until it brought tears to his eyes. He searched for forgotten songs and reinterpreted them in a style that was both traditional and new at the same time. He used music, and later, film, as a means of cultural preservation, seeking out and sharing the songs and stories of kūpuna as his teachers encouraged him to do. They told him to do it for the children, for the generations yet to come.

His talents and achievements are legendary. *The New York Times* called him one of the most important musicians of the second half of the 20th century. A career that spanned five decades was marked by innovation and preservation, and his passing in 2017 left a mighty legacy in three parts: music, critically-acclaimed cultural documentaries, and an archive of rich materials.

Born in Honolulu on August 4, 1927 to Alice Ululani 'Ōpūnui and Samuel Hoapili Kamae, Kamae was raised in a Hawaiian-speaking home in a mostly Chinese plantation camp near Chinatown and spent summers with his maternal grandmother in Lahaina. The musician who revolutionized 'ukulele playing by bringing it out of the rhythmic background to the solo forefront had his first experience with the instrument when he played one his older brother brought home.

The only style of music the young Eddie wasn't interested in was the one his father asked him to play: Hawaiian, because he thought it was too simple. Instead he picked out popular tunes, Latin music, even classical works on the 'ukulele and became known for a unique way of playing both rhythm and melody at the same time. He played for tips at Charlie's Cab Stand and then formed the 'Ukulele Rascals with Shoi Ikemi. Together they joined bandleader Ray Kinney for a coast-to-coast tour on the continental U.S. in 1949.

Eddie taught 'ukulele and played various engagements to support himself. By 1958 he was a featured soloist in Haunani Kahalewai's Top o' the Isle show at the Waikīkī Biltmore hotel. One night Haunani shared some sheet music with him that would change his ambivalence toward Hawaiian music. "Ku'u Pua I Paoakalani" by Queen Lili'uokalani touched something deep inside of him and gently set him on a lifelong path of studying, researching, reviving, and playing Hawaiian music.

In 1959, Eddie drove to Waimānalo to visit friends and found an ailing Gabby Pahinui. Gabby asked him to stay awhile and play music with him. Thanks to Gabby's gifted and deeply Hawaiian style of playing, the impromptu request led to a month-long musical immersion and an epiphany for Eddie: "I heard the soul speaking and in almost an instant I understood what my father had tried to tell me about Hawaiian music. There in Waimānalo, just the two of us, Gabby is pouring out his heart and the whole history of Hawai'i is in his voice." That day would determine the rest of Eddie's life journey.

Their collaboration reinvigorated Gabby and led to the founding of one of the most famous musical groups in Hawai'i's history that still, after many iterations, continues today: the Sons of Hawai'i. Eddie and Gabby were joined by two accomplished musicians: steel guitar player David "Feet" Rogers and bassist Joe Marshall. Together they made hugely popular albums in the 1960s and '70s featuring songs that drew from traditional Hawaiian chant and music but were played in a distinctive and rhythmically assertive style. Their music became part of the soundtrack to the Hawaiian cultural revival movement, a call to pay attention to the traditional values that form the bedrock of life in Hawai'i—including that of aloha 'āina—values that were slipping away. In 1970 Eddie bought blue palaka shirts—a print popular during the plantation era and one that spoke to working-class pride—for the band members to wear when they played at the Hana Ho'olaulea Music Festival. From then on the Sons of Hawai'i wore

palaka shirts whenever they played. Often the group introduced themselves with: “We are the Sons of Hawai‘i and we are Hawaiian.”

Ho‘omau, Eddie, ho‘omau

During their first gig at the Sand Box in Honolulu’s Sand Island industrial area, one of their regular audience members befriended Eddie. Kurt Johnson loved the Sons’ music and invited Eddie to meet a friend of his mother’s who could help him learn more about the music he was playing. “The most knowledgeable person I know is Kawena Pukui. If you’re serious I’d like to take you to meet her,” Kurt told Eddie.

Mary Kawena Pukui was Hawai‘i’s foremost scholar of Hawaiian culture, a living treasure of cultural knowledge. A linguist, translator, genealogist, composer, kumu hula, and storyteller, she had an encyclopedic mind. She was author of over 150 songs and chants and author or co-author of fifty-two books and articles. From their first meeting Kawena would become one of the most important teachers and song collaborators in Eddie’s life. She encouraged his library and archive research but told him those alone would not take him to the heart of Hawaiian music. “It’s out there. In the valleys and small towns, in the back country. All those places where we have come from.” She told him to go there to find the songs and ‘ike (knowledge) usually shared among families, something she knew was in danger of disappearing.

Kawena was generous in both mind and spirit. Eddie said, “She told me, ‘The next time you come to visit me, bring your wife for I want to meet her.’ I called one day and asked if I could see her and she said ‘hiki’ and ‘bring your wife.’ And my wife and I visited Kawena the next day. We discussed my research, translated my work. After an hour I told Kawena, ‘I’m going.’ I leaned over to kiss her and thank her. She looked at me and said, ‘If you have any pilikia with your wife Myrna you’re wrong. For your wife will be helping you in your life’s work.’”

According to Eddie, “I’d never heard a harsh word mentioned by Kawena of anyone, all the years I’d known her. Always love & respect. She would say, ‘there’s always room in your heart for forgiveness.’” He added, “my first visit to Ka‘ū I would say, ‘Kawena Pukui sends her aloha.’ At that moment love was shown to me, with great affection and love for Kawena.”

“Kawena is aloha.”

“Over the years I visited Kawena at her home and shared my research. When I’m in the doorway, saying ‘mahalo’ Kawena would always tell me, ‘Ho‘omau, Eddie, ho‘omau.’”

A life-changing trip for Eddie was one he took with Kawena when she asked both Eddie and Myrna to join her in Ka‘ū. They would visit the places where she grew up and learned from her grandmother. At the end of the long day, at Uncle Willie Meinecke’s home in Nā‘ālehu, Kawena said to Eddie, “I would like you to meet the songwriter of Waipi‘o Valley, Sam Li‘a.” Eddie knew nothing about Sam. Kawena said, “He is the one. He is like no one else. This man writes in the old way, Eddie. No one knows how many songs, or where they all are. He writes in Hawaiian and he gives it away, with his aloha. In our time there is no one else like him.”

Play it simple, play it sweet

On Eddie’s first trip to visit Sam Li‘a he drove from Hilo to Kukuihaele and made his way to a wooden house right by the old social hall. There he found the elderly gentleman on his porch, sitting straight in his chair with a dignified air. Wearing a white shirt, tie and black suit, the man with tinted glasses, white hair and mustache said, “I’ve been expecting you.”

Samuel Li‘aokeaumoe Kalāinaina was born in 1881 in Waipi‘o Valley to Malaka and Samuel Kalāinaina, one of eleven children. In 1913 he married Sarah Kapela Kaiwipoepoe Pupulenui and had two children. In his life he had been a taro farmer, a typesetter, a wagon driver, a plasterer, a road repairer and a supervisor. But music defined him. He played the ‘ukulele, guitar, banjo, piano and organ until late in life. He was the organ player for his church



and taught choir with a reputation as a kind and patient teacher. He was part of, or led, several traveling serenader groups, and when asked how he managed his musicians, he said, “Let each and every one of them share their mana‘o, their intention and feeling, the way they want to play their song, and share the way they want to strum along with you. I let them do that and all I tell them is, ‘play it simple, play it sweet, don’t forget the rhythm, and don’t forget the melody line.’”

Li‘a wrote dozens and dozens of songs and gave many of them away as gifts: nāu kēia mele, this mele is for you. With a natural facility in Hawaiian as his first language and the eyes of a poet, he took in the places around him, from pristine Waipi‘o to the urban landscape of Hawai‘i Kai and composed beautiful, thoughtful songs full of aloha for the recipient he had in mind. Sam shared many of his songs of Waipi‘o Valley with Eddie as he did in the old Hawaiian way. Eddie wrote the music for some of them and arrangements for all of them. Eddie felt privileged to sing and perform Sam’s songs.

Sam and Eddie shared a close relationship of four years during which they composed together, recorded songs and chants on audiotape, roamed through Waipi‘o Valley, and shared stories. Mostly Eddie listened. They spent many hours together on Sam’s porch or in his sitting room among his song sheets, books, violin and keyboard. During one of these visits, Eddie asked him how he seemed to be expecting him. Sam explained that Kawena had written to him saying that Eddie would come to visit. If Eddie had found a spiritual father, Sam had recognized in him someone he’d been looking for and waiting to meet. Sam said, “People tend to wait for the right people to come along.”

According to Eddie, on one of the days he visited Sam, he saw a notepad in Sam’s lap. “He was working on a song. He’d written some lyrics on some pages and he tore them off, looked at me, and said, ‘These are for you.’ I said, ‘You give this to your family’ and he said, ‘No, I give this to you with my aloha.’” To Eddie, Sam was a man of aloha.

Do it now, for there will be no more

Like Mary Kawena Pukui, Pilahi Pahi helped guide Eddie on his journey. Hawaiian poet, philosopher, author, and teacher, she was born on Maui and was a contemporary of Kawena’s and other Hawaiians engaged in scholarly work. She was best known for her profound message about aloha at the 1970 Governor’s Conference on the Year 2000 which became a bill signed into law by then governor George Ariyoshi who said it expressed “aloha as the essence of the law in the State of Hawai‘i.”

Eddie was also introduced to Pilahi through Kurt Johnson. Pilahi would often visit Kurt’s mother, Rachel, at her home in Hakipu‘u on Kāne‘ohe Bay to discuss wide-ranging topics of Hawaiian knowledge. At their meeting, Pilahi asked Eddie, “What have you been doing?” Eddie said, “So I showed her some of my work that I’d been doing research on and she gave me her phone number and said, ‘You call me. I live in Kailua. Anytime you want to see me, talk to me, you call me.’”

Eddie and Pilahi would meet up when Eddie had questions about his research or music. He said, “I found her very stern. When she talks to you, she doesn’t smile at all. She just tells you what it’s all about. I like that. She was very generous, very caring, always reminding me, ‘You call me if you need me.’”

Eventually the two would put Pilahi’s thoughts about aloha to music, creating the song “Aloha Chant.” Eddie remembers that Pilahi shared her vision that the spirit of aloha would one day guide a troubled world toward peace. Eddie said, “I liked that. So I did the music for “Aloha Chant.” The two would also compose one of the Sons’ most popular songs, “Kēlā Mea Whiffā” which describes a formerly foul odor at Launiupoko on Maui.

In 1979 Eddie was recognized as a Living Treasure of Hawai‘i by the Honpa Hongwanji Mission of Hawai‘i. At the award luncheon at the Willows restaurant, Pilahi turned to Eddie and said, “Where are you with this work you have been doing for so many years?” Eddie answered, “I am still working on it.” Pilahi then looked at Eddie and said in a stern voice he never forgot, “Do it now, for there will be no more.” At home, Eddie told Myrna what she had said.



Both recognized the urgent truth of her message. It was, in fact, the catalyst that would help launch a second career for Eddie—as a filmmaker.

A treasure trove into the worldview of kūpuna

It began as a small thought, growing over time into an eighteen-year-long puzzle that Eddie wrestled with: how to best tell Sam’s story. Print? Audio recordings? New music? Once he discovered filmmaking he said, “I thought I was just going to make one film. But along the way I met so many people and learned so many stories that I had to keep on making more films.”

Collaborating with his wife of fifty years, Myrna, the pair directed and produced ten award-winning documentaries beginning with *Li ‘a: The Legacy of a Hawaiian Man* in 1986. Their goal was Hawaiian cultural continuity: to preserve and share the firsthand accounts of kūpuna who were passing away and are mostly gone. In each, their voices, gestures, faces, songs, and memories are highlighted against music performed by the Sons of Hawai‘i, narration by Ka‘upena Wong, and an introduction by Eddie expressing what he learned about these stories and himself.

The documentaries about Hawaiian music, culture, language, and history are a treasure trove that takes us into the worldview of our kūpuna with the hope that future generations can learn from them, remember their history, respect their cultural identity, and in turn, learn and tell their own stories. The documentaries are, through arts and cultural education, a means to recover and stabilize the loss of language and cultural identity that occurs with each passing generation.

Eddie and Myrna took the documentaries to schools across Hawai‘i and created learning materials to accompany them. Eddie said, “I try to tell the children, ‘ask your grandparents what life was like, what the sound of music was. What was the lifestyle like?’ That’s what I want them to do to keep this music alive.”

Ka ipukukui pio ‘ole i ke Kaua‘ula/the inextinguishable light in the Kaua‘ula wind

Yet to Eddie, the body of work he and Myrna produced was not measured by accomplishments but by how much was left to be done. Eddie Kamae’s work with Hawaiian culture served as a bridge between kūpuna who shared songs, stories and traditions with him. All of his teachers and most of the kūpuna whose stories he recorded told him to “do it for the children.” So Eddie and Myrna established the Hawaiian Legacy Foundation to “continue the work” of passing on Hawai‘i’s deep culture to future generations of learners.

This collection of songs is part of the ongoing focus of finishing Eddie and Myrna’s work so that the music can live on. In addition, efforts are ongoing to ensure that the irreplaceable materials they collected and created are archived and accessible for educational purposes.

In his search for a deeper source of understanding Hawaiian music and culture, Eddie felt like he was always guided. From locating songs at Bishop Museum’s library to finding old songwriters living in Hawai‘i’s tiniest towns, Eddie listened to and followed the signs that were shown to him. We hope that the stories of his life in music inspire you, and when your signs appear, that you, too, will follow them.

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Michael Foumai

Ke Ala A Ka Jeep
Kēlā Mea Whiffa
Lā Kalikimaka
Nānā Mai
Punalu'u Nani
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Ka Pua O Ka Lehua
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Morning Dew/E Ku'u Morning Dew
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Ocean Kaowili

'Ukulele chord charts

Aaron J. Salā

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