



# *Strains of Change*

The Impact of Tourism on Hawaiian Music

Elizabeth Tatar

# Strains Of Change The Impact Of Tourism On Hawaiian Music

**Lela Goodell, Agnes C. Conrad**



## **Strains Of Change The Impact Of Tourism On Hawaiian Music:**

**Strains of Change** Elizabeth Tatar,1987 Book on the changes in Hawaiian music and the influence of tourism *Music and Tourism* Chris Gibson,John Connell,2005-02-22 Music and Tourism is the first book to comprehensively examine the links between travel and music It combines contemporary and historical analysis of the economic and social impact of music tourism with discussions of the cultural politics of authenticity and identity Music tourism evokes nostalgia and meaning and celebrates both heritage and hedonism It is a product of commercialisation that can create community but that also often demands artistic compromise Diverse case studies from the USA and UK to Australia Jamaica and Vanuatu illustrate the global extent of music tourism its contradictions and pleasures **Hawaiian Music in Motion** James Revell

Carr,2014-10-15 Hawaiian Music in Motion explores the performance reception transmission and adaptation of Hawaiian music on board ships and in the islands revealing the ways both maritime commerce and imperial confrontation facilitated the circulation of popular music in the nineteenth century James Revell Carr draws on journals and ships logs to trace the circulation of Hawaiian song and dance worldwide as Hawaiians served aboard American and European ships He also examines important issues like American minstrelsy in Hawaii and the ways Hawaiians achieved their own ends by capitalizing on Americans conflicting expectations and fraught discourse around hula and other musical practices

**Surfing about Music** Timothy J. Cooley,2014-01-02 This first major examination the interrelationships of music and surfing explores different ways that surfers combine surfing with making and listening to music Tim Cooley uses his knowledge and experience as a practicing musician and avid surfer to consider the musical practices of surfers in locations around the world taking into account ideas about surfing as a global affinity group and the real life stories of surfers and musicians he encounters In doing so he expands ethnomusicological thinking about the many ways musical practices are integral to human socializing creativity and the condition of being human Cooley discusses the origins of surfing in Hawai i its central role in Hawaiian society and the mele chants and hula dance or visual poetry about surfing He covers instrumental rock from groups like Dick Dale and the Del Tones and many others and songs about surfing performed by the Beach Boys As he traces trends globally three broad styles emerge surf music punk rock and acoustic singer songwriter music Cooley also examines surfing contests and music festivals as well as the music used in a selection surf movies that were particularly influential in shaping the musical practices of significant groups of surfers Engaging informative and enlightening this book is a fascinating exploration of surfing as a cultural practice with accompanying rituals habits and conceptions about who surfs and why and of how musical ideas and practices are key to the many things that surfing is and aspires to be **Voices from the Canefields** Franklin Odo,2013-10 Holehole bushi folk songs of Japanese workers in Hawaii s plantations describe the experiences of this particular group caught in the global movements of capital empire and labor during the late nineteenth and early twentieth centuries In this book author Franklin Odo situates over two hundred of these songs in

translation in a hitherto largely unexplored historical context      **Musical Works and Performances** Stephen Davies,2004  
 Stephen Davies addresses such questions as What are musical works are they discovered or created of what elements are they comprised how are they specified what s a performance and is it possible to perform old music authentically      The Garland Encyclopedia of World Music Ruth M. Stone,2017-09-25 The Garland Encyclopedia of World Music is a ten volume reference work organized geographically by continent to represent the musics of the world in nine volumes The tenth volume houses reference tools and descriptive information about the encyclopedia s structure criteria for inclusion and other information specific to the field of ethnomusicology An award winning reference its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology GEWM has become a familiar acronym and it remains highly revered for its scholarship uncontested in being the sole encompassing reference work with a broad survey of world music More than 9 000 pages with musical illustrations photographs and drawings it is accompanied by 300 audio examples      **Challenging Frontiers** Lorry W. Felske,Beverly Jean Rasporich,2004  
 Challenging Frontiers The Canadian West is a multidisciplinary study using critical essays as well as creative writing to explore the conceptions of the West both past and present Considering topics such as ranching immigration art and architecture as well as globalization and the spread of technology these articles inform the reader of the historical frontier and its mythology while also challenging and reassessing conventional analysis      *Island Musics* Kevin Dawe,2020-05-26  
 What does the music of Madagascar or Trinidad tell us about the islands themselves and their inhabitants Is there something unique about island musics How does island music differ from its mainland counterparts Drawing on a range of diverse examples from around the globe this book examines the culture of island music and offers insight into local identities Case studies look at how music tradition popular culture and islander life are linked in modern maritime societies The islands covered include Crete Ibiza Zanzibar Trinidad Cuba Madagascar and Papua New Guinea In revealing the current practice behind modern island musics the book considers the role of world music exotica global tourism novels and travel writing in constructing fanciful images of islanders and island life Island Musics throws into question some of our most basic notions and assumptions about island societies There are a number of problems common to all island societies that vary in significance depending on an islands size demographics and its proximity to the mainland Problems include remoteness and insularity peripherality to centralized sites of decision making a limited range of natural resources specialization of economics small markets a narrow skills base poor infrastructure and environmental fragility These issues are discussed in relation to the creation of music in the construction of an islander identity Of particular interest is the way in which islanders discuss their music and how it articulates the idea of the other and diaspora Finally Island Musics considers the musical industry music education and the preservation of musical cultural heritage      **Hawaiian History** Richard Lightner,2004-08-30 Hawaii has been referred to as the crossroads of the Pacific This book illustrates how many world

cultures and customs meet in the Hawaiian Islands providing a chronological overview highlighted by extracts from important works that express Hawaii's unique history. This work starts with chronological chapters on general and ancient Hawaiian history and continues through early Western contact the 19th century and Hawaii's annexation to the United States. Topics include politics religion social issues business ethnic groups and race relations. **Staging Tourism** Jane Desmond, 1999. From Shamu the dancing whale at Sea World to Hawaiian lu au shows. *Staging Tourism* analyzes issues of performance in a wide range of tourist venues. Jane C. Desmond argues that the public display of bodies how they look what they do where they do it who watches and under what conditions is profoundly important in structuring identity categories of race gender and cultural affiliation. These fantastic spectacles of corporeality form the basis of hugely profitable tourist industries which in turn form crucial arenas of public culture where embodied notions of identity are sold enacted and debated. Gathering together written accounts postcards photographs advertisements films and oral histories as well as her own interpretations of these displays Desmond gives us a vibrant account of U.S. tourism in Waikiki from 1900 to the present. She then juxtaposes cultural tourism with animal tourism in the United States which takes place at zoos aquariums and animal theme parks. In each case Desmond argues the relationship between the viewer and the viewed is ultimately based on concepts of physical difference harking back to the nineteenth century.

**Intercultural Communication and Creative Practice** Laura Lengel, 2004-09-30. Lengel takes the reader on a journey from India and Romania where women preserve cultural rituals through mourning songs to South Africa where the body is a site of struggle for meaning and power in contemporary dance. This volume examines the interrelationship of cultural and national identity ethnicity gender performance and lived experience. It offers an understanding of how music and dance function within the lives of its performers and audiences and how they embody meaning carry social value and act as a vehicle for intercultural communication. This book analyzes the communicative impact of women's cultural products and creative practice and creates links across disciplines such as communication cultural studies and performance studies. Contributors have lived researched and performed in the United States Australia Belize Barbados Canada China England India the Pacific Romania and Yemen. Their chapters address women's creative performance as a means of political and ideological expression.

**Kika Kila** John W. Troutman, 2016-02-16. Since the nineteenth century the distinct tones of k k kila the Hawaiian steel guitar have defined the island sound. Here historian and steel guitarist John W. Troutman offers the instrument's definitive history from its discovery by a young Hawaiian royalist named Joseph Kekuku to its revolutionary influence on American and world music. During the early twentieth century Hawaiian musicians traveled the globe from tent shows in the Mississippi Delta where they shaped the new sounds of country and the blues to regal theaters and vaudeville stages in New York Berlin Kolkata and beyond. In the process Hawaiian guitarists recast the role of the guitar in modern life. But as Troutman explains by the 1970s the instrument's embrace and adoption overseas also worked to challenge its cultural legitimacy in the eyes of a new

generation of Hawaiian musicians As a consequence the indigenous instrument nearly disappeared in its homeland Using rich musical and historical sources including interviews with musicians and their descendants Troutman provides the complete story of how this Native Hawaiian instrument transformed not only American music but the sounds of modern music throughout the world *Paradise Remade* Elizabeth Buck,2010-06-17 This is a book about the politics of competing cultures and myths in a colonized nation Elizabeth Buck considers the transformation of Hawaiian culture focusing on the indigenous population rather than on the colonizers She describes how Hawaii s established religious social political and economic relationships have changed in the past 200 years as a result of Western imperialism Her account is particularly timely in light of the current Hawaiian demands for sovereignty 100 years after the overthrow of the monarchy in 1893 Buck examines the social transformation Hawaii from a complex hierarchical oral society to an American state dominated by corporate tourism and its myths of paradise She pays particular attention to the ways contemporary Hawaiians are challenging the use of their traditions as the basis for exoticized entertainment Buck demonstrates that sacred chants and hula were an integral part of Hawaiian social life as the repository of the people s historical memory chants and hula practices played a vital role in maintaining the links between religious political and economic relationships Tracing the ways in which Hawaiian culture has been variously suppressed and constructed by Western explorers New England missionaries the tourist industry ethnomusicologists and contemporary Hawaiians Buck offers a fascinating rereading of Hawaiian history

Widening the Horizon Philip Hayward,1999-09-22 *Widening the Horizon* is the first in depth analysis of the music and its cultural context *Against the Grain* Anshuman Prasad,2012 It represents one of the most serious challenges to Eurocentric habits of thought that continue to bedevil current practices of scholarship **Index to the Hawaiian Journal of History**

Lela Goodell,Agnes C. Conrad,2004 The Hawaiian Journal of History first published in 1967 is a scholarly journal devoted to original articles on the history of Hawaii Polynesia and the Pacific area Each issue includes articles illustrations book reviews notes and queries and a bibliography of Hawaiian titles of historical interest This is the index to over 300 articles **Island**

**World** Gary Y Okihiro,2008 This quirky brilliant book gives the reader the thrill of cultural history done well Okihiro undertakes a conventional topic in a jarring way avoiding the assumption of set boundaries of nations and human societies Henry Yu author of *Thinking Orientals* Migration Contact and Exoticism in Modern America This beautifully written book integrates the history of Hawai i into that of the U S better than any other I have ever read Patricia Seed author of *American Pentimento* The Invention of Indians and the Pursuit of Riches **Real Men Don't Sing** Allison McCracken,2015-09-17 The

crooner Rudy Vall e s soft intimate and sensual vocal delivery simultaneously captivated millions of adoring fans and drew harsh criticism from those threatened by his sensitive masculinity Although Vall e and other crooners reflected the gender fluidity of late 1920s popular culture their challenge to the Depression era s more conservative masculine norms led cultural authorities to stigmatize them as gender and sexual deviants In *Real Men Don t Sing* Allison McCracken outlines crooning s

history from its origins in minstrelsy through its development as the microphone sound most associated with white recording artists band singers and radio stars She charts early crooners rise and fall between 1925 and 1934 contrasting Rudy Vall e with Bing Crosby to demonstrate how attempts to contain crooners created and dictated standards of white masculinity for male singers Unlike Vall e Crosby survived the crooner backlash by adapting his voice and persona to adhere to white middle class masculine norms The effects of these norms are felt to this day as critics continue to question the masculinity of youthful romantic white male singers Crooners McCracken shows not only were the first pop stars their short lived yet massive popularity fundamentally changed American culture     *A Distinctive Voice in the Antipodes* Kirsty Gillespie, Sally Treloyn, Don Niles, 2017-07-17 This volume of essays honours the life and work of Stephen A Wild one of Australia s leading ethnomusicologists Born in Western Australia Wild studied at Indiana University in the USA before returning to Australia to pursue a lifelong career with Indigenous Australian music As researcher teacher and administrator Wild s work has impacted generations of scholars around the world leading him to be described as a great facilitator and a scholar who serves humanity through music by Andr e Grau Professor of the Anthropology of Dance at University of Roehampton London Focusing on the music of Aboriginal Australia and the Pacific Islands and the concerns of archiving and academia the essays within are authored by peers colleagues and former students of Wild Most of the authors are members of the Study Group on Music and Dance of Oceania of the International Council for Traditional Music an organisation that has also played an important role in Wild s life and development as a scholar of international standing Ranging in scope from the musicological to the anthropological from technical musical analyses to observations of the sociocultural context of music these essays reflect not only on the varied and cross disciplinary nature of Wild s work but on the many facets of ethnomusicology today

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