Exhibit ho`ihi. Respect to Cultural Differences

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Explore strategies for respecting (*ho`ihi*) cultural differences - Asian Pacific activities cultivate culturally responsive teaching and learning

In the session, the presenter will share a brief history of the Hawaiian people and the interconnections among the Hawaiian culture, nature, values, and land. To further demonstrate the concept of *ho`ihi*, materials from immigrants who have become a part of the fabric of Hawaiian culture will also be explored.

It is challenging to define Hawaiian music in Western terms. The word mele, for example, is closely related to poetry. Hawaiian poetry is a kind of expression, a story relayed through music, but there is no Hawaiian word for music. Language is essential in Hawaiian music. Mele *kahiko* (sacred), *auana* (secular), and *ku`i* (closest meaning to Western terms of folk music) will be presented.

Hawaiian music and language were passed down through generations by word of mouth. Language, *mele,* and hula were not documented and notated, and with the suppression of Hawaiian culture more than hundred years ago, all was lost. As a result, contemporary, Western-influenced, composed songs are the most common forms of Hawaiian music available today.

From the 1700s through the early 1900s, many immigrants came to Hawaii from China, Japan, the Philippines, and Korea. This workshop also focuses on the music of these immigrants brought from their homeland and performed in Hawai`i. These immigrants view themselves as a part of the community, embracing *ho`ihi*, respect for cultural differences, and the *`ohana* spirit.

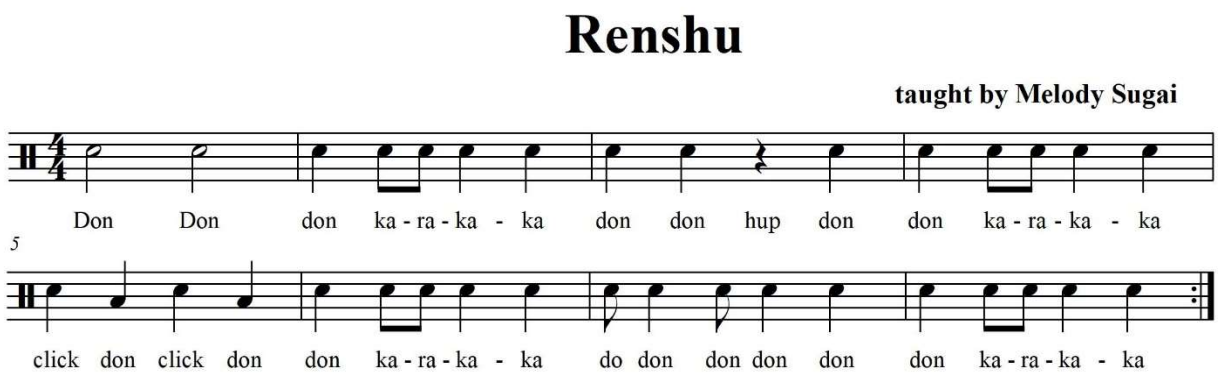
Hawaiian mele:

- E Ike Mai (behold) - Hula Noho (sitting hula): https://www.alohamele.org/hawaiian-1/e-ike-mai/
- Aloha Chant - https://www.alohamele.org/hawaiian-1/alohachant/

Chinese songs:

- Yangtze Boatmen: https://www.alohamele.org/chinese/yangtze-river/
- Rock Scissors Cloth: https://www.alohamele.org/chinese/rock-paper-1/

Japanese drumming:



Kuchishoga 口唱歌 - "mouth singing", a mnemonic system of vocalizing drum sounds and patterns, as a part of the oral tradition in teaching/learning Japanese drumming.

Similar to the Orff Approach, we start from speech, transfer to body parts, then to drumsticks, then finally to the drums.

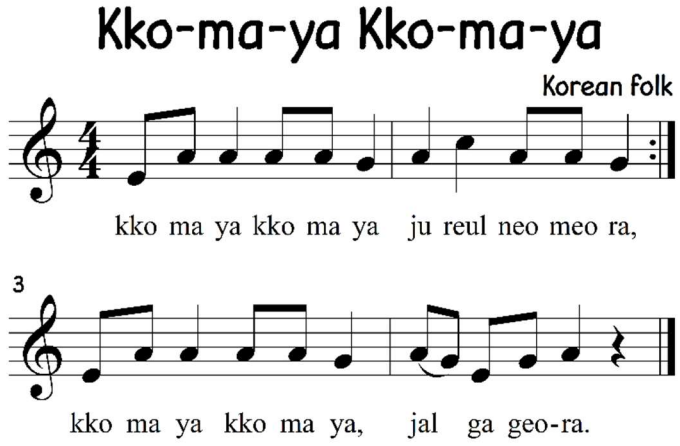
1. Do not let the children read the notation.

2. Only let the children play the drums after they know the *kuchishoga*, body percussion and stick work for the whole chant.

Japanese song:

- Kaeru no utaga: https://www.alohamele.org/japanese/kaerunoutaga/

Korean singing game:



Verses:

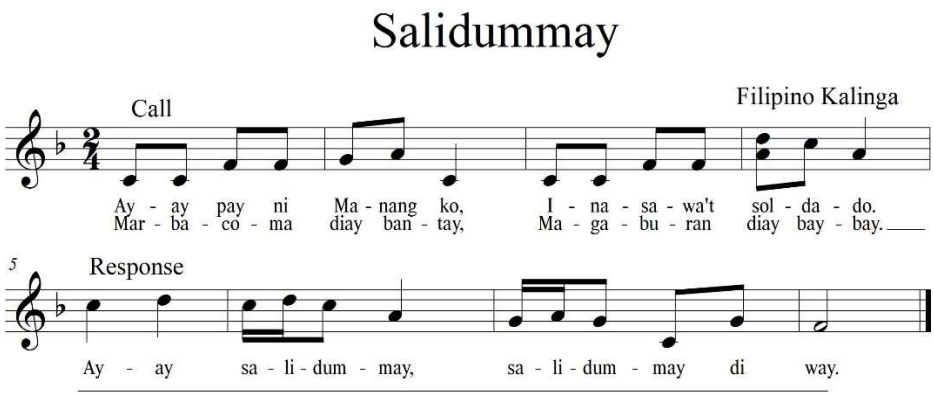
1) ju-reul neo-meo-ra: Jumping rope
2) ju-reul neo-meo-ra: Turn around
3) ttang-eul ji-peo-ra: Touch the ground
4) ttang-eul ji-peo-ra: Raise your hands
5) jal ga-geo-ra: Say good-bye

This is a popular Korean jumping rope game. *Kko ma ya* means little child, the child does jump rope with different motions. The tonality of this song on "la," which is common key in Korean folk songs.

Korean song:

- Doraji: https://www.alohamele.org/korean/doraji/

Filipino song:



Salidumay is a song from the northwest mountain area of Luzon in the Philippines. It is a song that the *Cordillera* indigenous people sing in the *Igorot* language. It is a call-and-response song that young women and men sing to express gratitude in life.

Filipino chant:

- Mangga Mangga: https://www.alohamele.org/filipino/mangga/

Acculturation is the way people with different cultural backgrounds interact and become enmeshed; changes occur when they share a common space (Banks, 2014). Instead of trying to assimilate students with diverse backgrounds into the mainstream culture, we need to help preserve the cultures of our students and all cultures by presenting music materials using the culturally responsive learning process and instilling the *ho`ihi* value, respecting cultural differences in our keiki (children). Keep materials in the native languages; when possible, confer with people who are native to the materials or look for authentic videos; work to present materials in the most authentic way. The materials presented in this session are for you to share with your children, but to truly comprehend the Asian Pacific spirits and cultures, one should study more - come to the Aloha land and explore.

Banks, J. (2014). *Introduction to Multicultural Education* (6th ed.). San Francisco: Pearson.

Due to copyright, some songs will be shared during the session, but can't be included in the handout.

More information about the above materials can be found here: https://www.alohamele.org/