

Dancing Cat Records Hawaiian Slack Key Information Booklet,
SECTION VII:

GLOSSARY - TERMS RELATING TO SLACK KEY GUITAR
AND HAWAIIAN MUSIC IN GENERAL

A Four Forty (A 440): Means 440 cycles are the "A" pitch in music physics. The "A" note on piano is tuned to 440 cycles; thus "A 440." Sometimes just called "Four Forty" (440). (*Also see **piano tuning***).

A Tuning: Tunings pitched in the key of A. They can be tuned up to the keys of B or B \flat , or down to the keys of A \flat , G, F \sharp , or F.

Also, it is a term occasionally used for when the G Major "Taro Patch" Tuning is tuned *up* to the key of A, which is accomplished by tuning the second (B), third (G), and fourth (D) strings up two half steps to C \sharp , A, and E, respectively, from Standard Tuning, and leaving the first (E), fifth (A), and sixth (E) strings as is. Thus Standard Tuning *E-A-D-G-B-E*, from the lowest pitched string to the highest (*also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #C-33***), yields *E-A-E-A-C \sharp -E*, a higher pitched open A Major chord, if that is the desired sound by the guitarist. This is the opposite way that the G Major Tuning is usually derived from the Standard Tuning, where the first (E), fifth (A), and sixth (E) strings are tuned *down* two half steps to D, G, and D, respectively, yielding *D-G-D-G-B-D*, from the lowest pitched string to the highest. The relationships between the strings are exactly the same, and this tuning is commonly called "Taro Patch Tuning" in Hawai`i. (*Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #G-1**. Also see **G Tuning, Standard Tuning, and Taro Patch Tuning***).

accomp: Short for the word "accompaniment." It is a Hawaiian term for playing backup guitar in the Standard Tuning (*E-A-D-G-B-E*, from the lowest pitched string to the highest), usually with a flatpick. Slack Key recordings and performances often have other musicians accompanying the Slack Key guitar, with instruments such as bass, rhythm guitar, `ukulele, and/or steel guitar. (*Also see **Standard Tuning***).

add-on: (see *hammer-on*)

'aina: The land.

Alice Namakelua (see **Auntie Alice Namakelua**)

ali`i: Chief; royalty.

Aloha: Can mean many things that describe the feelings Hawaiians have in their lives and in their music: love, mercy, compassion, pity, greeting, hello, goodbye, affection, regards. "Aloha `Oe" means "may you be loved"; "Aloha Käua" means "may there be friendship between us"; "Aloha `Äina" means "love of the land." Hawaiian music is filled with the spirit of **Aloha**.

anthology: In this book, this term is used to describe a recording that uses tracks by various artists. If the same track appears on two or more different recordings, *all* the recordings will be listed that the track is on.

artificial harmonics: (See **harmonics**)

Atta's C Tuning: The C Major Tuning (*C-G-E-G-C-E*, from the lowest pitched string to the highest), used prominently by the late Slack Key guitarist Leland "Atta" Isaacs, Sr. (1929–1983). It is also called "Atta's C Major Tuning", and "C Major Tuning." It can be tuned down to the keys of B, B \flat , A, or A \flat . **Ki hoku`u** is Hawaiian for a tuning that is an open (unfretted) Major chord.

(Also see **Major Tuning**: also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #C-1**).

Atta's C Major Tuning: (See **Atta's C Tuning**)

Auntie Alice Namakelua's Tuning: The G Wahine Tuning (*D-G-D-F#-B-D*, from the lowest pitched string to the highest), used often by the late Alice Namakelua (1892–1987), who has recorded the oldest documented Slack Key style on record, a style which probably goes back at least to the 1880s. **Ki wahine** is Hawaiian for a Wahine Tuning. (Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #G-4**. Also see **G Wahine Tuning** and **Wahine Tuning**).

B Flat (B \flat) Tuning: Tunings pitched in the key of B \flat . B flat (B \flat) tunings are the same as C tunings, except the two lowest bass strings are reversed in pitch and tuned up; and the whole tuning is often lowered to B \flat to accommodate this fairly

extreme raising of the two lowest pitched bass strings. They can be tuned up to the keys of B or C, or down to the keys of A or Ab.

Therefore, in all sections of this Slack Key information book the Bb tunings are listed with the same number as the C tuning that they are related to. (*Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings.*)

barre: To hold down the guitar strings with one finger (usually the index finger, but sometimes the middle finger, as was done by Slack Key guitarist Sonny Chillingworth [1932-1994]), placed across several or all of the strings on the same fret. The left hand holds the barre and the right hand picks the strings (with the guitar played in the normal right-handed way). The other fingers of the left hand also often fret other notes as well. With Slack Key tunings that are a Major chord, the barre is sometimes used by itself, as it becomes a different Major chord from the open (unfretted) Major chord, when it is held down on the fingerboard.

(*Also see **right-handed playing, left-handed playing, and Major Tuning.***)

bass runs: One of the sub-traditions of Slack Key guitar (*also see **Section 1, A BRIEF HISTORY OF HAWAIIAN SLACK KEY GUITAR (KI HO`ALU)**, the fifth section, **Slack Key Sub-traditions***), where a long phrase (either pre-determined or improvised) is played using mainly eighth notes (two notes per beat), usually on the four lowest pitched strings for four or six measures.

Examples of this are: Led Kaapana's version of the song *Ku'uipo Ona Ona* from his recording LED LIVE-SOLO (Dancing Cat Records); Cyril Pahinui's song *Young Street Blues* from his recording 6 & 12 STRING SLACK KEY (Dancing Cat Records); and Henry Kahalekahi's three songs, *Holau Medley*, *Hookipa Paka-Maunawili Medley*, and *The Strolling Troubadour*, from the recording THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records).

bells: (*See **harmonics***)

best of: In this document, the term "best of" is used when there is a compilation of a single artist's most popular pieces from their various recordings. If the same track appears on two or more different recordings, all the recordings will be listed.

bottom strings: Usually refers to the strings that are closest to the ground but which are in fact usually the *highest* pitches. Some guitarists refer to the lowest pitched

strings as the bottom strings, but this is not a common usage of this term. Occasionally, a guitarist such as Bla Pahinui or Wayne Reis, will play the guitar upside down and backwards (left-handed, where the left hand picks the strings and the right hand frets the notes), so that the lowest pitched strings will then also be the ones closest to the ground. (*Also see **top strings, left-handed playing, and right-handed playing***).

C Tuning: Tunings pitched in the key of C. (*Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings. Also see **Leonard's C Tuning, C Wahine Tuning, Keola's C Tuning, Atta's C Tuning, Hi'ilawe Tuning, and Gabby's C Tuning***).

C Major Tuning: (*See **Atta's C Tuning***)

C Mauna Loa Tuning: (*See **Gabby's C Tuning***)

C Wahine Tuning: Tunings in the key of C, where there is a Major 7th note (the B note in the key of C), on one of the open (unfretted) strings. The three most commonly used (in order of common usage) are:

1. *C-G-D-G-B-D*, also known as "Leonard's C";
2. *C-G-D-G-B-E*, also known as "Keola's C";
3. *C-G-E-G-B-E*, also known as "Hi'ilawe Tuning", or "Gabby's Hi'ilawe Tuning", or "Gabby's C Wahine Tuning." They can be tuned down to the keys of B, B \flat , A, or A \flat . **Ki wahine** is Hawaiian for Wahine tuning. (*Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings – these three tunings are labeled **Tuning #C-5, Tuning #C-7, and Tuning #C-11**, respectively. Also see **Leonard's C Tuning, Keola's C Tuning, Hi'ilawe Tuning, and Wahine Tuning***).

capo: A clamp placed on the fingerboard to raise the pitches of all the strings so the guitarist can play in a higher pitch without having to retune the guitar. The guitar can generally be capoed up as high as the ninth fret but is most often capoed to the first, second, third, fourth, or fifth frets. It may be harder for the listener to discern what tuning a guitarist is using, if the listener doesn't realize the guitar is capoed.

chicken skin: A term used in Hawai`i for "goose-bumps," which is the body's reaction to the soul being moved by something, such as by someone's music.

chimes: (*See **harmonics***)

classical guitar: (See *nylon string guitar*)

concert tuning: (See *piano tuning*)

D Tuning: Tunings pitched in the key of D. Two of the most common tunings in the key of D are the D Major Tuning, and the D Wahine Tuning.

The D Major Tuning is *D–A–D–F#–A–D*, from the lowest pitched string to the highest (Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings – it is labeled **Tuning #D-1**). Sometimes the D Major Tuning is tuned up two half steps to the key of E, and then it is sometimes referred to as “E Tuning” (and the open D Major Tuning is also sometimes called “E Tuning” regardless of what pitch it is tuned to). *Ki’hoku’u* is Hawaiian for a tuning that is an open (unfretted) Major chord.

(Also see **Major Tuning**: also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #C-1**).

The fairly common D Wahine Tuning (a Wahine tuning is a tuning with a Major 7th chord or the Major 7th note in it, here the C# note), is *D–A–D–F#–A–C#*, from the lowest pitched string to the highest. (Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings – it is labeled **Tuning #D-4**).

D tunings can be tuned up to the keys of E_b or E, or down to the keys of C# or C. There are several other D tunings in use. (Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings. Also see **Major Tuning**, and **Wahine Tunings**).

Da kine: Pidgin for “the kind”, or “whatchama call it”, or “what’s his name?” Can be used to refer to virtually anything, but the actual meaning depends on the context. (Also see **Pidgin**).

dominant chord: Another name for the V or V7 chord. In the key of G it is D7; in the key of C it is G7. (Also see **Second G**, **subdominant chord**, and **tonic chord**).

Double–Bass Picking: A term that describes a picking style with the thumb playing bass notes on the lower pitched strings (usually on beats 1 and 3), and a higher pitched alternating bass note string (usually on beats 2 and 4) [with normal right-handed playing]. For example, in the G Major Tuning (*D–G–D–G–B–D*, from the lowest pitched string to the highest - also see **SECTIONS III, IV, IVa, V,**

and VI in this book for more about tunings – the G Major Tuning is labeled **Tuning #G-1**):

1. on beat 1, playing the fifth string with the thumb;
2. on beat 2, playing the fourth string (or a 2 or 3 note partial chord on the fourth and third [and sometimes the second] strings) with the thumb;
3. on beat 3, playing the fifth string or the alternating sixth string with the thumb;
4. on beat 4 again playing the fourth string (or a 2 or 3 note partial chord on the fourth and third [and sometimes the second] strings) with the thumb.

There are many variations on which the strings can be picked in this style. In Mainland America this style is called "Double Thumbing", or sometimes "Travis Picking", named after the innovative and very influential guitarist Merle Travis (1917-1983), who played this way. This style has been played since at least the early 1900s in Mainland America by blues, country, ragtime, and folk guitarists. It is also a common way of playing in Europe. It is hard to say when Hawaiian Slack Key guitarists began playing in this style. (*Also see **two-finger picking style, right-handed playing, and left-handed playing***).

Double-Bass Tuning: Another name for Standard Tuning for the guitar (E-A-D-G-B-E, from the lowest pitched string to the highest - *Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #C-33***). This tuning, which started evolving in Spain in the 16th century, became fully developed by the 18th century. **Ki pa'a** is Hawaiian for the Standard Tuning. (*Also see **Standard Tuning***).

Double Slack Tuning: (See **G Wahine Tuning**)

Double Thumbing: (See **Double-Bass Picking**)

E Tuning: (See **D Tuning**)

F Tuning: Tunings pitched in the key of F. They can be tuned down to the keys of E or Eb. (*Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings*).

F# Tuning: This can refer to G Wahine Tuning, meaning that the third string G note (with the highest pitched string being the first string) is tuned down to F#, yielding D-G-D-F#-B-D (*Also see **SECTION IVa** in this book - it is labeled as **Tuning #G-***

4). This is another name for "Double Slack Tuning", "G Slack Tuning", "Auntie Alice Namakelua's G Tuning", "Auntie Alice Namakelua's Tuning", or "Flatted G Tuning." ***Ki wahine*** is Hawaiian for a Wahine tuning. (Also see ***G Wahine Tuning***).

F# Tuning can also mean when a G Tuning (whether it is the G Major Tuning, G Wahine Tuning, any of the other G Slack Key tunings, or the Standard Tuning played in the key of G), is *fully* tuned down one-half step to the key of F#, which is done for two reasons: to match the range of the vocals, or, if that pitch is the desired guitar tone.

F Wahine Tuning: (See ***Gabby's F Tuning and Leonard's F Tuning***)

Fifth G; Fifth C; Fifth D; Fifth F; Fifth A; or Fifth B Flat (Bb): (See ***Second G***)

finger picking style: A way of playing solo guitar involving the thumb and a finger or fingers, rather than using a pick. (Also see ***two finger picking style***).

finger picks: Plastic or metal picks worn on the fingers when playing finger picking style guitar. (Also see ***finger picking style and thumb pick***).

finger style: (See ***finger picking style***)

five finger picking style: (See ***two finger picking style***)

five key: A term for a guitar tuning in Papua New Guinea, especially guitarists on the Island of East New Britain. There, guitarists sometimes play in the tuning E-A-B-F# -B-D#, in the key of E [or in the key of F it is F-Bb-C-G-C-E], called "Five-Key", since it has five different tones; (they also play in the tuning E-A-B-E-G#-B in the key of E [or in the key of F it is F-Bb-C-F-A-C], which could also technically be called "five key" since there are five different tones) – also see *acoustic steel guitarist Bob Brozman's website www.bobbrozman.com for more on this – go to the "Road Notes" section, then go to "October 2003 – Papua New Guinea".* (Also see ***four key***).

Flatted G Tuning: (See ***G Wahine Tuning***)

four finger picking style: (See ***two finger picking style***)

Four Forty: (See ***A Four Forty***)

four key: A term for a guitar tuning in Papua New Guinea, especially guitarists on the Island of East New Britain. There guitarists often play in the tuning E-A-B-E-G# - B in the key of E (or in the key of F it is F-Bb-C-F-A-C), called "Four-Key", since it has four different tones; (they also play in the tuning E-A-B-F# -B-D# in the key of E [or in the key of F it is F-Bb-C-G-C-E], which could also technically be called "Five Key" since it has five different tones) – *also see acoustic steel guitarist Bob Brozman's website www.bobbrozman.com for more on this – go to the "Road Notes" section, then go to "October 2003 – Papua New Guinea". (Also see **five key**).*

Fourth G; Fourth C; Fourth D; Fourth F; Fourth A; or Fourth B Flat (Bb): (See **Second G**)

fret: As a noun: the metal separating each note on the fingerboard of a stringed instrument. The number of a note on the fingerboard is the one just to the right of the fret (for normal right-handed playing) – for example, if a note is pressed on a string in between the fourth and fifth frets (just to the right of the fourth fret), then it would be said that the note is played on the fourth fret. The fingerboard of the guitar is also called the fretboard.

As a verb: to press a note with the left hand on the fingerboard of a stringed instrument (with normal right-handed playing). (*Also see **fretted note, open note, right-handed playing, and left-handed playing***).

fretted note: Holding strings or a string down on places or a place on the fretboard to form a note or a chord different from the open (unfretted) note. (*Also see **fret, open note, right-handed playing, and left-handed playing***).

G Major Tuning: The most popular Slack Key tuning in Hawai'i (D-G-D-G-B-D, from the lowest pitched string to the highest - *Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #G-1***). It can be tuned up to the keys of A_b or A, or down to the keys of F#, E, E or E_b, or very occasionally as low as D. It is often called "Taro Patch Tuning", "Open G Tuning", "Mokihana Tuning", or "Low Bass G Tuning." It is also sometimes called "Spanish Tuning" in Mainland America. **Ki hoku'u** is Hawaiian for an open (unfretted) Major chord tuning. (*Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #G-4**. Also see **G Wahine Tuning** and **Wahine Tuning** - and also see **Major Tuning, Taro Patch Tuning, and High Bass G Tuning***).

G Mauna Loa Tuning: Usually tuned to $D-G-D-D-G-D$, from the lowest pitched string to the highest (*also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #G-6*). It can be tuned up to the keys of $A\flat$ or A , or down to the keys of $F\sharp$ or F . It is distinctive for its drone quality, with the fourth and third strings tuned to the same D note.

Another G Mauna Loa Tuning which is sometimes used for the song *Maori Brown Eyes* is $D-G-D-E-G-D$, from the lowest pitched string to the highest, is usually called "Maori Brown Eyes Tuning", and it is also sometimes called "G Sixth Mauna Loa Tuning". It can be tuned up to the keys of $A\flat$ or A , or down to the keys of $F\sharp$ or F . **Ki mauna loa** is Hawaiian for Mauna Loa tuning. (*Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #G-7 - also see Mauna Loa Tuning and Maori Brown Eyes Tuning*).

G Slack Tuning: (See **G Wahine Tuning**)

G Tuning: Tunings pitched in the key of G . (*Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings*).

G Wahine Tuning: A popular Slack Key tuning, $D-G-D-F\sharp-B-D$, from the lowest pitched string to the highest - (*Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #G-4*). It can be tuned up to the keys of $A\flat$ or A , or down to the keys of $F\sharp$, F , E , or $E\flat$. It is sometimes called "Double Slack Tuning", "G Slack Tuning", "Auntie Alice Namakelua's G Tuning", "Auntie Alice Namakelua's Tuning", "Flatted G Tuning", or "F# Tuning." **Ki wahine** is Hawaiian for Wahine Tuning. (*Also see Auntie Alice Namakelua's Tuning, F# Tuning, and Wahine Tuning*).

Gabby's C Tuning: Also called "Gabby's Mauna Loa Tuning" ($C-G-E-G-A-E$, from the lowest pitched string to the highest. **Ki wahine** is Hawaiian for Mauna Loa tuning.

(*Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #C-20*). It was used prominently by the Slack Key guitarist Gabby Pahinui (1921–1980). It can be tuned down to the keys of B , $B\flat$, A , or $A\flat$. (*Also see Mauna Loa Tuning*).

Gabby's C Wahine Tuning: (See **Hi'ilawe Tuning** and **C Wahine Tuning**)

Gabby's F Tuning: An F Wahine Tuning containing the Major 7th note E twice ($F-C-E-G-C-E$, from the lowest pitched string to the highest. **Ki wahine** is Hawaiian for Wahine Tuning. (*Also see SECTIONS III, IV, IVa, V, and VI in this book for*

*more about tunings - it is labeled as **Tuning #F-2**, that was used prominently by Slack Key guitarist Gabby Pahinui (1921-1980). It can be tuned down to the keys of E or E_b. (Also see **Wahine Tuning** and **Leonard's F Tuning**).*

Gabby's Hi`ilawe C Tuning: (See ***Hi`ilawe Tuning***)

Gabby's Mauna Loa Tuning: (See ***Gabby's C Tuning***)

ha`ina: Short for the phrase "ha`ina ia mai ana ka puana":

- ***ha`ina*** means "to tell" or "to declare"
- ***ia mai ana*** makes ***ha`ina*** passive, so it means "was told" or "was declared"
- ***ka*** means "the"
- ***puana*** means "theme of the song"

Thus, the literal translation is "the theme of the song has been told" or "tell the summary refrain." The verse that begins with this phrase (part of or all of it) is the last verse of the song, though that verse may sometimes be repeated two or more times. Thus, the last verse is commonly referred to as the "***ha`ina***." Also, sometimes the name of the person in whose honor the song was composed, is also sung at the end.

ha ku`iku`i: An unusual technique of playing guitar by hammering on and pulling off with the right hand while fretting with the left hand (with normal right-handed guitar playing). This technique was performed by the late Manu Kahaiali`i (1935, on the song *So Ti*, on his out-of-print album KAHAIALII MAUI STYLE (Naupaka Records), in the Standard Tuning (*E-A-D-G-B-E*, from the lowest pitched string to the highest - *Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #C-33***). He playing in the key of D, using it on the D and A7th chords (the I and V chords). He also played it in Eddie Kamae's film documentary on Slack Key guitar, THE HAWAIIAN WAY (See **SECTION II**, under **Videos and Documentaries**). His son, Willie K., also plays this song in the Standard Tuning, although he plays it in the key of C, using the same technique on the C and G7th chords (the I and V chords).

The late Slack Key guitarist Gabby Pahinui used this technique occasionally at the end of songs, as does his son Bla Pahinui. Gabby can be heard doing it on the album HAWAIIAN SLACK KEY, VOLUME 2 – WITH GABBY PAHINUI (Waikiki Records 320), at the end of the song *Pa'au'au Waltz*. Here Gabby is playing this song with the ensemble, also in the Standard Tuning (*E-A-D-G-B-E*, from the lowest pitched string to the highest - *Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #C-33***), in the keys of F and A_b, and uses the technique near the end of the song for variations

on the chords of F# and E, before going back to the final Ab chord at the end of the song.

The late George Kahumoku, Sr. (1926 -1979), the father of Slack Key guitarists George and Moses Kahumoku, also used this technique, also in the Standard Tuning (*E-A-D-G-B-E*, from the lowest pitched string to the highest), playing in the key of D, on the D and A7th chords (the I and V chords) - (*Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #C-33***). He called this technique ***ki panapana*** (*Also see **ki panapana***).

haku mele: (*Also see **mele***).

hammer-on: An ornament produced by plucking a note and immediately fretting above that note on the same string to produce a second tone. This can also be accompanied by the reverse technique, the "pull-off." It is also sometimes called an "add-on." (*Also see **pull-off and fret***).

hana hou: To repeat; to play again; often used meaning "encore" in a concert.

harmonics: Also known as "natural harmonics", harmonics are chime type tones produced by lightly touching the strings with the left hand at certain mathematical points on the fingerboard, while plucking the string with the right hand (with normal right-handed playing). Also commonly called "chimes" or "bells", in the Slack Key guitar tradition.

Natural chiming sounds occurring most prominently on the 5th, 7th, and 12th frets. There are also other natural harmonics at other points on the guitar fingerboard that are all harder to sound clearly: the 4th and 9th frets (these are identical sounding harmonics); the 19th fret (these are identical to the 7th fret harmonics); and in between the 2nd & 3rd, and in between the 3rd & 4th frets - about a quarter of the way up towards the sound hole within the frets. There are other harmonics as well in different places, all hard to sound and very rarely used.

The harmonics of the 12th fret produces a note one octave above the open string note. The harmonics of the 7th fret produces a note one octave plus a fifth interval above the open string note. The harmonics of the 5th fret produces a note two octaves above the open string note. The harmonics of the 4th & 9th frets produces a note an octave plus a Major third interval above the open string note. The harmonics between the 2nd and 3rd frets produce notes three octaves

above the open string note, and the harmonics between the 3rd and 4th frets produces a note two octaves plus a fifth interval above the open string note.

Hawaiian words for describing the playing of harmonics are **ho`opäpä**, or **papa**. Harmonics are a technique used often in the Slack Key tradition. A well known song using them is the steel guitar showcase, *Maui Chimes*, also often played by Slack Key guitarists.

Steel guitarists also use harmonics, both natural and artificial. *Artificial harmonics* are produced by holding a note with the bar (on a steel guitar) or with the left hand (on a regular guitar), while the right hand simultaneously places the finger lightly on the same string 12 frets above the held note or notes, and plucks the string or strings with one of the other fingers. Artificial harmonics are a staple technique of steel guitarists, and are occasionally used by Slack Key guitarists.

*(Also see **right-handed playing** and **left-handed playing**).*

Hawai`i: Largest of the Hawaiian Islands, hence it is often called the "Big Island." It is famous for the Waipio Valley, the Hi`ilawe Falls, the Mauna Kea and Mauna Loa mountains, the Mauna Loa volcano, the rainy Hilo side, the dry Kona side, the Parker Ranch in the Waimea region, and many other features and topographies. The Slack Key guitar tradition may have began here around 1832, when Mexican and Spanish cowboys brought the guitar to the Waimea region. The special lei for the Big Island is the *lehua*.

Also the term used as a collective name for the entire island group *(Also see **lehua and Hi`ilawe Falls**)*.

High Bass G Tuning: A G Major Tuning with the two lowest pitched strings tuned up higher than the most popular Slack Key tuning in Hawai`i, the "G Major Tuning" (also called "Taro Patch Tuning" or "Low Bass G Tuning"). High Bass G Tuning is G-B-D-G-B-D, from the lowest pitched string to the highest *(Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #G-3**)*.

The very popular "Low Bass"/ "Taro Patch"/ G Major Tuning is D-G-D-G-B-D, from the lowest pitched string to the highest *(Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #G-1**)*. High Bass G Tuning was commonly used by Hawaiian acoustic steel guitarists in the 1920s and 1930s, and is the most common tuning used by bluegrass acoustic dobro players today in Mainland America. *(Also see **G Major Tuning and Taro Patch Tuning**)*.

Hi`ilawe Falls: Located in Waipi`o Valley, on the Big Island of Hawai`i. It is the highest freefall waterfall in Hawai`i and one of the highest in the world, with a vertical drop of about 1,000 feet. These beautiful falls are the setting for the classic traditional Hawaiian song *Hi`ilawe*, which was a signature song for Slack Key guitarist Gabby Pahinui (1921-1980). (*Also see **Hi`ilawe Tuning***).

Hi`ilawe Tuning: Also called "Gabby's Hi`ilawe C Tuning", "Gabby's Hi`ilawe Tuning", or "Gabby's C Wahine Tuning", or "Wahine C Tuning". It is *C-G-E-G-B-E*, from the lowest pitched string to the highest (*Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #C-11***). This tuning was used most prominently by Slack Key guitarist Gabby Pahinui (1921-1980), especially for the song *Hi`ilawe*. It can be tuned down to the keys of *B*, *Bb*, *A*, or *Ab*.

Ki wahine is Hawaiian for Wahine tuning. (*Also see **C Wahine Tuning, Hi`ilawe Falls and Waipi`o Valley***).

ho`okani: To play a musical instrument; to cause to sound; to make a sound. (*Also see **pä`ani pane, kani, pila, ho`okani pila, and kani ka pila***).

ho`okani pila: To play a stringed instrument or to make a musical sound. (*Also see **ho`okani, pila, pä`ani, pane, kani, and kani ka pila***).

ho`opapa: To play harmonics (or "chimes" or "bells"), which are produced by lightly touching a finger on certain points on the fingerboard with the left hand (with normal right-handed playing), especially on the 12th, 5th, and 7th frets, and plucking with the right hand. There are harmonics on other places on the fingerboard as well, but they are harder to sound clearly. (*Also see **harmonics, left-handed playing, and right-handed playing***).

hula: Traditional Hawaiian dance.

hula ku`i: A form of Hawaiian dance where the guitar is featured in combination with the *ipu* (gourd drum) and *pahu* (skin drum), merged with elements of poetry, chants, and costumes (*ku`i* means "to combine the old and the new") (*Also see **ipu***).

ipu: A hand drum consisting of a single gourd, or made of two large gourds of unequal size joined together. Some of the rhythms of the Slack Key guitar tradition originate from the *ipu* rhythms that accompanied the old chants and hula dances. (*Also see **hula ku`i***).

Kaho`olawe: An uninhabited island used for decades by the U.S. Navy as a bombing target; returned to the state of Hawai`i in 1994 by the Clinton Administration. The special lei of this Island is the *hinahina*, a member of the geranium family.

kai: Sea, ocean, or large body of water.

kani: Sound of any kind; to play a musical instrument (*Also see kani ka pila, ho`okani pila, pila pä`ani, ho`okani and pane*).

kani ka pila: A popular phrase, meaning "let's play music". *Kani* means literally to sound or strike, and *pila* means a musical instrument, originally a fiddle, and today means any stringed instrument (and *ka* means the word "the") (*Also see kani, pila, ho`okani, ho`okani pila, pä`ani, and pane*).

kaona: A second or hidden meaning. Hawaiian composers very often use *kaona* in the lyrics of songs; for example, a flower (*pua*) can often mean one's lover. This usually applies to the Hawaiian lyrics in a song, but can also occasionally apply to a title of an instrumental piece, especially those played by the Slack Key guitarist Leonard Kwan (1931-2000). It can also sometimes be implied in the way the words are sung, or certain phrasings in instrumental playing. (*Also see pua*).

kapu: Taboo; prohibition.

Kaua`i: The fourth largest Hawaiian island. It is very beautiful, and much of it is privately owned and is preserved in its natural state, including the 2000 foot cliffs of the Na Pali coast. It is know as the "Garden Island". The island's special lei is *mokihana*, which is a purple-colored berry found on trees.

kahea Literally "to call out" A *kähea* is typically used in hula to cue the dancers or signal a switch in verses during a performance. In musical performances it is sometimes used to emphasize the upcoming verse.

keiki: Child; children; offspring.

Keola's C Tuning: The C Wahine Tuning used prominently by Slack Key guitarist Keola Beamer (1951-), *C-G-D-G-B-E*, from the lowest pitched string pitched to the highest. ***Ki wahine*** is Hawaiian for Wahine tuning. (*Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #C-7*). (*Also see C Wahine Tuning, and "My Dog Has Fleas" Tuning*).

keys: A term sometimes used for the tuning pegs that raise or lower the strings. "Key" is also a term for the pitch that the song is played in.

ki ho`alu: Literally meaning Slack Key. **Kī** is the Hawaiianization of the word "key." It can mean the key (pitch) that the song is in, or it can refer to the strings, or the tuning pegs (or the tuning "keys"). **Hō`alu** means to slack, loosen, or lay back. (Also see **Slack Key guitar** and **keys**).

ki hoku`u: A term used by Auntie Alice Namakelua (1892–1987) for Major Tunings (for where you do not have to finger the fretboard to have a full Major chord). (Also see **Major Tuning**).

ki mamaiata: Sometimes called **ki amoa**. This term is closely related to Slack Key, and is used by guitarists in the Cook Islands (especially on the island of Aitutaki) to describe their playing, as documented by Hawaiian Slack Key guitarist, composer, and mariner Carlos Andrade. This term literally translates in their language as "early in the morning", which is the favorite time there for guitarists to play.

ki pa`a: A term used by Auntie Alice Namakelua (1892–1987) for Wahine Tunings (where you would have to finger the fretboard to achieve a full Major chord). (Also see **Wahine Tuning**).

ki panapana: *Panapana* literally means "to strike gently" and *kī* refers to guitar string or notes. (Also see **ha ku`iku`i**.)

ki hoku`u – A term used by Auntie Alice Namakelua (1892–1987) for a tuning that is an open (unfretted) Major chord

ki`mauna loa - Hawaiian for Mauna Loa tuning (**also see Mauna Loa Tuning**)

ki`opapa: A term for two guitarists playing for entertainment at the same time on one instrument, with one person fretting the chords and the other person picking the strings.

ki wahine - A term used by Auntie Alice Namakelua (1892–1987) for Wahine Tuning (**also see Wahine Tuning**)

kokua: Help; assistance.

kolohe: Rascal; one who behaves mischievously.

kipa'a: Hawaiian for the Standard guitar tuning (also see **Standing Tuning**)

kupuna: Grandparent; ancestor; relative(s) of the grandparent's generation; respected elders; older relatives; or elders that are like grandparents.

Lana`i: Near the island of Maui, the second smallest Hawaiian island inhabited by people (the smallest being Ni`ihau). It was once known for its large pineapple plantations. The special lei of the Island is the *kauna`oa*, which is a parasitic orange vine of thread-like strands.

lau hala: The Pandanus leaf. It is used frequently in weaving many different items, from floor mats, baskets, and hats, to sails for canoes.

L`dat: Pidgin (mixed language) for "like that", or "and such". Often used like a period at the end of a sentence. (*Also see Pidgin*).

left-handed playing: The less common way of playing the guitar, where the left hand plucks the strings and the right hand frets, or presses, the notes on the guitar neck. In this glossary, when a playing technique is discussed, it is described in terms of the much more common right-handed playing. By contrast, for left-handed playing the guitar is turned upside down and backwards, so the functions of the hands are reversed, and the functions of the thumb and index finger are also reversed (with the thumb playing the melody and the index finger playing the bass). Some left-handed guitarists restring the guitar so that the thumb then plays the bass, and the finger(s) play the melody, as right-handed players do. (*Also see right-handed playing*).

lehua: The flower of the island of Hawai`i, famous in song and tale. It comes from the `Ohi`a tree; usually the flowers are red, but they also come in white, yellow, and orange. It is sacred to Pele, the goddess of volcanoes.

Also, a name of the small uninhabited island just west of Ni`ihau. *Lehua* is also associated with a setting sun.

lei: A wreath of native flowers. They are often made for ceremonies and gifts of love and goodwill. Each island has its own special lei. (*Also see the individual islands listed: Hawai`i, Kaho`olawe, Kaua`i, Lana`i, Maui, Moloka`i, Ni`ihau, and O`ahu*).

leo ki'eki'e: falsetto singing.

Leonard's C Tuning: The most popular C Wahine Tuning, which contains the Major 7th note B (*C-G-D-G-B-D*, from the lowest pitched string to the highest – *Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #C-5*). This tuning was used most prominently by the Slack Key guitarist Leonard Kwan (1931-2000). **Ki wahine** is Hawaiian for Wahine tuning. This tuning is similar to the "G Major Tuning" / "Taro Patch Tuning" (*D-G-D-G-B-D*. *Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #G-1*), but with the lowest pitched string tuned down to the note of C instead of the D note in the G Major Tuning. This C Wahine Tuning can be tuned down to the keys of B, B_b, A, or A_b. (*Also see C Wahine Tuning and G Major Tuning*).

Leonard's C Wahine Tuning: (See *Leonard's C Tuning*)

Leonard's F Tuning: A term for an F Wahine Tuning, which contains the Major 7th note E (*C-F-C-G-C-E*, from the lowest pitched string to the highest - *Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #F-3*). This tuning was used prominently by the Slack Key guitarist Leonard Kwan (1931-2000). It can be tuned down to the keys of E or E_b. (*Also see Wahine Tuning and Gabby's F Tuning*).

Leonard's F Wahine Tuning: (See *Leonard's F Tuning*)

linger: To let notes or chords ring out.

Low Bass G Tuning: Another name for the G Major Tuning, or the "Taro Patch" Tuning. (*Also see G Major Tuning and High Bass G Tuning*).

mahalo: Thank you.

Major Tuning: Tunings in which the guitar is tuned to a full major chord, usually G, C, or D. The guitar is sometimes tuned above or below the pitch of the name of the tuning. **Ki hoku'u** is Hawaiian for a tuning that is an open (unfretted) Major chord.
(*Also see G Major Tuning, Atta's C Tuning, and D Tuning*).

mana: Spiritual essence or spiritual power; soul.

manu: Bird.

Maori Brown Eyes Tuning: The tuning which the song *Maori Brown Eyes* is sometimes played in, a G6th Mauna Loa Tuning (*D–G–D–E–G–D*, from the lowest pitched string to the highest [Mauna Loa Tunings are based on a Major chord, with the two highest pitched strings tuned a fifth interval apart] - *Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning #G-7*). It can be tuned up to the keys of *A_b* or *A*, or down to the keys of *F#* or *F*. Rarely is anything else played in this tuning. Slack Key guitarists Leonard Kwan (1931-2000) and Sonny Chillingworth (1932-1994) have recorded the song in this tuning, and Leonard also used it for a vocal version of the song *E Lili`u E/Ki Ho`alu*. Slack Key guitarist Mika`ele Mike McClellan also used it for the song *Ka Hula A`o Keli*.

Many guitarists play the song *Maori Brown Eyes* in the G Major Tuning, or other tunings, in order to not have to retune the guitar to the "Maori Brown Eyes Tuning" and then having to retune it after just that one song. ***Ki mauna loa*** is Hawaiian for Mauna Loa tuning. (*Also see Mauna Loa Tuning and G Mauna Loa Tuning*).

Maui: A beautiful island with lush foliage and many hidden waterfalls. This Island is famous for the former whaling port of Lahaina, the beautiful Hana coast, and the majestic Haleakala crater. It is the second largest of the Hawaiian Islands, and it is known as the "Magic Isle." ---- "Valley Isle", because of the valley between the two craters of Haleakala and the West Valley Mountain. The island's special lei is the pink *lokalani*, which means "rose of heaven."

Mauna Kea: The highest mountain in Hawai`i, 13,796 feet, literally "white mountain" (it mountain is often snow capped), located on the island of Hawai`i. It is a dormant volcano, and the Mauna Kea Observatories for astronomy are located at the top. This is one of two large mountains on the island, the other being Mauna Loa. (*Also see Mauna Loa*).

Mauna Loa: One of two large mountains on the Big Island of Hawai`i; literally "long mountain." It is an active volcano (*Also see Mauna Kea*).

Mauna Loa Tuning: Tunings based on a Major chord, with the two highest pitched strings tuned a fifth interval apart. This way, the two highest pitched thinnest strings in a Mauna Loa Tuning can easily be played in sixth intervals (intervals that in most other tunings are played on the first string and the third string; or on the second and fourth strings – since in most other tunings the four highest pitched strings are tuned either a fourth interval apart, or a Major third interval

apart, or a minor third interval apart), producing the recognizably sweet sound that Mauna Loa Tunings bring out. The sixth intervals on the two highest pitched strings can also be “frailed” (strummed rapidly) with the index finger, producing another characteristic sound of this tuning. ***Ki’mauna loa*** is Hawaiian for Mauna Loa tuning. (Also see ***G Mauna Loa Tuning, Maori Brown Eyes Tuning and Gabby’s C Tuning***).

mele: Song or chant. The ancient *mele* were songs that were chanted; they were often accompanied by rhythm instruments and by hula dances. Through *mele*, Hawaiians preserved their legends, traditions, family, and social history. There were long epic *mele* and shorter *mele* for every occasion imaginable.

mele ho’oipoipo: Love song (Also see *mele*).

mele kahiko: The most traditional and ancient known Hawaiian music, which is built entirely around chant and places a high value on sliding between registers, vibrato, and other often subtle vocal manipulations. (Also see *mele*)

mele pana: place song (Also see *mele*)

Mokihana Tuning: Another name for the G Major Tuning (D-G-D-G-B-D, from the lowest pitched string to the highest), which is also often called “Taro Patch Tuning.” (Also see ***G Major Tuning and Taro Patch Tuning***).

Moloka`i: A sparsely populated island, near the island of Maui. This Island can be reached by boat and also has a small, rough airstrip. It is also known as the “Friendly Isle.” The main crops grown are sugar cane, pineapple, and watermelons. The Kalaupapa National Historical Park, the site of the historical Hansen’s Disease (leprosy) colony, can be visited by mule rides. The island’s special lei is the *kukui*, or candlenut. The *kukui* plant’s leaves, white flowers, and nuts can all be used to make the lei.

“My Dog Has Fleas” Tuning: A tuning where four successive pitches (from the lowest pitched string to the highest pitched string of the four successive pitches), are tuned with the following intervals between them: a fourth interval between the two lowest of the four strings, a third interval between the second and third lowest of the four strings, and a fourth interval between the two highest of the four strings.

“My Dog Has Fleas” is often used to describe these four intervals in any tuning, such as the following ones in use:

(1) the most common `ukulele tuning ($G-C-E-A$) [and the same tuning for the tiple, two half steps lower than the `ukulele tuning ($F-Bb-D-G$)]

(2) The Standard Tuning on guitar where the top four pitches are tuned to the "My Dog Has Fleas" intervals - $E-A-(D-G-B-E)$, from the lowest pitched string to the highest. (Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning 32**).

(3) In the "Dropped D" Tuning, where the top four pitches are tuned to the "My Dog Has Fleas" intervals - $D-A-(D-G-B-E)$, from the lowest pitched string to the highest. (Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #D-8**).

(4) In the "Dropped C" Wahine Tuning (also known as "Keola's C" where the four highest pitched strings are tuned to the "My Dog Has Fleas" intervals $C-G-(D-G-B-E)$, from the lowest pitched string to the highest; and another C Wahine Tuning, where the top four pitches are tuned to the "My Dog Has Fleas" intervals - $G-C-(D-G-B-E)$). (Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - they are labeled as **Tuning #C-7** and **Tuning #C-8** respectively).

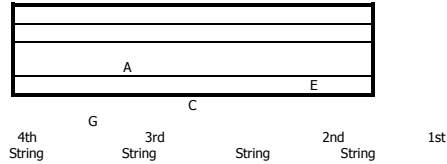
(Also see **C Wahine Tuning, Keola's C Tuning and Wahine Tuning**).

(5) The middle four strings on guitar for two D tunings, where the middle four pitched strings are tuned to the "My Dog Has Fleas" intervals: $D-(A-D-F\#-B)-E$ - this particular tuning is also called an "Ni'ihau/Old Mauna Loa Tuning" (Also see **Ni'ihau Tuning and Ni'ihau**); and $D-(A-D-F\#-B)-D$, known as "D Sixth Tuning."

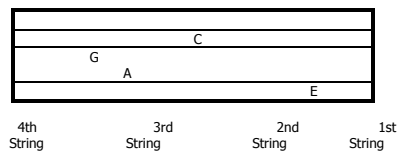
(Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - they are labeled as **Tuning #D-8** and **#D-9**, respectively).

This "My Dog Has Fleas" Tuning is the most popular `ukulele tuning (and is equivalent to Standard Tuning on the guitar ($E-A-D-G-B-E$) (#C-33), and is tuned like the four highest pitches of the guitar Standard Tuning, $D-G-B-E$, from the lowest pitched fourth string to the highest pitched first string, and tuned up to the key of \underline{C} , to the notes $G-C-E-A$.

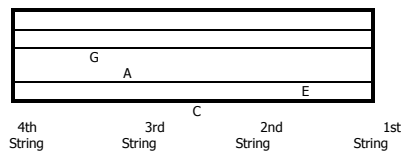
Often the `ukulele will be tuned like a guitar (with the strings going up in pitch in succession). [\[Make these bigger and clearer—especially the letters\]](#)



Sometimes Hawaiians will tune the 'ukulele so that the fourth string G note and the third string C note are both tuned an octave higher, which makes them higher pitches than the second and first strings.



Sometimes Hawaiians will tune the `ukulele so that just the fourth string G note is tuned an octave higher, which makes it a higher pitch than the third and second strings. ***



There is also a baritone `ukulele, which is tuned lower and has a deeper tone. A `ukulele can sometimes have six strings, often with the third and first strings doubled. There are also eight string `ukuleles for which all the strings are doubled. The fourth and third string pairs (the lower ones in pitch) are usually tuned an octave apart, and the first two strings are tuned in unison, similar to a twelve string guitar. The third string pair is also sometimes tuned in unison. Other tunings are also used, and many others are possible. The third string G is often tuned an octave higher, and there are other combinations of higher and lower tuned strings in the standard `ukulele "My Dog Has Fleas" Tuning.

The tiple also uses the "My Dog Has Fleas" Tuning, as it is usually tuned to *F-Bb-D-G*.

(Also see *`ukulele* and *tiple*).

nahenahe: Soft, sweet, and gentle; often used to describe Slack Key music.

Namakelua (see ***Auntie Alice Namakelua***)

natural harmonics: (See ***harmonics***)

needle and thread technique: A technique used more in older times, which employed a large sewing needle attached to a length of thread or string. The thread was held in the mouth while the needle rested lightly over the strings in the area of the sound hole, with the guitar slightly tilted. When the strings of the guitar were plucked, the needle vibrated against the strings producing a unique sound much like that of a mandolin or a hammered dulcimer. Slack Key guitarist Sonny Chillingworth recorded the song *Wai Ulu* in the G Major Tuning with this technique, and he also demonstrated it in Susan Friedman's film *KI HO`ALU - THAT'S SLACK KEY GUITAR*. Eddie Kamae's film, *THE HAWAIIAN WAY*, also shows this technique being played by Slack Key guitarist Phil Secratario. (Also see ***Section V: Tuning #G-1***; and see ***Section II: Videos and Documentaries***)

Ni`ihau: A privately owned island, and the oldest populated island in the chain, with a current population of approximately 250 people, near the island of Kaua`i. Special permission is needed to visit Ni`ihau. The special lei of this Island is made of Ni`ihau shells and the leis are Ni`ihau's main export. (Also see ***hammer-on and Ni`ihau Tuning***).

Ni`ihau Tuning: A tuning where the second and sixth notes of the scale are on two successive strings, which are tuned a fourth interval apart; with the sixth note of the scale on the lower pitched string of the two, and the second note of the scale on the higher pitched string of the two. This allows the player to use the "hammer-on" technique on two successive strings. An example is the tuning that was played by Slack Key guitarist Sonny Chillingworth (1932-1994) *C-G-D-E-A-D*, from the lowest pitched string to the highest - Also see ***SECTIONS III, IV, IVa, V, and VI*** in this book for more about tunings – it is labeled as ***Tuning #G-12***. Another one of the Ni`ihau Tunings was played by Slack Key guitarist Leonard Kwan (1931-2000), and he called it "Old Mauna Loa Tuning", *D-G-D-E-A-D*, from the lowest pitched string to the highest - Also see ***SECTIONS III, IV, IVa, V, and VI*** in this book for more about tunings – it is labeled as ***Tuning #G-15***.

Also some C tunings from Ni`ihau have the fourth string tuned to a C note (rather than a D or E note, as is more common for C Tunings on the rest of the Islands), such as the tuning played by Slack Key guitarist Wayne Jacintho, that he learned from a woman from Ni`ihau - *C-G-C-G-B-D*, from the lowest pitched

string to the highest - *Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings – it is labeled as **Tuning #G-12**.*

*(Also see **hammer-on, Ni`ihau, Old Mauna Loa Tuning** and **"My Dog Has Fleas" Tuning**).*

nylon string guitar: A guitar with nylon strings, which produces a slightly softer sound than the steel string guitar, especially on the high pitched strings, and a slightly deeper tone on the bass strings. Sometimes a nylon string guitar is called a classical guitar or a flamenco guitar. Nylon string guitars were possibly first brought to Hawai`i in the 1830s by Mexican and Spanish cowboys. Before technology made nylon available, strings were made of gut. *(Also see **steel string guitar**).*

O`ahu: The most populated and third largest Hawaiian island, which has the capital and largest Hawaiian city, Honolulu. It has been known as "the Gathering Place." The `ilima flower, which is orange and paper thin, is used to make the special lei of O`ahu.

octave: The interval separating two notes with the same name, that are 12 half-steps above or below each other. The term octave is usually referred to as the top note of two notes played together, that are 12 half-steps apart. The top note of the octave is double the frequency of the lower note of the octave. *(Also see **sub**, and **pitch;pitches**).*

`ohana: Family; relatives.

Old Mauna Loa Tuning: A tuning used occasionally by the late Slack Key guitarist Leonard Kwan (1931-2000), *D-G-D-E-A-D*, from the lowest pitched string to the highest - *Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning #G11**. (Also see **Ni`ihau Tuning**).*

open note: an unfretted note; a note that is played on a string (or two or more notes on two or more strings), with the right hand (with normal right hand playing), without fretting (pressing) a note with the left hand on the fingerboard. *(Also see **fret, fretted note, right-hand playing** and **left-hand playing**).*

pa`ani: To play, "horse around", sport, amusement; also means joking, playful, amusing. Often musicians use this term for taking an instrumental break in a vocal piece. The older term *ho`okani* means to play music; the older term *ho`okani pila* means to play a stringed instrument or to make a musical sound. *(Also see **pane, kani, kani ka pila, ho`okani, pila, and ho`okani pila**).*

pahu: A skin covered drum. (*Also see hula ku `i*).

pane: To answer; to reply; an answer; a reply. Also used by musicians as a term for an instrumental break in between the vocal verses of a song, as the instrumental break is answering the vocal verses. (*Also see pa`ani*).

paniolo: Hawaiian cowboy. Term is derived from the Spanish word *Espanol*.

papa: To touch. (*Also see harmonics*).

Papua New Guinea tunings: There is a guitar tradition in Papua New Guinea, especially on the Island of East New Britain and Mioki Island, which is part of the Duke of York Islands. Here guitarists often play in the tuning E-A-B-F#-B-D# in the key of E (or in the key of F, the tuning is F-Bb-C-G-C-E), and it is called "Five Key", because it has five different tones. They also play in the tuning E-A-B-E-G#-B in the key of E (or in the key of F the tuning is F-Bb-C-F-A-C), and it is called "Four-Key", since it has four different tones.

Three other tunings used are: E-G#-B-F#-B-D# (or in the key of F, it is F-A-C-G-C-E), which could also be called "Five Key" and it is a tuning used for the bass lines available to play on the three lowest pitched strings; and E-A-C#-F#-B-D# (or in the key of F, it is F-Bb-D-G-C-E), which could be called "Six Key" because it has six different tones, and it is also a tuning used for the bass lines available to play on the three lowest pitched strings. The Standard Tuning (E-A-D-G-B-E) is also used to play in the key of F and other keys, and it could also be called "Six Key" because it has six different tones.

– for more see guitarist/acoustic steel guitarist Bob Brozman's website www.bobbrozman.com – go to the "Road Notes" section, then go to "October 2003 – Papua New Guinea". You can hear the music of five Papua New Guinea stringbands and singers on the album Bob Brozman produced called *SONGS OF THE VOLCANO* (Riverboat Records TUGCD1040). On this album you can hear the "Five Key" Tuning (E-A-B-F#-B-D#), tuned up to the key of F (F-Bb-C-G-C-E) played by the Gilnata Stringband on three songs: song #15, *Tou Ra Vai* and song #9, *Youth Development Song*, and in song #3, *Tavurvar*, in the second part of the instrumental introduction. The guitarist playing in the first part of the introduction of song #3, *Tavurvar*, is playing in the key of F in the Standard Tuning (E-A-D-G-B-E). You can also see the Gilnata Stringband play in the wonderful DVD produced and directed by Phil Donnison that comes with the CD, in chapter 3 (*Gilnata*), chapter 12 (*Gitnata Concert*), and in the extras see the third selection (*Gilnata Fun*).

partial chords: The use of partial chords, such as in the G Major "Taro Patch" Tuning,

with a C Major chord in the first position without a C note bass, since it is not available as an open (unfretted) string, and because of the nature of the tuning the stretch for the little finger is too far. It is the genius of the Slack Key guitarists that they find a way around this type of limitation in the Slack Key tunings (all tunings, including Standard Tuning, have limitations), and make it sound *right* and *better* to often not be playing the root note of the chords that don't have open bass strings. Using a note other than the root note in the bass of the chord creates a unique tension, making the chord want to move on to one *with* a root in the bass, or to modulate to another key. Slack Key guitarists utilize this, going by what instinctively sounds good to them, and by what story they want to tell with the music.

Partial chords are most often used for the IV chord (it is the C Major chord in the key of G; and the F Major chord in the key of C), since the open (unfretted) note for the IV chord is not present in most Slack Key tunings. Examples of this in the key of G; are Leonard Kwan's classic composition '*Opihi Moemoe* on his recording THE LEGENDARY LEONARD KWAN–THE COMPLETE EARLY RECORDINGS (Hana Ola Records); Ray Kane's versions of *Na Hoa He `e Nalu* on his recording THE LEGENDARY RAY KANE-OLD STYLE SLACK KEY–THE COMPLETE EARLY RECORDINGS (Hana Ola Records) and on his recording WA'AHILA (Dancing Cat Records).

The next most common chord that partial chords are used for, is the II7 chord (it is the A7th chord in the key of G; and the D7th chord in the key of C). An example of this in the C Mauna Loa Tuning is Gabby Pahinui's version of *I Ka Po Me Ke Ao*, which are on three of his recordings: PURE GABBY (Hula Records), THE BEST OF HAWAIIAN SLACK KEY WITH GABBY PAHINUI (Waikiki Records), and HAWAIIAN SLACK KEY, VOLUME I, WITH GABBY PAHINUI (Waikiki Records).

An example of this in the G Major "Taro Patch" Tuning is Led Kaapana's version of *Aloha Ia No O Maui* on his recording BLACK SAND (Dancing Cat Records).

Partial chords are sometimes also used for other Major chords and dominant seventh chords as well.

pau: end

Peruvian tunings: One of the greatest guitarists from Peru is Paul Garcia Zarante, and there are some unique tunings used in Peru:

F-Bb-D-G-C-E

G-Bb-D-G-C-E

D-A-D-F#-B-E – used for playing in the key of B minor

F-A-D-G-B-E – used for playing in the key of A minor

E-G-D-G-B-E

and Standard Tuning – E-A-D-G-B-E

- (mahalo to Daniel O'Donoghue for this information)

piano tuning: Means that the guitar is tuned to concert pitch – in other words, the note "G" on the guitar equals "G" on the piano. Also called "A 440", referring to the 440 cycles which is the "A" pitch in music physics. A middle "A" note on a piano is tuned to 440 cycles, thus the term "A 440." Sometimes also called "concert tuning." (*Also see **A 440***).

pick: A plastic (or other hard substance) object for plucking the guitar strings, that is usually held between the thumb and index finger.

pidgin: A mixed language English dialect developed incorporating vocabulary of Hawaiians and many different immigrant populations to the island, as an attempt to communicate with each other, with a simplified grammatical system. (*Also see **Da Kine and L'dat***).

pila: Formerly a fiddle or violin. Hawaiians like Sam Li`a would strike a fiddle and have a "jam" session. Today, **pila** refers to any stringed instrument. (*Also see **kani ka pila, ho'okani pila, and kani***).

pilikia: Trouble

pitch; pitches: Term for a note or notes, which in Western music is a name assigned to twelve frequencies within each octave. (*Also see **octave***).

poi: An island staple starch food made from taro. The taro corm is cooked, pounded into a smooth paste and then mixed with water to make poi. (*See **taro***).

Popoki: Cat.

pua: Flower; often in a song, it is used as *kaona* (hidden meaning), meaning one's lover. (*Also see **kaona***).

pull-off: A ornament of a second note produced by plucking a string and immediately pulling the finger off that note, producing a second note which is either open (unfretted), or fretted by another finger on the same string. This can often also occur after the reverse technique, the "hammer-on." (*Also see **hammer-on and fret***).

right-handed playing: The normal way of playing the guitar, where the right hand plucks the strings and the left hand frets, or presses, the notes on the guitar neck (*Also see left-handed playing*).

Samoan tunings: According to guitarist Dennis Ladd, Samoan finger-style guitar is called *ʻini*, and has not been played as much towards the end of the 20th Century. Samoan guitarist Vainu`u Tu`igale`ava plays in at least six tunings (the 6th string is not used, and here it is marked out with an "X"):

- (1). Standard Tuning (X-A-D-G-B-E), called "Ki Sepaniolo" (meaning "Spanish Tuning" or "Standard Tuning"), and is mainly played in the key of C.
- (2). G Major Tuning (X-G-D-G-B-D), called "Ki Tu Fa" (which probably means "Fourth Position Key").
- (3). A variation of the G Major Tuning (X-F-D-G-B-D), called "Sui Ki A Le Ki Tu Fa" (meaning "Slack Key of the Open G" – and "sui" means "change", or "weaken", which could also be taken to mean "slack").
- (4). D Wahine Tuning (X-A-D-F#-A-C#), sometimes called "Ki Salamo" (and also called "Repentance Tuning").
- (5). C Sixth, or C Mauna Loa Tuning (X-G-C-G-A-E), called "Sui Ki Maualuga" (and also called "High Slack Key"), with it's distinct sound of the fourth string tuned down to the C note. Slack Key guitarist Leonard Kwan also used this tuning, with the lowest pitched sixth string tuned down to C (C-G-C-G-A-E), on his song *Pau Piliikia*, on his recording LEONARD KWAN–SLACK KEY MASTER–THE COMPLETE EARLY RECORDINGS. Also, Hawaiian Slack Key guitarist Sonny Chillingworth used a C Mauna Loa Tuning that he called "Samoan Mauna Loa Tuning" (F-G-C-G-C-E), on the Samoan song *Let Me Hear You Whisper* on his recording SONNY SOLO.
- (6). C Sixth Tuning (X-G-C-G-A-C), also called "Sui Ki Maualuga" (but also referred to as "Low Slack Key").
- (7). There is also an undocumented tuning called "Ki Tu Lua", also referred to as "Second Position Key" It may be the F Wahine Tuning, such as X-F-C-G-C-E; or the D Major Tuning, such as X-A-D-F#-A-D; or a C Major-based tuning, such as X-G-C-G-C-E, or again, the X-F-C-G-C-E tuning, except playing in the key of C – (also, for reference Hawaiian Slack Key guitarist Sonny Chillingworth occasionally played in a C Major Tuning that he called "Samoan C Major Tuning" [F-G-C-G-C-E], on the song *Minoi Minoi E*, which is not documented on any recordings at this time).

(*Also see Sui Ki Maualuga*)

Second C; Second D; Second F; Second A; or Second B Flat (Bb): (*See Second G.*)

Second G (or Second C): A common Hawaiian term for the second most used chord in the key of G. (The chord used most often is the G chord, also known as the I chord, and it is also called the **tonic** chord.) "Second G" is the V chord or V7 chord, or the **dominant** chord. In the key of G this is the D Major chord or the D7; in the key of C it is the G Major chord or the G7.

Third G (or Third C): The third most used chord in the key of G, which is C, the IV chord, or the **sub-dominant** chord. In the key of G it is the C Major chord; in the key of C it is the F Major chord.

Fourth G (or Fourth C): The fourth most used chord in the key of G, which is the II chord, the A Major chord or the A7. In the key of C it is the D Major chord or the D7. "Fourth G," or A7, (or D or D7 in the key of C) is usually used as a two (or more) beat bridge to get to the "second" chord (D Major or D7 in the key of G; in the key of C it is the G Major).

Also theoretically:

Fifth G (or Fifth C): If the "Fifth G" chord (or "Fifth C") was in use, it would be the fifth most used chord in the key of G, which would be the VI chord, the E Major chord or the E7; in the key of C it would be the A Major chord or the A7. This chord would usually goes next to the "fourth" chord (A Major or A7 in the key of G; D Major or D7 in the key of C). It is sometimes used as a two (or more) beat bridge to get to the "third" chord (A Major or A7 in the key of G; in the key of C, it would be the D Major or D7).

Sixth G (or Sixth C): If the term "Sixth G"(or "Sixth C") chord was in use, it would be the sixth most used chord in the key of G, which would be the III chord, the B Major chord or the B7. In the key of C it would be the E Major chord or the E7. This chord would usually go next to the "fifth" chord (E Major or E7 in the key of G; in the key of C, it would be the A Major or A7).

Chart for these chords in six keys:

Key	Second	Third	Fourth	Fifth	Sixth
<u>G</u> :	D, D7	C	A, A7	E, E7	B, B7
<u>C</u> :	G, G7	F	D, D7	A, A7	E, E7
<u>D</u> :	A, A7	G	E, E7	B, B7	F#, F#7
<u>F</u> :	C, C7	B b	G, G7	D, D7	A, A7
<u>Bb</u> :	F, F7	E b	C, C7	G, G7	D, D7
<u>A</u> :	E, E7	D	B, B7	F#, F#7	C#, C#7

*(Also see **tonic, dominant, and sub-dominant**)*

Slack Key Guitar: A term for the finger picked style of guitar in Hawai`i where the strings (or "keys") are usually loosened or "slacked" to produce a Major chord or a tuning with a Major 7th note in it, or a tuning with a Major 6th note in it, or other tunings. Each tuning uses particular fingerings and produces a particular characteristic resonance. Sometimes some, or occasionally even all, of the

strings can also sometimes be raised, or tightened, to produce these tunings. The Hawaiian translation of Slack Key is *kī hō`alu*. (*Also see kī hō`alu*).

slide: A note played by plucking the string with the right hand (with normal right-hand playing), and then sliding up or down the fingerboard to another note before plucking it again. The note also may be slid up or down to another note without plucking the string as it reaches the next note.

Standard Tuning: The tuning *E-A-D-G-B-E*, from the lowest pitched string to the highest (*Also see SECTIONS III, IV, IVa, V, and VI in this book for more about tunings - it is labeled as Tuning # C-32*), which is the most used one in the world. It is also used often in Hawai`i to play in the keys of C, D, E, F, G, and A, and sometimes other keys. The tuning, which started evolving in Spain in the 16th century, became fully developed by the 18th century. Also called "Standard Spanish Tuning" and sometimes called "Double Bass Tuning" because the four lowest pitches are the same as the tuning for the double bass. ***Kipa`a*** In Hawaiian for the Standard Tuning.

THE EVOLUTION OF THE STANDARD TUNING (thanks to guitarist Michael Lormier for much of this description):

The guitar's Standard Tuning is an outgrowth of the tuning of the renaissance lute and its Spanish counterpart, the vihuela. These instruments came in different sizes and some were pitched higher or lower than others, but no matter the pitches, the intervals between the courses (pairs) of strings were the same. To get the same intervals on a modern guitar, all you have to do is tune the 3rd string down to F# instead of G. During the 16th century, there was also a four-course guitar tuned lower than the modern guitar (the highest note was A, like the A on the second fret of the modern guitar's 3rd string). Although the renaissance four-course guitar was tuned G, C, E, A, a much lower tuning than on the modern guitar (and an octave lower than the standard `ukulele tuning), you can easily read the old tablatures on the modern guitar's top four strings (D, G, B, E), because the intervals between strings are identical.

Around 1580, people started taking strings off of vihuelas or adding strings to renaissance guitars, and the baroque guitar was invented. Like the vihuelas and earlier guitars, the new guitars came in different sizes and different pitches, but from the baroque guitar's tuning the modern guitar derives its top 5 strings: A, D, G, B, E. However, the baroque guitar had a re-entrant tuning, that is, a tuning like the `ukulele or the five-string banjo. As you know, when you strum towards the floor on a `ukulele or a five-string banjo, you don't hear pitches go from low to high as on the modern guitar. Instead, you get a "my dog has fleas" effect. For example, on the

ukulele you hear a high sound, then a lower sound, then a higher sound, and then the highest sound. One widely used 17th-century guitar tuning used four pairs of strings and one single string. When you strum towards the floor on such a guitar, first you hear a pair of As (like on the modern guitar's 3rd string, second fret), then a pair of Ds (like the modern guitar's 2nd string, third fret), an octave of Gs (the first of which sounds like the G on the modern guitar's 1st string, third fret, the second of which sounds like the modern guitar's 3rd string open), a pair of Bs (like the modern guitar's 2nd string open), and a single E (like the modern guitar's 1st string). On this guitar, the third pair of strings—the G strings—produces the highest and lowest pitches of the open strings.

This configuration of the A-D-G-B-E tuning is just one of many from the 17th century. Others used more bass strings, often tuning pairs of strings in octaves as on the modern twelve-string guitar. Guitar strummers – who then, as now, were the majority of players – favored the bassier tunings, whereas the minority of guitarists who played plucked guitar solos used set-ups with more trebles, and less basses. The late-17th century Spanish guitarist Gasper Sanz, for example, recommended playing strummed music on guitars with more basses, and solos on guitars with more trebles

In any case, A–D–G–B–E tunings were G-centered, whereas the modern guitar tuning is E-centered (and A-centered). Ukuleles, banjos, charangos, and other such instruments are living fossils of the baroque guitar. The renaissance lutes often had 8 to 13 courses, and usually the strings were doubled except for the highest two pitched strings; and the highest pitched 6 strings were often A-D-F-A-D-F, and the 8 course lute was often tuned to D-F-G-C-F-A-D-G.

As time wore on, especially in the 18th century, people added more and more low notes to re-entrant tuning and it became more and more like the low to high tuning of the modern guitar. But the earliest surviving book for a six-course guitar (Antonio Ballestro's "Obra para guitarra de seis ordenes") doesn't appear until 1780. In that book, all the courses are in pairs, and the tuning is exactly like the modern guitar, except the sixth course has an octave (the high note of which is the E on the modern guitar's fourth string, second fret).

For the next fifty years, double strung guitars were commonly used, but at the same time people started trying five- and six-string guitars with single strings. From 1800 onwards, guitars with six strings were common (E, A, D, G, B, E – adding a low pitch E string to the baroque guitar tuning). Sometimes the lowest pitched sixth string was tuned down two half steps to D, and occasionally up one half step to F.

Some of the six-string players also tried open Major chord tunings (*ki hoku'u* is Hawaiian for a tuning that is an open (unfretted) Major chord). This gave rise to these popular tunings:

1. the Open G Major Tuning (*D-G-D-G-B-D* – **Tuning #G-1** in the chart of recorded tunings in **Section IVa**), identical to the voicings of the fretted first position A Major chord in Standard Tuning, tuned down two half steps to G;
2. the Open D Major Tuning (*D-A-D-F# -A-D* - **Tuning #D-1** in the chart of recorded tunings in **Section IVa** [often tuned up two half steps to the key of E, yielding *E-B-E-G# -B-E*], and identical to the voicings of the fretted first position E Major chord in Standard Tuning, tuned down two half steps to D);
3. and the (Mainland) Open C Major Tuning (*C-G-C-G-C-E* – **Tuning #C-3** in the chart of recorded tunings in **Section IVa**), similar to the highest pitched three strings of the fretted first position C Major chord in Standard Tuning. The Hawaiian C Major Tuning (aka "Atta's C Tuning [*C-G-E-G-C-E*, **Tuning #C-1** in the chart of recorded tunings in **Section IVa**]), is more similar to the first position C Major chord in Standard Tuning, with the four highest pitched strings being the same as the fretted C Major chord in Standard Tuning. Another Hawaiian C Major Tuning (*G-C-E-G-C-E*, **Tuning #C-2** in the chart of recorded tunings in **Section IVa**) is identical to the voicings of the first position C Major chord in Standard Tuning.

These three popular tunings have voicings in common: the 3rd note of the scale on a string, with the tonic note on the next lower pitched string from that, and the 5th note on the next lower pitched string from that (strings 2,3,4 in the G Major Tuning; strings 3, 4, 5 in the D Major Tuning, and strings 1, 2, 3 in the Mainland C Major Tuning). One could see that in a way there are three basic chord structure keys in the Standard Tuning: the key of E, the key of A (which is two frets higher than the similar key of G voicings), and the key of C (which is two frets lower than the similar key of D voicings).

(Also see "My Dog Has Fleas" Tuning and "Atta's C Tuning". Also see SECTIONS III, IV, V, and VI in this book for more about tunings).

steel guitar: Any guitar where the strings are raised and tuned to various tunings and played with a steel bar in the left hand (with normal right-handed playing). The guitar itself does not have to be made of steel. There are different types of steel guitars:

- 1 – wood acoustic (with six strings)
- 2 – steel acoustic (made completely of steel and has a metal resonator and six strings). The acoustic steel guitar tradition began in Hawai'i around 1890. The most notable player was Sol Ho'opi'i (1902–1953). *(See the recordings*

MASTER OF THE HAWAIIAN GUITAR, Volumes I & II, Rounder Records–1024 & 1025)

3 – dobro (a wooden guitar with a steel resonator and six strings)

4 – electric lap steel (a single necked electric steel guitar with six or more strings)

5 – double or triple necked steel guitar (an electric steel guitar mounted on legs with one, two, or three necks tuned to various tunings and with six or more strings on each neck)

6 – pedal steel guitar (similar to the double or triple necked steel guitar, except there are knee levers and pedals which are used to change the pitches). The pedal steel guitar is the most often used steel guitar in Mainland America, especially for Country & Western music; it is very rarely used in Hawaiian music, however.

*(Also see **right-handed playing** and **left-handed playing**).*

steel string guitar: A guitar with steel strings, producing the characteristic ringing and sustain of the treble strings. Many Slack Key guitarists use the steel string guitar, which was probably introduced to Hawai`i in approximately the 1880s. *(Also see **nylon string guitar**).*

stretch: To take long instrumental breaks in between vocal verses; to play a song longer than normal.

sub: A term used by the Slack Key guitarist Leonard Kwan (1931-2000), to describe the lower note when two notes are played in an octave. *(Also see **octave**).*

sub-dominant chord: Another name for the IV chord. In the key of G it is the C chord; in the key of C it is the F chord. *(Also see **Second G, dominant chord, and tonic chord**).*

Sui Ki Maualuga: A Samoan term for the C Mauna Loa Tuning *X-G-C-G-A-E*, from the lowest pitched string to the highest (with an "X" marked for the sixth string, which is not used), also called "high Slack Key", with its distinct sound of the fourth string tuned down to the C note.

This was documented by guitarist and researcher Dennis Ladd, as played by the Samoan guitarist Vainu`u Tu`igale`ava.

Slack Key guitarist Leonard Kwan also used this tuning, with the lowest pitched sixth string tuned down to C (C-G-C-G-A-E), on his song *Pau Pilikia*, on his recording

LEONARD KWAN–SLACK KEY MASTER–THE COMPLETE EARLY RECORDINGS. (*Also see **Samoan Tunings***).

tab: Short for tablature. (*Also see **tablature***).

tablature: A way of notating guitar music that is different than the standard European method. The standard tablature definition is six lines, which represents six strings of the guitar. The top line represents the first, or highest pitched string, while the bottom line represents the sixth, or lowest pitched string. On those lines are numbers which correspond to the frets on the guitar neck. Each number represents a note to be played. At the same time they also indicate which of the strings should be plucked. For example, an “0” on the fifth string means that the string is to be left open, or unfretted, while being played; a “5” on the fifth string means that string is to be held down on the fifth fret while being plucked.

Read from left to right, tablature gives the sequence of the strings being played. Rhythm or timing, however, is not indicated on tablature. The songs are usually divided into measures. Numbers listed vertically are to be played at the same time.

In a nutshell, tablature shows the players where to hold the left hand and what to pluck with the right hand (with normal right-handed playing). Occasionally brackets at the bottom of the tablature will mark the main beats of the music, and brackets at the top mark off the other beats. It is helpful to be able to listen to the recording that the tablature was transcribed from. It is often referred to as “tab.” Slack Key guitarist Ozzie Kotani (1956 -) uses tablature extensively in his teaching of Slack Key guitar.

(*Also see **right-handed playing** and **left-handed playing***).

taro: An important starch food to Hawaiians; used to make *poi*. (*Also see **poi***).

Taro Patch Tuning: A common Hawaiian term for the very popular G Major tuning (*D–G–D–G–B–D*, from the lowest pitched string to the highest - *Also see **SECTIONS III, IV, IVa, V, and VI** in this book for more about tunings - it is labeled as **Tuning # G1***).

It is also a term for any key pitch in which the strings are tuned in this relationship to each other: five half steps (a fourth interval) between the sixth (lowest pitched) and fifth strings; seven half steps (a fifth interval) between the fifth and fourth strings; five half steps (a fourth interval) between the fourth

and third strings; four half steps (a Major third interval) between the third and second strings; and three half steps (a minor third interval) between the second and first (the two highest pitched) strings.

Ki hoku'u is Hawaiian for a tuning that is an open (unfretted) Major chord.

(Also see ***G Major Tuning*** and ***A Tuning***).

Third G; Third C; Third D; Third F; Third A; or Third B Flat (Bb): (See ***Second G***)

three finger picking style: (See ***two finger picking style***)

thumb pick: A plastic or metal pick worn on the thumb when playing finger picking style guitar. (Also see ***finger picking style guitar, finger picks, and two finger picking style***).

tiple: A four-stringed, double string, steel-string instrument sometimes used in Hawaiian music, usually tuned to F-Bb-D-G, which is the same relationship of strings as the four highest pitched strings of Standard Tuning (*E-A-D-G-B-E*) (#C-33) on the guitar, except tuned up three half steps, similar to the 'ukulele, except the 'ukulele it tuned up five half steps. (Also see ***"My Dog Has Fleas" Tuning, 'ukulele,*** and ***Standard Tuning***).

tonic chord: Another name for the chord that is the same as the key the song is in. It is also called the I chord. In the key of G it is G. In the key of C it is C. (Also see ***dominant chord, subdominant chord, and Second G***).

top strings: Usually refers to the strings highest from the ground but which are in fact usually the *lowest* pitches. Some guitarists refer to the top pitched strings as the top strings, but that is not a common usage of this term. Occasionally guitarists such as Bla Pahinui and Wayne Reis, will play the guitar upside down and backwards, so then the highest pitches will then also be the highest from the ground. (Also see ***bottom strings, left-handed plaing, and right-handed playing***).

tutu: Grandmother or grandparent.

twelve string guitar: A guitar where there are two sets of steel strings instead of the usual one set of strings, or a steel string guitar with six pairs of strings. The two highest pitched strings have strings the same size and are tuned to the same note, and the lowest four pitches usually have a smaller string tuned an octave above the larger string. (Also see ***octave***).

two finger picking style: Playing the guitar with the thumb picking the bass, while the index finger plays the melody, embellishments, and fills on the higher pitched (treble) strings (with normal right-handed playing). This is a style used on certain songs by many of the older players, including the late Sonny Chillingworth, the late Leonard Kwan, and Ray Kane, as well as occasionally by younger players such as Ledward Kaapana (who often also plays with three fingers). Many great Mainland American finger-style guitarists, such as Doc Watson and the late Merle Travis, have also used the two finger picking style.

- **three finger picking style:** The most common way the Slack Key guitar is played. Involves the thumb playing the bass, while the index and middle fingers play the melody, embellishments, and fills on the higher pitched, (treble), strings (with normal right-handed playing). (*Also see **two finger picking style** just above*).

- **four finger picking style:** Involves the thumb playing the bass strings, while the index, middle, and ring fingers play the melody, embellishments, and fills on the higher pitched (treble) strings (with normal right-handed playing). (*Also see **two finger picking style** just above*).

- **five finger picking style:** A few players occasionally use their little finger in a five finger picking style, which involves the thumb playing the bass strings, and all four other fingers play the melody, embellishments, and fills on the treble strings (with normal right-handed playing). (*Also see **two finger picking style** just above*).

There are also some guitarists who use their thumb on the melody string at times and switch from picking with two or three or four fingers at a time, depending on the tuning or the piece.

(*Also see **right-handed playing, left-handed playing and Double-Bass Picking***).

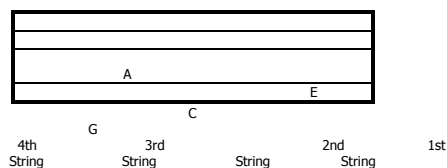
'uke: (See **'ukulele**)

'ukulele: A four-string instrument with a small body and nylon strings brought to Hawai`i, possibly around the 1880s (or possibly earlier) from Portugal where it originated; sometimes called the "**uke**." The name is a Hawaiian variant of the Portuguese *cavaquinho* (also sometimes called the *braguinha* or the *machete*),

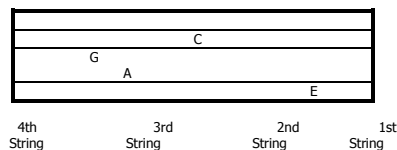
and *'ukulele* literally means "jumping flea." It has nylon strings and it can also have double nylon strings (two strings where there is normally one) on any of or all of the four strings. It is usually tuned to the top four pitches of Standard Tuning for the guitar ($D-G-B-E$ from the lowest pitched string to the highest). This tuning is often called "My Dog Has Fleas" Tuning, and the strings are usually tuned up to the key of \underline{C} ($G-C-E-A$). The strings are also occasionally tuned to the top four pitches of G Major Tuning or "Taro Patch Tuning" ($D-G-B-D$, therefore tuned up to $G-C-E-G$ in the key of \underline{C}), and occasionally other tunings have been experimented with, especially by Led Kaapana. It can be tuned higher or lower than the key of C.

This "My Dog Has Fleas" Tuning is the most popular `ukulele tuning (and is equivalent to Standard Tuning on the guitar), and is tuned like the four highest pitches of the guitar Standard Tuning, $D-G-B-E$, from the lowest pitched fourth string to the highest pitched first string, and tuned up to the key of \underline{C} , to the notes $G-C-E-A$.

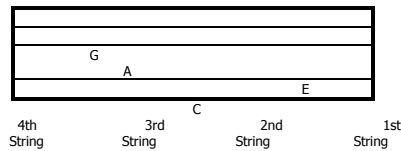
Often the `ukulele will be tuned like a guitar (with the strings going up in pitch in succession).



Sometimes Hawaiians will tune the 'ukulele so that the fourth string G note and the third string C note are both tuned an octave higher, which makes them higher pitches than the second and first strings.



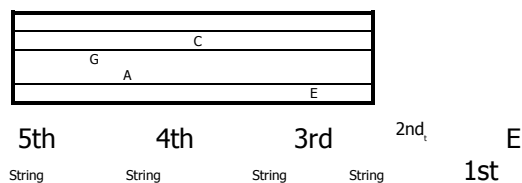
Sometimes Hawaiians will tune the `ukulele so that just the fourth string G note is tuned an octave higher, which makes it a higher pitch than the third and second strings. ***



There is also a baritone `ukulele, which is tuned lower and has a deeper tone. A `ukulele can sometimes have six strings, often with the third and first strings doubled. There are also eight string `ukuleles for which all the strings are doubled. The fourth and third string pairs (the lower ones in pitch) are usually tuned an octave apart, and the first two strings are tuned in unison, similar to a twelve string guitar. The third string pair is also sometimes tuned in unison. Other tunings are also used, and many others are possible. The third string G is often tuned an octave higher, and there are other combinations of higher and lower tuned strings in the standard `ukulele "My Dog Has Fleas" Tuning.

The tiple also uses the "My Dog Has Fleas" Tuning, as it is usually tuned to *F-Bb-D-G*.

The South American charango uses a similar tuning. It has five pairs of nylon strings, and combines `ukulele and mandolin tunings (the mandolin, like the violin, is normally tuned in fifth intervals between the strings). The tuning is G-C-E-A-E from the fifth string to the first, and the third string E note and the second string A note are lower than the fourth string C note.



(Also see "**My Dog Has Fleas" Tuning and tiple**).

unfretted note: (See open note)

vamp: A short musical transitional phrase, or turnaround, played instrumentally between verses or sections of music. There are traditional vamps which are shared by most players, and others which are unique to individual players.

Wahine Tuning: Tunings that are a Major 7th chord, or tunings that contain a Major 7th note (the Major 7th of the I chord – also the “ti” in the major scale – the note just below the tonic). The open Major 7th note has two functions: it can easily be “hammered on” to produce the tonic note of the I or tonic chord (the note that is the same note as the I chord). Major 7th notes are as follows:

- 1 – the F# note in the key of G
- 2 – the B note in the key of C
- 3 – the C# note in the key of D
- 4 – the E note in the key of F
- 5 – the A note in the key of Bb
- 6 – the Ab note in the key of A

The Major 7th note is also the Major 3rd note in the dominant V chord (or “second chord”). In the key of G, it is the D or D7 chord; in the key of C, it is the G or G7 chord. This chord, with the open third, is a very strong tonality in the Wahine Tunings.

Usually Wahine Tunings will have the whole open (unfretted) dominant V triad (all three notes of a Major chord: the first, third, and fifth), such as “Gabby’s F Tuning” (*F-C-G-C-G-E*, from the lowest pitched string to the highest), with the C Major open dominant V chord on the five highest pitched strings; and “Leonard’s F Tuning” (*C-F-C-G-C-E*), with the open C Major dominant V chord on the four highest pitched strings;

also “Leonard’s C Tuning” (*C-G-D-G-B-D*), with the G Major dominant V chord, on the four highest pitched strings);

and in a rarely used Bb Wahine Tuning (*Eb-Bb-D-F-A-C*), with the F Major dominant V chord on the three highest pitched strings.

The dominant V chord is often called the “second” chord in Hawai`i. For example, in the key of C, “Second C” refers to the G Major or G7; and in the key of G, it is the D Major chord or the D7.

Ki wahine is Hawaiian for Wahine tuning.

(Also see **hammer-on**, **Second G**, **open note**, **dominant**, and **tonic**).

Waikiki: A section of Honolulu, on the island of O`ahu; literally "spouting water"; the main part of O`ahu for tourism and famous for its beaches.

Waipi`o Valley: A region on the Big Island of Hawai`i. Hi`ilawe Falls, which is located in this valley, is the subject of the famous song *Hi`ilawe*, which was recorded by the late Gabby Pahinui and others. (Also see **Hi`ilawe Falls** and **Hi`ilawe Tuning**).