

Approaches to Authenticating Native Hawaiian Music for Wind Ensemble



Rickey Hau'oli Badua, Chadwick Kamei & James M.

David
The Midwest Clinic

International Band & Orchestra Conference

December 17th, 2025

4:30 - 5:30pm

W179

The Problem & Calling

- We fear a lack of authenticity and appropriation
- Lack of significant Native Hawaiian works for wind band
- Need for change and advocacy
- Representation Matters
 - Personal connection, calling and responsibility

Methodology

1. Cultural Respect & Awareness
2. Avoid Cultural Appropriation
3. Authentic Collaboration
4. Seek Permissions & Provide Attribution

Methodology (cont.)

5. Community Engagement
6. Musical Authenticity &
Context
7. Representation & Advocacy
8. Transparency & Reflection

Chadwick Kamei - Eddie Kamae Project

Purpose:

- Provide authentic Hawaiian music for bands to perform.
- Provide genuine background and historical performance practices
- Promote the Hawaiian culture and the islands
- Personal purpose - To provide a venue for arrangers in Hawai'i to develop and create music on a worldwide stage.

Eddie Kamae Website - Google Form for Concert Band arrangements are 1/2 way down on the front page



Composer Selection

- James M. David
 - Accessible & Artful in borrowing ideas
- *Urban Light* (2021)
 - John Adams' *Short Ride in a Fast Machine*
- *Symphony No. 1: Codex Gigas* (2020)
 - Karel Husa's *Music for Prague 1968*
- *Flying Jewels* (2021):
 - NBA/William D. Revelli Contest WINNER

Cultural Immersion

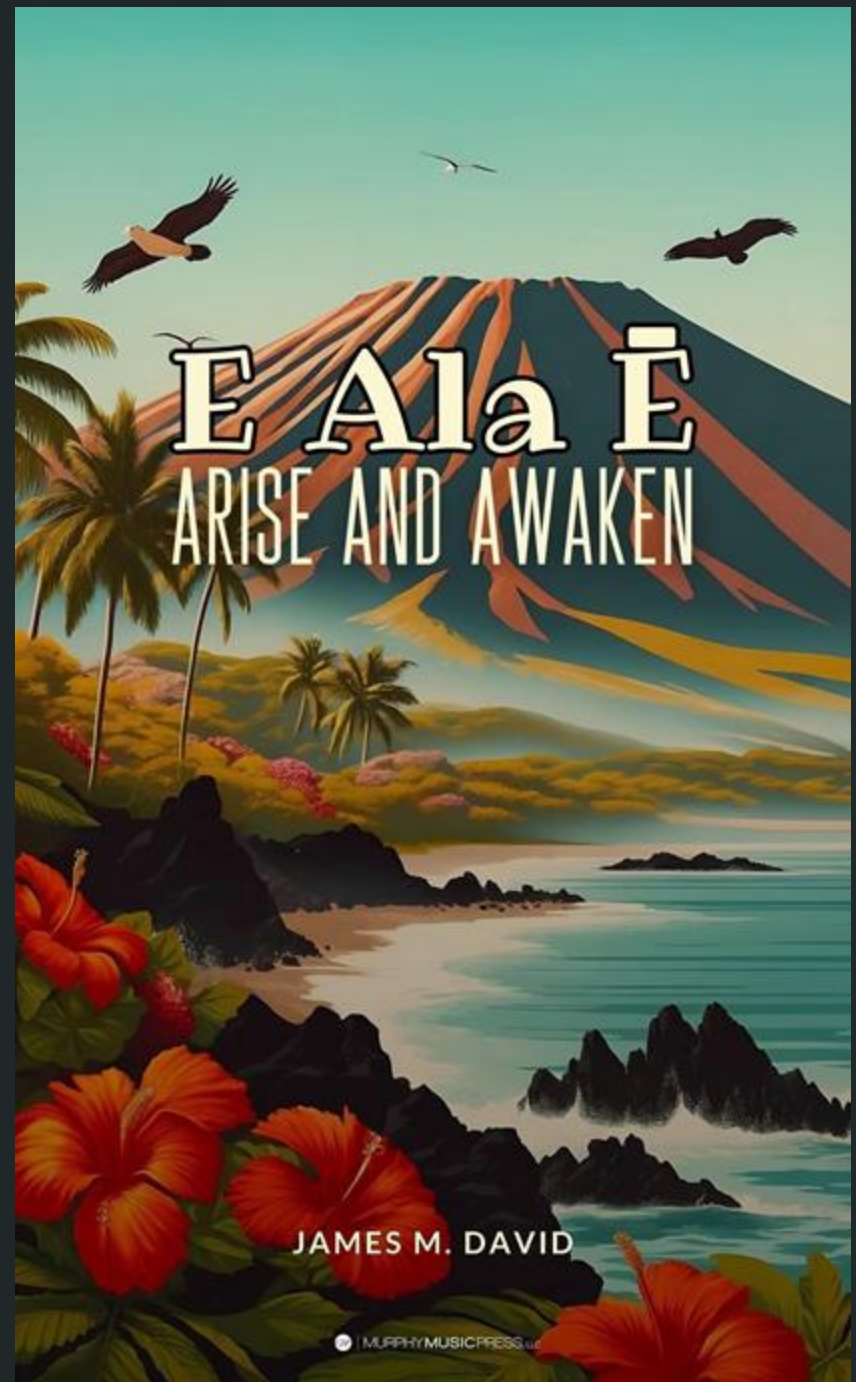
- Local culture orientation and research
- *A Concise History of the Hawaiian Islands* by Phillip Barnes
- Maui island
 - Lahaina
 - Haleakalā
- O‘ahu island
 - Bishop Museum
 - ‘Iolani Palace
 - Royal Hawaiian Band



Wailea, Maui, Hawai‘i - May 2023

E Ala Ē: Arise & Awaken

- Commissioned by
Rickey H. Badua, Chadwick
Kamei and the Hawai‘i
Wind Band Consortium: *15
Hawai‘i band programs &
conductors native to
Hawai‘i*
- A three-movement work
inspired by Native Hawaiian
chant and folk songs:
 - I. Haleakalā Praeludium*
 - II. Flowers from
Paoakalani*
 - III. Hana Highway*



E Ala Ē: Arise & Awaken

- World Premiere at 2024 CBDNA W/NW Conference in Las Vegas, NV by the Cal Poly Pomona University Wind Ensemble - Rickey H. Badua, conductor
- Nāulu Winds of UHWO performs *E Ala Ē* at the 2024 Midwest Clinic, Chadwick Kamei, conductor



E Ala Ē - James M. David

- Authentication through Collaboration
 - Native Hawaiian connection
 - Rickey Badua: *Kamehameha Schools*
 - Hawaiian instruments, choral traditions & percussion: *Aaron Salā - Hawaiian music expert*
 - The local connection (Chadwick Kamei)
 - Nāulu Winds of UHWO, Hawai‘i Premiere

I. Haleakalā Praeludium

- Represents the Pre-Colonial era of Hawai‘i (800-1778)
- Inspired by the spectacular view of the volcanic crater of Haleakalā (the principal peak of Maui)
- Utilizes a transcription of traditional Hawaiian chant which is sung at sunrise each day at the summit of Haleakalā
- This form of chant dates to prehistoric eras and is practiced in native cultures throughout the Pacific Islands and New Zealand
- Also employs the song of the Kōlea (Pacific Golden Plover), believed to be the first animal species to arrive on Hawaiian shores
- And finally, based on Francis McBeth’s *Grace Praeludium*



II. Flowers from Paoakalani

- Represents the Kingdom of Hawai‘i era (1795-1895)
- Based on two songs composed by Queen Lili‘uokalani written in 1895
 - *Ke Aloha O Ka Haku* (The Queen’s Prayer)
 - *Ku ‘u Pua I Paoakalani*
- Uses the open tuning of the Ukulele as an introductory motive
- The queen was imprisoned for political reasons while writing these songs and a supporter brought her flowers from her garden in Paoakalani daily. These flowers were wrapped in newspapers that fed her information on the outside and those who sought to end her capture.
- Structurally challenging as both songs have multiple Perfect Authentic Cadences.



III. Hana Highway

- Represents the American era (1895-present)
- Depicts a ride through the mountain rainforests on the north windward shores of Hawai‘i
- Two forest bird calls found only in these forests on Maui are utilized
- The rhythmic style utilizes both traditional hula and Hawaiian swing and rock and roll from the 1940’s and 50’s
- Harmonizations are based on the tuning of the famous Hawaiian lap steel guitar



Recorded at 20th Century Fox Studios
Newman Scoring Stage
Cal Poly Pomona Wind Ensemble
Rickey H. Badua, conductor



E Ala Ē: Arise & Awaken

by James M. David



Perusal Score and Recording at
www.jamesmdavid.com

MAHALO NUI LOA!

Rickey Hau'oli Badua, rhbadua@cpp.edu

Chadwick Kamei, ckamei@hawaii.edu

James M. David, James.David@colostate.edu