

# Dancing Cat Records Hawaiian Slack Key Information Booklet, SECTION Ia:

## **TECHNICAL ESSAY ON SLACK KEY SUB-TRADITIONS**

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### These are some sub-traditions of Slack Key guitar playing:

1. The use of various **bass patterns**, with the thumb playing the bass notes on the lower pitched strings, and the other fingers playing the melody and/or phrases on the higher pitched strings (for normal right-hand playing). Slack Key guitar is a finger-style tradition with many tunings (as opposed to playing with a pick for rhythm guitar chords or for playing single notes, both generally just played in the Standard Tuning [E-A-D-G-B-E]). Six types of bass patterns that have been used are:

(1). The popular and traditional *alternating bass* pattern (also called *double-thumb*ing in Mainland America), where, for example in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), the thumb plays the fifth or sixth string (depending on the chord) on beat one and beat three of the measure, and the fourth string on beat two and beat four of the measure. The G tunings, with the tonic bass note on the fifth string, are the tunings where this bass pattern is used most prominently. This bass pattern was a staple technique used by **Gabby Pahinui** for uptempo pieces, and examples are the songs *Wai Hu`ihu`i O Ke Aniani* and *Slack Key Hula* (a 3 song medley of *Mauna Loa / Moana Chimes / Pua Be-Still*), on his recording PURE GABBY (Hula Records).

**Sonny Chillingworth** also often used this bass pattern, and examples are his versions of *Papakolea* and *Kukuna O Ka La*, both on his recording SONNY SOLO (Dancing Cat Records); and his composition *Slack Key #1*, as well as his signature arrangements of the *Moana Chimes / Pa`ahana* medley and *Hula Blues* – different versions of all three are on his recordings WAIMEA COWBOY (Lehua Records) and ENDLESSLY (Dancing Cat Records).

**Ray Kane** uses the alternating bass pattern almost always, for uptempo, medium tempo, and slower songs as well, and it is also **George Kuo's** favorite bass pattern. **Led Kaapana** also

often uses it, especially for medium tempo and slow tempo songs, and examples are ***Aloha Ia No O Maui*** and ***Ninipo Ho`onipo***, both on his recording BLACK SAND (Dancing Cat Records); and ***Radio Hula***, from his recording LED LIVE-SOLO (Dancing Cat Records). **Ozzie Kotani** also sometimes uses it and occasionally **Keola Beamer** uses it, as did **Leonard Kwan**.

The alternating bass pattern is also used occasionally for C Mauna Loa tunings. **Led Kaapana** uses it, playing in a C Mauna Loa Tuning (G-C-E-G-A-E - also called Bb Mauna Loa Tuning) on the songs ***E Lili'u E*** and ***Salomila***, on his recording LED LIVE-SOLO (Dancing Cat Records). Here he plays the bass note on the fifth or sixth string (depending on the chord) on beat one and beat three of the measure, and then the alternate bass note on the *third* string on beat two and beat four of the measure.

A similar pattern is also used in a more common C Mauna Loa Tuning (C-G-E-G-A-E), and an example is **George Kuo's** version of ***Mauna Loa Blues***, on his recording ALOHA NO NA KUPUNA -LOVE FOR THE ELDERS (Dancing Cat Records), where he plays the bass note on the sixth or fifth string (depending on the chord) on beat one and beat three of the measure, and the alternate bass note on the *third* string on beat two and beat four of the measure.

For songs in 3/4 time, this bass pattern is often altered to play the bass note on the fifth or sixth string (depending on the chord) on beat one of the measure, and then the fourth string on beat two and beat three of the measure. An example of this is **Ray Kane's** version of ***Mai 'Ae I Ka Hewa***, on his recording PUNAHELE (Dancing Cat Records).

(2). The *Spanish/Latin/Portuguese bass pattern* (called the *clave* pattern in Latin music), where, for example in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), the thumb plays the fifth or sixth string (depending on the chord) on beat one of the measure, and the fourth string on beat "two-and", and beat four of the measure. **Sonny Chillingworth** was the first Slack Key guitarist to use it, and he has been the one who has used it most prominently. An example of this bass pattern is on his composition ***Malasadas***, in the G Wahine Tuning (D-G-D-F#-B-D), on his recording WAIMEA COWBOY (Lehua Records), and it was the first recorded example of this bass pattern in the Slack Key tradition. He also used a variation of this bass pattern, playing the fifth or sixth string (depending on the chord) on beat one of the measure, and the fourth string on beat three and beat four, for example, on the instrumental part [*also see two paragraphs below*] of his medley ***Charmarita / Malasadas (Portuguese Folk Song)***, also in the G Wahine Tuning (D-G-D-F#-B-D), as well as on his compositions ***Moe 'Uhane (Dream Slack Key)*** and ***Ho'omalulu Slack Key***, both in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), and he used the same type of bass pattern on the song ***Let Me Hear You Whisper***, played in the C Samoan Mauna Loa Tuning (F-G-C-G-A-E) - all four songs are on his recording SONNY SOLO (Dancing Cat Records); and on his composition ***Slack Key #2 (Mahina's Trot)***, and on the song ***Endlessly***, both in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), and both on his recording ENDLESSLY (Dancing Cat Records).

**Dennis Kamakahi** also uses this bass pattern prominently and some examples are his compositions ***Sweet By and By***, ***Wahine 'Ilikea***, and ***Lei Kupukupu***, all in the G Major "Taro Patch" Tuning (D-G-D-G-B-D) - all on his recording PUA'ENA-GLOW BRIGHTLY (Dancing Cat Records). **George Kuo** also uses this bass pattern on his composition ***Kohala Charmarita***, in the G Wahine Tuning (D-G-D-F#-B-D), on his recording NAHENAHE-HAWAIIAN SLACK KEY GUITAR (Hula Records); **Keola Beamer** uses it on his composition ***Ka Makani 'Ula'ula***, in the G6th Tuning (D-G-D-G-B-E), on his recording SOLILOQUY-KA LEO O LOKO (Dancing Cat Records); and **Cindy Combs** uses it on the same piece in the same tuning, with the title ***Makani 'Ula 'Ula***, on her recording SLACK KEY LADY (Dancing Cat Records).

**Sonny Chillingworth** also used a slightly different bass pattern on the *vocal* part [*also see the middle part of two paragraphs above*] of the medley ***Charmarita / Malasadas (Portuguese Folk Song)***, on his recording SONNY SOLO (Dancing Cat Records), where, in the G Wahine

Tuning (D-G-D-F#-B-D), he played the fifth or sixth string (depending on the chord) on beat one of the measure, and the fourth string on beat "two-and", beat three, and beat four. Sonny also used this bass pattern, and the one mentioned two paragraphs above, for the vocal and instrumental parts, respectively, in the song ***Ka Wai Lehua 'A'ala Ka Honua***, in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), also on his recording SONNY SOLO (Dancing Cat Records).

**Keola Beamer** uses this same rhythmic pattern in his version of ***Po Mahina***, on his recording WOODEN BOAT (Dancing Cat Records), where, in his C Wahine Tuning (C-G-D-G-B-E), he plays the bass note on the sixth or fifth string (depending on the chord) on beat one of the measure, and then the fifth note of the scale on a higher string on beat "two-and", then the third note of the scale on another higher string on beat three, and then the fifth note of the scale on another higher string on beat four.

**Cyril Pahinui** uses another related rhythmic pattern, where, in the C Major Tuning (C-G-E-G-C-E), he plays the bass note on the sixth or fifth string (depending on the chord) on beat one of the measure, and then sometimes the tonic note (the first note of the scale) on the second string on beat "one-and", then the tonic note (or sometimes the fifth note of the scale) on a higher string on beat "two-and", then the third note of the scale on a different higher string on beat three, and then the tonic note of the scale on the second string on beat four. Cyril's style is very improvisatory, as can be heard on his vocal version of ***Po Mahina***, on his recording NIGHT MOON-PO MAHINA (Dancing Cat Records). He also uses this same Latin rhythm on his versions of the songs ***Mauna Loa***, ***Hilo E***, and ***Kawaihae*** - all on his recording NIGHT MOON-PO MAHINA (Dancing Cat Records); and on his version of the song ***Ka Makani Ka'ili Aloha***, and on his composition ***Marketplace***, the latter played in a D6/9 Tuning (D-A-D-F#-B-E) - both on his recording 6 & 12 STRING SLACK KEY (Dancing Cat Records).

**Sonny Chillingworth** also used another Latin-type bass pattern on his song ***Mai Poina 'Oe la 'u (Not to be Forgotten)***, on his recording ENDLESSLY (Dancing Cat Records), where, in the G Major "Taro Patch" Tuning (D-G-D-G-B-D) when playing the G Major chord, he played the bass note on the fifth string on beat one of the measure, then the fourth string on beats two and "two-and", and then the sixth string on beat three, and the fourth string again on beat four.

**Keola Beamer** also uses a Latin-influenced bass pattern on his composition ***Barefoot on the Range***, on his recording MAUNA KEA-WHITE MOUNTAIN JOURNAL (Dancing Cat Records), in the D Wahine Tuning (D-A-D-F# -A-C#), where he plays the bass note on the sixth string on beat one of the measure, then the fifth string on beat "two-and", and the fifth string again on beat "three-and." He also uses the same feeling of this bass pattern on his version of ***Roselani Blossoms***, on his recording MOE'UHANE KIKA-TALES FROM THE DREAM GUITAR (Dancing Cat Records).

(3). The *whole note bass*, where a bass note is played on the first beat of the measure on the fifth or sixth string (depending on the tuning), and often letting it ring out for all four beats of the measure. This technique is most common in C tunings and D tunings, where the lowest tonic bass note is on the sixth string; but it is also sometimes used in G tunings, where the tonic bass note is on the fifth string, and on F tunings, where the tonic bass note is either on the fifth or the sixth string.

Examples of this are on **Leonard Kwan's** compositions ***Nahenahe***, ***'Opihi Momona Nui***, ***Manini***, ***New 'Opihi Moemoe***, and ***Old Mauna Loa***, as well as on the songs ***Silver Threads Among the Gold***, ***Mi Nei***, ***'Akaka Falls / 'Imi Au Ia 'Oe***, ***'Opae Tumatuma***, ***Sase***, ***Ke Aloha***, and ***'Uhe'uhene*** - all on his recording LEONARD KWAN-SLACK KEY MASTER-THE COMPLETE EARLY RECORDINGS (Hana Ola Records); and on his compositions ***New 'Opihi Moemoe #3*** and ***Old Mauna Loa***, as well as on his versions of the songs ***Yellow Bird***,

**Puamana / Mi Nei**, and **Kanaka 'O Mose** - all on his recording KE'ALA'S MELE (Dancing Cat Records).

**Keola Beamer**, **George Kahumoku, Jr.**, and **Cindy Combs** also use the whole note bass extensively, and sometimes they use the *half note bass* [see (4) below in this section] with it, within some of the measures of a song. **Led Kaapana** sometimes also uses the whole note bass for some of the measures in a song, combined with the *alternating bass* [also see (1) above in this section] in other measures of the song, and an example is on his version of **Nui Papa (Tahitian Slack Key)**, on his recording BLACK SAND (Dancing Cat Records).

Sometimes a whole note bass is used in songs that are in 3/4 time. Examples of this are: **Dennis Kamakahi's** version of Lili'uokalani's composition **Ahe Lau Makani**, on his recording PUA'ENA-GLOW BRIGHTLY (Dancing Cat Records); and **Ozzie Kotani's** version of the same song, **Ahe Lau Makani**, on his recording TO HONOR A QUEEN-E HO'OHIWAHIWA I KA MO'I WAHINE (Dancing Cat Records); and **Cindy Combs'** version of **Whispering Hope (Soft as the Voice of an Angel)**, on her recording SLACK KEY LADY (Dancing Cat Records).

**Moses Kahumoku** uses the whole note bass in some of the measures of his arrangements of songs that are in 3/4 time, and he also uses other bass patterns within the same songs. Examples of this are on his compositions **Pohakuloa**, **Paniolo**, and **Ka'aha Point**, and on his version of **Kaula 'Ili** - all on his recording HO'OKUPU-THE GIFT (Dancing Cat Records).

**George Kuo** also uses the whole note bass in 3/4 time in some of the measures of his version of **Wai'alae** (as part of a medley with **Koni Au I Ka Wai**), on his recording ALOHA NO NA KUPUNA -LOVE FOR THE ELDERS (Dancing Cat Records).

Sometimes an extended introduction for a song is played *rubato* (with no tempo, going by the feeling), where the bass note will often be played just on beat one of the measure. Examples of this are:

**Gabby Pahinui's** introduction of his arrangement called **Hula Medley**, in the first part of the song **Nani Wale Lihu'e** (before going on to the rest of the songs in the medley, **Wai'alae** and **Halona**), on the recording THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records); and for the introduction of his arrangement called **Slack-Key Medley (Hula Medley)**, playing *rubato* on the songs **Nani Wale Lihu'e / Ka 'I iwi Polena / Silver Threads Among the Gold** (before going on to the rest of the songs in the medley, **Nani Wale Lihu'e** [played in *march tempo*] and **Wai'alae**) - on his recording PURE GABBY (Hula Records). He also played *rubato* on the first part of his **Farewell Medley**, on the song **Isa Lei** (before going on to the other song in the medley, **Aloha 'Oe**), also on his recording PURE GABBY (Hula Records).

**Cyril Pahinui** uses *rubato* prominently, and examples are on his version of the song **Noenoe** and on his composition **Lullaby for Pops**, both on his recording 6 & 12 STRING SLACK KEY (Dancing Cat Records); and on his versions of the songs **Pu'u Anahulu**, **Hilo E**, **No Ke Ano Ahiahi**, and **Sanoe** (where he uses the *rubato* tempo for the whole song), and **Ho'okena** (where he also goes to a *rubato* tempo towards the *end* of the song, and again at the very end of the song) - all on his recording NIGHT MOON-PO MAHINA (Dancing Cat Records).

**Led Kaapana** occasionally uses *rubato* for introductions of songs, and examples are his version of **Waiakanaio**, on his recording BLACK SAND (Dancing Cat Records); and his versions of **Waimea Lullaby** and **Pau Pilikia**, both on his recording KIHO'ALU-HAWAIIAN SLACK KEY GUITAR (Rhythm & Roots Records);

**Cindy Combs** uses *rubato* in the introduction of her version of **Kaulana Na Pua**, on her recording SLACK KEY LADY (Dancing Cat Records).

(4). The *half-time bass* pattern, which is playing the first bass note on the sixth or fifth string (depending on the tuning) on beat one of the measure, and the alternate bass note on a higher string on beat three. An example of this is **Gabby Pahinui's** version of the song *Hi'ilawe*, on his recording PURE GABBY (Hula Records).

**Cyril Pahinui** also uses the half-time bass on his versions of the songs *Moani Ke 'Ala*, *Hanauma Bay*, *Hi'ilawe*, and *Lei 'Olu* - all on his recording 6 & 12 STRING SLACK KEY (Dancing Cat Records); and on his versions of the songs *Kowali* and *Hawaiian Cowboy* (where he sometimes also uses the *whole note bass* [see (3) above in this section] on just beat one of the measure), both on his recording NIGHT MOON-PO MAHINA (Dancing Cat Records).

**Sonny Chillingworth** also used the half-time bass pattern on his composition *Lilao's Mele (Grandson's Lullaby)*, on his recording ENDLESSLY (Dancing Cat Records). **Dennis Kamakahi**, **Ozzie Kotani**, and **Martin Pahinui** also use the half-time bass extensively, and **George Kahumoku, Jr.** uses it sometimes as well, as did **Leonard Kwan**.

**Gabby Pahinui** sometimes used a *march tempo* half-time bass, and examples are: on his arrangement called *Hula Medley*, in the second part of the first song of that medley, *Nani Wale LIhu'e* - on THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records); and in part of his arrangement called *Slack Key Medley*, for the second time that he plays *Nani Wale LIhu'e* in that medley (after playing *Nani Wale LIhu'e* in *rubato* [also see (3) above in this section, the last 4 paragraphs] at the beginning of the medley, and also playing *rubato* on the songs, *Ka 'I'iwi Polena*, and *Silver Threads Among the Gold*) - on his recording PURE GABBY (Hula Records); and he also used it in another arrangement, also titled *Slack Key Medley*, with the songs *Kuhio Bay / Roselani / Henderson's March | Koni Au I Ka Wai | Hu'i E*, on the recording HAWAIIAN SLACK KEY VOL.1-WITH GABBY PAHINUI (Waikiki Records). - [also see #9 below]

(5). A lesser used bass pattern is *playing a bass note on all or most of the beats of the measure*, where, for example in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), the thumb plays the fifth string or the sixth string (depending on the chord) on beat one of the measure, and the fourth string on beats two, three, and four. Two examples of this are: **Leonard Kwan's** composition *'Opihi Moemoe*, where he used this bass pattern in the last two verses of the song; and in his composition *'Opihi Bounce*, where he played this bass pattern in much of the song - both on his recording LEONARD KWAN-SLACK KEY MASTER-THE COMPLETE EARLY RECORDINGS (Hana Ola Records).

The rhythm that this bass pattern creates was used by **Gabby Pahinui** on the song *Waikiki Hula* and on his medley *Kilakila 'O Moanalua / Inu I Ka Wai*, both on his recording THE GABBY PAHINUI HAWAIIAN BAND, VOLUME 2 (Panini Records). This rhythm is sometimes also used by 'ukulele players, especially **Eddie Kamae**.

**George Kuo** uses a similar bass pattern on his composition *Old Paniolo*, on his recording ALOHA NO NA KUPUNA -LOVE FOR THE ELDERS (Dancing Cat Records), where he plays the fifth or sixth string (depending on the chord) on beat one of the measure, and then the fourth string on beats three and four.

On **Leonard Kwan's** version of *Maori Brown Eyes*, on his recording LEONARD KWAN-SLACK KEY MASTER-THE COMPLETE EARLY RECORDINGS (Hana Ola Records), he used the G 6th Mauna Loa Tuning (D-G-D-E-G-D), and played the fifth or sixth string (depending on the chord) on beat one of the measure, then the fourth string on beat two, the third string on beat three, and the fourth string again on beat four.

When **Sonny Chillingworth** played *Maori Brown Eyes*, on his recording SONNY SOLO (Dancing Cat Records), in the same G 6th Mauna Loa Tuning (D-G-D-E-G-D) that **Leonard Kwan** used for this song, he played a different pattern, with the bass note on the fifth or sixth

string (depending on the chord) on beat one of the measure, and then the fourth string on beat "one-and", then the third string on beat two, the fourth string on beat "two-and", the third string on beat three, and then the fourth string again on beat four.

**Moses Kahumoku** uses a variation of this bass pattern on his song ***Moke's Bounce***, on his recording HO'OKUPU-THE GIFT (Dancing Cat Records), where for part of the song he plays the fifth string on beat one of the measure, then the fourth string on beat two, and then the third string on beat three (with no bass note on beat four).

Often in 3/4 time, Slack Key guitarists will play the fifth or sixth string (depending on the tuning, and/or the chord) on beat one of the measure, and then will play beats two and three on the fourth or third string (depending on the tuning) [*also see (1) above in this section, the last paragraph*].

(6). Playing an *improvised bass* on the fifth or sixth string (depending on the tuning and the chord) at various times in the measure, and improvising and going by the feeling. Examples of this are **Cyril Pahinui's** version of ***Hurrah Lani Ha `a Ha `a***, where he uses this kind of improvised bass (and he also sometimes plays the bass on just beat one of the measure) – both on his recording NIGHT MOON-PO MAHINA (Dancing Cat Records); also on the song ***Molokai-nui-a-Hina***, and on his composition ***Marketplace***, both on his recording 6 & 12 STRING SLACK KEY (Dancing Cat Records); and on the song ***Ho'okena*** and on his instrumental version of ***Po Mahina***, both on his recording NIGHT MOON-PO MAHINA (Dancing Cat Records). Cyril also uses this kind of improvised bass on his version of ***Panini Pua Kea***, on his recording 6 & 12 STRING SLACK KEY (Dancing Cat Records), and on that song he sometimes also uses the half-time bass [*see (4) above in this section*].

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2. The use of **bass runs**, where a long phrase (either pre-determined or improvised) is played usually using eighth notes (two notes per beat) on the four lowest pitched strings. These phrases of bass runs are usually played for four or six measures.

Examples of this are:

**Led Kaapana's** version of the song ***Ku'u Ipo Onaona***, on his recording LED LIVE-SOLO (Dancing Cat Records);

**Cyril Pahinui's** composition ***Young Street Blues***, on his recording 6 & 12 STRING SLACK KEY (Dancing Cat Records);

and **Henry Kahalekahi's** three tracks, ***Holau Medley***, ***Hookipa Paka-Maunawili Medley***, and ***The Strolling Troubadour*** - all on the anthology recording with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records);

**George Kuo's** composition ***Old Paniolo***, on his recording ALOHA NO NA KUPUNA (Dancing Cat Records);

**George Keoki Davis'** composition ***Kanaka Hula***, where he plays a bass run in the fifth, sixth, and Seventh verses and in the last verse, on the anthology recording with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records);

**Mike Hoomanawanui's** composition ***Hula Medley***, where he plays a bass run on the tenth verse (three verses from the end), on the anthology recording with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records).

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3. The use of **vamps**, which are short transitional phrases (also called turnarounds), played instrumentally between verses or sections of music. There are traditional vamps and variations on them that are used by most players, and others which are unique to individual players.

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4. The use of **partial chords**, since bass notes for some chords are sometimes not available as an open (unfretted) string, and because of the nature of the tuning the stretch for the little finger is too far to fret the root bass note for some chords. For example, in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), a C Major chord in the first position (within the first three frets) is played without a C note bass.

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-SLACK KEY MASTER-THE COMPLETE EARLY RECORDINGS (Hana Ola Records), where he modulates to the key of C;

**Ray Kane's** two versions of *Na Hoa He 'e Nalu*, on his recordings THE LEGENDARY RAY KANE-OLD STYLE SLACK KEY-THE COMPLETE EARLY RECORDINGS (Hana Ola Records) and WA'AHILA (Dancing Cat Records), where in both versions he also modulates to the key of C; **Led**

**Kaapana's** two versions of *Ku'u Ipo Onaona*, one on his recording LED LIVE-SOLO (Dancing Cat Records) and another on his duet recording with acoustic steel guitarist Bob Brozman BACK IN THE SADDLE (Dancing Cat Records);

and **Henry Kahalekahi's** three tracks, *Holau Medley*, *Hookipa Paka-Maunawili Medley*, and *The Strolling Troubadour* - all on the recording THE HISTORY OF SLACK KEY GUITAR (Hana Ola 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 (C-G-E-G-A-E) is the partial D7th chord in **Gabby Pahinui's** version of *I Ka Po Me Ke Ao*, which is 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 (D-G-D-G-B-D) is the partial A7th chord (the II7 chord in the key of G) in **Led Kaapana's** version of *Aloha Ia No O Maui*, on his recording BLACK SAND (Dancing Cat Records).

Occasionally a partial chord is used for the VI7 chord (it is the E7th chord in the key of G, and the A7th chord in the key of C). An example of this in the G Major "Taro Patch" Tuning (D-G-D-G-B-D) is the partial E7th chord in **Ray Kane's** version of '*Ulupalakua*, on his recording WA'AHILA (Dancing Cat Records).

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5. The use of **ornaments** such as the *hammer-on*, *pull-off*, and *harmonics* (for more about ornaments, see **A BRIEF HISTORY OF SLACK KEY GUITAR (KI HO'ALU)** [[add kahako above I and O in "KI HO'ALU" \]](#) **---AND ANYWHERE I MISSED IT IN THE DOC**] - **Section I** of this Slack Key Information Book, in the section titled **Four Slack Key Styles**, and go to paragraph 4, starting with the words "The third style"; also see these three ornaments in the **GLOSSARY -Section VII** of this Slack Key Information Book).

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6. **The using of different tunings** when two or more guitarists play together.  
(Also see **A BRIEF HISTORY OF SLACK KEY GUITAR (KI HO'ALU)** -**Section I** of this Slack Key Information Book, and go to the **Slack Key Tunings** section, paragraph 20 [the next to last paragraph]).

When two or more guitarists play together, they often use different tunings in the same key. For example, one guitarist might use the G Major Tuning (D-G-D-G-B-D) and the other might use the G Wahine Tuning (D-G-D-F#-B-D). Guitars can also be played together with different tunings in different keys, when one of the guitarists uses a capo (a strap or clamp placed on the fretboard to allow fingerings in a higher key) to sound in the same key. An example of this would be one guitarist playing in a G tuning, with a second guitarist in a C tuning, capoed up to the seventh fret to sound in the key of G; or with one guitarist playing in a C tuning, and the second guitarist playing in a G tuning, capoed up to the fifth fret to sound in the key of C. Also, often the guitarists might all play in the same tuning but use different voicings. The C Tunings are the widest variety of tunings that guitarists use to compliment each other.

Examples of this are:

1. the Slack Key guitarists in the **Gabby Pahinui** Hawaiian Band (see **A BRIEF HISTORY OF SLACK KEY GUITAR (KI HO'ALU)** -**Section I** of this Slack Key Information Book, and go to the section titled **Gabby Pahinui, Sonny Chillingworth, and Leonard Kwan –The Three Most Influential Slack Key Guitarists in History**, paragraph 11).
2. **Atta Isaacs** and **Gabby Pahinui** on their album TWO SLACK KEY GUITARS, where Atta plays in his C Major Tuning (C-G-E-G-C-E), and Gabby plays wither in his C Wahine Tuning (C-G-E-G-B-E) or in his C Mauna Loa Tuning (C-G-E-G-A-E)
3. and three of the most beautiful Slack Key duets ever recorded by:  
**Abraham Konanui** and an unnamed second guitarist (possibly **Fred Punahoa** - both are uncles of Slack Key great **Led Kaapana**) on the songs **Hawaiian Melody** and **Maui Serenade**, with both guitarists probably playing in the Standard Tuning (E-A-D-G-B-E), in the key of C (these two songs, along with the earliest five recorded tracks by **Gabby Pahinui** and eight other 1940s and 1950s Slack Key artists, are reissued on the recording THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records); another beautiful pure slack duet, **Ka Ua Noe (The Misty Rain)**, was recorded by **Atta Isaacs** and **Gabby Pahinui**, with Atta playing in the G Major "Taro Patch" Tuning (D-G-D-G-B-D) and Gabby playing in the G Wahine Tuning (D-G-D-F#-B-D), on their recording TWO SLACK KEY GUITARS (Tradewinds Records – [the song was reissued on that CD with the wrong title, *March Medley*] – it was also issued with the correct title on the recording THE LEGENDARY ATTA ISAACS-HAWAIIAN SLACK KEY GUITAR MASTER (Hana Ola Records); and the duet with **Led Kaapana** playing in the G Major "Taro Patch" Tuning (D-G-D-

G-B-D) and **Leonard Kwan** playing in the G Wahine Tuning (D-G-D-F#-B-D) on the song **Salomila / New 'Opihi Moemoe**, on **Led Kaapana's** recording BLACK SAND (Dancing Cat Records).

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### **7. Playing all of the song (or a significant part of the song) in keys other than the key the tuning is in.**

**Atta Isaacs** did this extensively, in his C Major Tuning (C-G-E-G-C-E), where he often played in the keys of F, G, and D, as well as occasionally in the keys of A and B flat (*also see HAWAIIAN RECORDINGS IN THE SLACK KEY TUNINGS -Section V in this Slack Key Information Book, and go to Atta Isaacs under tuning #C-1*).

Other Slack Key guitarists also do this occasionally, and examples are:

**Keola Beamer** on the song **Ka Wailele O 'Akaka ('Akaka Falls)**, on his recording MAUNA KEA-WHITE MOUNTAIN JOURNAL (Dancing Cat Records), where in his C Wahine Tuning (C-G-D-G-B-E), he plays the song in the key of F as well as C; and on the songs **Ku'u Lei 'Awapuhi Melemele** and **Sanoe**, both on his recording MOE'UHENE KIKA -TALES FROM THE DREAM GUITAR (Dancing Cat Records), where in the F Wahine Tuning (C-F-C-G-C-E), he plays in the key of B flat as well as F;

**Ozzie Kotani** on his version of **Ka Hanu O Evalina**, on his recording TO HONOR A QUEEN-E HO'OHIWAHIWA I KA MO'I WAHINE (Dancing Cat Records), where in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), he starts the song in the key of D and later plays in the key of G;

**Leonard Kwan** on his classic composition **'Opihi Moemoe**, on his recording THE LEGENDARY LEONARD KWAN-SLACK KEY MASTER-THE COMPLETE EARLY RECORDINGS (Hana Ola Records), where in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), he plays in the key of C as well as in the key of G;

and **Ray Kane's** two 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), where in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), he plays in the key of C as well as in the key of G.

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### **8. Changing songs by making medleys, or by adding bridges, or by changing the melody of the song.**

**Making medleys**, which is often done by putting songs together that don't have a chorus, so that the second song in a medley sometimes can have the same effect as the second part of a song that does has two parts (or three parts, etc.):

**Leonard Kwan** created many beautiful and seamless medleys: **My Yellow Ginger Lei / E Huli Huli Ho 'i Mai**, and **Kane'ohe (Aloha Ku'u Home Kane'ohe) / Mama E**, and **Aia Hiki Mai / Koni Au / Palisa**, and **'Akaka Falls / 'Imi Au Ia 'Oe** - all on his recording LEONARD KWAN-SLACK KEY MASTER-THE COMPLETE EARLY RECORDINGS (Hana Ola Records); and on **Pretty Kehaulani / Ipo Hula**, and **Puamana / Mi Nei**, and **None Hula / He Aloha No 'O Honolulu**, and **E Lili'u E / Ki Ho'alu** - all on his recording KE'ALA'S MELE (Dancing Cat Records);

**Gabby Pahinui** recorded his very influential **Hula Medley** (with the songs **Nani Wale Lihu'e / Wai'alaie / Halona**), on THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records); and a similar medley with the title **Slack-Key Medley (Hula Medley): Nani Wale Lihu'e / Ka 'I'iwi Polena / Silver Threads Among the Gold / Nani Wali Lihu'e** (*march tempo*) / **Wai'alaie**, on his recording PURE GABBY (Hula Records);

**Sonny Chillingworth** also recorded this medley with the title *Hula Medley* in the C Wahine Tuning (C-G-D-G-B-D) on his album SONNY SOLO (Dancing Cat Records), and **Ray Kane** also recorded it with the title *Nani Wale Lihu'e / Wai'alaе / Halona (Hula Medley)* in 1975 in another C Wahine Tuning (C-G-D-G-B-E) on his album THE LEGENDARY RAY KANE-OLD STYLE SLACK KEY-THE COMPLETE EARLY RECORDINGS (Hana Ola Records).

Gabby also recorded a march medley called *Slack Key Medley: Kuhio Bay / Roselani / Henderson's March / Koni Au I Ka Wai / Hu'i E*, on his recording HAWAIIAN SLACK KEY VOLUME 1-WITH GABBY PAHINUI (Waikiki Records); he also recorded a medley of *Meleana E / Keawaiki*, on the compilation recording with various artists, *IN HAWAII THE STORY STARTS* (Waikiki Records); and he also recorded three medleys, *Moana Chimes / Kaulana Na Pua/Kuwili*, and *Slack Key Medley: Kona Kai Opua / Kila Kila Haleakala / Hano Hano Honalei*, and *Slack Key Medley: Nalani / Akahi Hoi / Hoi Mai* -all on his recording HAWAIIAN SLACK KEY VOLUME 2- WITH GABBY PAHINUI (Waikiki Records); and he recorded a medley of *Kilakila 'O Moanalua / Inu I Ka Wai*, on his recording THE GABBY PAHINUI HAWAIIAN BAND-VOLUME 2 (Panini Records).

**Sonny Chillingworth** also recorded Gabby Pahinui's arrangement *Hula Medley* (with the songs *Nani Wale Lihu'e / Wai'alaе / Halona*) on his recording SONNY SOLO (Dancing Cat Records). He also recorded another medley three times, *Moana Chimes / Pa'ahana*, on his recordings WAIMEA COWBOY (Lehua Records), and ENDLESSLY (Dancing Cat Records), and on a 45 RPM record with the title *Moana Paahana Chimes*, which also appeared on a compilation album with various artists, under the title *Slack Key Medley*, on the recording HAWAII ALOHA: ECHOES OF OLD HAWAI'I (Waikiki Records);

**Atta Isaacs** recorded a medley, *Kokohi / Moani Ke Ala*, on his recording ATTA (Tradewinds Records). He also recorded another medley *Maikai Makani / Kui Au* with The New Hawaiian Band on their 1975 album THE NEW HAWAIIAN BAND (Hana Ola Classic Collector Series, Volume 7 HOCD 12000 - formerly released on Trim Records 1975).

**Atta Isaacs** and **Gabby Pahinui** recorded three medleys: *March Medley: Aia Hiki Mai / Haili Po Ika Lehua* (on the CD on Tradewinds Records the song titled *March Medley* is actually the track *Ka Ua Noe*). and *Leaping Loli (Polly Wolly Doodle / I've Been Working on the Railroad [Ke Honi Oe Nei / Mai Puni ])*, and *Waltz Medley: Uluhua Wale Au / Pulupe / Sweet Lei Mamo* - all on their recording TWO SLACK KEY GUITARS (Tradewinds Records);

**Ray Kane** recorded a medley, *Ke Aloha / Papakolea / E Hulihuli Ho'i Mai / Mauna Loa / Pua Makahala*, on his recording PUNAHELE (Dancing Cat Records); he also recorded Gabby Pahinui's arrangement of *Hula Medley*, with the title *Nani Wale Lihu'e / Wai'alaе / Halona Medley*, on his recording THE LEGENDARY RAY KANE-OLD STYLE SLACK KEY (Hana Ola Records);

**The Kahumoku Brothers (George Kahumoku and Moses Kahumoku)** recorded a medley, *Hilo March / Maui Chimes*, on their recording SWEET AND SASSY (Kahumoku Brothers Records);

**George Kuo** recorded three medleys, *Waikiki Hula Medley: Royal Hawaiian Hotel / Le'ahi / Kaimana Hila*, and *Wai'alaе / Koni Au I Ka Wai*, and *Wai O Ke Aniani / 'Ahulili* - all on his recording ALOHA NO NA KUPUNA-LOVE FOR THE ELDERS (Dancing Cat Records); and five medleys: *Hawaiian March Medley (Hilo March / Aina hau / Ka Makani O Kohala)*, and *Kolohe Medley (Nanea Kou Maka I Ka Le `ale `a / Hu `i E)*, and *A Medley for Tutu (Hula O Makee / Manuela Boy)* – all on his recording NAHENAHE-HAWAIIAN SLACK KEY GUITAR (Hula Records);

**George Kuo** also played five medleys as pure duets with steel guitarist **Barney Isaacs** (playing acoustic steel guitar on this recording): ***Maui Medley: Ke `Ala O Ka Rose / Ka Loke (Ka Loke O Maui) / Roselani Blossoms / Hanohano Olinda / Kilakila O Haleakala / Maui No Ka `Oi (Maui Chimes)***, and ***Waltz Medley: Honolulu Eyes / Aloha No Au I Ko Maka / Wailana***, and ***Lei Momi / Ili Puakea***, and ***He Aloha No `O Honolulu / Mauna Loa***, and ***Ahulili / Nani Wale Na Hala*** - all on their recording HAWAIIAN TOUCH (Dancing Cat Records);

**Cyril Pahinui** played two medleys as pure duets with acoustic steel guitarist **Bob Brozman** on ***Hilo E / E Lili`u E*** and ***Kela Mea Whiffa / Hilo March***, both on their recording FOUR HANDS SWEET AND HOT (Dancing Cat Records);

**Keola Beamer** recorded three medleys, ***Ke Ali`i Hulu Mamo / Kimo Hula***, and ***Bali Ha`i / Stranger in Paradise***, and ***Ku`u Lei `Awapuhi Melemele / Pua Be Still*** - all on his recording MOE`UHENE KIKA -TALES FROM THE DREAM GUITAR (Dancing Cat Records); and two medleys, ***Ipo Lei Manu / He`eia***, and ***Pele Trilogy (Aia La `O Pele I Hawai`i | Mahukona | Waipi`o Paka`alana)***, both on his recording KOLONAHE-FROM THE GENTLE WIND (Dancing Cat Records); and a medley, ***Wao Lipo / Ke Ao Nani***, on his recording ISLAND BORN (`Ohe Records); and a medley, ***Pupu Hinuhinu / Kahuli Aku / Ka Huelo `Opae***, on his recording MOHALA HOU-MUSIC OF THE HAWAIIAN RENAISSANCE (`Ohe Records);

**The Beamer Brothers (Keola and Kapono Beamer)** recorded two medleys, ***Pupu Hinu Hinu (Medley)*** [with the songs ***Pupu Hinu Hinu / Kahulu Aku / Kahuelo `Opae***], and ***Hilo Au / Hilo E***, both on their recording THIS IS OUR ISLAND HOME-WE ARE HER SONS (Music of Polynesia Records);

**Bla Pahinui** recorded a medley, ***Wai O Ke Aniani / E Nihi Ka Hele***, on his recording WINDWARD HEART (Dancing Cat Records);

**Ozzie Kotani** recorded two medleys: ***`Opae E / Kaho`olawe***, and ***`Ahulili / I Ka Po Me Ke Ao***, both on his recording KANI KI HO`ALU -THE SOUND OF SLACK KEY (Dancing Cat Records); and a medley, ***Paoakalani / Ku`u Pua I Paoakalani***, on his recording TO HONOR A QUEEN-E HO`OHIWAHIWA I KA MO`I WAHINE (Dancing Cat Records);

**Led Kaapana** recorded a medley, ***Ka Makani Ka`ili Aloha / Pua Tubarose***, on his recording KIHU`ALU-HAWAIIAN SLACK KEY GUITAR (Rhythm & Roots Records);

**Cindy Combs** recorded a medley, ***Kanaka Waiwai / Iesu No Ke Kahuhipa***, on the compilation recording KI HO`ALU CHRISTMAS (Dancing Cat Records).

**John Keawe** recorded ***Makee AIlana / Hula O Makee***, and ***Maui Waltz/ Rainbow Connection***, both on his recording ALOHA KAIKUA`ANA; and two medleys, ***Hawaiian Lullaby/ Somewhere Over the Rainbow***, and ***Amazing Grace/ The Queen`s Prayer***, both from his recording .MANA`OLANA;

**Henry Kahalekahi** recorded two medleys: ***Holau Medley: Holau/Hoo Ki Paka/E Huli Hoi Mai***, and ***Hookipa Paka-Maunawili Medley***, both on the anthology album with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records);

**Abraham Kononui** recorded two medleys; ***Hawaiian Melody:Slack Key/Kukuna Oka La***, and ***Maui Serenade (Medley): Slack Key/Slack Key/Aloha Ia No O Maui/Salomila/Papalina***

**Lahi Lahi**, both on the anthology album with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records);

**George Keoki Davis'** composition **Kanaka Hula**, where he plays four traditional type themes, on the anthology recording with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records).

**Mike Hoomanawanui's** composition **Hula Medley**, where he plays three different traditional type themes, on the anthology recording with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records).

**George Keoki Davis'** composition **Kanaka Hula**, where he plays a bass run in the verse and in the last verse, on the anthology recording with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records).

**William Namahoe'e** composition **Music for Dreaming**, where he plays four traditional type themes a bass run on the eleventh verse (three verses from the end), on the anthology recording with various artists, THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records)

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**Adding bridges to songs:**

**Keola Beamer** beautifully sometimes adds bridges, or another melody, or an extended introduction or interlude or ending, for instrumental arrangements of traditional (or traditional type) vocal songs that don't have a bridge (in these vocal songs the words are the most important part and the verses repeat the main melody over and over). These include the songs:

Two versions of **Pupu Hinuhinu (Shiny Shell Lullaby)**, on his recordings HAWAIIAN SLACK KEY GUITAR IN THE REAL OLD STYLE (Music of Polynesia Records) and MAUNA KEA-WHITE MOUNTAIN JOURNAL (Dancing Cat Records); **Adios Ke Aloha, Hawaiian Cowboy**, and **Lovely Hula Hands** - all on his recording HAWAIIAN SLACK KEY GUITAR IN THE REAL OLD STYLE (Music of Polynesia Records); two versions of **Pua Lililehua**, on his recordings HAWAIIAN SLACK KEY GUITAR IN THE REAL OLD STYLE (Music of Polynesia Records) and SOLILOQUY-KA LEO O LOKO (Dancing Cat Records); **E Ku'u Morning Dew, Lei 'Awapuhi, He Punahale No `Oe, Ku'uipo Ku'u Lei, Sweet Singing Bamboo, Ke Ali'i Hulu Mamo, Holo Wa'apa**, and **Sanoë** - all on his recording MOE'UHENE KIKA -TALES FROM THE DREAM GUITAR (Dancing Cat Records); **Sweet Lei Mamo, Sase**, and **Hi'ilawe** - all on his recording MAUNA KEA-WHITE MOUNTAIN JOURNAL (Dancing Cat Records); **Wai Ulu**, on his recording SOLILOQUY-KA LEO O LOKO (Dancing Cat Records); and **Po Mahina**, on his recording WOODEN BOAT (Dancing Cat Records);

**Ozzie Kotani** also added a bridge to Lili'uokalani's composition **Penei No (Keolaokaolani)**, on his recording TO HONOR A QUEEN-E HO'OHIWAHIWA I KA MO'I WAHINE (Dancing Cat Records); and to Lili'uokalani's composition **He Inoa No Kaiulani**, on his recording CLASSICAL SLACK (Pacific Sound Design Records –out of print).

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**Changing the melody of songs:**

**Bla Pahinui** occasionally changes the melody of a song entirely, as he did for the traditional song *Hi'ilawe*, on his recording BLA PAHINUI (Mountain Apple Records); and for Likelike's composition *Ku`u Ipo (I Ka He`e Pu`e One)*, on his recording MANA (Dancing Cat Records);

**Led Kaapana** plays a very different melody to Maddy Lam's composition *Ku`u Ipo Onaona*, which was arranged by his uncle, the late great Slack Key guitarist **Fred Punahoa**; Led also plays an altered melody to Lizzie Alohikea's composition *Radio Hula*, also arranged by **Fred Punahoa** – both are on his recording LED LIVE-SOLO (Dancing Cat Records).

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## 9. Playing Marches.

Arranging marches for guitar is a distinct part of the Slack Key tradition, and eleven notable examples are:

1. **Gabby Pahinui** recorded a march medley called *Slack Key Medley* with the songs *Kuhio Bay*, *Roselani*, *Henderson's March*, *Koni Au I Ka Wai*, and *Hu'i E* in his F Wahine Tuning (F-C-E-G-C-E), on his album, HAWAIIAN SLACK KEY, VOLUME 1 – WITH GABBY PAHINUI (Waikiki Records 319).

2. **Gabby Pahinui** recorded *Nani Wale Lihue* in a march tempo as part of his *Hula Medley*, in his F Wahine Tuning (F-C-E-G-C-E). He recorded it twice: In 1946, reissued on THE HISTORY OF SLACK KEY GUITAR-VINTAGE HAWAIIAN TREASURES, VOLUME 7 (Hana Ola Records 24000), and in 1961 on the album PURE GABBY (Hula Records 567)

**Sonny Chillingworth** also recorded this medley in the C Wahine Tuning (C-G-D-G-B-D) on his album SONNY SOLO (Dancing Cat Records 38005), and **Ray Kane** also recorded it in 1975 in another C Wahine Tuning (C-G-D-G-B-E) with the title *Nani Wale Lihue / Wai'alaie/ Halona (Hula Medley)*, on his album THE LEGENDARY RAY KANE-OLD STYLE SLACK KEY-THE COMPLETE EARLY RECORDINGS (Hana Ola Records HOCD 52000).

3. **Atta Isaacs** and **Gabby Pahinui** recorded *March Medley: Aia Hiki Mai/Haili Po Ika Lehua*, on their album TWO SLACK KEY GUITARS (Tradewinds Records 1124), with Atta in his C Major Tuning (C-G-E-G-C-E), and Gabby Pahinui in his C Wahine Tuning (C-G-E-G-B-E)

4. **Atta Isaacs** recorded *Kohala March* in his C Major Tuning (C-G-E-G-C-E), on his album ATTA (Tradewinds Records 1126 - (reissued as THE LEGENDARY ATTA ISAACS-HAWAIIAN SLACK KEY GUITAR MASTERT on Hana Ola Records HOCD 84000).

5. **Atta Isaacs** also recorded *Maikai Makani/Kui Au* (aka *Maika'i Ka Makani 'O Kohala/ Moani Ke Ala*) in his C Major Tuning (C-G-E-G-C-E) with The New Hawaiian Band, on their album THE NEW HAWAIIAN BAND (Hana Ola Classic Collector Series, Volume 7 HOCD 12000 - formerly released on Trim Records 1975) – this track has also been reissued on the album THE LEGENDARY ATTA ISAACS-HAWAIIAN SLACK KEY GUITAR MASTER (Hana Ola Records HOCD 84000).

6. **Atta Isaacs** recorded *Hilo March* in his C Major Tuning (C-G-E-G-C-E) with steel guitarist **Jerry Byrd**, on Jerry's album STEEL GUITAR HAWAIIAN STYLE (Lehua Records 7023). This song is played in the keys of E, A, and D and Atta's solo is in the key of D. This is a rare track featuring Slack Key guitar with acoustic steel guitar.

7. **Leonard Kwan** recorded *Aia Hiki Mai/Koni Au/Palisa* in the D Wahine Tuning (D-A-D-F# -A C#), on the early 1960s album **SLACK KEY** (also known as the "Black & White Album", which also has tracks by Slack Key guitarist Ray Kane, on Tradewinds Records 106) – Leonard's tracks from that album are reissued on Hana Ola Records HOCD 55000, with the title LEONARD KWAN-SLACK KEY MASTER-THE COMPLETE EARLY RECORDINGS.

8. The **Kahumoku Brothers** (**George** and **Moses**) recorded *Hilo March/Maui Chimes*, in the G Major Tuning (D-G-D-G-B-D), on their album SWEET AND SASSY-HAWAIIAN SLACK KEY STYLINGS, VOL. 1 (Kahumoku Farms Record Company KFRC-1010).

9. **George Kuo** recorded *Wai`alae/Koni Au I Ka Wai* in the C Wahine Tuning (C-G-D-G-B-D), on his album ALOHA NO NA KUPUNA-LOVE FOR THE ELDERS (Dancing Cat Records 38009).
10. **George Kuo** recorded *Hawaiian March Medley: Hilo March/Ainahau/Ka Makani O Kohala* in the G Major Tuning (D-G-D-G-B-D), on his album NAHENAHE (Hula Records 576).
11. **Cyril Pahinui** recorded *Kela Mea Whiffa / Hilo March* in the D Major Tuning (D-A-D-F#-A-D) with acoustic steel guitarist **Bob Brozman**, on their album FOUR HANDS SWEET AND HOT (Dancing Cat Records 38048).
12. **Led Kaapana** recorded *Hilo March* and *Kohala March* as part of his *Big Island Medley: Hilo March/Kohala March/San Antonio Rose/Yellow Bird*, in the Standard Tuning (E-A-D-G-B-E) - *Hilo March/Kohala March* is played in the key of D (and *San Antonio Rose* is played in the key of G, and *Yellow Bird* is played in the key of C), on his album STILL PRESSIN [with the group I Kona] (Kahale Music 2001).
13. **Mika`ele Mike McClellan** recorded *Mallonee Slack Key March* in the G Major Tuning (D-G-D-G-B-D) on his recording SOME NEW THINGS ! KI HO'ALU: HE MAU MEA HOU !

Two types of bass patterns are used for playing marches in the Slack Key tradition:

1. **Gabby Pahinui** used a *half-time bass* pattern, which is playing the first bass note on the sixth or fifth string (depending on the tuning) on beat one of the measure, and the alternate bass note on a higher string on beat three. Examples are: on his arrangement called *Hula Medley*, in the second part of the first song of that medley, *Nani Wale Lihu'e* - on THE HISTORY OF SLACK KEY GUITAR (Hana Ola Records); and in part of his arrangement called *Slack Key Medley*, for the second time that he plays *Nani Wale Lihu'e* in that medley (after playing *Nani Wale Lihu'e* in *rubato* [also see (3) above in this section, the last 4 paragraphs] at the beginning of the medley, and also playing *rubato* on the songs, *Ka`I`iwi Polena*, and *Silver Threads Among the Gold*) - on his recording PURE GABBY (Hula Records); and he also used it in another arrangement, also titled *Slack Key Medley*, with the songs *Kuhio Bay / Roselani / Henderson's March | Koni Au I Ka Wai | Hu'i E*, on the recording HAWAIIAN SLACK KEY VOL.1-WITH GABBY PAHINUI (Waikiki Records). Other examples of the half-time bass are **Leonard Kwan's** recording of *Aia Hiki Mai/Koni Au/Palisa* in the D Wahine Tuning (D-A-D-F# -A C#), on the early 1960s album **SLACK KEY** (also known as the "Black & White Album", which also has tracks by Slack Key guitarist Ray Kane, on Tradewinds Records 106) - Leonard's tracks from that album are reissued on Hana Ola Records HOCD 55000, with the title LEONARD KWAN-SLACK KEY MASTER-THE COMPLETE EARLY RECORDINGS; AND The **Kahumoku Brothers (George and Moses)** recording of *Hilo March/Maui Chimes*, in the G Major Tuning (D-G-D-G-B-D), on their album SWEET AND SASSY-HAWAIIAN SLACK KEY STYLINGS, VOL. 1 (Kahumoku Farms Record Company KFRC-1010);

2. The popular and traditional *alternating bass* pattern (also called *double-thumbing* in Mainland America), where, for example in the G Major "Taro Patch" Tuning (D-G-D-G-B-D), the thumb plays the fifth or sixth string (depending on the chord) on beat one and beat three of the measure, and the fourth string on beat two and beat four of the measure. Examples of this are **George Kuo's** version of *Wai`alae/Koni Au I Ka Wai* in the C Wahine Tuning (C-G-D-G-B-D), on his album ALOHA NO NA KUPUNA-LOVE FOR THE ELDERS (Dancing Cat Records 38009), and **George Kuo's** version of *Hawaiian March Medley: Hilo March/Ainahau/Ka Makani O Kohala* in the G Major Tuning (D-G-D-G-B-D), on his album NAHENAHE (Hula Records 576).

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**10. Using chord substitutions for Major chords and dominant sevenths, and minor keys.**

**Atta Isaacs** often used many jazz chords, especially in his introductions and endings. **Cyril Pahinui** and **Ozzie Kotani** also do this, both being very inspired by **Atta Isaacs**. Also **Cyril Pahinui** and **Bla Pahinui** often use diminished chords, and **Martin Pahinui** occasionally uses them as well. **Keola Beamer, Ozzie Kotani, Patrick Cockett, Cyril Pahinui, and Martin Pahinui** also often add in additional melodic chords, including minor chords.

Minor keys are occasionally used in Hawaiian music. In the early days of recording in the early 1900s sometimes songs would be arranged in minor keys, often modulating to the relative Major key (as in the key of A minor and modulating to the key on G Major; and in the key of E minor modulating to the key of G Major), and that practice has continued to this day. A beautiful example on this is the **Beamer Brothers' (Keola & Kaponu Beamer)** version of *Wahine Holo Lio* from their album THIS IS OUR ISLAND HOME—WE ARE HER SONS (Music of Polynesia Records)